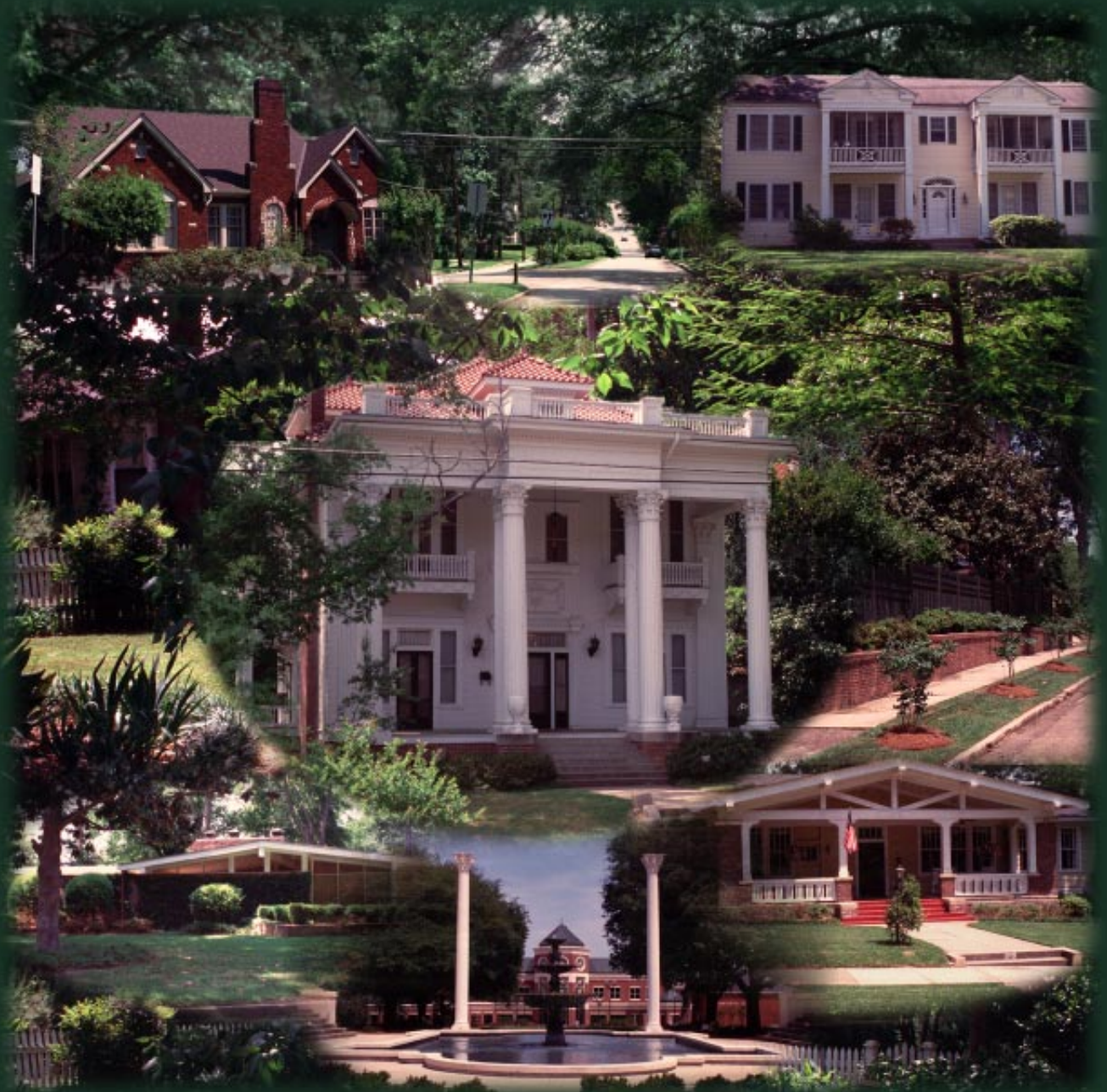


# Jackson Mississippi

## BELHAVEN & BELHAVEN HEIGHTS

Historic District Design Guidelines

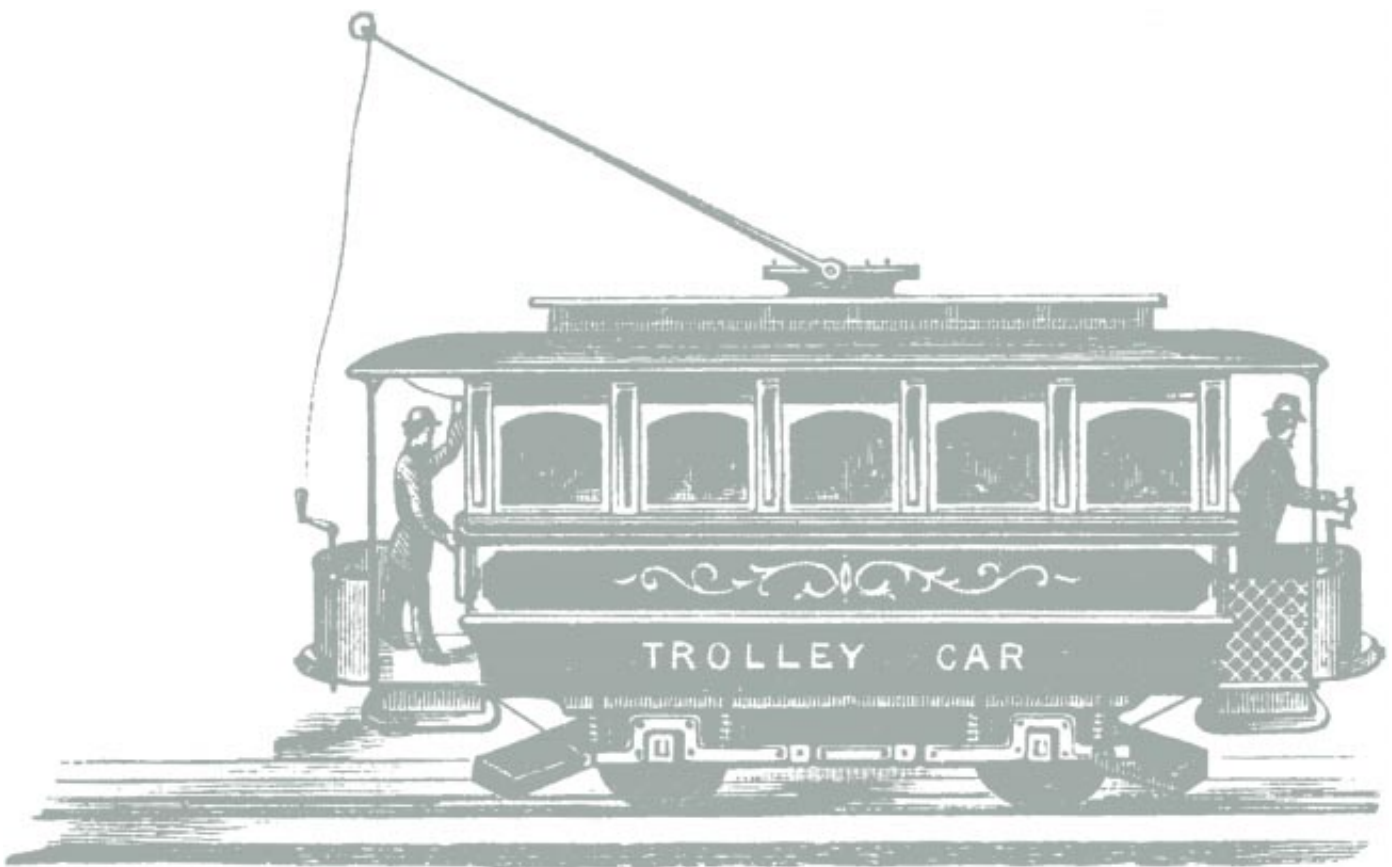


# Jackson Mississippi

## BELHAVEN & BELHAVEN HEIGHTS INCLUDING FORTIFICATION STREET CORRIDOR

Historic District Design Guidelines

October 2002



# Acknowledgements

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# OWNING PROPERTY IN BELHAVEN & BELHAVEN HEIGHTS

1

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Historic District Design Guidelines



## A. A Brief History of the Neighborhood

The Jackson neighborhood now known as Belhaven and Belhaven Heights began its development at the beginning of the twentieth century as a “streetcar suburb.” When Jackson was originally laid out in 1822, this area was a meadow and forest. Because of the Pearl River to the east, little settlement occurred in this hilly location northeast of the city until a few dwellings were erected in the late-nineteenth century. By 1875 most of the present day Belhaven Heights area was known as the Moody Estate. The family sold off a block to Colonel James S. Hamilton, who constructed a new home and named it Belhaven, in honor of his ancestral home in Scotland.

In 1894 Dr. Lewis T. Fitzhugh purchased Hamilton’s estate and opened Belhaven College, an educational institution for women. This dwelling was destroyed by fire in 1895, rebuilt and destroyed again by fire in 1910. At that time, a new campus was created on Peachtree Street where the college remains today and the neighborhood that grew up around it became known as Belhaven. The homes around the earlier site south of Fortification Street were called “old Belhaven” or Belhaven Heights due to its higher elevation.

The growth of Belhaven and Belhaven Heights mirrored the growth of Jackson’s economy fueled by thriving cotton and lumber industries in the early-twentieth



North State Street, looking south, Jackson, Mississippi.

century. Railroad expansion had made Jackson a major transportation center during this era; and, between 1900 and 1910, the city’s population tripled. North State Street became the major north/south artery leading from downtown Jackson and many new large, elegant mansions were built along this fashionable thoroughfare during this time.

As subdivision plats were created, the future neighborhood’s streets and lots were laid out and lumber and real estate companies began to build and sell houses. North Park Addition, Belhaven’s earliest subdivision was platted in 1900. Neighborhood growth and development continued in earnest when different parcels of land were annexed by the city in 1908, 1910 and 1925. The real estate market also boomed during this time. From 1873 to 1935, the value of the city’s real estate went from approximately \$830,000 to over \$35 million.

The streetcar played an important role in this growth by allowing land outside of the city to be developed, particularly the Belhaven Heights and the Belhaven neighborhoods. The trolley system had begun in downtown Jackson with a mule drawn street railway in 1871. By 1899 the system had become electrified and had five miles of tracks. It was during this era of expansion that service was extended on State Street. Bus service and the automobile eventually overshadowed the streetcar system. By 1935 the trolley had been retired but not before the Belhaven and Belhaven Heights neighborhoods were firmly established as two of the most desirable residential areas of the community.

Belhaven Heights is a triangular shaped neighborhood that is composed of approximately fifteen blocks. It is generally bordered by North Street on the west, Fortification Street on the north, Monroe Street on the east and Spengler Street on the south.



Belhaven, the larger neighborhood, is located directly north of Belhaven Heights and consists of approximately fifty-square blocks. It is generally bordered by North State Street on the west, Riverside Drive on the north, Myrtle Street and the former Illinois Central Railroad on the east and Fortification Street on the south.

This brief history was condensed from the National Register nominations for Belhaven Heights and the local historic district designation for Belhaven.

## B. Belhaven & Belhaven Heights Historic Districts

### 1. NATIONAL REGISTER HISTORIC DISTRICTS

Thirty-nine buildings of the Belhaven Heights neighborhood were originally nominated to the National Register of Historic Places in 1983 and this nomination was greatly expanded in 1998 with over 300 buildings included in this amended application. The Belhaven neighborhood was surveyed in 1995 to identify historic buildings and the neighborhood has been nominated as a local historic district. It is potentially eligible also for listing on the National Register of Historic Places.

Designation as a National Register district does not restrict you as a property owner in any way. It does, however, offer the following benefits:

- If you own an income-producing property in the district and are considering a substantial

rehabilitation project, you might qualify for federal tax credits.

- Any adverse impact of a federally funded or licensed project on the district must be determined and minimized if possible.

expanded to the east in 1999. A second expansion was made in 2002 and included the area around and east of Belhaven College. In 1998 the Belhaven Heights Historic District was created and it has similar boundaries as the expanded National Register nomination.



Residence of T. B. Lampton, Jackson, Mississippi.

### 2. LOCAL HISTORIC DISTRICTS

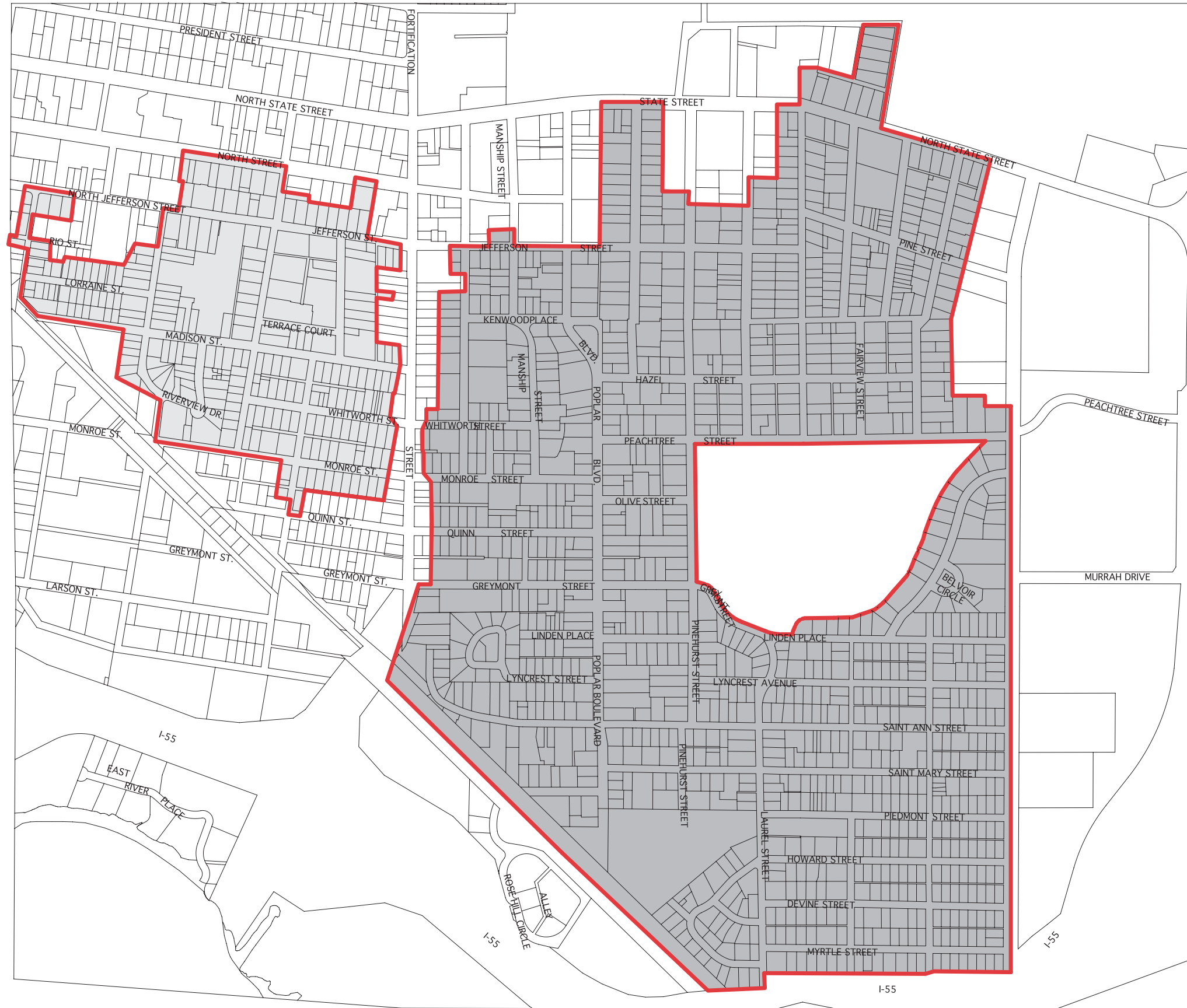
It is up to the locality and to individual property owners, however, to protect the integrity of the historic districts. Toward this end, the City of Jackson enacted a Historic Preservation Ordinance in 1988 as amended in 1991. It creates a historic preservation commission with powers to designate local historic districts and to serve as an architectural review board to review proposed changes to properties in designated districts.

In 1996 the local Belhaven Historic District was created and it was

### 3. ZONING IN THE DISTRICT

The Historic Preservation District is an overlay zone that provides for the review of certain changes that affect the appearance of buildings. The underlying zoning, however, still governs basic site features like setback, minimum lot size, maximum height, and use. The general standards for the numerous different zoning districts that occur within Jackson's local historic district can be found in The Zoning Ordinance of Jackson, Mississippi, which should be reviewed for further information.



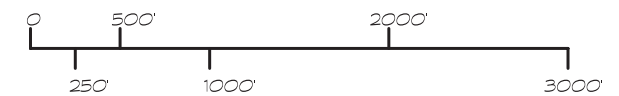
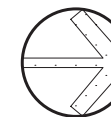


BELHAVEN HEIGHTS  
HISTORIC DISTRICT



BELHAVEN HISTORIC  
DISTRICT

BELHAVEN AND BELHAVEN HEIGHTS  
HISTORIC DISTRICTS  
JACKSON, MISSISSIPPI



SCALE APPROXIMATE





Belhaven College, Jackson, Mississippi, 1928.

### *C. Using these Guidelines*

The Belhaven and Belhaven Heights Design Guidelines are divided into seven chapters:

- I. Owning Property in Belhaven & Belhaven Heights (this chapter)
- II. Guidelines for Residential Site Design
- III. Guidelines for Residential Rehabilitation
- IV. Guidelines for New Residential Construction & Additions
- V. Guidelines for Commercial Corridors
- VI. Guidelines for Commercial Corridor Buildings
- VII. Guidelines for Residential Streetscape

Read the sections in this chapter before you attempt to make changes to your building or build a new structure in the districts. It will help you to recognize the physical attributes of the district (“Understanding Neighborhood Character”) and the architectural

style of your building (“Looking at Your Building: Styles”) and to understand the local architectural review process (“Going Before the Historic Preservation Commission”).

The remaining sections give you an overview of the issues that you might face during the project. For renovation work, “Planning A Rehabilitation Project” will help you to understand basic standards of appropriate rehabilitation, evaluate whether your property may qualify for federal tax credits, and determine how building codes and zoning regulations can affect your plans. “Planning New Construction or Additions” gives you similar advice from a new construction perspective.

The remaining chapters of the guidelines relate to the type of project that is being considered, including guidelines for site, rehabilitation, new construction, and commercial projects. The site elements are a critical part of the distinctive character of the neigh-

borhood and should be reviewed in most rehabilitation and all new construction projects. Lastly, the chapter on streetscape provides guidance to local government departments in regard to public improvements.

The appendix includes a glossary of architectural terms and a bibliography. If you need more information on a topic, the bibliography or internet resources with identified websites provide a starting point. The Jackson Planning Department and the Historic Preservation Commission office can help you with many technical questions.

This booklet can express only general design principles. There is a great deal of variety within the historic districts, and the application of these guidelines can vary according to the characteristics of the sub-areas described in “Understanding Neighborhood Character”. The basic components of this handbook are 1) a framework for recognizing the important features of an area and 2) the tools, the design guidelines, for maintaining these characteristics.



## D. Understanding Neighborhood Character

Your first step in planning changes to the exterior of your existing house, commercial building or lot should be to understand its context. This context can be as general as the character of the entire neighborhood or can be viewed as the physical setting of your street, individual lot, or just the style and design elements of your house. While the entire area has an overall character, it also has much variety within the whole.

**BELHAVEN HEIGHTS:** Early-twentieth-century neighborhood with a mixture of small to medium scale residences in typical styles of the period; most houses have a limited setback; site of oldest dwelling in city; several abandoned properties; some larger more recently constructed apartment complexes that do not contribute to existing character of area.

**BELHAVEN:** Early-twentieth-century neighborhood with a wide variety of typical styles of houses; tree-lined streets, several of which have landscaped medians; extensive private site landscaping; well maintained homes with uniformity of scale and setback on most streets; some sub-areas of smaller frame dwellings; several playgrounds/parks scattered throughout district.

### **BELHAVEN COLLEGE AREA:**

Large-scaled institutional structures surrounded by large open landscaped spaces; large parking lots; masonry buildings in several architectural styles; some more recent construction; partially bordered by Raleigh Place, a residential street of textbook mid-twentieth-century designs.

### **FORTIFICATION STREET**

**CORRIDOR:** Traditional neighborhood retail corridor with heavy traffic; auto-oriented businesses; twentieth-century, one- and two-story, masonry commercial buildings with little architectural detailing; variety of setbacks; some remodeling; several vacant buildings and parcels, some conversion of residences for business use; variety of signs; few public improvements.

### **NORTH STATE STREET**

**CORRIDOR:** Major north/south artery with very heavy traffic; mixture of office, professional and residential uses; large scale twentieth-century institutional structures; some reuse of large historic residences for professional uses; limited streetscape improvements.



## *E. Looking at your Building: Styles*

Much of the character of Belhaven and Belhaven Heights is created by the architectural styles of the buildings. Each style has its own distinctive forms, materials, and details. Even within the same style, however, different budgets, tastes, and building sites result in a variety of appearances.

Many of the early-twentieth-century popular house styles reflected domestic adaptations of dwellings from other cultures and earlier eras in this country's past. These designs ranged from interpretations of Tudor England, France, Spain, and Italy as well as colonial America. They originated in architectural plan books that were very popular at that time. Belhaven and Belhaven Heights have a very rich tapestry of these styles.

The following drawings illustrate the most common of these architectural styles found in the historic districts. For the most part, the different examples are interspersed on various streets within the district. The drawings show the prototype of the style and surrounding photographs are local examples. Many of the buildings in the neighborhood are simplified versions of these more ornate styles and some buildings exhibit elements from several styles. The stylistic features identified on these drawings are examples of the kinds of distinctive elements that should be preserved when you rehabilitate your house. The glossary provides more information on unfamiliar architectural terms.



### 1. QUEEN ANNE (1900-1920)

These dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wraparound porch. More elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork and use a variety of surface materials like shingles, wood siding, and brick. Roof turrets, decorative tall brick chimneys, and a variety of gable forms highlight the skylines of these large-scale residences. Smaller examples have a simpler form and vertical proportions. Vernacular Queen Anne cottages are small scale, usually only one- and-one-half stories, but retain the vertical proportions, asymmetrical facades with projecting bays, and decorative use of materials of the style.

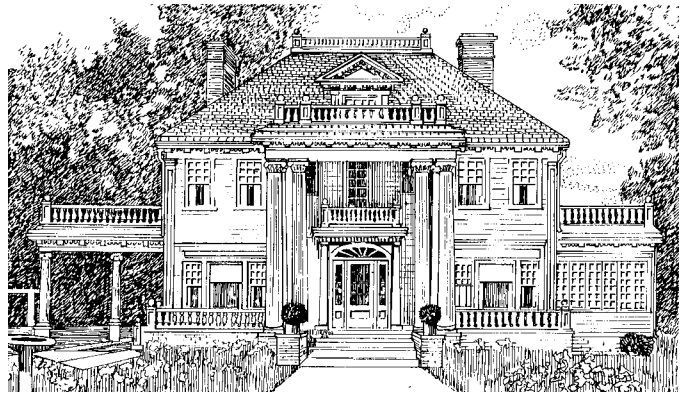


### 2. ITALIAN RENAISSANCE REVIVAL (1920-1940)

Inspired by buildings of the Italian Renaissance, these houses are characterized by low-pitched roofs, usually covered with ceramic tiles. Other features include decorative brackets supporting widely overhanging eaves and symmetrical facades often with small upper story windows above semicircular arched windows and entries on the main level. Often a belt course separates the first and second floors. Most houses in this style are executed in stucco or a combination of brick and stucco.

### 3. NEOCLASSICAL REVIVAL (1900-1940)

This style is similar to the Colonial Revival but is more ornate and often of a grander scale. Full height entry porticos and large columns usually adorn the main facade that may be flanked with wings, porches or porte-cocheres. This style also is characterized by a symmetrical facade often with classical details like pediments, balustrades, and three-part entablatures. Examples of the Neoclassical Revival may be seen in brick, stucco or, in some cases, wood.



A central portico supports a pediment with large modillion blocks in this example of the neo-classical style.

This building has neo-classical elements, such as classical columns supporting a full-width portico and a decorative balustrade.



Two-story central entry porticoes are a common element in the neo-classical style.



#### 4. COLONIAL REVIVAL (1920-1950)

A very popular twentieth-century style found throughout the neighborhood is the Colonial Revival. Based loosely on Georgian and Federal precedents, this style is constructed usually of brick or wood with gable or hipped roofs. Windows have more horizontal proportions than the original styles. The typical Colonial Revival has a symmetrical facade, a classically inspired small portico, and a center-hall plan.



This house is a typical Colonial Revival example with a symmetrical facade containing three-part wide windows and a gable roof with dormer windows.



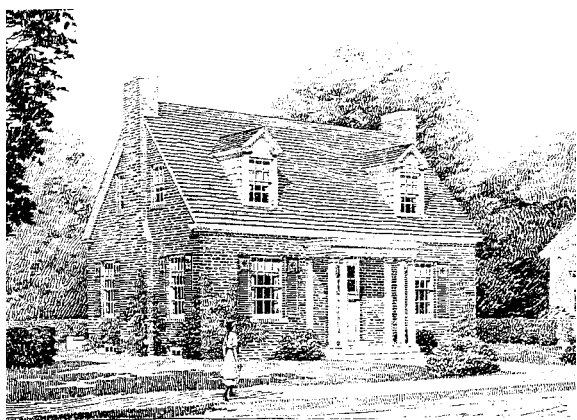
Some Colonial Revival houses in the historic district have segmental arched openings and a hipped roof with terra cotta tiles.



Colonial Revival houses in the historic district frequently have small, one-story side additions attached to them as well as the occasional carport.



The Dutch Colonial Revival variation features a trademark gambrel roof, often punctured by either a shed dormer or individual gable dormers.



The Vernacular Colonial Revival dwelling, commonly known as a Cape Cod house, has simpler details, frame or brick veneer construction, and is of a smaller scale of one- or one-and-one-half stories with dormer windows.

These two houses are typical examples of the many "Cape Cod" style dwellings found within the historic district with their symmetrical facades and dormers.





This version of the Tudor Revival style uses stone as its dominant material.



The arched entry and decorative dominant chimney are typical of the Tudor Revival style.



These houses have a typical asymmetrical facade consisting of half-timbering and brick walls with stone detailing that is common to the Tudor Revival style.



## 5. TUDOR REVIVAL (1920-1950)

This revival references English country houses built during the reign of the Tudor monarchy in England. Typically these houses are clad with stucco or brick and often feature half-timbering and steeply pitched side-gable roofs. The facade usually incorporates one predominant cross-gable with half-timbering. The chimneys are grouped generally into a single massive stack located at one end of the house. Shed dormers and grouped casement windows are other indications of this style.

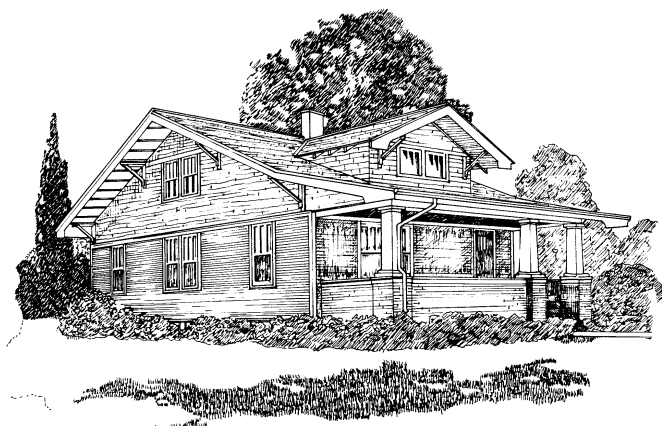


## 6. FRENCH ECLECTIC (1920-1940)

This house type refers to vernacular French building traditions of the past and includes a wide variety of precedents. Generally in all versions, this house has a steeply pitched roof, sometimes with decorated dormers, a hipped roof form with flared eaves and the use of stucco, brick, or stone on the exterior. Entries have some form of decorative treatment and corners often have quoins.



The steeply pitched hipped roof and decorative brickwork are common to the French Eclectic style as are the second-floor wall dormer openings and roof dormers.



## 7. BUNGALOW (1920-1940)

This popular style is usually one or one- and-one-half stories, often with a large central roof dormer. Front porches frequently are contained within the overall roof form and porch supports usually have short, squat proportions. Materials include wood siding, wood shingles, brick, stone, stucco, and combinations of the above. Roof overhangs are usually deep and contain large, simple brackets and exposed rafter ends. Windows may be in pairs, and there are frequently side bays. The selection of materials and the decorative details often relate to the stylistic version of the bungalow design. Variations include Craftsman, Tudor, or simple vernacular.

This house is typical of the bungalow style houses within the historic district with its large central dormer and full-width porch contained within the roof.



## 7. BUNGALOW (1920-1940) CONT'D.



Eave brackets and deep porches are two common elements of these examples of the Craftsman bungalow house.



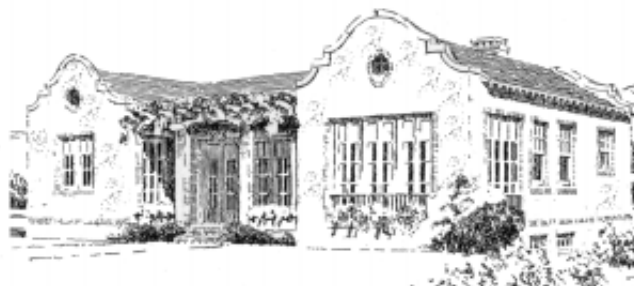
This Tudor influenced bungalow has a segmental curve on the roof of the front porch.



The low, horizontal lines of this house are typical of the Bungalow style and the exposed structural rafters are the trademark of the Craftsman movement.

## 8. MISSION (1920-1940)

Founded in California, the Mission style often is characterized by the use of a mission shaped parapet or dormer, open porches with large square supports and stucco facades with red tile roofs. Many examples are small-scaled bungalows but there are also several larger two-story, Mission-styled dwellings in the district.

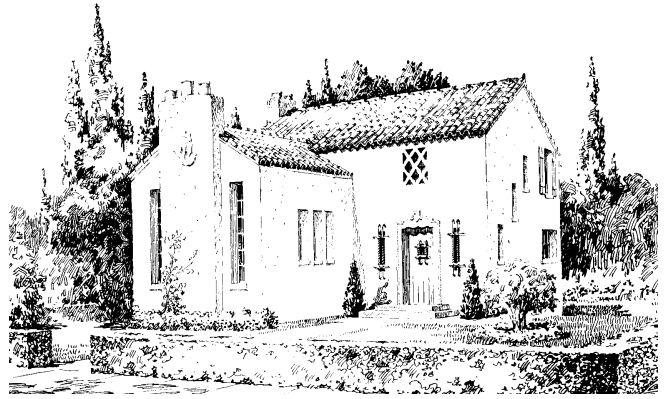


Decorative parapets and use of stucco make these two houses good examples of the Mission style in the historic district.



## 9. SPANISH ECLECTIC (1920-1940)

This eclectic style draws on Spanish architectural precedents including elements from Moorish, Byzantine, Gothic and Renaissance sources. Typical of this style are low-pitched tiled roofs, projecting eaves with exposed rafter ends, the prominent use of arches and an asymmetrical stucco exterior. Decorated entry surrounds, dominant chimney forms and spiral columns frequently are elements in the facade of this style.



This house uses colorful stucco and red clay tiles, both prominent elements of the Spanish Eclectic style as are the arched openings and iron window grills.



The decorative features of this house, such as the paired arched windows and the spiral columns are trademarks of this style.



## 10. MODERNISTIC (1925-1945)

This rare style is based in the Moderne and Art Deco movements of the early-twentieth century. Most examples are rectangular or square-like in shape with flat roofs. Surfaces are smooth and often of stucco with limited decorations. Horizontal bands or stylized geometric motifs were often used as borders. Windows could be set in rows, made of glass block or continue around corners.



This house has numerous geometric forms, including the round windows and decorative panels between the upper windows.

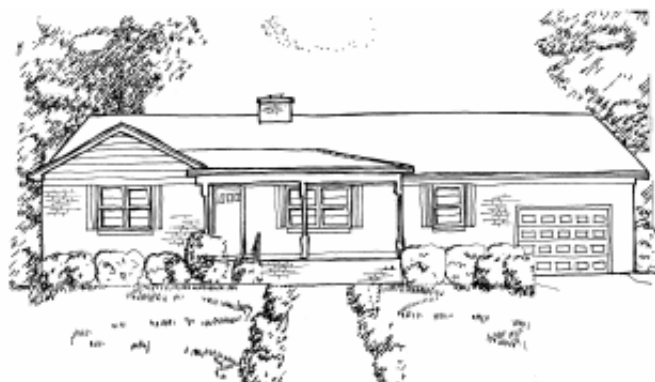


These houses have low-pitched roofs, horizontal bands of windows and simple detailing, that are representative of the Modernistic style.



## 11. MINIMAL TRADITIONAL (1945-1965)

This style reflects the building boom after World War II that was smaller and simpler than the early revival styles. It is usually one story and has a low-gable roof with a front facing gable creating an "L" form in plan. The eaves have limited overhang and materials are usually a combination of brick veneer and wood siding. Decoration is minimal but traditional in the use of small paned windows, shutters and other "colonial" details.



Minimal Traditional houses within the historic district may look very similar to this one with its L-shaped gable roof and colonial details.

## 12. CONTEMPORARY (1950-1970)

This style has its roots in earlier Craftsman and Prairie styles with its shallow gable roof, large overhang, exposed rafters, and expanses of glass. Many architects favored this one-story style and often integrated its design with the surrounding site and landscaping.



These two houses are good examples of the contemporary style. Their design is horizontal and they have deep overhangs with larger expanses of glass than in earlier styles.

1

Introduction



## F. Design Goals for Belhaven & Belhaven Heights

### 1. OVERALL CHARACTER

Maintain the existing pattern of streets.

Maintain the canopy of trees lining the street.

Preserve existing site landscaping, plantings, and outbuildings.

Minimize the impact of the automobile and parking on private sites through proper placement, selection of materials, and screening.

### 2. ARCHITECTURAL CHARACTER

Respect the architectural character of existing buildings when rehabilitating or making additions.

Design new houses to relate to the character of surrounding buildings.

Respect the setback, spacing and scale of existing buildings in new construction.

Avoid demolition by properly maintaining existing buildings.

## G. Going before the Historic Preservation Commission

Architectural review is required for most projects. If you own property in the district and want to make exterior changes to your building that will be visible from the street or wish to build a new structure, you probably will need a Certificate of Appropriateness.

Your first step is to contact the Jackson Planning Department, who takes all applications for a Certificate of Appropriateness. Minor actions, such as painting and routine maintenance, require no Certificate of Appropriateness. These types of projects, however, may require a building permit depending on the scope of work. While alterations to the interior of buildings also may require building permits, interior projects do not require any review under the Historic Preservation Ordinance.

Any other alterations, additions, new construction, demolitions, or moving buildings require action by the Historic Preservation Commission. Significant changes to the site, such as adding fences, walls, driveways, parking areas or new outbuildings, also require review. A Certificate of Appropriateness may be required even though a building permit is not required. Check with the Jackson Planning Department to determine if you need to go through the design review process and what type of approvals, permits and certificates are needed for your project.

### 1. WHAT TO SUBMIT

The Historic Preservation Commission must receive from you enough information on which to base its decision. For most projects, you will need to fill out an application provided by the Jackson Planning Department. In addition, you may be requested to provide photographs, drawings and plans or other documentation as required by the Commission. It does not require that these submissions be prepared by professionals, but only that such documentation be prepared in such a way as to be easily understood by the Commission members.

### 2. MAINTAINING YOUR BUILDING: IT'S THE LAW

Section 70-8 of the Jackson Historic Preservation District Ordinance requires essential maintenance of historic buildings in the district. Its purpose is to prevent demolition by neglect or a detrimental effect on the entire district. Insufficient maintenance in general can include deterioration of the structure, ineffective protection from the elements, and any resulting hazardous conditions.

If the commission finds such conditions, it directs the housing official to investigate and to notify the owner who must remedy the violation within a time frame established by the housing official. If the owner does not act, that person must appear at a public hearing where information is presented. The commission shall then make a recommendation to the housing official as to what action to take against the owner according to other ordinances of the city.



## H. Planning a Rehabilitation Project

Your building may need rehabilitation for a number of reasons. It may be in poor condition, or it may have been insensitively remodeled in the past. Similarly, you simply may want to make certain changes to add modern conveniences to your building.

Before rehabilitation even begins, maintenance is critical. If an older structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out, such as roofs and paint. Good maintenance practices can extend the life of most features of a historic building.

Many of the guidelines emphasize the importance of and give specific advice on proper maintenance of building elements. Nevertheless, if a historic building has been insensitively remodeled over the years, it may require some rehabilitation to return it to a more historically appropriate appearance.

### 1. REHABILITATION CHECKLIST

- a. Look at your building to determine its style, age, and the elements that help define its special character. The preceding section, "Looking at Your Building: Styles" should be helpful.
- b. The City of Jackson has an ad valorem tax exemption program; see information below to see whether you can qualify.
- c. Is your building income-producing? If so, review the information on federal tax credits below to see whether you can qualify.
- d. Review the Secretary of the Interior's Standards for Rehabilitation. These ten standards must be followed if you are using federal tax credits or applying for property tax abatement. They also are the basis of many of the recommendations of this guidebook.
- e. Check the zoning ordinance to make sure that your planned use is allowed. If you are changing the use or working outside of the existing walls, you may need to rezone your property or secure a variance from the zoning regulations.
- f. Chances are you will need a building permit. Become familiar with the Southern Standard Building Code as it applies to historic buildings and meet with your building inspector early about your plans.
- g. Seek advice from the Jackson Planning Department for technical preservation issues and for assistance in going through the design review process.
- h. Use contractors experienced in working with historic buildings and materials. Some tasks, such as re-pointing or cleaning historic masonry, require special knowledge, techniques, and methods.
- i. If your project is complicated, consider employing an architect experienced in working with historic buildings.

### 2. THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The guidelines in this publication are based on *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. They express a basic rehabilitation credo of "retain, repair, and replace." In other words, do not remove a historic element unless there is no other option; do not replace an element if it can be repaired, and so on.

First developed in 1979, these guidelines have been continually expanded and refined. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false



sense of historical development such as adding conjectural features or architectural elements from other buildings shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### 3. FEDERAL TAX CREDITS FOR REHABILITATION

If you are undertaking a major rehabilitation of a contributing historic building in the National Register Historic District of Belhaven Heights, you may be eligible for certain federal tax credits. The building must be income-producing; homeowners are not eligible for this program. You also must spend a substantial amount of the value of the building on the rehabilitation. The tax credit is calculated as twenty (20) percent of these rehabilitation expenses.

Other requirements are that the application must be filed with the Office of Historic Preservation, Mississippi Department of Archives and History (MDAH) before any construction begins and your rehabilitation must follow The Secretary of the Interior's Standards for

Rehabilitation. Contact the MDAH or the Jackson Planning Department for more information about this program or any other current financial incentives for preservation projects.

### 4. LOCAL PROPERTY TAX ABATEMENT

The City of Jackson has an ad valorem tax exemption program for owners of residential or commercial properties within National Register historic districts and locally designated historic districts. This incentive also applies to individually listed properties and can be used on rehabilitation of existing buildings or new structures within these areas. This program exempts the property owner from paying taxes on the increased value of his/her property for up to seven years depending on the value of the improvements. Contact the Jackson Planning Department to see if your project can qualify.

### 5. BUILDING CODES AND ZONING REGULATIONS

Any requirements of the Historic Preservation Ordinance are in addition to zoning regulations or building codes. Check with the Jackson Planning Department to make sure that your plans will be in compliance with zoning regulations. Both zoning regulations and building codes are likely to come into play during new construction or with any change in use of the property.



# GUIDELINES FOR RESIDENTIAL SITE DESIGN

2



The character of Belhaven and Belhaven Heights is made up, not only of architecture, but also of the site that surrounds the building. Much of the distinctive quality of the neighborhood comes from the landscaped borders, foundation plantings, tall shade trees, spacious lawns and colorful flower beds. Outbuildings, walks, lighting, driveways, and parking areas also play an important part in defining the setting for individual properties. For these reasons, site design guidelines are addressed in this chapter and apply to both new construction and rehabilitation.

### A. Setback

Setback is the distance between the building eave and the property line or right-of-way boundary at the front of the lot. Setbacks in the neighborhood vary greatly according to the subareas and streets. In most instances, the length of the setback relates to the size of the lot and house and increases as they do.

1. Existing zoning may encourage new construction setback and spacing that does not relate to existing historic houses and this provision may need to be altered depending on the particular street.

2. Locate new construction between 85 and 115 percent of the average front setback distance from the street established by the existing adjacent historic residences. If all of the buildings in the block have the similar setbacks, respect that line.



Setback may be smaller for a block with smaller houses.

While the architectural styles may vary, the setback of these houses is the same throughout the block.



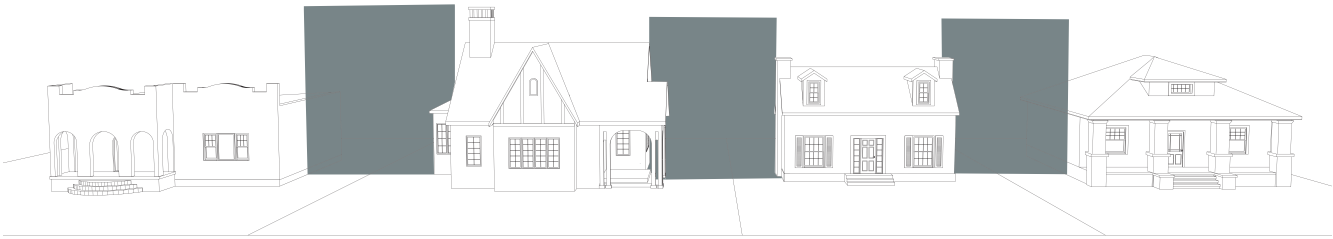


The spacing between houses is usually similar within a block, but may vary throughout the district.

## *B. Spacing*

Spacing refers to the side yard distances between buildings. As with setback, spacing in the neighborhood depends on the subarea and there are three general sizes of spacing as already noted.

1. Spacing for new construction should be within 15 percent of the average distance between existing houses on the block to respect the rhythm of the street. If all of the existing buildings have the same spacing, use that spacing for siting the new building.



Like setback, spacing between houses also varies with the typical size of houses on the block.





This brick walkway provides a nice central entry for the house.



Driveways throughout the historic district may be composed of many different materials.

### *C. Driveways & Walks*

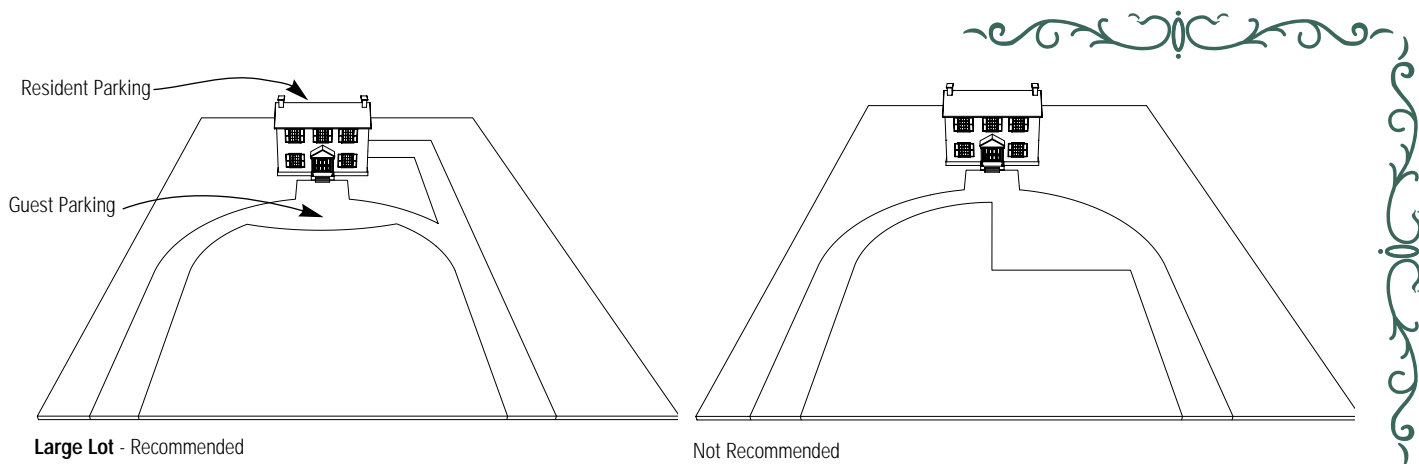
Providing circulation and parking for the automobile on private sites in the districts can be a challenging task, particularly on smaller lots and on streets that do not accommodate parking. The use of appropriate paving materials for both driveways and private walks can help reinforce the character of the district or detract from it. Strategically placed landscaped screening can also help reduce the strong visual impact that on-site parking areas can create.

1. Driveways in general should be located only on large or medium sized lots that can accommodate such a feature.
2. Avoid placing driveways on small narrow lots if the drive will have a major visual impact on the site.
3. New parking should be located to the sides and rears of existing houses and should be screened with landscaping if the area is prominently visible from a public-right-of-way.
4. Semicircular driveways with two entry points on the front of the lot are appropriate only on larger lots with a large street frontage, and where the house has a deep setback. Semicircular driveways should be placed only on lots located on streets that have similar arrangements on neighboring properties.
5. Large paved areas for parking should not be placed in the front yard of any sized properties except extremely large and lots with deep setbacks.

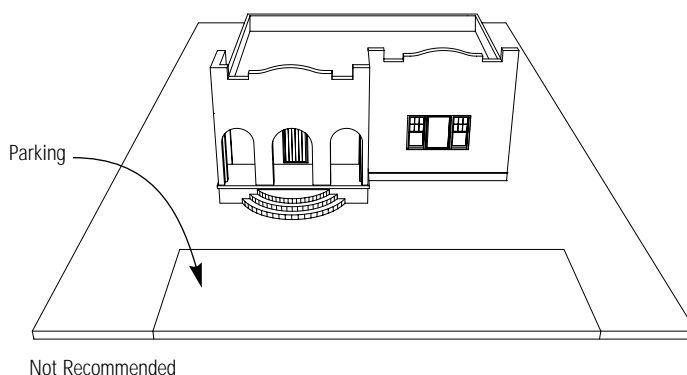
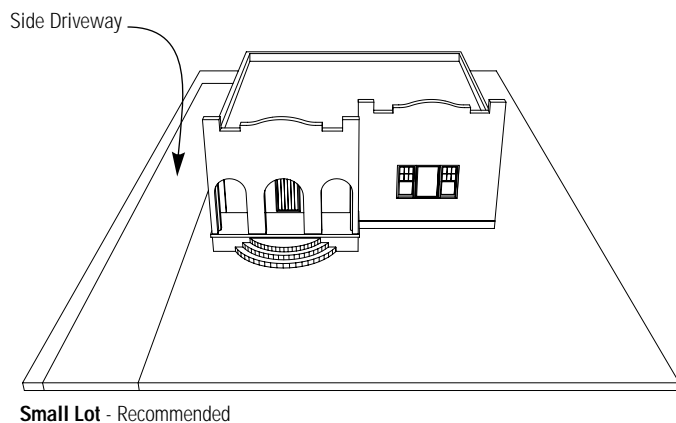
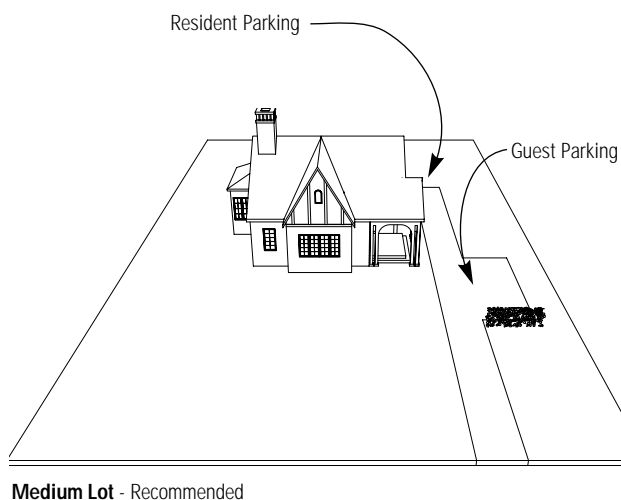


These stone steps may reinforce the architectural character of the house.





6. Retain existing historic paving materials used in walks and driveways, such as brick and concrete.
7. Replace damaged areas with materials that match the original paving.
8. Ensure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation. Avoid large expanses of bright white or gray concrete surfaces.
9. Consider using the identical or similar materials or combination of materials in both walks and driveways.
10. Avoid demolishing historic structures to provide areas for parking.





These Crepe Myrtle trees add bright color to the neighborhood.

### *D. Landscaping*

Landscaping of private sites is a critical part of the historic appearance of Belhaven and Belhaven Heights. Like setback and spacing, the character of the landscaping treatments changes throughout the districts. Many properties have extensive landscaping in the form of trees, foundation plantings, shrub borders and flower beds. On some streets, the dominant condition is open front lawns while others have more extensive screening and mature plantings.

1. Retain existing trees and plants that help define the character of the district. Replace diseased/dead plants and trees with appropriate species.
2. Install new landscaping that is compatible with the existing neighborhood and indigenous to the area.
3. When constructing new buildings, identify and take care to protect significant existing trees and other plantings.
4. When planning new landscaping, repeat the dominant condition of the street in terms of landscaped borders and heights of screening.
5. Limit the amount of landscaping in the front yard of small lots in order to retain the neighborhood scale of landscaping to the size of the house.



The landscaping in this yard respects the Mediterranean character of the house.



Landscaping in this yard frames the front walkway and entry of the house.



Regular maintenance of yards and gardens creates an attractive element in the overall character of the historic district.





White picket fences are a traditional design element in many historic neighborhoods.



This property has a nice combination of brick walls, a planting edge and a decorative wood privacy fence.



A variety of brick bonds makes this wall an interesting design element.



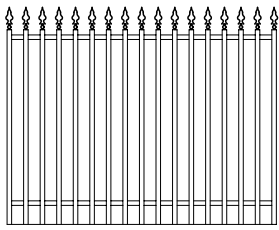
This simple board fence is complemented with landscaping and a central entry element. The pressured-treated wood should be painted after it ages a season.

## E. Fences & Walls

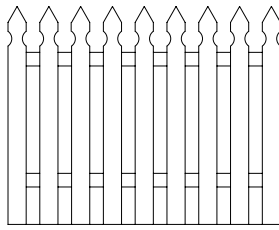
There is a variety of fences and walls in the districts. While most rear yards and many side yards have some combination of fencing, walls or landscaped screening, the use of such features in the front yard is limited for the most part. Many streets have lots with spacious open lawns leading to the street or sidewalk edge. In other instances front yards are slightly raised from the street and may have a retaining wall along the sidewalk usually constructed of brick. The front yards of several properties are partially enclosed with picket fences or hedges.

1. Retain traditional fences, walls and hedges.  
When a portion of a fence needs replacing, salvage original parts for a prominent location from a less prominent location if possible. Match old fencing in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
2. Respect the existing condition of the majority of existing lots or street in a subarea in planning new construction or a rehabilitation of an existing site:
  - If the majority of buildings on the street have a fence or wall, incorporate one into new site improvements.
  - If the majority of buildings on the street have an open yard leading to the street, do not add a fence or wall to the front of the lot.

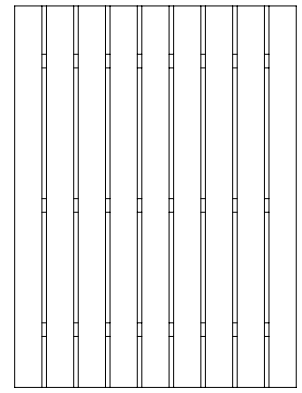
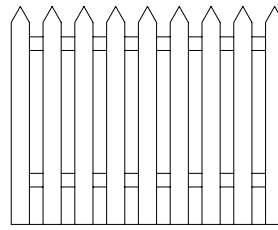




Wrought Iron Fencing



Wood Picket Fencing

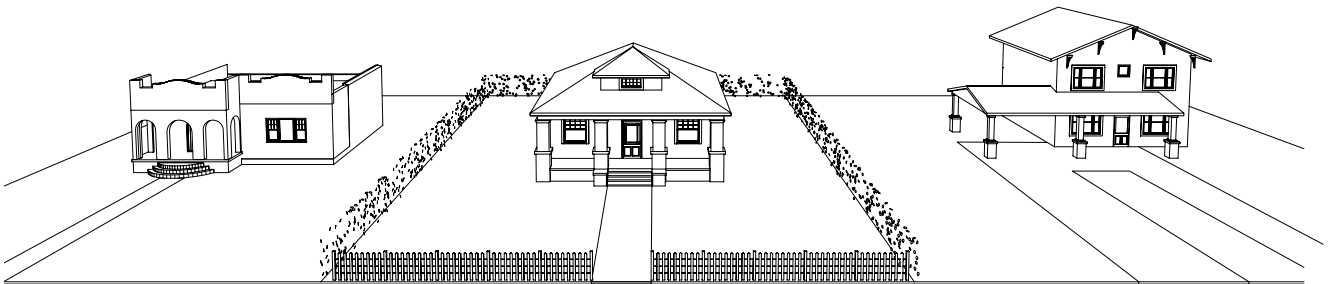


Board Fencing

3. The design of new fences and walls should blend with materials and designs found in the districts. Commonly used materials are brick, wood and shrubbery hedges. Often the materials relate to the materials used elsewhere on the property and on the structures.
4. The scale and level of ornateness of the design of any new walls and fences should relate to the scale and ornateness of the existing house. Simpler and smaller designs are most appropriate on smaller sized lots.
5. The height of the fence or wall should not exceed the average height of other fences and walls of surrounding properties. See the zoning ordinance for detailed requirements.
6. Avoid the use of solid masonry walls which visually enclose the property from surrounding more open neighboring sites.
7. Do not use materials, such as chain-link fencing and concrete block walls, where they would be visible from the street.

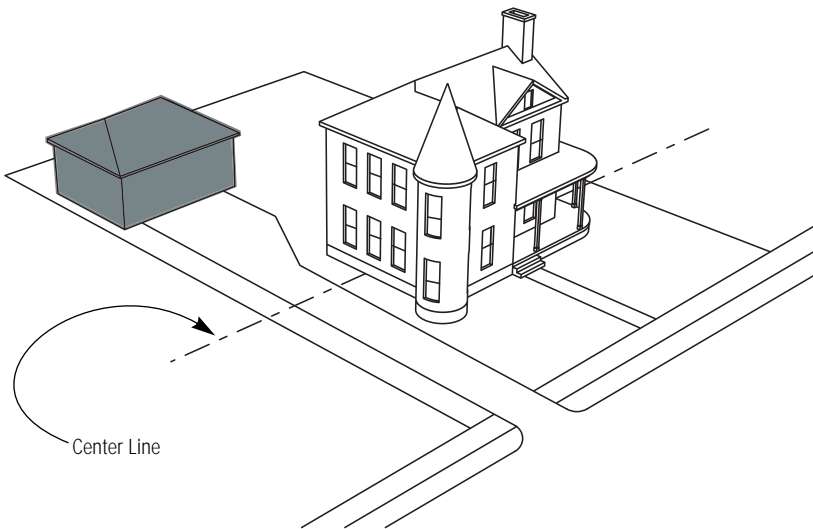


Recommended



Not Recommended





Garages and other outbuildings should be placed to the rear of lots.



This carport matches the style and materials of the existing house.

## F. Garages & Outbuildings

Many houses in Belhaven and Belhaven Heights have garages, outbuildings, and distinctive site features, particularly properties that contain a large house on a large lot. The most common outbuilding is the garage. Site features may vary considerably and may include fountains, ponds, pools, trellises, pergolas, or benches, as well as recreational spaces, such as playsets or basketball courts.

1. Retain existing historic garages, outbuildings and site features and follow the recommendations in Chapter 3: "Guidelines for Residential Rehabilitation" if undertaking any work on such site elements.
2. Design new garages or outbuildings to be compatible with the style of the major buildings on the site, especially in materials and roof slope.
3. New garages or outbuildings should be located to the rear of the main house or they should be placed to the side of the main house without extending in front of the center line of the house.
4. The scale of new garages or outbuildings should not overpower the existing house or the size of the existing lot.
5. The design and location of any new site features should relate to the existing character of the property.



Carports like this one may resemble a porch that might be found on the house.



Many mid-twentieth-century houses have carports that are contained within the overall volume of the roof.

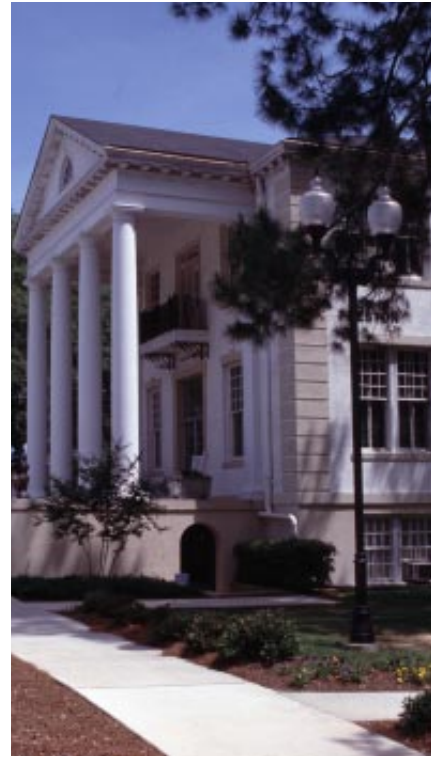




Appropriate scale of light fixtures is important when placing them on or near a building.



This decorative light fixture matches nicely with the existing details of the building.



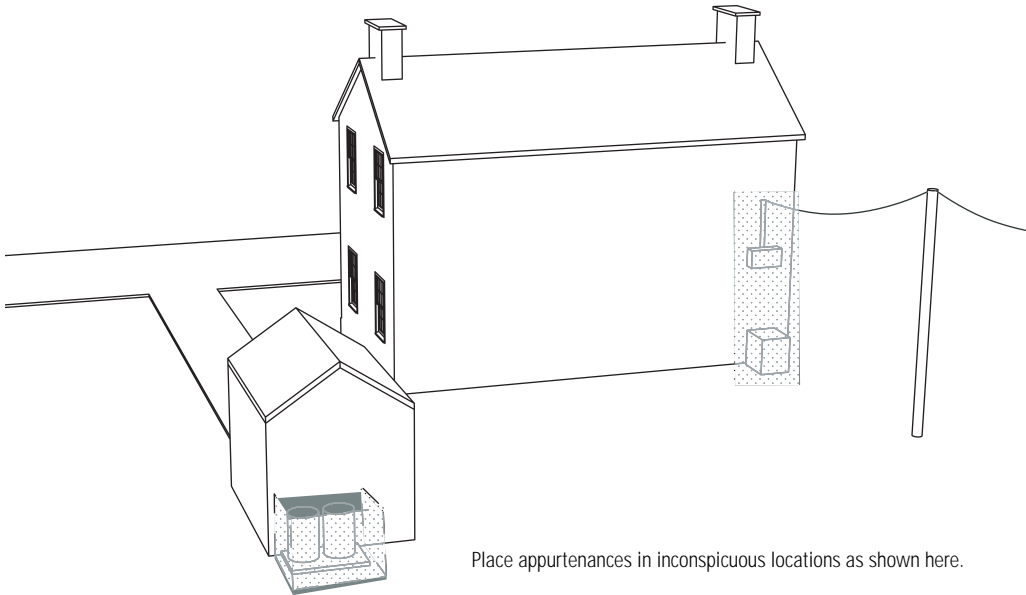
On large public properties like this one, pole lighting is important for pedestrians.

### G. Outdoor Lighting

Belhaven and Belhaven Heights contain a variety of light fixtures located within individual properties. Many properties have individual lamp poles and most houses have attractive fixtures located on the house at various entry points.

1. Retain and refurbish historic light fixtures where possible.
2. New lighting fixtures, that are understated and complement the historic style of the building while providing subdued illumination, are recommended.
3. Avoid using bright floodlights and avoid lighting a site with rows of lights along driveways and walks.





## H. Appurtenances

Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers, are a necessary part of contemporary life. However, their placement may detract from the character of the site and building.

1. Place site appurtenances to the side and rear of the building.
2. Screen site appurtenances with landscaping as needed.



Utility wires should be attached to secondary elevations of the dwelling.





# GUIDELINES FOR RESIDENTIAL REHABILITATION

3





Many historic houses have a brick foundation like this one.

There is a wide range of residential building styles in Belhaven and Belhaven Heights that give the historic districts their distinctive character. In order to evaluate the appropriateness of a design change, it is necessary to understand the characteristics of the styles of the residential buildings as shown in Chapter I: Owning Property in Belhaven and Belhaven Heights. For guidelines on site improvements see Chapter II: Guidelines for Residential Site Design.

The following guidelines are designed to ensure that any rehabilitation project respects the overall appearance of the existing building as well as the details that give it so much of its character.

### *A. Foundation*

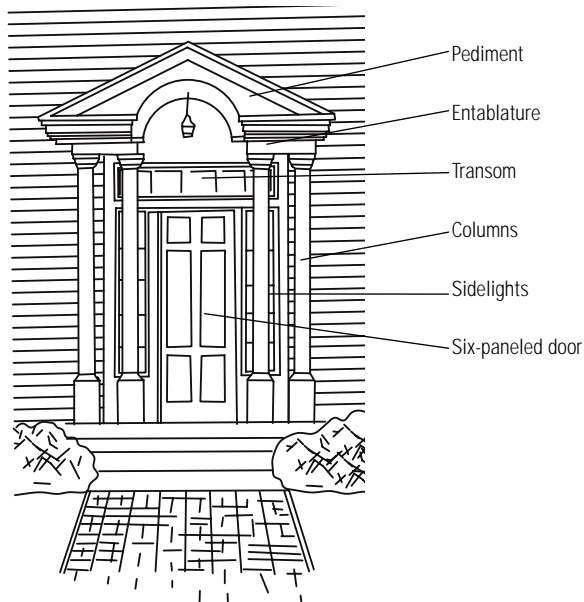
The foundation forms the base of a building. On many buildings it is indistinguishable from the walls of the building while on others it is a different material or texture or is raised well above ground level.

1. Keep crawl space vents open so that air flows freely.
2. Retain any decorative vents that are original to the building.
3. Ensure that land is graded so that water flows away from the foundation; and, if necessary, install drains around the foundation.
4. Remove any vegetation that may cause structural disturbances at the foundation.
5. Where masonry has deteriorated, take steps as outlined in the masonry section of this guideline.





These pictures are good examples of the different entry styles that exist throughout the historic districts.



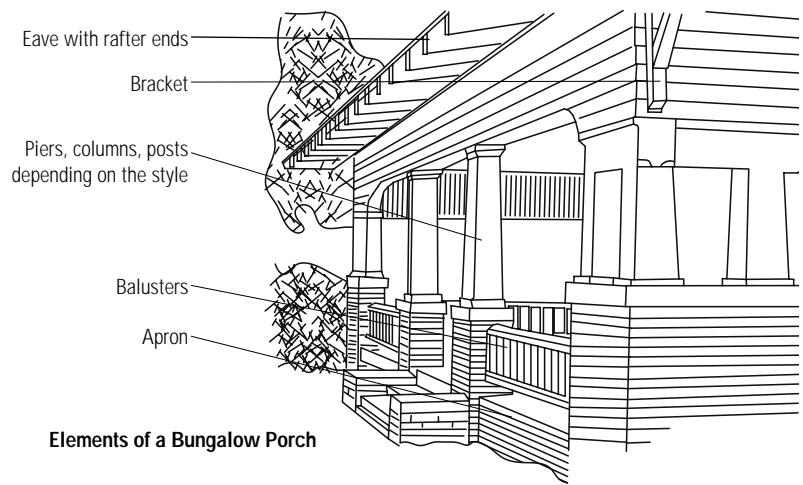
## B. Entrances, Porches, & Doors

Entrances and porches are often the primary focal points of a historic house; and, because of their decoration and articulation, help define the style of the building. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. The important focal point of an entrance or porch is the door. The historic districts have a very rich variety of all of these elements.

1. Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage. Correct any of these conditions.
2. Repair damaged elements and match the detail of the existing original fabric. Reuse hardware and locks that are original or important to the historical evolution of the building.

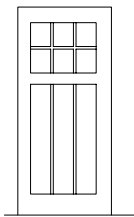


3. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible in materials, size, and detail.
4. Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.
5. Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house. Retain transom windows.
6. Avoid removing or radically changing entrances and porches important in defining the building's overall historic character. If altering the porch and/or entrance is unavoidable, ensure that the new treatment matches or blends with the original style or character of the house.
7. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance.
8. When installing storm or screen doors, ensure that they relate to the character of the existing door. They should be a simple design where lock rails and styles are similar in placement and size. Avoid using aluminum colored storm doors. If the existing storm door is aluminum, consider painting it to match existing door. Use a zinc chromate primer before painting to ensure adhesion.

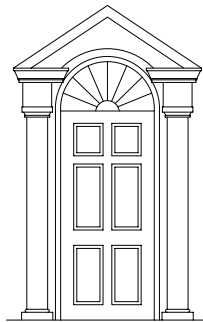


Elements of a Bungalow Porch

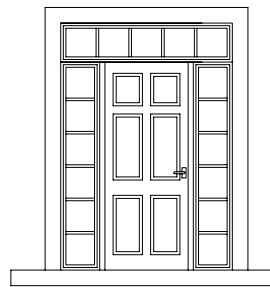
## Door Types



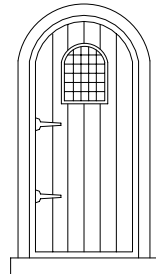
Arts &amp; Crafts



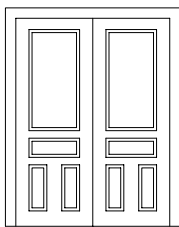
Colonial Revival entrance with fanlight



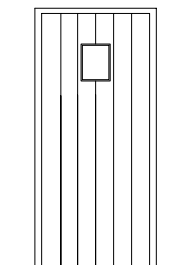
Doorway with transom and sidelights



Solid arched door of Tudor style house



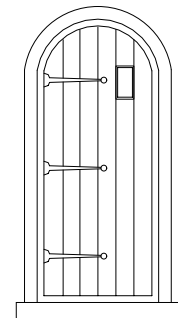
Victorian double paneled doors



Solid door found on Mission style house



Classical entrance with paneled door and flanking columns



Wood door with large hinges found on Spanish Eclectic house





A central dormer with horizontal windows is typical of a bungalow house.



These multiple double-hung windows have no exterior trim because they are placed in a stuccoed wall.

### C. Windows

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. They also play a major part in defining a building's particular style. Because of the wide variety of architectural styles and periods of construction within the district, there is a corresponding variation of styles, types, and sizes of windows.

Windows are one of the major character-defining features on residential buildings and can be varied by different designs of sills, panes, sashes, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in the building. All of the windows may be the same in one house or there may be a variety of types which give emphasis to certain parts of the building.

1. Retain original windows if possible. Ensure that all hardware is in good operating condition. Ensure that caulk and glazing putty are intact and that water drains off the sills.

2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can be repaired.
3. Uncover and repair covered-up windows and reinstall windows where they have been blocked in. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
4. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs.
5. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.



These casement windows are well suited to the architectural style of the house.

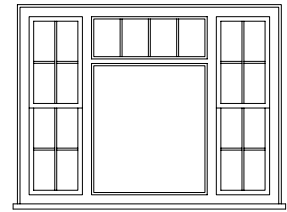




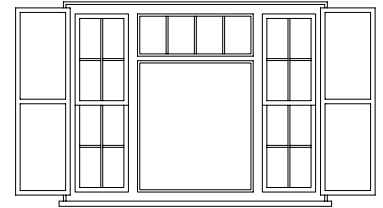
This window arrangement is a good example of the Mediterranean style.

6. Use true divided lights to replace similar examples and do not use false muntins in the replacement.
7. Do not change the number, location, size, or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows, or installing replacement sash that do not fit the window opening.
8. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades; and, if appropriate for the building, blinds and awnings.
9. Storm windows may be made of wood, aluminum, plastic or vinyl. Make sure the material is finished with colors that match the existing window trim.
10. Storm windows should match the size and shape of the existing windows and the original sash configuration. Special shapes, such as arched top storms, are available for these windows.
11. Storm windows may be exterior or interior. Review Preservation Briefs 9 and 13 to find the option that is best for your windows.
12. If using awnings, ensure that they align with the opening being covered. Use colors that relate to the colors of the house.
13. Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. If vinyl is used, ensure that they match the openings.

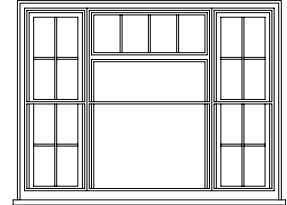
**Recommended**  
Maintain and repair as needed original windows.



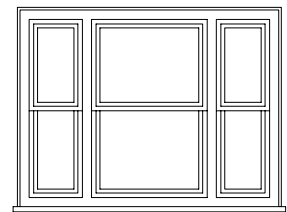
**Not Recommended**  
Adding shutters to a composite window. Shutters, when closed, should be able to cover the entire window.



**Not Recommended**  
Adding storm windows that do not have the same frame and sash configuration as the historic window.

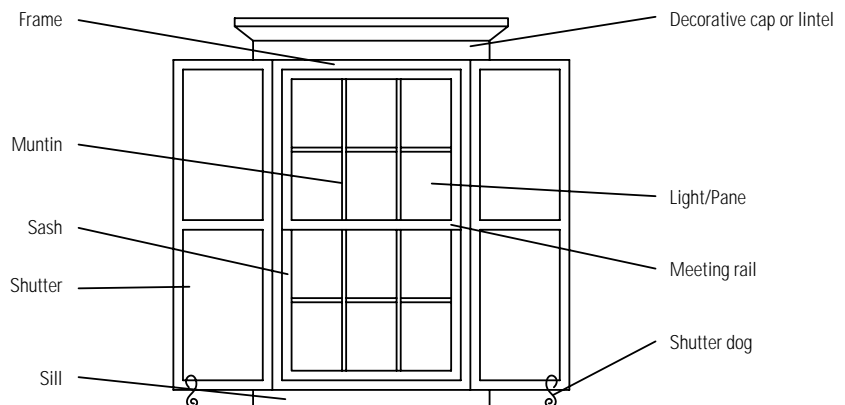


**Not Recommended**  
Replacing historic sash with new sash and frames that do not match the original window.



The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.

**Typical Window Element**





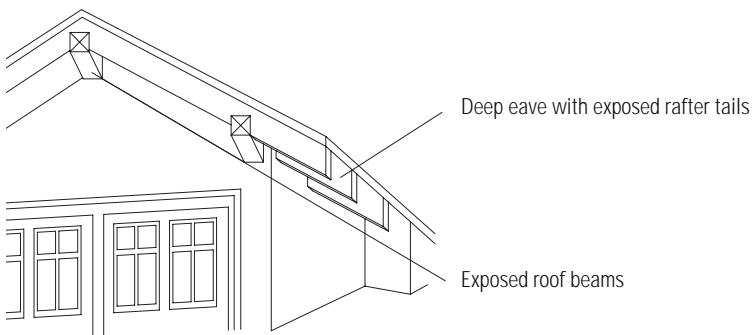
Colonial Revival houses may have elaborate decoration, such as dentils and medallions, on their eaves.



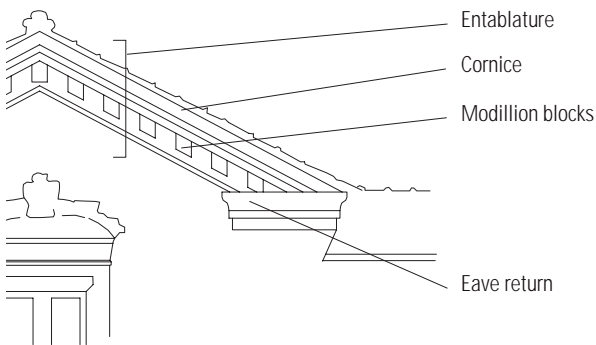
Deep eaves with wood brackets are an essential element for a bungalow house.

3

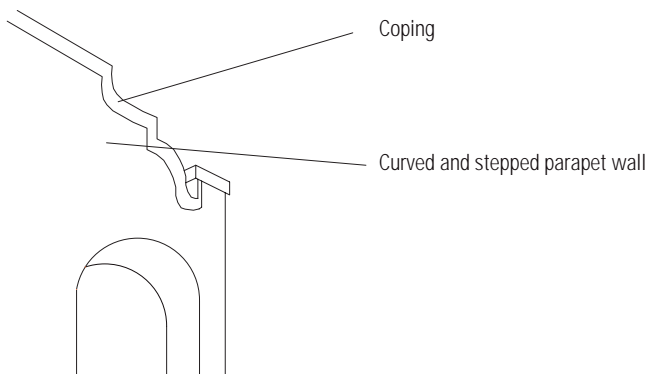
#### Typical Cornices



Craftsman Bungalow



Neo-Classical



Mission

### *D. Cornices, Parapets & Eaves*

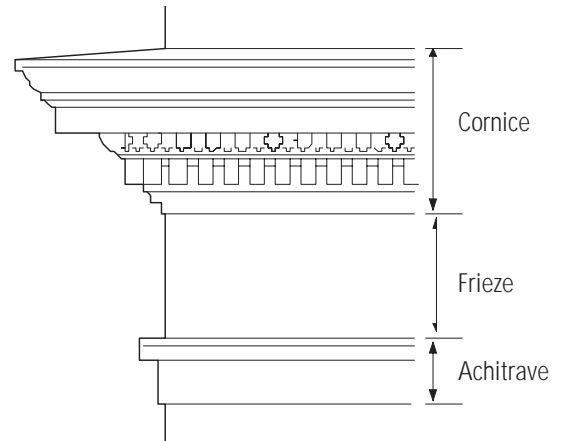
The junction between the roof and the wall is sometimes decorated with brackets and moldings depending on the architectural style. Sometimes, the wall extends above the roof line forming a parapet wall that may be decorated to visually complete the design.

1. Repair rather than replace the cornice. Do not remove elements, such as brackets or blocks, which are part of the original composition without replacing them with new ones of a like design.
2. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.





This photograph is a good example of a typical classical cornice.



3. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building.
4. If the cornice is missing, the replacement should be based on physical evidence, or barring that, be compatible with the original building.

### *E. Roof*

One of the most important elements of a structure, the roof, serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

1. Retain elements, such as chimneys, skylights, and light wells, that contribute to the style and character of the building.
2. When replacing a roof, match original materials as closely as possible. Avoid, for example, replacing a tile roof with

asphalt shingles as this would dramatically alter the building's appearance. Tile, metal and patterned asbestos shingles are some of the historic roofing material found in the district. All of these materials, except the asbestos shingles, are still available. When the exact material is not available, attempt to match pattern, color and size as closely as possible.

3. Maintain critical flashing around joints and ensure proper functioning of the gutter system.
4. Ventilate the attic space to prevent condensation.
5. Place solar collectors and antennae on non-character defining roofs or roofs of non-historic adjacent buildings.
6. Do not add new elements, such as vents, skylights, or additional stories, that would be visible on the primary elevations of the building.



There are a variety of hipped and gable roof forms throughout the historic district.





Water penetration and building settlement may cause damage to brick.

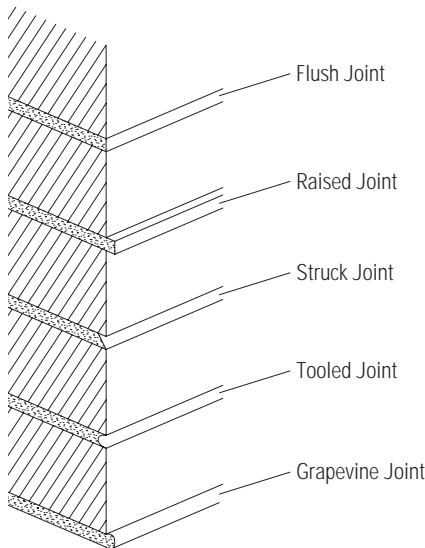


Brick may be laid in many decorative bonds and shapes, like this Tudor Revival-style chimney.



This stonework masonry is not as frequently used as brick in the historic district.

### Masonry Joint Types



### *F. Masonry*

Masonry includes brick, stone, terra cotta, concrete, tile, mortar and stucco. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building.

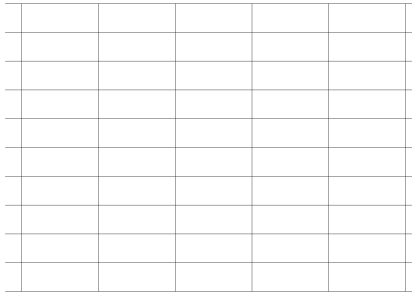
Most of the major masonry problems can be avoided with monitoring and prevention. Prevent water from causing deterioration by ensuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.

1. Retain historic masonry features that are important in defining the overall character of the building.

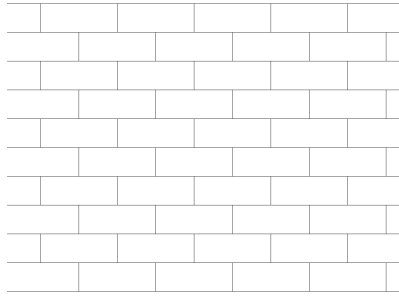
2. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature, if possible. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling, should be respected.
3. Repair cracks in masonry as they allow moisture penetration and consequently, deterioration. Ensure that they do not indicate structural settling or deterioration.
4. Carefully remove deteriorated mortar and masonry in a way that does not damage the masonry piece, such as brick, or the masonry surrounding the damaged area. Duplicate mortar in strength, composition, color and texture.
5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.



## Brick Bond Types



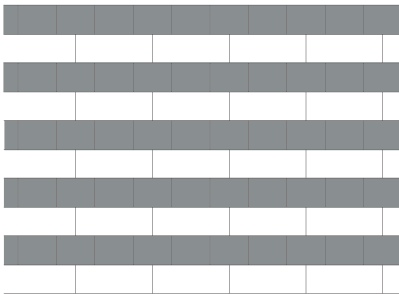
Stack Bond



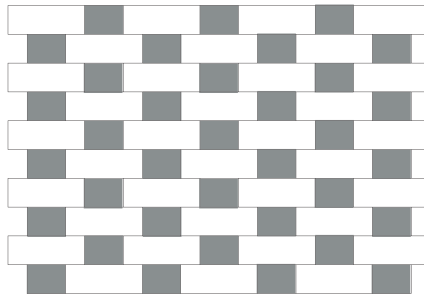
Running (Stretcher) Bond



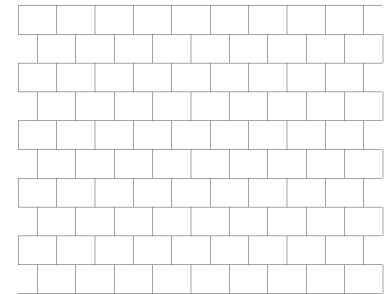
Common Bond



English Bond



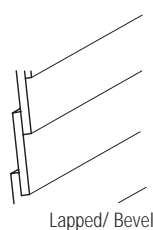
Flemish Bond



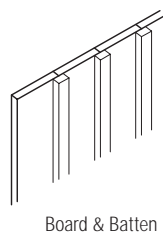
Header Bond

6. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. This type of work should be done by skilled craftsmen.
7. Repair broken stone or carved details with epoxies. Application of such materials should be undertaken by skilled craftsmen.
8. Discourage the use of waterproof, water-repellent, or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.
9. Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use chemical paint and dirt removers formulated for masonry. Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean building.
10. Do not sandblast any masonry.
11. Generally, leave unpainted masonry unpainted. See Paint section for information on repainting masonry.
12. Use knowledgeable cleaning contractors. Check their references and methods. Look for damage caused by improper cleaning, such as chipped or pitted brick, washed out mortar, rounded edges of brick, or a residue or film. Have test patches of cleaning performed on building and observe the effects on the masonry.

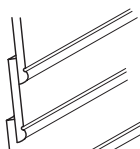




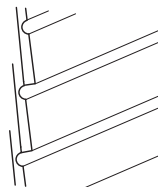
Lapped/ Bevel



Board &amp; Batten

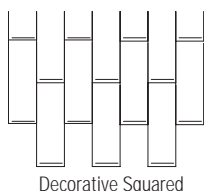


Beaded

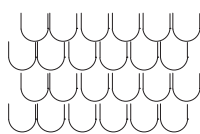


German/ Novelty

#### Wood Siding Types



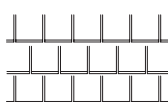
Decorative Squared



Fishscale



Diamond



Coursed

#### Wood Shingle Types



Both of these houses have nice wood details, such as brackets, railings and columns.

### G. Wood

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements, such as cornices, brackets, shutters, columns, storefronts, and trim on windows and doors. In addition, wood is used in major elements, such as framing, siding, and shingles.

1. Retain wood as the dominant framing, cladding, and decorative material for historic buildings.
2. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.
3. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.
4. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking.
5. For cleaning and repainting wood, see the Paint Section of these guidelines.

Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces primed and painted. As necessary, use appropriate pest poisons, following product instructions carefully. Recaulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.





There are many examples of ornate metal porch supports and railings found throughout the historic district.



### G. Wood cont'd

To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than 1/2 inch, it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

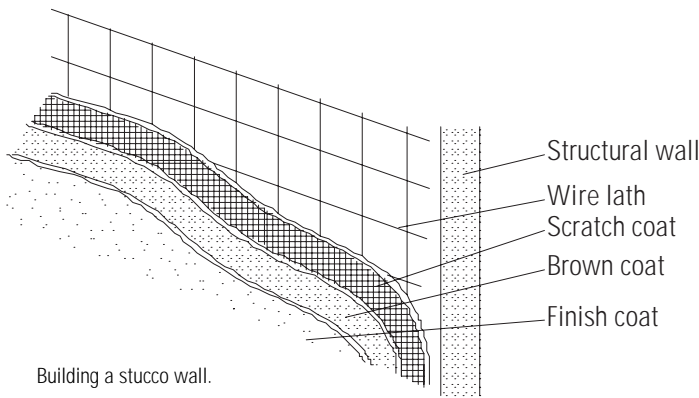
Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.

### H. Metals

Various architectural metals are used on historic houses in the districts. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that occur mainly in cornices, light fixtures, decorative elements, such as balconies, grates and fences.

1. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin. See the Paint section of these guidelines for additional information on cleaning and preparing surfaces for repainting.
2. Do not remove the patina of metals, such as bronze or copper, since it provides a protective coating and is a historically significant finish.
3. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material, such as nonporous, neoprene gaskets or butyl rubber caulking.





Building a stucco wall.

## 1. Stucco

Stucco is a type of exterior plaster applied over masonry or wood buildings. It may be applied directly over the masonry or applied over wood or metal lath on a wood structure.

Certain architectural styles are associated with stucco finishes: Tudor Revival, Mediterranean, Mission, Spanish Eclectic, Prairie, Craftsman, Art Deco and Art Moderne. Stucco also has many different surface textures, which can be chosen according to the architectural style of the building. Stucco textures include smooth finish, roughcast finish, sponge finish, adobe finish and, scored to resembled masonry units.

While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath the stucco is damaged. Historic stucco needs regular maintenance in order to keep it in good condition. Historically, the materials under the stucco were never intended to be shown, so complete removal of stucco is considered inappropriate and historically inaccurate.

1. Stucco cleaning may be done with a low-pressure water wash and a soft bristled brush. Because of its rough surface, stucco may be difficult to clean. Painting a stucco building may be the next option for a cleaner look.
2. Before any stucco repairs are done, any water damage to the building structure must be repaired. This will provide a sound base for stucco repair or replacement. See Chapter 1 for more information on water-proofing your building.
3. Stucco repair should be done by a professional plasterer. They will assess the damage and perform an analysis to match the new stucco to the existing. Do not use commercial caulks or other compounds to patch the stucco. Because of the differences in consistency and texture, repairs made with caulks will be highly visible and may cause more damage than good.
4. Stucco may be tinted or pigmented and was sometimes whitewashed or color-washed. When replacing or repairing



The use of simple stucco on this house allows for more detailing in the woodwork and roofline.



This house is a good example of the different textures and color that stucco can have.



The Mission style is almost always accompanied by some use of stucco.

stucco, have a professional match the color or tint of the existing. After repairs have been made, many stucco buildings will require repainting. New paint must be compatible with the existing surface coating. Have a professional choose the best paint for the surface of your building.



### *J. Synthetic Siding*

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco or a combination of the above materials all have distinctive characteristics. Synthetic materials can never have the same patina, texture, or light-reflective qualities.

These modern materials have changed over time, but have included asbestos, asphalt, vinyl, aluminum, synthetic stucco and have been used to artificially create the appearance of brick, stone, shingle, stucco and wood siding surfaces.

1. Synthetic siding is not appropriate in the districts. In addition to changing the appearance of a historic building, synthetic siding can make maintenance more difficult because it covers up potential problems that can become more serious. Artificial siding, once it dents or fades, needs painting just like wood.
2. Remove synthetic siding and restore original building material, if possible.



The use of synthetic siding on this portico hides any detailing that might enhance the entry.



Earlier examples of synthetic siding include asbestos shingles as seen here.



Synthetic siding should relate to the scale of architectural elements on a building.





White is a good color for trim and details on many of the styles in the district.



This house uses typical Classical Revival colors of light trim, medium walls and dark accents to compliment the architectural style of the building.



Proper paint maintenance is very important to keep your house in good condition.



This house uses a deep red color to accentuate architectural details, such as the door and shutters.

## K. Paint

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to a historic district. Many times, however, buildings are painted inappropriate colors or colors are placed incorrectly. While the Preservation Commission does not typically review paint colors, it can give advice and help.

Some paint schemes use too many colors, but more typical is a monochromatic approach in which one color is used for the entire building. On particularly significant historic buildings there is the possibility of conducting paint research to determine the original color and then recreating that appearance.

1. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding (wood and masonry) and wire brushes (metal). A heat gun or plate can be used on wood for heavy build-up of paint but take extreme caution because of the potential danger of fire. The high temperatures of these devices may cause very dry material under siding or around cornice areas to ignite. Rotating sanders with special pads may also remove paint but be careful not to damage the wood.



2. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood.
3. Take precautions when removing older paint layers since they may contain lead, a hazardous material. Follow all applicable product instructions as well as local, state and federal regulations in working around this material.
4. Ensure that all surfaces are free of dirt, grease, and grime before painting.
5. Prime surfaces if bare wood is exposed or if changing types of paints, such as from oil-based to latex.
6. Do not apply latex paint directly over oil-based paint as it will not bond properly.
7. Use a high-quality paint and follow manufacturer's specifications for preparation and application.
8. Avoid painting masonry that is unpainted.
9. Choose colors that blend with and complement the overall color schemes on the street. Do not use bright and obtrusive colors. The numbers of colors should be limited and individual details, such as brackets, should not be painted with an additional accent color. Doors and shutters can be painted a different accent color than the walls and trim. Follow color recommendations of particular architectural styles on the following pages.



Use extreme care when stripping your house of paint. Chemical paint removers and lead in existing paint can be dangerous to humans and heat removal may result in a fire.





# PAINT

## A Guide to Color Placement and Selection

(NOTE: The Jackson Historic Preservation Commission does not review paint colors. The following guide is only included as an aid for property owners.)

Placed correctly, color accentuates details of the building. Generally, for residential buildings, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. A fourth color may be appropriate for more elaborate Queen Anne houses but, even then, individual details generally should not be highlighted since this may give a disjointed appearance to a house.

**Queen Anne:** Deep, rich colors, such as greens, rusts, reds, and browns, can be used on the exterior trim and walls of these houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to emphasize the textures of these ornate structures. Shingles can be painted a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified rather than an overly busy and disjointed appearance.

**Neoclassical Revival:** Light colors, such as yellows, grays, and whites, can be used on the Neoclassical Revival house. For example, light yellow walls might have a complimentary white trim which slightly accentuates the trim work but make the entire composition read as a whole. Shutters may be painted in a contrasting much darker color, such as a deep green or black.

**Colonial Revival:** Softer colors should be used on these buildings since this style reflects a return to classical motifs. On brick houses the trim would be painted white or ivory with a dark accent color on doors and shutters. On frame Colonial Revival examples, the trim and walls were often white with a dark accent color for doors and shutters while some examples may have a pale gray, yellow, tan or green color for siding.

**Italian Renaissance Revival:** Typically the Italian Renaissance house is constructed with a stuccoed exterior which should be a light earthtone color. The color may come from the stucco itself and should not be painted in this case. Trim work can be emphasized through the use of a lighter paint color in the white-to-off-white range.

**Tudor Revival:** The Tudor Revival style features half timbering members which are accentuated through the use of a dark brown paint color as is trim. The stuccoed walls in the background are also in the earthtone ranges, but much lighter.

**French Eclectic:** The French Eclectic style is similar to the Neoclassical style in terms of painting schemes. The walls are typically painted a light yellow, gray, or off white with a white trim and contrasting shutter color, such as black or deep green.

**Bungalow:** Natural earth tones and stains of tans, greens, and grays are most appropriate for this style, using color to emphasize the many textures and surfaces.

**Mission:** The walls of these houses are typically stuccoed in a light earthtone color with contrasting darker brown trim.

**Spanish Eclectic:** The walls of these houses are typically stuccoed in a light tan or pink colors with lighter trim, usually white with dark brown doors.

**Modernistic:** Typically these houses were painted white or light shades of gray, tan or other light colors. Trim may be white or pale shades of gray, green, or tan.

**Minimal Traditional:** Often these houses have red brick walls with white trim and siding and dark accents on doors and shutters. Variations may include tan, gray or medium blue trim with dark accents.

**Contemporary:** Natural earth tones and stains of tans, greens, and grays are common for this style, reflecting its Craftsman and Prairie heritage.





# GUIDELINES FOR NEW RESIDENTIAL CONSTRUCTION & ADDITIONS

4



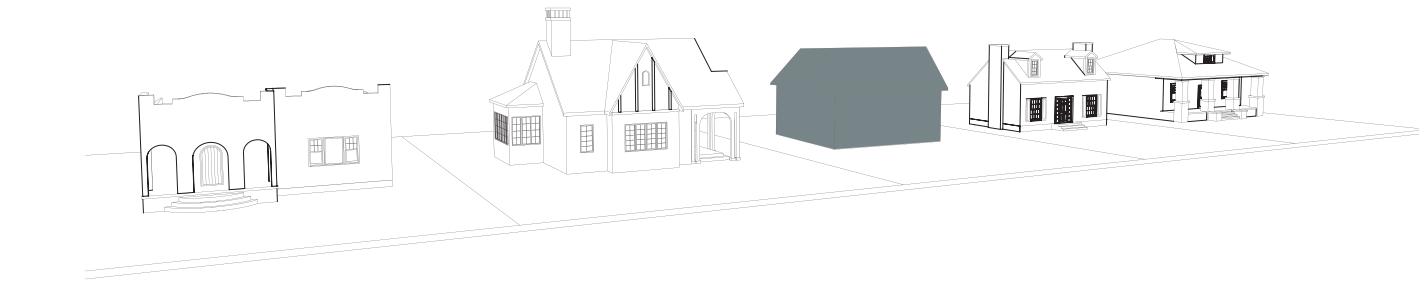
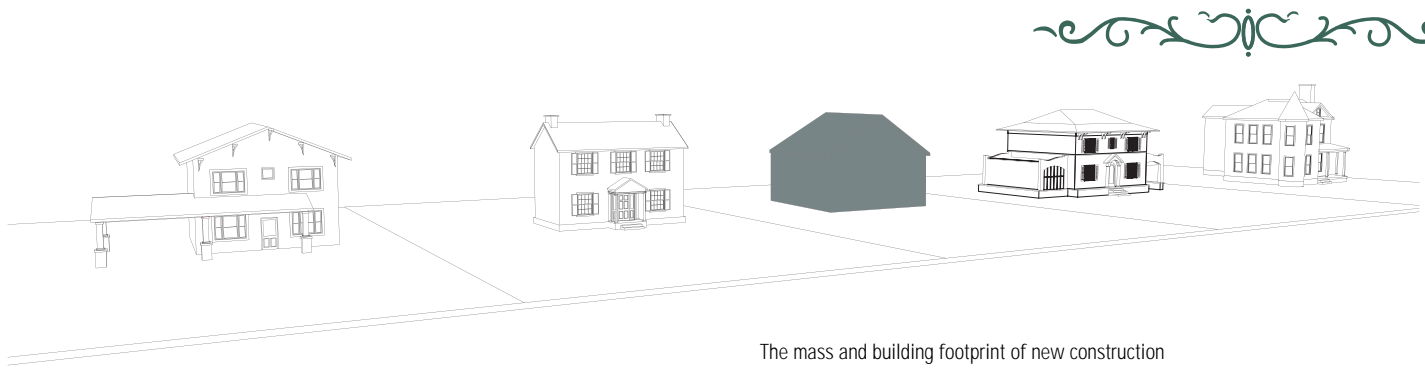
The following guidelines offer general recommendations for the design of all new buildings in the Belhaven and Belhaven Heights Historic Districts. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles, although some property owners may desire a new home designed in a form that respects the existing historic styles of the neighborhood. In general, popularized historic styles currently used by builders, such as "Williamsburg" or "Georgian" and other early periods, are not appropriate for the neighborhood, since they are not part of its architectural tradition.

These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new architecture for the historic district. These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary. For instance, setback, scale and height may be more important than roof forms or materials, since there is more variety of the latter criteria on most streets.

**PLEASE NOTE:** The guidelines in this chapter apply only to the design of the new dwelling itself, and Chapter II: Guidelines for Residential Site Design also should be consulted. In addition, for new commercial structures see Chapter V: Guidelines for Commercial Corridors and Chapter VI: Guidelines for Commercial Corridor Buildings.

The guidelines in this chapter do not pertain to certain types of institutional buildings, such as schools, libraries, and churches. These buildings, due to their function and community symbolism, usually are of a distinctive design. Their scale is often more monumental and their own massing and orientation relate to the particular use within the building. For this reason, the design of any new such institutional building in the neighborhood would not follow these residential guidelines but should relate more to traditional designs of that particular building type.



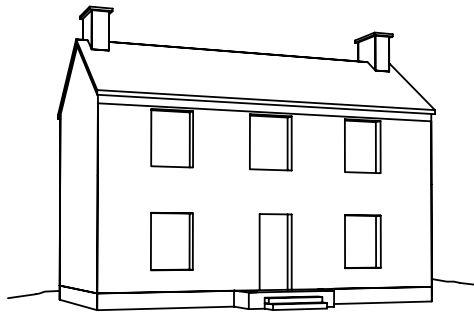


### *A. Massing & Building Footprint*

Mass is the overall bulk of a building and footprint is the land area it covers. In the neighborhood, there are large houses on large lots, medium-sized houses on medium sized lots and small houses on small lots. The nature of the mass will be further defined by other criteria in this chapter, such as height, width and directional expression.

1. New construction in residential areas that is visible from the public right-of-way should relate in footprint and mass to the majority of surrounding historic dwellings.





Simple form



Complex form

### B. Complexity of Form

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations.) The level of complexity usually relates directly to the style or type of building.

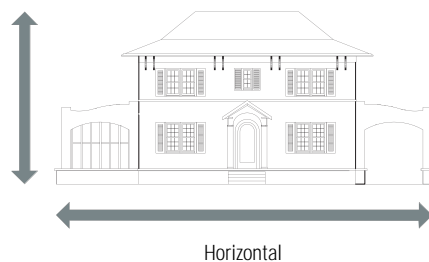
1. In general, use forms for new construction that relate to the majority of surrounding residences.

### C. Directional Expression

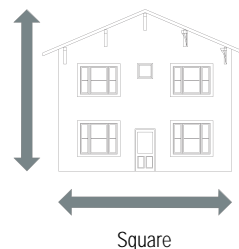
This guideline addresses the relationship of height and width of the front elevation of a building mass.

A building is horizontal, vertical, or square in its proportions. Residential buildings' orientation often relates to the era and style in which they were built. Twentieth century designs often have horizontal expression. Earlier domestic architecture, such as the Queen Anne style, is usually two or two and a half stories with a more vertical expression.

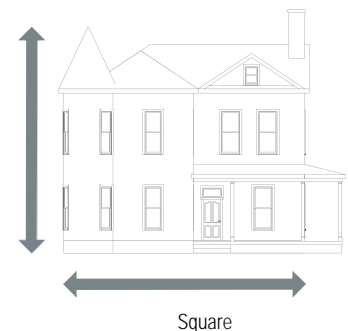
1. In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings. The directional expression of most buildings in the neighborhood is horizontal or square instead of vertical.



Horizontal

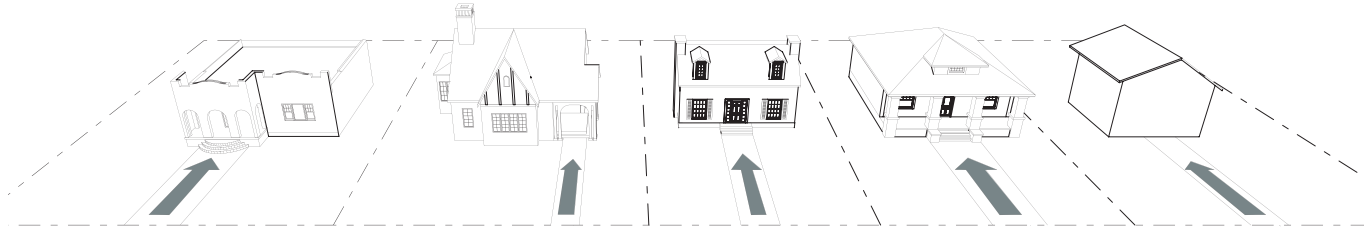
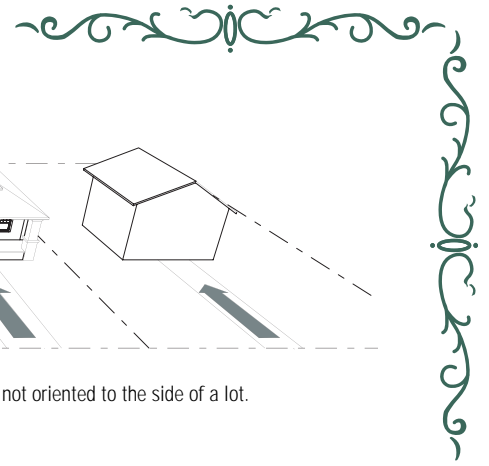


Square



Square





Orientation for new houses should be the same as neighboring houses. Residential neighborhoods in the historic district are not oriented to the side of a lot.

### D. Orientation

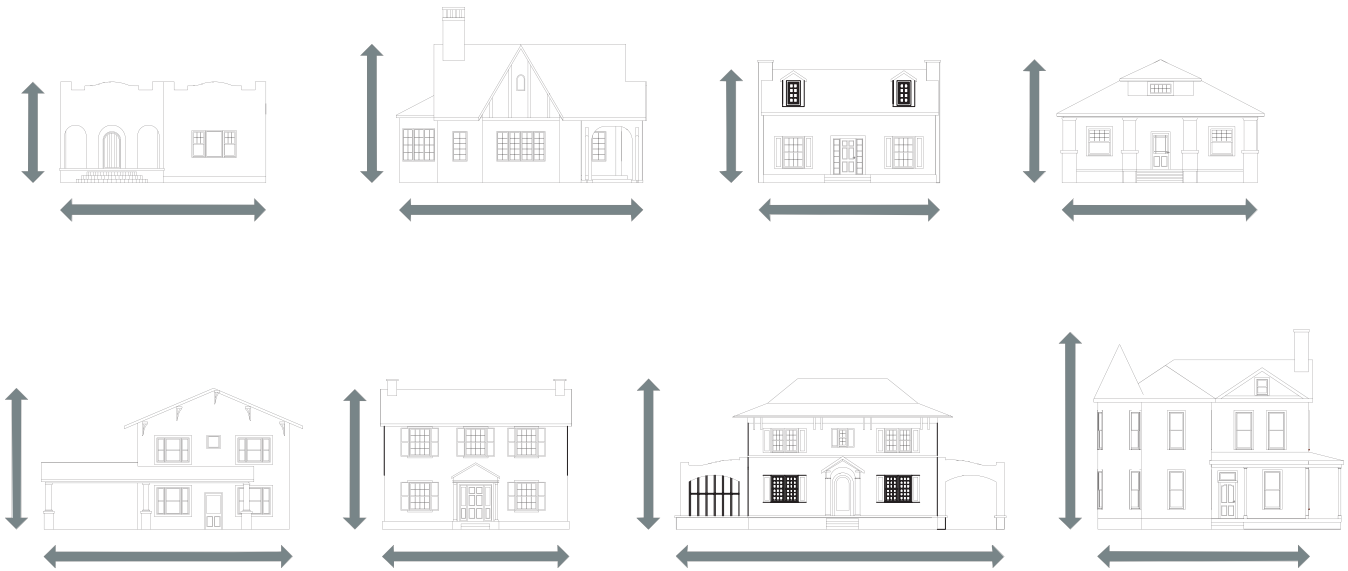
Orientation refers to the direction in which the front of a building faces.

1. New construction should orient its facade in the same direction as adjacent historic buildings.
2. Front elevations oriented to side streets or to the interior of lots should be discouraged.

### E. Height & Width

The actual size of a new building can either contribute to or be in conflict with a historic area. While the Jackson Zoning Ordinance allows up to 35 feet in height for most residential zoning categories, houses in the historic districts for the most part range from one to two stories.

1. New construction proportions should respect the average height and width of the majority of existing neighboring buildings in the district.
2. The width of new construction should be proportional to the width of the lot. Large, new dwellings should not be constructed on small lots.

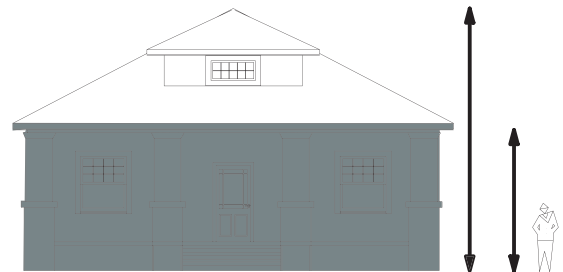


There are a variety of heights and widths within the historic district. New construction should have a similar height and width of existing buildings within a block.





Porches reduce the overall scale of a structure and relate it better to the size of a human being.



### F. Scale

Height and width also create scale, the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. In the neighborhood, there is a variety of examples of scale. For instance, a house with the same overall height and width may have monumental scale due to a two-story portico, while a more human scale may be created by a one-story porch.

1. Provide features on new construction that reinforce scale and character of the subarea within the district, whether human or monumental, by including elements, such as porches, porticos and decorative features.

### G. Roof

Roof design, materials and textures are prominent elements in the historic district. Common roof forms include hipped, gable, and gambrel roofs as well as combinations of the above. In general, the roof pitch is as important as roof type in

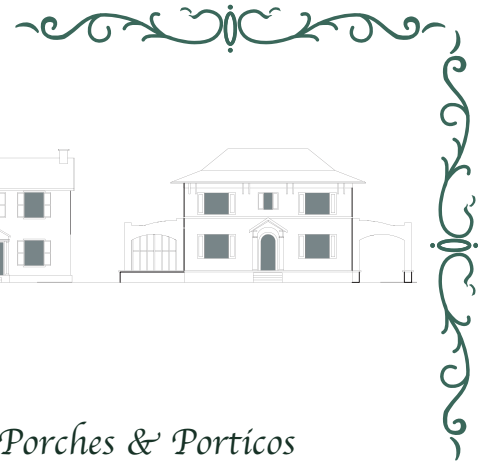
defining district character. Roof materials in the historic districts include clay tiles, metal, slate and composition shingles.

1. When designing new houses, respect the character of roof types and pitches in the immediate area around the new construction.
2. For new construction in the historic district, use traditional roofing materials, such as clay tiles, metal or slate. If using composition asphalt shingles, use textured-type shingles that resemble slate or wood shingles.



Throughout the district, there are a wide variety of roof forms that help create the unique character of each block.





Most dwellings in the historic district have a higher proportion of walls to openings.

## H. Openings: Doors & Windows

Traditionally designed houses found in the historic districts have distinctive window types and patterns. Doorway designs often relate to the architectural style of the historic dwelling.

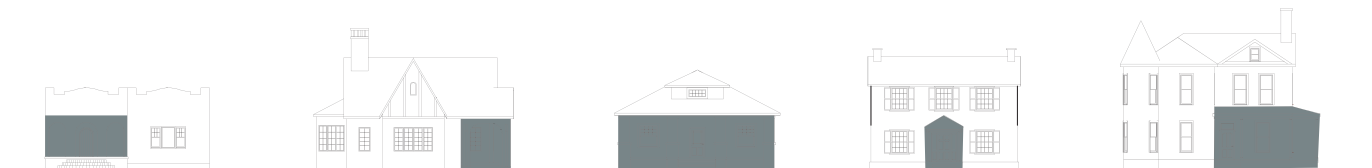
1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing buildings in the historic districts have a higher proportion of wall area to void.
2. The size and proportion, or the ratio of width to height of window and door openings of new buildings' primary facades, should be similar and compatible with those on facades of surrounding historic buildings.
3. Window types should be compatible with those found in the district, which are typically some form of double-hung or casement sash.

4. Traditionally designed openings generally have a recessed jamb on masonry buildings and have a surface mounted frame on frame buildings. New construction should follow these methods in the historic district as opposed to designing openings that are flush with the rest of the wall.
5. Many entrances of historic houses have special features, such as transoms, sidelights, and decorative elements, framing the openings. Consideration should be given to incorporating such elements in new construction.
6. If small-paned windows are used in a new construction project, they should have true divided lights and not use clip-in fake muntin bars.

## I. Porches & Porticos

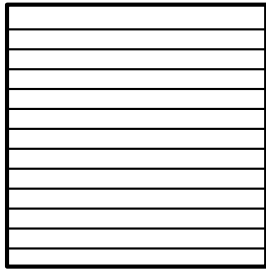
Many of Belhaven's and Belhaven Heights's historic houses have some type of porch or portico. There is much variety in the size, location, and types of these features and this variety relates to the different residential architectural styles.

1. Since porches and porticos are such a prominent part of the residential areas of the district, strong consideration should be given to including a porch or similar form in the design of any new residence in the neighborhood.

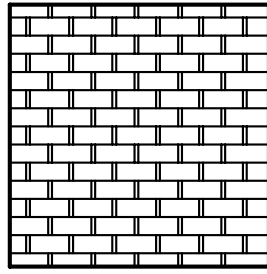


While porch designs vary considerably throughout the district, an articulated entry helps give an element of human scale to each street.

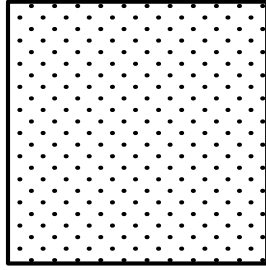




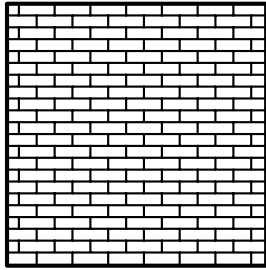
WOOD SIDING



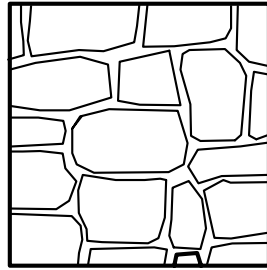
WOOD SHINGLES



STUCCO



BRICK



STONE



The colors on this house add to its architectural character.

## J. Materials & Texture

There is a rich variety of building materials and textures found throughout the historic districts, including stucco, brick, stone, wood siding and wood shingles. Some residences have combination of several materials depending on the architectural style of the house.

1. The selection of materials and textures for a new dwelling should be compatible with and complement neighboring historic buildings.
2. In order to strengthen the traditional image of the residential areas of the historic districts, brick, stucco, and wood siding and shingles are the most appropriate materials for new buildings.
3. Synthetic sidings, such as vinyl or synthetic stucco, are not historic cladding materials in the historic districts and their use should be avoided.

## K. Color

The selection and use of colors for a new building should be coordinated and compatible with adjacent buildings. The Historic Preservation Commission does not review color but can give advice to property owners in that regard. For more information on colors traditionally used on historic structures and the placement of color on a building, see Chapter III: Guidelines for Residential Rehabilitation.





Details in the district vary tremendously as seen in these five photographs.

### *L. Architectural Details & Decorative Features*

The details and decoration of the neighborhood's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, masonry patterns, shutters, entrance decoration, and porch elements. The important factor to recognize is that many of the older buildings in the district have decoration and noticeable details.

It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building and the other is to "paste on" historic details on a modern unadorned design. Neither solution is appropriate for designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings may take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements that relate to existing styles.



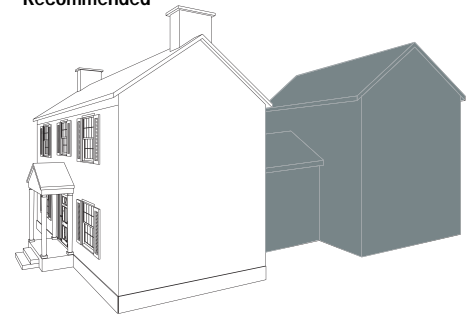


Recommended

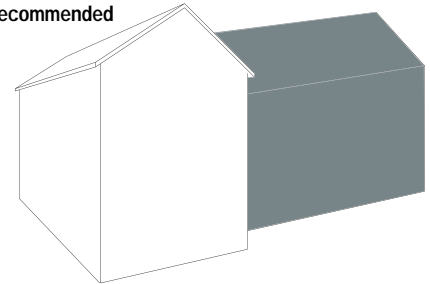


Not Recommended

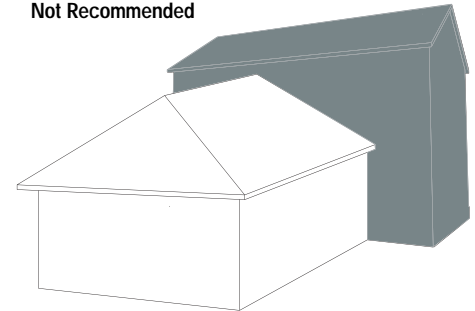
Recommended



Recommended



Not Recommended



### M. Guidelines for Additions

An exterior addition to a historic building may radically alter its appearance. Before an addition is planned, every effort should be made to accommodate the new use within the interior of the existing building. When an addition is necessary, it should be designed and constructed in a manner that will complement and not detract from the character-defining features of the historic building.

These guidelines for additions apply to schools, churches, and other institutional buildings, as well as houses and commercial buildings

in Belhaven and Belhaven Heights historic district. The design of new additions should follow the guidelines for new construction on all elevations that are prominently visible (as described elsewhere in this section.) There are several other considerations that are specific to new additions in the historic district and are listed below.

#### 1. FUNCTION

Attempt to accommodate needed functions within the existing structure without building an addition.

#### 2. DESIGN

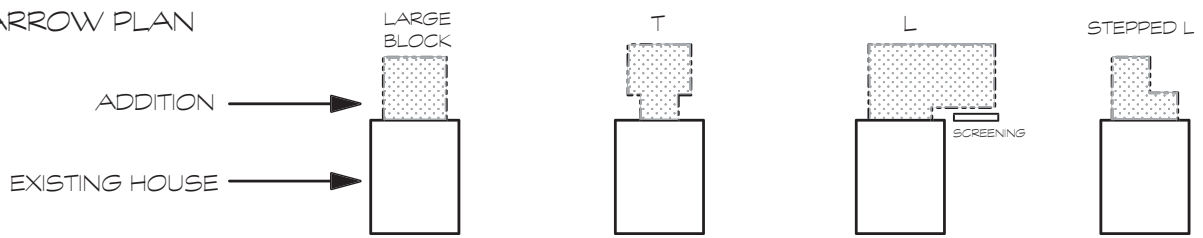
New additions should not destroy historic materials that characterize the property. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

#### 3. REPLICATION OF STYLE

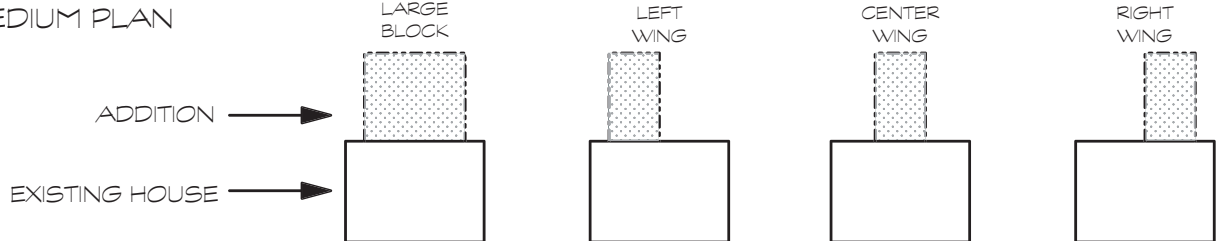
A new addition should not be an exact copy of the design of the existing historic building. If the new addition appears to



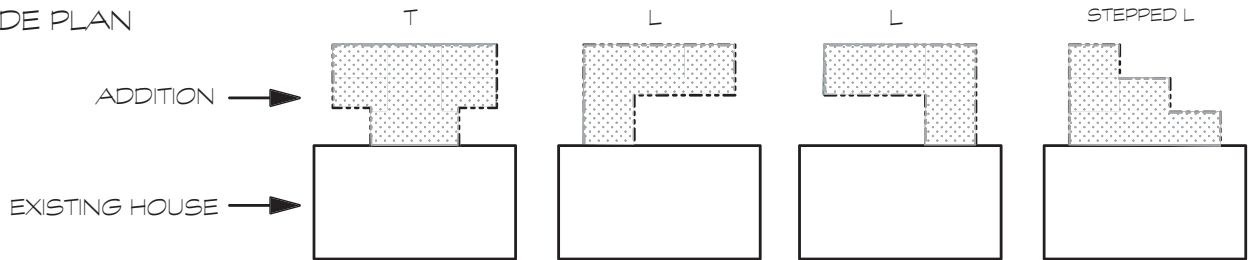
## NARROW PLAN



## MEDIUM PLAN



## WIDE PLAN



Typical Addition Configurations

be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new. The design of new additions can be compatible with and respectful of existing buildings without being a mimicry of their original design.

### 4. MATERIALS AND FEATURES

Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with the existing historic building.

### 5. ATTACHMENT TO EXISTING BUILDING

Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired. Therefore, the new design should not use the same wall plane, roof line or cornice line of the existing structure.

### 6. SIZE

Limit the size of the addition so that it does not visually overpower the existing building.

### 7. LOCATION

Attempt to locate the addition on rear or side elevations or in a manner that makes them visually secondary to the primary elevation of the historic house. If the addition is located on a primary elevation facing the street or if a rear or side addition faces a street, parking area, or an important pedestrian route, the visible elevation of the addition should be treated under the new construction guidelines.

**NOTE:** Porte-cocheres and decks also should be considered as additions under these guidelines. If they are visible from a public way, their design, materials and scale should relate to and respect the existing building.





# GUIDELINES FOR COMMERCIAL CORRIDORS 5

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Relocated utility wires, new traffic signals, on poles with mast-arms, would enhance the visual quality of the corridor.



Wide intersections make it difficult to create a pedestrian-friendly setting for corridor revitalization.

The historic districts, for the most part, are bounded by major corridors, such as State Street and Riverside Drive. They are also bisected by Fortification Street. This corridor is slated to have improvements to create more of a pedestrian-friendly shopping street to serve the adjoining neighborhoods. The following general guidelines are geared to better integrate these corridors into the surrounding neighborhood fabric and to aid in the economic revitalization of the corridors.

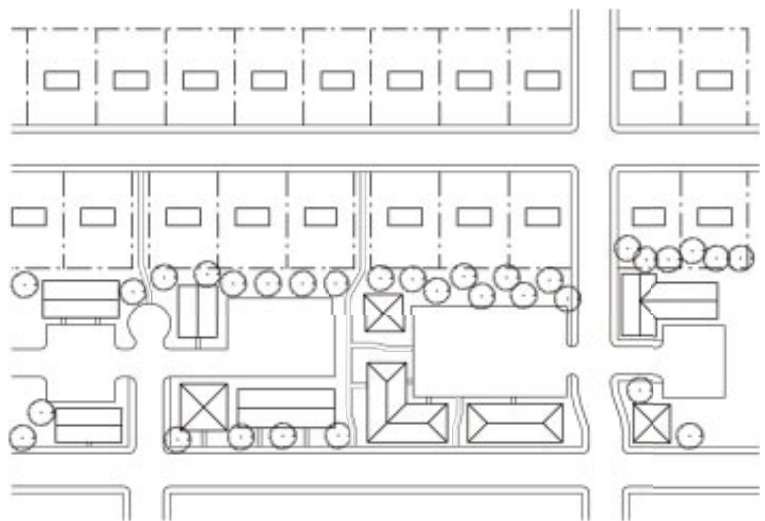
### A. Corridor Streetscape

Any future streetscape plan should reflect guidelines that reinforce the pedestrian focus of the corridors. They might include brick crosswalks and landscaped medians to reduce crossing distances and slow through traffic down. Coordinated historically-styled streetlight fixtures and neighborhood banners further send the message to vehicles that this is a pedestrian area. Wider sidewalks and open spaces should be considered to create places for

outdoor cafes and congregating. Street trees, special planting areas and colorful hanging baskets are landscape elements that could further enhance the pedestrian experience. Gateway signs and on-street parking are additional features that create a distinctive corridor shopping district and slow traffic down. Screening parking areas and limiting curb cuts also are appropriate in these areas.

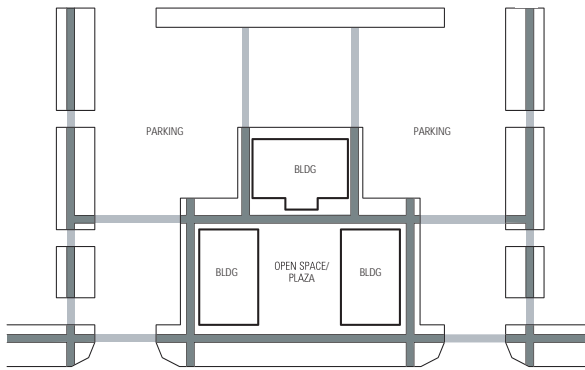
### B. Connectivity to the Neighborhood

1. Maintain or provide a strong sense of community by providing pedestrian and vehicular links to nearby neighborhoods, parks, schools and other public destinations.
2. Use common streetscape elements, materials and designs to visually link the different areas within a parcel.



Connections between commercial corridors and the neighborhood beyond strengthen the overall pedestrian network.





Widening sidewalks and connecting them to each parcel and side street is an important element in corridor enhancement.

3. Avoid isolating buildings and residential areas from one another with extensive buffers.
4. Provide continuous pedestrian routes where feasible.
5. Emphasize providing pedestrian connectivity when designing a site along the corridor.

### C. Connectivity Between Sites

1. Make access obstacle-free and consistent between private sites.
2. Provide easy-to-use internal circulation, not only for vehicles but also for pedestrians and bicyclists, between all buildings and spaces within a site.
3. Add separate pedestrian pathways within larger parking lots and provide crosswalks at vehicular lanes within a site.



Consider adding sidewalks within a private site to connect businesses.



A redesigned median with brick pavers and landscaping will provide a mid-point refuge for pedestrians crossing this wide corridor.





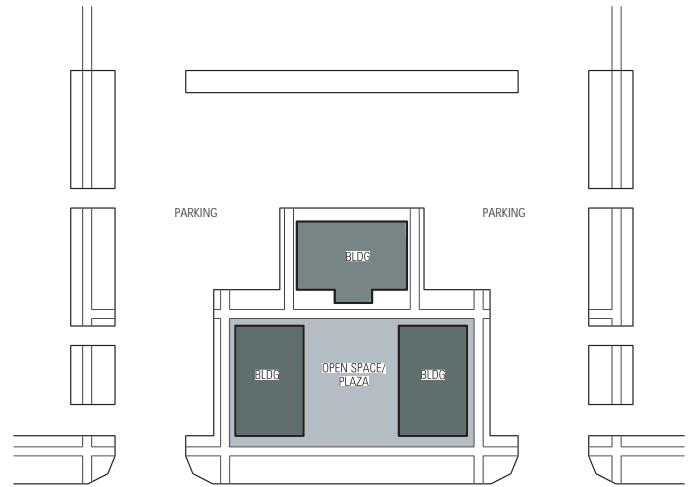
The setback of commercial structures like this may offer the opportunity to create a landscaped open space for pedestrians depending on the nature of the business.



This Tudor Revival-styled grocery store reflects the historic character of the area and should be preserved. Its facades could be improved by unblocking closed up openings and creating windows and doors that are oriented to the street once again.

### D. Building Placement

1. Orient the facade of new buildings to front on the street.
2. Limit setback of new buildings along the corridor to form an urban edge along the street.
3. Ensure that larger developments also orient their design to any adjoining neighborhoods and to side streets.
4. Orient service areas to limit their impact on the development and any neighboring areas.



Building arrangement can reinforce the street edge while forming a pedestrian plaza.



## E. Parking

1. Reduce the scale of the parking areas by dividing parking lots into modules or multiple smaller lots separated by landscaped islands.
2. Locate parking out of view by placing it behind the building where possible or by screening the lot using low fences, walls or year-round landscaping.
3. Provide clear pedestrian paths and crossings from parking spaces to main building entrances and the street.
4. Plan parking so that it least interferes with pedestrian access and connections to adjoining developments.
5. Recommend constructing parking lots that reinforce the existing street wall of buildings and the grid system of rectangular blocks.
6. Use multi-level parking structures in lieu of large surface lots wherever possible.
7. Consider placing parking within large new buildings and ensure that the street level facades contain elements, such as entrances, storefronts and display windows.
8. Design any detached parking structures to be architecturally compatible with its setting or to be screened by other buildings or by landscaping. If it fronts on a street or pedestrian path, design the street level facade as recommended in #7 above.



Avoid parking areas at front corner of lot.

Consider placing a building closer to the front of the lot with parking behind it.



Parking lots need screening and landscaped areas within them to enhance the neighborhood character of the corridor.

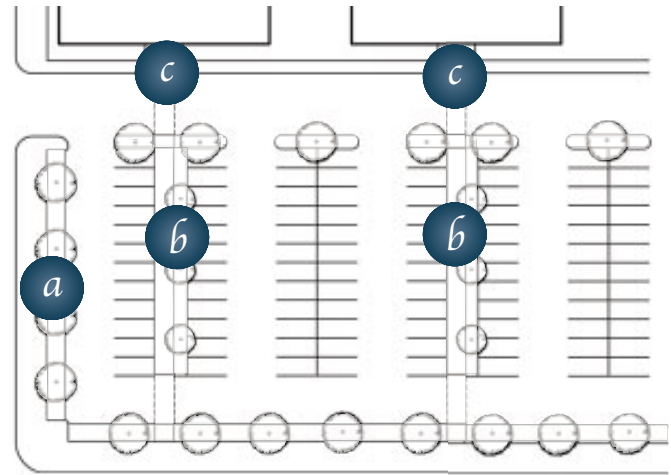




Brick piers with street identification stone markers are historic gateway features to the neighborhood and their expanded use would strengthen the area's identity.

### F. Landscaping & Open Space

1. Use species appropriate for site conditions. Consider available sunlight, water accessibility, root area, and canopy space.
2. Use trees, shrubs and other landscaping to provide screens for service areas, parking and utilities.
3. Use trees to define edges and shade parking.
4. Use street trees in pedestrian zones to provide shade, definition and edges.
5. Incorporate existing vegetation and large specimen trees into site design to the extent possible.
6. Consider incorporating native trees in planting plan when possible.
7. Incorporate plazas and open space seating areas in larger developments.



Landscaping is provided at the perimeters (a) and at the intermediate points (b) of the parking lot. Pedestrian paths are part of the planted median (c).



Consideration should be given to expanding Riverside Drive's planted median seen in the distance.



A landscaped edge to this site would define its edge and partially screen the parking area that currently takes up the entire open space of this business.





Deteriorated sidewalks are a safety hazard, as well as unattractive, and should be replaced as needed in an overall prioritized plan.



A paved and landscaped median with a neighborhood welcome sign would help improve this major gateway to the historic district.

### G. Paving & Sidewalks

1. Create a complete pedestrian pathway system.
2. Link buildings to the public sidewalk and to each other as appropriate.
3. Add designated, separate sidewalks through large parking lots.
4. Provide crosswalks at points of vehicular access routes and in front of building entrances.
5. Ensure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation. Avoid large expanses of bright white or gray concrete surfaces.



Narrow sidewalks with many poles as obstacles need to be redesigned and repaved to create better pedestrian paths.



## H. Lighting

1. Coordinate the lighting plan with the landscape plan to ensure pedestrian areas are well lit and that any conflict between trees and light fixtures is avoided.
2. Light pedestrian areas with appropriately scaled poles and luminaries.
3. Avoid using accent lighting that is too bright and draws too much attention to the building. Reasonable levels of accent lighting to accentuate architectural character are recommended.
4. Choose lighting that is appropriate to building design and site location.
5. Provide extra lighting and electrical hookups at gathering areas.
6. Retain and refurbish existing traditional or historically-styled light fixtures where possible.

## I. Walls & Fences

1. Choose high-quality materials and designs using brick, stone, iron, wood and plantings. Consider selecting materials used elsewhere on the property or from the structures.

2. Use a scale and level of ornateness of the design of any new walls and fences that relate to the scale and ornateness of the building. Use simpler designs on small lots.
3. Avoid exceeding the average height of other fences and walls of surrounding properties.
4. Avoid the use of solid masonry walls that visually enclose the property from surrounding more open neighboring sites.
5. Avoid using materials, such as chain-link fencing and concrete block walls, where they would be visible from the street.



Billboards and tall pole signs do not belong along the corridor of a historic district and detract from creating a pedestrian-scaled environment.

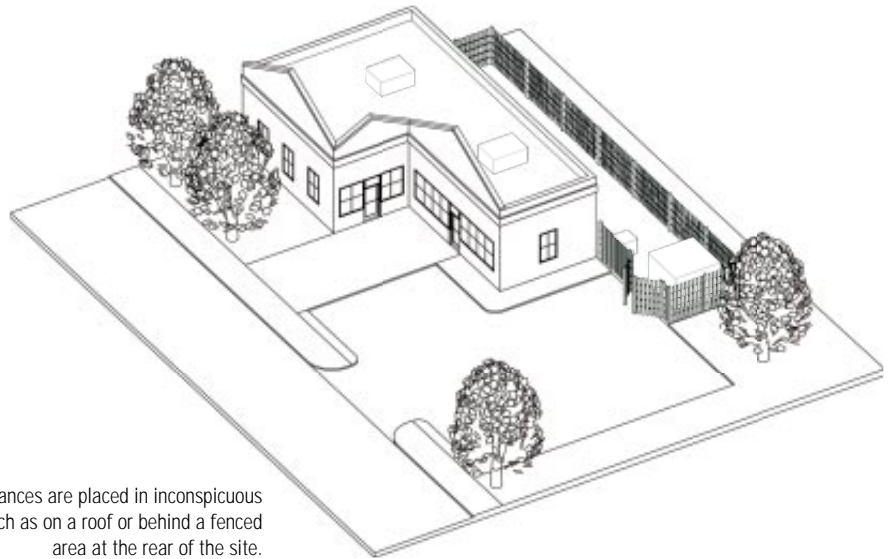
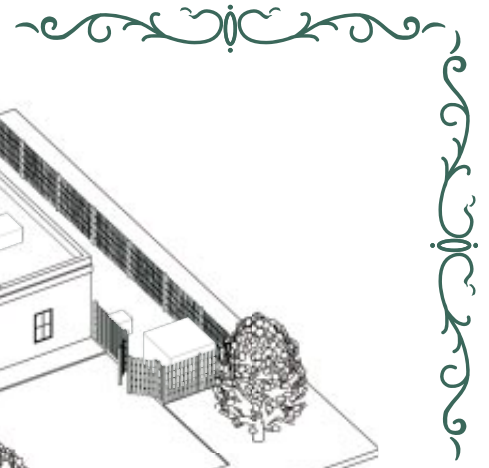
## J. Signs

1. Place signs so that they do not obstruct architectural elements and details that define the design of the building.
2. Respect the design and visibility of signs for adjacent businesses.
3. Use colors that complement the materials and color scheme of the building, including accent and trim colors.
4. Use a minimal number of colors per sign where possible.
5. Use indirect lighting with a shielded light source.
6. Consider using a unified design sign plan for larger developments.
7. Along corridors encourage the use of monument signs with accent landscaping at the base.



Monument signs and freestanding signs are appropriate types for many business settings along the corridor.





Appurtenances are placed in inconspicuous locations, such as on a roof or behind a fenced area at the rear of the site.

### *K. Appurtenances*

1. Locate utilities to minimize their visual impact from the street and adjoining developments.
2. Screen and landscape dumpsters with wood board or solid barrier wall when multiple sides of a building are highly visible.
3. Place utilities underground, if at all possible, or locate behind buildings.
4. Screen service areas and loading docks that are visible from streets or adjoining development with berms, landscaping, structures or fences.
5. Site noise-generating features away from neighboring properties especially residences, or use noise barriers or other means of reducing the impact.
6. Screen roof-top communications and mechanical equipment.

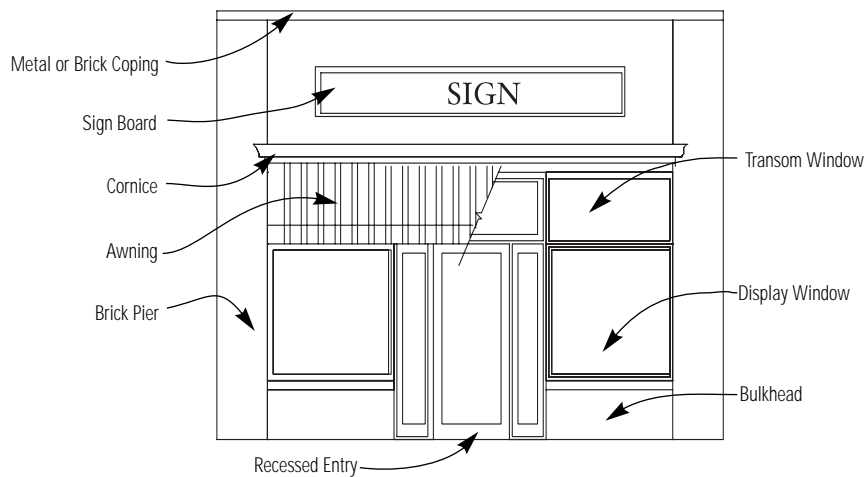




# GUIDELINES FOR COMMERCIAL CORRIDOR BUILDINGS

6





Typical Commercial Building Elements

Most of Belhaven and Belhaven Heights are residential historic districts; but, there are several instances of commercial corridors, such as Fortification Street that bisects the two districts or North State Street that forms the western boundary of the districts.

### A. Commercial Building Design

Most commercial corridor buildings contain a ground floor retail business that requires display windows and on the upper floors space for housing, storage, or office space. Generally, commercial buildings are one story along these corridors and lack the upper story uses. Also some dwellings that have been converted to business uses are two or more stories in these areas. Larger scaled office and institutional buildings also are found in these areas.

### B. Planning an Improvement

Over time commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Often these improvements are misguided and result in a disjointed and unappealing appearance. Other improvements that use quality materials and sensitive design may be as attractive as the original building and these changes should be saved. The following guidelines will help to determine what is worth saving and what should be rebuilt.

1. Conduct pictorial research to determine the design of the original building or early changes.
2. Remove any inappropriate materials, signs, or canopies covering the facade.
3. Retain all elements, materials, and features that are original to the building or are sensitive remodelings, and repair as necessary.
4. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
5. When designing new elements, conform to the configuration and materials of traditional storefront design.
6. Reconstruct missing original elements (such as cornices, windows and storefronts) if documentation is available; or, design new elements that respect the character, materials, and design of the building.
7. Avoid using materials that are incompatible with the building or district, including textured wood siding, unpainted wood, artificial siding, and wood shingles.
8. Avoid creating false historical appearances, such as "Colonial," "Charleston," or other theme designs, that include inappropriate elements, such as mansard roofs, metal awnings, coach lanterns, small-paned windows, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.
9. Maintain paint on wood surfaces and use appropriate paint placement to enhance the inherent design of the building.





"Before" Facade

### C. Additions & Adaptive Use

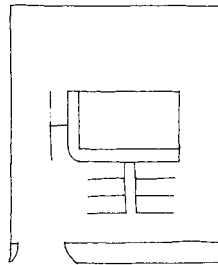
Use additions to assist in bringing existing buildings into conformance with goals of creating one- or two-story buildings with storefronts and limited setbacks along the Corridors.

### D. Gasoline Station Canopies

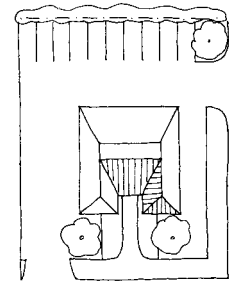
1. Use compatible materials and forms with the building that the canopy serves.
2. Use a complementary scale that relates to the building it serves. Consider designing the canopy to integrate with the rest of the building instead of being a separate element on the site.
3. Do not internally illuminate the canopy cornice.
4. Flush mount the canopy lighting to the ceiling of the canopy.
5. Use colors on the canopy that complement the colors used on the building.
6. Minimize number of logos displayed on the canopy.



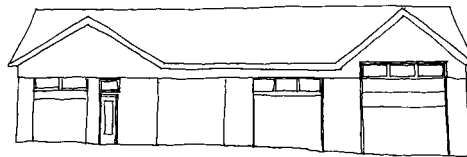
"After" Facade with extended end bays.



"Before" Site Plan



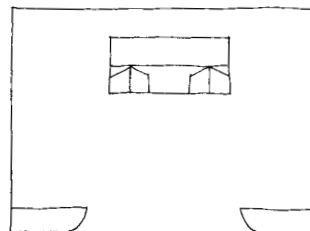
"After" Site Plan



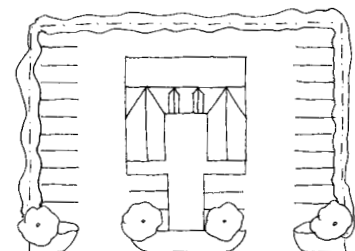
"Before" Facade



"After" facade with end bay extensions.

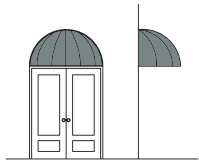


"Before" Site Plan



"After" Site Plan

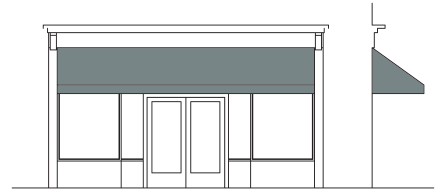




Curved Awning



Curved Awning



Straight Awning

### *E. New Commercial Construction*

1. Limit setbacks on new buildings to reinforce street edge.
2. Make new buildings one- to-two stories with traditional storefront design elements.
3. Consider residential forms for new commercial buildings in blocks that already have existing dwellings that have been converted to commercial use.

### *F. Awnings*

1. Encourage the use of awnings at the storefront level to shield displays and entry and to add visual interest.
2. Coordinate the choice of colors, as part of an overall color scheme. Solid colors, wide stripes and narrow stripes should be considered as appropriate.
3. Awning forms may be angled or curved.
4. Awnings should not serve as a primary element of a building's architectural design.
5. Avoid backlit awning designs.



# GUIDELINES FOR RESIDENTIAL STREETScape

7





Several streets have planted medians that provide a very distinctive landscape element in the neighborhood.



These intersection plantings provide an attractive landscape feature at one of the districts' gateways.

The publicly owned parts of Belhaven and Belhaven Heights are as important as the private structures in helping define the unique character of the neighborhood. Large trees provide a canopy effect on many streets and landscaped medians in several streets, such as Gillespie and Pinehurst, add a spacious quality to the public environment. The following streetscape guidelines encourage retaining such character-defining features for the neighborhood and expanding their use when the opportunity arises.

### A. Trees, Plantings & Open Space

1. Maintain the canopy effect of street trees on existing streets.
2. Maintain existing landscaping, especially indigenous species. Plantings are especially appropriate in medians and curb strips.
3. Replace damaged or missing street trees with appropriate

species. Use indigenous and hardy species that require minimal maintenance.

4. Consider installing landscaping, including trees, in areas like medians, divider strips, and traffic islands. Site plantings so that they are protected from pedestrian and vehicular traffic, and meet necessary traffic-safety standards.
5. Maintain existing neighborhood parks, playgrounds and other open spaces.

### B. Parking & Paving

1. Attempt to provide sufficient parking on streets to prevent conversions of front yards into parking lots.
2. Avoid demolishing buildings for any public parking areas.
3. Avoid constructing parking lots that do not reinforce the existing street

wall of buildings and the grid system of rectangular blocks.

4. Screen parking lots from streets and sidewalks with trees and landscaping and include interior planting islands to provide shade and visual relief from large expanses of asphalt.
5. Provide water in parking lots for landscape maintenance.
6. Install adequate lighting to provide security in evening hours.
7. Make street paving consistent throughout the district. Avoid the cosmetic patching of surfaces when more substantial repair is needed.



This private parking lot is screened with an effective combination of a low hedge and street trees.





This brick crosswalk is a historic streetscape feature and should be preserved. It may also be a model for new crosswalk designs.



Any remaining brick sidewalks in the districts should be retained .

### *C. Pedestrian Walks & Curbs*

1. Retain any historic paving materials, such as scored concrete sidewalks and curbs, where they exist.
2. When sidewalks must be repaired, match adjacent materials in design, color, texture, and tooling. Avoid extensive variation in sidewalk and curb materials.
3. When sidewalks need replacement, use a paving unit such as brick or exposed concrete aggregate, that relates to the scale of the district. Curbs likewise should be a material, such as exposed concrete aggregate.
4. Maintain a distinction between sidewalks and streets. Avoid paving sidewalks with asphalt and retain the curb strip.





Historically-styled streetlights add character to the district and provide increased lighting levels for areas where there is increased pedestrian traffic.

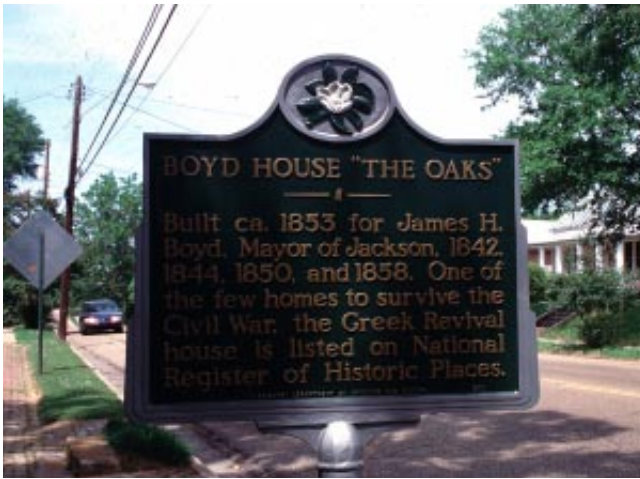


This ornamental fountain at Belhaven College provides a attractive amenity for the campus and surrounding neighborhood.

### *D. Street Furniture & Lighting*

1. Choose an appropriate traditional design for any trash containers or other street furniture in the districts. Painted metal is generally more appropriate than wood, concrete, or plastic.
2. Place benches at key locations in the district. Use traditional designs constructed of wood and/or cast iron.
3. Attempt to make any existing or future street furniture, such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards, compatible in design, color, and materials with existing elements.
4. Avoid placing too many elements on narrow sidewalks.
5. Consider the use of pedestrian-scaled, historically-styled light fixtures when replacing any wooden poles and cobra-head light fixtures.
6. Provide adequate lighting at critical areas of pedestrian/ vehicular conflict, such as parking lots, alleys, and crosswalks.
7. Keep to a minimum the number of styles of light fixtures and light sources used in the districts.
8. Avoid widening existing streets without providing sidewalks, street trees, and other elements that maintain the street wall and emphasize the human scale.
9. Avoid paving over areas that could be used for landscaping.





Historic plaques communicate the significance of individual sites within the districts.



This historic brick pier street sign could be a model for gateway features for the district.

### *E. Public Signs, Signals, & Utilities*

1. Consider using distinctive neighborhood street signs for the two historic districts if possible.
2. Preserve the existing neighborhood brick pier street entry and identification signs .
3. Maintain existing historical plaques commemorating significant events, buildings, and individuals in the districts.
4. Avoid placing sign posts in locations where they can interfere with the opening of vehicle doors.
5. Place necessary utilities, such as transformers and overhead wires, so that they are as visually unobtrusive as possible. Screen surface equipment.





# 7

## GUIDELINES FOR RESIDENTIAL STREETSCAPE



## APPENDICES

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## A. GLOSSARY

**ADDITION.** A new part such as a wing, ell, or porch added to an existing building or structure.

**ALLIGATORING.** (slang) A condition of paint that occurs when the layers crack in a pattern that resembles the skin of an alligator.

**ALTERATION.** A visible change to the exterior of a building or structure.

**BALUSTER.** One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

**BALUSTRADE.** A railing or parapet supported by a row of short pillars or balusters.

**BARGEBOARD.** The decorative board along the roof edge of a gable concealing the rafters.

**BATTEN.** The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

**BATTERED PIER.** A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. These are often used with the Craftsman style.

**BAY.** A part of a structure defined by vertical divisions such as adjacent columns or piers.

**BAY WINDOW.** Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

**BELT COURSE.** See STRING COURSE.

**BOLLARD.** A freestanding post to obstruct or direct traffic.

**BOND.** The arrangement of bricks (headers and stretchers) within a wall.

**BRACKET.** A wooden or stone decorative support beneath a projecting floor, window, or cornice.

**BROKEN PEDIMENT.** A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

**BULKHEAD.** In commercial buildings the structural supporting wall under the display windows of a storefront. Bulkheads are often paneled and are usually constructed of wood.

**CAME.** The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

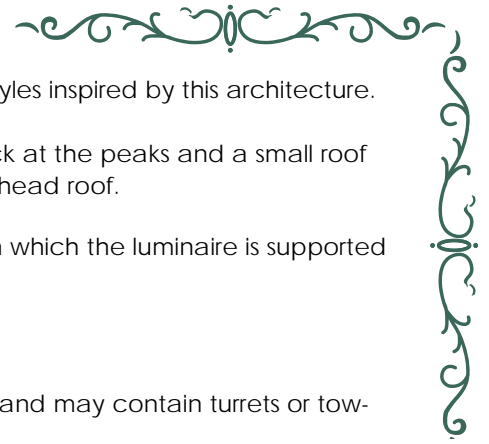
**CAPITAL.** The upper portion of a column or pilaster.

**CASEMENT WINDOW.** Windows which are hinged at the side and open outwards. Often these have multiple window panes.

**CAULKING.** A non-hardening putty used to seal the joint at an intersection of two different materials.

**CLAPBOARD.** Horizontally laid wooded boards which taper from the bottom to the top.





- CLASSICAL.** Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.
- CLIPPED GABLE ROOF.** A roof type in which the gable ends are cut back at the peaks and a small roof section is added to create an abbreviated hipped form. Also called a jerkinhead roof.
- COBRA-HEAD LIGHT FIXTURE.** A commonly used street light fixture in which the luminaire is supported from a simple, curved metal arm.
- COLUMN.** A vertical support, usually supporting a member above.
- COMPLEX ROOF.** A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.
- CONCRETE MASONRY.** A combination of cement, water, and aggregate which is poured while a liquid into a form and later hardens.
- COPING.** The top course of a wall which covers and protects the wall from the effects of weather.
- CORBELING.** Courses of masonry that project out in a series of steps from the wall. In commercial architecture the corbeling is usually brick and is part of the cornice at the top of the facade.
- CORNER BOARD.** The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.
- CORNICE.** The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.
- CORNICE RETURN.** When the cornice is terminated by itself by turning in at a right angle towards the gable.
- CRAWL SPACE.** The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.
- CRESTING.** A decorative ridge for a roof, usually constructed of ornamental metal.
- CUPOLA.** A rooftop structure typically square or polygonal in plan, and generally contains windows.
- DENTILS.** One in a series of small blocks forming a molding in an entablature, often used on cornices.
- DORIC.** One of the classical orders of architecture characterized by a simply curved capital and base with less decoration than either the Ionic or Corinthian orders.
- DORMER.** A small window with its own roof projecting from a sloping roof.
- DOUBLE-HUNG SASH.** A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.
- DOWNSPOUT.** A pipe for directing rain water from the roof to the ground.
- EAVE.** The edge of the roof that extends past the walls.
- EFFLORESCENCE.** This is a process where salt present within a masonry wall escapes to the exterior surface creating a white build up.
- ENTABLATURE.** This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice and frieze.



**FACADE.** The front face or elevation of a building.

**FANLIGHT.** A semicircular window with radiating muntins, located above a door.

**FASCIA.** The horizontal member which serves as the outer edge of the eave.

**FENESTRATION.** The arrangement of the openings of a building.

**FINIAL.** An ornament at the top of a gable or spire.

**FLASHING.** Pieces of metal used for waterproofing roof joints.

**FLUTE.** A recessed groove found on a column or pilaster.

**FRIEZE.** A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

**FOUNDATION.** The base of a building which sits directly on the ground.

**GABLE ROOF.** A pitched roof in the shape of a triangle.

**GAMBREL ROOF.** A roof in which the angle of pitch changes part way between the ridge and eaves.

**GLAZING.** Another term for glass or other transparent material used in windows.

**HALF-TIMBERING.** A framework of heavy timbers in which the interstices are filled in with plaster or brick.

**HIPPED ROOF.** A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

**IN ANTIS.** A recessed entry area with columns located to either side of an arched opening.

**INFILL BUILDING.** A new structure built in a block or row of existing buildings.

**LATH.** Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

**LEADED GLASS.** Glass set in pieces of lead.

**LIGHT.** A section of a window; the glass or pane.

**LINTEL.** A horizontal beam over an opening carrying the weight of the wall.

**MODILLION.** A block or bracket in the cornice of the classical entablature.

**MOLDING.** Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

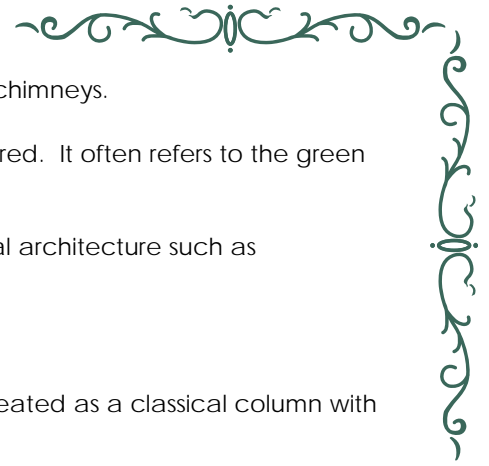
**MUNTIN.** A glazing bar that separates panes of glass.

**OVERLAY ZONING DISTRICT.** A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

**PARAPET.** A low wall that rises above a roof line, terrace, or porch and may be decorated.

**PALLADIAN WINDOW.** A neoclassical style window that is divided into three lights. The middle light is larger than the other two and usually arched.





**PARGING (OR PARGET).** Plaster or a similar mixture used to coat walls or chimneys.

**PATINA.** The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

**PEDIMENT.** The triangular gable end of a roof, especially as seen in classical architecture such as Greek temples.

**PIER.** An upright structure of masonry serving as a principal support.

**PILASTER.** A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

**PITCH.** The degree of slope of a roof.

**POINTING.** Filling in the mortar joint between two bricks.

**PORTE-COCHERE.** An exterior shelter often used to shelter a driveway area in front or on the side of a building.

**PORTICO.** An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

**PORTLAND CEMENT.** Named for its resemblance to Portland English stone, this is a commonly used cement.

**PRESERVATION.** The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

**PRIMER.** A base coat used prior to painting to prepare a surface.

**QUOINS.** The corner stones of a building that are either a different size, texture, or conspicuously jointed for emphasis.

**RAIL.** The horizontal framing member found between panels in a door.

**REHABILITATION.** 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 that are significant to its historical, architectural, and cultural values.

**REMODEL.** To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

**RENOVATION.** See REHABILITATION.

**RESTORATION.** Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

**RETROFIT.** To furnish a building with new parts or equipment not available at the time of original construction.

**REPOINT.** To remove old mortar from courses of masonry and replace it with new mortar.

**REVEAL.** The depth of wall thickness between its outer face and a window or door set in an opening.

**RISING DAMP.** A condition in which moisture from the ground rises into the walls of a building.



**SASH.** The movable part of a window holding the glass.

**SCORING.** Grooves made into wet stucco to give the appearance of masonry construction.

**SETBACK.** The distance between a building and the front of the property line.

**SHED ROOF.** A simple roof form consisting of a single inclined plane.

**SIDELIGHTS.** Narrow windows flanking a door.

**SIGN BAND.** The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

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

**SOFFIT.** The finished underside of an overhead spanning member.

**SPALLING.** A condition in which pieces of masonry split off from the surface, usually caused by weather.

**SPIRE.** A tall tower that tapers to a point and is found frequently on churches.

**SPLASH BLOCK.** The block located beneath a downspout designed to capture the water and direct it away from the building.

**STABILIZATION.** The reestablishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

**STILE.** A vertical framing member of a paneled door.

**STRING COURSE.** A projecting horizontal band of masonry set in the exterior wall of a building.

**STUCCO.** Exterior wall plaster.

**SYNTHETIC SIDING.** Any siding made of vinyl, aluminum, or other metallic material to resemble a variety of authentic wood siding types.

**TRANSOM.** In commercial buildings, the area of windows in the storefront above the display windows and above the door.

**TURRET.** A small tower, usually corbeled, at the corner of a building and extending above it.

**VERGEBOARD.** See BARGEBOARD.

**VERNACULAR.** Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area.

**WEATHERBOARD SIDING.** A horizontal exterior wallboard laid on edge overlapping the next board below.



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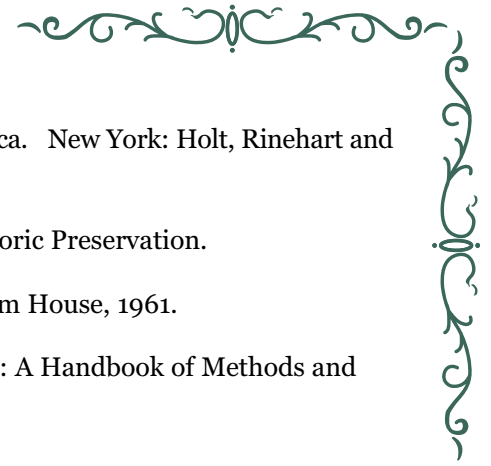
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## PRESERVATION BOOKS

A large variety of books addressing various topics of preservation are available from the National Trust for Historic Preservation web site. Titles that may be of interest include: *Better Models for Chain Drugstores*; *Safety, Building Codes, and Historic Preservation*; *Maintaining Community Character: How to Establish a Local Historic District*; *Reviewing New Construction Projects in Historic Areas*; and *Design Review in Historic Districts*.

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The National Trust also publishes a series of booklets on topics covering a wide range of preservation issues. Booklets, which contain topical introductions as well as case studies, can be ordered individually or as a set.

## NATIONAL REGISTER BULLETINS

The National Park Service offers a series of free publications covering a variety of subjects, including the National Register of Historic Places, preservation planning, historic landscapes and historic documentation methods. Bulletins may be ordered from the National Register web site under the heading Publications and the sub-heading Bulletins & Brochures.



## THE SECRETARY OF THE INTERIOR'S STANDARDS

The various Standards issued by the National Park Service are available from the National Park Service web site under the heading The HPS Bookstore, and the sub-heading Technical Preservation Services' Sales Publications.

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Produced by the National Park Service, these useful pamphlets on specific topics can be ordered through the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402-9325; (202) 512-1800

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- 38: Removing Graffiti from Historic Masonry
- 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- 40: Preserving Historic Ceramic Tile Floors
- 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
- 42: The Maintenance, Repair and Replacement of Historic Cast Stone



## C. INTERNET RESOURCES

Advisory Council on Historic Federal Preservation. The Advisory Council on Historic Preservation is an independent Federal agency created by the National Historic Preservation Act of 1966 (NHPA), and is the major policy advisor to the Government in the field of historic preservation. <http://www.achp.gov>

American Planning Institute. The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels. <http://www.planning.org>

Association for the Preservation of Civil War Sites. Founded in 1987 by a group of historians deeply concerned over the irresponsible development and eradication of America's Civil War battlefields, the Association for the Preservation of Civil War Sites is a membership-driven national non-profit organization headquartered in Hagerstown, Maryland. APCWS acts to preserve and protect these hallowed grounds by directly purchasing the property or negotiating protective easements. <http://www.apcws.com/>

Cyberbia. Cyberbia contains a comprehensive directory of Internet resources relevant to planning, architecture, urbanism and other topics related to the built environment. <http://www.arch.buffalo.edu/pairc/>

Heritage Preservation. Heritage Preservation is a key partner in Save America's Treasures, a national program to save our nation's past for the coming millennium. <http://www.heritagepreservation.org/>

National Alliance of Preservation Commissions The NAPC is a private, non-profit 501(c)(3) corporation that builds strong local preservation programs through education, training, and advocacy. [www.arches.uga.edu/~napc/](http://www.arches.uga.edu/~napc/)

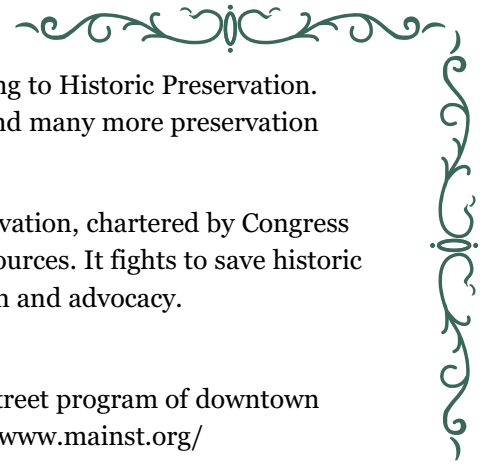
National Conference of State Historic Preservation Officers The National Conference of State Historic Preservation Officers is the professional association of the State government officials who carry out the national historic preservation program as delegates of the Secretary of the Interior pursuant to the National Historic Preservation Act (16 USC 470). [www.sso.org/ncshpo](http://www.sso.org/ncshpo)

National Archive and Records Administration. The National Archive's mission is to ensure ready access to essential evidence that documents the rights of American citizens, the actions of federal officials, and the national experience. <http://www.nara.gov/>

National Center for Preservation Technology and Training. NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training. [http://www.ncptt.nps.gov/about\\_mission\\_fs.stm](http://www.ncptt.nps.gov/about_mission_fs.stm)

National Park Service: Heritage Preservation: Heritage Preservation Services. A web site offering information on preservation planning, grants, tax credits, training, news, mapping and legislation. <http://www2.cr.nps.gov/>





National Park Service: Links to the Past. A comprehensive listing of links relating to Historic Preservation. Subjects include archaeology, educational materials, architecture, landscapes and many more preservation related categories. <http://www.cr.nps.gov/>

National Trust for Historic Preservation. The National Trust for Historic Preservation, chartered by Congress in 1949, is a private, nonprofit organization dedicated to protecting historic resources. It fights to save historic buildings and the neighborhoods and landscapes they anchor through education and advocacy. <http://www.nationaltrust.org/main/abouttrust/mission.htm>

NTHP's Main Street Center. Provides information and resources on the Main Street program of downtown revitalization through historic preservation and economic development. <http://www.mainst.org/>

Partners for Sacred Places. This organization promotes the stewardship and active community use of America's older and historic religious properties. <http://www.sacredplaces.org>

Preservation Action. Founded in 1974, Preservation Action advocates federal legislation to further the impact of historic preservation at the local, state and national levels. <http://www.preservenet.cornell.edu/pg.htm>

Preserve/Net Information and Law Service. The site you've come to rely on for all things preservation, Preserve/Net has hosted nearly 3,500,000 connections since going online in December of 1994. Preserve/Net Law Service is designed to aid lawyers, activists and owners in understanding the law as it relates to preservation. <http://www.preservenet.cornell.edu/>

Scenic America Scenic America is the only national nonprofit organization dedicated to preserving and enhancing the scenic character of America's communities and countryside. [www.scenic.org](http://www.scenic.org)

Society for American Archaeology The Society for American Archaeology (SAA) is an international organization dedicated to the research, interpretation, and protection of the archaeological heritage of the Americas. [www.saa.org](http://www.saa.org)

Society for Commercial Archeology Established in 1977, the SCA is the oldest national organization devoted to the buildings, artifacts, structures, signs, and symbols of the 20th-century commercial landscape. [www.sca-roadside.org](http://www.sca-roadside.org)

Sprawl Watch Clearinghouse The Sprawl Watch Clearinghouse mission is to make the tools, techniques, and strategies developed to manage growth, accessible to citizens, grassroots organizations, environmentalists, public officials, planners, architects, the media and business leaders. At the Clearinghouse we identify, collect, compile, and disseminate information on the best land use practices, for those listed above. [www.sprawlwatch.org](http://www.sprawlwatch.org)

Surface Transportation Policy Project Welcome to [tea3.org](http://tea3.org), a resource devoted to tracking the TEA-21 reauthorization debate. [www.istea.org](http://www.istea.org)

State Historic Preservation Offices. Information provided by State Historic Preservation Offices, State Archaeologists, and other U.S. State Agencies involved in archaeology and the protection of cultural resources. <http://archnet.uconn.edu/topical/crm/crmshpo.html>



## TECHNICAL AND PROFESSIONAL LINKS

American Cultural Resource Association. ACRA's mission is to promote the professional, ethical and business practices of the cultural resources industry, including all of its affiliated disciplines, for the benefit of the resources, the public, and the members of the association.

<http://www.acra-rm.org/>

American Institute of Architects. Provides information on both consumer and professional issues.

<http://www.aiaonline.com/>

American Planning Association. The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels.

<http://www.planning.org/abtapa/abtapa.html>

Conservation Online. CoOL, a project of the Preservation Department of Stanford University Libraries, is a full text library of conservation information, covering a wide spectrum of topics of interest to those involved with the conservation of library, archives and museum materials.

<http://palimpsest.stanford.edu/>

Journal of Architectural Conservation. An essential Journal for practitioners and scholars in the field, the Journal of Architectural Conservation offers a wide-ranging review of research and innovative practice.

<http://www.donhead.com/Journal%20of%20Architectural%20Conservation.htm>



## D. LOCAL RESOURCES

City of Jackson  
Office of City Planning  
200 S. President St. · P. O. Box 17  
Jackson, MS 39205-0017  
<http://www.city.jackson.ms.us>  
(601) 960 -2075

Jackson Historic Preservation Commission  
200 S. President St. · P. O. Box 17  
Jackson, MS 39205-0017  
(601) 960-2006  
fax (601) 960-2192

Mississippi Department of Archives and History  
State Historic Preservation Office  
Historic Preservation Division  
P. O. Box 571  
Jackson, MS 39205-0571  
[msshpo@mdah.state.ms.us](mailto:msshpo@mdah.state.ms.us)  
<http://www.mdah.state.ms.us/>  
(601) 359-6940  
fax (601) 359-6955

Greater Belhaven Neighborhood Foundation  
P.O. Box 55545  
Jackson, MS 39296  
(601) 352-8850  
[info@greaterbelhaven.com](mailto:info@greaterbelhaven.com)  
[www.greaterbelhaven.com](http://www.greaterbelhaven.com)





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