



Advisory Standards for the Downtown Starkville Historic District

City of Starkville, Mississippi



MISSISSIPPI STATE UNIVERSITY™
CARL SMALL TOWN CENTER

Carl Small Town Center - 2019
Mississippi State University, Starkville, Mississippi

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Cover photo shows downtown Starkville, looking west, with the City Hall terminating the vista.

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Introduction

INTRODUCTION

The assembling of these design guidelines was a joint project among the City of Starkville and its Historic Preservation Commission, the Starkville Main Street Association, the Greater Starkville Development Partnership, and Mississippi State University's Carl Small Town Center, which is housed in the School of Architecture. The project was funded by the City of Starkville and a Certified Local Government matching grant from the Mississippi Department of Archives and History.

These guidelines have two purposes:

1. to provide guidance for downtown property owners as they plan for the maintenance and rehabilitation of existing structures and the construction of new ones
2. to encourage property owners to apply for state and federal historic-preservation tax credits

IMPORTANT TERMS

Preservation: the actions of conserving and maintaining for present and future generations architecture deemed to have historical, architectural, or cultural significance

Restoration: the physical process of returning a building to its appearance at a particular time in its history

Rehabilitation: the term used by the National Park Service to describe the "process of returning a property, through repair or alteration, to a state of utility that makes possible an efficient contemporary use while preserving those portions and features of the property that are significant to its historical, architectural, and cultural values"

Preservation Briefs: publications by the National Park Service on various aspects of building rehabilitation, from the treatment of historic storefronts to the making of additions to historic buildings. They can be found in a PDF format at [nps.gov](https://www.nps.gov).

These guidelines can be used by property owners, architects, and developers, as well as the City of Starkville's Historic Preservation Commission, Planning Commission, and Community Development staff. Consistent use of these guidelines will strengthen the character of Starkville's built environment and will enhance property values by making downtown Starkville a more desirable place to live, work, and play.

If you are a property owner, architect, or developer who intends to rehabilitate a building or site in downtown Starkville, you can use the following steps to make the most of these guidelines.

HISTORIC PRESERVATION TAX CREDITS

Anyone seeking tax credits should immediately contact Katherine Anderson, the Mississippi Department of Archives and History's tax-incentives coordinator, at 601-376-6912 to determine if they are eligible for these credits and to learn about the process. Application forms and information on the state and federal tax credits are available from the Historic Preservation Division of the Mississippi Department of Archives and History online at www.mdah.state.ms.us or by calling 601-576-6940.

Information on the federal tax credits is also available at <https://www.nps.gov/tps/tax-incentives/before-apply/eligibility-requirements.htm>.

A financial professional knowledgeable about historic-preservation tax credits can also be an asset during the application process.

Incentives for the Rehabilitation of Historic Structures –

There are incentives in the form of tax credits for the rehabilitation of historic properties listed on the National Register of Historic Places or eligible for listing on the National Register. An owner of a building in the Downtown Starkville Historic District that is income-producing and is listed as “contributing” to the district can apply for historic tax credits.

Tax credits for the rehabilitation of historic structures are available both at the federal and state levels. A tax credit is better financially than a deduction. An income-tax deduction lowers the amount of income subject to taxation, while a credit lowers the amount of tax owed. In general, for each dollar of tax credit earned, the amount of income tax owed will be reduced by one dollar.

Federal Historic Tax Credits – The 20% rehabilitation tax credit equals 20% of the amount spent in a certified rehabilitation of a certified historic structure. Thus, under ideal circumstances, if an owner spent \$100,000 restoring a historic building, he would get 20%, of \$20,000, worth of tax credit. Unused tax credit can be “carried back” one year and “carried forward” up to 20 years. Long-term lessees may also apply for the credit if their lease is 27.5 years for residential property or 39 years for nonresidential property.

State Historic Tax Credits – Properties qualifying for the 20% federal preservation tax credit will also qualify for the 25% state tax credit. In effect, the combined federal and state credits can reduce the cost of a certified rehabilitation of an income-producing historic structure by 45%.

The state and federal historic tax credits may be combined, meaning a total 45 per cent tax credit. To be eligible for these credits, the rehabilitation work must follow the Secretary of Interior’s Standards for Rehabilitation(found on page 54). A tax-credit application form must be completed and approved before any work begins to assure that the project will qualify for the credits. The Mississippi Department of Archives and History administers both the state tax-credit program and the federal tax-credit program. For the federal credit they review the project at the state level before it goes to the National Park Service, which makes the final determination.

STEP 1: DESIGNING

If you are planning to renovate a high-style building, first read about your style on pages 17-25, then proceed to the “Building Design” section beginning on page 31. If you are planning to renovate a commercial-vernacular structure, consult pages 26-27.

The rehabilitation of a high-style or commercial-vernacular building will have the greatest chance for success if a trained professional is retained to make design decisions, prepare construction drawings, and supervise the building process. Such a professional will understand the individual style or vernacular characteristics in much greater depth than can be presented in this document.

If you are planning to build a new structure on a site in Downtown Starkville, begin with the the “Placement of New Structures” section on page 50. Then proceed to the “Secretary of the Interior’s Standards for Rehabilitation” section on page 53, specifically referencing items nine and ten.

IMPORTANT TERMS

High-style buildings: those reflecting an emphasis on aesthetics in the form of self-conscious architectural fashions, and so most often designed by trained architects

Commercial-vernacular buildings: those reflecting utilitarianism and the logical and economical use of straightforward building materials by local craftsmen

STEP 2: PERMITTING

Building permits are required for all new construction projects and for renovation projects exceeding \$1,000 in construction costs.

Most of the Downtown Starkville Historic District is zoned T5 or T6. Within these two zoning districts, all new construction projects require site-plan review by the City of Starkville’s Development Review Committee. A pre-application for site-plan review can be obtained from the City of Starkville’s Department of Community Development.

Renovation projects in the T5 or T6 districts for which exterior renovation costs exceed 50% of the value of the building must also require site plan review by the Development Review Committee and conform to the requirements of Starkville’s form-based code. Site plan review is also required for projects that add an additional 1000 square feet or for projects that are modifying the exterior of the site.

Once the Development Review Committee has granted site plan approval, a building permit can be obtained for the approved project.

HISTORY OF DOWNTOWN STARKVILLE

Most of downtown Starkville's buildings were in place by World War II, and most were built during periods of economic prosperity. Starkville began in 1834 as "Boardtown" and took on its present name in 1835. At first the town grew slowly and still had fewer than 500 inhabitants in 1870. Growth then accelerated when the Mobile and Ohio Railroad built a branch line from Artesia, but an 1875 fire largely destroyed the downtown business district. Three years later, the state legislature established Mississippi Agricultural and Mechanical College nearby, and students arrived in 1880. With the opening of this institution and the 1883 completion of a through-line by the Illinois Central Railroad, Starkville grew more rapidly, and the majority of the historic downtown buildings date from 1885 to the 1940s. By 1885, the Main Street blocks between Washington Street and Jackson Street were largely built up, and many of these buildings remain, most often in an altered state.

In 1902, the J. M. Stone Cotton Mill began operations and the local dairy industry grew up in the 1910s, culminating in the construction of the former Borden Condensery in 1926. The Illinois Central Railroad Passenger Depot was built around 1915 and both the Beaux-Arts neoclassical old Security State Bank and the Peoples Savings Bank (now the Greater Starkville Development Partnership) went up around 1920, followed by the Beaux-Arts neo-classical First United Methodist Church in 1925 and the Mediterranean style Hotel Chester in 1926. By 1928, the

downtown streets were paved, and in that year the Coca-Cola Bottling Works was constructed. The Colonial Revival style Old Post Office went up in 1935, the State Theater in 1937, and the National Guard Armory (long housing city-government offices) in 1940-41, the latter two buildings designed in the Moderne style. At the east end of Main Street, the former National Bank of Commerce (now offices for Mississippi State University's Research and Technology Corporation) and former Security State Bank (now Regions Bank) were built in 1977 and 1972, respectively, and at the west end, the Starkville City Hall was constructed in 2014-15.








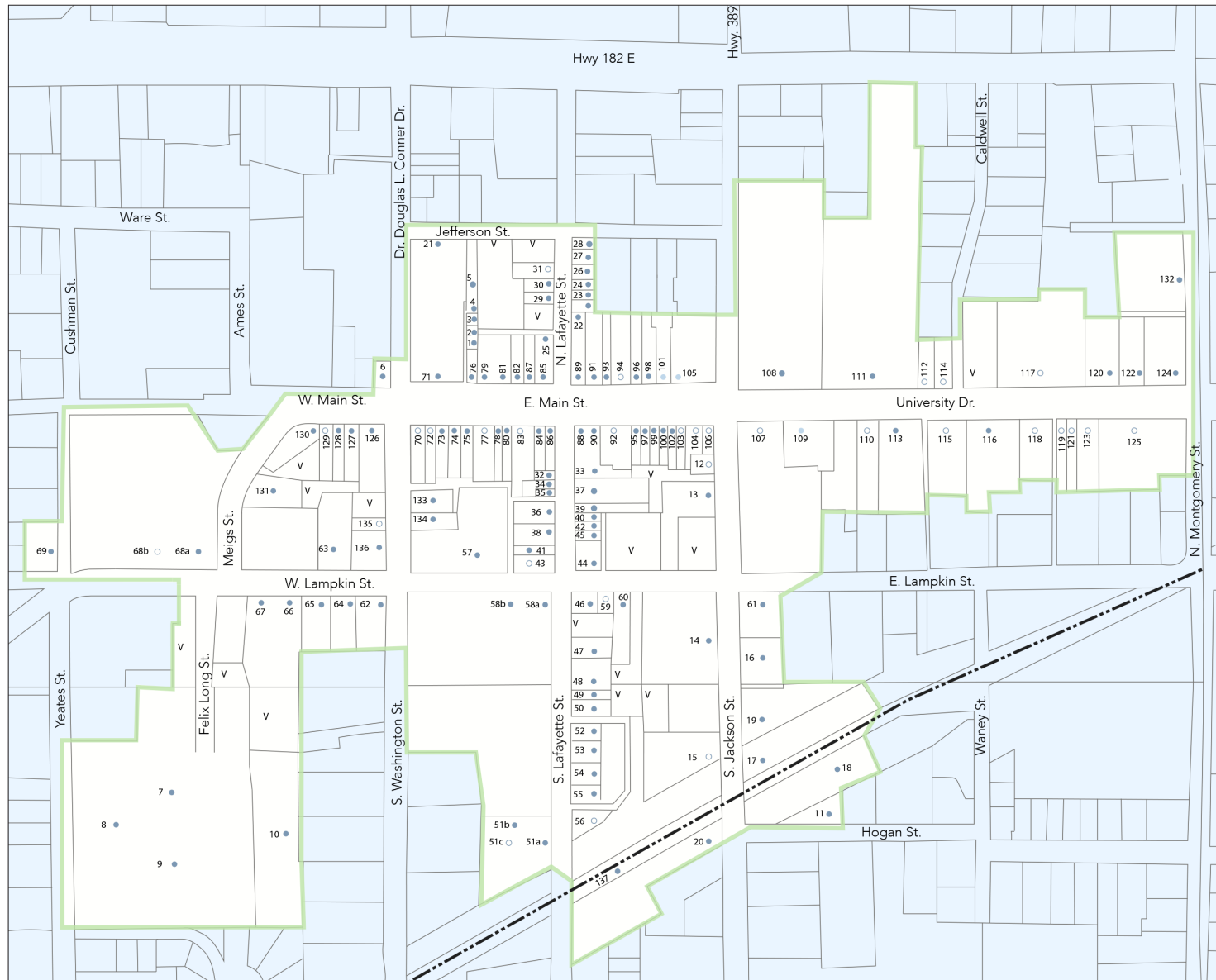
A view of 1920s Starkville looking east on Main Street toward the former Peoples Savings Bank (two stories, with columns) on the corner to the right and Weir Drugstore (one-story, with vertical sign) beyond it.
(University Archives Digital Collections, Mississippi State University)

DOWNTOWN STARKVILLE HISTORIC DISTRICT MAP

Starkville has five National Register historic districts, one of them downtown and primarily commercial and four of them residential: Greensboro Street, Nash Street, Overstreet School, and Oktibbeha Gardens. The boundaries of the Downtown Starkville Historic District were determined by a historic preservation consultant working with staff members from the Historic Preservation Division of the Mississippi Department of Archives and History (MDAH). In the future, these boundaries can be extended to include additional historic properties if the city and property owners find this to be desirable. Boundary changes would have to be approved by MDAH and by the National Park Service, which administers the National Register program. All or part of the National Register district could become a local historic district if this action was supported by a substantial portion of the property owners.

Legend

-  Railroad Line
-  Downtown Starkville Historic District Boundary
-  Contributing Structures
-  Non-Contributing Structures
-  Vacant



Numbers on properties reference properties listed in the tables on pages 10-13.

Advisory Standards for the Downtown Starkville Historic District

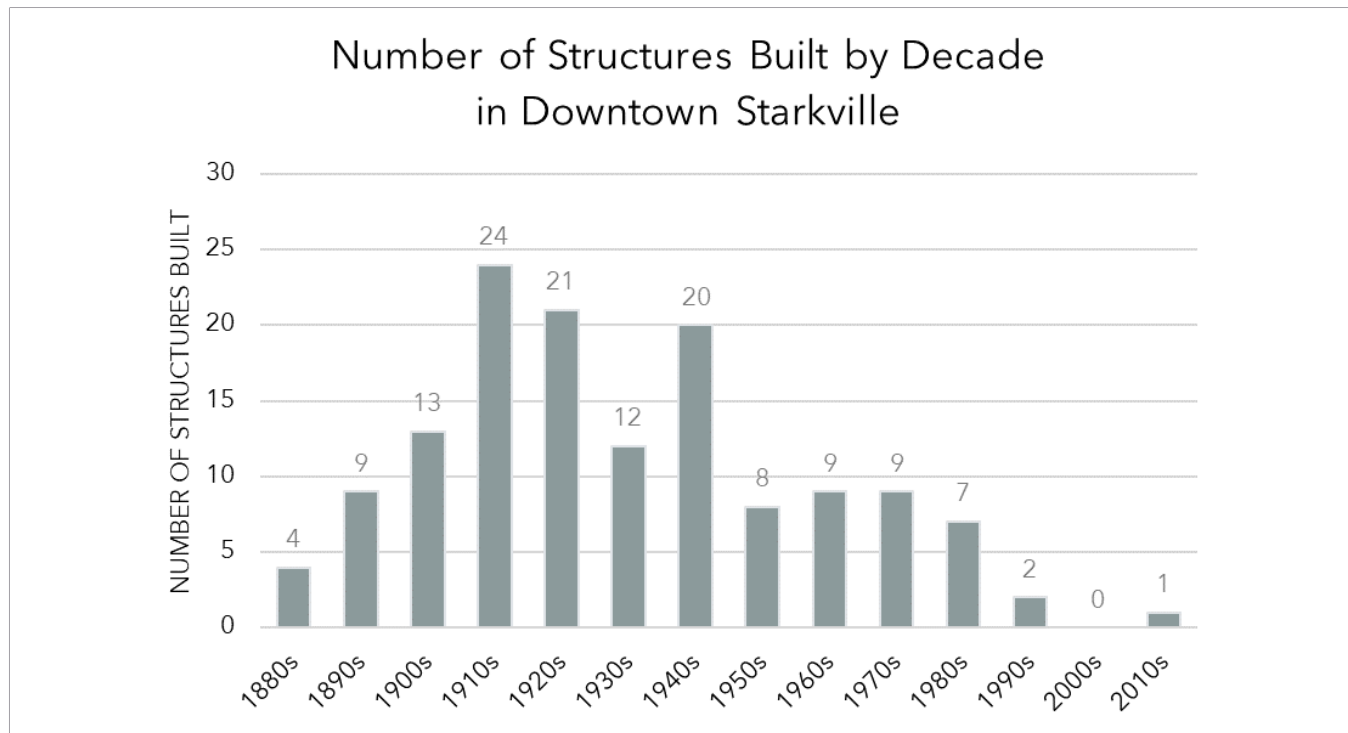
#	Year Built	Address	Street	Status	Architectural Style	Primary Material	# of Stories	Notes
1	c.1885	106	Court Square	Contributing	Commercial Vernacular	brick	1	
2	c.1915	108	Court Square	Contributing	Commercial Vernacular	brick	1	
3	c.1895	110	Court Square	Contributing	Commercial Vernacular	stucco, brick	1	
4	1905	112	Court Square	Contributing	Commercial Vernacular	stucco, brick	2	
5	c. 1990	114	Court Square	Non-Contributing		wood	1	
6	c.1915	101	Dr. Douglas L Conner Drive	Contributing	Commercial Vernacular	brick	2	
7	c.1950	100	Felix Long Street	Contributing	Modern Commercial	brick	1	
8	c.1950	104	Felix Long Street	Contributing	Modern Former Office	brick	1	
9	c.1960	105	Felix Long Street	Contributing	Modern	brick	1	
10	1950	106	Felix Long Street	Contributing	Modern	brick	1	
11	c.1950	303	Hogan Street	Contributing	Modern		1	
12	c.1925	102	S. Jackson Street	Non-Contributing	Commercial Vernacular	stucco	1	
13	c.1910	128	S. Jackson Street	Contributing	Commercial Vernacular	brick	1	
14	c.1950	206	S. Jackson Street	Contributing	Modern Commercial Vernacular	brick	1	
15	c.2010	210	S. Jackson Street	Non-Contributing		metal	1	
16	c.1940	214	S. Jackson Street	Contributing	Modern Commercial	brick, concrete	1	
17	c.1940	221	S. Jackson Street	Contributing	Astylar Warehouse	wood, concrete block	1	Demolished
18	c.1915	223	S. Jackson Street	Contributing	Craftsman	brick, stucco	1	
19	c.1940	229	S. Jackson Street	Contributing	Commercial Vernacular	brick	1	
20	c.1915	300	S. Jackson Street	Contributing	Railroad Vernacular	brick	1	
21	1964	100	Jefferson Street	Contributing	Modern	brick	1	
22	c.1930	100	N. Lafayette Street	Contributing	Commercial Vernacular	brick	2	
23	c.1930	102	N. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
24	c.1940	106	N. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
25	c.1910	107	N. Lafayette Street	Contributing	Commercial Vernacular	stucco, brick	2	
26	c.1940	108	N. Lafayette Street	Contributing	Modern Commercial Vernacular	brick	1	
27	c.1950	110 - 112	N. Lafayette Street	Contributing	Modern Commercial Vernacular	brick	1	
28	c.1990	114	N. Lafayette Street	Non-Contributing		wood, brick	1	
29	c.1930	111	N. Lafayette Street	Contributing	Commercial Vernacular	brick, wood		
30	c.1930	111 B	N. Lafayette Street	Contributing	Commercial Vernacular	brick, wood		
31	c.1940	113	N. Lafayette Street	Non-Contributing		brick, concrete block, wood	1	
32	c.1920	100	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
33	c.1920	101	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
34	c.1920	102	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
35	c.1920	104	S. Lafayette Street	Contributing	Commercial Vernacular	brick	2	

#	Year Built	Address	Street	Status	Architectural Style	Primary Material	# of Stories	Notes
36	c.1910	106	S. Lafayette Street	Contributing	Commercial Vernacular	brick	2	
37	c.1915	107	S. Lafayette Street	Non-Contributing	Commercial Vernacular	stucco, brick	2	
38	c.1905	108	S. Lafayette Street	Contributing	Commercial Vernacular	brick	2	
39	c.1915	109	S. Lafayette Street	Non-Contributing		brick	2	
40	c.1915	111	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
41	c.1910	112	S. Lafayette Street	Contributing	Colonial Revival	brick	1	
42	c.1915	113-113 B	S. Lafayette Street	Contributing	Commercial Vernacular	brick		
43	c.1910	114	S. Lafayette Street	Non-Contributing		stucco, brick	1	
44	c.1930	115	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
45	c.1915	115 A	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
46	c.1910	201	S. Lafayette Street	Contributing	Commercial Vernacular	brick	2	
47	c.1918	205	S. Lafayette Street	Contributing	Commercial Vernacular	brick	1	
48	c.1960	207	S. Lafayette Street	Contributing	Modern Commercial	brick	1	
49	1960	209	S. Lafayette Street	Contributing	Modern Commercial	stucco, brick	1	Demolished
50	c.1920	211	S. Lafayette Street	Contributing	Astylar Residential	brick	1	Demolished
51a	c.1940	220	S. Lafayette Street	Contributing	Outbuilding	wood	2	Demolished
51b	c.1945	220	S. Lafayette Street	Contributing	Outbuilding	wood	1	Demolished
51c	c.1980	220	S. Lafayette Street	Non-Contributing	Outbuilding	concrete	2	Demolished
52	c.1945	227	S. Lafayette Street	Contributing	Minimal Traditional	wood	1	Demolished
53	c.1945	229	S. Lafayette Street	Contributing	Minimal Traditional	wood, brick	1	Demolished
54	1945	231	S. Lafayette Street	Contributing	Minimal Traditional	wood	1	Demolished
55	c.1945	233	S. Lafayette Street	Contributing	Astylar Residential	wood	2	
56	c.1945	235 A&B	S. Lafayette Street	Non-Contributing	Astylar Residential	wood	1	
57	c.1940-41	101	E. Lampkin Street	Contributing	Moderne	concrete	2	
58a	1889	106	E. Lampkin Street	Contributing	Gothic Revival	brick	2	
58b	1962	106	E. Lampkin Street	Contributing	Colonial Revival	brick	2	
59	c.1980	202	E. Lampkin Street	Non-Contributing		brick	2	
60	c.1950	206	E. Lampkin Street	Contributing	Modern Commercial	brick	1	
61	c.1920	304	E. Lampkin Street	Contributing	Craftsman	stucco, brick	1	Demolished
62	c.1940	100	W. Lampkin Street	Contributing		concrete block, stucco	1	
63	c.1910	101	W. Lampkin Street	Contributing	Colonial Revival	wood	1	
64	c.1940	102	W. Lampkin Street	Contributing	Astylar Residential	brick	1	
65	c.1920	104	W. Lampkin Street	Contributing	Craftsman Bungalow	brick	1	
66	c.1940	109	W. Lampkin Street	Contributing	Commercial Vernacular	brick	1	Demolished
67	c.1930	113	W. Lampkin Street	Contributing	Commercial Vernacular	brick	1	Demolished

Advisory Standards for the Downtown Starkville Historic District

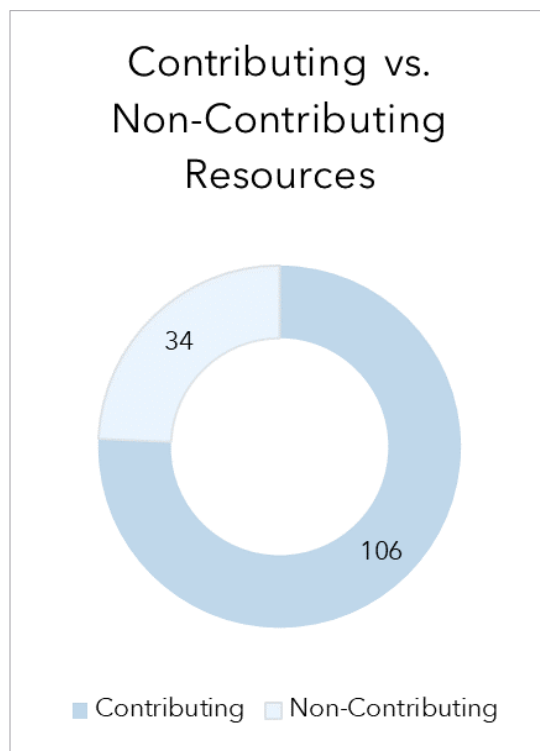
#	Year Built	Address	Street	Status	Architectural Style	Primary Material	# of Stories	Notes
68a	1925	200	W. Lampkin Street	Contributing	Neoclassical		2	
68b	c.1980	200	W. Lampkin Street	Non-Contributing		brick	1	
69	1925	300	W. Lampkin Street	Contributing	Astylar Residence	brick	1	
70	c. 1885	100	E. Main Street	Non-Contributing	Commercial Vernacular	stucco, brick	2	
71	1964	101	E. Main Street	Contributing	Neoclassical	stucco, brick	2	
72	c.1885	102	E. Main Street	Non-Contributing	Commercial Vernacular	brick	2	
73	c.1894	104	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	2	
74	c.1894	106	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	2	
75	c.1894	108	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	2	
76	c.1940	109	E. Main Street	Contributing	Commercial Vernacular	brick	2	
77	c.1915	110	E. Main Street	Non-Contributing		stucco, brick	1	
78	c.1910	114	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
79	c.1890	115	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
80	c.1900	116	E. Main Street	Contributing	Commercial Vernacular	brick	1	
81	c.1890	117	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
82	c.1890	119	E. Main Street	Contributing	Commercial Vernacular	brick	1	
83	c.1900	120	E. Main Street	Non-Contributing		stucco, brick	1	
84	c.1900	122	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
85	c.1895	123	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	2	
86	c.1900	124	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
87	c.1890	127	E. Main Street	Contributing	Commercial Vernacular	brick	1	
88	1921	200	E. Main Street	Contributing	Beaux-Arts Classicism	brick	2	
89	c.1940	201	E. Main Street	Contributing	Commercial Vernacular	brick	1	
90	c.1920	202	E. Main Street	Contributing	Commercial Vernacular	brick	2	
91	c.1920	203	E. Main Street	Contributing	Beaux-Arts Classical	limestone	2	
92	c.1910	204	E. Main Street	Non-Contributing		brick, stucco, wood	2	
93	c.1920	205	E. Main Street	Contributing	Commercial Vernacular	brick	2	
94	c.1905	207-209	E. Main Street	Non-Contributing		brick	2	
95	c.1910	210	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
96	c.1900	211	E. Main Street	Contributing	Commercial Vernacular	brick	2	
97	c.1900	212	E. Main Street	Contributing	Commercial Vernacular	brick	1	
98	c.1910	213	E. Main Street	Contributing	Commercial Vernacular	brick	2	
99	c.1900	214	E. Main Street	Contributing	Commercial Vernacular	brick	1	
100	c.1900	216	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
101	1937	217	E. Main Street	Contributing	Moderne	stucco, brick	2	

#	Year Built	Address	Street	Status	Architectural Style	Primary Material	# of Stories	Notes
102	c.1900	218	E. Main Street	Contributing	Commercial Vernacular	stucco, brick	1	
103	c.1920	220	E. Main Street	Non-Contributing		brick	1	
104	c.1920	222	E. Main Street	Non-Contributing		brick, stucco	1	
105	1925	223	N. Jackson Street	Contributing	Mediterranean	brick	3	
106	c.1920	224	E. Main Street	Non-Contributing		brick, stucco	1	
107	1972	300	E. Main Street	Non-Contributing	New Formalism	brick, painted concrete	3	
108	1977	301	E. Main Street	Non-Contributing	Brutalist	concrete	3	
109	1935	302	University Drive	Contributing	Colonial Revival	brick	1	
110	c.1970	306	University Drive	Non-Contributing		stucco, brick	1	
111	1924	307	University Drive	Contributing	Neoclassical	brick	2	
112	c.1980	307 B	University Drive	Non-Contributing		brick	1	
113	c.1965	308	University Drive	Contributing	Modern Commercial	brick, metal	1	
114	c.1980	309	University Drive	Non-Contributing		stucco, brick	1	
115	c.1970	310	University Drive	Non-Contributing		brick, stucco, metal	1	
116	1960	314	University Drive	Contributing	Modern	brick	1	
117	c.1980	315	University Drive	Non-Contributing	New-Colonial Revival	brick	1	
118	c.1970	316	University Drive	Non-Contributing		brick	1	
119	c.1980	318	University Drive	Non-Contributing			1	
120	c.1930	319	University Drive	Contributing	Craftsman Bungalow	brick	1	
121	c.1970	320	University Drive	Non-Contributing		brick	1	
122	c.1930	321	University Drive	Contributing	Craftsman Bungalow	brick	1	
123	c.1970	322	University Drive	Non-Contributing		wood	1	
124	c.1950	323-329	University Drive	Non-Contributing		brick	1	
125	1967	326	University Drive	Non-Contributing		brick	1	
126	1931	101	W. Main Street	Contributing	Commercial Vernacular/Moderne	brick	2	
127	c.1940	105	W Main Street	Contributing	Commercial Vernacular	brick	1	
128	c.1940	107	W Main Street	Contributing	Commercial Vernacular	brick	1	
129	c.1970	109	W Main Street	Non-Contributing		brick	1	
130	c.1930	111	W. Main Street	Contributing	Craftsman	brick	1	
131	c.1930	103	Meigs Street	Contributing	Craftsman Bungalow	brick	1	
132	1913	105	N. Montgomery Street	Contributing	Gothic Revival	brick	1/2	
133	c.1910	101	S. Washington Street	Contributing	Commercial Vernacular	stucco, brick	1	
134	c.1925	103	S. Washington Street	Contributing	Commercial Vernacular	brick	1	
135	c.1925	106	S. Washington Street	Contributing	Commercial Vernacular	brick	1	
136	c.1925	106 B	S. Washington Street	Contributing	Commercial Vernacular	brick		
137	1874/1883	N/A	S. Washington Street	Contributing	Railroad	N/A		

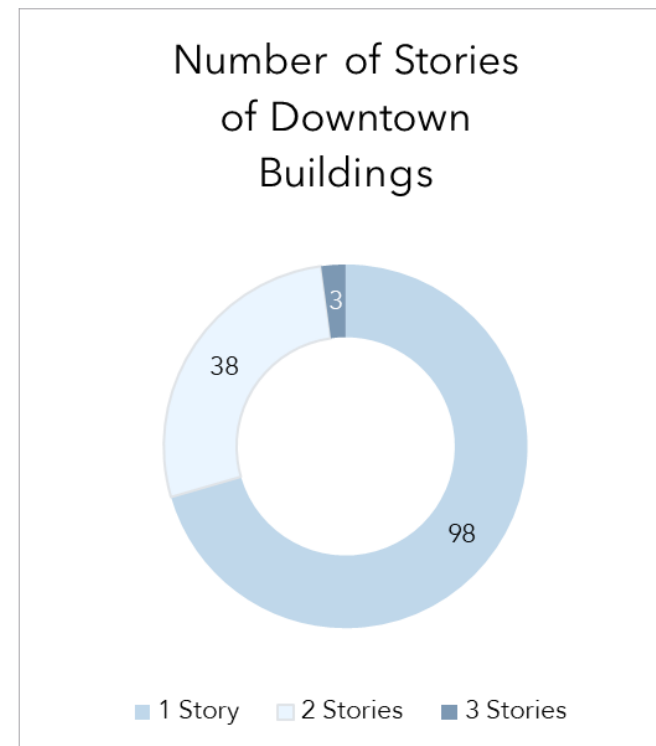


Since 1885, when the first three structures in downtown Starkville were built, a total of 139 buildings have been constructed in the Downtown Starkville Historic District. Construction peaked in the 1910s and 1920s, with 45 structures being built in those two decades, accounting for nearly one-third of all buildings that currently exist in the historic district.

New construction in downtown Starkville slowed during the 1930s as a result of the Great Depression, but picked back up in the 1940s. In the 1950s through the end of the twentieth century, construction leveled off, with an average of seven new buildings constructed per decade. Only one new structure has been constructed in the Downtown Starkville Historic District in the twenty-first century: the city hall.



Of the 140 resources listed in the Downtown Historic District which include 139 buildings and the Mobile and Ohio Railroad, 75% of them are listed as contributing resources. The remaining 25% are listed as non-contributing resources, which means that they currently do not add historic value to the district and so are not eligible for tax credits.



In the Downtown Starkville Historic District, the majority (70.5%) of the structures are one-story buildings, while just over one-quarter (27.3%) are two-story buildings. The remaining 2.2% are three-story buildings. There are no buildings in the historic district taller than three stories.



Architectural Styles & Elements

GOTHIC/TUDOR REVIVAL

A revival of Gothic architecture began in the late 18th century as part of a larger movement known as the Picturesque. The Gothic Revival style, which drew features from the medieval Gothic style, of which the Tudor was the final phase in England, is defined by deliberate irregularity, which makes buildings look as though they developed naturally over time. Gothic Revival architecture was popular in the United States as early as the 1830s. The Gothic features steep pointed arches, while the Tudor features low-sloping pointed arches.



105 N. Montgomery Street

Characteristics of the Gothic Revival:

- Asymmetry
- Steeply pitched roofs
- Attached buttresses
- Pointed-arch windows
- Stained glass

Top photo: The church building at 105 N. Montgomery Street (1913) exhibits the Gothic Revival characteristics of a steeply pitched gable roof, pointed- and Tudor-arch windows, and stained glass.

Bottom photo: The church at 106 E. Lampkin Street (1889) displays an asymmetrical front façade, a steeply pitched gable roof, and tall pointed-arch windows with stained-glass.



106 E. Lampkin Street



106 E. Lampkin Street



302 University Drive, formerly the U.S. Post Office

COLONIAL REVIVAL

The Colonial Revival style was inspired by Philadelphia's 1876 Centennial Exposition, which sparked a renewed interest in America's colonial past. The Colonial Revival style was a nationalistic and diverse design movement that embraced elements from the Georgian, Dutch Colonial, and Southern Colonial styles. The popularity of Colonial Revival continued into the 1910s.

Characteristics of the Colonial Revival:

- Symmetrical front façades
- Classical columns and porticoes
- Pedimented openings
- Hipped and gabled roofs
- Multi-pane sash windows
- Details such as quoins

Top photo: The church building at 106 E. Lampkin Street (1962) has a two-story symmetrical front façade, pedimented doorways, a columned, pedimented portico, and a tiered tower with steeple.

Bottom photo: The building at 302 University Drive (1935) features a symmetrical front façade, a hipped roof, a broken pediment, and small-paned windows.

BEAUX-ARTS CLASSICISM

Beaux-Arts, a French term meaning “fine arts” and derived from the École des Beaux-Arts in Paris, was influential in the United States from 1880 to 1930. Beaux-Arts Classicism is characterized by an eclectic and often grand combinations of elements drawn from the Ancient Greek, Roman, Renaissance, and Baroque periods. Beaux-Arts architecture typically features symmetrical floor plans and heavy masonry, lending itself to the construction of monumental public buildings such as libraries, train stations, schools, and government buildings. Beaux-Art Classicism became influential in the U.S. after Chicago’s World’s Columbian Exposition of 1893, where Americans were dazzled by its grandeur.



203 E. Main Street

Characteristics of Beaux-Arts Classicism:

- Symmetrical front façades
- Masonry construction
- Flat or low-pitched roofs
- Prominent use of the orders
- Pedimented porticos
- Applied ornament

Top photo: The building at 203 E. Main St. (c. 1920) features a symmetrical front façade, stone-masonry construction, a flat roof, and two-story attached columns with antae.

Bottom photo: The building at 200 E. Main St. (1921) now occupied by the Greater Starkville Development Partnership features two-story Ionic columns.



200 E. Main Street



101 N. Jackson Street

MEDITERRANEAN

The Mediterranean style was derived from Southern European precedents, especially the Spanish Colonial Revival style, which was inspired by the architecture of the Spanish colonization of the Americas. Particularly popular in California and Florida, the Spanish Colonial Revival movement enjoyed its greatest popularity between 1915 and the early 1930s.

Characteristics of the Mediterranean style:

- Plaster or stucco on walls and chimneys
- Low-pitched clay-tile shed or flat roofs
- Terra cotta or cast-concrete ornament
- Arched windows and doorways
- Columned porches and arcades

The Hotel Chester at 101 N. Jackson Street (1925) represents the Mediterranean architectural style through its low-pitched clay-tile roof and cast-stone ornamental medallions and door surrounds.

CRAFTSMAN BUNGALOW

The bungalow was the most popular residential type from the 1920s through the 1940s and was often given Craftsman-style details. The Craftsman style was part of the larger Arts and Crafts Movement, which rejected mass-production and celebrated high-quality craftsmanship.



321 University Drive

Characteristics of the Craftsman Style:

- Gabled or hipped roofs
- Overhanging eaves
- Exposed rafters or decorative braces under eaves
- Front porch beneath an extension of the main roof
- Square or tapered piers
- Earth-tone exterior colors

Top photo: The building at 321 University Drive (c. 1930) has a low-pitched hipped roof and an undercut front porch supported by brick piers.

Bottom photo: The historic railroad depot at 223 S. Jackson Street (c. 1915) has a low-pitched hipped roof, deep overhanging eaves, eave brackets, and a gable with false half-timbering



223 S. Jackson Street



101 E. Lampkin Street

MODERNE

Moderne, or Art Deco, architecture has several variations. The Moderne emerged in France in the 1920s and remained popular in the United States through much of the 1940s. The Zig Zag Moderne has geometric ornamentation. The Streamline Moderne has aerodynamic curves. The PWA Moderne, of which this police station is an example, is austere and often rendered in concrete.

Characteristics of PWA Moderne:

- Symmetry
- Austere planar surfaces
- Exposed concrete construction

The police station (built as the National Guard armory) located at 101 E. Lampkin Street (c. 1940-41) displays Moderne characteristics: massiveness, symmetry, and exposed-concrete construction.

BRUTALISM

Brutalism, its name derived from the French phrase for “raw concrete,” was primarily used for large-scale government and institutional buildings and was popular between 1950 and 1975. A variant of post-war modernism, Brutalism stressed the exposure of a building’s basic elements and materials, most notably raw concrete.



301 W. Main Street

Characteristics of Brutalism:

- Massiveness
- Repeated, modular exterior elements
- Exposed structural materials, particularly concrete
- Display of building functions

The building at 301 W. Main Street (1977) exemplifies the Brutalist architectural style through its bold massing, raw, unpainted concrete exterior, and unadorned, flat front façade.



300 University Drive

NEW FORMALISM

New Formalism is an architectural style that emerged in the United States during the mid-1950s and remained popular through the 1960s. It was a rejection of the strict confines of Modernism. New Formalist buildings typically have symmetrical elevations, stylized colonnades, and rich materials such as marble, granite, travertine, or carefully finished concrete. New Formalism was used for high-profile cultural, institutional, and civic buildings, such as banks, libraries, and museums.

Characteristics of the New Formalism:

- Classical proportions and scale
- Symmetrical front façades
- Stylized arches, columns, colonnades, and entablatures
- Rich wall treatments
- Formal landscapes featuring pools, fountains, and sculpture

The bank building at 300 University Drive (1972) exhibits classical proportions and scale, a symmetrical front façade, and a tall colonnade composed of nine concrete columns supporting arches.

COMMERICAL VERNACULAR

High-style buildings, as seen on the preceding pages, were usually produced by trained designers, while vernacular buildings were usually produced by anonymous builders, carpenters, masons, or other artisans. Vernacular structures typically resulted from building practices handed down over generations, while high-style buildings typically resulted from changing architectural tastes and reflected the thinking of individual designers. Both types of buildings are important in creating the historic character of downtown areas.

During the late nineteenth- and early twentieth-century, downtowns developed across the United States, and buildings in them were usually constructed with fireproof masonry walls. A popular high style for these buildings was the highly eclectic Commercial Italianate, which took its inspirations from both the Romanesque architecture of Northern Italy and the Renaissance architecture of Italy in general. Characteristic facade features include both corbel-table and deeply overhanging, aggressively bracketed cornices and both semi-circular and segmental-arched openings, as well as flat-arched openings, with elaborated lintels or hood moldings.

A simpler version of this type is the commercial vernacular, where cornices are simply corbeled brick and decorative features are few. The largely glazed, ground-story storefront was common to both. Also popular during this period were cast-iron components, which might appear only at the storefront level or might extend over the entire facade in some post-and-lintel configuration or an arcuated form derived from the Romanesque or Italian Renaissance style. Cast-iron columns and ventilation grills are seen in downtown Starkville.



212-214 E. Main Street

Most of Starkville's commercial structures were built in the commercial-vernacular style, almost always in brick. Commercial-vernacular buildings went up in downtowns all across the country, typically without an architect in charge. Instead, they resulted from collective design decisions made over time in many locations and depended on the sensibilities and skills of local craftsmen, particularly brick masons. They feature ground-floor storefronts and may have one story or multiple stories.



100 W. Main Street

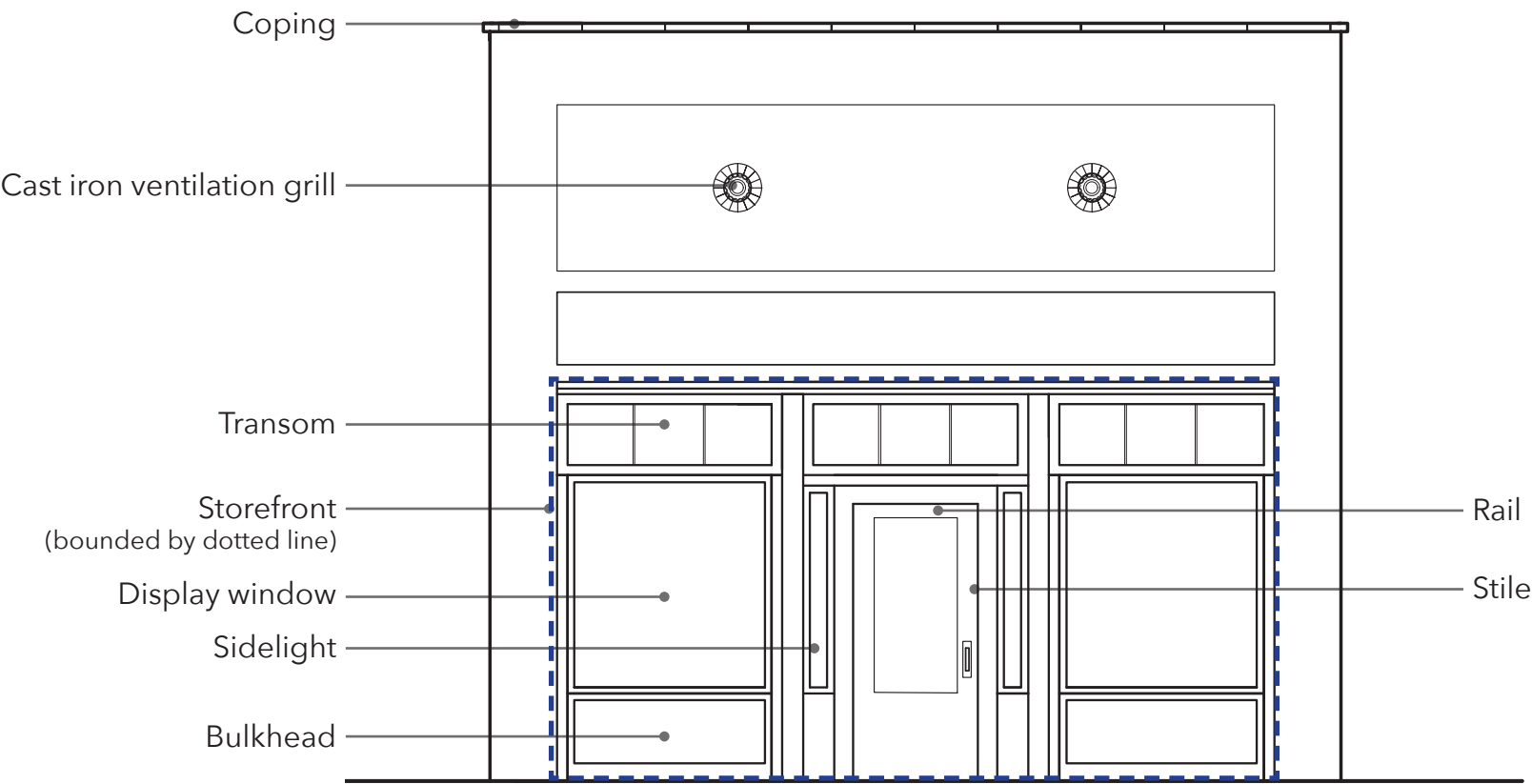
Characteristics of the Commercial Vernacular:

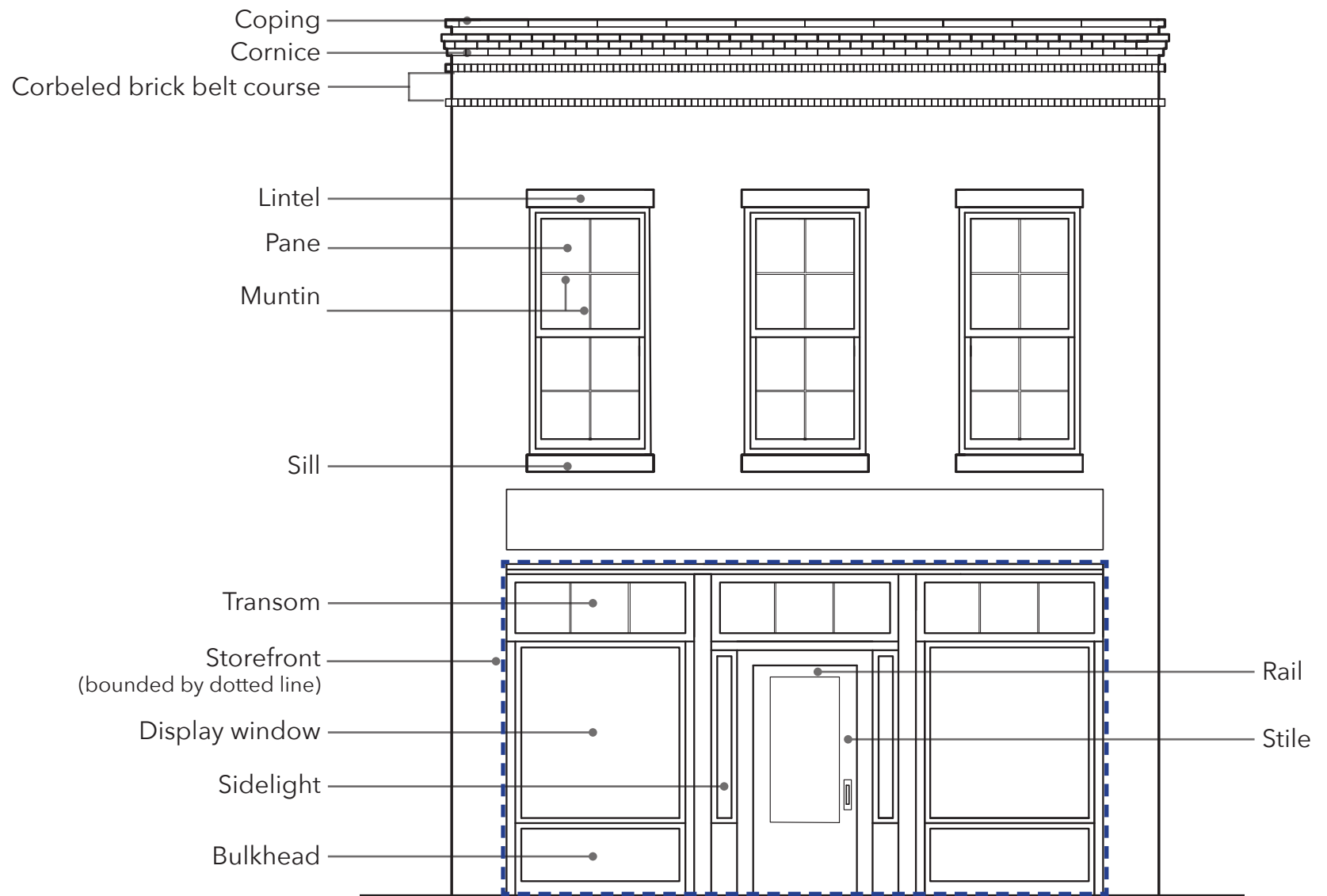
- Brick walls concealing a heavy-timber frame
- Ground-floor storefronts, with sliding-sash windows above in multi-story examples
- Various details produced by corbeling brick, such as stepped cornices and recessed panels

Top photo: The buildings located at 212-214 E. Main Street have brick facades, with corbeling, recessed panels, and low arches.

Bottom photo: The brick building located at 100 W. Main Street has a recessed panel parapet and a large number of window and door openings. The two-story gallery is not original to it.

For verbal definitions of the building elements labeled here, see the glossary on pages 57-59.







Building Design

FACADE DESIGN

A **facade** is one face of a building, with the principal facade being the front face, meaning the face addressing the street or principal street. On a facade, stories are the vertical subdivisions, and bays, which are established by windows and doors, are the horizontal subdivisions. On a typical commercial building, facades are composed of first-floor storefronts, windows above, and capping cornices and parapets. The paramount concerns in facade design are scale, proportion, and pattern in the form of something called solid-to-void (solid/void) relationships, as illustrated in the facade drawings on the opposite pages.

Scale concerns sizes of buildings or structures relative to the human body. Monumental scale is created by larger elements and is typically used for important public buildings such as courthouses. There can also be a human scale created by smaller elements, which is used for more modest structures such as residences or for commercial building components like storefronts. Commercial buildings are most commonly built of brick, which give them a particular scale by virtue of the relatively small size of their masonry units. When brick is covered with stucco, a building's scale is radically changed and most often not for the better.

Proportion concerns the magnitude of one dimension or size relative to that of another or relative to the whole. So, for instance, there is a height-to-width proportion for a door or a window, and there is a door or window size relative to the size of a complete facade.

Storefronts and **windows** are openings, or voids, in a facade, and they create solid/void relationships, with these relationships representing, among other things, the percentage of opening to the percentage of wall. A solid/void relationship incorporates aspects of both scale and proportion. Consequently it is the most important consideration in achieving coherent and cohesive facade design. The solid/void relationship often varies from floor to floor. For instance, the first floor of a commercial vernacular building is the most open, while windows above are smaller, repeated openings, and the cornice and parapet have few, if any, openings.

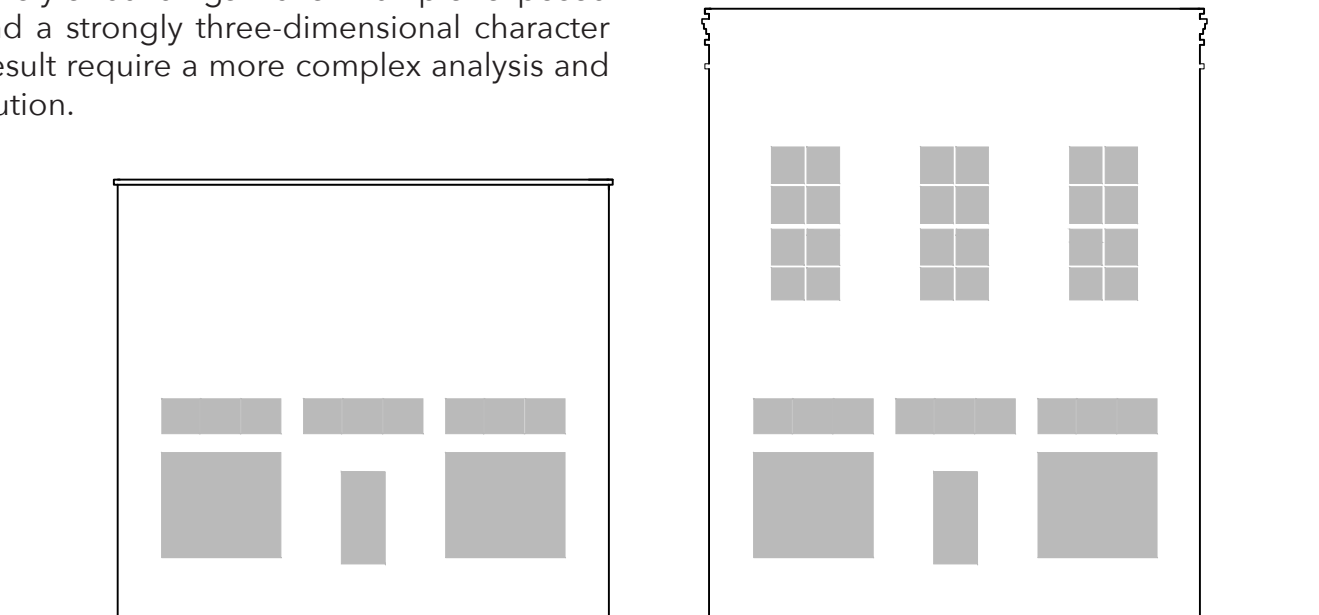
The scale, proportions, and solid/void relationships on the facades of commercial vernacular buildings were established and refined over a long period and so, while these facades may at first appear to be only utilitarian and so be easily taken for granted, they encapsulate much design wisdom and changes to them should be made only after careful consideration.

BEST PRACTICES

- If a facade's original pattern of openings has been changed, strong consideration should be given to reversing the changes and restoring the facade's original appearance and character.
- New construction should follow facade patterns found on local historic examples, meaning heights of stories, distribution of bays, solid/void relationships, etc.
- Additions should not be made at the front of historic buildings.
- Many high-style buildings have multiple exposed facades and a strongly three-dimensional character and as a result require a more complex analysis and design solution.

See *Preservation Briefs* no. 14 - "New Exterior Additions to Historic Buildings: Preservation Concerns" for additional guidance.

In general, see *Preservation Briefs* no. 35 - "Understanding Old Buildings: The Process of Architectural Investigation," no. 17 - "Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character," and no. 16 - "The Use of Substitute Materials on Historic Building Exteriors."



Solid-to-Void Relationships

STOREFRONTS

Storefronts are the most frequently altered parts of historic commercial buildings. They typically include the primary entrance, which is usually centrally located and often recessed and adjacent to display windows, with pier or column elements separating the parts. Beneath the windows there are bulkhead panels and above the windows and doors there are glazed transoms. There may also be additional ornamental features or architectural details. Storefronts sometimes have a door to one side, which provides access to stairs leading to upper floors.

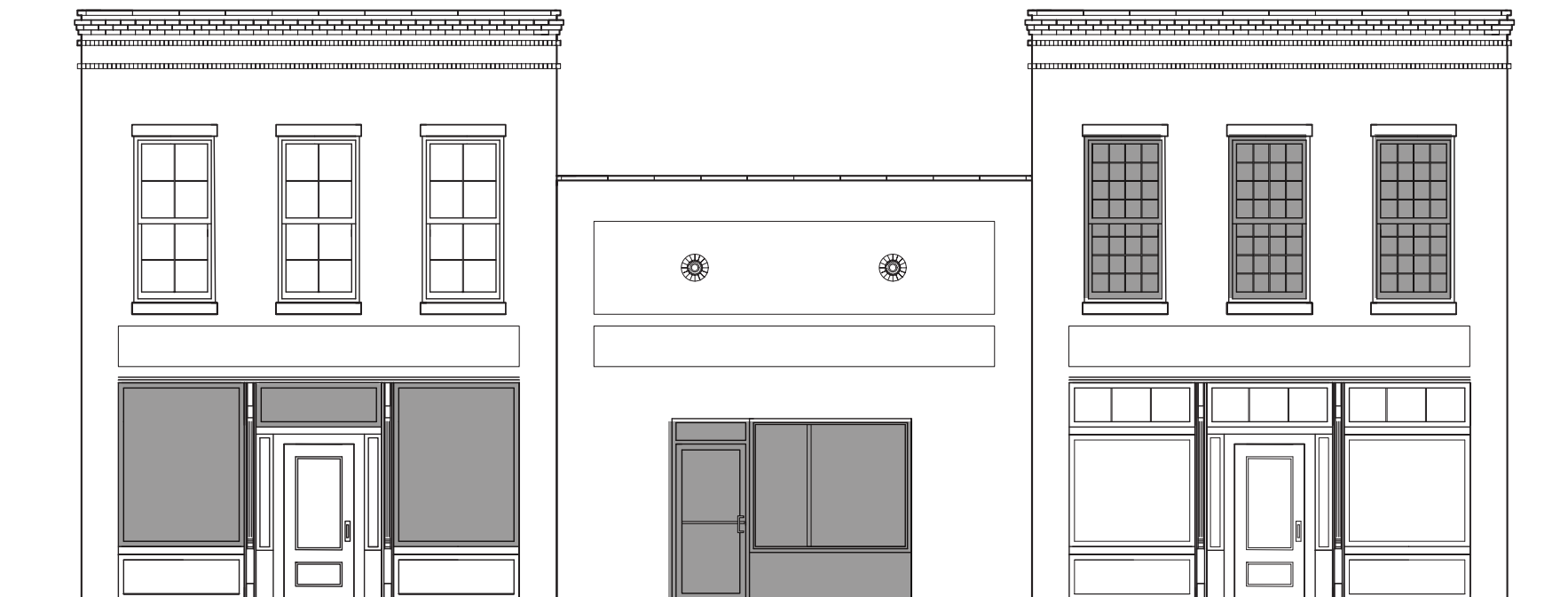
Most historic storefronts in Mississippi date from the late nineteenth- or early twentieth-century. While retail conditions have changed since that time, these storefronts remain very functional. Because they are located at street level, they are the most important part of downtown buildings for pedestrians, meaning that historic storefronts can produce a unified urban experience for those walking along downtown sidewalks.

Traditionally historic signage was placed immediately above storefronts.

BEST PRACTICES

- If possible, damaged or deteriorated storefront features should be repaired, not removed or replaced.
- The designs of replacement storefronts should be based on historical documentation such as photographs. In instances where an original storefront design cannot be determined, a new design should be similar in placement, size, color, texture, and other visual qualities to existing historic storefronts in the district or, if no such examples remain, they should be based on the appearance of classic historic storefronts discovered through broader research.
- Historic storefronts should be retained and, as required, rehabilitated.
- Storefront features should not be enclosed, relocated, or covered over, nor should they be overlaid with thematic redesigns such as a "French Quarter" or "Old West" look, which would be out of character with the rest of the downtown area.
- Storefronts in new buildings should be similar in placement, size, color, texture, and other visual qualities to existing historic storefronts in the district or be based on the appearance of classic historic storefronts discovered through broader research.

See *Preservation Briefs* no. 11 - "Rehabilitating Historic Storefronts" for additional guidance.



■ Inappropriate Construction

The facade to the **left** has appropriate windows with appropriately-sized panes, but its storefront transoms have been removed or altered.

In the **center** facade, the storefront has been radically altered.

The facade to the **right** has an appropriate storefront, but its windows have been inappropriately given sixteen-over-sixteen sash.

ENTRANCES / DOORS

Entrances should not be made more elaborate than they were in their original historic form. Storefront entrances typically have single or double doors. These historic doors consist of vertical stiles and horizontal rails, typically framing glazed panels. When considering a replacement door, the best practice is to examine any remaining evidence such as historic photographs or other historic doors in the area. If none is relevant, then broader research can produce useful information. Aspects to consider are materials, colors, percentage of glazing, ornamental features, and accessory hardware. It is also important to recognize that a door considered appropriate in one location, say on Royal Street in New Orleans, will probably not be a harmonious replacement in a traditional Mississippi downtown.

BEST PRACTICES

- Primary entrance locations should not be changed.
- New entrances should not be added to primary facades.
- Historic entrances should be retained and, if necessary, rehabilitated using compatible materials. They should not be altered, embellished, enclosed, or relocated.
- A replacement door should match the original historic door or, if the design of this door is unknown, should have materials, colors, percentage of glazing, ornamentation, and accessory hardware compatible with historic doors remaining in the area.
- Doors in new construction should have materials, colors, percentage of glazing, ornamentation, and accessory hardware compatible with historic doors remaining in the area.



■ Inappropriate Construction

In the facade to the **left**, the windows have been given inappropriate sixteen-over-sixteen sash, and an incompatible door has been inserted.

The facade in the **center** retains its original configuration.

In the facade to the **right**, an incompatible door has been inserted.

WINDOWS

Commercial buildings with ground-level storefronts have large expanses of glass in order to provide potential customers with the opportunity to window shop. Windows above the storefront level are typically of a residential scale and frequently have a vertically sliding sash like those seen on residences. These windows are typically set in isolation and have prominent sills beneath them and lintels at their heads, with these elements sometimes ornamented. Window-pane size increased over the late nineteenth- and early twentieth-century and only the appropriate pane size for the period of the building's construction should be used.

BEST PRACTICES

- The preservation of its windows is paramount in maintaining a building's historic character. Both the overall window design and the individual components and accessories should be retained and, if necessary, rehabilitated.
- Historic windows should not be eliminated, resized, or covered over, nor should their openings be filled in. If a window opening has been filled in, owners should consider reopening it and reinserting a window identical to or very similar to the original one. During a rehabilitation, repairs should be limited to affected components. If a window must be replaced, the replacement should match the historic window in its materials and all visual aspects of its design. Unpainted aluminum sash and snap-in muntins should never be used.
- Details such as ornamented sills or lintels should be retained and, if necessary, rehabilitated.
- Window glass should not be tinted or coated with a reflective material.
- While historic windows do not conform to today's standards for energy efficiency, interior storm sashes can greatly improve their effectiveness without altering their exterior appearance.
- Historic shutters should be retained and, if necessary, rehabilitated. Replacement shutters should reflect the building's original design and use.
- Windows in high-style buildings have a form distinctive to the particular style and care must be taken to understand and retain this form.

Also see *Preservation Briefs* no. 9 - "The Repair of Historic Wooden Windows" and no. 13 - "The Repair and Thermal Upgrading of Historic Steel Windows"



■ Inappropriate Construction

In the facade to the **left**, the windows have been removed, ruining the original proportions and solid-to-void relationships.

The facade in the **center** retains its original configuration.

In the facade to the **right**, the original window sashes have been removed, openings bricked up, and incompatible windows inserted.

CORNICES

The cornices of commercial buildings may be made of stone or pressed metal but those of commercial vernacular buildings were most often produced only through the skillful work of brick masons. Historic cornice features for commercial vernacular buildings include corbeled brick, raised and recessed panels, saw-tooth and dentil courses, and terra-cotta and cast-iron features, such as panels and grills. When such cornices are removed, the upper reaches of buildings lose their essential character, intended scale, and appropriate level of detail.

BEST PRACTICES

- Historic cornices should be retained and, if necessary, rehabilitated.
- Where historic cornices have been removed, every consideration should be given to replacing them in kind. Because historic brick cornices involve only the outer wythe, or layer, of brick, such a replacement is fairly straightforward, as the structural integrity of the front wall is not at risk.



■ Inappropriate Construction

The Italianate facade to the **left** is historically correct, including its deep, bracketed cornice.

The commercial vernacular facade in the **center** is historically correct, including its simple brick cornice.

The facade to the **right** has lost its windows and cornice, ruining its proportions and solid-to-void relationships.

PARAPETS AND ROOFS

For most commercial buildings, roofs are hidden behind false walls called parapets. These parapets may be horizontal or have a central pediment or curving segments or a stepped configuration, and each of these types creates a distinctive profile when it is seen against the sky. The top level of a parapet is the coping, which may be stone, cast stone, or metal, and prevents rainwater from entering the top of the front wall.

High-style buildings typically have visible roofs with shapes that reflect their style and historical period.

BEST PRACTICES

- Parapets should be retained and, if necessary, rehabilitated. Such features as chimneys should not be removed, even if they are no longer functional.
- Historic roof designs should be retained and preserved.
- If roofs behind parapets must be modified, the new roof should not be visible from the street level.
- During roof repair and replacement, new materials should match historic materials.
- Secondary features and distinctive materials should be retained.
- Because they are almost flat and receive rainwater, roofs on commercial-vernacular buildings should be regularly inspected and maintained by trained personnel, who should also inspect associated flashing, gutters, and downspouts.
- Roofs on new high-style buildings should be consistent in form with local historic examples. Care should be taken to break up building masses so that sloped roofs do not become unacceptably tall and bulky.

Also see *Preservation Briefs* no. 4 - "Roofing for Historic Buildings"



■ Inappropriate Construction

The facade to the **left** is historically correct, but the roof monitor is incompatible.

The facade in the **center** is historically correct and has a proper roofline with coping.

The facade to the **right** is historically correct, but the sloping, metal roof is incompatible.

DETAILS / ORNAMENTATION

While architectural details and ornaments typically have no utilitarian value, they make a building more interesting, draw attention to themselves or to nearby features, and typically reflect the architectural style, age, and historic use of the building. They include such features as molded cornices, column shafts and capitals, brackets, belt courses, terra-cotta panels, and cast-iron ventilation grills.

Details and ornamentation are typically found in well-established locations. At the sidewalk level, they can be seen closeup by passersby and may be part of cast-iron columns or piers or be cast into terra cotta. Higher up, they are commonly found at window heads on lintels or lintel covers. At the cornice level, they can be made of pressed metal, cast iron, or terra cotta, but on commercial vernacular buildings, they are most commonly made of brick in the form of raised or recessed panels, corbeling, sawtooth courses, and polychromatic patterning. At the top of the parapet, copings may also have ornamental features.

Where details and ornamentation have been lost, the appearance of replacements should be based on photographic evidence. If such evidence is unavailable, the appearance should be based on historic precedents, particularly those found on nearby historic buildings or on historic photographs of them.

BEST PRACTICES

- Historic details and ornamentation should be retained and, if necessary, rehabilitated. Where rehabilitation is not possible, replacement components should match the original ones in location, configuration, size, color, texture, and other visual qualities.
- Details and ornamentation should not be obscured or painted over.
- Details and ornamentation should not be added where, historically, there was none.
- In general, the character and amount of details and ornamentation on new construction should be consistent with that found on historic examples.
- Details and ornamentation on high-style buildings are reflective of the specific style. They should be respected and not mixed with new elements drawn from a different style.



For its architectural character, the facade design to the **left** depends only on basic architectural elements.

In the **center** facade, ventilation grills break up the expanse of the recessed brick panel.

In the facade to the **right**, cast-iron columns astride the entry provide interesting detail for passersby.

SHELTER STRUCTURES: AWNINGS & CANOPIES

Porches and porticoes are typically found on civic and institutional buildings built in a high style, while commercial buildings have traditionally had their storefronts protected by fabric awnings and metal canopies.

BEST PRACTICES

- Porches, galleries, and balconies should not be added to buildings that did not historically have them.
- Historic shelter constructions on commercial buildings should be retained and, if necessary, rehabilitated. Original shelter designs should not be altered, but inappropriate shelter structures added more recently are best removed or incorporated into a more historically appropriate design. The design of replacements should be based on historical documentation for the building and, if that is lacking, be based on examples remaining on neighboring historic buildings. Fabric is the most appropriate material for awnings, and metal is the most appropriate one for canopies.
- New shelter constructions should be compatible in size and shape with the openings that they shelter and should be similar in design to the original shelter constructions or to historic examples found nearby. New shelter structures may stretch across an entire storefront but should not extend across more than one building.

See *Preservation Briefs* no. 44 - "The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design" for additional guidance.



The buildings at the **left** and in the **center** have appropriate fabric awnings.

The building to the **right** has an appropriate metal canopy.



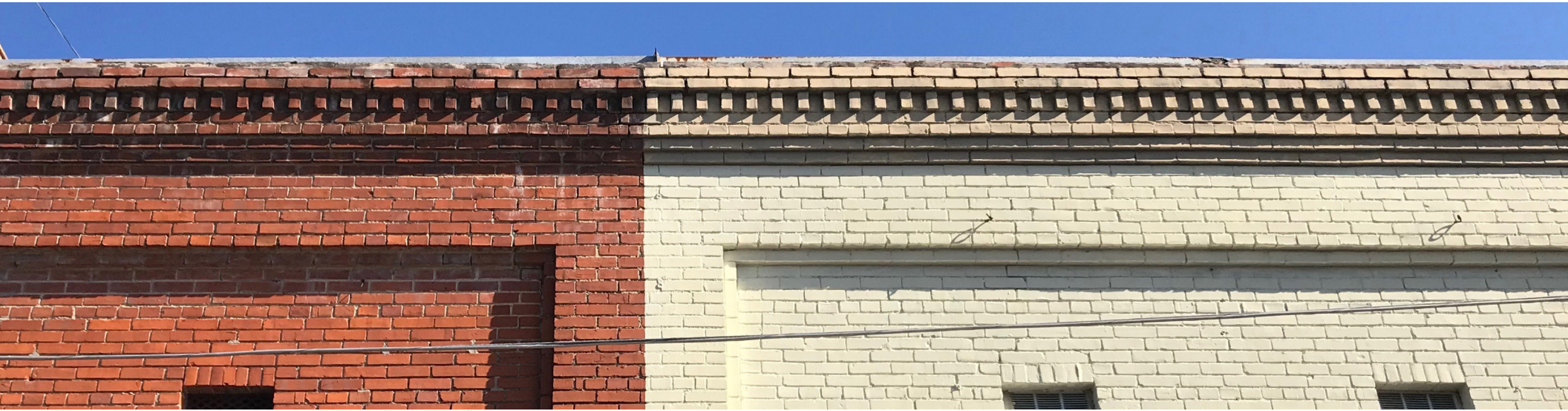
Site Design

PLACEMENT OF NEW STRUCTURES

Ordinances place restrictions on the location of a new building on a given plot of land. Considerations include building setback, meaning the distance from the property line to a given facade, and spacing, meaning the distance between buildings on adjacent lots. Government buildings like courthouses, large banks, older schools, and churches are often freestanding. In contrast, downtown commercial buildings typically have their facades set at the back edge of the sidewalk and have party walls, meaning that they abut their neighbors on adjoining lots. This practice produces continuous architectural enclosure on both sides of the street and so creates a sense of urban place and order. When commercial buildings are lost or are set back farther on their lots, the result is a gap-toothed appearance and a diminished sense of urbanism and cohesion.

BEST PRACTICES

- Historic-building placement patterns should be maintained. A new commercial building should be located so that its setback and spacing is consistent with that of existing historic buildings.
- Those buildings traditionally given freestanding locations should be positioned in a manner consistent with local historic examples.
- Additions should alter neither the orientation of historic buildings nor the location of their primary entrances. Additions at the front of historic commercial buildings should be avoided. The most appropriate location for additions is in the rear.
- The design of additions to freestanding buildings requires a careful study of alternatives in order to retain the buildings' prominence, coherence, and singularity.



Secretary of the Interior's Standards for Rehabilitation

STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for Rehabilitation are federal standards that describe appropriate treatments during the rehabilitation of historic properties and are used during both planning and rehabilitation work. Tax Credit projects must follow the Standards for Rehabilitation, and these Guidelines for the Downtown Historic District are consistent with them.

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 this time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize an historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features, shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of a structure, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future the essential form and integrity of the historic property and its environment would be unimpaired.

APPLYING THE SECRETARY'S STANDARDS

When applying the Standards for Rehabilitation, include the following basic steps in the planning process to ensure a successful rehabilitation project and a successful review process for the intended work.

1. Identify, retain and preserve the form, materials and detailing of the property that defines the character of the historic property.
2. Protect and maintain the character-defining aspects of the historic property with the least intervention possible and before undertaking other work. Protection includes regular maintenance.
3. Repair is the step beyond protection and maintenance. It includes patching, piecing-in, splicing, and consolidating. Repairing also includes limited in-kind replacement.
4. Replacement is the last resort in the preservation process and is appropriate only if the missing feature cannot reasonably be repaired. Replace with the same material if possible, but a substitute material may be necessary.
5. Designs for missing features should be based on the documented historic appearance of the property. If no documentation exists, a new design is appropriate if it respects the size, scale, and material of the property.
6. Alterations/additions to historic buildings are sometimes needed to insure continued use, but they should not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.

GLOSSARY

Belt course: a horizontal band often used to designate floor levels

Bracket: a projecting support, sometimes ornamental, attached to a wall

Bulkhead: a panel beneath a storefront display window

Cast iron column: an upright, freestanding architectural element providing structural support

Cast-iron pilaster or attached column: an upright attached architectural element suggesting structural support

Coping: the top, often sloping, course of a masonry wall

Cornice: the projecting horizontal members at the top of a wall, building, etc.

Corbeled brick: brick projecting slightly from a wall

Cast-iron ventilation grill: a decorative and functional grill set into a brick facade

Capital: the topmost element of a column or pilaster

Display window: a large window, or windows, adjacent to a storefront entry, typically a single pane in commercial buildings from the late nineteenth- and early twentieth-century

High-style architecture: architecture designed by trained architects to satisfy unique needs

Facade: a face, usually the principal face, of a building

Lintel: a horizontal support atop a window or door

Muntin: a bar separating panes of glass

Pane: a single sheet of glass in a window or door

Pilaster: an upright architectural element attached to a wall and providing or suggesting structural support

Proportion: concerns the magnitude of one dimension or size relative to that of another or relative to the whole.

Scale: concerns sizes of buildings or structures relative to the human body. Monumental scale is created by larger elements and is typically used for important public buildings such as courthouses. There can also be a human scale created by smaller elements, which is used for more modest structures such residences or for commercial building components like storefronts.

Sill: a horizontal member beneath a window, its top sloping to shed water

Stile and rail: the vertical and horizontal elements, respectively, of a paneled door

Storefront: unified ground-level entry, sidelights, display windows, and transoms of a commercial building

Terra cotta: unglazed fired clay, cast as architectural ornament

Transom: a glazed panel above a storefront door or display window

Vernacular architecture: architecture produced unselfconsciously by artisans and builders and so reflecting local needs, traditions, and availability of building materials