

Design Guidelines



for the
**Farish Street
Neighborhood
Historic District**

Jackson, Mississippi

March 2000

Farish Street Neighborhood Historic District



Design Guidelines Jackson, Mississippi

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How many Guidelines Apply?

The number of guidelines that are relevant to each project varies. At the outset of a project, the reader should consult with staff of the Historic Preservation Department to identify the specific guidelines that are applicable to a project. Property owners should assume that all guidelines apply unless otherwise determined by the Jackson Historic Preservation Commission.

USE THESE CHAPTERS

PROPOSED WORK	Introduction	1. Historic Overview	2. Character-Defining Features	DESIGN GUIDELINES							APPENDICES				
				3. Rehabilitation Guidelines for Historic Properties	4. Design Guidelines for Additions	5. New Construction Guidelines for Residential Buildings	6. New Construction Guidelines for Commercial Buildings	7. Design Guidelines for Signs	A. The Secretary of the Interior's Standards	B. Certificate of Appropriateness Application	C. Ad Valorem Tax Exemption Program	D. Preservation Briefs	E. Glossary of Terms		
Renovate an historic property	X	X	X	X			X			X	X	X	X	X	
Alter a non-historic property	X	X	X			X	X				X			X	
Add on to an property	X	X	X	X	X		X			X	X	X	X	X	
Construct a new residential building	X	X	X			X					X			X	
Construct a new commercial building	X	X	X				X	X			X			X	
Site improvements (including landscaping)	X	X	X				X				X			X	
Construct a new sign or alter an existing sign	X	X	X					X			X			X	

Introduction

These design guidelines are for use in the Farish Street Neighborhood Historic District in the city of Jackson, Mississippi. The district incorporates approximately 750 buildings located in a 125 acre area in downtown Jackson, and is roughly bounded by Fortification Street, North Lamar Street, Amite Street and North Mill Street. The guidelines address the rehabilitation and alteration of historic properties and the construction of new buildings—for both the residential and commercial areas of the district.

The Farish Street Neighborhood Historic District is an important area to the city of Jackson. Its houses and commercial buildings are tangible reminders of the lives and contributions made to the city's history by the many people who lived and worked in this traditionally African-American neighborhood in the nineteenth and twentieth centuries.

These design guidelines have been developed at the request of the Jackson Historic Preservation Commission (JHPC) to help ensure that building rehabilitation projects and new construction within the Farish Street neighborhood are consistent with its traditional character—defined by simple, small-scale buildings.

Why Have Design Guidelines?

The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic resources.

While the design guidelines are written in such a way that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

The Jackson Historic Preservation Commission

The JHPC is a nine-member Mayor-appointed body that volunteers its time and talents to ensure the city's historic resources are protected and promoted. Commissioners represent each ward of the city and two members serve at-large. Locally designated historic resources are preserved through a design review process conducted by the JHPC.

National vs. Local Register Designations

The Farish Street Neighborhood Historic District is both a National Register Historic District and a Jackson Historic District. It is important to distinguish the city's designation of historic districts through its local ordinance process from listing on the National Register of Historic Places. The designation of an area as a National Register Historic District identifies and recognizes the historic significance of an area, and is largely honorary in nature. Listing does not provide legal protection to ensure that it is preserved for future generations. If the integrity of a district is not maintained, its National Register status could be removed. To that end, the City of Jackson has designated the Farish Street neighborhood as a Jackson Historic District, in order to guide development and conduct design review to protect the integrity of the district. Criteria for local designation is set forth in Chapter 70 of the Jackson Code of Ordinances.

Jackson's Historic Preservation Ordinance, adopted in 1988 and amended in 1990, enables the city to protect and enhance properties of cultural, architectural, archeological, and historical merit. The benefits of safeguarding Jackson's historic resources are extensive. Protecting the city's landmarks and historic districts fosters civic pride, and enhances the education and welfare of its citizens. Retaining Jackson's character and livability also stimulates business and industry, promotes tourism, and protects neighborhoods and property values.

vation Commission. In order to review each project in a consistent manner, the JHPC will use these guidelines as a basis for determining the appropriateness of the work proposed.

Pursuant to Section 70-85, Criteria for Issuance, of the Jackson Historic Preservation Ordinance, the Commission shall use the following criteria in granting or denying a Certificate of Appropriateness:

General Factors

- (a) General appearance of the land, building or improvement under consideration;
- (b) Structural condition of existing building or structure;
- (c) Structural composition of existing building or structure or improvement and proposed alteration;
- (d) Architectural design of existing building or structure or improvement and proposed alteration;
- (e) Size of existing land parcel, building or structure or improvement and proposed alteration;
- (f) Historical significance of existing land, building, structure or improvement;
- (g) Economic use of existing land, building, structure or improvement;
- (h) Relative cost of the proposed project and alternatives;
- (i) The owner's legitimate right to earn a reasonable return from his investment in the site, building or structure; and
- (j) The relationship of the above factors to, and their effect upon, the immediate surroundings and, if within a historical district, upon the district as a whole and its architectural and historical character and integrity.

New Construction and Additions to Existing Resources

- (a) The following aspects of new construction shall be visually compatible with the buildings and environment with which the new construction is visually related: the height, the gross volume, the proportion between width and height of the facade(s), the proportions and relationship between door and windows, the rhythm of solids to voids cre-

ated by openings in the facade, materials used in the facade, the texture inherent in the facade, pattern and trim used in the facade, and the design of the roof.

- (b) Existing rhythm created by existing building masses and between them should be preserved.
- (c) The landscaping plan should be sensitive to the individual building and its occupant and needs, and should be visually compatible with the buildings and environment with which it is visually related.
- (d) A new street facade should blend directionally with other buildings with which it is visually related (e.g., when adjacent buildings have a dominant horizontal or vertical expression, that expression should be carried over in the new facade).
- (e) New construction must be compatible with the original construction of the historic resources, should be distinguishable from the original construction, and should enhance the architectural characteristic of the historic district.
- (f) No single architectural style shall be imposed. Stylistic character consistent and harmonious with the resources in the district shall be encouraged.
- (g) The quality and excellence in design should be major determinants.

Exterior Alterations

- (a) All exterior alterations to a building or structure should be compatible with the building itself and other buildings with which it is related. In applying these standards, the original design of the building or structure must be considered.
- (b) Exterior alterations shall not diminish the architectural character or historic quality of the building.

Signs

- (a) The scale and design of any sign should be compatible with the building and environment with which it is related.
- (b) The materials, style, size, color and patterns used in a sign should be compatible with the buildings and environment with which it is related.

Demolition

- (a) The individual historical or architectural significance of the resource;
- (b) The importance or contribution of the resource to the aesthetics of the district;
- (c) The difficulty or impossibility of reproducing such a resource because of its texture, design, material or detail;
- (d) The proposed replacement structure and the future utilization of the site.

Reconstruction

The reconstruction of a building destroyed by fire, storm or other act of God shall be regulated in accordance with the criteria set forth in “Exterior Alterations” above.

Denial of Application

An application for a Certificate of Appropriateness shall only be denied upon a determination that the proposed changes or project would:

- (a) Result in such disharmony of scale, materials, massing, spacing and/or style between the proposed project and its immediate surroundings and the historic district, landmark or landmark site as a whole so as to undermine the architectural integrity and character of the historic district, or landmark site or landmark and inhibit the accomplishment of the purpose of this article; or
- (b) Result in such a change in the architectural design or character of an existing building or improvement so as to undermine the architectural integrity or character of a historic district as a whole and inhibit the accomplishment of the purposes of this article; or
- (c) Result in the loss of or irreparable harm to an existing building or improvement of architectural or historical significance.
- (d) Notwithstanding the above, a certificate of appropriateness should not be denied if that denial would deprive the owner of earning a reasonable rate of economic return from the building or site.

.....
: *Note: Adherence to these design guidelines does* :
: *not relieve the applicant of compliance with the* :
: *building, zoning, fire, housing and other codes,* :
: *as adopted.* :
:
.....

Certificates of Appropriateness

A Certificate of Appropriateness (COA) is a document evidencing JHPC approval of work proposed by an applicant. After a landmark, landmark site or historic district has been locally designated—as the Farish Street Neighborhood has been—a COA is required before any exterior feature is constructed, altered, relocated or demolished. A COA is also required for projects such as re-roofing, re-siding (e.g. stucco, vinyl siding), window, door and shutter replacement, and porch enclosure. Landscape projects such as fence, driveway and deck construction, as well as tree removal, necessitate a COA because these changes alter the setting or context of the property. *Although the above list outlines frequently requested work, please consult JHPC staff to determine whether your particular project requires a COA.*

A Certificate of Appropriateness is not required for a change in paint color or routine maintenance that does not involve a change in design, materials or other aspect of the exterior appearance of the property. Routine maintenance is considered work necessary to prevent deterioration by restoring the property as nearly as practicable to its condition prior to such deterioration, decay, or damage. The Jackson Historic Preservation Ordinance does not govern interior alterations and a COA is not required for most interior work unless it affects the appearance of the exterior.

Pre-filing Conference

Prior to filing a COA application form, applicants are encouraged to participate in a conference with JHPC staff. This conference determines any modifications that may make the application more consistent with JHPC standards.

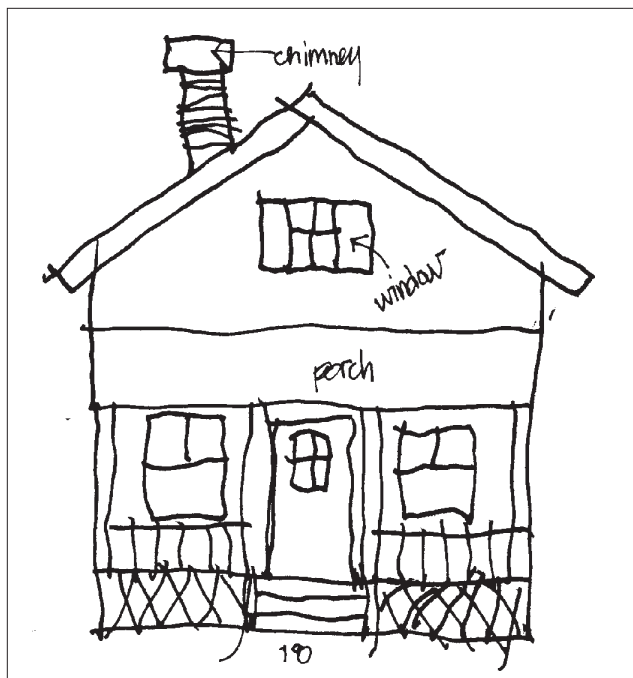
Certificate of Appropriateness Applications

Following the pre-filing conference, an application must be submitted to JHPC staff by the filing deadline for the hearing date at which the project is to be reviewed. Forms are available from the Historic Preservation Department (or in Appendix B) and should be returned fully completed. Depending on the type of work proposed, supporting

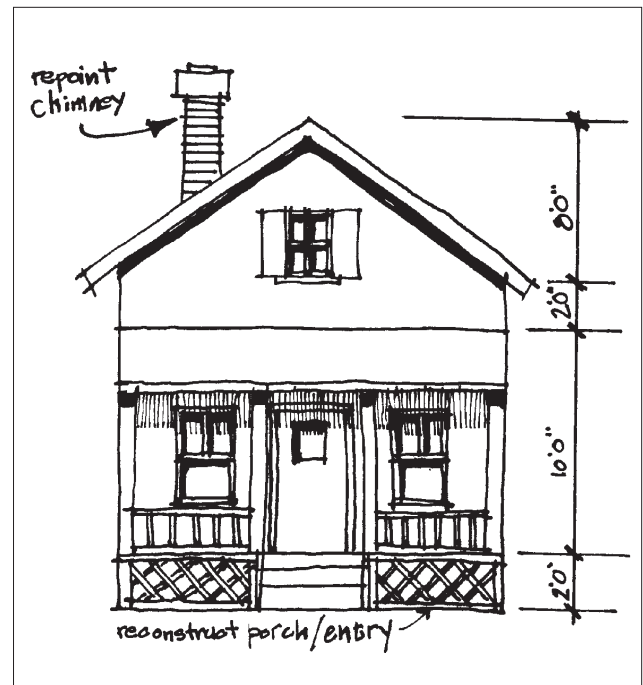
documentation should include all or a combination of the following, as necessary, to thoroughly explain the proposed project:

- ❑ Photographs of the entire building, neighboring buildings, and close-ups of any architectural details involved in the proposed changes
- ❑ Material samples of replacement and new construction materials
- ❑ Manufacturer's specifications and details of product installation
- ❑ Plans, elevations and/or section drawings that must be to scale and should include major architectural features, and the design and location of proposed changes
- ❑ Site or plot plan
- ❑ Related city permits, if relevant
- ❑ Any additional material necessary to support the application

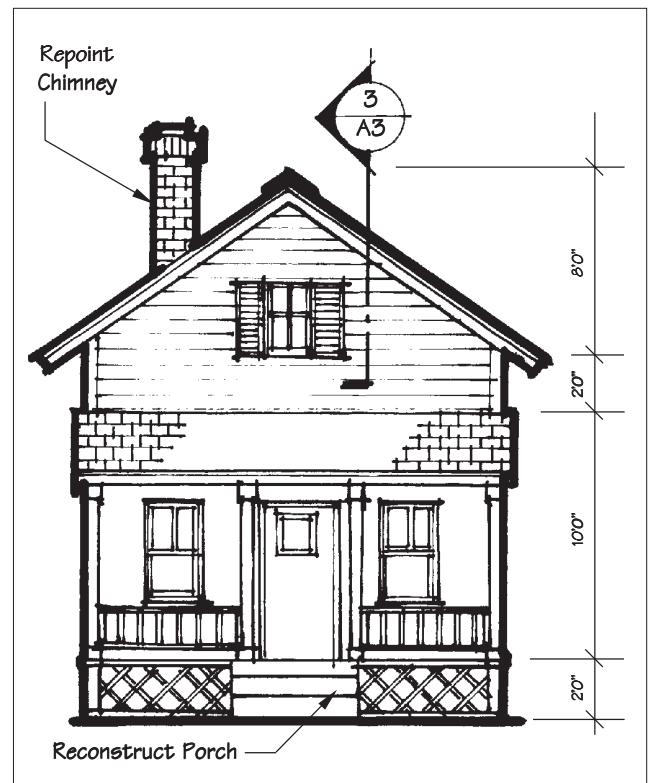
Applications will not be processed unless accompanied by supporting documentation and a non-refundable filing fee.



Inappropriate drawing: the scale and character are not clearly conveyed, nor are there any dimensions.



Appropriate drawing: while in free-hand, this drawing adequately conveys the scale and character of the proposed work.



Appropriate drawing: mechanically drafted to scale, this drawing best conveys the character of the proposed work.

Ad Valorem Tax Program

Jackson's Historic Preservation Ordinance offers an economic incentive for the rehabilitation of existing structures and the construction of new structures located within designated National Register and city historic districts (e.g., the Farish Street Neighborhood Historic District). The **ad valorem tax exemption program** exempts property owners from paying city ad valorem taxes on the increased value of rehabilitated property for up to seven years, whether it is residential or commercial.

In order to take advantage of the tax exemption program, a property owner must *first* apply for and receive a Certificate of Appropriateness from the JHPC. *Second*, rehabilitation or construction activity should be executed pursuant to the COA. *Finally*, a property owner may apply for the ad valorem tax exemption following the procedures outlined in Appendix B.

The Concept of Historic Significance

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist for some more recently constructed properties, such as those associated with the Civil Rights movement. Historic properties must have integrity of location, design, setting, materials, workmanship, feeling and association that form a district, and be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Jackson's pre-history or history
- Construction and design associated with distinctive characteristics of a building type, period or construction method
- An example of an architect or master craftsman's work or an expression of particularly high artistic values

The Period of Significance

Each historic district has a *period of significance*, that is the time period during which the properties gained their architectural, historical or geographical importance. The Farish Street Neighborhood Historic District, for example, has a period of significance which spans approximately 90 years (i.e., 1860-1950). Throughout this period of significance, the neighborhood was developed and many additions to buildings became an integral part of the area. Conversely, since this period, non-historic structures were built, and alterations were made, that detract from the neighborhood's character and integrity.

The Concept of Integrity

Integrity is the ability of a property to convey its character as it existed during its period of significance. To be considered historic, a property must not only demonstrate historic or architectural significance, but it also must retain a high degree of physical integrity. There are seven aspects or qualities which, in various combinations, define integrity: location, design, setting, materials, workmanship, feeling and association. The more qualities present in a property, the higher its physical integrity. Ultimately the question of physical integrity is answered by whether or not the property retains a high percentage of the original structure's materials from which it derives its identity.

Contributing and Non-Contributing Properties

The rehabilitation guidelines are directed towards historic resources considered Contributing to the historic district. A **Contributing** property is any building that exists in comparatively "original" condition, or that has been appropriately restored, and visibly contributes to the historic significance of the district. Preservation is the primary goal for such buildings. Those buildings that have original material that have been covered, or buildings that have experienced some minor alterations, should be considered Contributing because their basic integrity is intact and could be restored through removal of unsympathetic materials or replacement of such items as windows or columns. Restoration is not required, but such action is strongly encouraged.

There are also properties in the historic district that are considered **Non-contributing**. Generally, these are buildings that were constructed after the period of significance and are not yet 50-years old. Often times, these properties do not reflect the materials, scale, form and detailing of historic buildings in the historic district. Therefore, they do not contribute to the historic fabric of the area. Some buildings may also be considered non-contributing if they have been altered to the point that they no longer resemble their early appearance and are no longer a visual representation of their time. However, some of these buildings could, with substantial renovation effort, contribute to the historic district once again. Therefore, there is some flexibility in the classification of non-contributing buildings that have been altered.

The rehabilitation guidelines that follow are required for those historic resources considered contributing to the Farish Street Neighborhood Historic District. These properties are all important as they are the threads that weave the historic fabric together. However, non-contributing buildings also require review by the JHPC to ensure that any proposed alterations will not negatively impact the historic fabric. The level of review will be less stringent than for contributing buildings, but the general design guidelines outlined in this document will apply.

Planning a Preservation Project

The first step in planning a preservation project is to identify significant features and materials associated with the property. Retaining such details will greatly enhance the overall quality of the preservation project. If these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection, follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.

3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (i.e., materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

How to Use this Document

This document is organized into five chapters that, taken together, provide the framework for making informed decisions about design in the Farish Street Neighborhood. The first chapter, *Historic Overview*, presents an abbreviated picture of how the neighborhood developed historically and introduces its architectural styles. The second chapter, *Character Defining Features*, builds on this history by discussing the fundamentals of building that make up the historic character of the neighborhood. Chapters three through five—*Rehabilitation Guidelines*, *New Construction Guidelines: Residential Type Buildings*, and *New Construction Guidelines: Commercial Type Buildings*—provide the design guidelines on which JHPC decisions will be based. Finally, the *Appendices* include supplementary information that might help in making informed decisions about design in the neighborhood.

Each of the design guidelines in this document contains the following components:

Policy Statement

Each section discussing a design feature begins with a broad policy statement explaining the JHPC's basic approach to its treatment. This statement provides the basis for the more detailed design guidelines that follow. In cases where special conditions in a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement should serve as the basis for determining the appropriateness of the proposed work. Policy statements are numbered sequentially within the document.

Background Information

A brief discussion of the issues typically associated with the specific design feature is presented next. This may include technical information, such as repetition of building forms, as well as general preservation theory that might be relevant to the topic at hand.

Design Guidelines

The specific design guidelines are presented as **bold face** statements under each policy statement. These are numbered as subsections of the policy statement to which they apply. Each of the design guidelines is followed by bulleted (•) statements that clarify options for meeting the principle. Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intention of the design guidelines, as well as the needs of the property owner.

✓'s and ✗'s

In order to quickly help the reader determine design approaches that are appropriate or not acceptable, many of the illustrations that supplement the policies and design guidelines are marked with either a ✓ or a ✗. Those illustrations marked with a ✓ are considered appropriate solutions to the design issue at hand. Whereas, those illustrations marked with an ✗ are not acceptable. Note, however, that the illustrations used in this document do not represent all of the possible design solutions available, and just because an approach is not listed or illustrated does not mean that it is not acceptable. If there are any questions regarding the appropriateness of a potential design solution, the JHPC staff should be contacted.

19 Maintain the traditional character of a front yard.



The existence of grass lawns enhances the pedestrian environment and contributes to the character of the neighborhood, and is therefore recommended.

Buildings in the Farish Street Neighborhood are typically set back a similar distance from the street edge. In cases where detached sidewalks exist, this setback may be even greater. These setbacks help to define a house's front yard. The existence of grass lawns enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

19.1 Use a grass lawn in the front yard.

- The front yard should be similar in depth to neighboring houses.
- Minimize the amount of hard surface paving for driveways. Instead of asphalt, consider using concrete, gravel or other impervious surfaces.
- Do not use rock and gravel in a front yard. If used, it should only occur as an accent element.

A sample design policy statement (i.e., 19) with a background paragraph and one design guideline (i.e. 19.1) with bulleted statements.

Chapter 1

Historic Overview

The Farish Street Neighborhood Historic District is a unique mix of commercial and residential structures. This mixture, together with the district's narrow streets, provides an atmosphere that can be found in few places in Jackson or even the nation.

Architecturally, the district is an excellent record of vernacular building types developed from the 1860s through the 1940s. The modest buildings of the Farish Street neighborhood illustrate an important chapter in the history of Jackson. The majority of structures were built between 1890 and 1940, reflecting the growth and prosperity of Jackson and the neighborhood during that time. Farish Street and Mill Street, two main north/south arteries, are predominantly commercial in character but become more residential north of Monument Street. The remaining streets are primarily residential with some small commercial buildings and churches nestled throughout the neighborhood. The commercial buildings in the district tend to be one or two story brick structures and the residences are typically one story wood frame dwellings.

While the majority of the homes date from the early twentieth century, a variety of vernacular building forms and styles is represented in the neighborhood including: Creole Cottage, Queen Anne, Bungalow, Colonial Revival, L-Front Cottage and Shotgun houses. One house is thought to predate the Civil War; a Creole Cottage with an undercut gallery and paneled posts located at 154 West Monument Street. Later Creole Cottages also remain in the 800 block of Blair Street and the 100 block of East Cohea Street. A fine example of a Queen Anne cottage can be seen at 158 East Cohea Street. Shotgun houses line one block of North Farish Street and East Church Street. Some Shotguns are enriched with a variety of architectural details, from board-and-batten siding to Bungalow style porches and exposed rafter-tails. Many

have been enlarged with a variety of rear additions. Another common house type is the Bungalow house found in single family, duplex and fourplex forms.

Historically significant as an economically independent African American community, the Farish Street Neighborhood Historic District is the largest such community in the state of Mississippi. Named for longtime resident Walter "Papa" Farish, Farish Street is the commercial core of the district. The area was developed in the years following the Civil War predominantly by African American professionals, tradespeople, domestics, laborers and small business owners. Prior to the Civil War, much of the area located within the district belonged to large estates. The land was surveyed and subdivided in the 1870s and the area became a segregated neighborhood for African Americans by the 1890s. Jim Crow practices relegated African Americans to living and working within limited areas of the city which forced them to establish their own social, economic and political institutions. In 1904, a local newspaper reported that African Americans "were never so prosperous as now and more of them are launching business concerns than ever before...they are buying their own homes, thus putting themselves on independent footing." By 1915, the Clarion Ledger named Farish Street one of the most progressive, growing business streets in Jackson.

The area boasts historical associations with African American professionals who achieved prominence on national, state and local levels. Many of these professionals owned businesses and constructed buildings in the district. For example, in 1938, Jessie Williams erected the commercial structure located at 801 North Farish Street in order to house his cleaners, dress shop, beauty shop, and second floor rooming house. Farish Street thrived with its own hospitals, doctors, lawyers, entrepreneurs, churches and commercial businesses.

At the turn of the century, Dr. Lucille F. Miller, the first African American female to practice medicine in Mississippi, established a hospital and nurse training school, in the 100 block of North Farish Street, with her husband, Simon A. Miller.

One of Jackson's wealthiest African American residents was Dr. Sidney D. Redmond, whose house still stands at 229 East Church Street. A physician, businessman and banker, Redmond was president of the American Trust and Savings Bank, one of two African American banks established in Jackson by 1904. Dr. Redmond was also a stockholder in three banks controlled by whites and held interest in one of the power and light companies.

Carpenters, brick masons, plasterers and other craftsmen were well represented in the district. Self-taught contractor George Thomas is known for his buildings throughout the city and Robert Rhodes constructed many of the Bungalow-type buildings that line Cohea Street and Blair Street.

Entertainment also was an important element that added to the character of Farish Street. In the 1930s, Farish Street was described on a Saturday night as a "carnival atmosphere...swarming with shoppers and pleasure seekers...with picture shows, dance halls and pool rooms on or near this street." The Alamo Theater was a vital part of the community. African American vaudeville acts, stage bands and performing artists performed at this theater, including Bessie Smith, B.B. King, Dizzie Gillespie and Dorothy Moore. The building also functioned as a cinema and featured African American and Western films. Other important sites such as the "Green," located on Hamilton and Mill Streets, boasted carnivals and shows for neighborhood residents.

During the 1950s and 1960s, the Farish Street neighborhood was a meeting place where important national political and social issues were discussed. The area's churches, restaurants and private residences were used as meeting places for many Civil Rights activities. Leading organizers such as Martin Luther King, Jr., Stokely Carmichael and Medgar Evers gave speeches at

neighborhood locations. Evers also established the first National American Association of Colored Persons (NAACP) field secretary's office at 509 North Farish Street.

Why is the Farish Street Neighborhood Important?

Some casual observers may not understand what is important about the neighborhood's structures that survive from the period of significance because they are not "fancy." For those who expect all historic buildings to be mansions and monumental public edifices, the simple, vernacular construction in the Farish Street neighborhood may appear to lack significance. The fact is, these vernacular structures convey the reality of life in Jackson at the turn of the century, and it is their simplicity of design and modest scale that are so important. This self-sufficient community was built by and for African Americans using simple details and forms, such as the Shotgun. There are some "fancy" forms constructed by professional builders in the more decorative Queen Anne style, or the more monumental Bungalow. The structures that survive from that era serve as a connection with the past and help to inform people of the city's history.

The Farish Street neighborhood helps to tell the story of generations of African Americans who contributed to the historical development of the city. Its residents ran businesses, provided services and raised their families in the community. While this is a different story than what other historic districts may tell, it is an important part of the city's history. If the record of their lives is lost, then the story of Jackson is incomplete.

Architectural Styles

The Farish Street Neighborhood Historic District contains a wide variety of building styles. This rich architectural heritage enhances the neighborhood and contributes to its strong "sense of place." This chapter provides a brief overview of several styles found in the historic district. While this section describes many styles, certain types that are less common are not included. The Historic Preservation Department can provide more information about the styles that are not shown. Many architectural styles can be seen throughout the country, but the styles discussed here are those that were historically popular in the Farish Street neighborhood.

The historic district exhibits a collection of Shotgun, Queen Anne, Classical Revival, Colonial Revival, Bungalow, and Art Deco styles. Other, more

simple styles are best described as "vernacular" or "eclectic." These homes lack distinct architectural detail, but reflect building traditions of the time. Although they are not "pure styles," they are sometimes decorated with simple elements derived from a combination of the more formal styles discussed.

Even though the appearance of homes is very diverse, common features are shared. The most obvious characteristic is that a vast majority are one or two stories in height. With the exception of commercial buildings, a house was typically wood frame constructed on brick piers and had wood clapboard siding. All of the homes face the street and are separated from their property lines by yards in the front, rear and sides. Sometimes side yards were very narrow.

Residential Building Types & Styles

Note: Dates shown reflect general time periods these styles were constructed in the Farish Street Neighborhood Historic District.

Creole Cottage

(c. 1860 - 1910)

After the established of railroad lines, the increased availability of light framing lumber and the development of new technologies (e.g., wood planing, balloon framing and wire nails) played a role in the development of such early cottages. Simple in character, these houses are recognized by their rectangular shape, two or more room depth and open interior plan. They often have side-gabled or hipped roofs.

Characteristics

- gabled or hipped roof
- porch, extending the length of the building
- simple detailing, if any
- central hall plan
- clapboard wood siding



The Creole Cottage features a full-length porch with simple detailing.

Queen Anne Cottage (c. 1880 - 1910)

Houses in the Queen Anne Style are sometimes referred to as “Victorian.” Mass-produced building elements made it possible to use more ornamentation on the Queen Anne Cottage that is defined by broad gables, long sloping roofs and small pane windows of early house styles. Architecturally, it was inherently eclectic and became available in various forms to homeowners of all income.

Characteristics

- irregular, asymmetrical massing
- use of bay windows, dormers, gables—anything that protrudes from the wall and the roof
- use of varying wall textures: patterned shingles
- use of applied ornamentation: wooden scroll work on porches and gables, and turned elements
- double-hung windows with leaded or stained glass
- windows with large panes of glass surrounded by small panes
- tall brick chimneys



Although many homes in the neighborhood have little architectural detailing, this Queen Anne cottage exhibits wooden scroll work and a protruding bay window.

L-Front Cottage (c. 1880 - 1910)

The L-Front Cottage is generally considered a type of the Queen Anne Cottage style. It features a front facing gable and a side-gabled wing that connect to form an L-shaped plan. Shed or hipped roof porches are typically located along the front of the house within the “L.”

Characteristics

- gabled roof
- simple detailing, if any
- double-hung, wood windows
- clapboard wood siding, or shingles



L-Front Cottage houses feature a front facing gable portion and a side-gabled wing that connect to form an L-shaped plan.

Eclectic

(c. 1885 - 1940)

These houses are sometimes referred to as “folk houses.” Designs were based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function.

Characteristics

- gabled or hipped roof
- projecting wing with front-facing gable
- porch, extending the length of the building
- simple detailing, if any
- double-hung, wood windows
- clapboard wood siding, or shingles



These “vernacular” homes were probably based on popular styles of the time, but they are much simpler in form, detail and function.

Bungalow

(c. 1910 - 1940)

The word “bungalow” denotes a type of building rather than a style. The Bungalow appears as both modest and impressive house designs. Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows display Craftsman Style detailing, with exposed brackets and rafters.

Characteristics

- typically one-story
- rectangular plan
- exposed rafters, brackets
- brick or clapboard siding
- broad eaves
- thick, tapered porch posts on brick piers
- double-hung, wood or casement windows
- dormers that follow the line of the roof
- concrete cap around porch wall



Although Bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space.

Shotgun

(c. 1890 - 1950)

Shotgun houses are typically one room wide and three rooms deep, with no hallway. Most have front-facing gabled or hipped roofs and prominent front porches. The Shotgun house is a hybrid developed in the West Indies and believed to have been brought to the United States via New Orleans, Louisiana, in the early 19th century. The houses combined Caribbean Indian building shapes with European Colonial framing techniques. They were often added onto the back when additional space was needed. In some instances, double Shotguns, or duplexes, were constructed with many of the same characteristics. Built with a shared, or party wall, the double Shotgun was a means to save on construction costs and materials.

Characteristics

- simple detailing, if any
- one room wide, long and narrow form
- double-hung, wood windows
- gabled or hipped roof
- clapboard wood siding
- full width porch
- square wood columns/porch supports
- primary entrance in narrow, gabled end



Shotgun houses are typically one room wide and two or more rooms deep, with no hallway.



In some instances, double Shotguns, or duplexes, were constructed with many of the same characteristics.



This Craftsman-influenced Shotgun reflects the form of traditional houses, but lacks their decorative detailing.

Classical Revival

(c. 1900 - 1950)

Classical Revival was a popular house style throughout the country during the first half of the 20th century. It is not a dominant style in the Farish Street neighborhood, but several prominent examples make it noteworthy. The Classical Revival style tends to be a more symmetrical and formal style than others discussed in this chapter. It incorporates less applied decorative detailing than the Victorian styles and displays traditional features that are restrained and classically inspired like fluted columns and pediments. Early houses emphasized hipped roofs and colossal columns. Later examples emphasized side-gabled roofs and simple, slender columns.

Characteristics

- full-height porch
- hipped roofs
- dentiled cornice, modillions and frieze
- panelled doors surrounded by side lights, fan lights, pilasters and a pediment
- double-hung, wood windows (often with multiple lights)
- typically two stories



The Classical Revival style emphasized hipped roofs and elaborate columns.

Commercial & Institutional Building Styles

Commercial Storefronts

(c. 1890 - 1955)

The Commercial Storefront of the late nineteenth and early twentieth centuries is a common building type found in most historic business districts through out the country. Usually limited to two-stories, the Commercial Storefront is divided into two distinct sections. The first floor is transparent, for the purpose of displaying goods and services, while the upper floor is usually reserved for residential or office use. Many display Italianate or Classical detailing, such as dentils or brackets in the cornice, hood molding over upper-story windows, corbelled or quoined brick work, or a midbelt cornice.

Characteristics

- large display windows
- transom lights above entry door
- kickplate below display window
- recessed entry
- double doors
- tall windows (sometimes arched)
- corbelled brick cornice
- brick, brick veneer or stucco
- belt course
- quoin-like brick work
- awnings
- flat roof, parapet wall



Usually limited to two stories, the Commercial Storefront is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for a residential, offices or storage space.



One-story Commercial Storefront buildings exist throughout the neighborhood and typically exhibit the design elements of a two-story building, without the second story.

Art Deco

(c. 1928 - 1940)

The Art Deco style is characterized by a sculptural use of abstract ornamentation and geometric forms. It was a break from traditional and classical styles and ornamentation. Vertical elements soaring to the full height of a facade often formed dynamic silhouettes.

Characteristics

- smooth wall surface (usually stucco)
- zigzags, chevrons and other stylized and geometric wall ornamentation
- towers, piers and other vertical projections above the roof line
- vertical emphasis
- flat roof, usually with parapet



The Art Deco style is characterized by a sculptural use of stylized geometric forms.

Art Moderne

(c. 1930 - 1950)

Art Moderne became the prevalent modernistic form about 1930. The earlier of this style was Art Deco, which was common in public and commercial buildings in the 1920s and early 1930s. Between World Wars I and II, technology rapidly advanced. In response to this technology and emerging ideas from Europe, industrial design of the time began to incorporate smooth surfaces, curved corners and a low, horizontal emphasis into the design of ships, airplanes and automobiles. The Art Moderne style was influenced by these trends and incorporated streamlined elements into architectural designs to give the impression that air could flow easily around them.

Characteristics

- smooth wall surface (usually stucco)
- flat roof, usually with ledge at roof line
- horizontal emphasis
- asymmetrical facade
- horizontal grooves, lines and balustrades
- curved corners



The Moderne style incorporated smooth surfaces, curved corners and a low, horizontal emphasis.

Chapter 2

Character-Defining Features

Understanding how a neighborhood developed historically gives residents and decision makers the ability to guide development in a manner consistent with its past—by respecting its heritage. This chapter presents the reader with information about the many design variables that compose the neighborhood, but what does it all mean? Since its early history, the neighborhood has seen change: be it through additions to buildings, or fires that caused areas to be rebuilt, or natural economic growth that brought about more construction. Therefore, it is anticipated that the historic district will continue to see investment from its residents.

The character study is based on field observation, historical documentation and information gathered in neighborhood workshops by City staff and Winter and Company. The information provided forms the foundation for the design guidelines in the following chapters, and shows the reader how to understand the context of the neighborhood and the vicinity of a proposed project site.

Important character defining features in the neighborhood are found on an area-wide level as well as an individual-property level. As you read through this chapter, you will see that it is divided into sections that describe the general neighborhood, streetscape, site and building features. All these features work together to form the overall character of the Farish Street neighborhood.

The features that most strongly define the neighborhood are seen at the “block level.” Block by block throughout the neighborhood groups of buildings relate to each other in ways that define the character of the area. For example, buildings

are set back within a limited range from the street and their primary entrances tend to face the street. Residential buildings have front yards, commercial buildings are aligned with the sidewalk edge. All these features are woven together by the streetscape which is defined by such things as street patterns, sidewalks and trees. Individual buildings features are also important to the character of the neighborhood. The mass and scale, form, materials and architectural details of the houses and commercial buildings in the Farish Street neighborhood are the elements that distinguish this area from others in the city and tell the story of its development.

Over the years, changing ideas and needs have shaped the Farish Street neighborhood. In fact, part of its personality is the historical evolution of properties. Houses changed over the years to accommodate owners’ needs. A porch might have been screened to provide additional living space, or an addition may have been added to the rear to create another room. These changes are a part of the character of the Farish Street neighborhood. They indicate that further modification may also be considered, when designed to respect the character defining features described in the following pages.

It is also likely that new houses will be constructed in the Farish Street Neighborhood Historic District. Due to the loss of earlier buildings over the years, several lots in the neighborhood are vacant and offer opportunity for “infill” construction. New construction is appropriate if it is designed to respect the traditional building patterns in the area.

General Neighborhood Features

“Big picture” design elements provide a framework for defining the character of the neighborhood. Design features throughout the entire neighborhood include: basic street arrangements, circulation patterns and area landmarks.

Street Patterns

Several different street grids intersect in the Farish Street neighborhood because the area developed over time. As a result, many streets converge at odd angles, creating jogs in some of the streets.

Street patterns develop in the routing of traffic around the neighborhood and, therefore, the character of streets differ in the commercial and residential areas of the neighborhood. For example, in most of the residential areas, streets are smaller. Many commercial streets, or those that surround the residential areas, are larger so they can accommodate more traffic. Adding to the diversity, not every residential street has sidewalk.

The narrow streets that occur typically in the residential areas of the neighborhood contribute to a pedestrian scale. Wider streets tend to create a more public atmosphere that is often commercial in character. Farish, Hamilton, Griffith, and Amite Streets are examples of commercially-oriented corridors.

Not all the street patterns in the historic district are traditional, however. For example, a 1950s urban renewal project dramatically changed the grid pattern of streets in the center of the district when it introduced the curvilinear section of High Street that connects to Monument Street.

Alleys

Historically, alleys were often used as service areas for neighborhoods. However, in the Farish Street Neighborhood Historic District alleys serve as smaller scale streets typically lined (sometimes uniformly) with residences. They have a secondary character in that they cannot be fully viewed from the street and do not have the prominence of wider streets.



The narrow streets that occur typically in the residential areas of the neighborhood contribute to the pedestrian scale.



Streets and sidewalks are wider along Farish Street and other commercial corridors.

Parking

Because many people did not widely own automobiles until the 1930s, driveways and garages were not part of the neighborhood's early history. Therefore much of the historic character developed without making special accommodations for the automobile. People have addressed this modern need by parking along the street edge in both residential and commercial areas. An abundance of cars can be seen along any street.

In some largely residential instances, parking was accommodated on-site. This included small, simple wood-frame garages that were detached and located to the side or rear of a lot, and accessed by a long drive running adjacent to the house. On-site parking was sometime a part of a house's design—an integral part of an architectural style. There is at least one example of an attached carport, known as a *porte cochère*. It created a covered parking area adjacent to a house and offered protection from the elements.



People have addressed the modern need of an automobile by parking along the street edge in both residential and commercial areas.



*An attached carport, known as a *porte cochère*, provided a covered parking area adjacent to a house.*



In some instances, especially where room exists, parking was accommodated on-site. These included small, simple garages, that were set back and detached from the main house.

Area Landmarks

Landmark features provide important neighborhood reference points. They may be historically significant, such as the Alamo Theater or the Smith Robertson Museum, or they simply may be recognizable focal points. These resources contribute to the identity of the neighborhood and serve as visual locators for visitors.



Landmark features may be historically significant such as the Alamo Theater.

Residential Streetscape Features

The following streetscape elements contribute to the neighborhood's residential sense of place and its overall single-family dwelling character.

Street Trees and the Urban Forest

The Farish Street neighborhood is densely vegetated with a variety of trees, such as oaks, many of which are quite old. Trees exist throughout the residential portions of the neighborhood, providing shade in summer months and clues to the historic district's roots in large rural estates.



A proliferation of trees exists throughout the neighborhood, and provide shade in the hot summer months.

Sidewalks

Sidewalks contribute to the neighborhood's community atmosphere and provide a public space for walking and personal interaction. As a result, they are unifying elements that connect different areas in the neighborhood. Two distinct types of sidewalks exist: attached sidewalks—those constructed immediately adjacent to the street curb; and detached sidewalks—those separated from the street by a space or planting bed. Attached sidewalks appear most frequently.

A "progression" of walking experiences is also encountered along residential streets. This begins with the public sidewalk and continues with a "semi-public" straight walkway that leads to each building entry. Some walkways also have a series of steps, as dictated by the topography. This progression is important, and should be preserved.



A "progression" of walking experiences—beginning with the public sidewalk, continues with a "semi-public" walkway that leads to each building entry—is found along residential streets.

Building Setbacks

Along a block, houses are set back from the street a similar distance. However, these front yard dimensions vary from block to block. For example, along East Hamilton Street (between Bloom Street and Lamar Street) houses were historically set back approximately ten feet from the street edge, whereas on East Oakley Street (between Bloom Street and Lamar Street) the houses were set back in a range from four to twenty feet.

Buildings were also set back from side property lines. This setback created side yards of similar depths from house to house. These dimensions also varied from block to block. Many of the blocks with small buildings (i.e., rows of shotguns), have side yards that are very narrow—only several feet—and have a higher density of buildings as compared to other residential blocks. Those streets on which larger homes developed tended to have much larger side yards. This is one feature that was typical of more “high-style” residences.



Along any given residential block, the houses are set back from the street a similar distance.

Orientation to the Street

Typically, a house’s primary entrance was oriented to the street, which accounts partly for the neighborhood’s “friendly” atmosphere. Porches offer comfortable places to congregate, opportunities for interaction among neighbors, and provide shade from the hot summer sun. This is a chief element that embodies community character and a “sense of place.”



Typically, a house’s primary entrance was oriented to the street, which accounts partly for the neighborhood’s “friendly” atmosphere.



Porches are typical features and they offer comfortable places to congregate and opportunities for interaction among neighbors.

Commercial Streetscape Features

A similar pattern of features (as the residential streetscape features just described) composes the streetscape of the commercial blocks along Farish Street and other commercial corridors in the historic district.

Street Trees and Streetscape Elements

Street trees generally do not exist along the commercial blocks. Instead, stop lights and telephone poles rise above the street. Commercial streetscapes create a lively and interesting environment for shopping, dining and entertainment. The typical streetscape contains elements not found along residential streets. While they did not historically exist on Farish Street, light standards, benches and waste receptacles are all elements that contribute to this environment.



The small scale commercial buildings, stop lights and telephone poles rise above the street.

Sidewalks

Sidewalks in the commercial core on and around Farish Street are much different than their counterparts elsewhere in the neighborhood. They tend to be wider and extend from the street to the building edge to accommodate a greater number of pedestrians and the display of goods and services.

Building Setbacks

Commercial storefronts are aligned with the sidewalk's edge. Buildings were constructed flush with the front property line to allow pedestrians visual access to goods displayed in storefront windows and swift physical access into the shops.

These commercial buildings were generally built with shared (party) walls and did not have side yard setbacks. Wider streets and sidewalks, goods and services on display and high density construction all provide visually interesting and rich experiences in the commercial core of the Farish Street neighborhood.



As with many turn-of-the-century commercial centers, Farish Street neighborhood's commercial storefronts are aligned with the sidewalk's edge.



The sidewalks on and around Farish Street tend to be wider and extend from the street to the building edge to accommodate a greater number of pedestrians and the display of goods and services.

Residential Site Design Features

When considering the design features of individual building sites, the variety of character-defining elements becomes apparent. Similar orientation of buildings to the street, the frequent use of retaining walls that define property edges and a variety of cultural landscapes are among those site design features that contribute to the character of the neighborhood.

Front Yards

Most houses in the neighborhood have relatively small front yards. Yards were typically grass, with portions planted with shrubbery, flowering bushes and native plants.



Yards were typically landscaped with grass, with portions designated for privately developed landscaping.

Private Landscaping

In general, plantings are lush in the front yard. Although few houses have formal landscape designs, most contain a combination of street trees, planting beds and shrubs. In fact, because landscape designs are often personal endeavors, it is often true that the residential landscaping is as diverse as its residents. However, there are elements that are traditionally used in rural landscapes—such as farms—and are incorporated in this urban setting. Found objects, shells, bottles, tires and wood were sometimes used as decorative elements and shaped the vernacular gardens.

Fences and Retaining Walls

Historically, most properties throughout the neighborhood lacked fences in front yards. If used, they were typically less than four feet in height and relatively transparent, allowing views into the front yard. Wood picket may have been used, although wire fences were likely predominant.

In many areas, houses were elevated above the level of the street due to the hilly terrain. Where this occurred retaining walls of traditional materials such as brick or stone (sometimes concrete) were typically used, and concrete steps were cut into the front yard for access to the residence.



In many areas, houses were elevated above the level of the street due to the hilly terrain. Where this occurs retaining walls were typically used.



Although few houses have formal landscape designs, most contain a combination of street trees, planting beds and shrubs.

Building Design Features

Many of the area houses were constructed in a "vernacular" style—meaning that they do not display ornate detail of "high" architectural style, but are modest in design, and built with local materials in response to local climate and conditions. Some buildings include features associated with traditional styles recognized nationwide. See the *Architectural Styles* starting on page 11.

All of the building types and styles combine to produce a variety of design expression and architectural detail, lend a great deal of character and visual diversity to the neighborhood. ***While variety in specific styles exists, most buildings share fundamental similarities in mass, scale, form and materials.***

Mass and Scale

The "mass" of a structure is its overall building volume or bulk, as it is perceived from the public way. The "scale" of a structure is its perceived size and proportion. A building conveys a "human" scale if it includes materials and components that are expressed in terms of human proportions. For example, a brick can be held in one hand and its size is understood by those who touch or see it.



The commercial buildings relate to a human scale since they don't rise above two stories.

Overall, buildings in the district are relatively small in mass because much of the existing housing stock was constructed as single family dwellings. Most were built with one or one-and-one-half stories, a few were designed with two stories.

Even the commercial buildings relate to a human scale since they do not rise above two stories and are constructed with materials and components that are expressed in human proportions (e.g., a single brick can be held in one's hand). Patterns are also created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths along the street create a rhythm that contributes to the visual continuity of the area.

Building Form

"Building form" may be defined as the shape of the building, and the shape and pitch of the roof. Many building forms in the neighborhood are based on historical precedent and, in some cases, the architectural style may dictate a building form. For example, a Queen Anne Cottage may have asymmetrical massing with a complex roof structure. However, most houses are typically rectangular with a gabled, hipped or flat roof.

In general, buildings in the neighborhood were simple and did not have complex footprints or building shapes. This contributes to a sense of visual continuity.



Although there is not much applied architectural detail seen on this Shotgun, its narrow and long rectangular form is a distinguishing feature that should be preserved.

Building Materials

A limited range of building materials dominates the neighborhood. Finished wood, in the form of clapboard siding, porch columns and porch decking appears most frequently. Concrete and brick are used primarily for the building foundations and brick was sometimes used for porch supports. Stucco was also seen on a few homes.

As a result of improved technologies after World War II, the development of and use composite siding—such as asbestos shingle, aluminum, latex and vinyl siding—was wide spread. These materials were sometimes applied over the original material of homes. While these later coverings do appear to be maintenance free, in fact they trap moisture in with the original wood siding. Synthetic siding such as asbestos shingle was sometimes used as the siding material on structures constructed in the 1940s or later. In these cases, the maintenance of asbestos shingle is recommended. Most of the buildings in the commercial area of the Farish Street neighborhood are constructed of brick, although some of these buildings are also covered with the aforementioned synthetic materials.



A limited range of building materials dominates the neighborhood. Finished wood appears the most frequently.



All of the buildings in the commercial core are brick. This building has been partially covered with another material.

Architectural Details

Because most of the early buildings were simple in design, the key features are fairly basic (see the *Architectural Styles* starting on page 11). In some cases, architectural details, such as ornamental porch posts or brackets, were used. Details express specific architectural styles, and include windows, doors, decorative shingles, brackets and columns. These architectural details provide visual interest, enliven the pedestrian experience, and convey the popular notions of late nineteenth and early twentieth century architecture.

The simple detailing found on commercial structures also greatly contributes to the character of the neighborhood. In particular, arched windows, corbelled brick and cornice moldings occur frequently. These details have depth in that they cast shadow lines and add a three-dimensional quality to the facade. These elements form a composition that has variations of light and dark, solid and void, and rough and smooth surfaces.



Although this Queen Anne Cottage has some elaborate wood work on the porch, windows, doors, materials, bay and porch are all significant architectural details.



The arched windows, corbelled brick and cornice moldings contribute to the character of the street.

Porches

Most houses have a front porch or other entry element, that faces the street and helps to identify the primary entrance. This is one of the most important features of the area and should be respected. Porches establish a human scale for each building. They provide ventilation for a house, and a living or gathering place for community interaction. Different kinds of porches seen in the area include duplex (or two separate entries), undercut or projecting, full front, partial, corner or wrap-around.



Most houses have a front porch or other entry element, that faces the street and helps to identify the primary entrance.



This duplex includes a separate porch element for each private entry.

The key to the character of the Farish Street neighborhood is that it is a collection of relatively modest buildings that tell a story of community development over a century. The basic way in which simple house forms, materials and a small scale were used, and the manner in which houses were set back from the street with small front yards were important characteristics. These, and the consistent use of a front porch, are the elements that must be preserved in order to maintain the traditional character of the area.

Why is it Important to Respect the Design Traditions of the Neighborhood?

Over the years, many people have invested their time, energy and money to make the neighborhood livable. In the past, buildings were constructed in ways that helped to create a sense of community. That is to say that each building contributed to the greater whole of the neighborhood and each was important in its own right. One way to help invigorate the neighborhood is to reinforce these early work efforts by repairing existing buildings and constructing new ones to be compatible with their traditional setting.

New Development Should Strike a Balance Between Similarity and Diversity.

The Farish Street Neighborhood Historic District maintains a balance between house forms and features that are similar in character, and details that are diverse and reflect individual tastes. Variety exists, but it does so within a limited range of design variables that maintain an overall sense of neighborhood identity. This balance should be maintained by designing new buildings that respect the established context, while continuing to express a diversity of ideas. ***Replicating traditional building types and styles is not required from new construction.*** (For more information, consult Chapter 5, starting on page 63).

Summary of Development

What were the typical development patterns in the Farish Street Neighborhood Historic District? Important data can be found in a series of maps produced by the Sanborn Company in 1904, 1909, 1914, 1918, 1925 and 1946, for fire insurance companies. These maps document the location and dimensions of buildings, including primary and secondary structures and indicate building heights and materials.

Little information is available in the 1904 Sanborn map, as the only documentation of the historic district at this time is a cotton oil manufacturing plant formerly located on the corner of West Monument Street and North Farish Street. A historic resources survey conducted in 1985 indicates that by 1909 commercial and residential structures were present on every block and some streets, such as Church Street, Blair Street and Cohea Street were even lined with houses. By this time the area documented by the Sanborn Company was extended to include a large area west of Farish Street and the former cotton oil refinery on Davis Street. The area recorded indicates that the neighborhood was already fairly densely developed. According to the 1914, 1918 and 1925 Sanborn maps the density continued to increase and structures were built, added on to and replaced as the city in general prospered after World War I. By 1946, the character of the Farish Street neighborhood noticeably changed. In the post World War II building boom, residences were built on alleys in the interior portions of blocks and the density appears to have reached its peak in the 1950s.

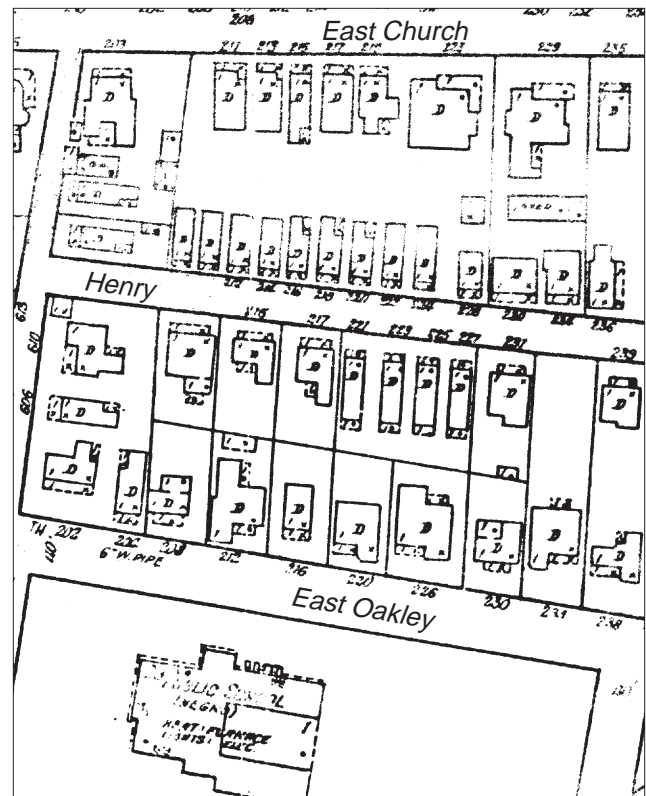
A Typical Residential Streetscape

Building Forms—Noticeable patterns appear in the shape of primary structures. The earliest buildings had simple rectangular footprints. Larger residences were more varied and often had irregular footprints.

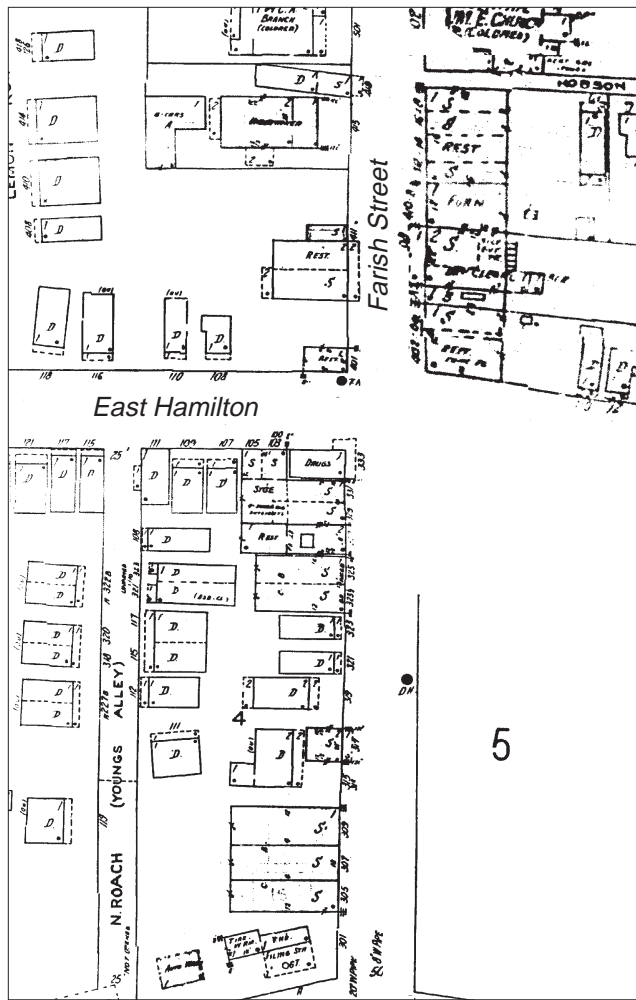
Front Yards—Front setbacks were fairly consistent within a given block, although not necessarily the same throughout the neighborhood. This was due in part to the relative size of a structure.

Varied Side Yards—Usually dependent on the size of a structure, the side yard width varies through-

Please note that some areas were not shown on early Sanborn maps. Therefore, some of the development patterns discussed below may have occurred earlier than what is stated.



Analysis of this 1918 Sanborn map detail illustrates the range of single family construction in the neighborhood. The houses are relatively similar in scale, but very small Shotgun cottages are located along with larger dwellings. Note how the density seems to be higher where these Shotgun cottages are located together. Other neighborhood characteristics can be seen in this map detail as well. Most of the houses have one-story porches that face the street (depicted as dotted lines on the fronts of buildings) as well as some small accessory structures located to the rear of the lots. New construction projects, including additions, should continue these planning precedents.



Analysis of this 1946 Sanborn map detail illustrates the mix of commercial and residential construction along Farish Street. Although this portion of Farish Street is generally considered commercial in character, note how residences are located just one-half block away in any direction, as well as along the street. The commercial buildings can be easily distinguished from their residential neighbors, in that they are located at the street edge and are typically two to three times longer than they are wide. The commercial buildings of Farish Street are also located in close proximity to each other, with at least three seen in a single grouping and some structures sharing “party” walls.

out the neighborhood. Where large concentrations of small houses (typically Shotguns) exist, the side yard setback is quite narrow.

Locating Garages—Garages began to appear in the 1930s, when cars became more plentiful. They often were detached and located at the rear of a property. Less frequently they were attached to a house as a porte cochère or located along the street edge when the sites situated on a corner.

Varied Street Widths—Streets vary from unimproved alleys and lanes to newer four-lane streets designed to move the traffic through the neighborhood.

A Typical Commercial Streetscape

Building Forms—Consistent patterns also appear in the shape and placement of commercial buildings in the neighborhood. Most are long rectangular solids placed at the sidewalk edge. The exceptions are the smaller shops located throughout the neighborhood.

Building Setbacks—Typical commercial structures were not only located at the sidewalk edge, but they were also built with shared party walls between them. This tends to give the perception that the area has a higher density than residential streets.

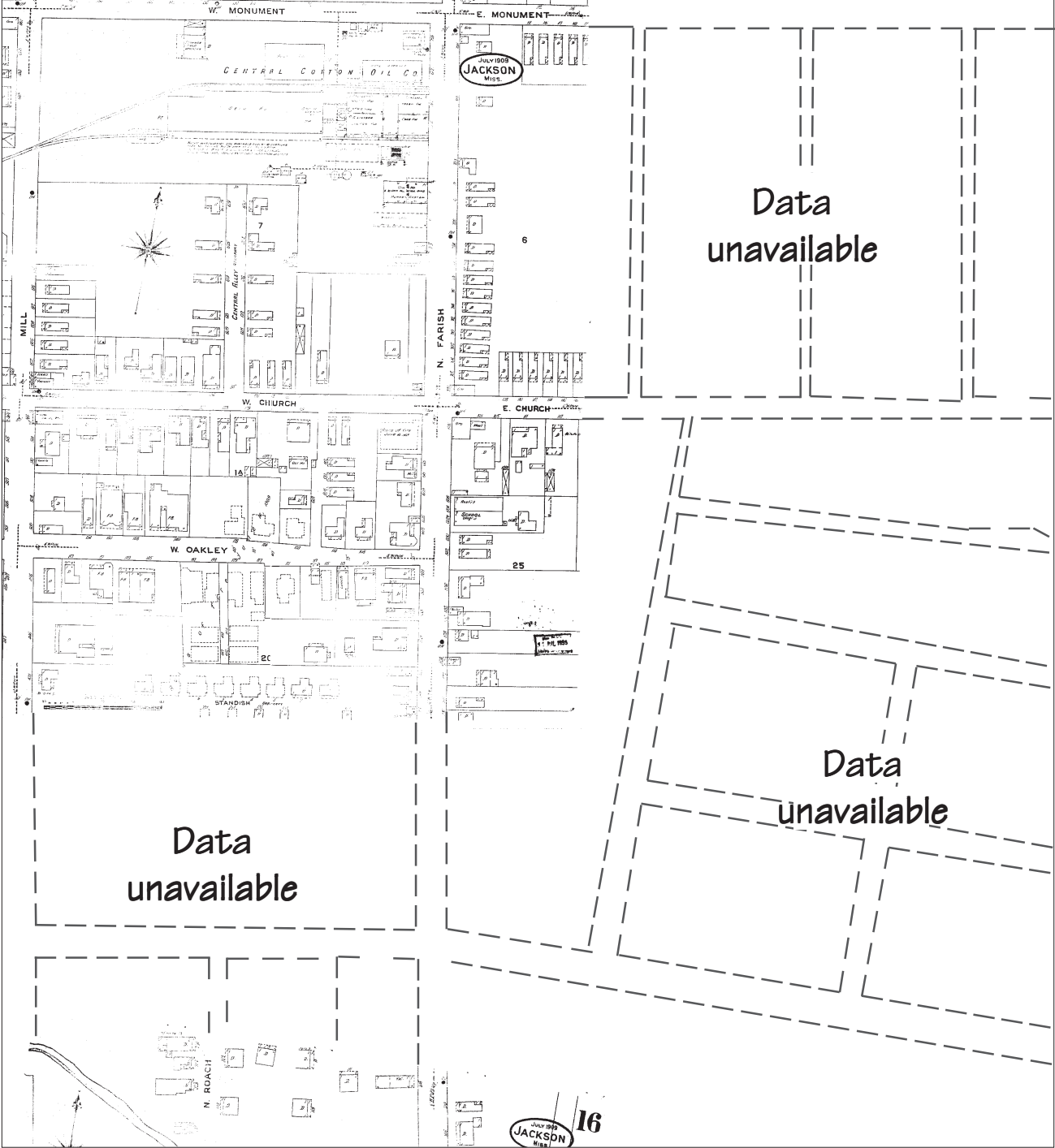
Variety of Uses—Because the neighborhood commercial core is relatively small in scale, many wood frame residential structures and churches are located right along side the typically larger, brick commercial buildings.

Evolution of Development

By comparing the development seen throughout the neighborhood in the Sanborn maps (located on the next three pages), the evolution of building in the historic district can be understood. Sanborn maps from 1909, 1918 and 1946 will be used for this analysis.

Sanborn Map Analysis from 1909

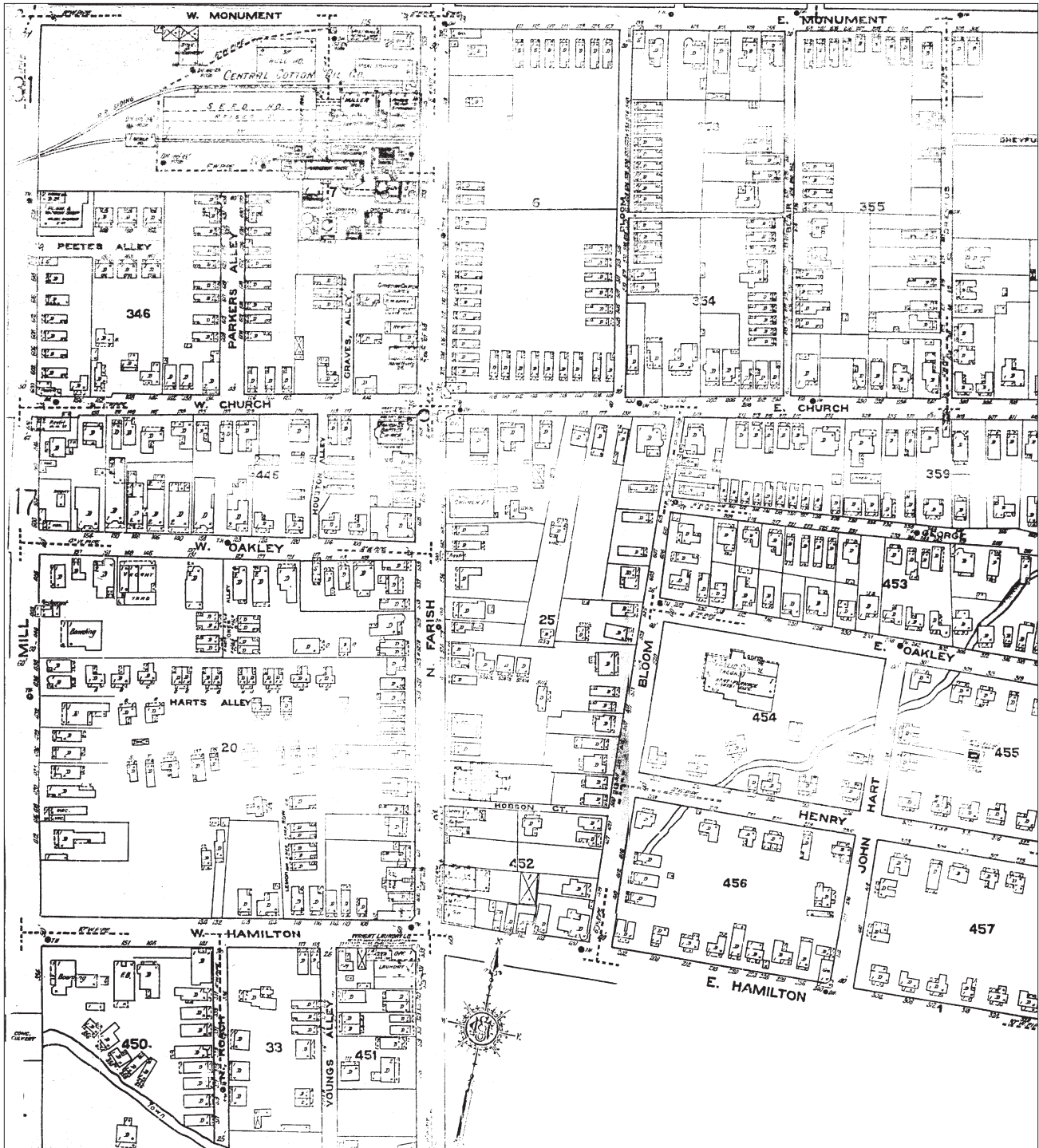
Although little information was recorded in 1904 by the Sanborn company, the area that was documented in 1909 included a large section west of Farish Street and a former cotton oil refinery on Davis Street. This small residential section documented is representative of general development patterns in the area and indicates that the neighborhood was already fairly densely developed.



- Occasional commercial development dotted the neighborhood.
- Structures are generally simple rectangles in plan.
- Porches are typically the only extension from the primary building form.
- A Shotgun development can be seen along Farish Street.
- A large fire in June of 1909 destroyed at least 26 structures. (See dashed buildings on West Oakley.)

Sanborn Map Analysis from 1918

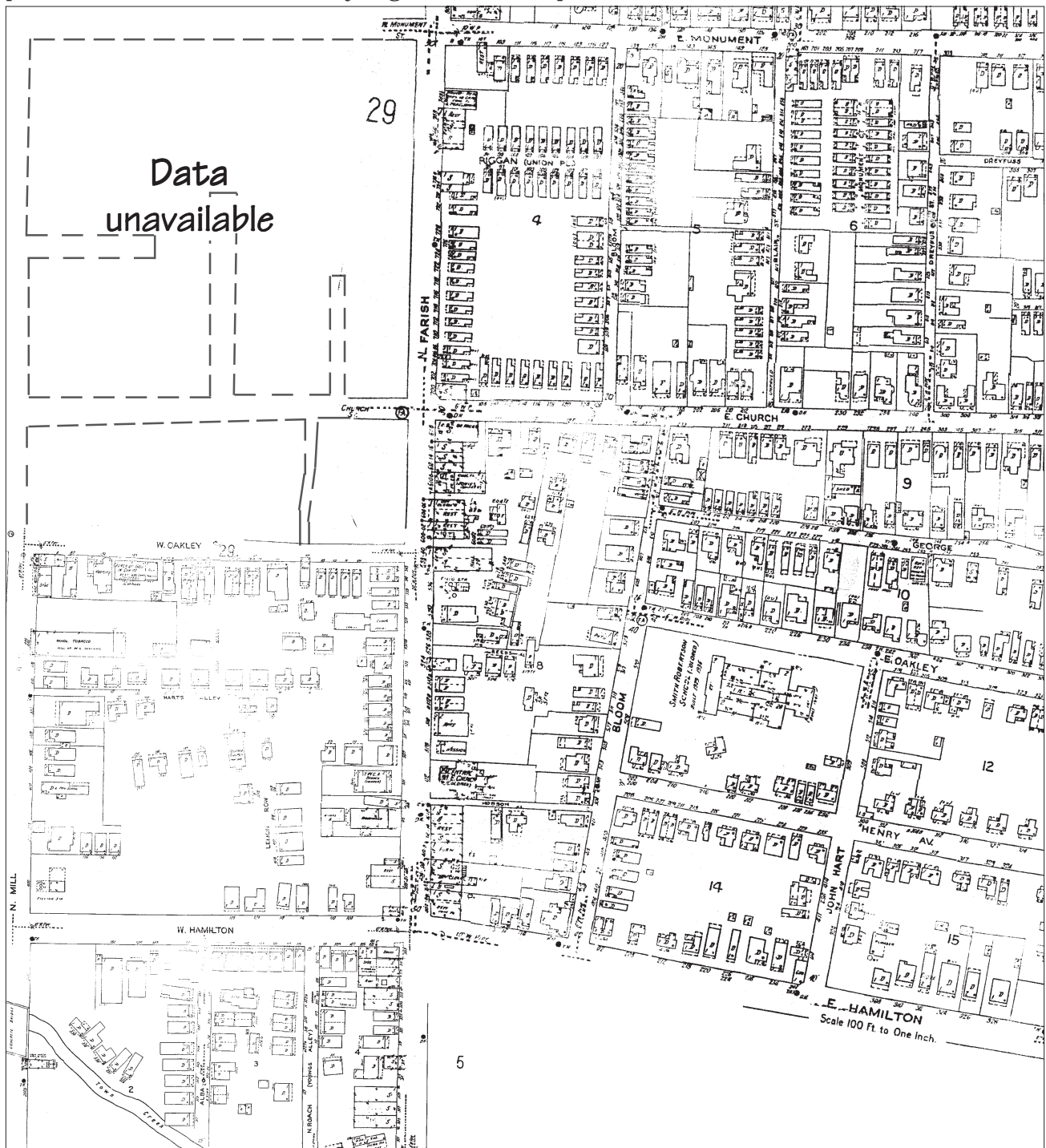
Analysis of this Sanborn map from 1918 illustrates how the density of the neighborhood continued to increase. New structures were built and existing structures were added on to as the the city experienced prosperity after World War I. A wide range of houses sizes, tightly spaced on the street are visible in this documented area.



- Much more development is seen throughout the neighborhood and density has increased.
- Duplexes have been constructed on the interior of the block south of West Oakley, replacing houses destroyed in the 1909 fire.
- Large institutional structures (churches and schools) are seen throughout the neighborhood.

Sanborn Map Analysis from 1946

Analysis of this Sanborn map from 1946 illustrates how the area has continued to expand over time. In the post World War II building boom, many small residences were built along alleys in the interior portions of blocks and the density begins to reach its peak in the 1950s.



- The density continues to increase. Interior portions of blocks are developed with Shotgun houses.
- The commercial core along Farish Street has expanded. The core, historically located in the southern end of the district, begins to expand north.
- More churches can be seen throughout the neighborhood. The Smith-Robertson School seen on the 1918 Sanborn map was renovated in 1929 and significantly expanded.
- The foot prints of houses have evolved through the construction of additions.

Chapter 3

Rehabilitation Guidelines for Historic Buildings

The following design guidelines are for those projects that involve contributing historic resources. They should be used in conjunction with the guidelines in the preceding chapters that discuss general neighborhood characteristics.

The principles in this chapter introduce certain appropriate preservation techniques. After reading the information provided herein, the property owner is encouraged to visit with the Historic Preservation Department, for more information regarding these techniques.

*A **contributing** property is any building that exists in comparatively "original" condition, or that has been appropriately restored, and clearly contributes to the historic significance of the district. Preservation is the primary goal for such buildings. (See also the discussion about "The Concept of Integrity" on page 6 of the Introduction.*

Note: When planning site improvements for contributing residential properties in the historic district, the Site Design guidelines for building alignment, building spacing, building orientation, front yards, fences, site lighting, landscaping and parking in *Chapter 5: New Construction Guidelines for Residential Buildings* (starting on page 65) shall also apply.

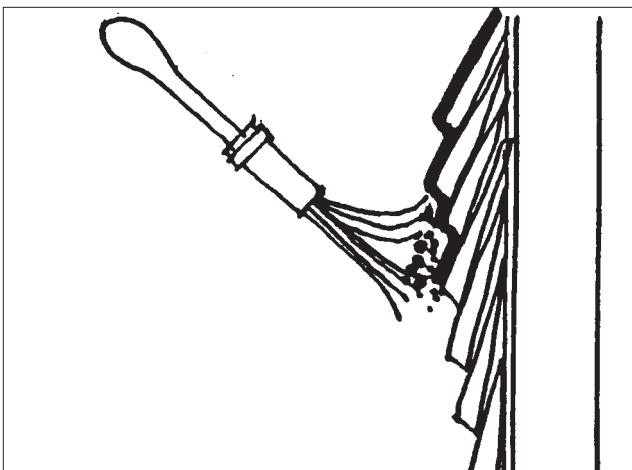
Building Materials & Features

1 Original building materials and architectural features should be preserved in place whenever feasible.



Protect wood features from deterioration. Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

Continued maintenance is the best preservation method. When required, work should not destroy the distinguishing qualities or character of the property and its environment.



Plan repainting carefully. Prepare a good base and use compatible paints.

In the Farish Street neighborhood, building materials and architectural features—including their scale, texture and finish—contribute significantly to the character of a structure. Porches, turned columns and brackets, wood siding, chimneys, foundations, porch supports and window and door surrounds are examples of architectural features that should be not removed or altered. The best way to preserve many of these features is through well-planned maintenance. Wood surfaces should be protected with a good application of paint.

1.1 Preserve historic siding and building features where feasible.

- Wood siding was the primary building material for houses. Brick was the primary building material for commercial buildings.
- Do not remove or alter materials or architectural features that are in good condition or that can be repaired in place.

1.2 All wood surfaces should be painted.

- It is a common misconception that pressure treated lumber need not be painted. Rather, it will weather much better if it is painted.
- Remove damaged or deteriorated paint using the gentlest method, prior to painting.
- Prime the surface prior to painting.
- Use compatible paints. Also use a compatible undercoat that will create a good bond for new paint layers.

1.3 Protect masonry from deterioration.

- Provide proper drainage so water does not stand on flat surfaces or accumulate in decorative features.
- Provide a means to drain water away from foundations to minimize rising damp.
- DO NOT use a sealant, or clear coat, to protect masonry. A sealant will prevent proper breathing and cause moisture to be trapped inside the masonry.
- If masonry was painted historically, then it may be appropriate to repaint.

2 Deteriorated building materials and architectural features should be repaired rather than replaced, whenever possible.

In some cases, original building materials or architectural features may be deteriorated. Horizontal surfaces such as chimneys, sills and parapet copings are likely to show the most deterioration because they are more exposed to weather and will hold water for longer periods. When deterioration occurs, repair the material and any other related problems.

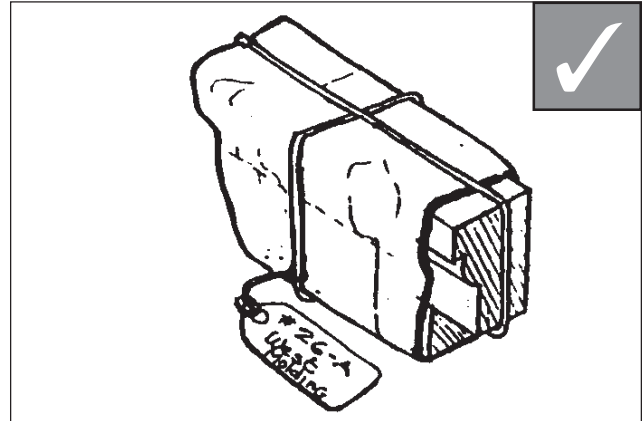
It is also important to recognize that all materials and features weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials and features that show signs of wear is therefore preferred to their replacement.

2.1 Repair only those materials or features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade the existing material, using recognized preservation methods whenever possible.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.
- Removing damaged materials or features that can be repaired is not appropriate.

2.2 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials to their original configuration.

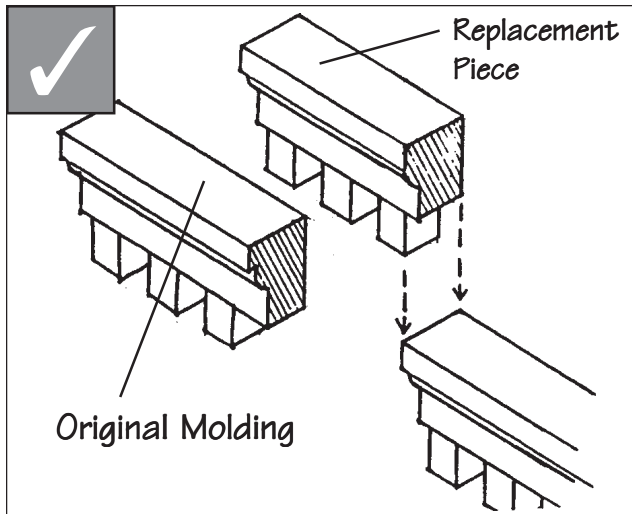


When disassembly of an historic feature is required in a restoration procedure, document its location so that it may be repositioned accurately.



Repair only those materials or features that are deteriorated. (Above photo is the "before" condition of the lower image.)

3 Original building materials and architectural features that have deteriorated beyond repair should be replaced in kind.



Where replacement is required, one should remove only those portions that are deteriorated beyond repair.

While restoration of the original material or feature is the preferred alternative, in some situations, a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities.

It is important, however, that replacement materials be minimized, because the original materials contribute to the authenticity of the property as a historic resource. Even when the replacement material exactly matches that of the original, the integrity of a historic building is compromised when material is extensively removed. Extensive replacement results in the loss of historic integrity. Original material is physical evidence of labor and craftsmanship of an earlier time and this is lost when it is replaced.

3.1 Remove only that which is deteriorated and must be replaced.

- Replace only those portions that are beyond repair.
- Replacement elements should be based on documented evidence.
- Match the original in composition, scale and finish when replacing materials or features.
- If the original was wood clapboard siding, for example, then the replacement material should be wood. It should match the original in size, the amount of materials exposed, and in finish, traditionally a smooth finish, that was then painted. The amount of exposed lap should match as well.

3.2 If material replacement is necessary, use materials similar to those employed historically.

- For residential buildings these include: painted wood as the primary wall material and concrete or brick for foundations and porch supports.
- For some later residential buildings, asbestos shingle siding or other synthetic materials may exist, and therefore merit preservation.
- For commercial buildings these include: brick as the primary wall material and wood for window, door and storefront surrounds.
- A substitute material may be acceptable if the form and design of the substitute itself conveys the visual appearance of the original material. For example, a fiberglass cornice may be considered since its location is at the top of a building, making it difficult to determine what the material is. *(Note that doing so may affect one's ability to receive Federal Investment tax credits.)*



Replace features that are missing or beyond repair. Reconstruct only those portions that are damaged beyond repair.

3.3 Repair or replacement of missing or deteriorated materials or features should be based on original features.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.
- When reconstruction of an element is impossible, develop a compatible new design that is a simplified interpretation of the original, and maintains similar scale, proportion and material.
- Do not guess at "historic" designs for replacement parts. Where "scars" on the exterior architectural features existed but there is no other physical or photographic evidence, then new features may be designed that are similar in character to related houses.

4 The use of synthetic or composite siding materials to cover original building materials or features is not appropriate.



Consider removing inappropriate covering materials; examples include vinyl, aluminum or asphalt siding.



Historic building materials or features should not be covered with synthetic materials.

Rather than repairing or replacing siding, some property owners may entertain the idea of covering the original building material. Aluminum and vinyl siding are examples of synthetic materials that are often considered. Using these products to cover historic materials, is inappropriate. Doing so obscures the original character and changes the dimensions of walls, and is particularly noticeable around door and window openings. This covering often conceals moisture damage and sometimes causes accelerated deterioration. For similar reasons, if original wall materials are covered with a synthetic siding, remove the outer layer and restore the original.

4.1 Historic building materials or features should not be covered with synthetic materials.

- No material should be applied as a covering to historic materials or features.
- Synthetic stucco, panelized brick, vinyl, aluminum or composite siding materials are not appropriate.

4.2 Consider removing later synthetic or composite materials that cover original siding.

- Removing later covering materials that have not achieved historic significance is encouraged. However, an applicant is not required to remove later covering materials. An applicant may even repair damaged covering materials when needed.
- An applicant may not re-side a house with another covering material if one already exists. Removing the covering to expose the original material is appropriate in such a case.
- Once the siding has been removed, repair the original, underlying material.

Windows & Doors

5 Maintain original windows and doors on the building.

The size, shape and proportions of window and door openings are important features, especially for houses that are simple, without a lot of architectural detail. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They cast shadows that contribute to the character of the building. Because windows and doors so significantly affect the character of a structure, their size and shape should be preserved.

5.1 Preserve the position, number, size and arrangement of historic windows and doors in a building wall.

- Enclosing a historic opening, or adding a new one, on a primary facade is inappropriate.
- Greater flexibility in installing new windows or doors may be considered on side and rear walls. (*Note that doing so may affect one's ability to receive Federal Investment tax credits.*)
- Do not reduce an original opening to accommodate a smaller window or door or increase it to receive a larger window or door.

5.2 Preserve the functional and decorative features of a historic window or door.

- Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows.
- Features important to the character of a door include the door itself, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Repair frames and sashes rather than replacing them, whenever conditions permit.
- Maintain the original number of divided lights in a window or door.



Preserve the position, number, size and arrangement of historic windows in a building wall. Also, repair sashes whenever conditions permit.



Do not reduce an original opening to accommodate a smaller window.



Where existing shutters survive, they should be retained and repaired.



Installing window air-conditioners in windows on building fronts is not appropriate.

5.3 Where existing shutters survive, they should be retained and repaired.

- Vinyl or aluminum shutters are not appropriate.

5.4 Window screens, screen doors and storm windows are acceptable.

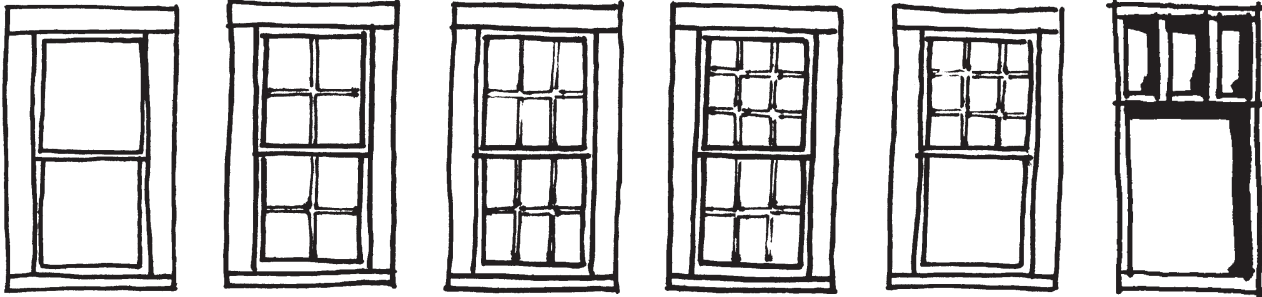
- The screen system should cover the entire opening and framing should be as minimally visible as possible.
- Dividing rails should be visually aligned with the dividing rails of the window themselves.
- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen.
- If a storm window is to be installed on the exterior, match the sash design of the original windows. (Note that doing so may affect one's ability to receive Federal Investment tax credits.)
- The sash or frame components should be made from wood, when feasible. Do not use an anodized or milled (a silvery metallic) finish.
- The color of sash or frame components should match the color of the window frame.

5.5 Installing window air-conditioners in windows on building fronts is not appropriate.

5.6 Using awnings to provide weather protection and create interest is appropriate.

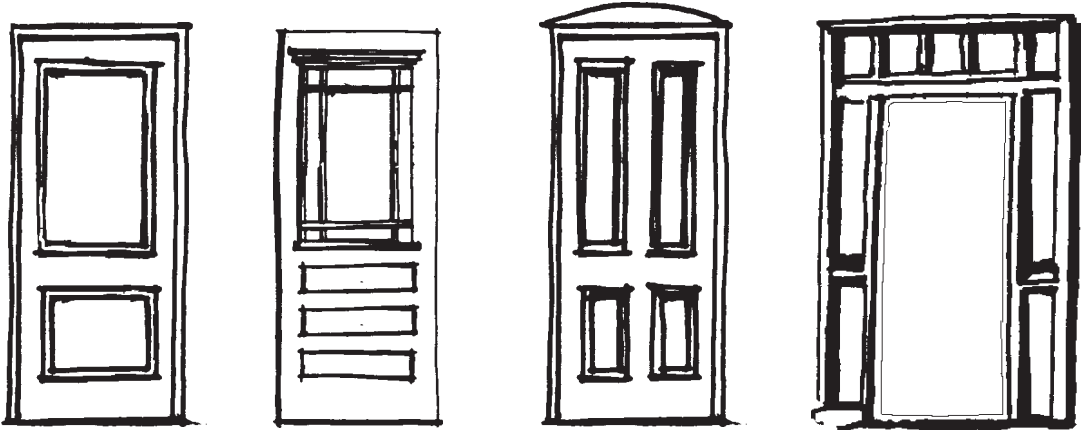
- Many historic commercial structures included awnings as a part of the facade.
- An awning should fit the dimensions of the store front opening, to emphasize these proportions. It should not obscure ornamental details.
- Avoid exotic forms that are not traditionally found in the area. Bubble awnings are not appropriate.
- Coordinate the color of the awning with the color scheme for the entire building.
- Operable fabric awnings are appropriate.
- Installing lighting in awnings so they effectively act as an internally lit sign is inappropriate.

Appropriate Window Light Divisions



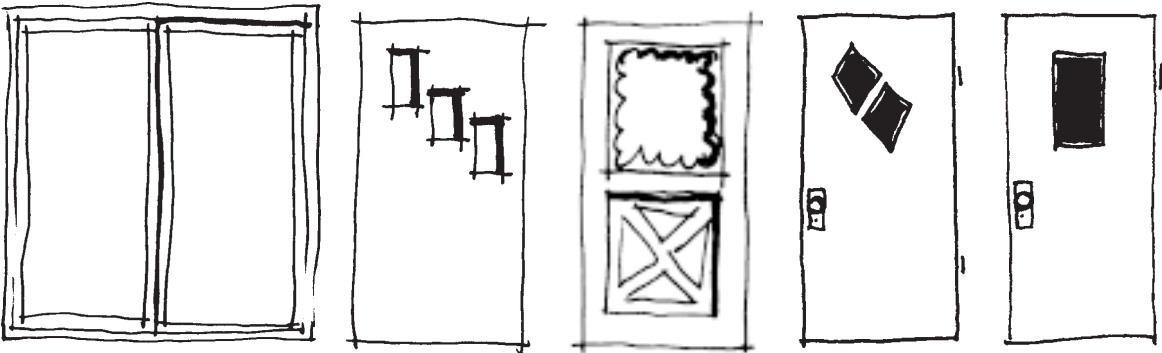
1 over 1 4 over 4 6 over 6 9 over 6 9 over 1 Craftsman

Appropriate Door Types



Paneled door Glass paneled door Paneled door Door w/ transom windows

Inappropriate Door Types



Sliding aluminum patio door Flush face door with small lights Imitation "Dutch" door Flush face doors with small lights

6 A replacement window or door should match the appearance of the original to the greatest extent possible.



In a replacement window, use materials that appear similar to the original. Wood is the preferred material.

While replacing an entire window or door is discouraged, it may be necessary in some cases. Although wood was used historically, vinyl and metal is common on the market today and sometimes is suggested for replacement by suppliers. It is possible to consider alternative materials, if the resulting appearance matches the original as closely as possible. The substitute also should have a demonstrated durability in this climate.

6.1 When window or door replacement is necessary, match the replacement to the original design.

- Preserve the original casing, when feasible.
- Continue the number of lights seen on remaining original windows.
- On facades not visible from the public way, snap-in muntins may be an alternative if they create the same affect as true divided lights. Often, this means that muntins will need to be used on both the inside and outside of the window. *(Note that doing so may affect one's ability to receive Federal Investment tax credits.)*
- Be mindful that some existing windows may not be original to the building and were inappropriate replacements. These may be replaced with a new window in accordance with the outlined design guidelines.

6.2 In a replacement window or door, use materials that appear similar to the original.

- Using the same material (wood) as the original is preferred.
- A substitute material may be considered if the appearance of the components will match those of the original in dimension, profile and finish. *(Note that doing so may affect one's ability to receive Federal Investment tax credits.)*

Porches

7 Maintain a porch and its character-defining features.

Historically, porches were popular features in residential designs. A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the building and provides a space for residents to sit and congregate. A porch provides stylistic details to the house, and in some cases is an integral part of an architectural style. Finally, a porch connects a house to its context by orienting the entrance to the street.

7.1 Preserve an original porch.

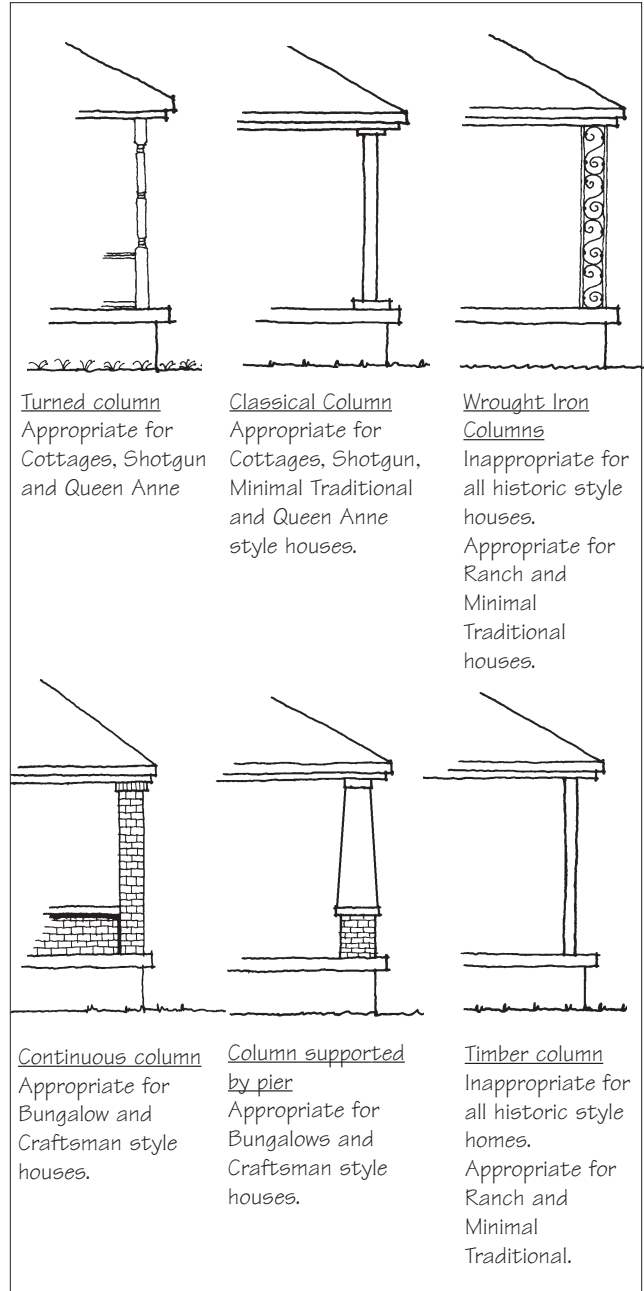
- Replace missing posts and railings when necessary. Match the original proportions and spacing of balusters when replacing missing ones.
- Retain historic tongue-and-groove decking where it exists.
- Consider replacing concrete decking with wood planks, if it existed historically.
- Avoid removing or covering historic materials and features on a porch.

7.2 Porch supports should be of a substantial enough size that the porch roof does not appear to float above the entry.

- Brick or wood columns are best for most structures in the neighborhood.
- Where wrought iron supports exist, consider replacing them with more substantial columns, unless used historically.

7.3 If porch replacement is necessary, reconstruct it to match the original in form and detail.

- Use materials similar to the original.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.



A variety of column styles, illustrated above, are found throughout the neighborhood. Specific column styles compliment building types. For example, turned columns are mostly found on Queen Anne style houses.



Enclosing an open porch with screen material is acceptable.



When considering a new porch, design it to be similar to those seen historically. This porch construction was based on neighboring houses of similar character and age.



This porch has undergone an alteration that is not appropriate; wrought iron supports have replaced wood piers.

7.4 Avoid enclosing a historic front porch with opaque materials.

- Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.
- Enclosing a porch with large areas of glass, thereby preserving the openness of the porch, may be considered. *(Note that doing so may affect one's ability to receive Federal Investment tax credits.)*
- Enclosing an open porch with screen material is acceptable. Framing for screening material should not interfere with porch supports and should be set behind them. *(Note that doing so may affect one's ability to receive Federal Investment tax credits.)*

7.5 When considering a new porch or covered entry on an existing residence, design it to be similar to those seen historically.

- *Note that doing so may affect one's ability to receive Federal Investment tax credits.*
- A new porch should not visually overwhelm the primary facade.
- Use materials similar to those seen historically. Wood decking, balustrades and porch supports (sometimes with brick piers) were most common.

Commercial Storefronts

8 Maintain the storefront and all of its character-defining features.

The ability of the pedestrian to understand the history of the district should not be confused. Despite a structure's use, it should retain the character-defining features that make it a significant property. Commercial buildings should, for the most part, all relate to the street and the pedestrian in the same manner, with a clearly defined primary entrance and large windows that display goods and services offered inside. There are, however, several instances where residential structures are being used for commercial uses. It is important that the character of these areas remain residential.

8.1 A commercial rehabilitation project should preserve these character-defining elements:

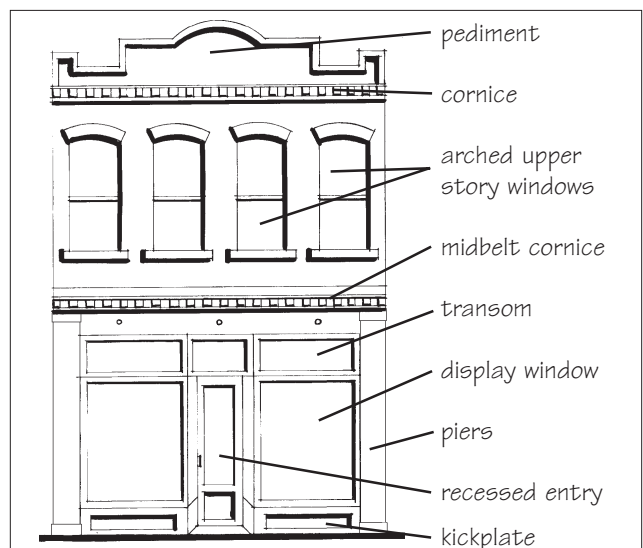
- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the display, separated from the main display window by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper story windows:** Windows located on the second story area. These usually have a vertical orientation, and appear to be less transparent than the large expanse of glass in the storefront below.
- **Cornice molding:** A decorative band at the top of the building.
- **Piers:** Located on either side of the storefront and often constructed of brick or metal.
- **Alignment:** Maintain the alignment of building details seen along a block.
- *Note that some of these features (see sketch at right) might be different depending upon the architectural style of the building at hand.*



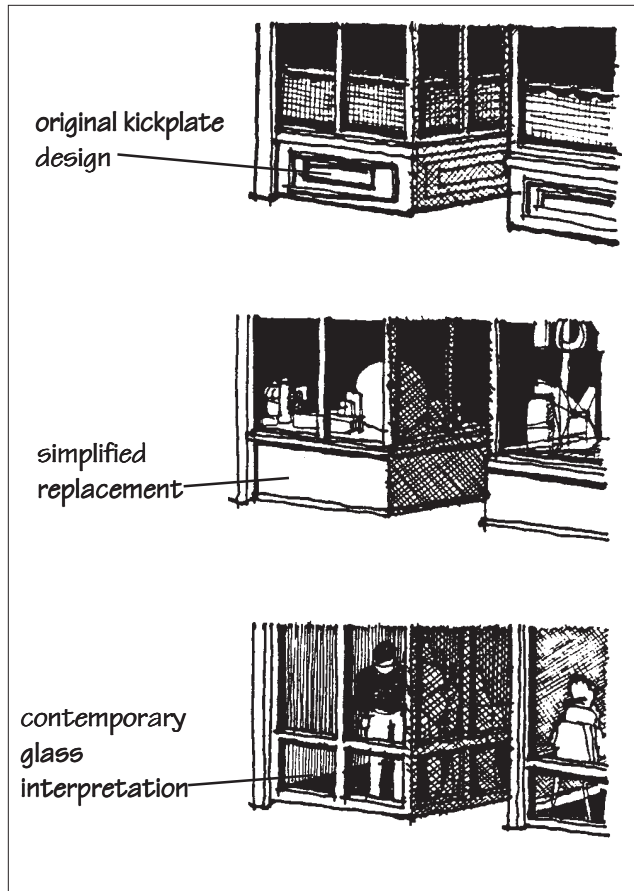
In this photo, the row of buildings has lost architectural detail over time and a monochromatic color scheme obscures the original design character.



After rehabilitation, the same row of buildings shown in the photograph above conveys a stronger sense of its historic character.



Typical storefront components.



Retain the kickplate as a decorative panel. If the original is missing, develop a sympathetic replacement design.

8.2 Preserve the historic character of the street facade, when it is intact.

- Historic storefronts should not be altered or obscured.
- This will maintain the interest of the street to pedestrians, by providing goods and activities to be seen through first floor windows.

8.3 If the original kickplate is missing, develop a sympathetic replacement design.

- Wood and masonry are appropriate materials for replacements.
- Coordinate the color of the kickplate with other trim elements on the building.

8.4 If the street facade of a building has been altered, restoring it to the original design is preferred.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts.
- Design the storefront to provide interest to pedestrians.
- Note that in some cases, an original storefront may have been altered early in the history of the building and gained significance. Such changes should be preserved.

8.5 An alternative design that is a contemporary interpretation of a traditional storefront is appropriate.

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, it should continue to convey the character of typical storefronts, including the transparent character of the display window, recessed entry and cornice, to name a few.
- Altering the size of an historic window opening or blocking it with opaque materials is inappropriate.



Respecting traditional design elements can even apply to more modest buildings. Here, a small storefront is rather plain.



The same building (at left) after renovation, exhibits the more classical features, including a painted cornice, kickplate and recessed entry.

On-going Maintenance

9 Traditional building elements should be maintained in a manner that will preserve their integrity as character-defining features.

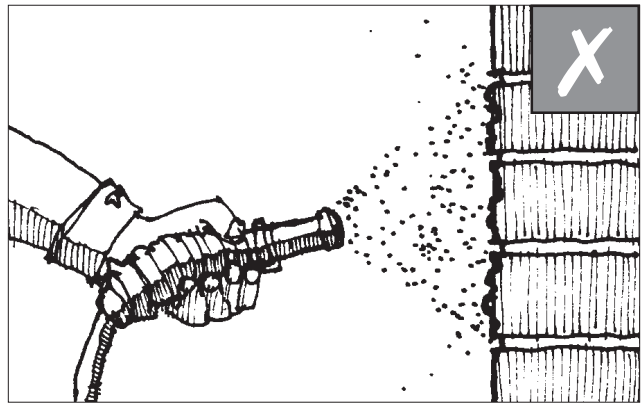
Regular and periodic maintenance of a historic building assures that more expensive preservation and restoration measures will not be needed at a future date. Historic buildings were typically very well built and were meant to last decades and centuries into the future. Preventive maintenance is intended to keep moisture from remaining in and around the structure. Although some of these design guidelines have been presented earlier in this chapter, they are presented here to serve as a single reference section for on-going maintenance procedures that is a part of owning a historic building.

9.1 Use the gentlest means possible to clean the surface of a of materials and features.

- Perform a test patch (in an inconspicuous place) to make sure the cleaning method will not damage to the surface. Many procedures can have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, make them vulnerable to moisture, accelerate deterioration and change their appearance. Such procedures are inappropriate.
- If cleaning is necessary, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first conducted to determine safety.
- Also see technical rehabilitation literature published by the National Park Service and available through the Historic Preservation Department.



Regular and periodic maintenance of a historic building assures that more expensive preservation and restoration measures will not be needed at a future date.



Use approved technical procedures for cleaning, refinishing and repairing historic materials. Harsh cleaning methods, such as sandblasting, and circular sanding, can damage the historic materials, changing their appearance. Such procedures are not appropriate.



Plan repainting carefully.



Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.

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

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

9.3 Plan repainting carefully.

- Note that frequent repainting of trim materials may cause a build up of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.
- Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.
- Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

9.4 Generally, brick that was not painted should remain unpainted.

- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

9.5 Maintain masonry walls in good condition.

- Original mortar, in good condition, should be preserved in place.
- Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.
- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Avoid using mortar with a high portland cement content, that will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.



Avoid using mortar with a high portland cement content, that will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.

9.6 Maintenance of streets and alleys.

- Clean debris from sidewalks and alleys, especially where site drainage may be affected.
- Clean garbage around dumpsters.
- Property owners are responsible for keeping the sidewalk clean, and should patch the sidewalk where they initiate work that causes cuts in the pavement.

9.7 Maintenance of windows.

- Wash upper story windows.
- Clean debris from upper story windows.
- Replace in-kind loose or broken glass. This will reduce air leaks.
- Install weather-stripping. This will enhance energy conservation significantly.



Regular and periodic maintenance of a historic building assures that more expensive preservation and restoration measures will not be needed at a future date.



Remove non-historic, obsolete signs. This historic sign frame, although not presently being used, could be re-fitted with a new sign.

9.8 Maintenance of storefronts.

- Wash display windows.
- Repair damaged kickplates.
- Re-caulk display windows to reduce air infiltration.
- Install weather-stripping around doors.
- Re-point mortar where necessary. Use the proper procedure for re-pointing, matching color, texture and detailing of the original masonry.

9.9 Maintenance of roofs.

- Clean debris from gutters and downspouts to prevent the backing up of water.
- Patch leaks in the roof. This should be a high priority for building maintenance.
- Replace deteriorated flashing.
- Re-point eroded mortar in the parapet wall, using the appropriate mortar mix.
- Re-solder downspout connections to prevent water from leaking into walls.
- Connect downspouts to underground sewers where possible. Do not allow water to disperse at the foundation of a building. This water may cause damage to the foundation.

9.10 Maintenance of awnings and canopies.

- Replace worn fabric awnings or damaged metal canopies.
- Re-secure loose hardware.
- Wash fabric awnings regularly. This will help extend the life of the fabric. Spray with water from the underside first, to lift dirt particles, then rinse them off.
- Paint metal canopies regularly, to reduce the potential for rust. This will extend the life of the canopy.

9.11 Maintenance of signs.

- Re-secure sign mounts to the building front.
- Repaint faded graphics.
- Repair worn wiring.
- Replace burned out bulbs.
- Remove non-historic, obsolete signs.
- Preserve historic painted signs in place as decorative features.

Securing a Building

10 If a building is unoccupied, secure it in a way that respects its basic character.

At times, it may be necessary to "mothball" a building in order to keep it safe until it can be improved. Doing so is required by ordinance, and letting a building deteriorate by neglect is a violation of code.

10.1 Secure the building against vandalism, break-ins and natural disasters.

- Maintain a weather-tight roof. Temporary roofing may be installed if needed.
- Structurally stabilize the building, if needed.
- When closing window and door openings, it is inappropriate to damage frame and sash components. Mount wood panels on the interior of the building to fit within the openings. Also, paint the panels to match the building color.

10.2 Provide adequate ventilation to the interior of the building.

10.3 The building should be treated for animal and insect infestation before it is closed.

- Protect against termites and rodents.

10.4 Secure the mechanical and utility systems.

- Terminate the utilities.
- Remove flammable items from the building.

10.5 Monitor the building to insure the effectiveness of the mothballing program.

- The building's site should be kept free and clear from the collection of debris.
- If a grassy lawn exists, it should be mowed periodically. Shrubbbery should also be pruned.



At times, it may be necessary to "mothball" a building in order to keep it safe until it can be improved.

Demolition & Relocation

11 If a building contributes to the historic significance of the neighborhood, preservation should be the first priority.

Since the purpose of the historic district is to protect historic properties, the demolition of a building that contributes to the historic significance is inappropriate and should be avoided.

11.1 Demolition of a building in the district is inappropriate if:

- It is of such architectural or historical value that its removal would be considered a significant loss to the city.
- It is of such old, unusual or uncommon design that it could not be reproduced.
- It is a historic vernacular structure that helps convey the simple history of the district.
- Its proposed replacement would make a less positive visual contribution to the district, would disrupt the character of the district or would be visually incompatible. For example, removing a building to provide more parking, increasing yard space or adding a driveway would be inappropriate.

11.2 Demolition of a building in the district may be considered if one of the following applies:

- It has lost its historic integrity and its removal will not result in a more negative, less appropriate visual effect on the district.
- It does not contribute to the historical character and importance of the district and its removal will result in a more positive, appropriate visual effect on the district.
- The structure poses an imminent threat to public health or safety.
- The reason for demolition must be proven with supporting documentation as outlined in the *Demolition Policy for Jackson Landmarks, Landmark Sites, and Historic Districts*. If such documentation is incomplete, the application will be denied.
- The JHPC is also required to consider the proposed reuse of a property. Therefore, a proposal for the future utilization of a site is strongly recommended.

12 Relocating a building in the district may be an appropriate option.

Relocation refers to (1) moving a building into the district, (2) moving a building out of the district or (3) moving a building from one site to another within the district. This option should be considered after all other possibilities have been exhausted. The integrity of a historic district is maintained when buildings are original in character, design and location. It is important to maintain the integrity and context of historic resources. However, there may be cases where relocation would not negatively impact the site or the district. In this case, the following criteria should be considered.

12.1 Moving an existing building that contributes to the character of the district should be avoided, whenever possible.

12.2 Proposals to relocate a building will be considered on a case-by-case basis.

12.3 Moving a building that does not contribute to the district, or that has lost architectural integrity due to deterioration and neglect, may be considered.

- A building may be moved if its removal or the proposal for its replacement will result in a more positive, appropriate visual effect on the district.
- Relocated buildings must be carefully rebuilt to retain original architectural details and materials.
- A building may be moved into the district if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture and setback with existing buildings along the street. (See also New Construction Guidelines.)
- Before a building is moved, a plan must be in place to secure the structure, provide a new foundation, provide utilities and/or restore the house at its new location. The placement of a structure on a new site should be done in accordance with the design guidelines for new construction.



Proposals to relocate a building will be considered on a case-by-case basis.

12.4 A building may be moved from one site to another in the district under the following conditions:

- *(Note that doing so may affect one's ability to receive Federal Investment tax credits.*
- The building cannot be preserved at its original location.
- If the integrity of location and setting of the building in its original location has been lost or is seriously threatened due to its condition.
- If the new location is similar in setting and siting *(see also Chapter 2: Character Defining Features)*.
- If the building is compatible with the buildings adjacent to the new location in style, height, scale, materials and setback.
- If the relocation of the building will not result in a negative visual impact on the site and surrounding buildings from which it will be removed.

Chapter 4

Design Guidelines for New Additions

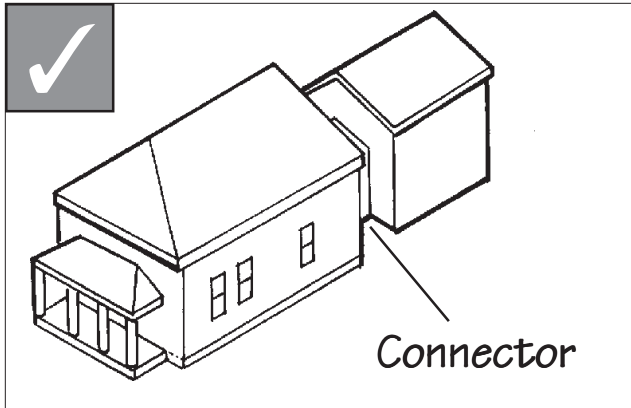
The design guidelines that follow apply to all properties in the Farish Street Neighborhood Historic District. Many buildings have been added on to over time, as need for additional space occurred, particularly with a change in use. When planning a new addition to a structure however, one should minimize the negative effects that may occur to the building, especially if it is historic. While some loss of original materials is almost always a part of constructing an addition, such loss should be minimized. Locating an addition such that existing side or rear doors may be used for access, for example, will help to minimize the amount of wall material that should be removed.

The addition also should not affect the perceived character of the building as seen from the street. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition should be in keeping with the design character of the original structure as well.

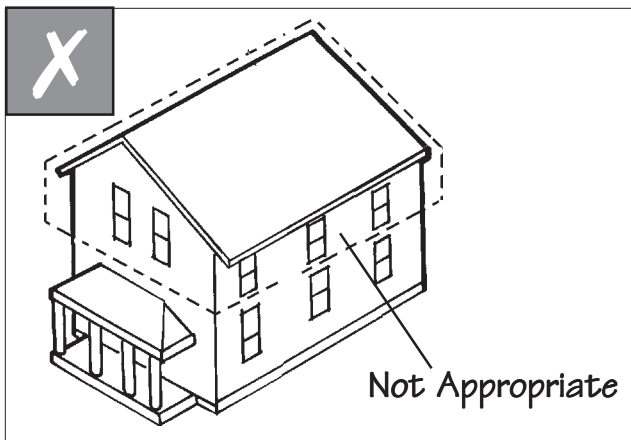
Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts. It is also important that this addition not obscure significant architectural features of the building. If the addition is set to the rear, it is less likely to affect such features.

Building Additions

13 Design an addition to be compatible with the main building.



One option is to construct an addition to the rear and link it to the main structure with a "connector."



A new addition should not dramatically change the form or scale of the existing building.

The overall design of the addition should be in keeping with the design of the primary structure. Keeping the size of the addition small, in relation to the main structure will help minimize its visual impact.

13.1 An addition should be placed at the rear of a building or it should be set back from the front to minimize the visual impact.

- This will allow the proportions and character of the original building to remain prominent.
- Do not locate an addition on the building front. (Note that doing so may affect one's ability to receive Federal Investment tax credits.)

13.2 A new addition should be subordinate to the historic structure in scale and character.

- Keep the mass visually subordinate to the original building.
- Set back an addition from historically important building fronts in order to allow the original proportions and character to remain prominent.
- Consider setting the addition apart from the historic building and connect it with a "link."
- A change in setbacks of the addition from the historic building, a subtle change in material or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction. (Note that doing so may affect one's ability to receive Federal Investment tax credits.)

13.3 Do not obscure original architectural details of the structure.

- An addition should not obscure significant features.
- When preserving original details, follow the guidelines for the preservation of architectural details in the "Rehabilitation Guidelines for Historic Buildings."

13.4 Additions should not appear as a part of the original structure.

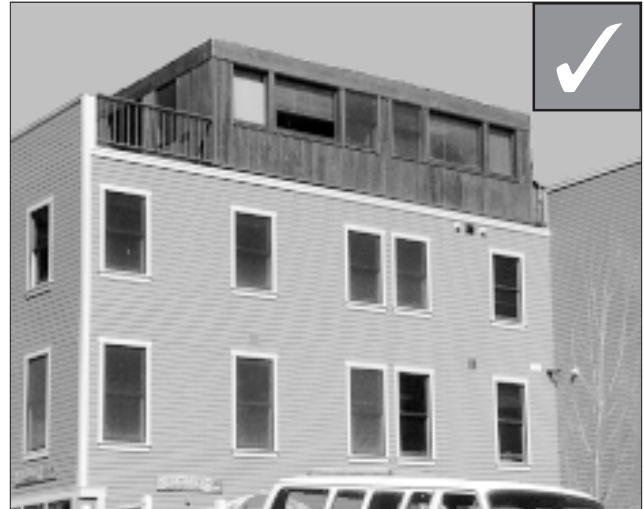
- Materials and details should be simpler than those of the primary structure. These include windows and doors as well.
- Using a simplified interpretation is also appropriate.

13.5 Materials should appear similar in character to those used historically.

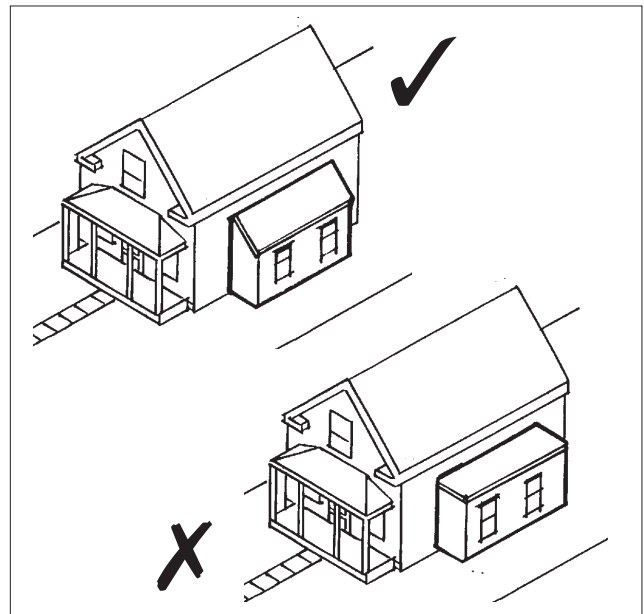
- Using materials that are the same as those employed historically is preferred.
- New materials may be considered, but they should appear similar in character to those used traditionally.
- Materials should be used in a manner similar to that used traditionally.
- See also the design guidelines for materials in the “Rehabilitation Guidelines for Historic Buildings.”

13.6 The roof form of an addition should be in character with that of the primary building.

- If the roof of the primary building is symmetrically proportioned, then the roof of the addition should be similar.
- The slope of the roof should be similar to that of the primary building.
- Typically, gable, hip and shed roofs are acceptable for additions to residential buildings. The roof line of an addition should match that (e.g., be parallel) of the primary structure.
- Flat and mansard roofs are generally not appropriate.

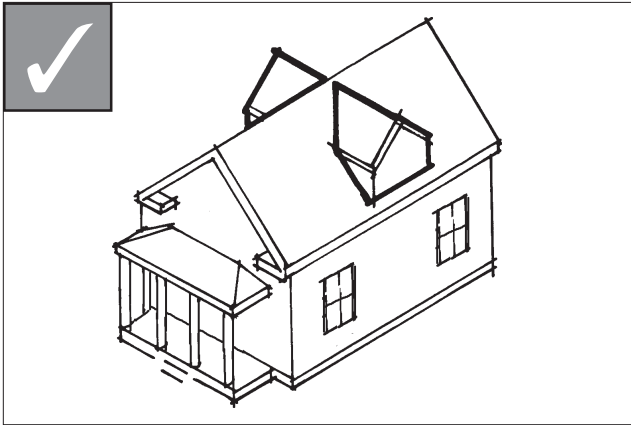


Additions should not appear as a part of the original structure. Materials and details should be simpler than those of the primary structure. These include windows and doors as well.

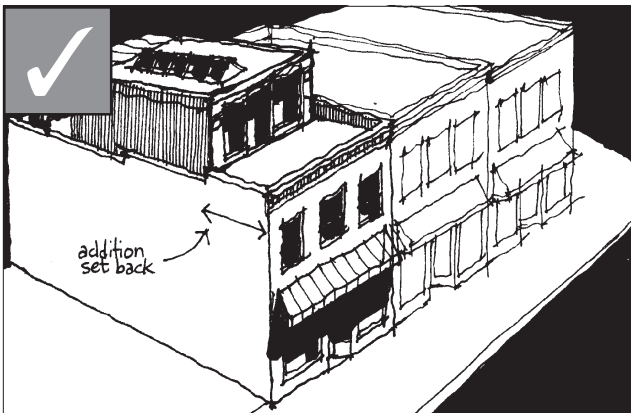


Use roof forms and roof pitches on additions that are compatible with the primary structure and with other established structures along the block.

14 A roof-top addition should not visually overpower the primary structure.



In some cases, adding on vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards.



An addition should be set back from any primary, character-defining facade and its architectural details should be kept simple.

Many of the buildings in the district could have additions made to their roofs rather than to the rear of a site. When this occurs, the overall goal should be to minimize the impacts such additions as seen from the street.

14.1 When constructing a rooftop addition, keep the mass and scale subordinate to that of the primary building.

- *Note that doing so may affect one's ability to receive Federal Investment tax credits.*
- The addition should not overhang the lower floors of the primary building in the front or to the side.
- A rooftop addition should be set back from the front of the building.

14.2 When adding a dormer to an existing roof, it should be in character with the primary structure.

- The dormer should be subordinate to the overall roof mass and should be in scale with older ones on similar structures.

14.3 Minimize the impacts of rooftop uses as seen from the street.

- These include visual impacts, as well as noise and light spill.

14.4 Set back activities related to uses so they are not visible from the sidewalk across the street.

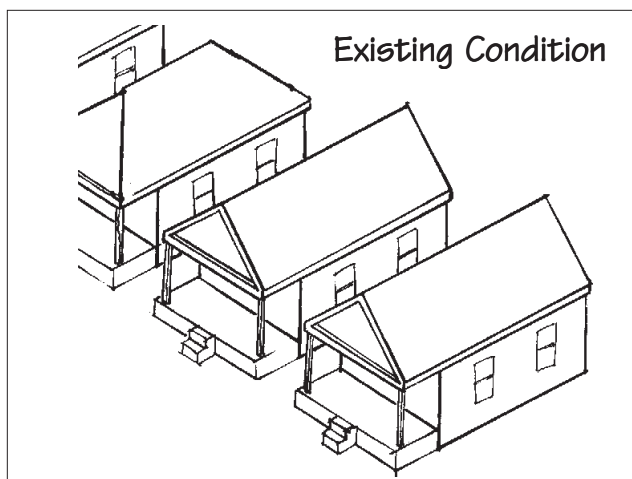
- This includes potted plants, umbrellas and tables.

15 Connecting smaller Shotgun structures may be an *acceptable* approach to gain more room, unless the owner is pursuing tax credits.

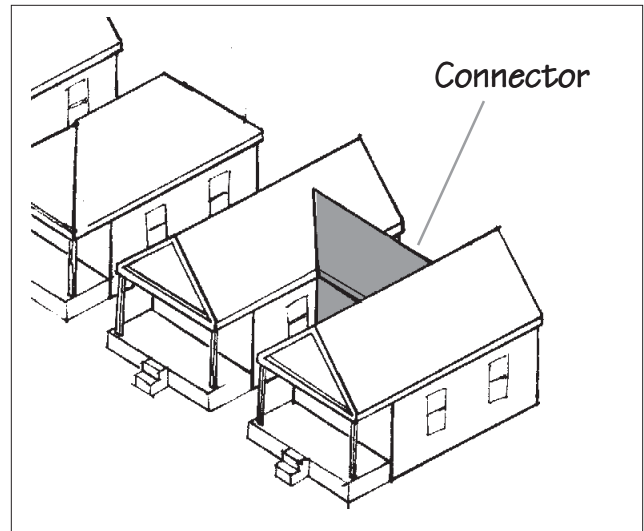
In some instances, a property owner may wish to combine two small Shotgun houses to increase the liveable space. Unless the property owner has decided to pursue Federal tax credits for the restoration work, they should consider attaching the houses at the rear of a building.

15.1 When constructing an addition to combine two Shotgun houses, place it towards the rear of the structures.

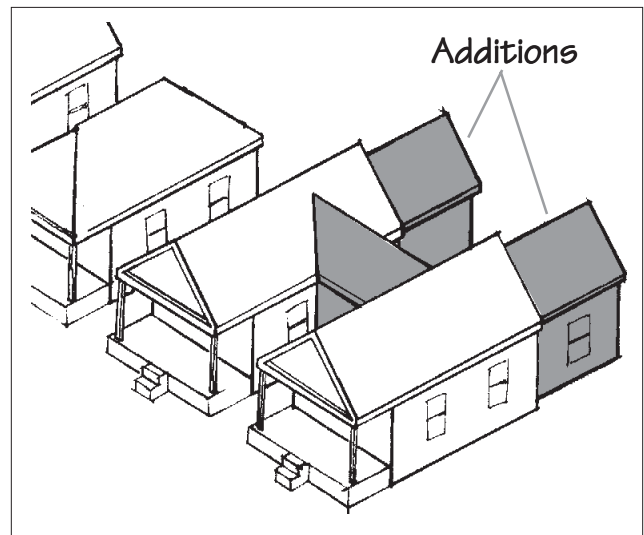
- *Note that doing so may affect one's ability to receive Federal Investment tax credits.*
- This will allow the proportions and character of the original buildings to remain prominent.
- The ridge line of the connector's roof should be below that of the existing structures.
- The connector should be set back from both the front and rear facades of the existing structures.
- Consider additions to the rear of the structures, if additional space is needed. The additions should be setback at least one foot from the wall and roof planes of the existing structures.



In some instances, a property owner may wish to combine two small Shotgun houses to increase the liveable space. The two sketches at right are possible solutions for connecting these shotguns.



When constructing an addition to combine two Shotgun houses, place it at the rear of the structures.



If even more space is needed, another option that may be considered is to add on to the rear of the structures.

Chapter 5

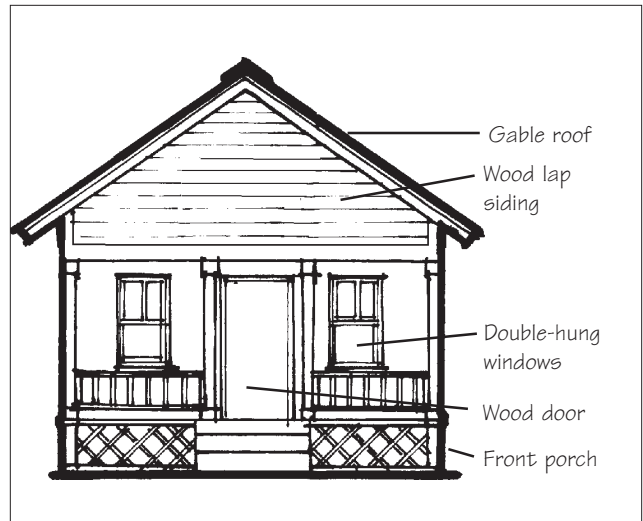
New Construction Guidelines for Residential Buildings

The design guidelines that follow apply to all new residential construction and alterations to non-historic houses. The design principles are organized in categories ranging from broad scale elements to those of more detail. Their sequence does not indicate order of importance.

The historic district conveys a sense of a past time and place, that is retained through the preservation of existing structures. One of the purposes of design review is to assure that any potential negative visual impact of new construction is eliminated or minimized. In the best situation, new construction can aid in the understanding of a district by strengthening the sense of visual continuity. Therefore, the design of new construction should be carefully considered.

Designing a building to fit within an historic district requires careful thought. First, it is important to realize that while an historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Designating a historic district does not freeze it in time, but it does assure that, when a new building is constructed it will be done in a manner that reinforces the basic visual characteristics of the area.



Elements of a typical house.

Basic visual characteristics seen in the historic district are the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are similarly arranged in a new building visual compatibility results.

Urban Design

16 Respect the traditional character of the streetscape in the neighborhood.



Maintain the variety of street and alley widths found in the neighborhood. This Sanborn fire insurance map from 1918 shows how much the street widths varied in this two block area of the neighborhood.

The established streetscape is one of the most important aspects of the Farish Street neighborhood. This includes a rich collection of varying street designs, street widths and street trees. (See Chapter 2: *Character-Defining Features* for more information on the streetscape.)

16.1 Encourage pedestrian activity with the use of the sidewalks throughout the neighborhood.

- Where an attached sidewalk must be replaced, do so with a detached sidewalk, if the right-of-way width allows.
- Where a detached sidewalk exists, it should be preserved.
- Where no sidewalk exists, consider installing a detached sidewalk.
- A new sidewalk should match those seen traditionally in appearance, texture and color.

16.2 Maintain the variety of street and alley widths found in the neighborhood.

- Typically, streets range in width from 40 to 100 feet.

16.3 Vacant lots should be maintained in good condition.

- Some houses in the neighborhood are adjacent to vacant lots. Property owners should keep these lots clear of debris.
- Clean lots will encourage investment in the neighborhood.

16.4 Where areas exist that are not pedestrian friendly, consider adding streetscape elements similar to those seen traditionally in the neighborhood.

- In some areas, the streets are designed to move traffic through at a high speed and are not friendly to pedestrians. Where these areas exist, add detached sidewalks and street trees.

Site Design

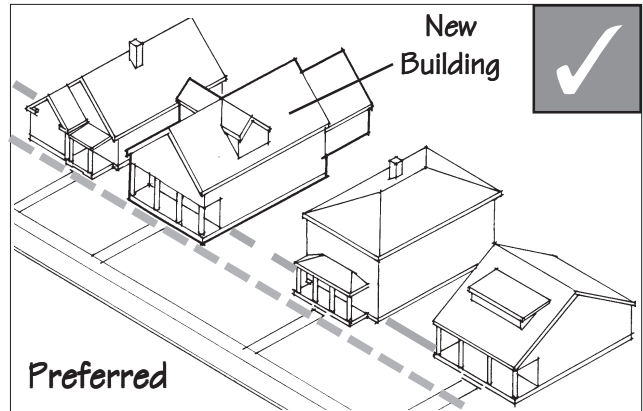
17 Maintain the alignment and spacing patterns of buildings along the block.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building. In many blocks, front yards are similar in depth, resulting in a relatively uniform alignment of building fronts that contributes to a sense of visual continuity. Maintain this established range of setbacks.

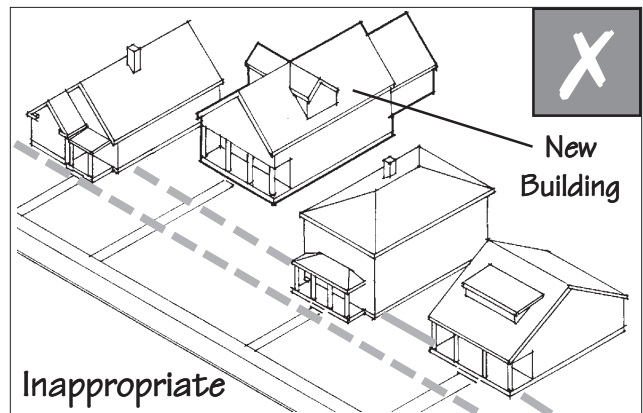
17.1 When constructing a new building, locate it within the range of yard dimensions seen along the block.

17.2 Maintain the rhythm established by uniformly spaced side yards.

- Side yard setbacks visible from the public right-of-way should appear similar to others in the block.

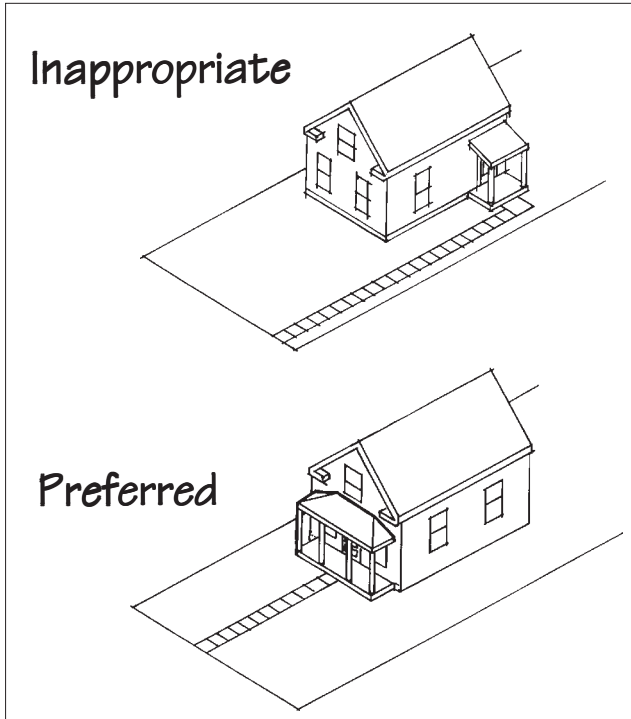


In areas where building setbacks are uniform, a new building should be placed in general alignment with its neighbors.



In many of the residential areas of the neighborhood, buildings are setback a relatively uniform distance from the street and sidewalk edge.

18 Orient the front of a building to the street.



When altering a building or when constructing a new primary structure, the primary entrance should face the street.

Traditionally, the primary entry of each building faced the street and was sheltered by a one-story porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a characteristic that should be maintained.

18.1 Orienting the primary entrance of a structure to the street and clearly identifying it is encouraged.

- A prominent entry will contribute to the "pedestrian-friendly" character of the street.
- If a secondary entry is to be located on a side elevation, consider placing it in a location that will not affect the privacy of adjacent properties.

18.2 Consider a one-story porch element to define the entry.

- The porch should be "functional," in that it is used as a means of access to the entry.
- While the porch serves as a transition area from the street to the house, it is also an essential element of the streetscape: It provides human scale to the house; it offers interest to pedestrians; and it is a place for personal interaction.

18.3 A front porch should be open to the air.

- If a porch is enclosed, use screening.
- Enclosing with glass may also be acceptable.
- If the porch is enclosed, it should read as an "open" element. Do not use a solid material, however.

18.4 Porch supports should be substantial enough in size to avoid appearing as though the porch roof is floating above the entry.

- Brick piers with wood columns or wood porch supports are preferred for new construction.
- See also the "Rehabilitation Guidelines for Porches" on page 45 for more information.

19 Maintain the traditional character of a front yard.

Buildings in the Farish Street Neighborhood are typically set back a similar distance from the street edge. In cases where detached sidewalks exist, this setback may be even greater. These setbacks help to define a house's front yard. Grass lawns enhance the pedestrian environment and contribute to the character of the neighborhood, and are therefore recommended.

19.1 Use a grass lawn in the front yard.

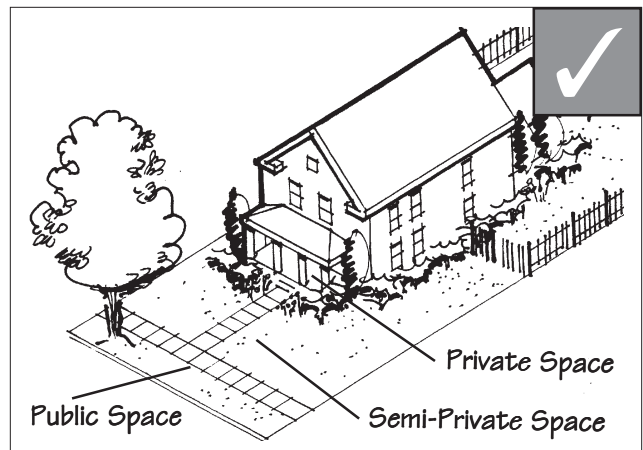
- The front yard should be similar in depth to neighboring houses.
- Minimize the amount of hard surface paving for driveways.
- Do not use rock and gravel in a front yard. If used, it should only occur as an accent element.

19.2 Maintain the established progression of public-to-private spaces in new construction.

- This includes a sequence of experiences, beginning with the "public" sidewalk, proceeding along a "semi-public" walkway, to a "semi-private" porch or entry feature and ending in the "private" spaces beyond.
- Provide a walkway running perpendicular from the street to the front entry.



Grass lawns enhance the pedestrian environment and contribute to the character of the neighborhood, and are therefore recommended.



Respect the established hierarchy of public and private spaces.

20 Minimize the visual impacts of fences on a site.



Consider using lattice, or other transparent detailing, on the upper portions of a side or rear yard fence.

Using fences in front yards is not a strong tradition in the neighborhood. If used, low, wire fences were typical. Retaining walls were seen where houses were elevated above the level of the street due to the hilly terrain.

20.1 A fence is not appropriate to define a front yard.

- Keep the front yard open to the street and inviting to pedestrians. Using no fence at all is the preferred approach.
- When a fence is to be installed, a low fence (4 feet or less) that is setback from the front facade of the house is preferred.
- Transparent elements, such as twisted wire or wood picket, are preferred.
- Chain link, razor wire or solid "stockade" fences are not appropriate. However, they may be acceptable in side and rear yards, where security issues merit.

20.2 A fence may be considered for side and rear yards.

- Taller fences may be acceptable in side and rear yards where more privacy is desired. These will be considered on a case-by-case basis.
- A side yard fence may reach heights taller than front yard fences, up to eight feet, but should incorporate transparent elements to minimize the visual impact.
- Consider staggering the fence boards on either side of the fence rail. This will give the appearance of a solid plank fence when seen head-on.
- Also consider using lattice, or other transparent detailing, on the upper portions of the fence.

20.3 Where the topography dictates its use, a retaining wall should be similar to those seen traditionally.

- The color and finish of the concrete, brick, rock or stone, as well as its mortar style, are dis-

21 Minimize the visual impacts of site lighting.

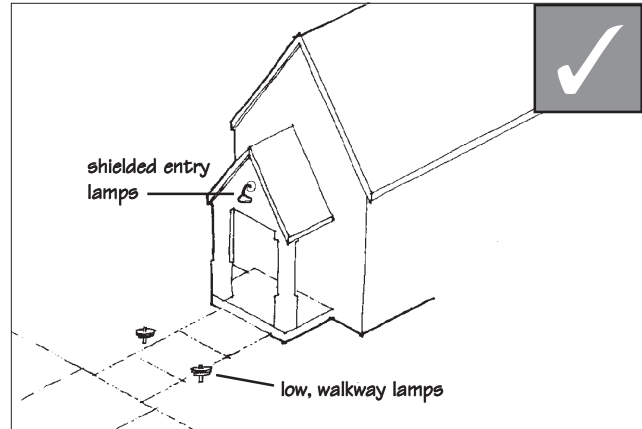
Lighting in the neighborhood, although sometimes ignored, affects the manner in which neighborhood resources are interpreted at night, as well as our personal safety. Lighting is therefore a design feature that is very important in site planning; the approach to a lighting scheme should consider light intensity and spill-over into adjacent properties and fixture design—while maintaining a safe environment for area residents.

21.1 Exterior lights should be simple in character and be similar to those used traditionally.

- The design of a fixture should be simple in form and detail.
- Lighting fixtures should be appropriate to the building in terms of style, scale and intensity of illumination.
- All exterior light sources should have a low level of luminescence. Lower intensities should be used in architectural fixtures such as step lights.
- White lights, such as incandescent, that cast a color similar to that of daylight are preferred. Fluorescent lights should not be used.

21.2 Minimize the visual impacts of site and architectural lighting.

- Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground. The use of downlights, with the bulb fully enclosed within the shade, or step lights that direct light only on to walkways, is strongly encouraged.
- Unshielded, high intensity light sources and those that direct light upward are inappropriate.
- Lighting should be carefully located so as not to shine into residential living space, on or off the property or in to public rights-of-way.
- Avoid placing lights in highly visible locations, such as on the upper walls of buildings.
- Avoid duplicating fixtures. For example, do not use two fixtures that light the same area.



Exterior lights should be simple in character.

22 Maintain the traditional character of private landscape designs.

Medium Shade Trees

- Red Maple
- River Birch
- Sweetgum
- Dawn Redwood
- Chinese Elm

Small Ornamental Trees

- Redbud
- Crape Myrtle
- Lilac Chaste Tree

Shrubs and Vines

- Glossy Abella
- Aspidistra
- Littleleaf Boxwood
- Crinum Lily
- Carolina Yellow Jasmine
- Daylily
- Althea
- Dwarf Burford Holly
- Dwarf Yaupon Holly
- Japanese Privet
- Variegated Chinese Privet
- Winter Honeysuckle
- Coral Honeysuckle
- Leatherleaf Mahonia
- Nandina
- Lady Banksia Rose
- Reeves Spirea
- Bridal Wreath Spirea
- Baby's Breath Spirea
- Vanhoute Spirea
- American Arborvitae
- Muscadine Grape
- Adams Needle Yucca

Consider using this suggested plant materials list when providing landscaping on a site.

Traditionally, front yards in the neighborhood were developed as lawns. Accent plantings occurred in plant beds, that typically were located at the building foundation or in isolated plant beds. These landscaping principles should be applied to work within front and side yards that are visible from the public way.

22.1 Use new trees, plants, flowers and shrubbery that are well adapted to the central Mississippi climate.

- While a wide variety of plants can grow in the Jackson climate, those that are better adapted and that require less water are preferred.
- At the same time, landscaping that conveys the scale and texture of plantings used traditionally in the area is especially encouraged.
- Consider using the suggested list of appropriate landscaping materials (at left) when developing a landscaping plan.
- Also see historic *Garden Club Yearbooks* at the Mississippi Department of Archives and History library for more information of traditional planting materials.

22.2 Planting trees is encouraged.

- Existing vegetation should be preserved when feasible.
- Large trees will be reviewed for removal by the JHPC.
- When an existing tree dies, it should be replaced.
- Clear-cutting a site for new construction is not appropriate, especially if landscaping is a part of the finished project.

23 Minimize the visual impact of parking.

In order to enhance the pedestrian-orientation of the neighborhoods, the visual impacts of cars should be minimized. Traditionally, most parking was either on the street, in a detached garage at the rear of a lot or under an attached porte cochère. However, residents have also used their front lawns as a parking area. This practice is discouraged since it damages landscaping materials and disrupts the traditional characteristic of the front lawn.

In some instances, institutions in the district may seek to increase the amount of parking for their facility. Since institutions, such as churches, serve as neighborhood anchors and are important to the long term viability of the neighborhood, parking plans developed by these institutions should not visually detract from the appearance of the neighborhood.

23.1 A garage should be located to the rear of a lot and detached from the primary structure.

- A driveway that leads straight from the street to the garage is encouraged.
- Consider sharing a single drive and curb cut where multiple driveways are needed.
- Consider using paving materials that will distinguish the driveway from the street. Concrete strips, modular pavers and "grasscrete" are some examples.



A garage should be located to the rear of a lot and detached from the primary structure.



Also consider using concrete strips that lead to the garage. This would further reduce the driveways visual impacts.



Parking in the front yard of a residence is inappropriate.



A porte cochère may be considered as an alternative to a garage.

23.2 Where a garage must be "attached" to the main structure, locate it behind the primary facade line.

- Locate the garage at least 10 feet behind the primary facade line of the main structure.
- Garages and garage doors should not be visually overpowering to the main structure. A garage door should be wide enough for a single auto to pass through. Where more than one auto is used, consider using more than one garage door.

23.3 A porte cochère may be considered as an alternative to a garage.

- Several historic residences in the neighborhood incorporate a porte cochère into their design. However, their successful use is typically associated with the architectural style.
- Where a porte cochère is to be included in a new residence, it should work well with the overall design of the structure and not be visually distracting.

23.4 Provide access to parking from an alley, when feasible.

23.5 Where more parking is needed, consider providing shared parking on the interior portion of a block or along an alley.

- Minimize the number of curb cuts when providing access. Creating a new alley may be an acceptable approach for access.
- The demolition of structures to provide parking is not appropriate.

Building Mass, Form & Scale

24 Building forms should be similar to those seen traditionally in the neighborhood.

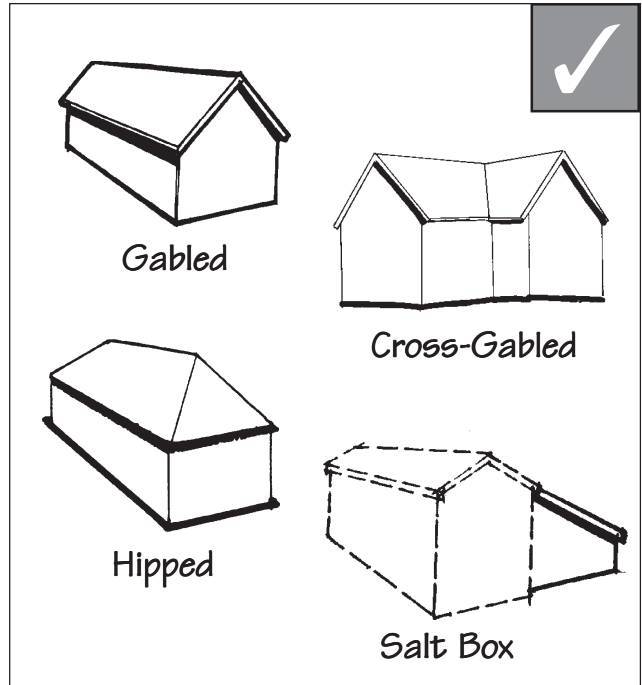
A similarity of building forms creates a sense of visual continuity in the district. In order to maintain this feature, a new building should have a basic form that is similar to those seen traditionally in the neighborhood. The character of the roof is also a major feature that contributes to the character of buildings in the Farish Street neighborhood. This should be maintained.

24.1 Simple rectangular building forms are preferred.

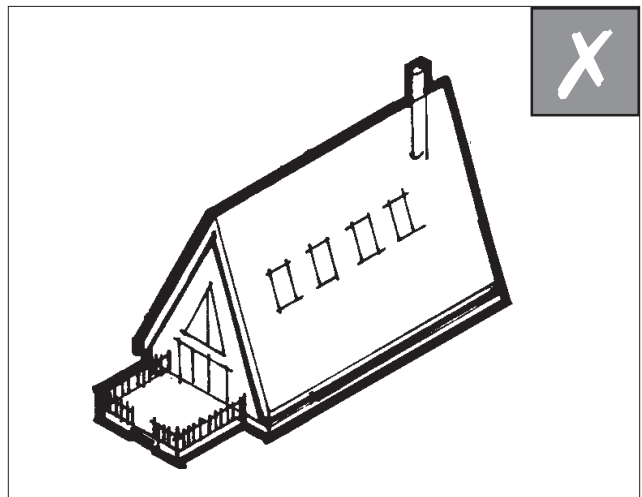
- An A-frame form, for example, is not appropriate.

24.2 Use a sloping roof, either gable, side-gable or hipped, for primary roof forms.

- Shed roofs are acceptable for porches and additions.



Use a sloping roof, either gable or hipped, for primary roof forms.



An A-frame form, for example, is not appropriate.

25 Buildings should appear similar in scale to traditional houses in the neighborhood.



These new houses successfully incorporate one-story porches that are similar in size to those seen traditionally in their community.

25.1 Buildings should convey a sense of human scale. Consider the following techniques.

- Use building materials that are of traditional dimensions. For example, the lap dimension of traditional wood siding gives a sense of human scale.
- Provide a porch that is similar in size to those seen traditionally.
- Use a building mass that is similar in size to those seen traditionally. Houses were typically one-story.

25.2 A building should relate to the historic housing stock in the neighborhood.

- The majority of houses in the neighborhood are one-story cottages with a front porch or entry element. However, some larger two-story structures exist.
- A new building should not be wider than the traditional surrounding houses.
- If a larger building is proposed, divide it into smaller "modules" that reflect the one- to two-story character. However, the context should be considered, and a larger building will not be allowed in a small single-family area.

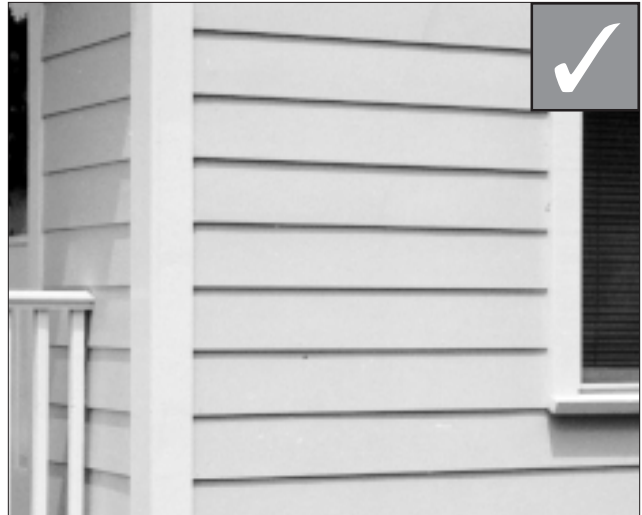
Building Materials

26 Building materials for new construction should be similar to historic materials in the district.

Building materials of new structures should be similar to the neighborhood's historic housing stock to maintain visual continuity.

26.1 Horizontal lap siding should be used in most applications.

- The lap dimensions should be similar to that seen historically. Typically this was no more than four inches.
- All wood siding should have a weather-protective finish, such as paint or stain.
- It is a common misconception that pressure treated lumber does not need to be painted. However, it will withstand the local climate much better if it is painted.



Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.

26.2 New materials that are similar in character to those seen traditionally are also acceptable.

- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally. They also should have a proven durability in this climate.
- Use of highly reflective materials is not appropriate.

26.3 The use of masonry is not appropriate as a primary building material.

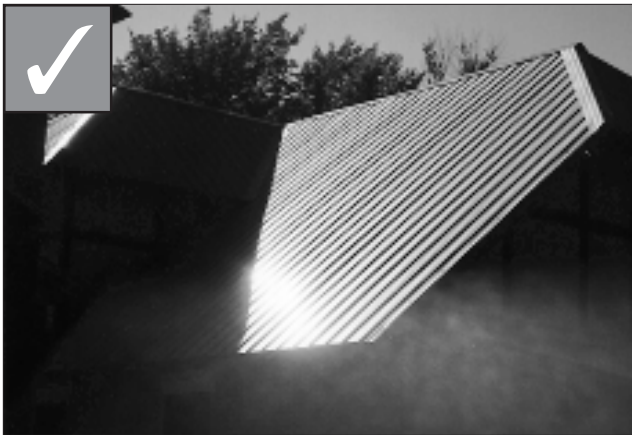
- The use of concrete block is not appropriate.
- Installing a brick veneer over an existing building is not appropriate.

26.4 Masonry may be used as a part of the building's foundation or porch support piers.

27 Roof materials should be similar to those used traditionally in the neighborhood.



Composition shingles are an acceptable roofing material.



Standing seam metal is an acceptable roofing material.

27.1 Roof materials should either be composition shingles, or standing seam metal in some instances.

- Use roof materials that convey a scale and texture similar to those used traditionally.
- Roof materials should have a matte, non-reflective finish.
- Painted standing seam or exposed wood shingle roofing may be considered.

27.2 When considering a metal roof, the seams should have a low profile.

- Use a rolled seam when feasible. Traditional ridge and eave details are also preferred.
- Other low standing seam designs are also acceptable.

27.3 Asphalt or fiberglass shingle roofing is acceptable for use on all buildings.

- Gray, brown or black roofing is appropriate.

Architectural Features

28 Architectural features should be used with restraint.

For the most part, buildings in the neighborhood were simple in design, with little decorative detailing. Even the larger homes in the neighborhood have modest architectural detailing. New buildings should maintain this vernacular tradition.

28.1 Use architectural features that are common to traditional buildings in the neighborhood.

- These include porch columns and balustrades, chimneys, trim elements and shutters.
- See also the *Architectural Styles* on page 11 for more information.

28.2 Don't confuse the history of building design in the neighborhood by adding fake historic details.

- Use ornamental details with restraint.
- Historic details that were not found in the Farish Street Neighborhood are not appropriate.

28.3 Using contemporary interpretations of historic styles is strongly encouraged for new buildings.

- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that a building is new.
- Contemporary details for porch railings and columns are other examples.
- New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.

28.4 New architectural details should relate to comparable historic elements in general size, shape, scale and finish.



Use architectural features that are common to traditional buildings in the neighborhood. These include porch columns and balustrades, chimneys, trim elements and shutters.



Use ornamental details with restraint.

29 Window and door designs for new buildings should be similar to those seen traditionally in the neighborhood.

The similarity of window and door size and location between buildings contributes to a sense of visual continuity along the street. In order to maintain this existing character, new buildings should incorporate typical window and door proportions and placement seen traditionally.

29.1 Windows and doors should appear similar in character to those used traditionally in the neighborhood.

- Wood double-hung windows with traditional depth and trim are preferred.
- Wood doors with traditional panelling and glazing are preferred.
- Vinyl or aluminum clad windows are acceptable when they appear similar in scale, proportion and finish to wood windows.
- See the "Rehabilitation Guidelines for Windows and Doors" on page 41 for more information.

29.2 Windows with vertical emphasis are encouraged.

- As a general rule, the height of the window should be twice the dimension of the width in most residential contexts. However, the width should remain similar to those seen historically.

29.3 Windows should be simple in shape.

- Odd window shapes such as octagons, circles, diamonds, etc. are discouraged, unless placed on a facade not visible from a public way.

Chapter 6

New Construction Guidelines for Commercial Buildings

The design guidelines that follow apply to new commercial construction and alterations to existing commercial buildings. The design principles are organized in categories ranging from broad scale elements to those of more detail. Their sequence does not indicate order of importance.

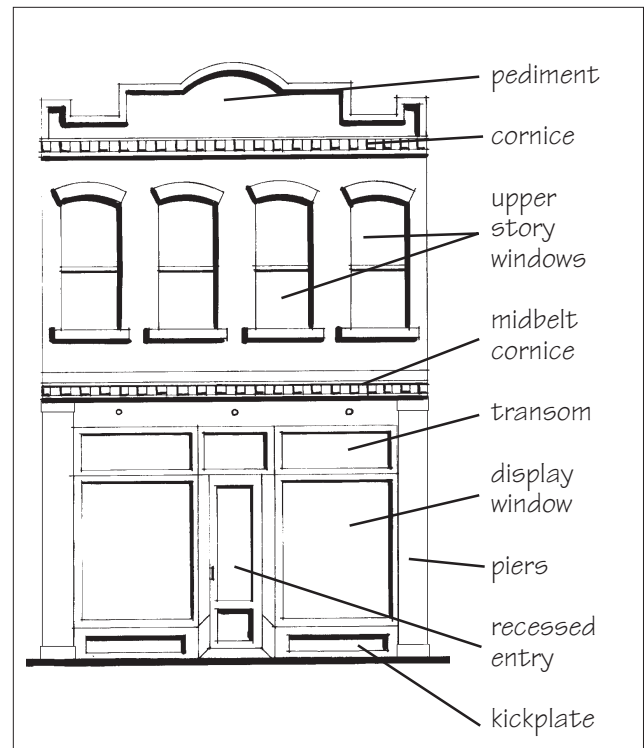
The historic district conveys a sense of a past time and place, that is retained through the preservation of existing structures. One of the purposes of design review is to assure that any potential negative visual impact of new construction is minimized.

Designing a building to fit within the historic district requires careful thought. First, it is important to realize that while an historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Designating a historic district does not freeze it in time, but it does assure that, when a new building is constructed it will be done in a manner that reinforces the basic visual characteristics of the area.

A new building may do so by drawing upon basic ways of building that make up a part of the character of a district. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results.

It is important to note that in the commercial areas of the neighborhood, there was a mixture of building types that included institutional buildings, free-standing houses, commercial buildings and corner stores. When considering a project in a commercial area it is important to relate to the context of the surrounding blocks. The scale of a new building for example, should step down in height if there are small residential buildings on adjacent lots.

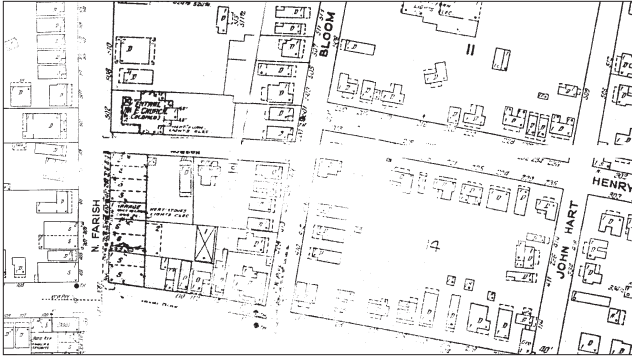


Typical commercial storefront components.

Urban Design

30

Maintain the alignment of streets whenever feasible.



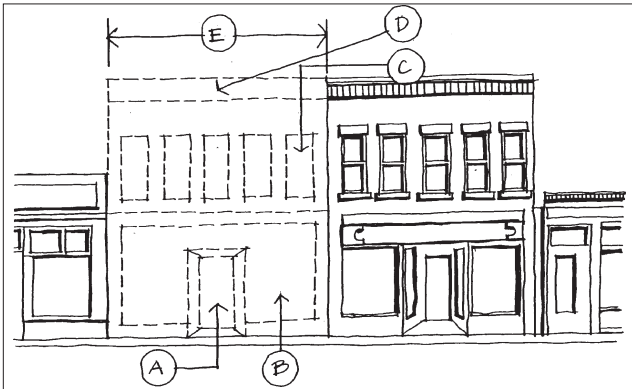
The grid arrangement of streets is one of the most fundamental organization elements of the design framework that helps establish a sense of continuity throughout the Farish Street commercial area.

30.1 Respect the established grid in the historic district for all projects.

- Driveway widths and curb cuts should reflect those existing in the Farish Street Neighborhood Historic District.

31

A project should be designed for the pedestrian at a human scale and provide visual interest along the street.



Use typical facade components in new designs to encourage pedestrian activity: A) provide a recessed entry, B) use large surfaces of glass on the first floor, C) consider smaller, vertical windows on upper floors, D) cap the building with a cornice or parapet, and E) express the typical building width and height found on the block.

The Farish Street commercial center should continue to develop as a pedestrian-oriented environment. Streets, sidewalks and pathways should encourage walking, sitting and other pedestrian activities; buildings should be visually interesting to invite exploration of the area by pedestrians. Existing pedestrian routes should be enhanced.

31.1 A building should express human scale through materials and forms that were seen traditionally.

- This is important because the buildings are experienced in close proximity by the pedestrian.

31.2 Develop the ground floor level of a project to encourage pedestrian activity.

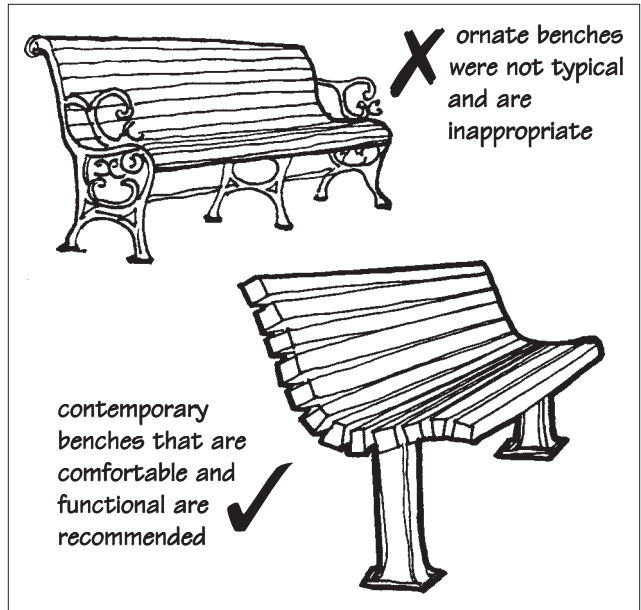
- Provide visual interest on all facades that will be seen from streets, alleys and pedestrian ways.
- Include traditional elements such as display windows, kickplates, transoms and parapets on commercial storefronts.
- Avoid a blank wall, even on a secondary facade.
- Clean lots will help invite continued investment in the neighborhood.

32 New streetscape elements should be designed to reflect the traditional character of the neighborhood.

Street furnishings, including bicycle racks, waste receptacles and light standards, are features that did not appear historically in the neighborhood. It is important that the character of these elements not impede one's ability to interpret the historic character of the area.

32.1 Street furniture should be simple in character.

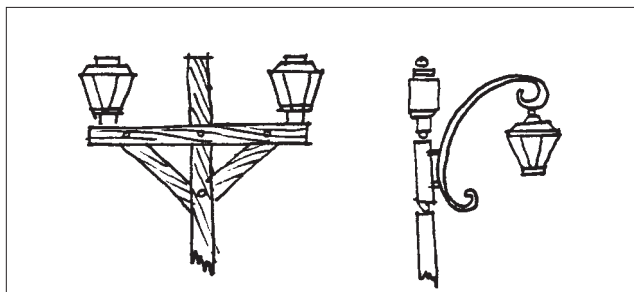
- Benches, bike racks and trash receptacles are examples of street furnishings that are appropriate.
- Highly ornate designs would misrepresent the history of the area and are not appropriate.
- A bike rack may be located along a street front where space is available and a minimum clear walkway can be maintained.
- In public open spaces within a project, trash and recycling receptacles should be placed near seating areas and at points of entry.



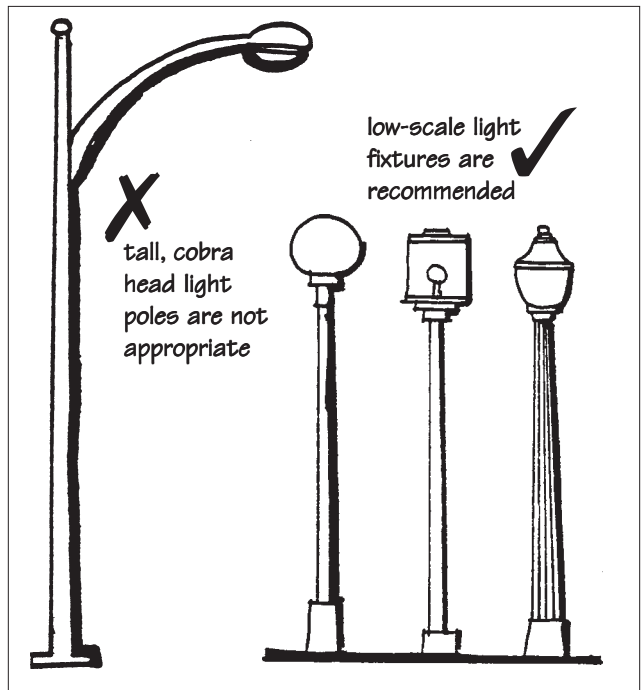
Street furniture should be simple in character. Benches, bike racks and trash receptacles are examples of street furnishings that are appropriate.

32.2 Street lights within a project should be compatible with the traditional character of Farish Street.

- The location and spacing of lights should be similar to those existing in the area.
- Simple new designs are appropriate.
- "Victorian" or high style designs are out of character with the history of Farish Street and are not appropriate because they could misrepresent the heritage of the community.



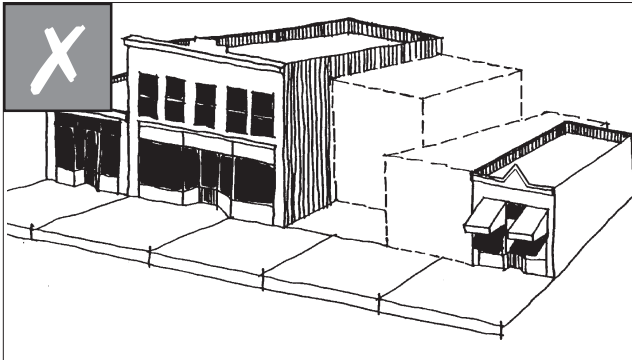
"Victorian" or high style designs are out of character with the history of Farish Street and are not appropriate because they could misrepresent the heritage of the community.



Street lights within a project should be compatible with the traditional character of Farish Street.

Site Design

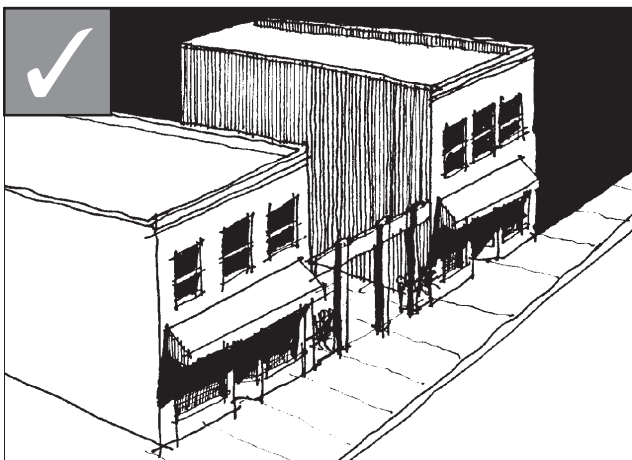
33 Maintain the traditional siting pattern and alignment of buildings in the commercial area.



Facades should be aligned at the sidewalk's edge. Do not locate entire building fronts behind the established storefront line.



Provide a corner entrance as a way of emphasizing corner locations.



Maintain the uniform alignment of facades. Where open space exists, consider using a "fence" that reflects typical storefront elements.

Buildings in the commercial area were aligned immediately at the inside walkway edge. This contributes to a sense of visual continuity in the commercial corridor. Traditionally, a building was oriented with its primary wall planes in line with the parcel's property lines. Since most buildings were rectangular in form, this siting pattern helped reinforce the image of the grid street pattern. These traditional patterns of building alignment and orientation should be maintained.

33.1 Maintain the storefront wall at the sidewalk edge.

- Continue the use of glass display windows at the sidewalk line.
- Pedestrians are accustomed to having the inside edge of the sidewalk clearly defined by a wall of storefronts, all presenting interesting activities and merchandise to the street. This characteristic is an essential element of healthy retailing.

33.2 Special features that highlight buildings on corner lots should be considered.

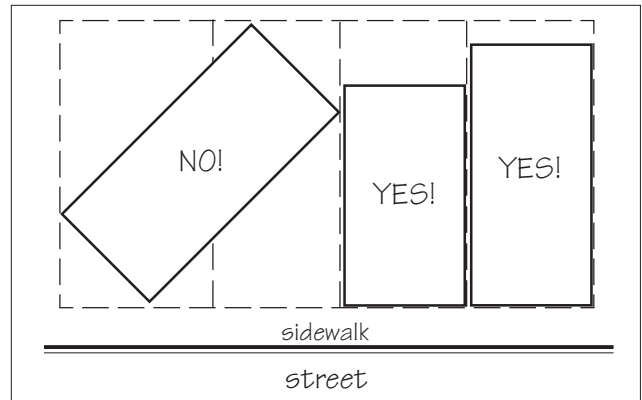
- Develop both street elevations to provide visual interest to pedestrians.
- Provide a corner entrance as a way of emphasizing corner locations.

33.3 Where a vacant lot exists, define the edge with landscaping or structural elements.

- Use landscaping elements that align with adjacent buildings and are compatible with the character of the neighborhood in size, scale and type.
- A fence that reflects typical storefront elements is an appropriate solution. These elements should align with adjacent buildings.
- Free-form, suburban type landscaping is not appropriate in this setting.

33.4 Orient a building parallel to its lot lines, similar to that of traditional building orientations.

- Orient the front of a primary structure to the street.
- Provide one, clearly-defined primary entrance. For example, provide a recessed entryway on a typical commercial storefront.



Orient a building parallel to its lot lines.

34 Maintain the traditional character of site and building lighting.

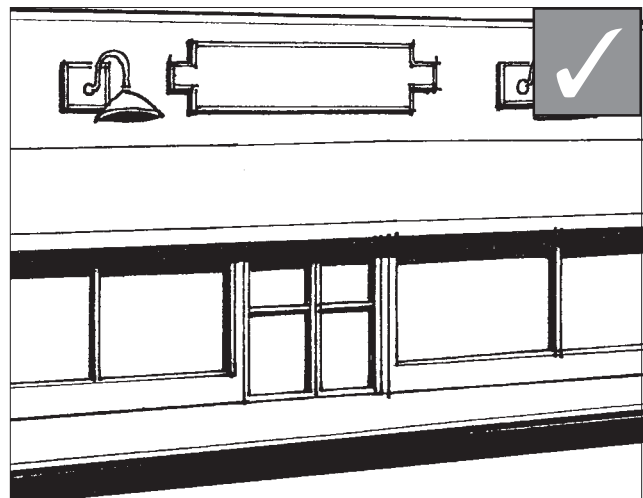
The character and level of lighting is a special concern, especially for security issues. It should, however, be a subordinate element. Most exterior lights used incandescent lamps, that were relatively low in intensity and were shielded with simple shades. This overall effect should be continued.

34.1 Exterior lights should be simple in character and similar to those used traditionally.

- Use a fixture design that is simple in form and detail.
- All exterior light sources should have a low level of luminescence.
- Do not use flashing neon for exterior lighting.

34.2 Minimize the visual impacts of site and architectural lighting.

- Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground.
- Un-shielded, high intensity light sources and those that direct light upward are not appropriate.



Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground.

35 The visual impacts of parking areas should be minimized.

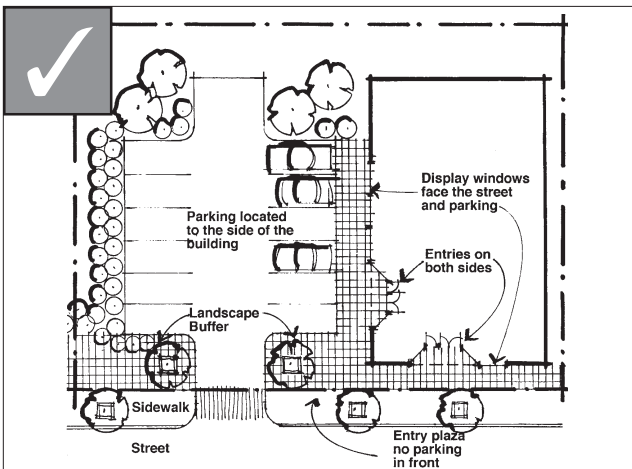


Parking lots have the potential to severely impact the character of the district; therefore, minimize visual impacts of off-street parking, as seen from the public right-of-way.

The automobile was not a part of the commercial area's early history, so room was not made for parking. The visual impact of new parking areas, therefore should be minimized.

35.1 Screen a parking lot from view from the street.

- Provide buffers between the edge of a parking lot and sidewalk.
- Use planted areas, decorative paving, fences, hedges and decorative walls. These screens should not act as a physical barrier or exceed four feet in height.
- Landscaping the interior of a parking lot is encouraged.



Screen a parking area from view from the street.

35.2 Locate parking such that it will be subordinate to other site features.

- An on-site parking area should be located inside or behind a building, where its visual impacts will be minimized.
- Minimize the surface area of paving and consider using less impervious material. Options to consider are modular and “grasscrete.”
- It is not appropriate to demolish a structure to create parking.

35.3 Minimize the visual impacts of a parking structure.

- Cars in a parking structure should be screened from view from the street.
- Design a parking structure so as to allow space for active uses at the sidewalk.
- Street level frontage should be reserved for commercial uses. This may be accomplished by locating the parking below grade, with commercial space above, or by “wrapping” parking at grade with a row of commercial spaces.
- A parking structure should be designed to comply with all of these design guidelines for a new commercial buildings.



Design a parking structure to allow space for active uses at the sidewalk edge.

Building Mass, Form & Scale

36 Building forms should be similar to those seen traditionally.

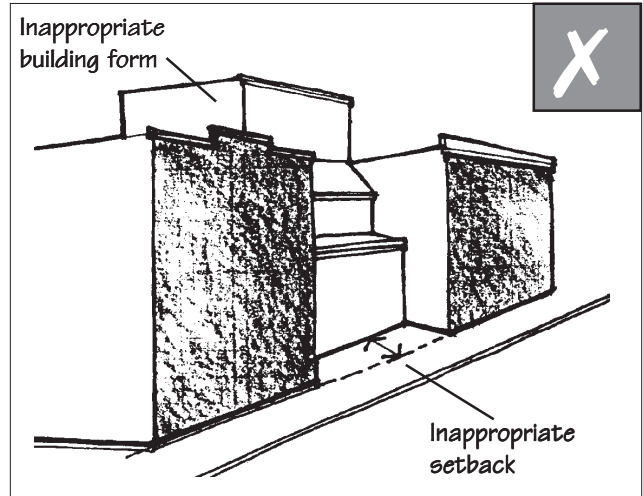
One of the most prominent unifying elements of the commercial area is the similarity in building forms. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued in new projects. Also, commercial roof forms typically appeared flat and had parapets.

36.1 Rectangular forms should be dominant on commercial corridor facades.

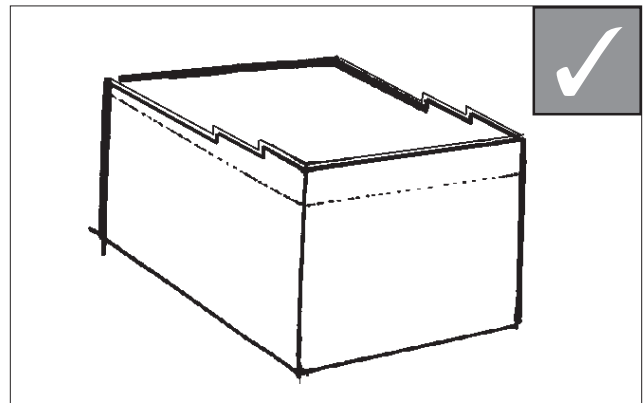
- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

36.2 Use a flat roof line as the dominant roof form.

- Historically, commercial roof forms were flat or had a gradual slope to the rear of the building.
- Parapets on side facades should step down towards the rear of the building.



Rectangular forms should dominate. The facade should appear as predominantly flat. This infill building is not appropriate.

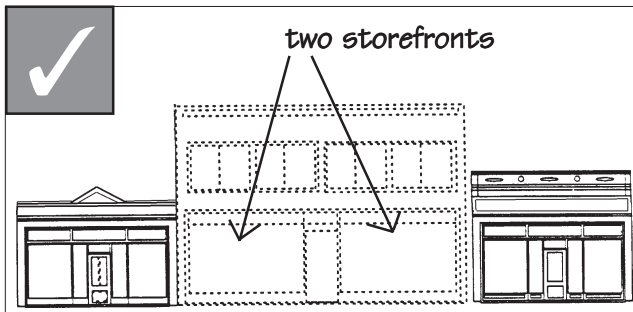


Use a flat roof line as the dominant roof form.

37 Buildings should appear similar in scale to buildings found traditionally in the area.



New construction should present a one- or two-story facade at the front property line.



Divide larger buildings into "modules" that appear similar in scale to buildings seen traditionally in the block.

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced along the street create a rhythm that contributes to the visual continuity of the area. These features and similar patterns are some of the most important characteristics of the commercial area and should be respected in all projects.

37.1 New construction should be one or two stories in height and be sited at the front property line.

- Traditionally, most commercial storefronts in this area were one or two stories in height and, while each block contained a mix of these heights, an overall sense of unity in scale was established.
- In larger projects, a mix of one- and two-story modules should be used to maintain variety in heights.

37.2 Floor-to-floor heights should appear to be similar to those seen traditionally in the block.

- In particular, the first floor windows should appear similar in height to those seen traditionally.

37.3 Divide larger buildings into "modules" that appear similar in scale to buildings seen traditionally in the block.

- If a larger building is divided into multiple "modules," these should be expressed three-dimensionally, throughout the entire building, including the roof.

Building Materials

38 Building materials should be similar to those used traditionally in the area.

Materials used in the area should appear similar to those used traditionally. Brick is the most common material for historic buildings in the commercial area; however, wood and stucco were also used.

38.1 Materials should be similar to those used traditionally.

- Use brick similar in size and color to that used traditionally.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as brick.

38.2 Matte finishes are preferred.

- Polished stone is not appropriate.

38.3 Protect masonry from deterioration.

- Provide drainage so water does not stand on flat surfaces or accumulate in decorative features.
- Provide positive drainage away from foundations to minimize rising damp.



Materials should be similar to those used traditionally. Although not built with stone, the newer building (right) uses a similarly colored masonry material to the historic building (left).

Architectural Features

39 Architectural features should be used with restraint.

The diversity of facade elements greatly contributes to the character of the commercial streets in the historic district. In particular, windows, details, ornaments and cornice moldings reoccur frequently. Architectural details on new buildings should be similar in scale and reflect the simple character of those seen traditionally.

39.1 Use architectural features that are common to traditional commercial buildings in the historic district.

- These include cornices, windows, doors and parapets.
- Repeat similar shapes and sizes of details seen on traditional buildings.
- Historic details that were not found in the neighborhood are inappropriate.

39.2 Contemporary interpretations of architectural details are strongly encouraged.

- New designs for cornice moldings, for example, can provide visual interest while helping to convey the fact that the building is new. However, new architectural detail should related to comparable historic elements in general size, shape, scale and finish.

40 Maintain the traditional character and diversity of storefront designs seen in the area.

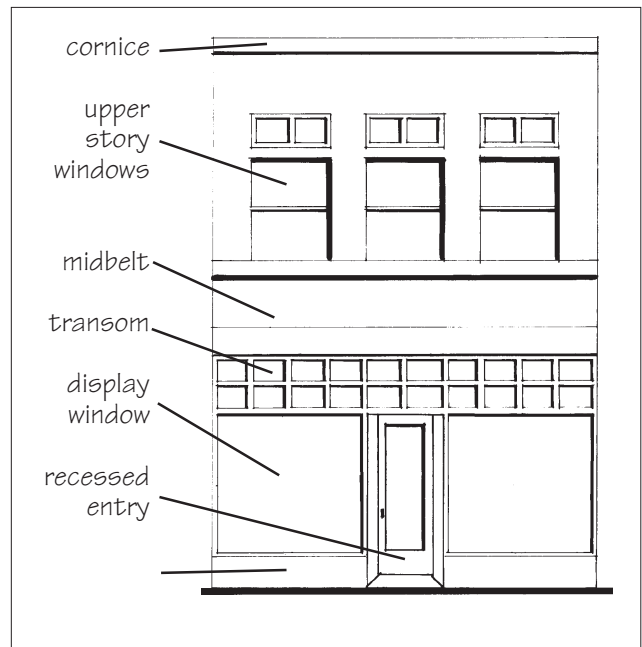
Traditionally, buildings in the commercial area were simple in character. Regardless of stylistic treatment, a new building should appear simple in form and detail, in keeping with the Farish Street tradition. Buildings should be visually compatible with older structures in the area without being direct copies of historic buildings.

40.1 Respect the sense of time and place in all projects.

- One should be able to perceive the character of the neighborhood as it was historically (not, however, an exact perception of one particular point in the past).

40.2 All storefronts should include these character-defining elements:

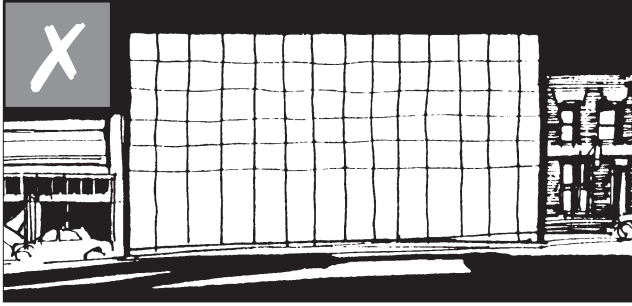
- **Display windows:** The main portion of glass on the storefront.
- **Transom:** The upper portion of the display, separated from the main display window by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper story windows:** Windows located on the second story area. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- **Piers:** Located on either side of the storefront and often constructed of brick or metal.



Alternative designs that are contemporary interpretations



If using a simplified interpretation of similar storefronts, then the storefront still should be designed to provide interest to pedestrians.



Avoid facade designs that fail to make a distinction between upper and lower floors.

40.3 New interpretations of traditional building styles are encouraged

- The design should continue to convey the character of typical storefront elements, including the transparent character of the display window.
- A new design that draws upon the fundamental similarities among historic buildings in the community without copying them is preferred. This will allow them to be seen as products of their own time yet compatible with their historic neighbors.
- The exact copying or replication of historic styles is discouraged, unless part of a building restoration.
- Applying highly ornamental details that were not a part of building in the neighborhood is inappropriate.

40.4 Maintain the distinction between the street level and any upper floors.

- The street level is generally taller than the upper floors.
- The first floor of the primary facade should be predominantly transparent glass. Maintain the full height of this area in glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Express the traditional distinction between upper and lower floors through detailing, materials and fenestration.

41 Building entrances should appear similar to those used traditionally.

An entrance is an important character-defining feature of a commercial structure. It gives scale to a building and provides visual interest to the composition of a facade.

41.1 Building entrances should appear similar to those used historically in the block.

- Building entrances should be recessed. The repetition of recessed entries provides a rhythm of shadows along the street, that helps establish a sense of scale and invites pedestrians in.
- Building entrances should be in scale with the overall facade.
- Locate the primary entrance facing the street.
- Clearly define primary entrances.
- Primary building entrances should be at street level. "Garden level" entrances are not appropriate.
- Contemporary interpretations of building entries, that are similar in scale and overall character to those seen historically, are encouraged.

41.2 Doors should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.

41.3 Use a door style that is found on similar storefronts in the area.

- A wood door with an open glass panel is appropriate on most styles. The glass should make up at least two-thirds of the door.
- Doors with metal frames and large areas of glass may be considered.



Building entrances should be recessed.

42 Windows, their openings, proportions and treatments should be similar to those seen traditionally.



If a building does not have an awning (above), then using awnings (below) to provide weather protection and create interest is appropriate.

42.1 Windows that are similar to those used traditionally are encouraged.

- Upper story windows with vertical emphasis are encouraged.
- Windows should align with those on historic buildings.
- Window glass should be clear, not tinted or reflective.
- Many upper story windows had arched openings. This tradition should be continued.
- The dividing frame elements, or muntins, in a window should be similar in dimension to those used traditionally.

42.2 Windows should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.

42.3 Using awnings or canopies to provide weather protection and create interest is appropriate.

- The awning should fit the dimensions of the store front opening, to emphasize these proportions.
- Avoid exotic forms that are not traditionally found in the area. Bubble awnings are not appropriate.
- Coordinate the color of the awning with the color scheme for the entire building.
- Operable fabric awnings are appropriate.
- Installing lighting in awnings so they effectively act as an internally lit sign is inappropriate.
- A fixed metal canopy may also be considered. A canopy should be supported with wall-mounted brackets, chains or posts.

43 The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users.

43.1 The guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.

- All new construction shall comply completely with the ADA.
- Owners of historic properties also should comply to the fullest extent, while also preserving the integrity of their buildings.
- Special provisions for historic buildings exist in the law that allow some alternative solutions in meeting the ADA standards.

44 Mechanical equipment, service areas and security devices should not be visually obtrusive to a building's site.

New technologies in heating, ventilating and telecommunications have introduced mechanical equipment where they were not seen traditionally. Service areas, including loading areas and storage areas for trash and recycling containers, are also site functions not seen traditionally. Whenever feasible, the visual impacts of such systems should be minimized such that the historic character of the area or building is not negatively affected.

44.1 Minimize the visual impacts of trash storage areas.

- Trash areas, including large waste containers (dumpsters) should be screened from view of major pedestrian routes, using a fence or hedge. For a larger storage facility, consider using a shed to enclose it.
- Combine service areas with other properties, when feasible.
- Locate service areas away from major pedestrian routes, typically in the rear.
- Consider placing gates on a trash storage area to further diminish its visual impact.



Minimize the visual impact of trash storage and service areas. Dumpsters should be screened from view.



Minimize the visual impacts of mechanical equipment, as seen from the street.



Do not locate window air conditioning units on a building front.

44.2 Minimize the visual impacts of mechanical equipment, as seen from the street.

- Locate mechanical equipment out of view, whenever feasible.
- Screen mechanical equipment from view. Screen ground mounted units with fences, stone walls or hedges.
- Use low-profile mechanical units on rooftops so they will not be visible from the street.
- Use smaller satellite dishes and mount them low to the ground away from building fronts or highly visible roof planes.
- Parapets should be high enough to screen roof rooftop units.
- Use muted colors on telecommunications and mechanical equipment that will help minimize their appearance.
- Do not locate window air conditioning units on a building front.
- Do not locate new meters on a building front.

44.3 Minimize the visual impact of security devices.

- Window and door security bar designs should be simple.
- Locating bars inside the glass of a display window is preferred.
- Roll-down metal screens are discouraged, because they obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position.
- Minimize the visual impacts of alarm devices and intercom panels.

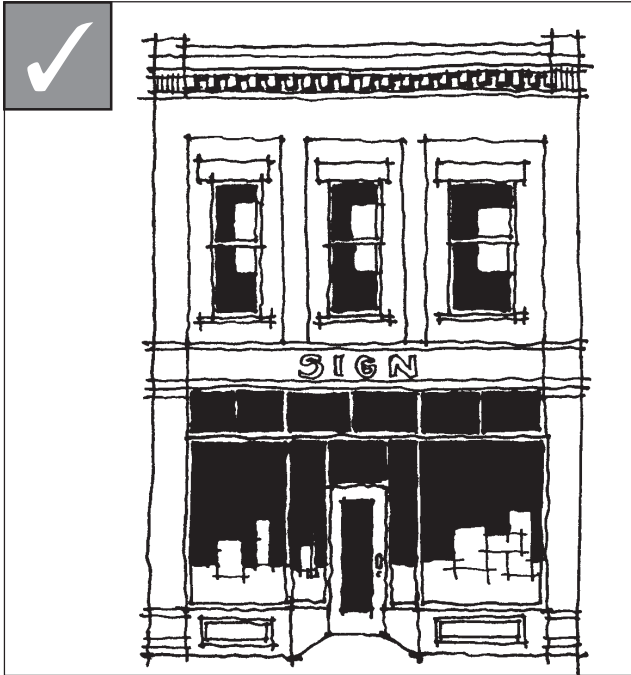
Chapter 7

Design Guidelines for Signs

Historically, signs used in the commercial areas of the Farish Street Neighborhood Historic District were relatively simple. They varied in size and location, but most were simple painted panels with simple lettering styles. The earliest signs had no lighting. In later years, an indirect light source was typical. These relationships should be continued. To do so, the Jackson Historic Preservation Commission seeks to limit the size and number of signs so that no single sign dominates the setting, but rather, the district reads as a visually unified neighborhood.

Signs

45 All signs should be developed with the overall context of the building and the district in mind.



The overall facade composition, including ornamental details and signs, should be coordinated.

A sign typically serves two functions: first, to attract attention, and second to convey information. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well conceived manner. All new signs should be developed with the overall context of the building and the district in mind.

45.1 Consider the building front as part of an overall sign program.

- Coordinate the overall facade composition, including ornamental details and signs.
- Signs should be in proportion to the building, such that they do not dominate the appearance.
- Develop a master sign plan for the entire building front, which should be used to guide individual sign design decisions.

45.2 A sign should be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself. In no case should a sign obscure architectural details or features.
- Mount signs to fit within existing architectural features. Use signs to help reinforce the horizontal lines of moldings and transoms seen along the street.



Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.

Note that where any conflicts exist between these design guidelines and the City of Jackson's sign ordinance, the more restrictive shall apply.

46 The following sign types are permitted in the commercial areas of the neighborhood.

46.1 Flush-mounted wall signs may be considered.

- A flush-mounted wall sign is one that is mounted flat to the wall.
- When feasible, place a wall sign such that it aligns with others on the block.
- When planning a wall sign, determine if decorative moldings exist that could define a "sign panel." If so, locate flush-mounted signs such that they fit within panels formed by moldings or transom panels on the facade. In no case should a sign obscure significant facade features.



A window sign may be considered. A window sign may be painted on or hung just inside a window.

46.2 Projecting signs may be considered, on a case-by-case basis.

- A projecting sign should be located near the business entrance at, or slightly above, eye level, just above the door or to the side of it.
- A sign may be located on an awning.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.



Where several businesses share a building, coordinate the signs in a directory or use a master sign plan.

46.3 A window sign may be considered.

- A window sign may be painted on a window.
- A window sign may cover approximately twenty-five percent (25%) of the total window area.

46.4 A directory sign may be considered.

- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory to make them easier to locate.
- Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.



Existing painted “ghost” signs should be maintained when feasible. A ghost sign should not be coated with varnish or polyurethane, but rather touched up as needed.

46.5 A neon sign may be considered.

- A neon sign should be small, simple and not visually distracting.
- Locate a neon sign inside a display window.
- Flashing or animated neon signs are not appropriate.

46.6 A painted wall sign may be considered.

- Limit the size of a painted wall sign to 20% of the wall area. Large expanses of glass do not count towards this area calculation.
- Limit the number of colors used in a painted wall sign. Use one background color, with a limited palette of accent colors.
- Coordinate the painted wall sign with the color scheme of the entire building.
- Existing painted “ghost” signs should be maintained when feasible. A ghost sign should not be coated with varnish or polyurethane, but rather touched up as needed.

46.7 The use of public art is encouraged.

- Consider locations in courtyards and at building entrances where art may be viewed from the street.
- Art that is developed as an integral part of the architecture is also encouraged.

47 Sign materials should be similar to those used traditionally.

47.1 Sign materials should be compatible with that of the building facade.

- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the historic context.
- Highly reflective materials that will be difficult to read are not appropriate.

48 A sign should attract business but not detract from the visual appearance of the street.

48.1 Symbol signs are encouraged.

- Symbol signs add interest to the street, are quickly read and are remembered better than written words.

48.2 Use colors for the sign that are compatible with those of the building front.

48.3 Simple sign designs are preferred.

- Typefaces that are in keeping with those seen in the area historically are encouraged. Avoid sign types that appear too contemporary.
- Also limit the number of colors used on a sign. In general, no more than three colors should be used.

48.4 Select letter styles and sizes that will be compatible with the building front.

- Letters should not exceed ten inches in height.
- Avoid hard-to-read or overly intricate typeface styles.



Symbol signs add interest to the street, are quickly read and are remembered better than written words.

49 Sign lighting should be compatible with the historic character of the street.

One should be able to perceive the historic character of individual buildings and the district during the day as well as the night.

49.1 The light for a sign should originate from an indirect source.

- Light should be directed at the sign from an external, shielded lamp. Internal illumination of a sign is generally not appropriate.
- No sign should be illuminated by fluorescent or backlighting.
- A warm light, similar to daylight, is appropriate.



Light should be directed at the sign from an external, shielded lamp.

Appendix A

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. These standards are policies that serve as a basis for design principles presented in this document. The Secretary's Standards state that:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships 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 elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. 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, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing 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.

Design for alternations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

6. Description of Proposed Work: If additional space is needed to outline proposed work, please attach a more detailed description. Specify the name of the architect or contractor if any.

7. Demolition: (Please check one of the following reasons for the request)

- The proposed replacement structure is more appropriate and compatible with the historic character of the district than the structure proposed for demolition.
- No economically viable use of the property will exist unless the application is approved.
- The structure poses an imminent threat to public health and safety.

As outlined in the “Demolition Policy for Jackson Landmarks, Landmark Sites, and Historic Districts,” applications must be accompanied by documentation that supports the applicant’s reason(s) for demolition.

8. Supporting Documentation: See Certificate of Appropriateness Process brochure. This application will be deemed incomplete if supporting documentation is not received within fourteen (14) days of the hearing at which it will be reviewed. The case will be pulled from the agenda and tabled until said documentation is received.

- | | |
|--|--|
| <input type="checkbox"/> Photographs | <input type="checkbox"/> Plans, Elevations, & Sections |
| <input type="checkbox"/> Material or Color Samples | <input type="checkbox"/> Site or Plot Plan |
| <input type="checkbox"/> Manufacturer’s Specifications | <input type="checkbox"/> Other _____ |

9. Applicant’s Signature: _____
Date

10. Owner’s Signature: _____
Date

By signing this application, I hereby acknowledge that the information contained herein or subsequently submitted is true and correct to my knowledge.

11. Application Fee and Submittal: Return this application to City of Jackson, Historic Preservation, 200 S. President Street, P.O. Box 17, Jackson, MS 39205-0017 with a non-refundable check for \$26.00 made payable to the City of Jackson. Completed applications must be received by 5:00 p.m. on the deadline as outlined in the Certificate of Appropriateness Application Filing Dates schedule.

Appendix C

Ad Valorem Tax Exemption Program

WHAT ARE THE FINANCIAL INCENTIVES OF LOCAL DESIGNATION?

Jackson's Historic Preservation Ordinance offers an economic incentive for the rehabilitation of existing structures and the construction of new structures located within designated National Register and city historic districts. The same financial opportunity is also available for the rehabilitation of individually listed city landmarks and National Register properties.

The ad valorem tax exemption program exempts property owners from paying city ad valorem taxes on the increased value of rehabilitated property, whether it is residential or commercial.

HOW DOES AD VALOREM TAX EXEMPTION WORK?

Let's use an example of an owner's property (excluding personal property) assessed at \$60,000. Suppose that owner invests in renovating the structure and the tax assessor reassesses the value of the property at \$90,000. Under the City's ad valorem tax exemption program, the owner's city taxes may be frozen at the pre-rehabilitation assessed value of \$60,000 for a period not to exceed seven (7) years at the discretion of City Council.

HOW DO I RECEIVE THE TAX EXEMPTION?

The property owner must submit the following documentation to the City of Jackson's Historic Preservation Department:

- Two copies of your completed ad valorem tax exemption application;
- Two copies of the Certificate of Appropriateness issued by the Jackson Historic Preservation verifying that improvements were made in accordance with the Commission's Design Standards and Criteria;
- Verification by the city tax collector that improvements were in fact made;
- 6 - 12 "before" and "after" 3 ½" x 5" black and white or color photographs of the project;
- Itemization of the actual cost of the improvements;
- Date which the work was completed;
- Present amount of taxes paid on the property prior to the rehabilitation (most recent property tax statement is sufficient.)

Completed applications are reviewed by the Jackson Historic Preservation Commission (JHPC) the second Wednesday of each month and the Commission's recommendation is forwarded to the City's Legal Department. The City Attorney's Office submits a written recommendation of the JHPC's decision to City Council for its consideration and approval at a regular City Council meeting.

Appendix D

Preservation Briefs

The Cultural Resources Department of the National Park Service, U.S. Department of the Interior started a program in 1975, in which it has continued to publish a series of technical reports regarding proper preservation techniques. This series, *Preservation Briefs*, is a mainstay for many preservationists in the field. When considering a preservation project in the Farish Street Neighborhood Historic District, it is recommended that these resources be sought out. These materials are available in the Historic Preservation Department library. (Those *Preservation Briefs* which Farish Street Neighborhood residents might find particularly useful are in **bold face**.)

Mack, Robert C. *Preservation Briefs 1: The Cleaning and Waterproof Coating of Masonry Buildings*. Washington, D.C.: U.S. Government Printing Office, 1975.

Mack, Robert C., de Teel Patterson Tiller and James S. Askins. *Preservation Briefs 2: Repointing Mortar Joints in Historic Brick*. Washington, D.C.: U.S. Government Printing Office, 1980.

Baird, Smith M. *Preservation Briefs 3: Conserving Energy in Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1978.

Sweetser, Sarah M. *Preservation Briefs 4: Roofing for Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1978.

U.S. Department of the Interior. *Preservation Briefs 5: Preservation of Historic Adobe Buildings*. Washington, D.C.: U.S. Government Printing Office, 1978.

Grimmer, Anne E. *Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1979.

Tiller, de Teel Patterson. *Preservation Briefs 7: The Preservation of Historic Glazed Architectural Terra-Cotta*. Washington, D.C.: U.S. Government Printing Office, 1979.

Myers, John H., revised by Gary L. Hume. *Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1978.

Myers, John H. *Preservation Briefs 9: The Repair of Historic Wooden Windows*. Washington, D.C.: U.S. Government Printing Office, 1981.

Weeks, Kay D. and David W. Look. *Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork*. Washington, D.C.: U.S. Government Printing Office, 1982.

Jandl, H. Ward. *Preservation Briefs 11: Rehabilitating Historic Storefronts*. Washington, D.C.: U.S. Government Printing Office.

U.S. Department of the Interior. *Preservation Briefs 12: The Preservation of Historic Pigmented Structural Glass*. Washington, D.C.: U.S. Government Printing Office, 1984.

Park, Sharon C. *Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, D.C.: U.S. Government Printing Office.

Weeks, Kay D. *Preservation Briefs 14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: U.S. Government Printing Office, 1986.

Coney, William B. and Wiss, Janney, Elstner Associates, Inc. *Preservation Briefs 15: Preservation of Historic Concrete: Problems and General Approaches*. Washington, D.C.: U.S. Government Printing Office.

Park Sharon C. *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors.* Washington, D.C.: U.S. Government Printing Office.

Nelson, Lee H. *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.* Washington, D.C.: U.S. Government Printing Office.

Jandl, H. Ward. *Preservation Briefs 18: Rehabilitating Interiors in Historic Buildings.* Washington, D.C.: U.S. Government Printing Office, 1988.

Park Sharon C. *Preservation Briefs 19: The Repair and Replacement of Historic Wooden Shingle Roofs.* Washington, D.C.: U.S. Government Printing Office.

Auer, Michael J. *Preservation Briefs 20: The Preservation of Historic Barns.* Washington, D.C.: U.S. Government Printing Office, 1989.

MacDonald, Marylee. *Preservation Briefs 21: Repairing Historic Flat Plaster—Walls and Ceilings.* Washington, D.C.: U.S. Government Printing Office, 1989.

Grimmer, Anne. *Preservation Briefs 22: The Preservation and Repair of Historic Stucco.* Washington, D.C.: U.S. Government Printing Office, 1990.

Flaharty, David. *Preservation Briefs 23: Preserving Historic Ornamental Plaster.* Washington, D.C.: U.S. Government Printing Office, 1990.

Park, Sharon C. *Preservation Briefs 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.* Washington, D.C.: U.S. Government Printing Office, 1991.

Auer, Michael J. *Preservation Briefs 25: The Preservation of Historic Signs.* Washington, D.C.: U.S. Government Printing Office, 1991.

Bomberger, Bruce D. *Preservation Briefs 26: The Preservation and Repair of Historic Log Buildings.* Washington, D.C.: U.S. Government Printing Office, 1991.

Waite, John G. *Preservation Briefs 27: The Maintenance and Repair of Architectural Cast Iron.* Washington, D.C.: U.S. Government Printing Office, 1991.

Chase, Sara B. *Preservation Briefs 28: Painting Historic Interiors.* Washington, D.C.: U.S. Government Printing Office, 1992.

Levine, Jeffrey S. *Preservation Briefs 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs.* Washington, D.C.: U.S. Government Printing Office, 1992.

Grimmer, Anne E. and Paul K. Williams. *Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs.* Washington, D.C.: U.S. Government Printing Office, 1992.

Park, Sharon C. *Preservation Briefs 31: Mothballing Historic Buildings.* Washington, D.C.: U.S. Government Printing Office, 1993.

Jester, Thomas C. and Sharon C. Park. *Preservation Briefs 32: Making Historic Properties Accessible.* Washington, D.C.: U.S. Government Printing Office, 1993.

Vogel, Neal A. and Rolf Achilles. *Preservation Briefs 33: The Preservation and Repair of Historic Stained and Leaded Glass.* Washington, D.C.: U.S. Government Printing Office, 1993.

Thornton, Jonathan and William Adair. *Preservation Briefs 34: Applied Decoration for Historic Interiors: Preserving Composition Ornament.* Washington, D.C.: U.S. Government Printing Office, 1994.

McDonald, Travis C. *Preservation Briefs 35: Understanding Old Buildings: The Process of Architectural Investigation.* Washington, D.C.: U.S. Government Printing Office, 1994.

Birnbaum, Charles A. *Preservation Briefs 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes.* Washington, D.C.: U.S. Government Printing Office, 1994.

Park, Sharon C. and Douglas Hicks. *Preservation Briefs 37: Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing.* Washington, D.C.: U.S. Government Printing Office, 1995.

Weaver, Martin E. *Preservation Briefs 38: Removing Graffiti from Historic Masonry.* Washington, D.C.: U.S. Government Printing Office, 1995.

Park, Sharon C. *Preservation Briefs 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings.* Washington, D.C.: U.S. Government Printing Office, 1994.

Grimmer, Anne E. and Kimberly A. Konrad. *Preservation Briefs 40: Preserving Historic Ceramic Tile Floors.* Washington, D.C.: U.S. Government Printing Office, 1995.

Appendix E

Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

Association. As related to the determination of “integrity” of a property, *association* refers to a link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

Baluster. A short, upright column or urn-shaped support of a railing.

Balustrade. A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

Bargeboard. A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

Board and Batten. Vertical plank siding with joints covered by narrow wood strips.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

Building. A resource created principally to shelter any form of human activity, such as a house.

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Composition Shingles. See asphalt shingles.

Contributing Resource. A building, site, structure or object adding to the historic significance of a historic district.

Corbelling. A series of projections, each stepped out further than the one below it; most often found on brick walls and chimney stacks.

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

Design. As related to the determination of “integrity” of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jamb*s and a horizontal top member called a *lintel*.

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Eave. The underside of a sloping roof projecting beyond the wall of a building.

Elevation. A mechanically accurate, “head-on” drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

Feeling. As related to the determination of “integrity” of a property, *feeling* refers to how a historic property evokes the aesthetic or historic sense of past time and place.

Fenestration. The arrangement of windows and other exterior openings on a building.

Form. The overall shape of a structure (i.e. most structures are rectangular in form).

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening.

Historic District. A significant concentration of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity. A property (or historic district) retains its integrity, if a sufficient percentage of the structure (or district) date from the period of significance. The majority of a building’s structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Kickplate. The horizontal element or assembly at the base of a storefront parallel to a public walkway. The kickplate provides a transition between the ground and storefront glazing area.

Lap Siding. See clapboards.

Location. As related to the determination of “integrity” of a property, *location* refers to a historic property existing in the same place as it did during the period of significance.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of “integrity” of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Muntin. A bar member supporting and separating panes of glass in a window or door.

Non-contributing Resource. A building, site, structure or object that does not add to the historic significance of a property.

Panel. A sunken or raised portion of a door with a frame-like border.

Parapet. A low wall or railing often used around a balcony or along the edge of a roof.

Period of Significance. Span of time in which a property attained the significance.

Property. Area of land containing a single historic resource or a group of resources.

Opaque Fence. A fence that one *cannot* see through.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Porch Piers. Upright structures of masonry which serve as principal supports for porch columns.

Porte C ochere. A covered entrance, or porch, projecting far enough across a driveway that automobiles, carriages or other wheeled vehicles may easily pass through.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction. The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

Recessed Entry. A common component of a historic storefront. Display windows, which contained dry goods and other wares for sale, flanked the recessed entry historically.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Roof. The top covering of a building (see sketches on page 23). Following are some types:

- **Gable roof** has a pitched roof with ridge and vertical ends.
- **Hip roof** has sloped ends instead of vertical ends.
- **Shed roof** (lean-to) has one slope only and is built against a higher wall.

Sash. See window parts.

Scale. The size of structure as it appears to the pedestrian.

Semi-Transparent Fence. A fence that one can see partly through.

Setting. As related to the determination of “integrity” of a property, *setting* refers to the physical environment of a historic property.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Standing Seam Metal Roof. A standing seam roof is a roof with vertical panels. Historically, the panels were fitted together with hand rolled seams.

Store Front. The street level facade of a commercial building, usually having display windows.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Tongue and Groove Boards. Boards that fit together by a joint composed of a rib (tongue) and a groove.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Transparent Fence. A fence that one can see through.

Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed Frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntings* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

Workmanship. As related to the determination of “integrity” of a property, *workmanship* refers to the physical evidence of the crafts of a particular culture, people or artisan.