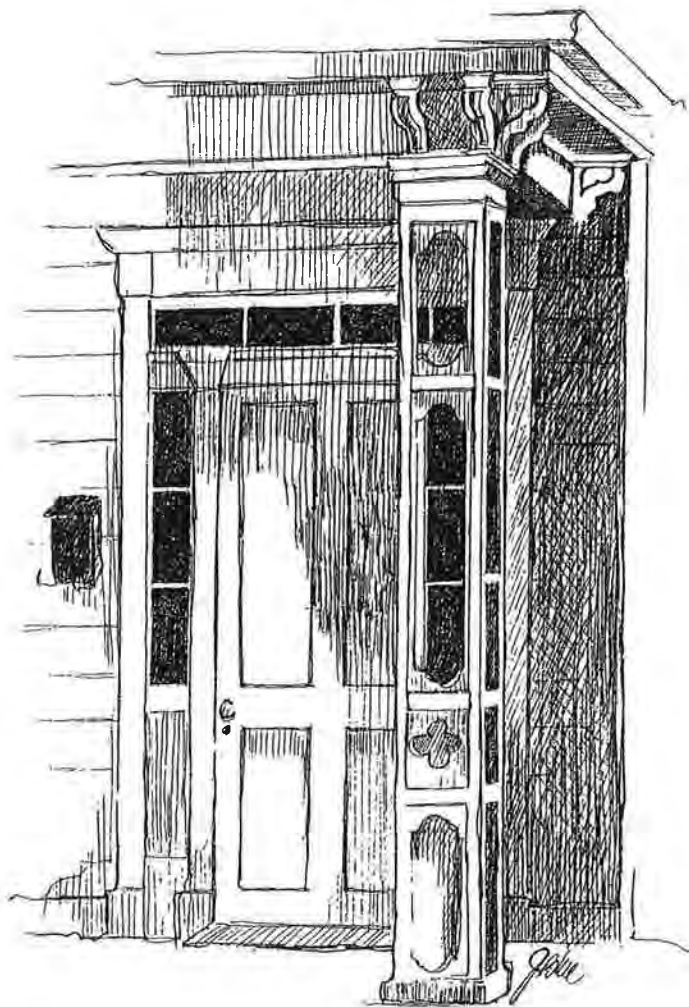


HISTORIC VICKSBURG DESIGN REVIEW GUIDELINES



**CITY OF VICKSBURG, MISSISSIPPI
HISTORIC PRESERVATION COMMISSION
BOARD OF ARCHITECTURAL REVIEW**

**PREPARED BY THE
VICKSBURG FOUNDATION FOR HISTORIC
PRESERVATION**

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The Mayor and Aldermen
of the City of Vicksburg, Mississippi
P. O. Box 150
Vicksburg, Mississippi 39181

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ACKNOWLEDGEMENTS

The Vicksburg Historic District Ordinance was adopted in 1973 and since that time, a great many people have given their time and expertise to see that the buildings within the district have been protected from insensitive rehab and demolition.

In 1998 the district was doubled in size and the Historic Preservation Commission and the Board of Architectural Review recognized that more extensive and comprehensive guidelines were needed to help guide property owners and the Board in making the appropriate decisions regarding historic buildings and new construction.

In 2000 the City of Vicksburg received a grant from the Mississippi Department of Archives and History to hire a consultant to prepare such a document. The Vicksburg Foundation for Historic Preservation was selected to develop the new guidelines because of our eighteen-year relationship with the Board of Architectural Review. As a result, the Foundation has included in this document the practices that the Board has developed over the past eighteen years which are based upon the Secretary of the Interior's Standards and Guidelines.

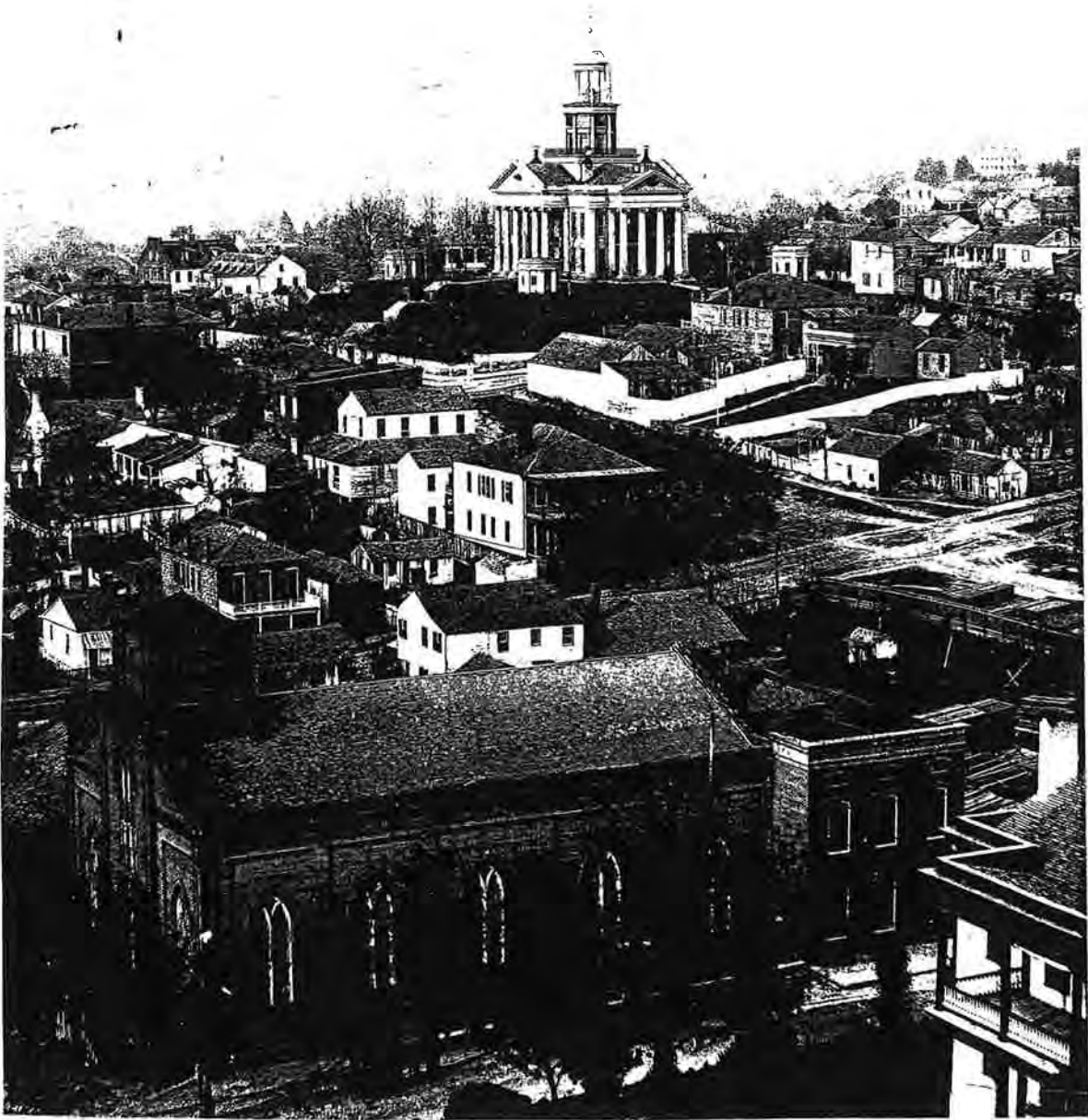
The Foundation wishes to thank the members of the Board of Architectural Review who reviewed the draft of the new guidelines for their helpful comments and suggestions. We would also like to thank Ronnie Bounds, city planner for the City of Vicksburg, and Paula Wright, secretary for the Board, for their suggestions and contributions to the document. Lastly, special thanks are due to Barbara Bell for pouring over every page searching for typing and grammatical errors.

We believe that because these guidelines are based on eighteen years of solid preservation practices they will stand the test of time and will still be in use eighteen years from today. However, while we believe that these guidelines are all-encompassing, we also believe that this is a living document that should be enhanced and updated when occasions arise.

The cover illustration was taken from a drawing by local artist Jean Blue who has served on the Vicksburg Board of Architectural Review and provided technical assistance on paint colors for over 25 years. It is to her that we have dedicated this publication.

Nancy H. Bell
Executive Director
Vicksburg Foundation for Historic Preservation
August 15, 2001

INTRODUCTION



PURPOSE OF GUIDELINES

In 1973 the citizens of Vicksburg realized that Vicksburg was at a turning point. The architectural heritage of their city was being lost at an alarming rate through demolition, demolition by neglect, and insensitive alterations. They recognized that these historic buildings were a visual link to the past that represented elements of the city's cultural, social, economic, and political history. It was further acknowledged that the only way to ensure that Vicksburg's architectural heritage be preserved for future generations was to adopt an ordinance that provided for the establishment of historic districts and a board to oversee the rehabilitation of properties within them.

As a result of this concern, the Mayor and Aldermen adopted the Vicksburg Historic District Ordinance in 1973 (amended in 1986 and 1998) for the purpose of designating properties, sites and structures having special historic or architectural value as historic districts, landmarks, or landmark sites and for the establishment of the Vicksburg Board of Architectural Review to lead in the preservation of these important properties. The ordinance was developed to encourage and assist neighborhood improvement through the preservation of the historic and architectural elements of the community's heritage. The ordinance does not emphasize historically-perfect restoration. It attempts to foster "respectful rehab"- rehabilitation and routine maintenance that retains the distinctive features of older buildings while recognizing that buildings must keep living and changing to suit contemporary needs.

The Vicksburg Historic Design Review Guidelines have been prepared to assist property owners, contractors, architects and others in the proper preservation, rehabilitation, restoration, and maintenance of designated landmarks, landmark sites and properties within the city's historic districts. In addition, they will serve as the basis on which plans for rehabilitation, additions, new construction and routine maintenance will be judged for harmony, compatibility and appropriateness during the permit review procedures by the Vicksburg Board of Architectural Review. These guidelines were developed using the Secretary of the Interior's Standards and Guidelines as a model and were tailored specifically to Vicksburg's built environment by observing design characteristics commonly found in the historic districts.

To encourage appreciation and knowledge of Vicksburg's wealth of historic buildings, these guidelines also include information about the history of Vicksburg and its architecture. In order to understand terms that are used throughout the guidelines, a glossary has been included as well.

SECRETARY OF THE INTERIOR STANDARDS

The City of Vicksburg Historic Design Guidelines are based on the Secretary of the Interior's Standards for Rehabilitation which were developed to help property owners, developers, and Federal managers in planning successful rehabilitation projects. Successful projects extend the life of historic resources through the preservation of historic materials and features, and make possible an efficient contemporary use. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and include related landscape features, sites, and environment.

Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values. Following the Standards during a rehabilitation project will ensure that repairs and alterations will not damage or destroy materials, features, or finishes that are important in defining the building's historic character.

The following are the Secretary of the Interior's Standards for Rehabilitation:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

SECRETARY OF THE INTERIOR STANDARDS

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.

When applying these standards, there are four levels of rehabilitation that should be considered when planning a rehabilitation project within the district. The following approaches to rehabilitation projects are used throughout the Historic Vicksburg Design Review Guidelines and will be used by the Board of Architectural Review during their review process.

1. Identify, retain, and preserve the form and detailing of those architectural materials and features that are important in defining the historic character.

2. Protect and maintain those materials and features that are important and must be retained in the process of rehabilitation work. Protection generally involves the least degree of intervention and is preparatory to other work. Protection may include the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, painting, cyclical cleaning of roof gutter systems, or roof repair.

3. Repair should be considered next when the physical condition of character-defining materials and features warrants additional work. Repair is best accomplished with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading according to recognized preservation methods. Repairing also includes the limited replacement in kind of extensively deteriorated or missing parts of features when there are surviving prototypes.

4. Replacement of an entire character-defining feature with new material because of the level of deterioration or the damage to materials precludes repair, is the last resort and should only be considered if the feature can not

SECRETARY OF THE INTERIOR STANDARDS

INTRODUCTION

be reasonably repaired and thus preserved. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then the feature should be replicated in kind, with the same materials.

HOW TO USE THESE GUIDELINES

These guidelines have been created to help the property owner to properly preserve, maintain, repair and rehabilitate buildings within the Vicksburg Historic Districts. Property owners should use these guidelines when planning the repair or rehabilitation of any building within the district and when making application for a Certificate of Appropriateness to the Board of Architectural Review.

The guidelines are divided into the following major sections:

Routine Repair and Maintenance- this section describes the work that constitutes routine repair and which does not require review by the Board of Architectural Review.

Residential Rehabilitation- this section describes how to correctly undertake rehabilitation work on residential buildings. A residential building is a building constructed for use as a residence, even though it may presently be used for a commercial use.

Commercial Rehabilitation- this section describes how to correctly undertake rehabilitation work on commercial buildings. A commercial building is one that was originally constructed for commercial use, regardless of the purpose for which it is used presently.

Residential New Construction- this section describes how to correctly design a new residential building for the district.

Commercial New Construction- this section describes how to correctly design a new commercial building, whether it is to be located in downtown on Washington Street or on a vacant lot in a historically residential area.

Other sections provide information on appropriate **Signs, Relocation** of buildings, **Demolition**, and **Handicap Access**.

To help the property owner better understand words and phrases used in this publication, a **Glossary** is provided in the appendix. **Resources** for technical assistance and a **Bibliography** are also available in the appendix.

The **Table of Contents** can help the applicant to find the appropriate section(s) for work to be undertaken.

As previously stated, these guidelines follow the Secretary of the Interior's Standards for Rehabilitation, the nationally accepted preservation philosophy that when dealing with historic buildings one must first identify, retain, and preserve the form and detailing of those architectural materials and features that are important in defining the historic character of the building. Next, one should protect and maintain these materials and features. Protection generally involves the least degree of intervention such as caulking, limited paint removal, cleaning, etc. Next, when the physical condition of character-defining materials and features warrants addition work, repairing is recom-

HOW TO USE THESE GUIDELINES

mended. Repair begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading materials or features according to recognized preservation methods. Repairing also includes the limited replacement in kind of extensively deteriorated or missing parts of features when there are surviving prototypes. Finally, in extreme cases where entire features are too deteriorated to be repaired, the standards allow for complete replacement with new material, if that is accomplished with in kind materials and if the replacement exactly duplicates the deteriorated or missing feature.

It is impossible to predict every rehabilitation situation and, therefore, these guidelines should not be considered all-inclusive. It should be understood that each project that comes before the Board of Architectural Review is considered on its own merit with these guidelines as the basis from which the Board reviews all projects.

USE BY THE BOARD OF ARCHITECTURAL REVIEW

The Vicksburg Board of Architectural Review will use these guidelines as the basis on which plans for rehabilitation, additions, new construction and routine maintenance will be judged for harmony, compatibility and appropriateness during the permit review procedures.

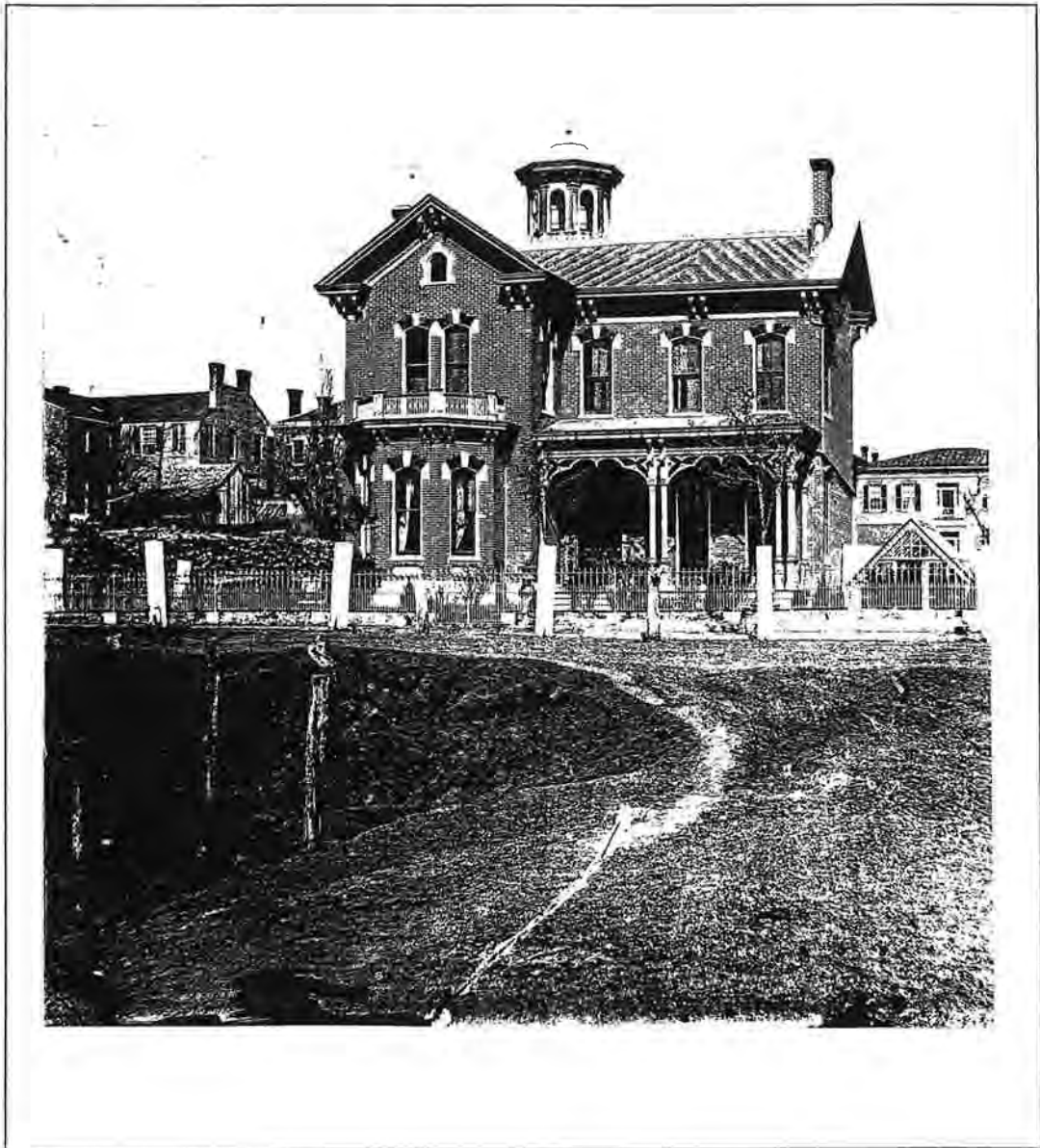
The Board's objective when reviewing application for Certificates of Appropriateness is the preservation of historic fabric and the enhancement of those features that make the area significant. The Board views every building and site as unique and realizes that the value of the district is the sum of all the individual buildings and sites.

It should be reiterated here that it is impossible to predict every rehabilitation situation and, therefore, these guidelines should not be considered all-inclusive. It should also be reinforced that each project seeking a Certificate of Appropriateness will be considered on its own merit.

These guidelines apply equally to all properties within the Vicksburg Historic District, whether the building is considered to be historic or not. Changes made to non-historic buildings can be tailored to make these buildings more compatible with neighboring buildings, therefore they are included in the review process.

The purpose of the Board of Architectural Review and its review of projects within the Vicksburg Historic District is to encourage rehabilitation that is authentic and which reinforces neighborhood character, thereby protecting the investment made by property owners and encouraging others to invest in the area. Design guidelines strengthen the economic viability of the district by ensuring that inappropriate new construction, renovation and demolition does not reduce property values. The use of design guidelines shows that a community is committed to a quality standard that will protect property owners from inappropriate actions that adjacent property owners may wish to make. These actions would cause an adverse economic impact on other buildings along the street.

**THE ARCHITECTURE
OF
VICKSBURG, MISSISSIPPI**



In February 1682, the French arrived in the vicinity of Vicksburg under the leadership of Robert de la Salle. He came down the river from France's northern possessions and laid claim to the whole region on both sides of the Mississippi from its source to the mouth, naming it Louisiana in honor of Louis XIV. He also named the river St. Louis, although the Indians had already named it Mitch-isipi meaning great river.

In 1698 three Jesuit priests established Fort St. Pierre which was the first white settlement in the Vicksburg area. The priests concentrated their efforts on converting the Tunica Indians, the largest tribe of Indians (2,450) in the area at the time. The Indians were friendly until the priests destroyed their idols and the mission was abandoned in 1706. In 1719 the French established a garrison at Fort St. Pierre which reached its zenith of 290 people in 1722. The Fort was destroyed in December 1729 by Yazoo Indians.

The French held the lower Mississippi valley for eighty years until it lost all possessions in North America in 1763 by the Treaty of Paris, and this area became the possession of Great Britain. Spain established Fort Nogales in 1790 in the area, and a small settlement called Walnut Hills developed around the fort by settlers who came here because of land grants offered by the King of England. The Spanish left Fort Nogales in 1798 after a treaty with the United States and Congress created the territory of Mississippi. In 1809, the Mississippi Territorial Legislature created Warren County, named in honor of Joseph Warren, a soldier of the American Revolution who was killed in the Battle of Bunker Hill.

Reverend Newit Vick, a Methodist minister, came to Walnut Hills in 1812 with his family, having purchased a tract of land from the Federal government. He laid out the town of Vicksburg in the area bounded by First East Street on the north, First North Street on the east, South Street on the south, and the Mississippi River on the west. Vick died of yellow fever in 1819 and his son-in-law, John Lane, was left to carry out his plans for the town. Lane laid out nine square blocks and began to sell lots to pay off Vick's debts. In 1824 Joseph Templeton surveyed this area called Vicksburg Proper. The squares contained two acres, except the squares on the eastern boundary which were slightly larger. On January 29, 1825, Vicksburg was incorporated under the name of the President and Selectmen of the Town of Vicksburg with an estimated population of 180.

Vicksburg thrived in the following years because of its location on the Mississippi River, and by 1835 its population had grown to 2,500. The increase in population encouraged officials to begin laying railroad track from Vicksburg to Jackson. Horse drawn railroad cars were using part of the track by 1836 and the line, the Clinton to Vicksburg, was completed by 1842.

The central business district during the early years was located on Main Street until 1839. In this year a fire destroyed nearly all of the buildings from Adams Street to the Mississippi River. Thereafter, Washington Street became the center for trade.

By 1849, the "Official Map of Vicksburg" defined the city limits as bounded on the north by Watkins, Glass or Winn's Bayou; on the east by the east side of 1st North Street, extended north to the Bayou and south to the railroad; on the south by the railroad, eastern line of Washington Street and northern line of Washington Street and northern line of Dr. Peck's Plantation to the river; and on the west by the Mississippi River. The map noted public buildings and churches in the city as the court house, jail, African M. E. Church, Episcopal Church, Presbyterian Church, Methodist Church, Baptist Church, Catholic Church, public school, city hospital, three firehouses, theater, two hotels, and a market house/city hall.

By the Civil War, Vicksburg's economy was the most complex and diverse of any city in the state and was second in total manufactured products. Clark's Vicksburg Directory, 1860, noted that the population of Vicksburg was estimated to be 4,500 and that the city boasted huge cotton receipts, grew fine vegetables, supported five churches, a public school with 500 students, several private schools, a new court house, a U.S. Marine hospital, and a city hospital. In addition, there were two soap factories, a number of carriage and wagon factories, saw mills, a fire department with four companies, two volunteer military companies, three newspapers, and two railroads.

"There are many fine brick and other buildings, such as hotels, commission and produce houses, saloons, and also beautiful dwellings, ornamented with garden shrubbery, etc. which placed upon the lofty heights, of our "City of a hundred hills" make it picturesque and unsurpassed in attractiveness," hailed the editors of the Directory. The editors extended an invitation to "the worthy citizens of other states, who are seeking to build new homes in the 'Sunny South, the terraced city of the hill,' as ex-president Filmore felicitously styled it, on the occasion of his southern tour, Vicksburg offers fine inducements for settlement. No cloud of any kind whatsoever, now darkens its horizon, but the sunshine of a prosperous present, and the clear light of a golden future irradiates, and blesses." The editors of the City Directory could not foresee that a cloud did darken Vicksburg's horizon and that the Civil War was just a year away.

Vicksburg is perhaps best known for its Civil War history. Heralded as the "Gibraltar of the Confederacy," Vicksburg's location on the Mississippi River made her the key to control of the Mississippi, which was used to transport

food, supplies and soldiers. Union forces laid siege to Vicksburg on May 18, 1863, and continued to bombard the city until the Confederate forces surrendered on July 4, 1863.

The siege took its toll on the buildings in the city, many of which were destroyed by the shelling or were damaged and later demolished. In one instance the Union forces occupying Vicksburg following the surrender dismantled "The Castle," a stone residence built by an Englishman in the 1850s on the top of Castle Hill overlooking the river. Other residences which have survived to the present bear reminders of the war with cannon balls lodged in floors, walls and rafters. A form of residence created during the siege was the adaption of caves in the bluffs and in some cases the excavation of caves in the soft loess soil of the bluffs when natural caves could not be secured. These caves were sealed by the occupying Union forces following the siege as it was feared that they bred diseases.

After the fall of Vicksburg, the city became the greatest rallying point for the African American refugees in Mississippi. A representative of the United States Christian Commission wrote that "the city was looked upon by the slaves as the very gates of heaven and that they came trooping to it." In order to help African Americans receive their rights as freed citizens, Congress created the Bureau of Freedmen's Affairs in 1865 to help establish a systematic method of caring for freedmen. In March of 1865, the headquarters of the Bureau moved from Memphis to Vicksburg where it remained until 1869 when it was abolished. The Bureau was headquartered in a building on the south-east corner of Cherry and Jackson streets.

Reconstruction was a trying period for the City, as it was for the entire South. Civic progress was slow. The city/county debt had risen from \$13,000 in 1869 to \$1,400,000 in 1874 due to the corruption of government officials. By 1874 the populace of Vicksburg was rallied to action as evidenced by an editorial in the Vicksburg Herald on July 4th which proclaimed that "the intelligence of the community can no longer afford to be ruled by ignorance." This awakening helped the People's Party win the August 4th election to which the Herald reported "to God be the praise, we met the enemy and the hordes of ignorance and vice were overpowered." The election did not solve problems for long and Federal troops were dispatched by President U.S. Grant to quell rioting in the city in December. Despite these problems, Vicksburg was the largest city in the state by 1870, an honor it would hold until the 1910 census when it fell to third place behind Jackson and Meridian.

In the period from 1880 to 1910 Vicksburg experienced tremendous growth. It was the heyday of the steamboat, the completion of railroad construction, and the establishment of a comprehensive local streetcar system. With the comple-

tion of the Yazoo and Mississippi Valley Railroad in 1884, plantation trade along the river began to shift from New Orleans to Vicksburg. Not only were supplies bought in Vicksburg, but cotton from river points began to move in large volume to Vicksburg. It was stated in In and About Vicksburg that "since the construction of the Louisville, New Orleans and Texas Railway, the growth and development of the city has been phenomenally great. A steady advance in real estate has set in and being based on no fictitious 'boom' but on the laws of supply and demand, shows no sign of cessation."

The railroad industry further enhanced the development of Vicksburg when in about 1885 the Louisville, New Orleans, and Texas Railroad offered to locate its principal shops in Vicksburg in consideration of \$100,000 in city bonds and the grant of certain tracts of land. The bonds were issued and the railroad built shops from Depot Street to Fairgrounds Street and became Vicksburg's largest employer with upwards of 500 people. The railroad industry grew and by 1903 twenty-two passenger trains, plus freight trains pulled into or out of Vicksburg each day. This activity equalled a growth in population which meant a demand for houses.

Commercial and Historic Vicksburg, published in 1907, reported that "two new houses have been built in the city every three days for five years." Many of these homes were being constructed along the path of the street cars which began in the late 1880s as horse-drawn cars and were later electrified in 1899. The street car, with 10-13 miles of track, made it possible to live in the "suburbs" which developed along South Drummond Street, South Washington Street, and the area east of 1st North Street.

One of these suburbs was developed in 1881 when Lonewood Plantation, located at the corner of Drummond and Speed Streets, was purchased by Judge Frederic Speed and Thomas R. Foster and divided into lots of approximately 50' x 150', and sold for about \$600. During the planning of the subdivision, Foster was serving in the state legislature and secured a municipal charter for the area (containing about 210 acres). The City of Vicksburg attempted to annex the area, but failed and Speed's Addition became a town. Mr. Foster stated that Judge Speed wanted to name the village Fostoria, but Foster insisted that it be named after Judge Speed. According to Foster, one day he suggested that a 50-cent piece be flipped to determine which of the two partners would select the name. Foster won the toss and picked the name Speed. The partners graded the streets for a number of years, but in 1905 when the City of Vicksburg promised to give the citizens light and water and other municipal conveniences, the town of Speed's gave up its charter and permitted annexation.

Other areas were also being developed. An advertisement in Commercial and

Historic Vicksburg by the Vicksburg Wharf and Land Co. stated that the company owned a "splendid plateau nearly a mile long on Washington Street which furnishes an admirable location for those desiring to build homes. The City has lately been growing and Washington Street and the street railway will soon be extended to this property." This area experienced tremendous growth in the first two decades of the century with the majority of residences being constructed as Craftsman bungalows.

Another area that developed at this time was the neighborhood known today as King's. W. E. Mollison, an affluent African American who owned substantial numbers of rental houses, organized the Lincoln Park Land Company which was chartered in 1906 to sell thirteen acres of land that he owned at Kings.

Adding to the boom period at the turn-of-the-century was the restoration of a harbor at Vicksburg in 1903 with the completion of the Yazoo Diversion Canal. This project undertaken by the United States Army Corps of Engineers became necessary when the Mississippi River cut itself off from Vicksburg in 1876.

The growth during this period significantly changed the skyline of Vicksburg. Many of the large two-story Greek Revival residences that once dotted the downtown area were replaced with commercial and governmental buildings. Sky Parlor Hill, from whose lofty heights many had watched the bombardment of Vicksburg, was leveled to erect the Federal Building in 1894.

Cotton played a significant role in the development of Vicksburg, especially from the 1880s to the turn-of-the-century. Vicksburg was located in the center of the most productive cotton-growing region of the country and was renowned for the quality of its cotton. Cotton producers and manufacturers and their representatives, factors and brokers, benefited from the heyday of cotton and built large homes in the popular styles of the day. Many of the homes on Chambers Street were constructed with "cotton money."

In the later years of the nineteenth century Vicksburg was among the most progressive of Mississippi cities. By 1884, Vicksburg had the first telephone exchange (Southern Telephone) in the state. Other amenities came in this period: electricity (1886); waterworks (1886); and gravel roads (1885). Two large hotels were constructed: the New Pacific House (1893) and the Carroll (1890), about which Commercial and Historic Vicksburg heralded that "probably in the entire Southland there is not a hotel that has a wider popularity among the travelling public than the Carroll." The Federal government constructed a post office and customs house in 1894 and set up the Vicksburg National Military Park in 1899. By 1903 city officials had constructed a new city hall on the corner of Walnut and Crawford Streets in the newest style of the period. The county followed in 1906 with a new jail built on the location of

the antebellum jail and reportedly with some of the same bricks. In 1906 First National Bank completed its Neoclassical building, which was, at the time, the tallest building in Mississippi. The Civic League, with the financial backing of the Carnegie Foundation, constructed a new library in 1916, designed by New York architect Edward L. Tilton.

In the decades following 1910, Vicksburg began to lose its place of importance in the state. The era of the steamboat was over and Jackson had secured its place as the commercial center of the state. Vicksburg's population had increased from 20,814 in 1910 to only 22,493 in 1930 and fifty years later in 1980 was only 25,478, while Meridian's population increased from 14,050 in 1910 to 31,954 in 1930 and 46,577 in 1980.

The corporate limits of the City of Vicksburg did expand and in 1945 could be easily traced along the western boundary of Confederate Avenue from Washington Street to Openwood Street and then along the southern edge of Openwood Street to Old Cemetery Road to Sky Farm Avenue to Lovers Lane and along Lovers Lane to the Park Road and down to the Yazoo River Diversion Canal and Mississippi River.

The built environment of Vicksburg has been affected by natural disasters as well as by growth periods of the city. Many of the earliest residential and commercial buildings were of frame construction and have not survived. This is evidenced by records of a fire in 1839 that destroyed the commercial center of the city, then located on Main Street between Adams Street and the river. Four other large fires in 1846, 1885, 1910, and 1939 destroyed blocks of commercial buildings in the downtown area. Smaller fires have claimed important residential and religious buildings as well.

On December 5, 1953, nature destroyed historic sections of the city when a tornado etched a path of destruction from the riverfront diagonally through the heart of the central business district, then hit its final punch on sections of Farmer and Adams Streets and adjacent streets in the northeast sector. The tornado desecrated one of the most important neighborhoods in north Vicksburg, that had retained its historic and architectural integrity. In addition, four blocks along Washington Street from Veto to China were damaged or destroyed as were other buildings on the connecting streets along its path. Many historic buildings in the downtown area and in residential neighborhoods that were not instantly destroyed by the tornado were later razed for fear of structural damage and eventual collapse.

A shift in population from the city to the county in the 1960s and 1970s led to the development of outlying shopping areas and to a decrease in the commercial activity in the central business district. As a result, a number of downtown retail and commercial buildings were virtually abandoned and many oth-

ers began to suffer from neglect. With the availability of Federal funds in the late 1960s and 1970s, city officials proposed an Urban Renewal Project to rid the city of “the blighting influence of a number of deteriorating and dilapidated buildings” by razing nearly every structure between Mulberry and Levee Streets, every building in the 1000 block of Washington Street, every building on the west side of the 900 block of Washington Street, and buildings in the 1500 block of Washington Street. Selected buildings on other blocks, such as the Washington Hotel (c. 1849) and the Piazza-Botto Building (c. 1898) were also destroyed. At this time Federal money was also available to business owners who wanted to “renovate” their buildings. A false appearance was created in the downtown area with insensitive reworkings of the facades of these buildings.

In more recent years, other downtown landmarks have been lost; including the Jewish Synagogue (c. 1869) demolished in 1983, the Joy Theater (c. 1946) demolished in 1988 for a parking lot, the Birchett Home (c. 1865) demolished in 1968 for a parking lot, the Sam Brown Home (c. 1900) was demolished in the 1970s for a commercial building, the Carroll Hotel (c. 1893) was demolished during Urban Renewal, and the Vick-Marshall Home (c. 1840) was razed in 1963 for a grocery store and parking lot.

The history of Vicksburg can be traced through the surviving pieces of its historic built environment. Examples of residential, commercial, religious and governmental/public buildings from all periods of Vicksburg’s history remain. A survey of Vicksburg’s buildings shows that the majority of the building stock is of the styles that were prevalent throughout the nation during Vicksburg’s boom period from 1880-1910. The survey also reveals that examples of all major architectural styles of residential architecture, beginning with Greek Revival and ending with Art Deco, occur in Vicksburg, with the exception of the Second Empire style. While at least one example of Second Empire is known to have been built, none have survived.

Many of Vicksburg’s premiere examples of commercial architecture have been lost. However, examples from all periods remain to yield an insight into the historic streetscape. Vicksburg’s governmental/public buildings are a textbook lesson in stylistic change over a one hundred-year period. The old Warren County Court House is one of the best examples of the Greek Revival style in Mississippi, while its replacement, the new court house is said to be one of the state’s best Art Deco buildings. Vicksburg also boasts impressive examples of religious buildings constructed in the Gothic Revival, Romanesque Revival, and Neoclassical styles.

GREEK REVIVAL

The Greek Revival style was the dominant style of American architecture from 1830 to 1865. It is the style that we most commonly associate with the antebellum south. The style developed from an increased interest in the architecture of ancient Greece that was being uncovered through archaeological investigation in the early part of the 19th century. The United States, being a newly formed country, appreciated the democratic ideals of ancient Greece and adopted its architecture as its own "national style."

The Greek Revival style was clearly the most dominant residential style from the early beginnings of Vicksburg in the 1830s to the Civil War. Early photographs illustrate the importance of this style. The downtown landscape was covered with one and two story frame or brick Greek Revival residences with two tiered porticos or two-tiered full length front galleries. The majority of these buildings were destroyed during the Civil War or were replaced with commercial buildings during the boom period. Many that survived this period were lost in the 1960s and 1970s because of the need for parking lots in the downtown area. This preponderance and subsequent widespread destruction make the extant examples of Greek Revival especially significant.

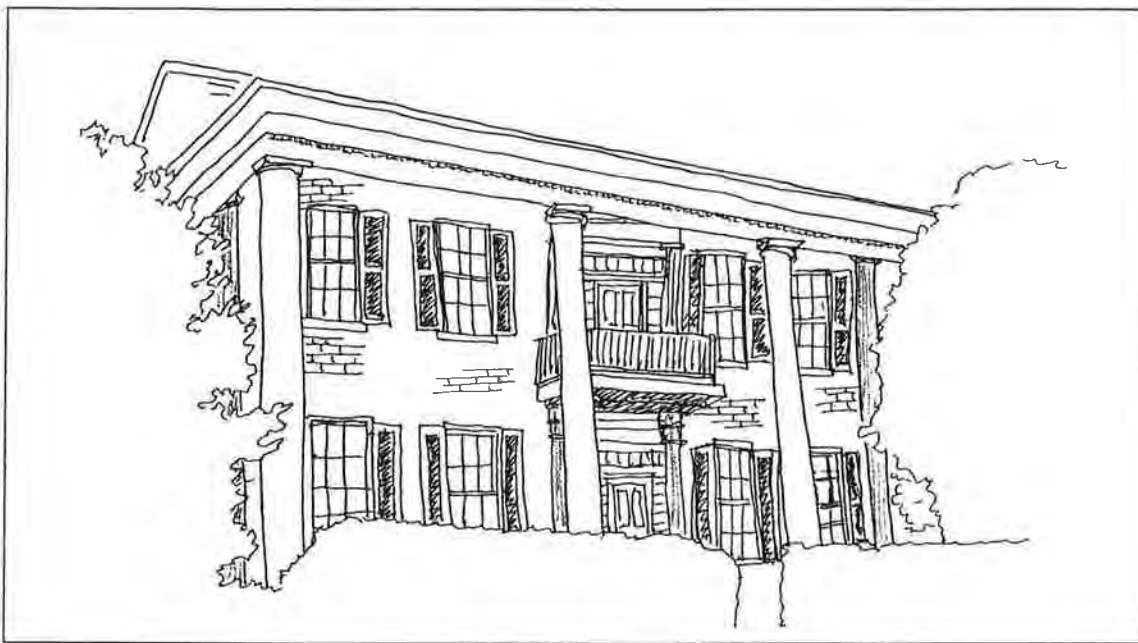
RESIDENTIAL

The Greek Revival style residences have one of two basic forms categorized by the number of stories: one-story and two-story. The one-story residence is generally constructed of brick, but frame examples also exist. The gable roof is occasionally capped on the gable ends by a parapet wall that incorporates the flues. There are generally five bays: four containing double-hung sash with six-over-six or floor-length six-over-nine lights; and a central bay containing a single-leaf paneled door with sidelights and a transom. The entry is usually flanked by pilasters supporting an entablature. Porches vary from a full-length front gallery supported by columns of a Greek order to a portico covering the entrance. Example in the district: Martha Vick Home, 1300 Grove Street.

The two-story residence is generally constructed of brick, but frame examples also exist. The gable roof is occasionally capped on the gable ends by a parapet wall that incorporates the flues. There are generally five bays: four containing double-hung sash with six-over-six or floor-length six-over-nine lights; and a central bay containing a single or double leaf paneled door(s) with sidelights and a transom. The entry is usually flanked by pilasters supporting an entablature. Porches are of three types: a one-story portico, a two-tiered portico, and a two-tiered full-length, front gallery with two-story classical columns. In

ARCHITECTURAL STYLES

several examples, the entrances are recessed with columns enhancing the opening. Example in the district: Anchuca, 1010 First East Street.



PUBLIC/GOVERNMENTAL

The Old Warren County Court House is an important example of a public building constructed in the Greek Revival style.

ARCHITECTURAL STYLES

GOTHIC REVIVAL

The Gothic Revival style originated in England in the early 19th century and came to the United States in the 1830s. It was popular in Vicksburg from about 1840 to the 1920s and was commonly used in religious buildings and later for cottages. The objective was to recapture the romance of medieval buildings and the emphasis was on the vertical effect, achieved through multiple sharply pointed gables with slender finials at the peaks.

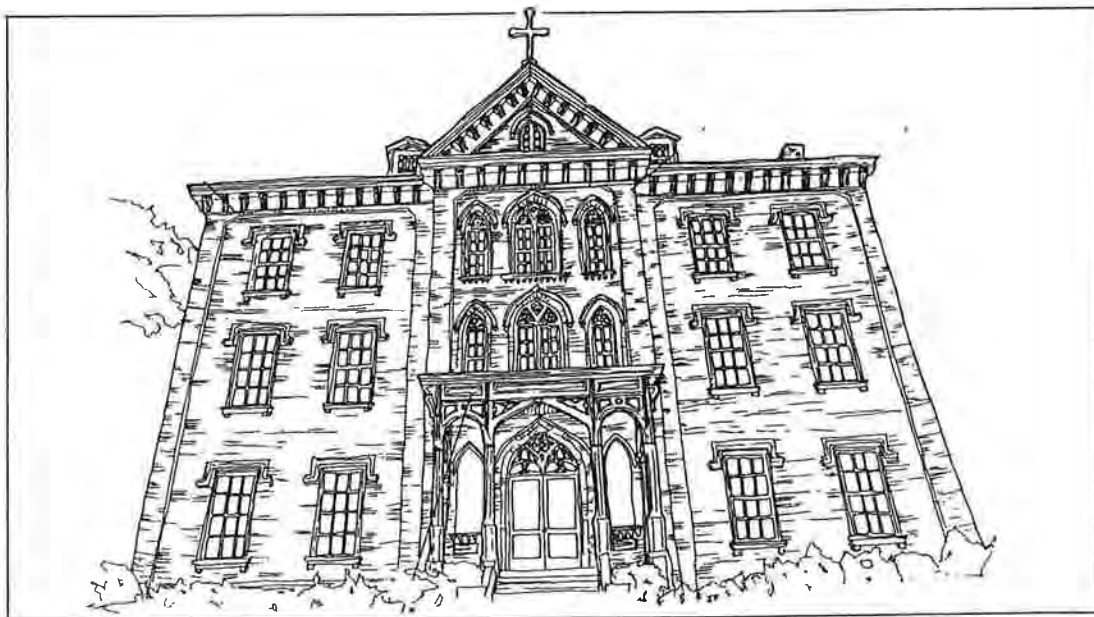
RESIDENTIAL

The influence of the Gothic Revival style can be seen in a few residences in Vicksburg. This influence is evident in the steeply pitched gable roofs and pointed-arched windows seen in a few buildings in the city. Example: 1429 Harrison Street.

RELIGIOUS

Vicksburg's religious buildings were greatly influenced, as were most other communities in the nation, by the Gothic style. This style was used to design Vicksburg's earliest surviving church, Christ Episcopal, and was used as late as 1925 in the Crawford Street United Methodist Church.

The Gothic Revival church is generally constructed of brick and is a one or two story building with a gable roof with one or two square towers which are typically a story or two higher than the main body of the church. The towers are usually crenellated and have a flat or conical roof. Windows and doors are Gothic-arched and vary in configuration. This style was also used to design the St. Francis Xavier Convent in 1868, 1022 Crawford Street. Examples of churches in the district: Christ Church, 1115 Main Street and Crawford Street United Methodist, 1408 Cherry Street.



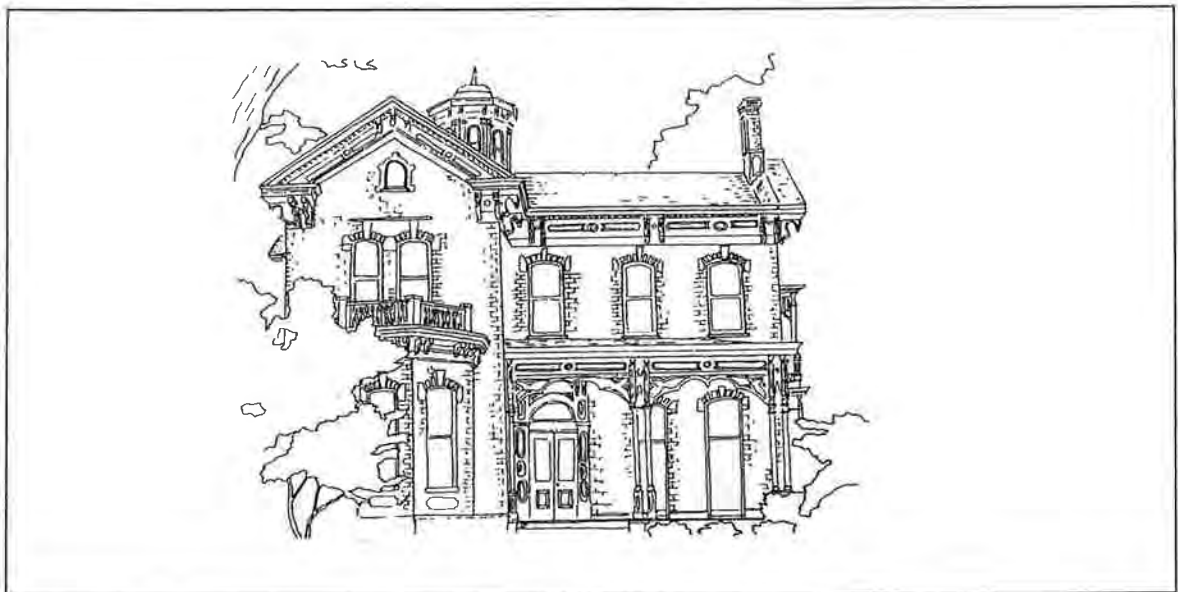
ARCHITECTURAL STYLES

ITALIANATE

In Mississippi, Vicksburg was the city where the Italianate style was most diversely employed. Early examples of the influence of the Italianate style are found following the Civil War with the majority of these buildings being built in the late 1870s and 1880s. The Italianate influence is also found on the galleried cottage and the galleried townhouse, both of which appear more frequently in Vicksburg than in any other Mississippi town (see **three-bay galleried townhouse and cottage**, page 40).

RESIDENTIAL

The two types of Italianate style residences are: asymmetrical or L-shaped and townhouse. The asymmetrical house is a two-story masonry or clapboard building with a gable or hipped roof with a cross gable over the L or projecting bay. The cornice is bracketed and often has applied moldings or panels. In a number of cases there are cornice returns. Cresting is also occasionally found. There is generally a one-story porch to the side of the L which is covered by a hip roof supported typically by chamfered posts and completed with a jigsawn balustrade and bracketed cornice. The windows generally have one-over-one or two-over-two, floor-length double-hung sash and the entrance is usually a single or double-leaf door with sidelights and transom with elaborate surrounds. Typically a three-part, one-story, bay window is found on the front facade of the L. Example in the district: the Beck House, 1101 South Street.

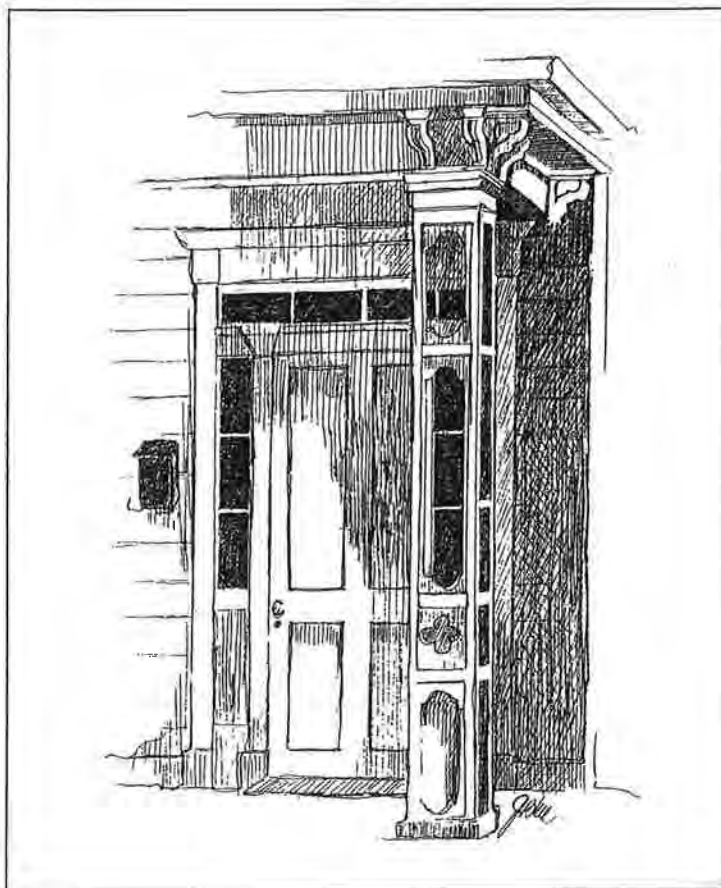


The Italianate townhouse is a two-story, narrow-fronted rectangular building typically constructed of brick with a slate-covered hipped roof. The cornice is

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bracketed. There are examples without porches and others with a one-story full-length front porch with a flat or hipped roof supported with chamfered posts and completed with a bracketed cornice and occasionally a pierced balustrade. The bays are of the same configuration as the asymmetrical type. Examples in the district: Isaac House, 1121 Grove Street.

An architectural feature that appears in this period and in Vicksburg in greater occurrence than in any other city in the nation is the "Vicksburg pierced column." This feature is generally associated with the Italianate style, but is also widely seen on modest vernacular buildings. The pierced column is found in nine designs, but all are comprised of the same elements: a simple capital, two 2" x 4" studs for main support, applied molding (usually quarter-round molding), a jigsawn design for the middle of the column, cross members, a simple undecorated base.



ARCHITECTURAL STYLES

STICK

The Stick style is a transitional style which links the preceding Gothic Revival to the later Queen Anne. The Stick style stressed the wall surface itself as a decorative element, rather than just the doors, windows and cornices decorated in the earlier style.

RESIDENTIAL

The Stick style in Vicksburg is found in the form of a two-story clapboard building with a hipped roof and a cross gable. To the side is a two-tiered gallery with a flat roof. Detailing on the wall surface, galleries and gable ends is of the characteristic Stick design: wall cladding interrupted by patterns of horizontal, vertical or diagonal boards (stickwork) raised from the wall surface for emphasis and porches commonly show diagonal or curved braces. Examples in the district: 1022 Crawford Street.



ARCHITECTURAL STYLES

QUEEN ANNE

The Queen Anne style originated in England during the 1860s and was based on medieval traditions. Many of the elements of the style were borrowed from an earlier period of English architecture under the reign of Queen Anne. This style is most readily identified with "Victorian" because it is the liveliest and best known of the styles of the Victorian era. This style combines irregularity of plan with a variety of materials, textures, and colors.

RESIDENTIAL

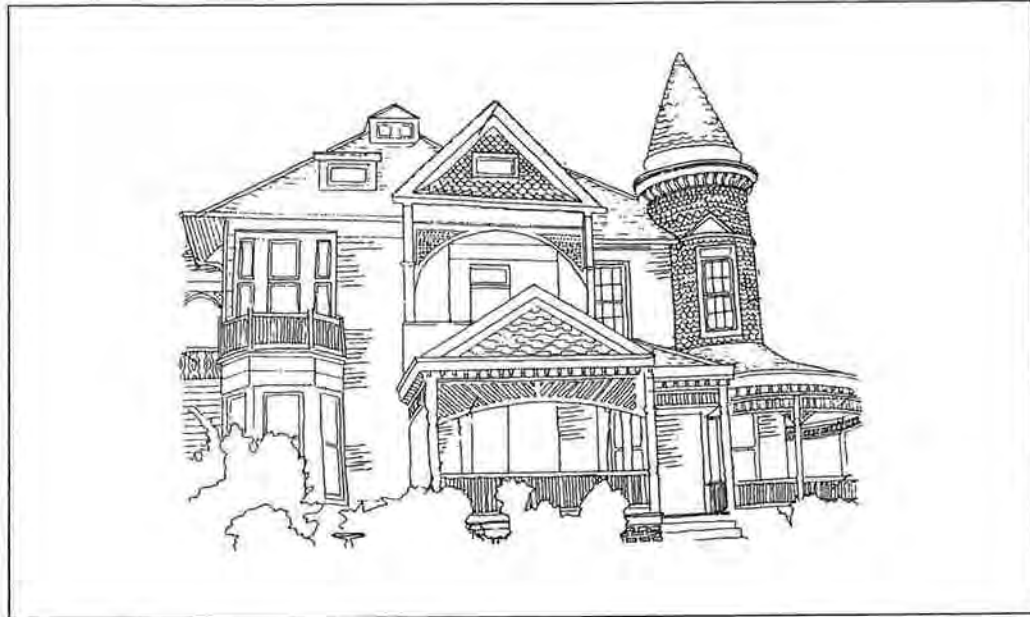
The Queen Anne style greatly influenced residential design from the 1880s to as late as 1905 as evidenced by an elevation drawn in 1905 by Vicksburg architect M.J. Donovan of a Queen Anne cottage with a spindle frieze and jigsawn ornamentation. This style is found in two variations: a classic two-story Queen Anne house and a one-story cottage with Queen Anne detailing.

The first variation is a two-story frame building with a steeply hipped roof with one or more lower gables, generally of slate or pressed metal. There is commonly a tower placed at the corner of the front facade. Porch configuration is generally one-story set to the side of a tower or projecting bay; a two-tiered porch set in that same location; or a wrap-around one-story porch. Chimneys have a variety of locations and are typically tall and corbelled. The sash vary but are generally one-over-one or two-over-two or stained or leaded-over-one and are occasionally floor-length. Doors are single or double-leaf glazed with a variety of ornamentation such as sidelights, transom, and elaborate surrounds. Two subtypes can be distinguished on the basis of decorative detailing: spindlework and free classic. Spindlework Queen Anne houses have delicate turned porch supports and spindlework ornamentation, often called gingerbread, which generally occur in porch balustrades and friezes, in gable ends and under the wall overhangs left by cutaway bay windows. Free classic houses use classical columns, rather than turned posts, for porch supports. These columns can be full height or can be raised on a pedestal to the level of the porch railing, which is generally not a delicate turned balustrade. Other classical details such as Palladian windows and dentils are often evident. Example of a Queen Anne in Vicksburg: 2300 Drummond Street.

The Queen Anne cottage, the second form, is a one-story building constructed almost exclusively of frame, although, a few brick examples exist. This form is generally a square with a hip roof with a three-sided projecting room to the front with a gable roof. Roofing material is of slate or pressed metal. The gable end is typically enhanced with decorative shingles, vergeboards, finials and other Victorian ornamentation. To the side of this projection is a porch with a flat or low hipped roof supported by turned posts, round or square

ARCHITECTURAL STYLES

columns, and completed with a spindle or jigsawn balustrade and cornice. The sash vary but are generally one-over-one or two-over-two, or stained or leaded-over-one and are occasionally floor-length off of the gallery. Doors are single or double-leaf glazed with a variety of ornamentation. Example in the district: 705 Farmer Street.



ARCHITECTURAL STYLES

SHINGLE

The Shingle style is an outgrowth of the Queen Anne movement. This style is characterized by wooden shingles that cover the roof and walls. The roof is a low gable or gambrel giving a horizontal orientation to the style. There are often large porches, eyebrow dormers, turrets, towers and bays. Occasionally the butts of the shingles are cut in decorative patterns, but more often are left square. An example of this style in the district is 1414 Cherry Street.



ARCHITECTURAL STYLES

ROMANESQUE REVIVAL

The Romanesque Revival style is based on the 11th and 12th century Romanesque architecture of Western Europe. It is characterized by massive stone walls and rounded arches. Romanesque was best suited for public buildings because of its large scale and heavy appearance, however, there are several residences in Vicksburg built in this style.

RESIDENTIAL

The Romanesque Revival style is reflected in residential architecture in 1338 Chambers Street which is a two-story, cast-concrete (to imitate rusticated stone) building with a slate-covered hip roof, a deeply recessed main entry, and a full-length front porch with round arches supported by heavy piers. Example: 1338 Chambers Street.



RELIGIOUS

The importance of the Romanesque Revival style in influencing the design of religious buildings in Vicksburg is second only to that of the Gothic Revival style. The Romanesque Revival church in Vicksburg is generally a two-story brick (with the exception of First Presbyterian church which is rough-cut limestone) building with one or two rectangular towers that vary in height from two to four stories which are topped with a pyramidal roof. Large rose windows are found in several examples as are arcaded entry porches. Windows and doors are round arched and vary in configuration. Examples in the district: Church of the Holy Trinity, 900 South Street; Bethel African Methodist Episcopal Church, 805 Monroe Street; and First Presbyterian Church, 1501 Cherry Street.

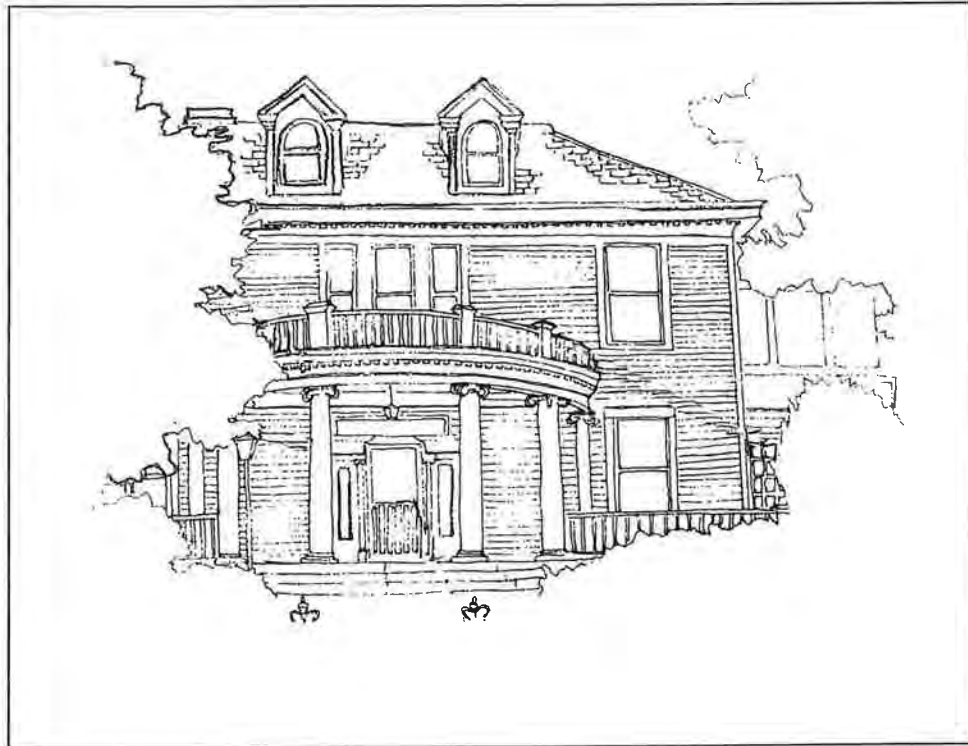
ARCHITECTURAL STYLES

COLONIAL REVIVAL

The Colonial Revival style was an attempt to get back to the United States' architectural roots and away from the excesses of the Victorian period by reusing details from the Colonial period in American history. These details may include swan's neck pediments, pilasters, Palladian windows, columned porticos, dormer windows, classical entablatures, and doors with sidelights and transoms.

RESIDENTIAL

The style in Vicksburg is typically found in the form of a two-story, clapboard building with a hipped roof, generally of slate. There is a one-story portico supported by classical columns and topped with a balustrade. Dormers are often found on the front elevation. The primary entrance is generally a single-leaf, glazed door with sidelights and a transom. Windows are generally one-over-one, double-hung or multi-light-over-one. Examples are 1322 and 1407 Chambers Street.



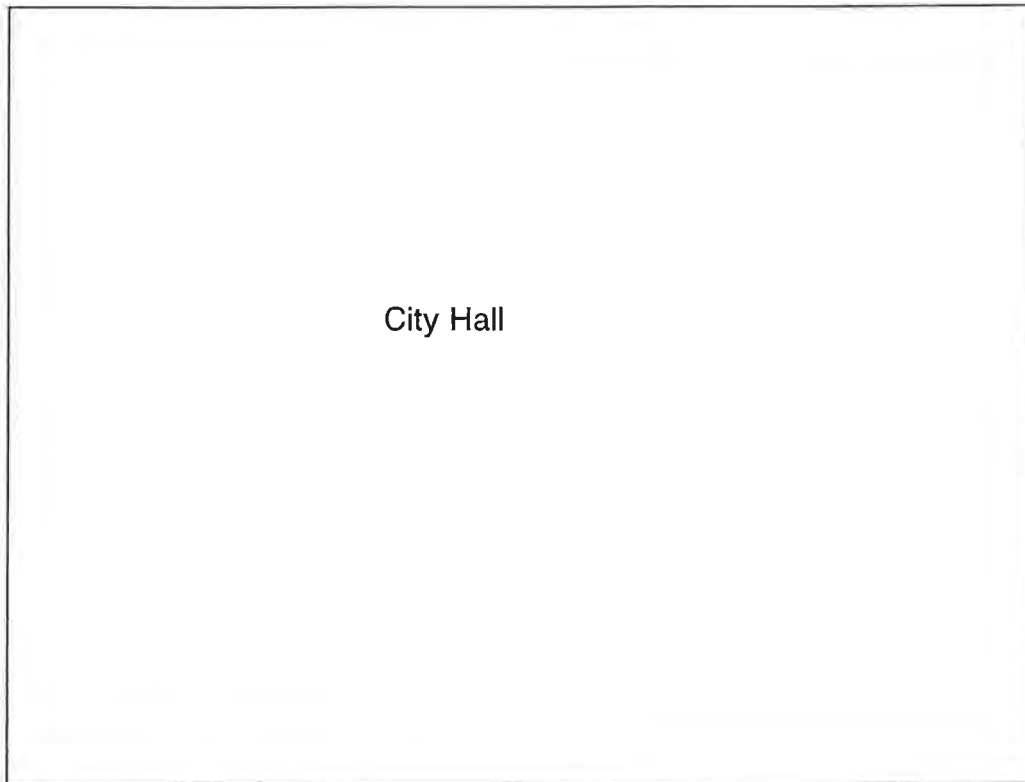
ARCHITECTURAL STYLES

BEAUX ARTS

The Beaux Arts style was based on classical buildings elaborated by lavish decorative detailing, some of which are found in other styles of Renaissance classical inspiration. Wall surfaces exhibit decorative garlands, floral patterns, or shields and facades with quoins, pilasters, and columns.

PUBLIC/GOVERNMENTAL

City Hall with its classical-columned porch (now enclosed, but the columns are still visible) decorative garlands, etc. is a fine example of the Beaux Arts style.



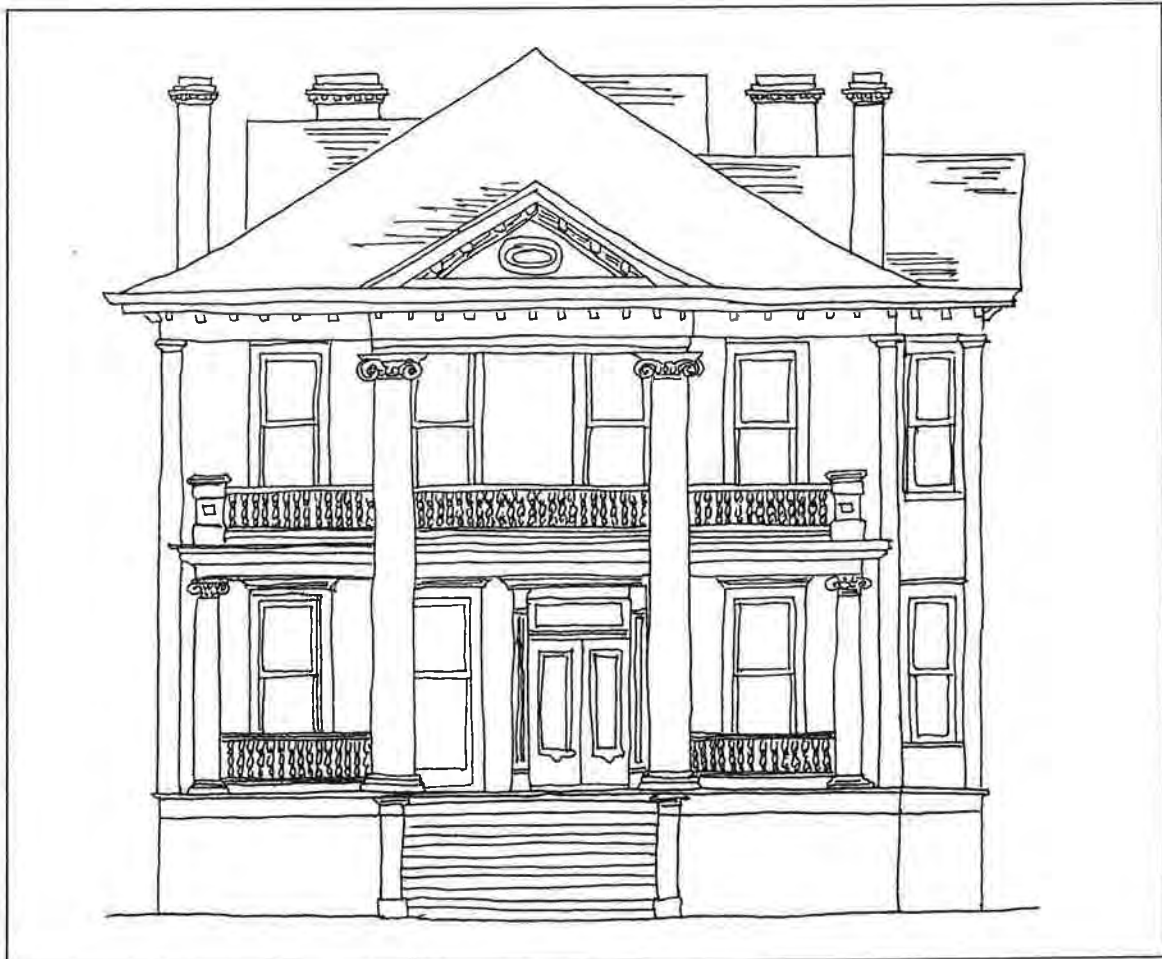
ARCHITECTURAL STYLES

NEOCLASSICAL

Neoclassical was a dominant style throughout the country during the first half of the 20th century. The revival of interest in classical design came from the World's Columbian Exposition which was held in Chicago in 1893 and which had a classical theme. The buildings for the exposition were designed by prominent architects of the day and were soon copied by others across the country.

RESIDENTIAL

Neoclassical residential architecture in Vicksburg normally has the form of a two-story frame or masonry building with a hipped roof which is generally tile. There are often dormers on one or more elevations. There is typically a two-story portico supported by two-story classical columns with a balcony on the second floor. The sash are generally one-over-one double hung and the entry is generally double doors with a fanlight or transom and sidelights. Classical elements adorn the cornice and balconies. An example in the district: 1420 Cherry Street.



ARCHITECTURAL STYLES

RELIGIOUS

The influence of the Neoclassical style is found in the Gibson Memorial Methodist Church, 2200 Washington Street (in the district), which was constructed in 1914 and is a one-story brick building, designed by M. J. Donovan, with a flat roof and a gabled portico supported by heavy Ionic columns. Another religious building constructed in the Neoclassical style is the main building, William Mercer Green Hall, at All Saints Episcopal School (not located in the district).



PUBLIC/GOVERNMENTAL

Examples of public/governmental buildings are the Vicksburg Post Office and Federal Building and Central Fire Station.

ARCHITECTURAL STYLES

TUDOR REVIVAL

Tudor Revival was based on 17th century Elizabethan architecture in England, revived by English architect Richard Norman Shaw in the 1880s. Elements of the style first appeared in this country on Queen Anne style houses. When Tudor Revival finally emerged as a style of its own, its houses resembled a type of English country cottage.

RESIDENTIAL

There are four landmark residences constructed in the Tudor Revival style in Vicksburg and many more smaller houses built in the 1920s and 1930s that were influenced by this style. Three of these landmark buildings, the Harding-Johnston Home at 1402 Chambers Street, the Craig-Flowers Home at 2011 Cherry Street, and the house at #1 Cowan Place, were constructed in the more classical eclectic mode. This mode exhibits the traditional Tudor characteristics such as multiple front, steeply-pitched gables, half-timbering, round-arched entries, multi-light casement windows, and Tudor-arched entry porches; however they also exhibit classical columns, balustrades and cornices that are more likely found on contemporary Colonial Revival buildings. The Knox House, 2823 Confederate Avenue, is a more academic Tudor Revival with its parapeted gables, massive patterned-brick, front chimney with decorative chimney pots, use of multiple materials, Tudor-arched porch, and an absence of classical ornamentation.

During the 1920s and 1930s many smaller residences made use of this style. These buildings are generally one-story masonry residences with round-arched entries, steeply-pitched cross gables which are typically half-timbered, diamond-paned double-hung or casement sash, and are enhanced with stone trim.



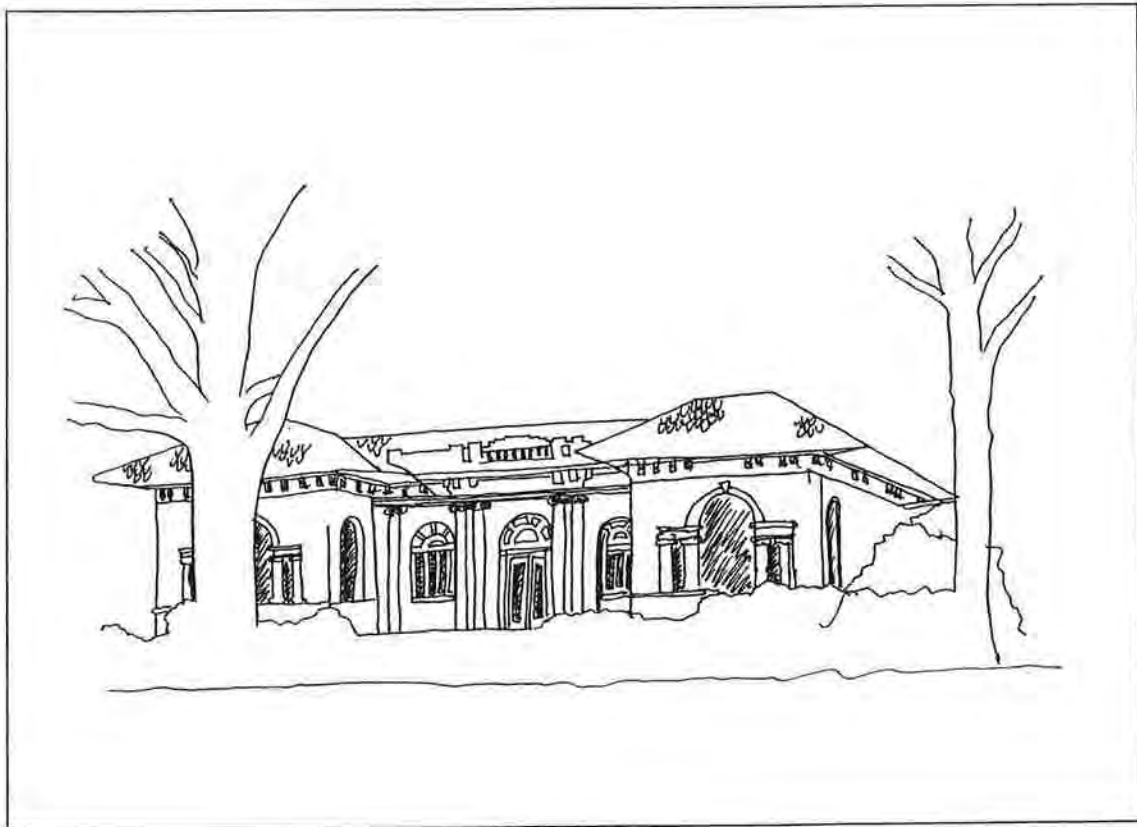
ARCHITECTURAL STYLES

ITALIAN RENAISSANCE

A revival of interest in Italian architecture which more closely mimicked the actual Italian designs than did early revivals of the style. Identifying features of the style are low-pitched hipped or flat roofs which are generally covered with ceramic tiles, arches above the doors, entrance areas accented by small classical columns or pilasters, and decorative details such as brackets or modillions at the eaves, quoins, classical door surrounds, and belt courses.

RESIDENTIAL

The Italian Renaissance is generally a two-story brick or stucco residence with a tiled hip roof and a one-story wing on one side or on either side. More elaborate forms have varying story heights and projecting rooms and porches. Windows and doors vary within the nationally-accepted examples of this style. There are a few examples of this style in one-story forms. Example: the Feld House, 2108 Cherry Street.



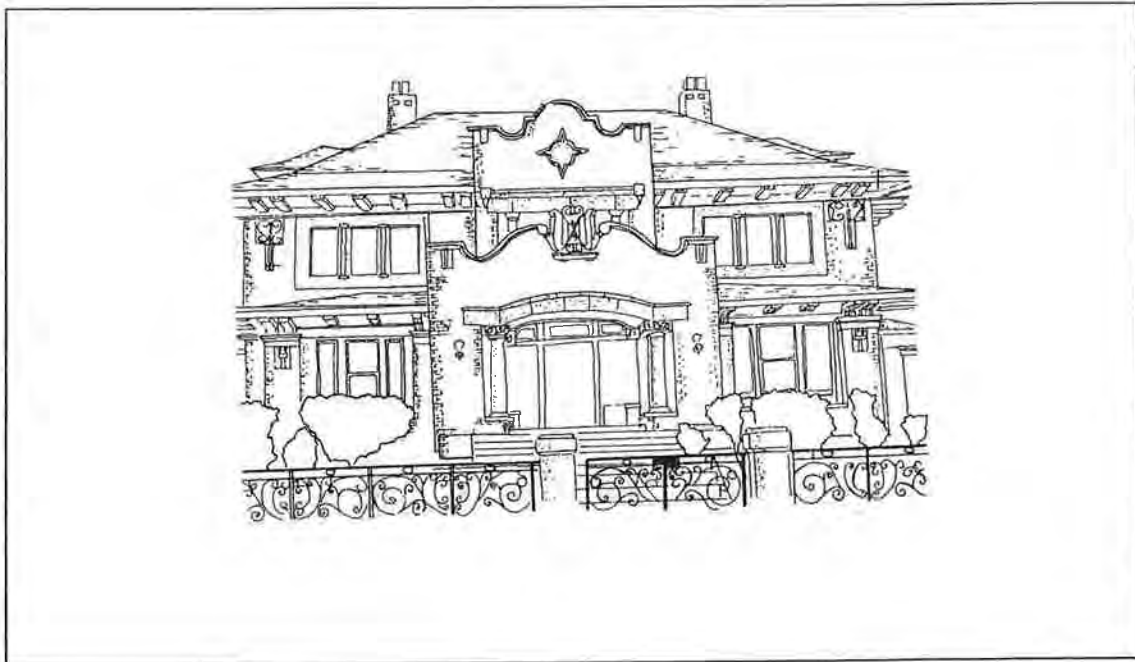
ARCHITECTURAL STYLES

MISSION REVIVAL

The Mission Revival style originated in California and was based on 17th and 18th century Spanish colonial architecture. Characteristics of this style are Mission-shaped dormers and parapets, tiled roofs, widely overhanging open eaves, and porches supported with large, square piers.

RESIDENTIAL

The Mission Revival style is found in Vicksburg in the form of a one or two-story brick or stucco building with a tiled hip roof with widely overhanging eaves usually with exposed rafter ends. Porches and porticos are generally supported by large, square posts, arched above and capped with a Mission-shaped parapet. Mission-shaped dormers are also prevalent. Example in Vicksburg is the Fannie Willis Johnson Home, 2430 Drummond Street.



PUBLIC/GOVERNMENTAL

An example of a public/governmental building is the Carnegie Library, 821 South Street (City of Vicksburg Planning Department).

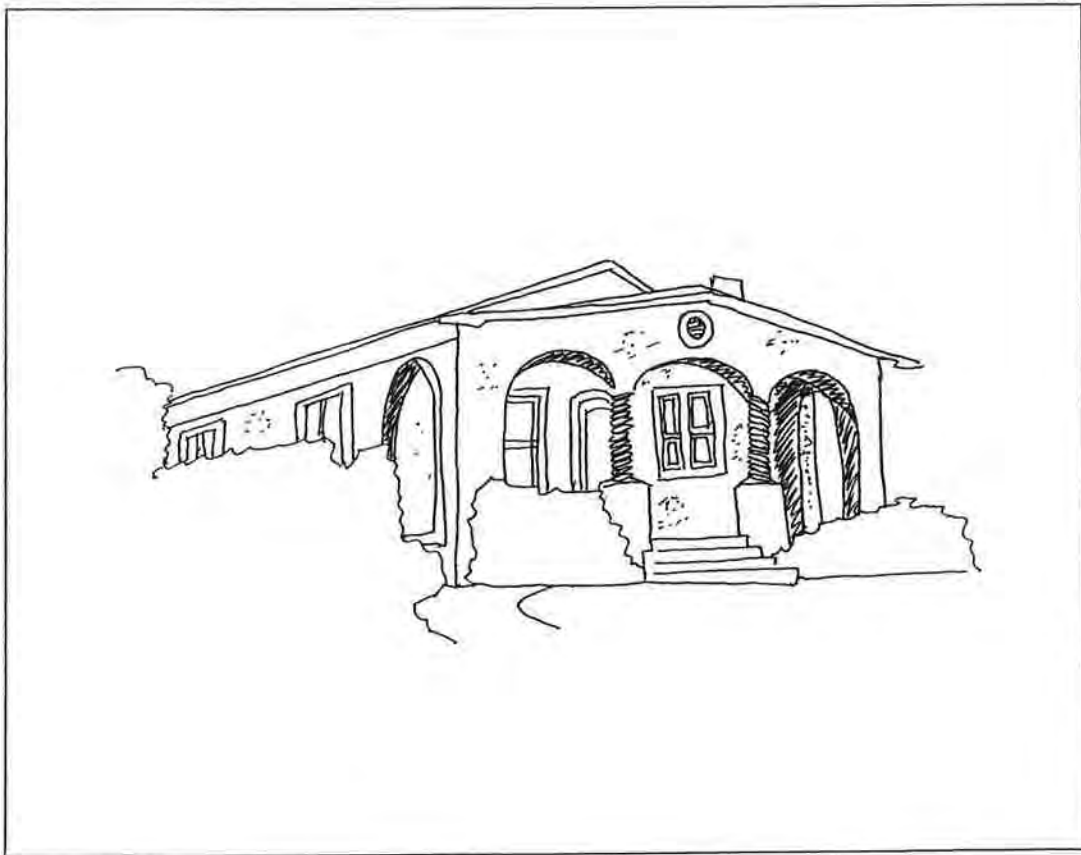
ARCHITECTURAL STYLES

SPANISH ECLECTIC

Prior to the Panama-California Exposition in San Diego in 1915, buildings of Spanish precedent were adaptations of the Mission style and followed Spanish Colonial detailing. Buildings designed for the Exposition, however, were designed using Spanish examples found in Latin America. Following the Exposition, architects began looking to Spain for designs and melded these into the Spanish Colonial and the Spanish Eclectic was born.

RESIDENTIAL

Spanish eclectic residences in Vicksburg generally have low-pitched gable roofs with little or no eave overhang, tile roof covering, and one or more prominent arches placed above the door or principal window or beneath the porch roof. Design features include carved doors emphasized by adjacent spiral columns, pilasters, carved stonework, or patterned tiles; heavy wood paneled doors; decorative window grilles of wood or iron; balustrades on cantilevered balconies; and round or square towers.



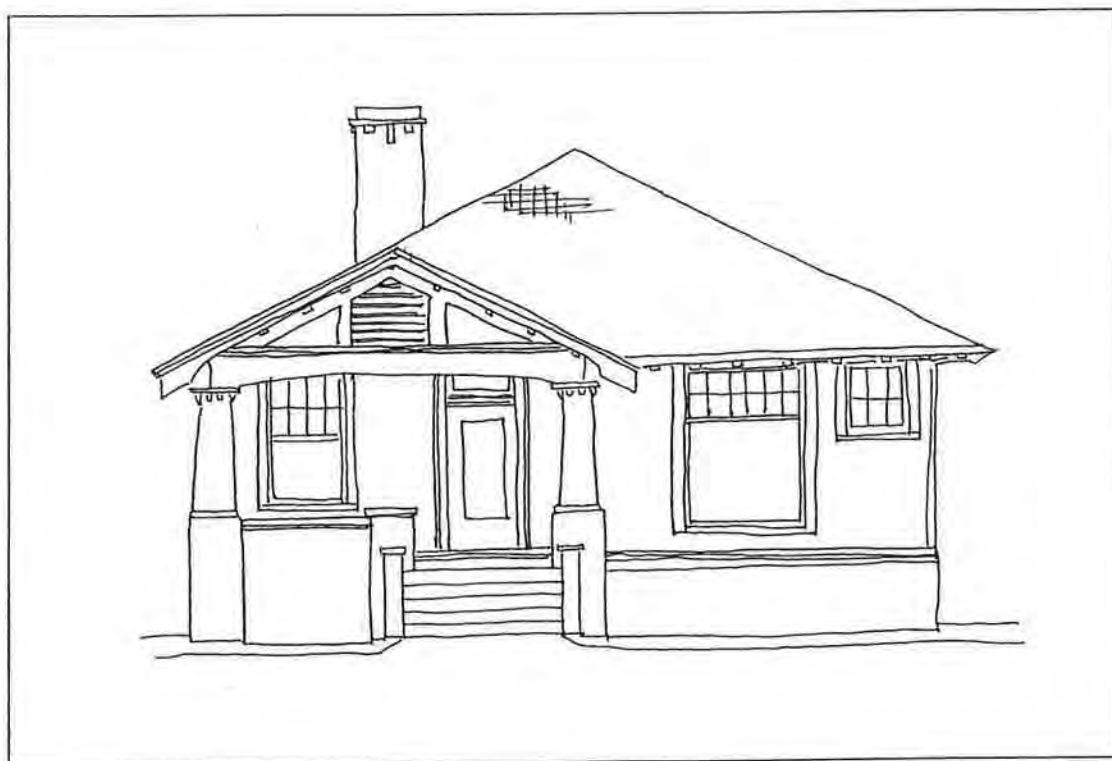
ARCHITECTURAL STYLES

CRAFTSMAN BUNGALOW

The bungalow was originated in British India during the nineteenth century. The Craftsman Bungalow style originated in California and was the most popular style for smaller houses in the United States between 1900 and 1920. It was spread by published builder's guides that could be bought for around five dollars and by extensive publicity in numerous popular magazines of the time.

RESIDENTIAL

The bungalow in Vicksburg is similar to pattern book types found nationally, in that it is a one-story residence, generally of frame construction with a gable roof of a variety of materials. Hipped roofs with cross gables are also found sometimes enhanced by a dormer window or vent. The eaves are generally widely overhanging with exposed rafter ends. There is typically a front porch offset on the facade covered by a gable roof which is supported by tapered wooden, stuccoed or brick columns, generally resting on brick or stuccoed piers; or fat square piers of wood, stucco or brick. In other examples the gable roof of the main house extends over a full length front porch and typically there is a vent or window in this gable end and the eaves are widely overhanging supported by large brackets at the peak and at either edge of the roof. Fenestration is variable. Vicksburg bungalows are found with Craftsman-style as well as classical detailing.



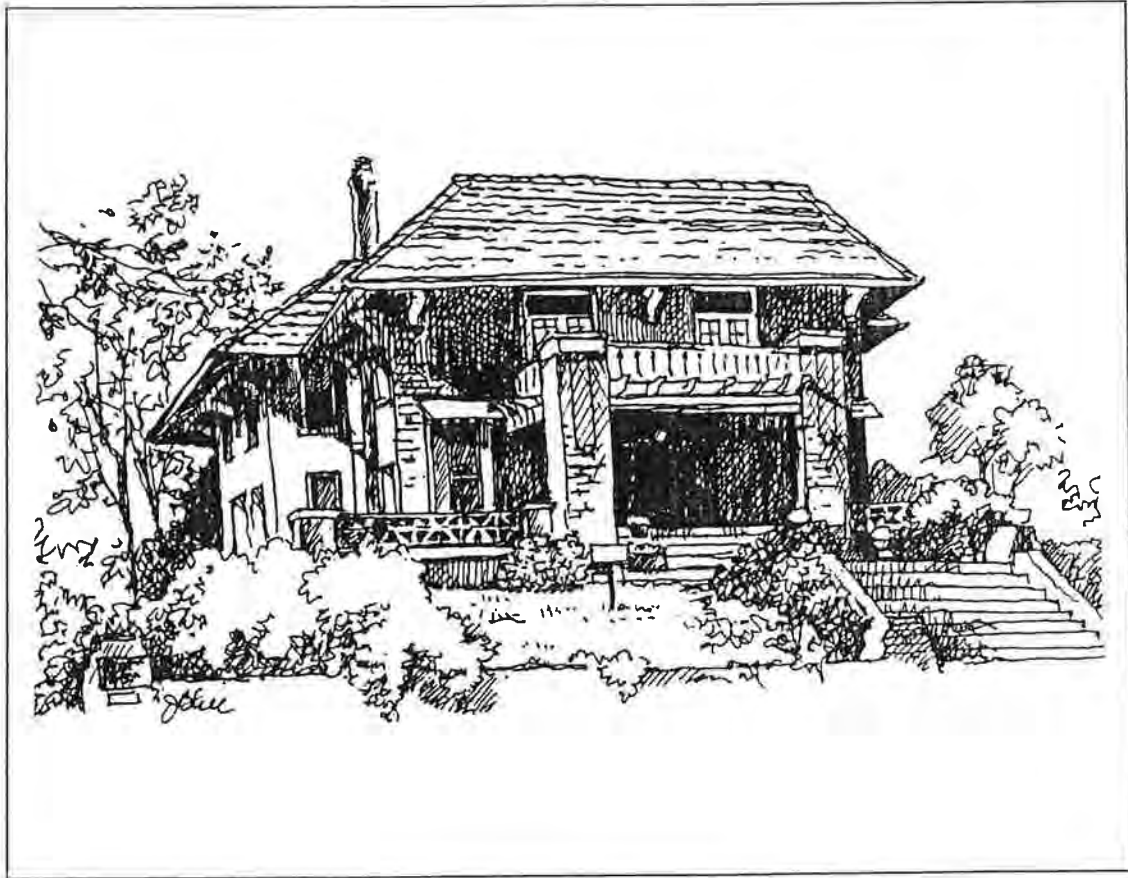
ARCHITECTURAL STYLES

PRAIRIE

The Prairie style originated in Chicago by architect Frank Lloyd Wright as a reaction against revivals of earlier styles. It is one of the few indigenous American styles. The Prairie style was designed to relate to the flat, open landscape of the Midwest, but vernacular examples were spread widely by pattern books and popular magazines and are common throughout the country.

RESIDENTIAL

The Prairie style is typically found in the form of a two-story stucco or brick building with a hip roof, generally of tile, with widely-overhanging eaves. There are usually horizontal bands of casement windows and occasionally French doors. Massive square brick piers support the porch roof. Ornamentation is generally confined to massive brackets at the eave, stucco insets into the brick piers and contrasting caps on porches, piers, balconies and chimneys. Example: the Shlenker House, 2212 Cherry Street.



ARCHITECTURAL STYLES

AMERICAN FOURSQUARE

The American Foursquare appeared in the early 1900s and was a reaction to the excesses of the Victorian style and an attempt to return to simplicity and honesty.

RESIDENTIAL

The American Foursquare in Vicksburg is similar to pattern book types found nationally. The American Foursquare is a two-story, square box-shaped building constructed of masonry or frame with a hipped roof, with widely overhanging eaves. The roofing material varies and there is often a dormer on one or more elevations. There is generally a full length one-story front porch covered with a shed or hip roof which is supported by wood columns or brick piers. The primary entrance is often offset to one side and the double-hung sash have a variety of light patterns. Elements from the Colonial Revival style are often found on these houses. Example: 2309 Drummond Street.



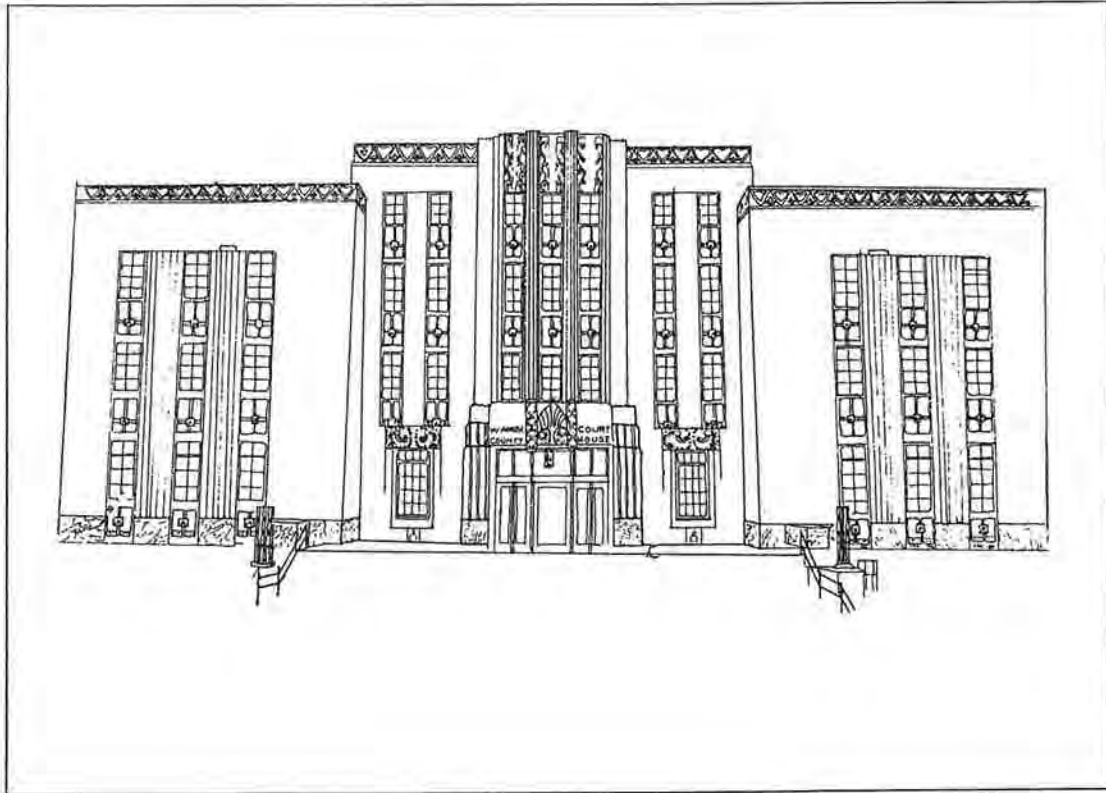
ARCHITECTURAL STYLES

ART DECO

Art Deco architecture developed from a style of ornamentation found in jewelry, furniture and other items. It was generally reserved for office buildings, post offices, movie theaters and apartment buildings. This style is characterized as brick or stone buildings with geometric decoration such as zigzag patterns and stylized natural forms. Other characteristics include: A two-story, box-like plan, flat roof, casement windows, glass block windows, decorative brickwork in contrasting colors and stepped parapets. Aluminum and stone panels were also used to provide horizontal or vertical bands.

PUBLIC/GOVERNMENTAL

One of the best examples of the Art Deco style in Mississippi is the New Warren County Courthouse in Vicksburg.



ARCHITECTURAL STYLES

SHOTGUN

It is believed that this type of architecture was brought over from Africa by slaves. The word shotgun may have originated with a Western African tribe whose word for house was to-gun, literally, "a place of assembly." The work may have been carried along with the cottage style into slavery with its builders. Oral tradition suggests that the name is derived from the fact that a person can stand at the front door and shoot a gun the length of the building and out the back door without piercing a wall.

RESIDENTIAL

The shotgun form, while considered by many to be unimportant in the architectural history of Vicksburg, is a significant building type in the city's built environment. Historically shotgun residences have housed slaves and the working class of Vicksburg from 1825 to the present. Architecturally Vicksburg's shotguns have the same basic form, with ornament influenced by the most popular style of the period in which the shotgun was constructed. Shotgun buildings add significantly to the architectural character of the streetscape of nearly every neighborhood developed before 1900. They are found adjoining antebellum mansions as well as in lower income areas.

The shotgun form is a very narrow-fronted, rectangular, one-story building of frame construction, nearly always clapboard sided. The roof is generally hipped with a full-length, front porch recessed under it supported by a variety of columns, turned posts, and in later years, brick piers. In Vicksburg there are several examples of the Vicksburg pierced columns with pierced balustrades completing the porch. The roofing material is generally raised seam tin, but other materials are also found. There are two bays: windows vary from the earlier examples with six-over-six double-hung sash to later examples with four-over-four or one-over-one double-hung sash. The entry varies also. The moldings and cornice are generally plain but some examples exhibit bracketed cornices, decorative moldings, or gingerbread.

OTHER TYPES OF RESIDENTIAL ARCHITECTURE

There are several types of residential buildings that are not styles but are vernacular designs that were widely employed in Vicksburg. These are the three-bay galleried townhouse, the three-bay, four-bay, and five-bay galleried cottage. While they exhibit the same basic form, as is basically described by their name, the decorative elements vary depending on the era in which the particular building was erected. In other words, a three-bay galleried cottage built in 1870 is ornamented with a bracketed cornice and chamfered posts, while one built in 1890 exhibits turned posts and gingerbread.

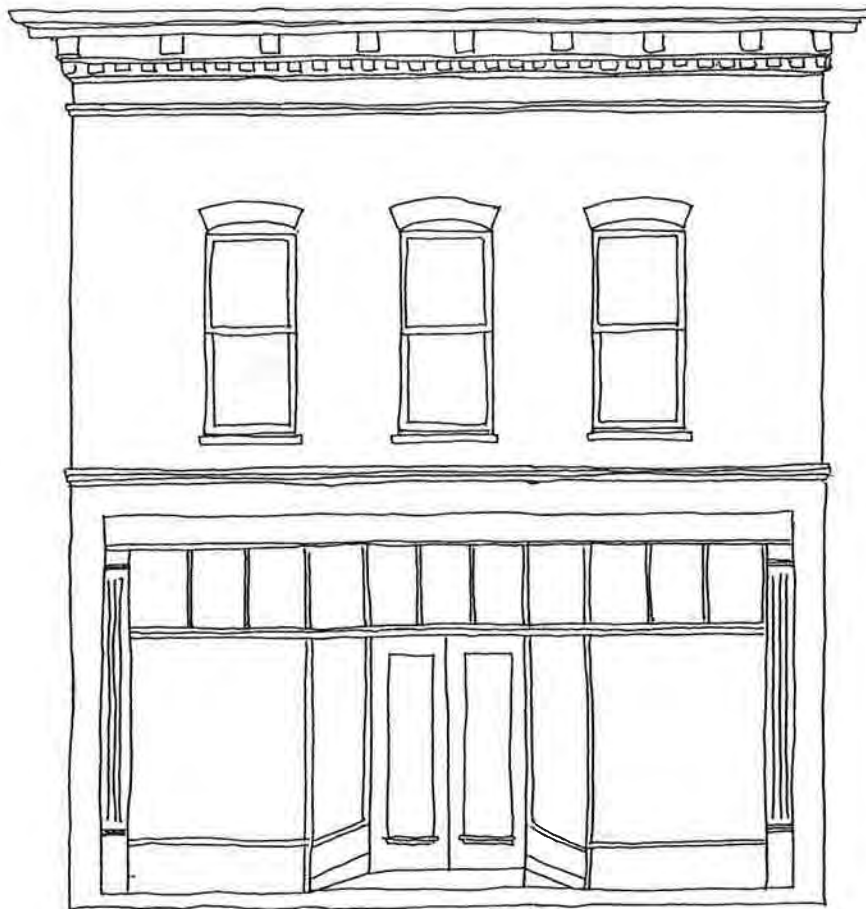
The galleried townhouse form is a one-story, clapboard-sided, rectangular building with a hipped roof and a full-length front gallery recessed under the main roof. There are three variations of the galleried cottage delineated as such by the number of bays, those being three, four and five bays. The porch is enhanced by a variety of supports: chamfered posts, turned posts and Vicksburg pierced columns making up the majority of them. A pierced balustrade often completes the porch. The original roofing appears to have been generally slate. A majority of the windows are floor-length, with double-hung, six-over-nine sash, however two-over-two, and six-over-six double-hung sash are also found. Doors are generally single-leaf and paneled with sidelights and transoms, although, glazed examples with fanlights also occur. More elaborate entries maintain a full entablature supported by pilasters. Cornices are often bracketed with wide frieze bands. The three-bay configuration is generally two windows and a door. The four-bay configuration is generally two center entrances flanked on either end by a door. The five-bay is configured as a center entrance flanked by two windows on either side. The majority of examples of the galleried cottage incorporate elements from the Italianate style, however, Queen Anne elements are also found. Examples in the district: 1009 First East Street.

ARCHITECTURAL STYLES

COMMERCIAL ARCHITECTURE

Commercial buildings were constructed between 1840 and 1940 to serve the commercial needs of the residents of Vicksburg. They are two, three, or four story narrow-fronted, brick buildings with flat or gable roofs. The majority of these buildings were constructed between 1875 and 1910. Many of the storefronts have been altered, but the upper stories (generally three, sometimes four bay) generally retain their original sash, cast iron lintels and sills and cast iron bracketed cornice (on earlier examples) and corbelled brick cornices (on later examples). The windows are double-hung and have a variety of sash and many retain original shutters. While alterations to storefronts have been made, cast iron columns and pilasters have survived on most examples as have original entrances (single-leaf paneled doors) on the front facade leading to the second story. Examples in the district: Biedenharn Candy Company, 1107 Washington Street and the Adolph Rose Building, 717 Clay Street.

Vicksburg has lost nearly one-half of its historic commercial buildings which makes those remaining highly significant to the architectural integrity of the city.



CERTIFICATE OF APPROPRIATENESS PROCESS



APPLICATION PROCESS

A Certificate of Appropriateness is required from the Board of Architectural Review before any of the following actions can be taken within the historic district:

1. new construction.
2. alteration.
3. demolition.
4. change of grade.
5. additions.
6. repair and maintenance that involves change in design, material, color or other appearance thereof.
7. moving of a building.
8. the cutting of any live tree six (6) inches or more in diameter measured at ground level.

Before work can begin on any of the above actions, the applicant must submit an application for a Certificate of Appropriateness to the secretary of the Board of Architectural Review, whose office is located in the City of Vicksburg's Planning Department, 821 South Street.

INFORMATION THAT MUST ACCOMPANY THE APPLICATION

For **routine repair and maintenance**, even though the application will be approved by the secretary of the board and will not require a review by the Board of Architectural Review, the following information must be submitted to the Board's secretary so that she will have enough information on which to base the decision that the proposed work does not require Board review:

1. photographs showing the elevation of the building that will be repaired.
2. a written description of the work proposed to be done including the materials to be used and paint samples.

For **residential or commercial rehabilitation and restoration** the following information must be submitted with the application:

1. a set of plans and drawings showing all exterior elevations proposed for rehabilitation or restoration and the type of work proposed.
2. photographs of the building as it exists currently.
3. historic photographs of the building if the building is proposed to be restored to an earlier appearance.
4. color samples.

For **additions to residential or commercial buildings** the following information must be submitted with the application:

1. photographs showing the exterior elevation where the proposed

APPLICATION PROCESS

addition will attach to the building.

2. a set of plans and drawings showing all elevations of the addition proposed. These plans must include the overall dimensions; type of materials to be used on walls, roofs, windows, trim, siding, etc.
3. site plans indicating property lines and setbacks.

For **fences, walls, walks, and driveways** the following information must be submitted with the application:

1. drawings showing the type of fence, wall, walk, or driveway proposed with its dimensions, materials, placement on the lot and proposed color, if applicable.
2. photographs of the property and where the new feature will be placed.

For the **cutting of a live tree** that is six (6) inches or greater at ground level the following information must be submitted with the application:

1. a photograph of the tree showing its relationship to the building on the lot.
2. a measurement of the diameter of the tree at ground level.
3. an explanation of why the tree is proposed to be removed.
4. a plot plan of the proposed use of the property, if applicable.

For the construction of a **parking lot** the following information must be submitted with the application:

1. plot plan showing the relationship of the proposed lot to neighboring buildings.
2. type of paving, style of curbing and striping.
3. type and location of lighting, if any.
4. location and type of fencing, screening or landscaping.
5. photographs of proposed location and neighboring buildings.

For the addition of a **sign** the following information must be submitted with the application:

1. a photograph of the building in which or in front of which the sign is to be placed, indicating the proposed location of the sign.
2. a drawing of the proposed sign detailing dimensions, material, color, type of lettering, and type of support.
3. a drawing or photograph showing how the sign will be lighted, if applicable.

For the **construction of a new residential or commercial building** the following information must be submitted with the application:

1. photographs showing the location for the proposed new construction.
2. a set of plans and drawings showing all elevations of the proposed

APPLICATION PROCESS

new building. These plans must include the overall dimensions; type of materials to be used on walls, roofs, windows, trim, siding, etc.

3. site plans indicating property lines and setbacks, driveways, parking lots, exterior lighting, fences, walls, landscaping, screening for utilities, outbuildings, etc.
4. colors to be used on all features.

For the construction of **handicap access or fire escapes** the following information must be submitted with the application:

1. photograph of the elevation where the ramp or escape will be located.
2. site plan showing the elevation where the ramp or escape will be located.
3. drawing of the ramp or escape showing dimensions, materials, and colors.

For **relocating a building to a location WITHIN the district** the following information must be submitted with the application:

1. photograph of the building to be moved.
2. photograph of the proposed location for the building.
3. method of moving the building.
4. statement of the need for the proposed move with reference to future use of the site.
5. site plans indicating property lines, setbacks, proposed new location of the building on the lot, accessory buildings, parking facilities, exterior lighting, fences, walls, landscaping.
6. trees that will be cut in order to place the building on the lot.

For **relocating a building to a location OUTSIDE of the district** the following information must be submitted with the application:

1. photograph of the building to be moved.
2. address and photograph of the proposed location for the building.
3. method of moving the building.
4. statement of the need for the proposed move with reference to future use of the site.

For **demolition** of a building the following information must be submitted with the application:

1. a history of the building and photographs of the building.
2. method of demolition and disposition of the materials, both interior and exterior.
3. statement of the need for the proposed demolition with reference to future use of the site.

APPLICATION PROCESS

APPLICATION FEES

Fees must accompany the application for a Certificate of Appropriateness. The schedule is as follows:

Routine Repair and Maintenance	no fee
Painting (same color or off of the chart)	no fee
Painting (new color)	no fee
Demolition	\$51
All other proposed actions	\$11

DEADLINE FOR APPLICATIONS

The Board of Architectural Review meets on the first and third Tuesday of every month. Applications are due on the Thursday before the meeting.

TIME LIMIT

Approvals of a Certificate of Appropriateness are good for a year. If work has not begun by this time, a new application must be obtained.

REVIEW PROCESS

The applicant or his/her representative is required to attend the review meeting of the Board of Architectural Review in order to answer any questions that Board members may have regarding the application. If the applicant or representative is not present and Board members have questions, they will table the application until the next meeting.

The applicant should bring any information that he/she may need to support the application. The secretary of the Board will bring the original application and attached information. The Board will review the application and approve the proposed plans or make recommendations for changes and modifications as it deems necessary for the project to meet the standards and guidelines.

If the Board denies the Certificate of Appropriateness, the application is returned with a statement of the reasons for the denial. The Board can also make recommendations to the applicant concerning changes that would cause the Board to reconsider its denial. The Board may confer with the applicant and attempt to modify the proposed project so that it is in accordance with the guidelines. The applicant may resubmit an amended application that takes into consideration the recommendations of the Board.

When the proposed plans are approved by the Board, the secretary will forward a Certificate of Appropriateness to the City's building official. The applicant may then apply for a building permit and any other permits that are required for the work to be performed.

The building official will inspect the work in progress to ensure compliance with the plans, specifications, and other conditions upon which the Certificate of Appropriateness was issued. Violations of the conditions of the Certificate of Appropriateness constitute a misdemeanor and is punishable by law.

APPEAL PROCESS AND PENALTIES

The applicant may appeal a decision of the Board of Architectural Review by forwarding a written request, within ten (10) days from the date of the review board meeting, for an appeal to the City of Vicksburg's city clerk, whose office is in City Hall on the corner of Walnut and Crawford streets.

The city clerk will schedule a hearing before the mayor and aldermen. At this hearing the applicant will be given an opportunity to explain his proposed project and state his reasons for requesting an appeal of the decision of the Board. The Board will also provide the mayor and aldermen with the reasons for its decision based on the standards and guidelines.

If the mayor and aldermen deny the applicants appeal, the applicant may appeal to the circuit court.

PENALTIES

Violations of the conditions of a Certificate of Appropriateness constitute a misdemeanor and is punishable by law.

ROUTINE REPAIR AND MAINTENANCE



WORK THAT CONSTITUTES ROUTINE REPAIR & MAINTENANCE

Minor repair and routine maintenance is repair that does not involve a change in design, material, or other appearance. The minor repair and maintenance must be undertaken with identical materials and in such a manner as to exactly duplicate the deteriorated or damaged feature.

The minor repair and routine maintenance items that follow do not require review by the Board of Architectural Review (Board). However, depending on the extent of the proposed work, a building permit may be required. In those cases where Board review is not required but other permits are required, the applicant will be issued a Certificate of Appropriateness by the Board's secretary showing that the applicant has met the requirements of the Historic District Ordinance.

Roofs, chimneys and gutters

1. repairing by patching, piecing-in, consolidating or otherwise reinforcing, or by limited replacement of roofing materials, chimneys, gutters, down spouts, flashing, cupolas, vents, and dormer roofing with materials matching the original in size, shape, composition and color.
2. for repairs to chimneys see **Siding-masonry** below.
3. for repair to dormer or cupola windows, see **Windows** below.

Note: the entire replacement of roofing materials requires a Certificate of Appropriateness.

Siding- wood: clapboard, weatherboard, shingles or other wooden siding

1. painting the existing color.
2. repairing by patching, piecing-in, consolidating or otherwise reinforcing, or by limited replacement with materials matching the original in size, shape, and composition. (**For information about how to repair clapboard siding, see page 55.**)
3. cleaning of wood with low pressure water spray.
4. removing damaged or deteriorated paint to the next sound layer using the gentlest method possible- hand scraping and hand sanding- then repainting (paint that is firmly adhering to, and thus, protecting wood, shall not be removed).

Note: other methods of cleaning such as sand or other particle blasting and chemicals are not permitted as they damage the surface of the wood, cause pitting and hasten deterioration.

Siding- masonry: brick, stone, terra cotta, concrete, stucco

1. cleaning using low pressure water spray, detergent and natural bristle brushes, when there is no possibility of freezing temperatures. The cleaning of masonry should only be undertaken when necessary to halt deterioration or to remove heavy soiling. Cleaning masonry surfaces

WORK THAT CONSTITUTES ROUTINE REPAIR & MAINTENANCE

when they are not heavily soiled only to create a new appearance introduces moisture into the masonry needlessly.

2. repainting masonry that is already painted, color to match existing.
3. repairing by patching, piecing-in or by limited replacement with materials matching the original in size, shape, composition and color.
4. removing damaged or deteriorated paint to the next sound layer using the gentlest method possible- hand scraping and hand sanding- then repainting (paint that is firmly adhering to, and thus, protecting masonry, shall not be removed).

- Note:
- a. other methods of cleaning such as sand or other particle blasting and chemicals are not permitted as they damage the surface of the masonry and mortar, cause pitting and hastening deterioration.
 - b. repointing masonry requires a Certificate of Appropriateness to ensure that the mortar strength, composition, texture and color are appropriate and that the method used to remove mortar meets the guidelines found in **Masonry**, page 63.
 - c. even though many waterproof sealants are clear and it may be assumed that the application of such would not require a Certificate of Appropriateness, the coatings are most often unnecessary and may change the appearance of historic masonry, as well as accelerate its deterioration; therefore a Certificate of Appropriateness is required before a waterproof sealant is applied.

Siding- architectural metals: lead, bronze, brass, cast iron, steel, pressed tin, copper, aluminum and zinc.

1. repainting the existing color.
2. repairing by patching, piecing-in, consolidating or otherwise reinforcing, or by limited replacement with materials matching the original in size, shape, composition and color.

- Note:
- a. cleaning shall only be undertaken after the type of metal is determined as each metal has unique properties and requires different treatments. Test patches should also be undertaken to ensure that the gentlest cleaning method is chosen. Methods of cleaning such as sand or other particle blasting and most chemicals are not permitted as they damage the surface of the metal. Because of the intricacies involved with architectural metals, cleaning them requires a Certificate of Appropriateness. See **Architectural Metals**, page 66.
 - b. complete replacement of a metal feature requires a Certificate of Appropriateness.

Architectural detailing (ornamentation)

1. painting the existing color.

WORK THAT CONSTITUTES ROUTINE REPAIR & MAINTENANCE

2. repairing or replacing with materials matching the original in size, shape, composition and color.
 3. cleaning of wood with low pressure water spray.
- Note: a. other methods of cleaning such as sand or other particle blasting and chemicals are not permitted as they damage the surface of the ornamentation, cause pitting and hastening decay.
- b. complete replacement of an architectural feature requires a Certificate of Appropriateness.

Porches and Balconies: columns, balustrades, screening, flooring

1. repairing by patching, piecing-in, consolidating or otherwise reinforcing, or by limited replacement with materials matching the original in size, shape, and composition.
 2. painting the existing color.
 3. replication of missing parts of a repeated feature such as balustrades or columns where there are surviving original examples from which to recreate the missing feature.
 4. severely deteriorated flooring can be replaced with matching material, but can not be replaced with concrete or brick.
 5. repairing screening or screen frames.
- Note: the addition of screening where it does not presently exist or the glassing-in of a porch requires a Certificate of Appropriateness.

Steps and railings

1. repairing or replacing in kind with materials matching the original in size, shape, and composition.
 2. painting the existing color.
- Note: the addition of steps or railings where they do not presently exist requires a Certificate of Appropriateness.

Foundations and crawl space enclosures

1. repairing and replacing piers and enclosures in kind with materials matching the original in size, shape, composition and color.
2. for masonry piers see **Siding- masonry** above.

Windows, window surrounds, shutters: frames, heads, hood molds, paneled or decorated jambs and moldings

1. replace glass with clear glass.
2. caulk or weatherstrip.
3. repairing by patching and splicing or by limited replacement with materials matching the original in size, shape, composition and color.
4. painting the existing color.
5. removing damaged or deteriorated paint to the next sound layer

WORK THAT CONSTITUTES ROUTINE REPAIR & MAINTENANCE

using the gentlest method possible- hand scraping and hand sanding- then repainting (paint that is firmly adhering to, and thus, protecting wood, shall not be removed).

- Note:
- a. complete replacement of a sash, window surround or shutter requires a certificate of appropriateness.
 - b. the addition of shutters, storm windows or awnings where they do not presently exist requires a Certificate of Appropriateness.

Doors and door surrounds: fanlights, sidelights, pilasters, entablatures

1. replace glass with clear glass.
2. caulk or weatherstrip.
3. repairing by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition.
4. painting the existing color.
5. removing damaged or deteriorated paint to the next sound layer using the gentlest method possible- hand scraping and hand sanding- then repainting (paint that is firmly adhering to, and thus, protecting wood, shall not be removed).

- Note:
- a. complete replacement of a door or surround requires a Certificate of Appropriateness.
 - b. the addition of storm doors or screen doors where they do not presently exist requires a Certificate of Appropriateness.

Awnings

1. repairing or replacing an awning with materials matching the original in size, shape, composition and color.

Note: the addition of awnings where they do not presently exist requires a Certificate of Appropriateness.

Paint

1. the painting of a building is considered routine repair and maintenance if the color to be painted is the same as the existing. If a different color is to be painted, a Certificate of Appropriateness is required.

Lighting

1. repairing or replacing in kind with materials matching the original in size, shape, composition and color.

Note: the addition of lighting on a building or in a yard where lighting does not presently exist requires a Certificate of Appropriateness.

Mechanical Systems

1. installing window air conditioning units which do not damage or

WORK THAT CONSTITUTES ROUTINE REPAIR & MAINTENANCE

destroy historic windows, transoms or doors and which are not installed by cutting a hole in the side of a building. Window units should be installed on the sides or rear elevations.

2. installing exterior mechanical systems such as heat pumps or air conditioning units in the rear or on an inconspicuous side of the building and shall be shielded, see **Mechanical Systems**, page 95.

Fences, walls, bulkheads

1. repairing or replacing in kind with materials matching the original in size, shape, composition and color.

Note: a. the addition of fences or walls where they do not presently exist requires a Certificate of Appropriateness.

b. for repairs to masonry walls see **Siding-masonry**, page 50, for wooden fences and walls see **Siding- wood**, page 50, and for metal fences see **Siding- architectural metals**, page 51.

Landscaping and yard features: driveways, walkways, sidewalks, fountains, terraces, trees, swimming pools, patios, parking lots, pergolas

1. repairing or replacing in kind with materials matching the original in size, shape, composition and color.

2. cutting a tree that is LESS THAN six (6) inches in diameter.

3. the planting of trees, shrubs or plants.

Note: the addition of any of the yard features mentioned above where they do not presently exist requires a Certificate of Appropriateness.

Signs

1. all signs require a Certificate of Appropriateness, whether temporary or permanent.

Storefronts

1. protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, and painting the existing color (see specific material above for appropriate guidelines for **Siding- wood** (page 50), **Siding-masonry** (page 50), or **Siding- architectural metals** on page 51).

2. repairing by patching, piecing-in or by limited replacement with materials matching the original in size, shape, and composition.

Note: the removal of non-historic additions or alterations and subsequent restoration of the storefront requires a Certificate of Appropriateness.

WORK THAT CONSTITUTES ROUTINE REPAIR & MAINTENANCE

Repairing wooden clapboards

Minor damage to clapboards can often times be repaired without replacing the entire board. If the siding is **split**, pry open the split pieces with a putty knife and apply a strong, waterproof, exterior wood glue along the crack or split. Press the board together and nail finishing nails above and below the split board, pointing the nails toward the split. Leave some of the nail showing so that they can be removed once the glue has dried. Use wood filler or putty to fill in the nail holes and once it is dry, sand, prime and paint.

If a clapboard is **warped and is bulging out (convex)**, drill several holes in the board at the studs (this will be in the same area as the board is nailed). Soak the board and then insert wood screws in the holes and gradually tighten them until the board regains its original shape. Countersink the screws so that they are below the surface of the wood. Once the board is dry, putty the screw holes, sand, prime and paint.

If a clapboard is **warped and cups in (concave)**, drill holes at the top and bottom of the board. Nail it flat with finishing nails, putty, sand, prime and paint.

If a section of a clapboard is **rotten** or damaged beyond repair, remove the nails in the section and those in the board above it. Cut through the section with a saw and use a hammer and chisel to help remove the bad wood. Small wedges can be used to prop up the board above to enable the bad wood to be removed. Remove the wedges and insert a new piece of clapboard sized to fit the hole. Nail the board in with galvanized nails, putty the seams, sand, prime and paint.

PROCESS FOR CERTIFICATION

Before undertaking work involving any of the items that constitute Routine Repair and Maintenance, an applicant must complete an application for a Certificate of Appropriateness. Applications are available in the office of the Board's secretary, located in the City of Vicksburg's Planning Department, 821 South Street.

The secretary will review the proposed work and will make one of two determinations:

1. the proposed work meets the criteria for routine repair and maintenance and does not require review by the Board of Architectural Review. The secretary will forward the Certificate of Appropriateness to the building official's office. The applicant can then obtain a building permit or any other necessary permits.
2. the proposed work requires review by the Board of Architectural Review. The secretary will place the application on the agenda for the next meeting and will advise the applicant of the date for the meeting.

**RESIDENTIAL BUILDINGS:
STANDARDS AND GUIDELINES FOR
REHABILITATION AND RESTORATION**



The roof, with its shape; features such as cresting, dormers, weathervanes, cupolas and chimneys; and the size, color, and patterning of the roofing material, is important in defining the building's overall architectural character. Historic roofing reflects availability of materials, levels of construction technology, weather, and cost. Therefore, any changes should take into consideration the following guidelines.

REPAIR

Roofing material shall be retained unless deteriorated. Every effort should be made to retain metal, slate or tile roofs. When partially reroofing, deteriorated roof coverings shall be replaced with new materials that match the old in composition, size, shape, and texture.

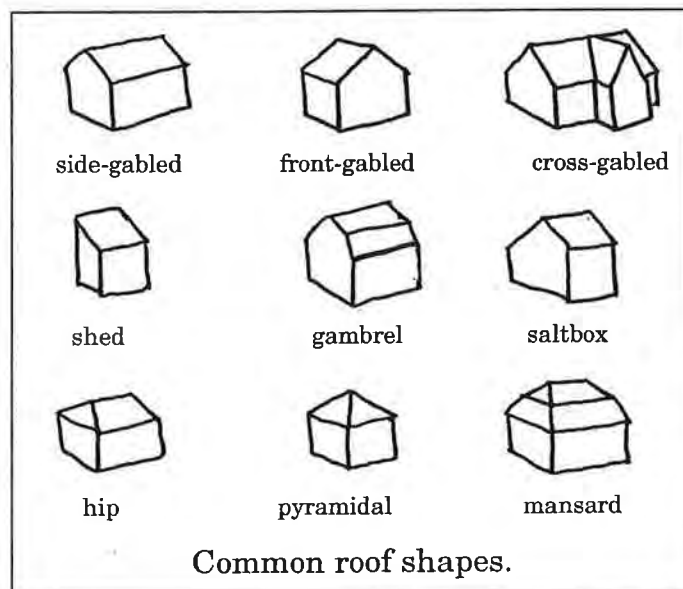
Repair of **metal roofs** requires knowledge about the interactions between metals, see **Siding- architectural metals**, p. 66. For example, metals such as tin and copper will react chemically with one another, resulting in galvanic corrosion. In addition, coating a metal or tin roof with hot tar to stop a leak will hasten the deterioration of the metal.

Repair of **slate roofs** should be accomplished with copper nails to secure the slate, not iron nails which will rust and allow the slate to become dislodged.

Repair of **asbestos shingles** should be undertaken with great care as the asbestos dust can be dangerous if breathed. Complete removal of asbestos shingles requires special handling and disposal. For further information on asbestos hazards and removal, contact the Department of Environmental Quality in Jackson.

REPLACEMENT

1. the original roof shape or pitch shall not be changed.
2. the configuration of the roof shall not be changed by adding features that were not original to the building such as dormer windows, vents, or chimneys.
3. applications for the removal of a metal, slate or tile roof are carefully weighed



ROOFS

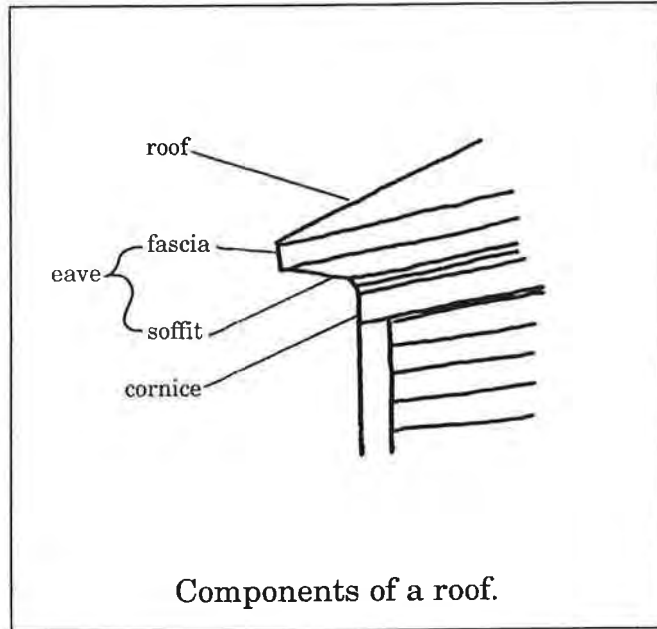
by the Board. These roofing materials will last for well over 100 years and may only need limited replacement and repair as opposed to complete replacement.

4. when entirely reroofing, new materials shall not be used which differ to such an extent from the old in composition, size, shape, color or texture that the appearance is altered. If a new roof color is planned, it should be appropriate to the building and blend in with other buildings on the street.

5. roll roofing and corrugated metal are not acceptable as replacement roofing materials.

DORMERS AND OTHER DESIGN ELEMENTS

Every effort shall be made to repair and restore character-defining elements such as dormers, vents, cupolas and eave treatments by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. See **Routine Repair and Maintenance** for wood and windows, p. 79. These elements shall not be visually altered, covered over, or removed from the building.



Components of a roof.

If an element is damaged or deteriorated to a point where it can not be repaired, the replacement shall match the original in design, material and color. Likewise, if there is evidence that a feature is missing, the feature should be replicated using an existing prototype or using historical, physical or pictorial evidence.

CHIMNEYS

Sometimes if a chimney is not used, the property owner removes or lowers it. Chimneys are important elements of a building's character and shall be repaired and maintained even if they are not in use. For repair of chimneys see **Siding-masonry**, p. 62. It is inappropriate to repair a chimney by simply applying a coat of stucco to stabilize the masonry. Stucco should be added only in cases where the existing chimney is stuccoed and needs repair.

If a chimney is deteriorated to such an extent that it must be rebuilt, replace-

ROOFS

ment materials shall be the same in style, composition, color, texture, and strength as the damaged materials. The appropriate mortar composition, color, texture and application must also be used when rebuilding a chimney. The same bonding pattern and joint width and profile shall be maintained.

A historic chimney shall not be removed. Likewise, a chimney shall not be added when there is no evidence that a chimney existed.

GUTTERS

Historic gutters shall be repaired and maintained where possible. If new gutters must be installed, the half-round type is preferred, but molded gutters are also acceptable. Gutters and downspouts should not be installed in such a way as to remove or conceal significant architectural details. Splashblocks or concealed piping should be installed to provide proper drainage away from the building, so as to avoid water damage to the building.

SKYLIGHTS, SOLAR COLLECTORS, AND MECHANICAL EQUIPMENT

Air conditioning, transformers, solar collectors, and skylights shall be installed so that they are inconspicuous from the public right-of-way, such as on the rear of the building or behind gables or dormers. The installation shall not damage or obscure character-defining features.

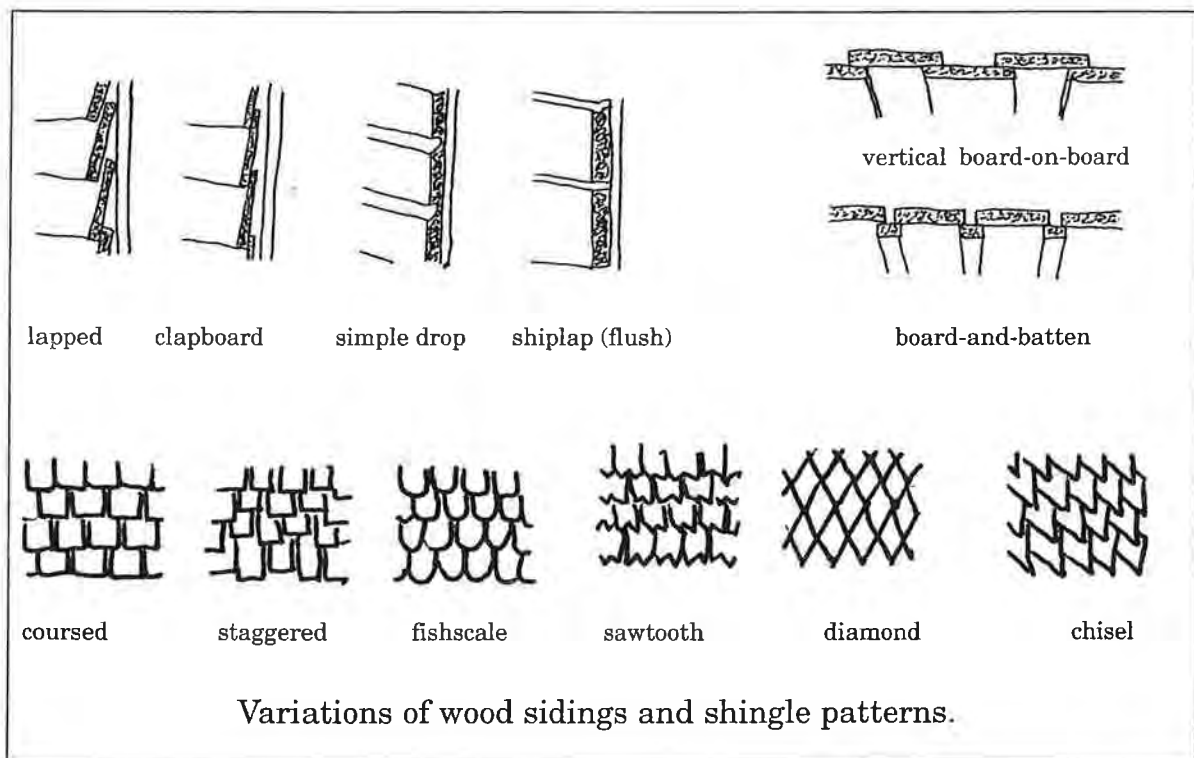
Skylights should be flat or flush with the roofline, not convex.

SIDING

Siding, in its most basic terms, is the surface material applied to the exterior of a building which provides a permanent barrier against weather. However, siding is much more. The type of siding is important in defining the historic character of the building and its architectural style. It is also often a reflection of the wealth and variety of resources available in an area.

WOOD SIDING

The most frequently occurring siding material in the historic district is wood, whether clapboard, shiplap, flush, or shingles. Wood is a natural insulating material that can last indefinitely if maintained.



REPAIR

Every effort shall be made to repair wood siding by patching or splicing. See **Routine Repair and Maintenance**, p. 50 .

REPLACEMENT

Where replacement is necessary, the siding shall be replaced with the same materials used in original construction. For example, a 6" wood clapboard shall be replaced with a 6" wood clapboard rather than some other material or size. The amount of overlap shall be the same, as well.

CLEANING

The use of destructive paint removal methods such as by propane or butane torch, rotary sanding discs, rotary wire strippers, sandblasting or waterblasting can irreversibly damage woodwork by eroding the fibers of the wood, pitting the surface, or in the case of torches, by scorching or igniting the wood, and shall not be undertaken. Cleaning of wood siding should be undertaken with natural bristle brushes, detergent and low pressure water. See **Paint**, p. 90 for other information on painting.

Wood siding that has always been painted, shall not be stripped to bare wood and remain unpainted.

MASONRY

brick, stone, terra cotta, and concrete

Brick, stone, terra cotta, and concrete are siding materials that are also found in the Vicksburg Historic District. Early **bricks** were generally composed of clay mixed with silt or sand, which was then pressed into molds and then fired in a kiln. In the 1870s the method of producing the brick through an extrusion process made the bricks more uniform and durable. Historic mortars, consisting mainly of lime and sand, were designed to provide flexibility, not rigidity, to a building. The softer historic bricks expand and contract with the weather and the soft mortar allowed this movement. When soft bricks expand and hit hard mortar, the faces of the bricks spall off. Historic mortar has a high lime content which is also slightly soluble in water and is able to self-seal small cracks that may occur. **Stone** is one of the more lasting of masonry building materials. Various types of sandstone, limestone, marble, and granite are found in the district. **Terra cotta**, which came into popularity in the late 19th century, is a kiln-dried clay product which is generally highly decorative. There are a number of buildings in the district which exhibit terra cotta panels. Early **concrete** was made of tabby, volcanic ash and later naturally-occurring hydraulic cements. By the turn-of-the-century, portland cement was used to make precast concrete blocks. Many of these blocks were made to resemble stone blocks and concrete trim was also substituted for sandstone trim.

REPAIR

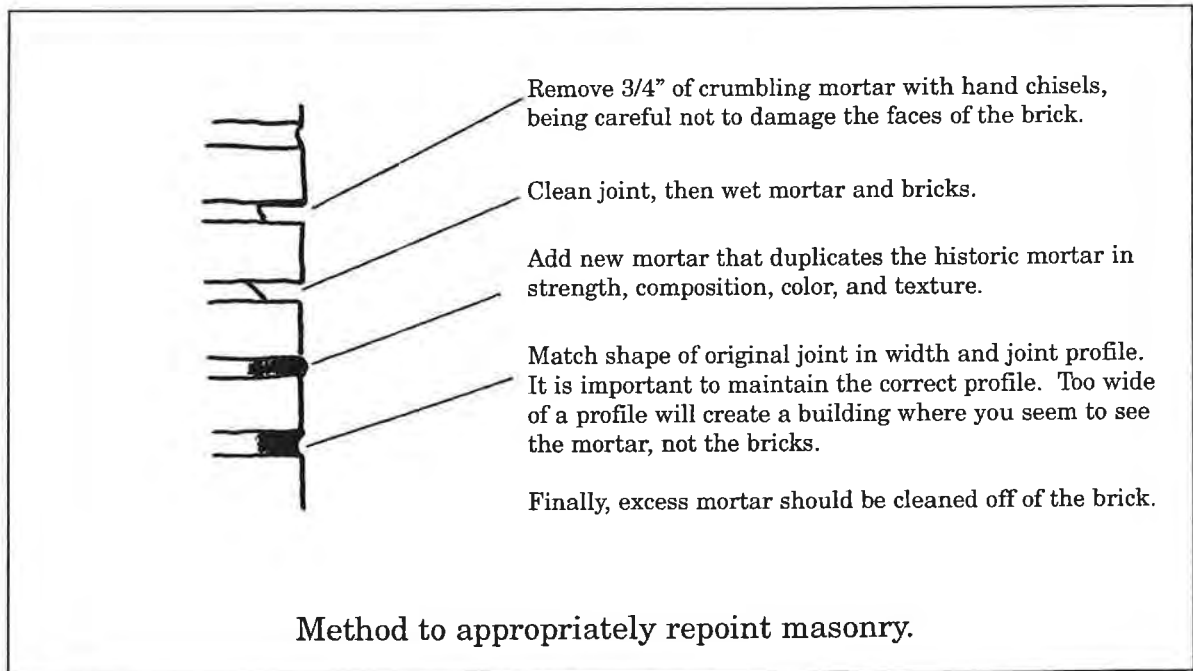
While masonry is among the most durable of historic building materials, it is also very susceptible to damage by improper maintenance or repair techniques and harsh or abrasive cleaning methods. Every effort shall be made to repair masonry siding by patching or splicing. See **Routine Repair and Maintenance**, p. 50.

REPLACEMENT

Damaged areas of masonry walls shall be repaired using as much of the original brick or stone as possible. Replacement materials shall be the same in style, composition, color, texture, and strength as the damaged materials. The appropriate mortar composition, color, texture and application must also be used when rebuilding a masonry wall. The same bonding pattern and joint width and profile shall be maintained.

REPOINTING MASONRY

Repointing of the mortar joints may be necessary where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plasterwork. Repointing of masonry should only be attempted by professionals who have experience with historic masonry and only after a test panel is completed in an inconspicuous location. The deteriorated mortar should be removed by carefully handraking the joints back to about



3/4". Mechanical tools are not approved for cleaning the joints as they often damage the edges of the brick. The joints are then filled with new mortar that duplicates the historic mortar in strength, composition, color, and texture. As mentioned above, historic mortar is soft in strength because it is high in lime content. The new mortar should have the same composition which can generally be achieved by mixing one part lime by volume to two parts sand. In order to match the color of the historic mortar, colored sands or mineral pigmented mortar mixtures can be used. Organic and chemical colorants tend to fade and

are not recommended. Finally, the historic mortar joint is duplicated in width and joint profile. Too wide of a profile will create a building where you seem to only see the mortar, not the bricks. Excess mortar should be cleaned off of the brick. Only the deteriorated mortar should be removed and repointed. Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance is not allowed.

CLEANING MASONRY

Masonry acquires a patina over time due to weathering and other conditions. This patina is a part of the historic character of the building and should be taken into consideration. Cleaning of masonry should not be considered if the purpose is to give the building a new and uniform look. Masonry shall be cleaned only when necessary to halt deterioration or remove heavy soiling. Further, cleaning shall take place only after masonry surface cleaning tests. Tests should be observed over a sufficient period of time so that both the immediate effects and the long term effects are known to enable selection of the gentlest method possible, such as low pressure water (not to exceed 600 psi) and detergents and natural bristle brushes. The use of high pressure water to clean masonry will damage original masonry and mortar joints and shall not be used. Cleaning with chemical products generally damages masonry or leaves a residue on the masonry and is not permitted unless the product is approved by the Mississippi Department of Archives and History, Historic Preservation Division.

WATERPROOF COATINGS

Waterproof coatings are not recommended for historic brick surfaces because they trap moisture which causes spalling of the surface. Bricks are designed to pass moisture from the inside surface to the exterior, therefore using a waterproof sealer will cause moisture problems on the interior surfaces as well. If it is believed that a coating is necessary, a breathable product may be approved by the Board upon review by the Mississippi Department of Archives and History, Historic Preservation Division.

PAINTING

Masonry which has never been painted shall not be painted. On a case by case basis, the Board may approve a historically unpainted brick building to be painted if the brick and mortar are extremely mismatched from earlier repairs and repointing. However, if the earlier mortar repairs are the wrong color, but the brick are correct, the Board may approve the painting only of the mortar joints to match the historic mortar color of the rest of the building.

STUCCO

Stucco was historically added to a building as a part of the architectural style or as protection against moisture. Therefore, stucco shall not be removed from a building.

REPAIR AND REPLACEMENT

Early **stucco** coatings were lime-based and were soft enough for the brick that they covered to expand and contract. Hard stucco placed over soft bricks will cause the brick to spall taking the stucco with it. Stucco repair must match the original in strength, composition, color and texture. A test panel should be completed before patching stuccoed walls.

CLEANING

Stucco acquires a patina over time due to weathering and other conditions. This patina is a part of the historic character of the building and should be taken into consideration. Cleaning of stucco should **not** be considered if the purpose is to give the building a new and uniform look. Stucco shall be cleaned only when necessary to halt deterioration or remove heavy soiling. Further, cleaning shall take place only after surface cleaning tests. Tests should be observed over a sufficient period of time so that both the immediate effects and the long term effects are known. Tests will allow for the selection of the gentlest method possible, such as low pressure water (not to exceed 100 psi) and detergents using natural bristle brushes. The use of high pressure water to clean stucco will damage original material and shall not be used. Cleaning with chemical products generally damage stucco or leave a residue and are not permitted unless the product is approved by the Mississippi Department of Archives and History, Historic Preservation Division.

WATERPROOF COATINGS

Waterproof coatings are not recommended for historic stucco surfaces because they trap moisture which causes spalling of the surface. Using a waterproof sealer will cause moisture problems on the interior surfaces as well. If it is believed that a coating is necessary, a breathable product may be approved by the Board upon review by the Mississippi Department of Archives and History, Historic Preservation Division.

PAINTING

Stucco which has never been painted shall not be painted. On a case by case basis, the Board may approve a historically unpainted stuccoed building to be

painted if the surface is defaced from earlier repairs.

ARCHITECTURAL METALS

Architectural metal features and siding are important in defining the overall character of a building. Metals commonly used in historic buildings include lead, tin, zinc, copper, bronze, brass, iron, steel, and to a lesser extent, nickel alloys, stainless steel and aluminum. Historic metal building components were often created by highly skilled, local artisans, and by the late 19th century, many of these components were prefabricated and readily available from catalogs in standardized sizes and designs.

REPAIR

Every effort shall be made to repair historic metal siding by patching or splicing. See **Routine Repair and Maintenance**, p. 51.

REPLACEMENT

If metal siding must be replaced, the replacement materials shall be the same in style, composition, color, and texture as the damaged materials. Care should be taken to assure that the replacement pieces are attached to the building by the correct means. Removing a major portion of the historic architectural metal instead of repairing and replacing only the deteriorated metal in order to create a uniform or improved appearance is not allowed.

If metal siding is missing, the replacement siding shall be based on historical, pictorial, and physical documentation.

CLEANING

Metals shall be cleaned only to remove corrosion prior to repainting or applying other appropriate protective coatings, not to create a "new" look. Often the metal has acquired a patina which may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

The following issues shall be addressed prior to cleaning of historic metals:

- a. identify the particular type of metal prior to any cleaning procedure.
- b. test to assure that the gentlest cleaning method possible is selected.

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc should be with appropriate chemical methods because their finishes can be abraded by blasting or other abrasive means.

PAINTING

Some metals such as copper, bronze, or stainless steel were often meant to be exposed (unpainted) and shall not be painted if historically not covered. Likewise, those metals that were historically painted are to remain painted.

OTHER CONSIDERATIONS

Incompatible metals shall not be placed together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal. For example, copper will corrode cast iron, steel, tin and aluminum.

SYNTHETIC SIDING

Homeowners are often attracted to synthetic sidings such as vinyl, aluminum, EIFS (synthetic stucco), masonite, and imitation brick siding because of manufacturer's claims that the material will keep exterior moisture from entering the building and that the siding will not have to be repainted every 5-10 years. While there might be some perceived advantages to synthetic sidings, there are some major disadvantages. The application of synthetic siding to historic buildings in the Vicksburg Historic District is not approved for the following reasons:

1. The synthetic siding conceals the historic siding and character, lowering the integrity of the historic building itself and the historic district as a whole. Synthetic siding creates a different profile, surface level, and appearance than the existing siding. Placing new siding over existing siding causes recessed areas to appear deeper and projecting surfaces to appear shallower, thus dramatically altering the building's appearance. In addition, during installation historic elements are often removed to make it easier to apply the siding. The removal of any ornamental details diminishes the character of the building.
2. Synthetic siding does not allow moisture to pass through it and therefore, moisture can get trapped behind the siding, accelerating the deterioration of the wood siding. Historic wood siding was intended to breath and pass moisture from the interior of the structure to the exterior. Synthetic sidings do not allow this moisture to exit to the outside and consequently the moisture is trapped and the wood deteriorates.
3. In addition, the lifetime of synthetic sidings is unknown. Manufacturers claim some of the sidings will last to 30 years. During this time, because the wood siding is unmonitored and inaccessible, it is very likely that it will deteriorate, possibly to the point that structural problems may threaten the integrity

of the building.

OTHER CONSIDERATIONS

The factory applied finish of the vinyl and most other synthetic sidings will deteriorate over time, due to exposure to the environment and to ultra violet light. When these finishes have deteriorated significantly, they will have to be painted, just as the wood siding that it covered would have had to be. In addition, synthetic siding materials typically cannot withstand impact damage as well as wood; a damaging hailstorm has been known to leave a synthetic-sided building heavily dimpled. With constantly changing technologies, synthetic siding materials often go out of fashion or the technology is replaced by other technologies. Finding replacement parts of cladding systems as they get older can be time consuming and costly and may not match the color of the rest of the building, making it necessary to paint the entire building. It is difficult to find a paint that will adhere for any length of time.

The addition of synthetic siding can detract from a building's resale value because it may be believed that the siding was installed to hide structural problems. Potential purchasers may find it difficult to fully inspect the building for potential problems because the siding can not be easily removed.

ARCHITECTURAL ORNAMENTATION

Architectural ornamentation represents some of the most important stylistic elements on a building and gives the building a distinctive appearance. Architectural detailing includes a wide range of features such as brackets, window and door hoods, vergeboards, dentils, cornices, molding, shingles, and pilasters. It also includes features such as finials, cresting, corbelling and columns. These details are most often made of wood and are easily damaged; therefore, extreme care should be taken to ensure that ornamentation is repaired and retained. Ornamentation adds to the character of a building and enhances its value.

REPAIR

Original detailing shall be retained and repaired. Every effort shall be made to repair features by patching or piecing in using recognized preservation methods. See **Routine Repair and Maintenance** p. 51 and the **rehabilitation sections on wood siding** for wood ornamentation, p. 61; **masonry** for corbelling or terra cotta, p. 62; and **architectural metals** for metal cresting and finials, p. 66.

REPLACEMENT

If an element is damaged or deteriorated to a point where it can not be repaired, the replacement shall match the original in design, material and color. Likewise, if there is evidence that a feature is missing, the feature should be replicated using an existing prototype or using historical, physical or pictorial evidence.

REMOVAL OF DETAILS

No architectural features that are original to the building shall be removed. Damaged details must be repaired and replaced.

NEW DETAILS

Architectural features shall not be added to an existing building unless there is photographic evidence that the features originally existed.

PORCHES AND BALCONIES

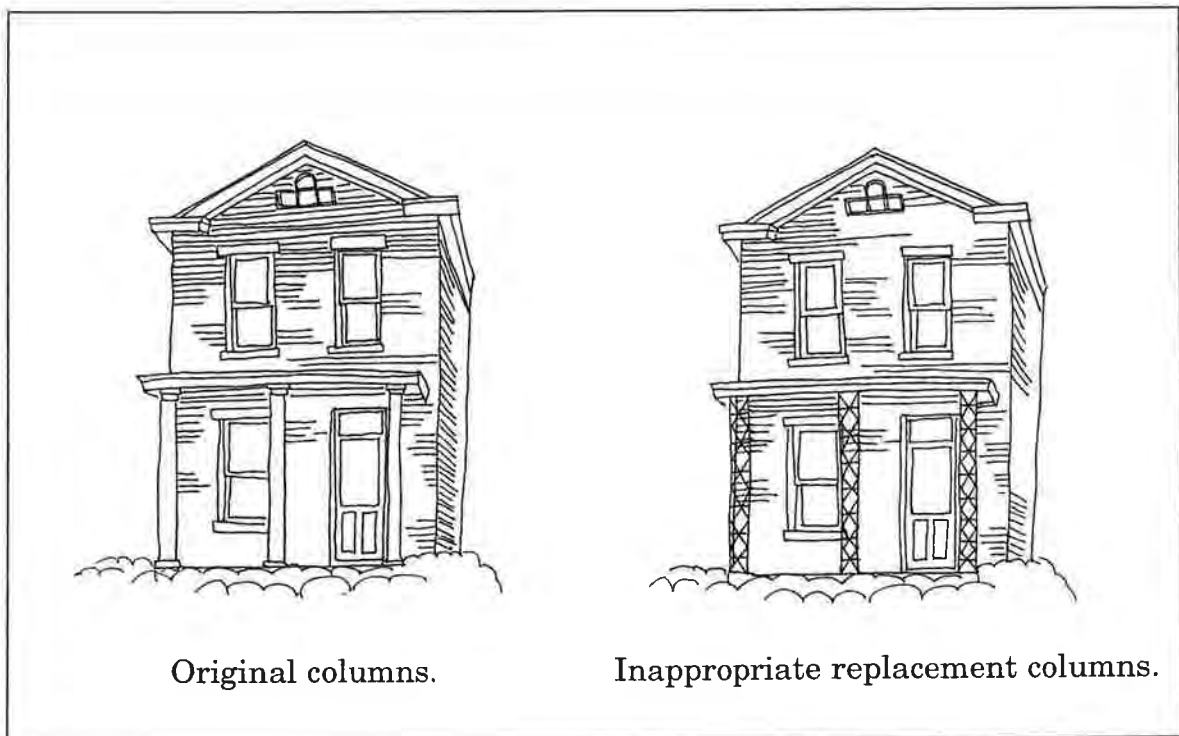
Porches in Vicksburg range from small Greek Revival porticos, just enough room to be protected from the rain, to full-width, two-tiered, front galleries that provided an additional room to escape to on a hot day. Front porches are the dominant feature on most residential buildings and often exhibit the most architectural detail. They add scale to the building and as they generally appear on every building along the street, contribute significantly to the rhythm and character of the neighborhood.

REPAIR

Every effort shall be made to repair porches and balconies and their details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections. See **Routine Repair and Maintenance**, p. 52.

REPLACEMENT

Where replacement of a porch or its details is necessary, it shall be replaced with the same materials used in original construction to match the original in design, scale and placement. See **Architectural Ornamentation**, p. 69. If a detail that is to be replaced is found to be non-historic, the replacement detail shall be designed to match the original feature of the porch or balcony. For example, if round wooden columns were replaced with wrought iron columns in the 1970s and these columns are now to be replaced, they should be replaced with round wooden columns that match the historic columns that once existed on the porch or balcony.



PORCHES AND BALCONIES

REPLACING MISSING OR MODERNIZED FEATURES

If the original porch is missing or has been modernized to a point where it is difficult to distinguish the historic appearance, the porch may be replaced using photographic documentation to design the new porch. If there is no documentation, the new porch should be designed in wood and in keeping with the architectural style of the building. The new design should take into consideration porches of other buildings of the same age and style in the neighborhood. Ornamentation that is incompatible with the style of the house shall not be included in the new design.

REMOVING A PORCH OR PORCH FEATURES

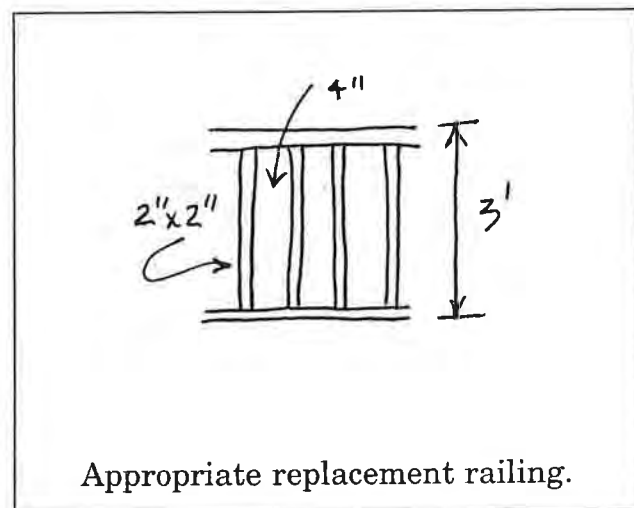
A porch that is historically a part of a building shall not be removed for any reason and not be replaced. The replaced porch shall convey the same visual appearance as the removed porch. In addition, porch components that are removed for any reason, must be replaced and must match the original in design, material, size and style. Components can not be removed and not be replaced.

ADDING DETAILS

Undocumented historic details shall not be added to a porch as they convey a false sense of history.

ADDING RAILING

Some historic residences in Vicksburg were constructed without balustrades on the front porch. Where code requirements or modern use require railings on the porch, the balustrade should be designed in materials in keeping with the period and style of the building. Generally a balustrade made up of square wooden balusters which are 3' high and 2" in width and depth will be appropriate.

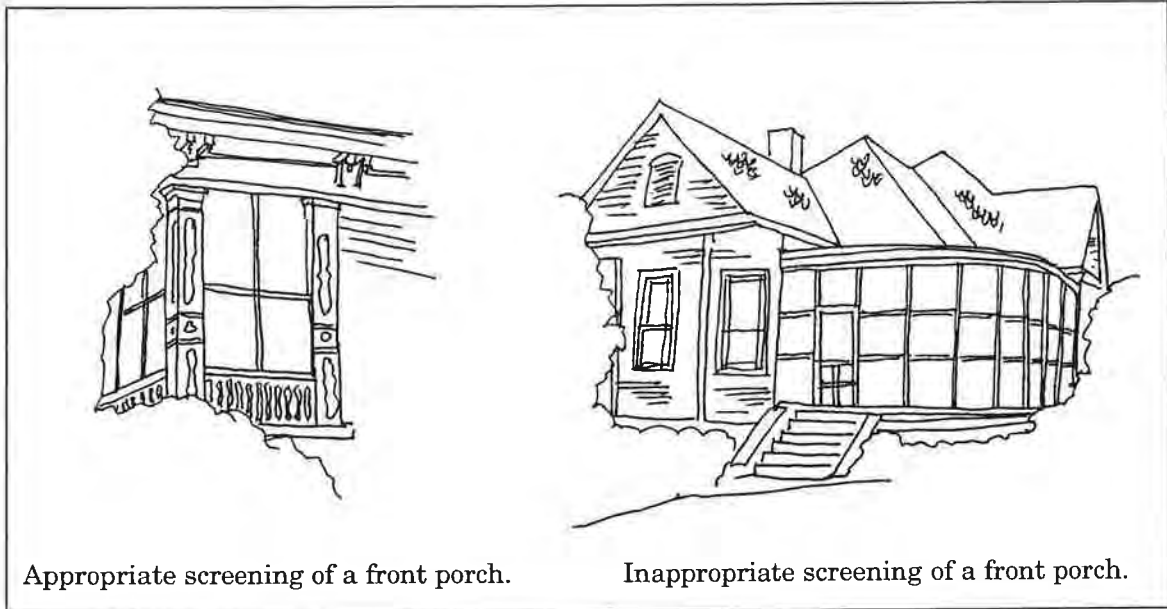


PORCHES AND BALCONIES

SCREENING

Enclosing a porch with screen is allowable if the following standards are met:

1. the screen is placed behind the columns and balustrade.



2. the framing system is a simple design which is painted to match the color of the columns or trim with as few vertical and horizontal divisions as possible.
3. the screen should fit from framing member to framing member without any infill material between the screen and the member.
4. new screen doors which enter the screened porch should be full-view, wood, and painted the color of the framing. In addition, the screen door must fit the opening. Installation that requires blocking in to make the door fit is not acceptable.

FLOORS

The existing porch flooring material shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, composition, and color. If replacement is necessary because of advanced deterioration, the replacement shall match the original. Removal of a wood porch deck and replacement with concrete shall not be permitted.

PORCH FOUNDATIONS

See **Foundations**, p. 77.

PORCH ROOFS

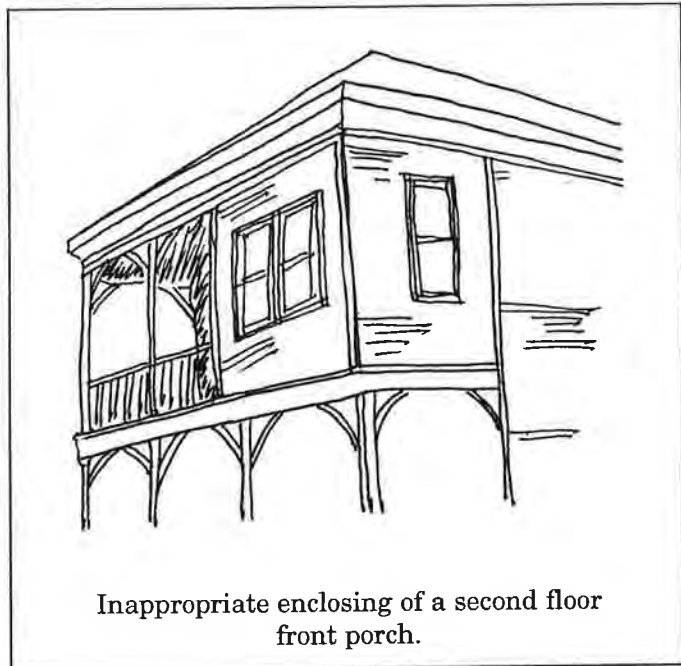
See **Roofs**, p. 58.

PORCHES AND BALCONIES

ENCLOSING A FRONT PORCH ANYWHERE OR A SIDE PORCH IF FACING A STREET

In some instances, it may be desirable to enclose a porch to accommodate additional living space. Such enclosure can be designed in a manner that preserves the historic character of the building, while providing for the requirements of additional living space. If enclosing a front porch or a wrap-around porch or if enclosing a side porch if the porch faces a street, such as in the case of a corner lot, the following standards must be met:

1. porches may be enclosed with the use of large sheets of glass that are recessed behind the existing posts, columns and balustrade.
2. the framing system to support such glass panels must be simple and unobtrusive and designed with as few vertical and horizontal divisions as is possible.
3. the glass panels should fit from framing member to framing member without any infill material between the glass.



4. the glass shall be clear, not tinted or etched.
5. the door into this enclosure should also be of a single sheet of glass.
6. the original windows and door of the house should still be visible to the outside, thereby maintaining the character-defining elements of the building.
7. the framing system should be painted the house body color.

ENCLOSING A REAR OR SIDE PORCH

Rear or side porches (that are not located on a corner lot) may be enclosed for additional living space if they are not readily seen from the public right-of-way if they meet the following standards:

1. If the porch is significant to the character of the building and if the encl-

PORCHES AND BALCONIES

sure of the porch impacts the front elevation of the house, the porch may be enclosed as described above in the front porch standards.

2. If it is deemed that the rear or side porch is not seen from the public way, it may be enclosed using the same material as the house is covered with. For example, if the house is sided with clapboard, the porch, if not enclosed with glass, should be enclosed with clapboard. The only exception to this is that the porches of brick or stone residences may be enclosed with clapboard or with the existing material of the house.

NEW PORCHES

1. if there is no evidence that a **front** porch existed, a new front porch shall not be approved.

2. if there is no evidence that a **rear** porch existed and if the rear is hidden from the public right-of-way, a rear porch may be added. The design must be compatible in design, scale, size, and materials with the building and should meet the following standards:

- a. new rear porches should not be any wider than the width of the existing building.
- b. the roof shall be no higher than that of the existing building and the roof form should be compatible with that of the existing building.
- c. the foundation height, floor and eave lines of the porch should line up with those in the existing building.
- d. ornamentation shall not be more elaborate on the new porch than on the existing building.

STEPS AND RAILINGS

REPAIR

Every effort shall be made to repair steps and railings by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. See **Routine Repair and Maintenance**, p. 52.

REPLACEMENT

Where replacement of step components or railings is necessary, the replacement materials shall match the original in design, scale and placement.

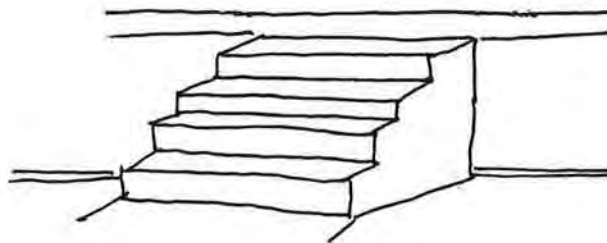
REMOVING STEPS

Steps and railings that are historically a part of a building, shall not be removed for any reason and not be replaced. The replaced steps and railing shall convey the same visual appearance as those removed (see replacement above).

NEW STEPS

If the original steps and/or railings are missing or have been modernized to a point where it is difficult to distinguish the historic appearance, the steps and railings may be replaced using photographic documentation to design the new ones. If there is no documentation, the new steps and railings should be designed in wood and in keeping with the architectural style of the building. The new design should take into consideration steps and railings of other buildings of the same age and style in the neighborhood. Ornamentation that is incompatible with the style of the house shall not be included in the new design.

New steps shall not be precast or pre-manufactured concrete or metal.



Inappropriate precast concrete steps.

STEPS AND RAILINGS

NEW RAILINGS

In cases where a railing was never designed for the building, but code requirements or new uses require a railing down a stairs, the new railing design shall take into consideration the style of the building and be compatible with it. New railings shall not be wrought or decorative iron where there is no historic evidence for such.

NEW GATES

In cases where porch gates were never designed for the building, but code requirements or new uses require them on a raised porch, the design of the new gates shall match the design of the railings on the house and the stairs.

FOUNDATIONS AND CRAWL SPACES

Most residential buildings within the Vicksburg Historic District were built raised on brick piers or brick walls. The purpose of this type of construction was to keep the wooden sills and floor joists away from the damp ground and to provide ventilation for heat and moisture. One of the most common rehabilitation projects is to enclose the foundation to keep animals from inhabiting the area and to assist in energy conservation.

REPAIR

Foundation piers and crawl space enclosures shall be maintained and preserved. Every effort shall be made to repair brick piers by patching or splicing. See **Routine Repair and Maintenance**, p. 52 and **Masonry- replacing, repointing, cleaning, waterproof coatings, and painting**, p. 62-64.

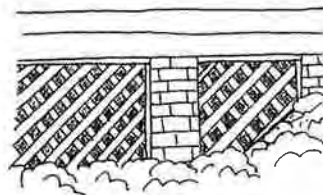
REPLACEMENT

Where replacement of a pier is necessary, the piers shall be replaced with the same materials used in the original construction. See **Masonry- replacing**, page 63.

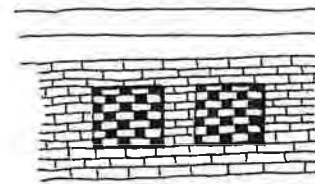
INFILL BETWEEN PIERS

Infill or underskirting is allowed between the piers using the following standards:

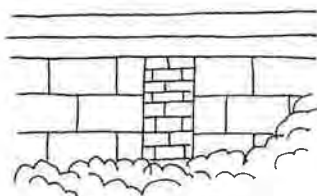
1. infill can be brick lattice, solid brick with vents (spaces left within the brick wall to allow for air to flow), or wood lattice (painted the color of the siding). Plywood, painted black, or black roofing paper can be attached to the



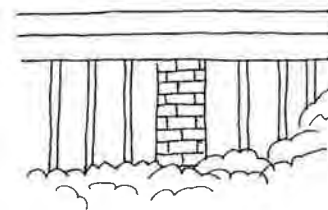
Appropriate crawl space enclosure- lattice panels set back from the face of the pier.



Appropriate crawl space enclosure- bricks with latticed bricks to allow for air flow.



Inappropriate crawl space enclosure- concrete block.



Inappropriate crawl space enclosure- board and batten.

FOUNDATIONS AND CRAWL SPACES

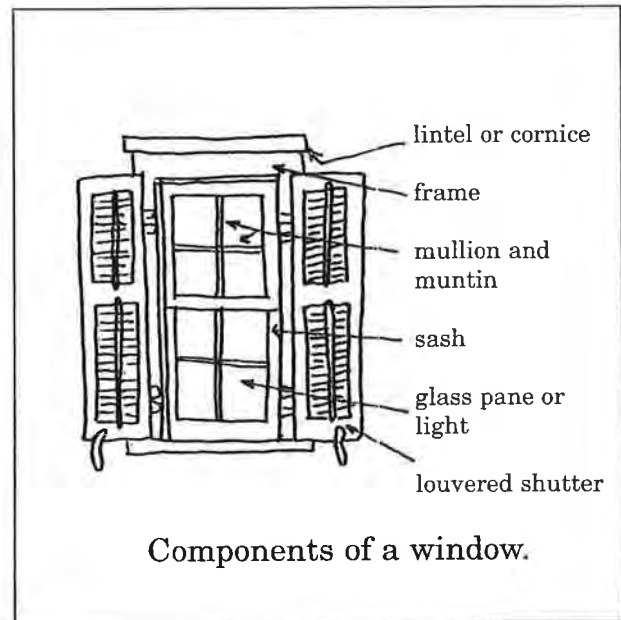
back of the lattice panels in order to reduce air infiltration. However, vents should still be maintained in the plywood or roofing paper to allow for air to flow under the building.

2. plywood panels, metal, board and batten and concrete block are not appropriate.
3. infill shall be set back from the face of the piers so that the piers are easily visible, the infill shall not be flush with the face of the piers.
4. the underskirting shall not cover over the piers.

WINDOWS

Windows and their decorative features (such as frames, sash, muntins, mullions, sills, heads, hoodmolds, jambs and moldings) are important in defining the historic character of a building. Changes that alter the appearance of the sash, depth of reveal, or muntin configuration; the reflectivity and color of the glass; or the appearance of the frame through the use of inappropriate design, materials, finishes, or colors diminish the historic character of the building.

Windows are one of the most important character-defining features of a building for two main reasons. They comprise a considerable amount of the historic fabric of the wall and provide the rhythm and balance for the facade. The window is also one of only two elements (the other being the door) of a building that serves as both an interior and exterior feature. Therefore, the integrity of the original windows and window surrounds should be preserved through the use of the following guidelines:



REPAIR

Every effort shall be made to repair and restore windows and their decorative features by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. See **Routine Repair and Maintenance** p. 52.

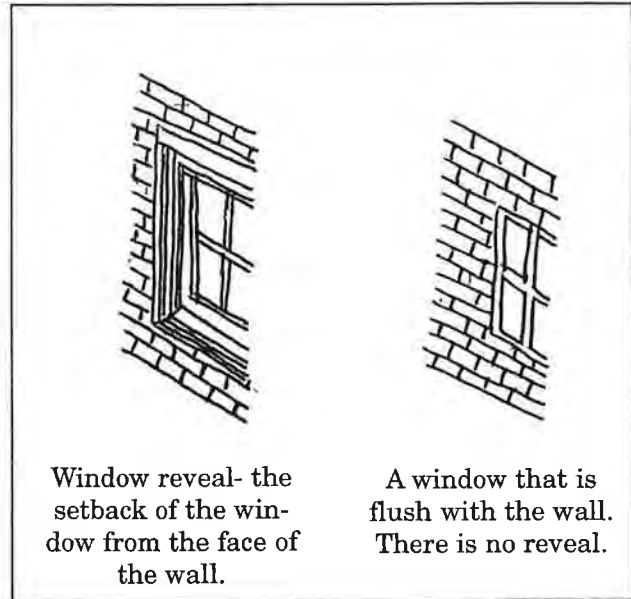
REPLACEMENT

1. repair of historic windows should always be considered before replacement; then selective window replacement is recommended over complete replacement of all windows. Windows are very important in determining the character of a building and therefore replacement of historic windows must be made carefully. Replacement windows that are placed incorrectly, sized differently than the original windows, constructed of different materials, or have a different configuration of window panes will completely change the character of a building.

2. if replacement is necessary because of advanced deterioration, the replacement window shall match the original window with regard to the following standards:

WINDOWS

- a. design- for example, double-hung windows should be replaced with double-hung windows.
- b. materials- constructed of the same materials (i.e. wood windows should be replaced with wood windows).
- c. size- the window opening shall not be blocked-down or made larger.
- d. placement- replacement windows shall be placed in the original location.
- e. configuration of window panes (the replacement shall have the same size, number, and placement of window panes).
- f. characteristics of the glass- clear glass shall be replaced only with clear glass, etc.
- g. snap-in muntins, which simulate the subdivisions between the lights, shall not be used. Only true divided light sash shall be used because snap-ins alter the historic appearance of the building because they lack the depth and profile of historic windows.
- h. depth of reveal (the distance between the front of the wall and the window) of the replacement window shall be the same as the depth of reveal of the original window.



3. if a non-historic window is to be replaced with one that is more in keeping with the original window, the replacement window shall be an accurate restoration using historic, pictorial, and physical documentation. Where this information is not available, a new design shall be used that is compatible with the window openings and the historic character of the building.

4. vinyl-clad wood windows, single or double-glazed, with true divided lights, may be acceptable replacement windows for those that are not in the public view, such as on the sides (not a corner building) or back of a building, if the windows match the original configuration and profiles. The depth of reveal must be maintained. Raw aluminum, bronze-colored aluminum, and painted aluminum or vinyl-clad windows that do not have true divided lights are not acceptable replacement windows.

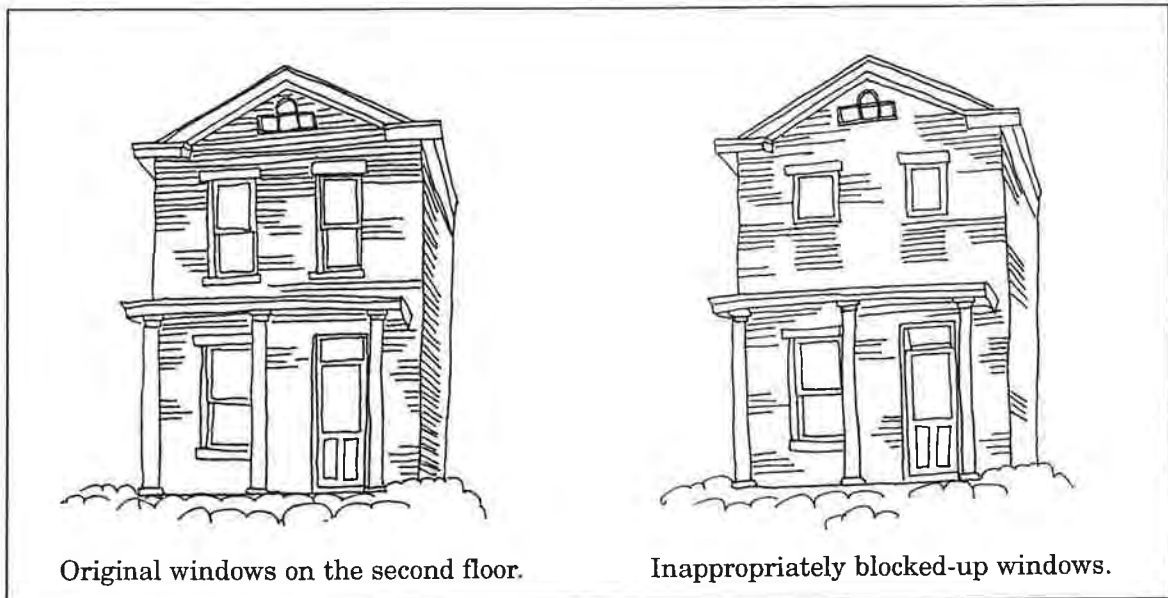
WINDOWS

NEW WINDOW OPENINGS

New window openings shall not be created on the fronts or sides of buildings. On a case by case basis the Board may consider new windows on the rear of a building or into an exposed party wall. Such design should be compatible with the overall design of the building, but not necessarily duplicate the fenestration pattern and detailing of a character-defining elevation.

REMOVAL OF WINDOWS

Historic window openings and their sashes shall not be removed and the openings covered over because this significantly changes the character of the building.

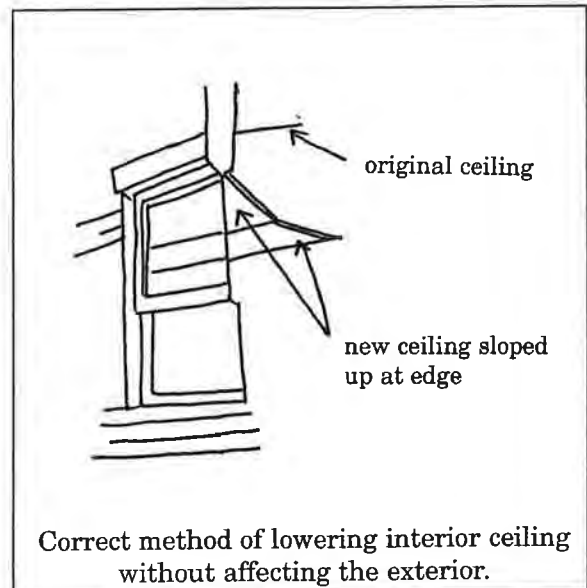


WHEN INTERIOR CHANGES AFFECT THE EXTERIOR

If it is necessary to drop a ceiling for a new interior use, there shall be a setback in the design to allow for the full height of the window opening so that the ceiling does not cut across the window.

WINDOW SURROUNDS

Original decorative features, such as crown molding, entablatures, and



pilasters that comprise a window surround, shall be preserved and maintained. These features shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition.

Window surrounds that are original to the building shall not be removed.

If replacement of a feature is required because of its advanced deterioration, the replacement feature shall match the original feature with regard to design, materials, size, placement, and color.

Window surrounds shall not be added to historic buildings unless based upon documentation and then shall conform strictly to historic appearance and materials.

WINDOW COATINGS

Tinting, reflective coatings and opaque window coverings on historic windows are not allowed as they change the look of the historic glass. However, to protect interior fabrics from ultraviolet rays, **clear** adhesive filtering film designed to reduce the destructive effects of ultraviolet light can be applied to the interior surface of the windows.

STAINED GLASS WINDOWS

Stained glass windows can be protected from accidental or intentional damage by the installation of glass or plastic panels placed over the windows, if the following standards are met:

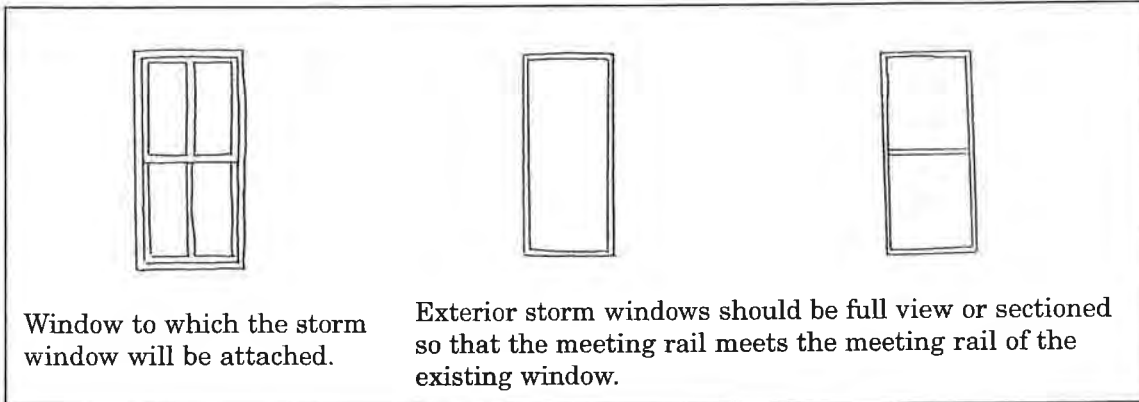
1. the supports for the protective panels shall align with the mullions of the window.
2. panels should have adequate ventilation at the top and bottom to allow for air circulation so that moisture does not build up and cause deterioration of the sash.

STORM WINDOWS

Storm windows should be installed on the interior of the window so that the appearance of the historic window is not changed. There are several kinds of interior storm windows including those that attach to interior frames with magnets, velcro, screws or clips. While interior storm windows are preferable, exterior storm windows are allowed in the historic district if they blend in with the building and take into consideration the following standards:

WINDOWS

1. care should be taken when installing storm windows to ensure that original windows and window features are not destroyed or obscured.
2. the shape and general appearance shall match the existing window as closely as possible by being full view (single sheet of glass) or sectioned in an unobtrusive manner so as not to obscure or distort the existing window. The meeting rail of the storm window shall align with the meeting rail of the window to which it is applied.



3. storm windows shall be made of wood, baked enamel, or metal painted to match the window trim. Raw metal or bronze-colored storm windows are not acceptable.
4. the glass shall be clear, not tinted.
5. storm windows should have adequate ventilation so that moisture is allowed to escape and does not build up and cause deterioration of the sash.
6. exterior track storm windows are not acceptable because they obscure historic detailing of the window and generally jut out beyond the wall surface.

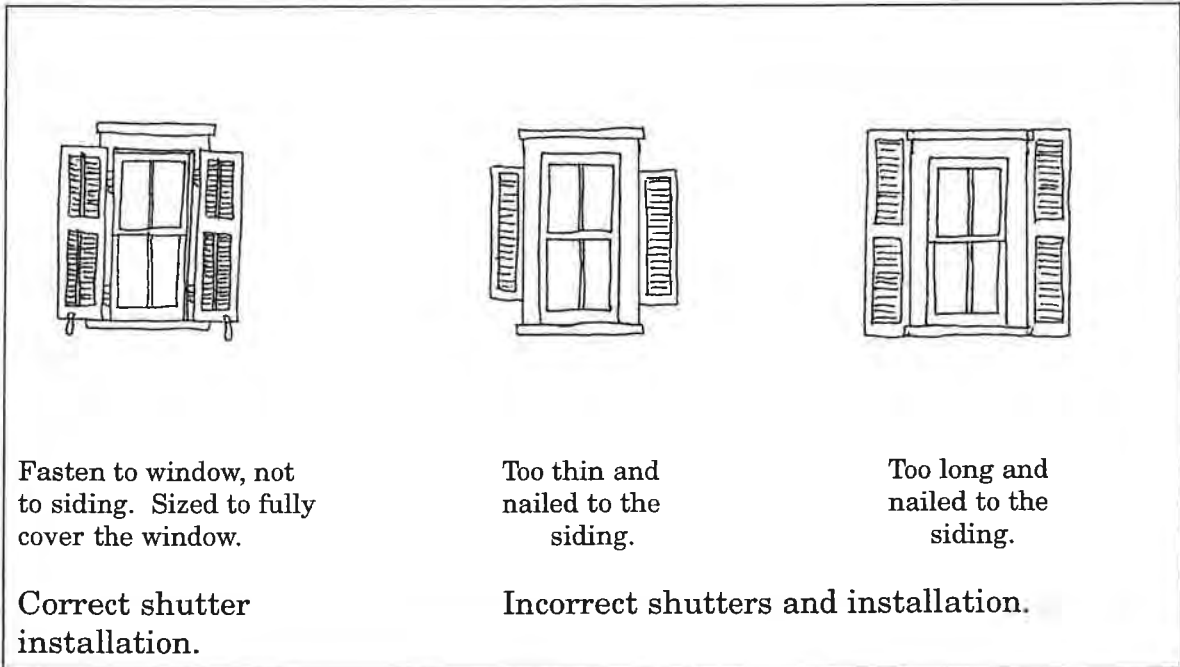
SHUTTERS

Shutters that are original to a building should be preserved and maintained. If repairs are necessary they shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. If replacement of a shutter is required because of its advanced deterioration, the replacement shutter shall match the original feature with regard to design, materials, size, placement, and color. Other standards for shutters are as follows:

1. shutters shall not be added to buildings unless there is evidence that shutters were original to the building.

WINDOWS

2. replicated shutters shall be of wood (vinyl, aluminum or other materials are not appropriate because they do not reflect the character of wood and are incompatible with the materials of historic buildings).
3. shutters must fit the window opening so that when closed they cover the window opening.
4. shutters should be affixed to the inside of the window frame so that they close.



5. shutters shall not be removed and not placed back on the building after repair.
6. deteriorated shutters that cannot be repaired should be used for spare parts to repair other shutters on the building.

SECURITY BARS

Exterior security bars are inappropriate in the historic district because they change the historic appearance of the window. In addition, bars tend to give a negative impression of the neighborhood. If bars are necessary, they should be of a simple, not decorative design and should be placed on the interior and preferably only on the side and rear elevations.

DOORS

Doors and their surrounds (such as sidelights, transoms, fanlights, entablatures, pediments and pilasters) are important in defining the historic character of a building. Changing the historic appearance of doors through the use of inappropriate design, materials, finishes, or colors diminishes the character of the building and therefore is not permitted.

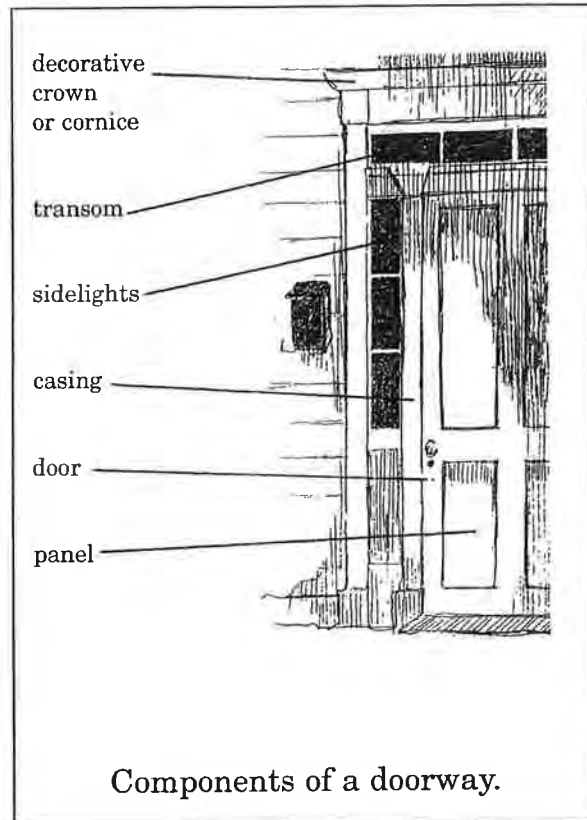
REPAIR

Every effort shall be made to repair and restore doors and their decorative features by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. Deteriorated doors can be refinished, cracks and holes can be filled, hinges can be repaired, and rotten frames can be repaired or replaced. In addition, original hardware shall be repaired and retained. See **Routine Repair and Maintenance** p. 53.

REPLACEMENT

1. repair of historic doors should always be considered before replacement, but if replacement is necessary because of advanced deterioration, the replacement door shall match the original with regard to the following standards:

- a. design- for example, double doors should not be replaced with a single door, or a six-panel door should not be replaced with a four-panel.
- b. materials- constructed of the same materials (i.e. wood door shall be replaced with a wood door).
- c. size- the door opening shall not be blocked-down or made larger.
- d. placement- the replacement door shall be placed in the same opening as the original door.
- e. if the door is glazed (has a window in it) the following standards shall be met:
 1. configuration of window panes- shall have the same size and number.
 2. characteristics of the glass- clear glass shall be replaced only with clear glass, etc.
 3. snap-in muntins, which simulate the subdivisions between the



- lights, shall not be used. Only true divided light sash shall be used because snap-ins alter the historic appearance of the building because they lack the depth and profile of historic windows.
- f. depth of reveal (the distance between the front of the wall and the door)- of the replacement door shall be the same as the original door reveal.
 - g. hardware from the original door should be used on the replacement door.

2. if a non-historic door is to be replaced with one that is more in keeping with the original door, the replacement shall be an accurate restoration using historical, pictorial, and physical documentation; or where this information is not available, be a design that is compatible with the door opening and the historic character of the building.

NEW DOOR OPENINGS

New door openings shall not be created on the fronts or sides of buildings. On a case by case basis the Board may consider new doors on the rear of a building or into an exposed party wall. Such new door design shall be compatible with the overall design of the building, but not necessarily duplicate the detailing of a door on a character-defining elevation.

REMOVAL OF DOORS

Historic doors shall not be removed and the opening covered over.

DOOR SURROUNDS

Original decorative features, such as fanlights, sidelights, transoms, crown molding, pediments, entablatures, and pilasters which comprise a door surround, shall be preserved and maintained. The following standards shall be followed:

1. these features shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition.
2. door surrounds that are original to the building shall not be removed.
3. if replacement of a feature is required because of its advanced deterioration, the replacement feature shall match the original feature with regard to design, materials, size, placement, and color.

4. if fanlights, sidelights or transoms need to be replaced, the replacement shall match the original glazing with respect to the following:
 - a. configuration of window panes (size, number, and location).
 - b. characteristics of the glass- clear glass shall be replaced only with clear glass, etc.
 - c. snap-in mullions shall not be used.
 - d. depth of reveal of the replacement shall be the same as the original.
5. door surrounds shall not be added to historic buildings unless based upon documentation and then shall conform strictly to historic appearance and material.

WINDOW COATINGS ON GLAZED DOORS

Tinting, reflective coatings and opaque window coverings on historic glazed doors are not allowed as they change the look of the historic glass. However, to protect interior fabrics from ultraviolet rays, **clear** adhesive filtering film designed to reduce the destructive effects of ultraviolet light can be applied to the interior surface of the windows.

STAINED GLASS WINDOWS IN DOORS

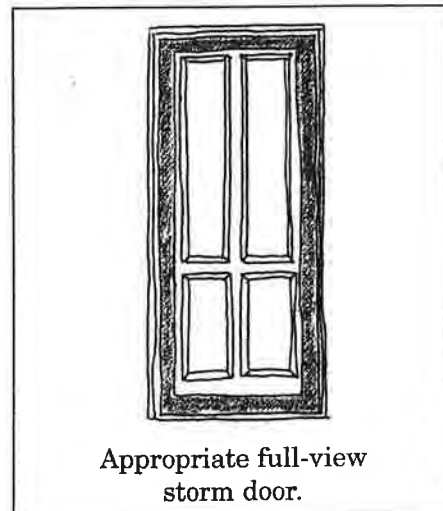
Stained glass windows in doors, transoms, sidelights or fanlights can be protected from accidental or intentional damage by the installation of glass or plastic panels placed over the windows, if the following standards are met:

- a. the supports for the protective panels shall align with the mullions of the window.
- b. panels should have adequate ventilation at the top and bottom to allow for air circulation so that moisture does not build up and cause deterioration of the sash.

STORM DOORS

Storm doors should not be installed on front doors, except as provided for below, because they change the appearance of the historic door. They are more appropriate for rear and side entrances. Storm doors are allowed in the historic district if they blend in with the building and take into consideration the following standards:

- a. care should be taken when installing storm doors to ensure



- that original doors and door features are not destroyed or obscured.
- b. the shape and general appearance shall match the existing door as closely as possible by being full view (single sheet of glass) or sectioned in an unobtrusive manner so as not to obscure or distort the existing door. Ornate or decorative grillwork or doors with extensive structural framework are not allowed.
 - c. storm doors shall be made of wood, baked enamel, or metal painted to match the window trim. Raw metal or bronze-colored storm doors are not acceptable.
 - d. the glass shall be clear, not tinted.

SECURITY DOORS

Exterior security doors are inappropriate in the historic district because they change the historic appearance of the door. In addition, they tend to give a negative impression of the neighborhood. If security doors are necessary, they should be of a simple, not decorative design and should be placed on the interior and preferably only on the side and rear elevations. They should fit the opening and not require blocking down of the door frame.

SCREEN DOORS

Original screen doors should be preserved and maintained. New screen doors should be wood, painted the color of the door, full-view or with structural members aligned with those of the original door so as not to obscure the historic door. In addition, the screen door must fit the door opening. Installation that requires blocking in the door frame to make the screen door fit is not acceptable.

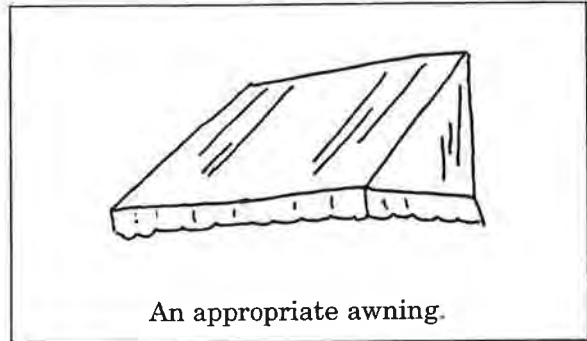
AWNINGS

Awnings are used to reduce the effects of the sun and rain on the interior of a building. The historic design of awnings can also add to the character of a building's facade.

APPROPRIATE AWNINGS AND INSTALLATION

1. canvas, vinyl-coated, or acrylic awnings are appropriate for late and post Victorian buildings within the district.

2. awnings should be installed to fit inside the window trim and should cover only one window, not span a distance to another window. They should fit the opening: rectangular windows should have shed type awnings, while rounded windows should have curved awnings.



An appropriate awning.

3. the color of the awning should compliment the building and its neighbors. The color and pattern should not detract from the appearance of the building or street.

4. awnings should not be installed over windows which have shutters.

5. awnings should not cover or conceal significant architectural details.

6. wooden awnings are appropriate for some styles of buildings and will be approved on a case by case basis.

7. metal slat, rigid plastic, aluminum, cedar or plastic shakes, and brightly colored or glossy awnings are not appropriate in the historic district and are not permitted.

Choosing the colors to paint a building is one of the most challenging decisions that a property owner can make. One person's idea of a beautiful color combination may appear dull and boring or conversely, extravagant and loud to another person. These guidelines do not dictate personal taste, but rather provide guidance for color and placement so that a building will read as a cohesive whole and will blend and complement surrounding buildings. In addition, these guidelines will provide information about the correct methods of cleaning and surface preparation prior to applying a coat of paint.

CLEANING AND SURFACE PREPARATION

The main reason that a paint finish does not last as long as the manufacturer's guarantee is that the surface was not properly prepared prior to painting. Paint will only adhere to a clean, dull, sealed surface. Problems such as peeling, checking and flaking occur when the surface has not been adequately prepared and moisture works its way behind the paint film and forces the paint from the substrate. Moisture can also cause mildew to grow which eats protein and nutrients contained in paints.

Prior to painting, wood should be scrubbed with a solution of household detergent and water with a natural bristle brush. Peeling paint should be removed with a brush or scraper, being careful not to gouge the siding. It is generally not necessary to remove all paint down to the wood, just remove damaged paint down to a sound layer. A glossy surface should be dulled by light sanding prior to painting so that the new paint will adhere.

If the wood is weathered on the surface or still intact but porous and dried out, it should be treated with a pre-prep solution. The Old House Journal recommends a blend of boiled (not raw) linseed oil and turpentine, mixed roughly half and half; if the wood is thirsty, use more linseed oil. Brush the prep on any exposed wood, reapplying multiple times anywhere the wood soaks up the solution. Allow the wood to dry for twenty-four hours before proceeding with regular oil-based primer. This traditional preparation will put integrity back into the wood, improve the adhesion of the primer, increase the coverage of the prime and topcoat, and improve the look of the finished job.

In order to clean mildew from the surface, use a solution of one part household bleach, one part water and a small amount of non-ammoniated detergent and scrub with a natural bristle brush. Rinse with clean water and allow to dry thoroughly. Once the wood is clean and free of damaged paint layers, caulk cracks and joints with a paintable caulking compound. Apply a coat of good primer and then paint. The primer anchors the topcoat to the wood and evens the surface. The topcoat must be applied within two weeks of the prime coat because soaplike compounds will form on the surface of the prime

coat and may lead to intercoat peeling. After two weeks, the prime coat should be washed with detergent to remove these compounds prior to applying the topcoat.

It is also important to remember that paint should not be applied in direct sunlight, on cold or windy days, excessively hot days, or in damp conditions.

As has been previously stated, the use of sandblasting, high velocity waterblasting (greater than 100 psi), propane or butane torches, rotary sanding or other abrasive methods to remove paint are not permitted as they irrevocably damage masonry and frame buildings. Thermal devices, such as heat guns or hot plates, are not recommended as they can damage the historic siding and if used improperly can lead to flare-ups hours after work has stopped.

Sources for detailed guidelines for cleaning and preparation prior to painting are found in the **bibliography**, p. 185.

SURFACES THAT SHOULD NOT BE PAINTED

Masonry (brick, stone, concrete [historic], and stucco) buildings that have historically not been painted shall remain unpainted.

THE SCIENCE OF COLOR

The actual color, such as red, yellow, blue, or green, is the **hue**. If there is no color or hue, then the resulting picture is black and white. By adding black or white to a color the **value** is changed. If white is added to make a lighter color, that is said to have a low value. Conversely, if black is added to a color, it is said to have a high value. The final term that helps to define color is **intensity**, the measure of how saturated with hue a color is. Very intense colors have a lot of hue and not much black or white and are those colors considered to be loud and bright or neon colors. Those colors that are muted and have white and black in them are less intense.

DETERMINING THE COLORS TO USE

There are three basic approaches to consider when determining the colors to paint a historic building:

1. the scientific approach- take paint samples from the body and trim and try to discern the colors that were originally used on the building. Replicate the original colors. It is oftentimes hard to duplicate the historic paint colors because of fading and other weathering factors.

2. the historic approach- use colors and placement that are appropriate to the date and style of the building to be painted. There are books available to help with this approach, see **Bibliography**, page 185. This is the recommended of the three approaches to take when determining the colors to use. To take samples from the building and trim use a sharp pen knife and carefully scrape away the layers of paint from small areas, lightly sand the area and wet the surface.

3. the boutique approach- use of "loud" and bright colors to draw attention to a building. While "painted ladies" may be appropriate in certain parts of the country, they are not appropriate here. This is not to say that Queen Anne residences should not be painted in a number of colors, but that they should not be garish colors that do not blend into the neighborhood.

Once colors have been chosen for a building, it is recommended that test panels be painted on the body and trim in various locations (sun and shade). These panels should be examined at different times of the day.

PLACEMENT OF COLORS

When choosing paint colors, it is important to remember the following with regard to the placement of colors on the building:

1. color on large areas is more prominent than color on small areas.
2. color in full sunlight is more prominent than color in shade.
3. color on unbroken surfaces is more prominent than color on broken surfaces.
4. color is more prominent in a location that is close to view as opposed to that which is in a recessed position.
5. the more prominent the position, the more less intense the color should be (an intense color is loud or bright and is filled with color; a less intense color is one which is faded or muted and subdued).
6. less intense colors should be used for the body of the building.
7. intense colors can be used as accent colors on small areas in shady, recessed places with broken surfaces such as cornices, sashes, posts, columns or gingerbread.

GENERALLY ACCEPTED COLORS

Ironwork: black green, black, slate grey, stone or dark brown.

Metal roofs: silver, reddish brown, greenish (oxidized copper).

APPROVAL OF COLOR

Paint colors that are acceptable in the historic district are earth tones: muted shades of gray, blue, green, yellow and brown. In addition, white, off-white, and buff are also colors that are appropriate, while bright, neon, or dark primary colors are not. Paint color chips should be brought in to the Board's designee for approval. Should the requested color not be within the aforementioned range of colors, the Board's designee cannot approve the color and the applicant may make application for a Certificate of Appropriateness.

Exterior lighting generally consists of a sconce or hanging fixture on the porch, security lights, and yard lights.

PORCH LIGHTING

Light fixtures original to the building should be preserved and maintained. New light fixtures should be simple in design and be appropriate for the style of the building.

SECURITY LIGHTING

Security lights may include flood and spot lights. These should be mounted on the rear or sides of the building, not on the front porch.

YARD LIGHTING

Lighting for sidewalks and front yards should be of small footlights rather than post-mounted fixtures.

MECHANICAL SYSTEMS

HEATING AND AIR CONDITIONING UNITS

1. mechanical units should be located at the rear or side of a building and should be screened with shrubbery or low fencing.



Lattice screen for compressors.

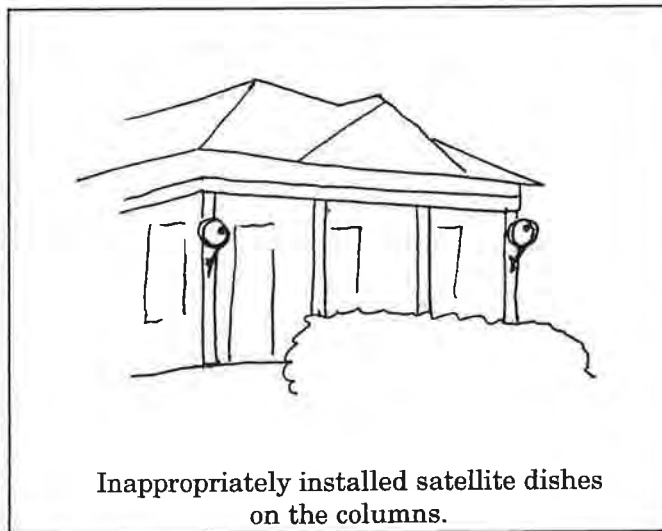


Plant screen for compressors.

2. window air conditioners should be located in windows on the rear or side of a building and shall fit the opening of the lower sash when the lower sash is raised. The sash shall not be removed or replaced and the opening can not be made larger.

SATELLITE DISHES

1. satellite dishes shall not be installed in front yards or in readily visible side yards.
2. satellite dishes that attach to the building shall be located on side or rear elevations, not on the front. Installation shall not require the removal of any architectural feature of the building.



Inappropriately installed satellite dishes on the columns.

UTILITY METERS

Electric and gas meters should be located on the rear or side of a building.

GARBAGE COLLECTION

Dumpsters shall be placed on the rear or sides of buildings and shall be screened from the public way by a fence and landscaping.

Fences in the historic district are generally constructed of wrought iron or wooden pickets. The designs vary, giving a unique character to neighborhoods and streetscapes. Most of the historic walls in the district are low, stuccoed brick structures that are essentially retaining walls, holding up the front yard from the sidewalk. Generally these walls have rounded tops and are not painted. Other historic walls in the area are simple, low, unpainted brick with corbelled tops.

FENCES

REPAIR

Every effort shall be made to repair historic fences by replacing individual rotten pickets or boards or individual framing members rather than replacing an entire section of fence. When a fence component is replaced, the new component shall be of the same materials, design, size, and scale as the original.

REPLACEMENT

Replacement of an entire fence shall be approved only if the entire fence is damaged beyond repair or so severely deteriorated that it can not be repaired. Replacement of an entire fence should not be considered only to achieve a new or uniform appearance. If total replacement is approved, the new fence shall be of the same materials, design, size, scale, height, and location as the original fence. Fences shall not be removed and not replaced.

NEW FENCES

New fences are approvable in the historic district if they meet the following general and specific location standards:

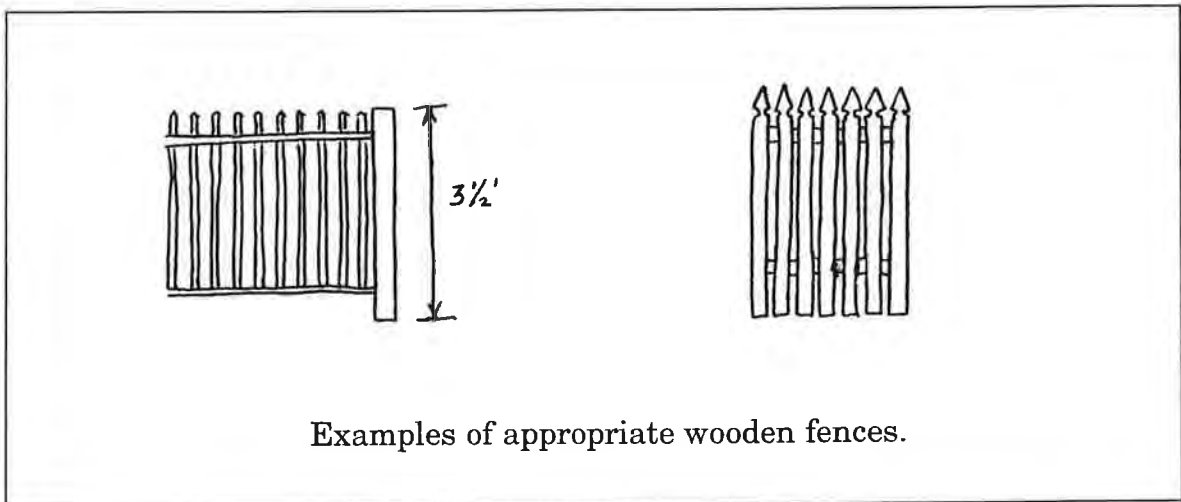
General

1. the style and design of a new fence shall complement the architectural style of the building and blend with the surrounding fences.
2. structural members, such as posts and horizontal supports, must be placed on the inside of the fence, leaving the "finished" side to face other properties.
3. the following materials are inappropriate for the historic district and are not permitted: vinyl, chain link (see exception under Specific Location below), barbed wire, plastic, metal sheets, split rails, post and rail, stockade, bamboo, and chicken wire.

FENCES AND WALLS

Specific Location- Front Yards

1. new front yard fencing shall be no taller than three and a half feet high and have a pattern with space in between the vertical members in order to be able to see through the fence.
2. wrought iron and wood picket fences are appropriate for the historic district, however, cast iron is not recommended for bungalows.
3. wood pickets should not be wider than four inches and be set no farther apart than three inches.
4. front yard fences should be placed in line with other fences on the street.



Rear and Side Yards

1. new rear and side yard fencing shall be no taller than six feet high.
2. chain link fences that are painted black or dark green can be used in rear yards if they are not visible from the public right-of-way. Landscaping should be used to shield the fence.
3. a backyard privacy fence should not extend forward of the centerline of the house and is best kept in the rear of the building. On corner lots it is best to recess the fence from the property line to lessen the impact of the fence on the street and on adjoining properties.

NEW GATES

In cases where fence gates were never designed, the design of new gates shall match the design of the fence. Wrought iron fences require wrought iron gates and wood picket fences require wooden gates.

WALLS

REPAIR

Every effort shall be made to repair a wall rather than replace it. In addition, it is important to remember that historic brick must be repaired using soft mortar. See **Routine Repair and Maintenance for masonry**, p. 50 and **Guidelines for Rehabilitation- bricks**, p. 62 and **stucco**, p. 65.

Often if a brick wall is failing, concrete blocks can be used behind the wall for reinforcement instead of removing the historic wall and rebuilding it. The concrete blocks should be concealed, however.

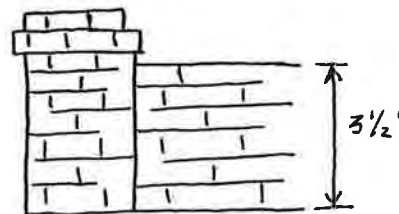
REPLACEMENT

Should a wall need to be replaced, the new wall shall be of the same materials, design, size, scale, and location as the original.

NEW WALLS

New walls are approvable in the historic district if they meet the following standards:

1. walls in the front yard shall be no higher than three and a half feet and should be compatible with neighboring walls.
2. walls may be constructed of bricks or concrete blocks if the concrete blocks are stuccoed, not simply painted.
3. the following are inappropriate for the historic district and are not permitted: unstuccoed concrete blocks, field stone, rubble stone, concrete balls or other decorative features that are not historically appropriate.
4. Walls in rear yards may be no taller than six feet. Backyard walls should not extend forward of the centerline of the house and are best kept in the rear of the building. On corner lots it is best to recess the wall from the property line to lessen the impact of the wall on the street and on adjoining properties.



An example of an appropriate brick wall.

Landscaping should not be considered the last step in a rehabilitation project. Instead when preparing a plan for rehabilitation, one should consider existing yard area and any possible covered paths and overgrown hedges and flower beds which might give insight into the original character of the building. Care should be taken to protect the existing landscape during a rehabilitation project.

LANDSCAPING

1. identify and protect existing landscape features, including historic plants and the configuration of beds and other plantings.
2. do not remove any tree of 6" or more in diameter. If the tree is diseased, the Board will consider an application for a Certificate of Appropriateness to remove the tree.
3. the development and planting of flower beds does not require review.
4. landscaping should be kept at least two feet away from foundation walls to reduce moisture build up.

SIDEWALKS AND WALKWAYS

1. historic sidewalks and walkways shall be repaired and maintained. Repairs shall match the existing in material, color and texture. See **Siding-**masonry and concrete, p. 62, 65.
2. new sidewalks and walkways shall be constructed with brick or concrete and be no wider than four feet.

FEATURES THAT ARE INAPPROPRIATE FOR FRONT YARDS

1. features such as patios, swimming pools, gazebos, and pergolas shall be placed only in the rear yard unless there is historic evidence that a feature was sited in the front yard.

BULKHEADS

Because of Vicksburg's terrain, there are many historic bulkheads that have been used as retaining walls for front yards. The majority of these bulkheads are walls of brick covered with stucco.

1. historic bulkheads should be repaired and maintained. See **Routine Repair and Maintenance-** masonry, p. 50 and **Siding-** masonry p. 62.

LANDSCAPING

2. if a bulkhead is required, it can be constructed with concrete blocks that are then stuccoed to resemble the original wall. The new wall should be of the same dimensions and design as the original wall.

3. bulkheads made of modern landscape timbers or railroad ties are not appropriate for front yards, but may be used in side yards if even with the face of the building or in rear yards. The exception for this is a corner lot, where only traditional supports should be used, not modern landscape timbers or railroad ties.

DRIVEWAYS & PARKING

The introduction of driveways and parking lots in the historic district can be a very difficult problem because many of the neighborhoods were developed prior to automobiles and the need for driveways and parking lots. These necessities should be designed so that they are as unobtrusive as possible, thus minimizing the effect on the historic character of the building and its neighbors. The following standards shall be considered:

EXISTING DRIVEWAYS AND PARKING LOTS

1. existing driveways and parking lots shall be maintained and repaired with materials duplicating the existing.
2. previously existing asphalt driveways may be replaced with bricks or concrete; however, previously existing concrete or brick drives can not be replaced or covered over with asphalt.

MATERIALS

1. materials shall be concrete (natural color, not tinted), exposed aggregate, gravel composed of small stones, or brick (red paving brick). Concrete drives can be edged with bricks if desired. Asphalt is inappropriate for residential development and is not allowed.
2. driveways can be built with concrete strips so that vegetation can grow in between and screen the drive. Likewise, parking areas can be built with a lattice pattern made of concrete, which allows grass to grow, softening the effect of the parking lot.

LOCATION OF DRIVEWAYS

1. driveways shall be built on the side of the building and should allow a car to be parked beside the house or in the rear.
2. driveways and parking lots shall not be built in front yards.
3. circular driveways placed in front yards are inappropriate in the district and are not permitted.

FENCES AND WALLS FOR PARKING LOTS

New fences and walls around parking lots are approvable in the historic district if they meet the following standards:

1. the style and design of a new fence shall complement the architectural

DRIVEWAYS & PARKING

styles of the buildings along the street.

2. structural members, such as posts and horizontal supports, must be placed on the inside of the fence, leaving the "finished" side to face other properties.
3. the following materials are inappropriate for the historic district and are not permitted: vinyl, chain link, barbed wire, plastic, metal sheets, board and batten, split rails, post and rail, stockade, bamboo, and chicken wire.
4. fencing shall be no taller than four feet high and have a pattern with space in between the vertical members in order to be able to see through the fence.
5. wrought iron and wood picket fences are appropriate for the historic district, however, wrought iron is not recommended for bungalows.
6. wood pickets should not be wider than four inches and be set no farther apart than three inches.
7. walls shall be no higher than four feet and should be compatible with neighboring walls and buildings.
8. walls may be constructed of bricks or concrete blocks if the concrete blocks are stuccoed, not simply painted.
9. the following are inappropriate for the historic district and are not permitted: unstuccoed concrete blocks, field stone, rubble stone, or other decorative features such as concrete balls that are not historically appropriate.

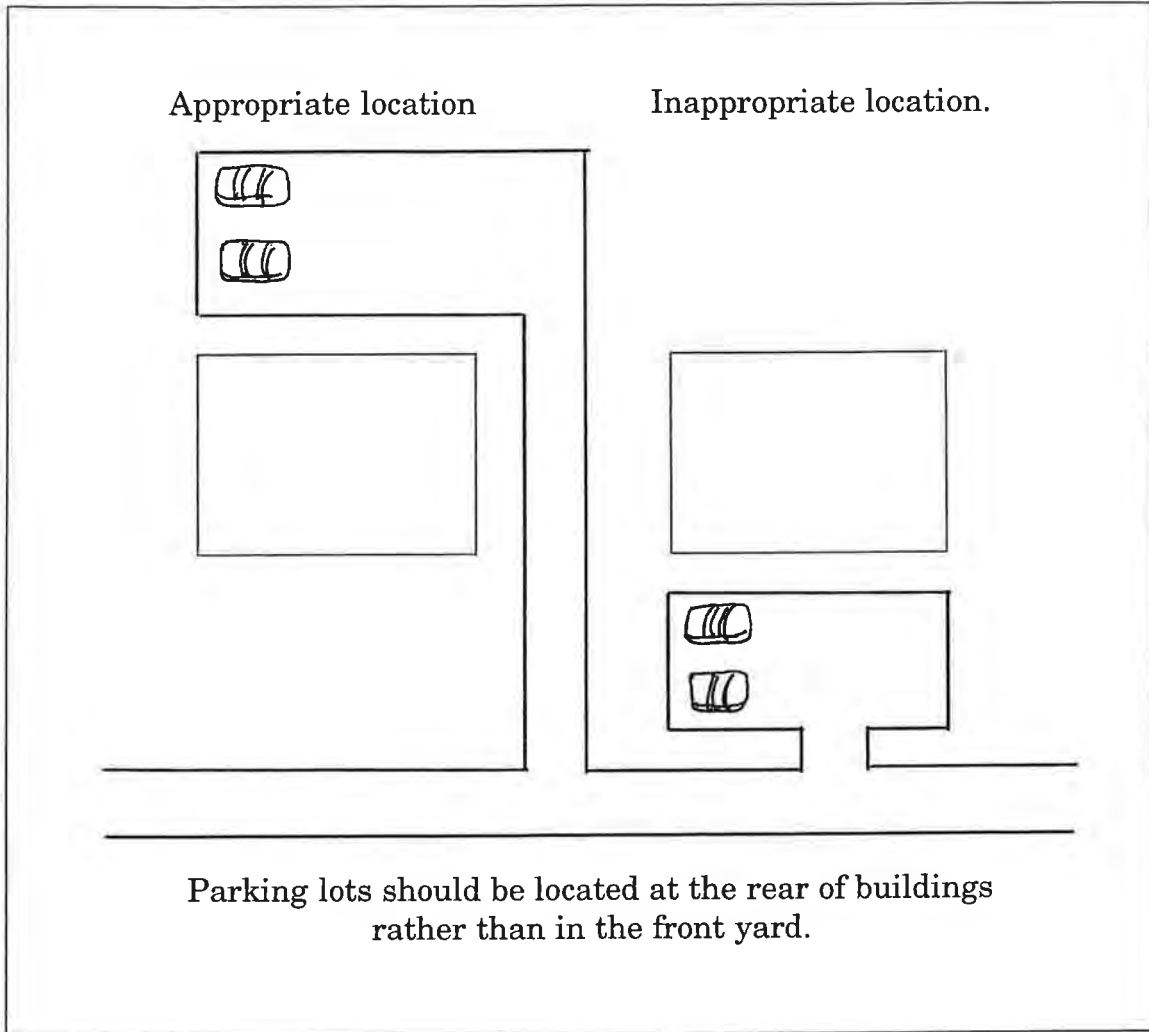
LOCATION OF PARKING LOTS

Parking areas constructed in residential areas for multi-family developments and off-site parking lots for residential uses requiring additional parking, such as a bed and breakfast or tour home, shall meet the following standards. A landscape plan incorporating these standards shall be submitted showing proposed exterior and interior landscaping.

1. the lot shall be set back six (6) feet from any property line. These buffer areas shall be landscaped to provide a screen for the parking lot.
2. the design of such parking area must incorporate existing trees and provide for their maintenance (i.e. do not pave up to the edge of the tree, provide an area of green space around the tree so that it can survive the impact of the parking lot).

DRIVEWAYS & PARKING

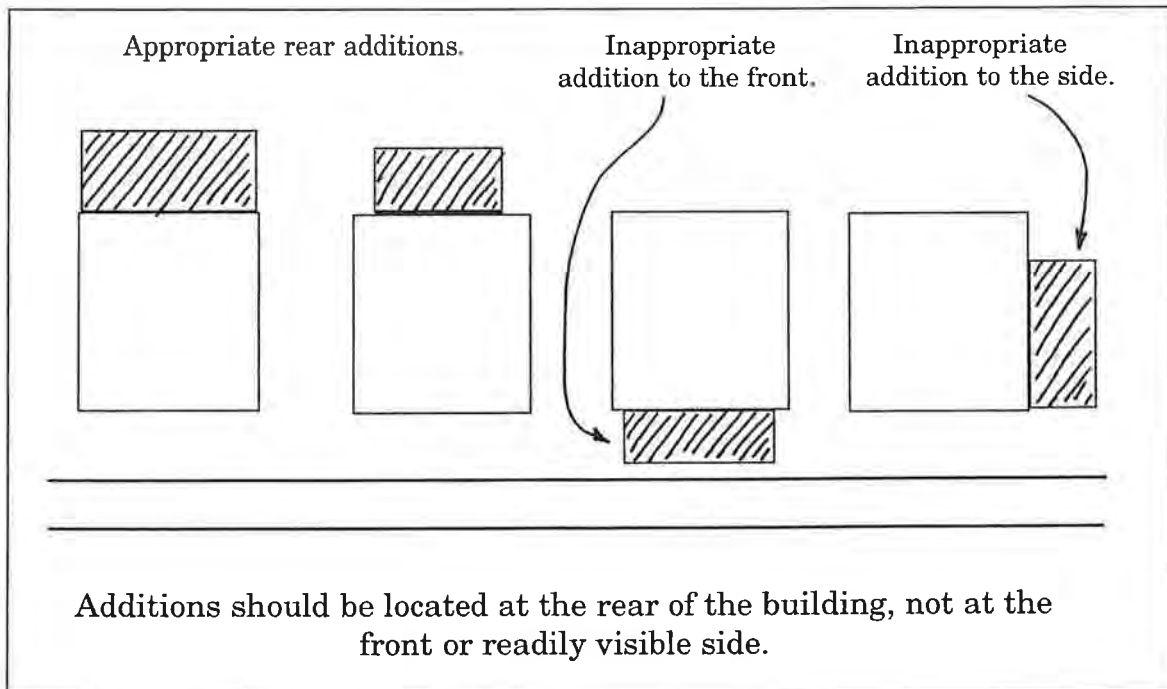
3. lighting of parking areas should be as unobtrusive as possible, should focus down and not spill over on adjacent buildings.



Often it is necessary to make additions to buildings, either to accommodate a new use or to provide additional space for a building's inhabitants. Additions can be designed for historic buildings so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed. Designs for additions and decks should take into consideration the following standards:

ADDITIONS

1. additions shall be located at the rear of the building, unless it is located on the side toward the rear, not on the front or readily visible area of a side.
2. additions shall be no taller than the existing building and shorter if possible.



3. the shape of the addition shall be compatible with the existing building (i.e. tall and narrow or short and wide). In addition, the roof form should be compatible with the historic building and consistent with contributing roof forms along the street.
4. foundation height, floors, and eave lines in the addition shall line up with those in the existing building.
5. windows shall be similar in proportion and size, but need not necessarily duplicate the existing windows exactly. However, the windows on such addition shall follow the pattern established on the side of the existing building.

ADDITIONS & DECKS

6. doors shall be similar in proportion and size, but again need not necessarily duplicate the existing doors exactly. If the addition is located on the side elevation, the doors shall be located on the side or rear of the addition.

7. materials used in the addition shall be the same as are found on the existing building (i.e. clapboard-sided buildings should have clapboard-sided additions.) However, additions to brick or stone buildings can be wood frame. Roof materials should be the same on both the existing building and the addition.

8. ornamentation on the addition shall not be more elaborate than the existing building.

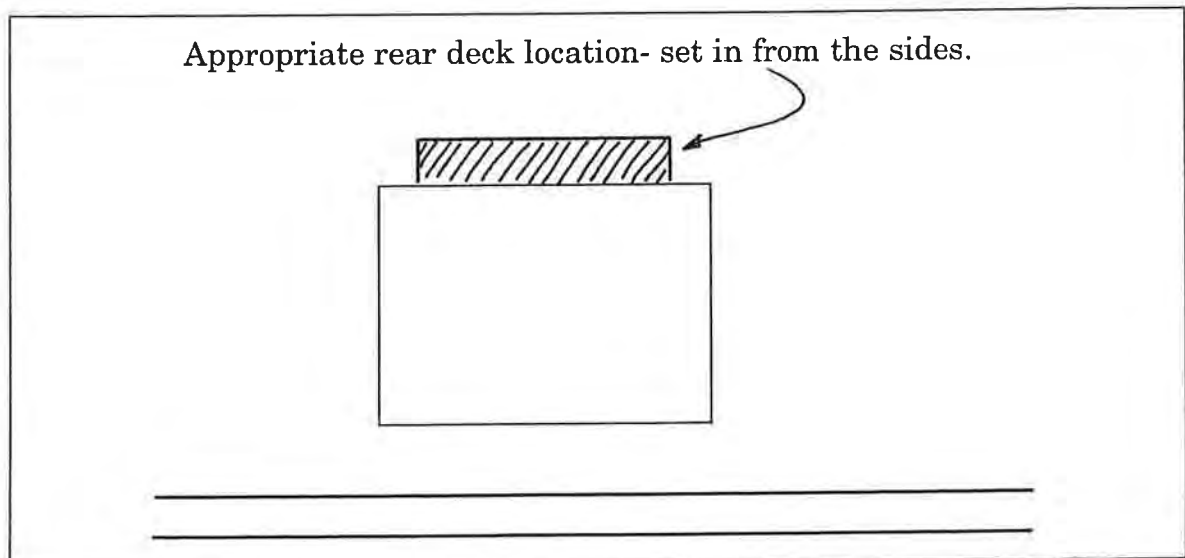
9. additions should be designed in such a way as to be reversible if the addition is removed. For example, it is best to use existing door and window openings to connect the existing building with the addition. It is also best to retain the siding that is covered by the addition, either by covering it with a new siding or using the original siding as a design feature of the new room, instead of removing the original siding.

10. additions should be designed so that the addition does not appear to be a part of the existing building. This is a difficult concept, because the addition must blend in with the rest of the building, but at the same time be clearly viewed as a new addition.

11. adding a second story addition to a one-story building is not permitted.

DECKS

1. decks shall be built at the rear of buildings.



ADDITIONS & DECKS

2. decks and their railings shall be compatible in material, color, and detail with the existing building, but shall be simple in design so as not to draw attention from the character of the existing building.
3. decks should be designed in such a way as to be reversible if the deck is removed.
4. significant features of the existing building shall not be removed in order to construct a deck.
5. the deck should be painted or stained in colors compatible with the color of the existing building.
6. the deck shall line up with the floor level of the existing building. The deck framing shall be screened with lattice panels or landscaping.

**COMMERCIAL BUILDINGS:
STANDARDS AND GUIDELINES
FOR REHABILITATION AND
RESTORATION**



The roof shape of commercial buildings is important in defining the building's overall architectural character. Roofs on Vicksburg's early commercial buildings were gables and were covered with wood shakes, slate and metal. In the later part of the 19th century, they became flatter with a slight slope to shed water. Flat roofs were eventually built-up roofs covered with gravel and tar. Any changes to commercial building roofs should take into consideration the following guidelines.

REPAIR

Roofing material shall be retained unless deteriorated. Every effort should be made to retain metal, slate or tile roofs. When partially reroofing, deteriorated roof coverings shall be replaced with new materials that match the old in composition, size, shape, and texture.

Repair of **metal roofs** requires knowledge about the interactions between metals, see **Siding- architectural metals**, p. 66. For example, metals such as tin and copper will react chemically with one another, resulting in galvanic corrosion. In addition, coating a metal or tin roof with hot tar to stop a leak will hasten the deterioration of the metal.

Repair of **slate roofs** should be accomplished with copper nails to secure the slate, not iron nails which will rust and allow the slate to become dislodged.

REPLACEMENT

1. the original roof shape or pitch shall not be changed, with one exception. If a flat roof is hidden behind a parapet, it can be changed to give it a slope as needed to drain water. However, the new pitch must still be hidden behind the parapet and not be visible from the street.
2. the configuration of the roof shall not be changed by adding features that were not original to the building such as dormer windows, vents, or chimneys.
3. applications for the removal of a metal, slate or tile roof are carefully weighed by the Board. These roofing materials will last for well over 100 years and may only need limited replacement and repair as opposed to complete replacement.
4. if the roof is visible from the street, new roofing materials shall not be used which differ to such an extent from the old in composition, size, shape, color or texture that the appearance is altered. If a new roof color is planned, it should be appropriate to the building and blend in with other buildings on the street.

5. if the roof is flat or completely hidden behind a parapet, new rubber-based roofing material can be used.

6. roll roofing and corrugated metal are not acceptable as replacement roofing materials for visible roofs.

DORMERS AND OTHER DESIGN ELEMENTS

Every effort shall be made to repair and restore character-defining elements such as dormers, vents, towers and eave treatments by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. See **Routine Repair and Maintenance** for wood and windows, p. 50 and 52. These elements shall not be visually altered, covered over, or removed from the building.

If an element is damaged or deteriorated to a point where it can not be repaired, the replacement shall match the original in design, material and color. Likewise, if there is evidence that a feature is missing, the feature should be replicated using an existing prototype or using historical, physical or pictorial evidence.

CORNICES

The cornice is important in defining the style and character of a commercial building. Often the majority of the architectural ornamentation can be found on the cornice at the roof line of the building or on a cornice placed over the storefront area. There are a wide variety of cornices in Vicksburg ranging from simple corbelled brick to elaborate bracketed cornices crafted from sheet metal, wood, or terra cotta. It is important to preserve, maintain, and replicate where missing, these significant elements of the commercial facade. The following standards shall be met when dealing with cornices:

1. every effort shall be made to repair cornices by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. For brick or terra cotta cornice repair see **Routine Repair and Maintenance**, p. 50 and **Siding-brick**, p. 62, for metal cornice repair see **Routine Repair and Maintenance- architectural metal**, p. 51 and **Siding- architectural metal**, p. 66.



2. if replacement of a sheet metal cornice is necessary because of advanced deterioration, the replacement shall match the original in design, material, and color. Fiberglass can also be used to replicate a deteriorated sheet metal cornice as long as the new one matches the original in profile, dimensions and texture.
3. if the cornice is missing, it may be replaced using photographic or physical documentation to design a new one. If there is no documentation, the new cornice should be designed in wood or metal similar in appearance to other historic cornices of the same style in downtown.
4. a new cornice shall not be added to buildings where there is no evidence that one existed.

CHIMNEYS

Chimneys are important elements of a building's character and shall be repaired and maintained even if they are not in use. For repair of chimneys see **Siding-masonry**, p. 62. It is inappropriate to repair a chimney by simply applying a coat of stucco to stabilize the masonry. Stucco should be added only in cases where the existing chimney is stuccoed and needs repair.

If a historic chimney is deteriorated to such an extent that it must be rebuilt, replacement materials shall be the same in style, composition, color, texture, and strength as the damaged materials. The appropriate mortar composition, color, texture and application must also be used when rebuilding a chimney. The same bonding pattern and joint width and profile shall be maintained.

A historic chimney shall not be removed. Likewise, a chimney shall not be added when there is no evidence that a chimney existed.

GUTTERS

Historic gutters shall be repaired and maintained where possible. If new gutters must be installed, the half-round type is preferred, but molded gutters are also acceptable. Gutters and downspouts should not be installed in such a way as to remove or conceal significant architectural details. Splashblocks or concealed piping should be installed to provide proper drainage away from the building, so as to avoid water damage to the building.

SKYLIGHTS, SOLAR COLLECTORS, AND MECHANICAL EQUIPMENT

Air conditioning, transformers, solar collectors, and skylights shall be installed so that they are inconspicuous from the public right-of-way, such as on the rear

ROOFS

of the building or flat roofs behind the parapet. The installation shall not damage or obscure character-defining features.

Skylights should be flat or flush with the roofline, not convex.

The majority of commercial buildings in Vicksburg are sided with brick. Other materials are stone, concrete, stucco, and metal. As with residential buildings, the type of siding is important in defining the historic character of the building and its architectural style.

MASONRY

brick, stone, terra cotta, and concrete

Brick, stone, terra cotta, and concrete are siding materials that are also found in the Vicksburg Historic District. Early **bricks** were generally composed of clay mixed with silt or sand, which was then pressed into molds and then fired in a kiln. In the 1870s the method of producing the brick through an extrusion process made the bricks more uniform and durable. Historic mortars, consisting mainly of lime and sand, were designed to provide flexibility, not rigidity, to a building. The softer historic bricks expand and contract with the weather and the soft mortar allowed this movement. When soft bricks expand and hit hard mortar, the faces of the bricks spall off. Historic mortar has a high lime content which is also slightly soluble in water and is able to self-seal small cracks that may occur. **Stone** is one of the more lasting of masonry building materials. Various types of sandstone, limestone, marble, and granite are found in the district. **Terra cotta**, which came into popularity in the late 19th century, is a kiln-dried clay product which is generally highly decorative. There are a number of buildings in the district which exhibit terra cotta panels. Early **concrete** was made of tabby, volcanic ash and later naturally-occurring hydraulic cements. By the turn-of-the-century, portland cement was used to make precast concrete blocks. Many of these blocks were made to resemble stone blocks and concrete trim was also substituted for sandstone trim.

REPAIR

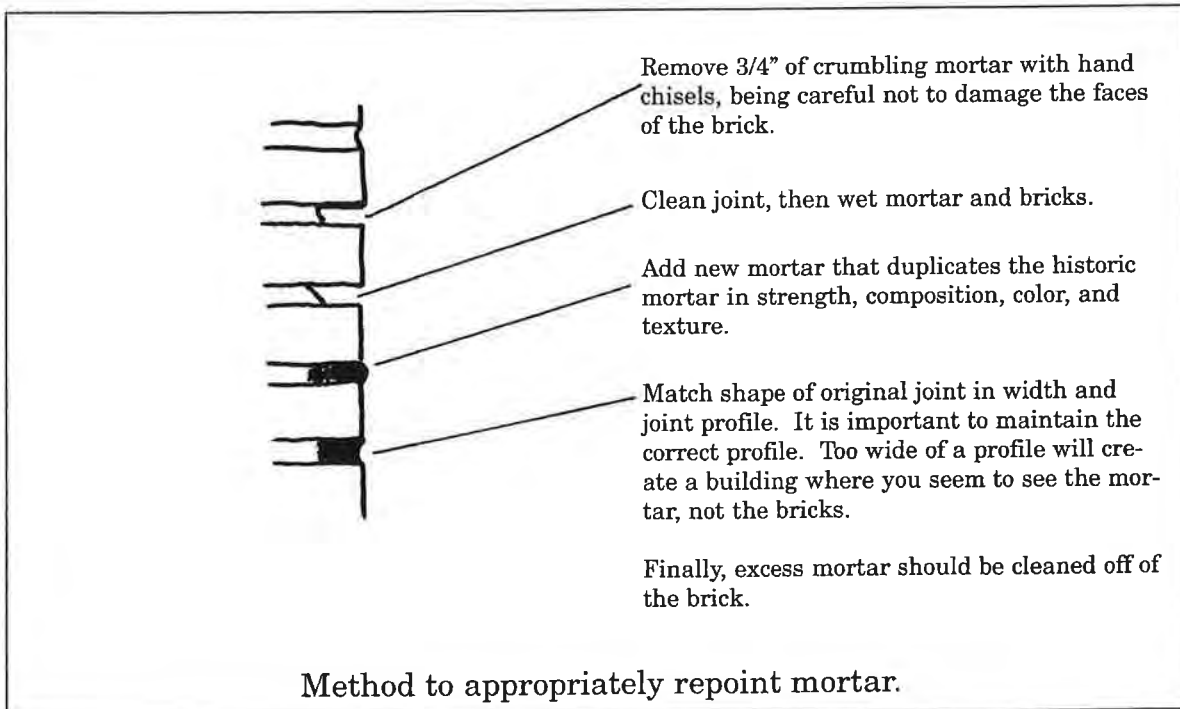
While masonry is among the most durable of historic building materials, it is also very susceptible to damage by improper maintenance or repair techniques and harsh or abrasive cleaning methods. Every effort shall be made to repair masonry siding by patching or splicing. **See Routine Repair and Maintenance**, p. 50.

REPLACEMENT

Damaged areas of masonry walls shall be repaired using as much of the original brick or stone as possible. Replacement materials shall be the same in style, composition, color, texture, and strength as the damaged materials. The appropriate mortar composition, color, texture and application must also be used when rebuilding a masonry wall. The same bonding pattern and joint width and profile shall be maintained.

REPOINTING MASONRY

Repointing of the mortar joints may be necessary where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plasterwork. Repointing of masonry should only be attempted by professionals who have experience with historic masonry and only after a test panel is completed in an inconspicuous location. The deteriorated mortar should be removed by carefully handraking the joints back to about 3/4". Mechanical tools are not approved for cleaning the joints as they often damage the edges of the brick. The joints are then filled with new mortar that duplicates the historic mortar in strength, composition, color, and texture. As mentioned above, historic mortar is soft in strength because it is high in lime content. The new mortar should have the same composition which can generally be achieved by mixing one part lime by volume to two parts sand. In order to match the color of the historic mortar, colored sands or mineral pigmented mortar mixtures can be used. Organic and chemical colorants tend to fade and are not recommended. Finally, the historic mortar joint is duplicated in width and joint profile. Too wide of a profile will create a building where you seem to see only the mortar, not the bricks. Excess mortar should be cleaned off of the brick. Only the deteriorated mortar should be removed and repointed. Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance is not allowed.



CLEANING MASONRY

Masonry acquires a patina over time due to weathering and other conditions. This patina is a part of the historic character of the building and should be taken into consideration. Cleaning of masonry should not be considered if the purpose is to give the building a new and uniform look. Masonry shall be cleaned only when necessary to halt deterioration or remove heavy soiling. Further, cleaning shall take place only after masonry surface cleaning tests. Tests should be observed over a sufficient period of time so that both the immediate effects and the long term effects are known to enable selection of the gentlest method possible, such as low pressure water (not to exceed 600 psi) and detergents using natural bristle brushes. The use of high pressure water to clean masonry will damage original masonry and mortar joints and shall not be used. Cleaning with chemical products generally damages masonry or leaves a residue on the masonry and is not permitted unless the product is approved by the Mississippi Department of Archives and History, Historic Preservation Division.

WATERPROOF COATINGS

Waterproof coatings are not recommended for historic brick surfaces because they trap moisture which causes spalling of the surface. Bricks are designed to pass moisture from the inside surface to the exterior, therefore using a waterproof sealer will cause moisture problems on the interior surfaces as well. If it is believed that a coating is necessary, a breathable product may be approved by the Board upon review by the Mississippi Department of Archives and History, Historic Preservation Division.

PAINTING

Masonry which has never been painted shall not be painted. On a case by case basis, the Board may approve a historically unpainted brick building to be painted if the brick and mortar are extremely mismatched from earlier repairs and repointing. However, if the earlier mortar repairs are the wrong color, but the brick are correct, the Board may approve the painting only of the mortar joints to match the historic mortar color of the rest of the building.

STUCCO

Stucco was historically added to a building as a part of the architectural style or as protection against moisture. Therefore, stucco shall not be removed from a building unless to repair deteriorated areas.

REPAIR AND REPLACEMENT

Early **stucco** coatings were lime-based and were soft enough for the brick that they covered to expand and contract. Hard stucco placed over soft bricks will cause the brick to spall taking the stucco with it. Stucco repair must match the original in strength, composition, color and texture. A test panel should be completed before patching stuccoed walls.

CLEANING

Stucco acquires a patina over time due to weathering and other conditions. This patina is a part of the historic character of the building and should be taken into consideration. Cleaning of stucco should **not** be considered if the purpose is to give the building a new and uniform look. Stucco shall be cleaned only when necessary to halt deterioration or remove heavy soiling. Further, cleaning shall take place only after surface cleaning tests. Tests should be observed over a sufficient period of time so that both the immediate effects and the long term effects are known. Tests enable selection of the gentlest method possible, such as low pressure water (not to exceed 600 psi) and detergents using natural bristle brushes. The use of high pressure water to clean stucco will damage original material and shall not be used. Cleaning with chemical products generally damage stucco or leave a residue and are not permitted unless the product is approved by the Mississippi Department of Archives and History, Historic Preservation Division.

WATERPROOF COATINGS

Waterproof coatings are not recommended for historic stucco surfaces because they trap moisture which causes spalling of the surface. Using a waterproof sealer will cause moisture problems on the interior surfaces as well. If it is believed that a coating is necessary, a breathable product may be approved by the Board upon review by the Mississippi Department of Archives and History, Historic Preservation Division.

PAINTING

Stucco which has never been painted shall not be painted. On a case by case basis, the Board may approve a historically unpainted stuccoed building to be painted if the surface is defaced from earlier repairs.

ARCHITECTURAL METALS

Architectural metal features and siding are important in defining the overall character of a building. Metals commonly used in historic buildings include lead, tin, zinc, copper, bronze, brass, iron, steel, and to a lesser extent, nickel alloys, stainless steel and aluminum. Historic metal building components were often created by highly skilled, local artisans, and by the late 19th century, many of these components were prefabricated and readily available from catalogs in standardized sizes and designs.

REPAIR

Every effort shall be made to repair historic metal siding by patching or splicing. See **Routine Repair and Maintenance**, p. 51.

REPLACEMENT

If metal siding must be replaced, the replacement materials shall be the same in style, composition, color, and texture as the damaged materials. Care should be taken to assure that the replacement pieces are attached to the building by the correct means. Removing a major portion of the historic architectural metal instead of repairing and replacing only the deteriorated metal in order to create a uniform or improved appearance is not allowed.

If metal siding is missing, the replacement siding shall be based on historical, pictorial, and physical documentation.

CLEANING

Metals shall be cleaned only to remove corrosion prior to repainting or applying other appropriate protective coatings, not to create a "new" look. Often the metal has acquired a patina which may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

The following issues shall be addressed prior to cleaning of historic metals:

1. identify the particular type of metal prior to any cleaning procedure.
2. test to assure that the gentlest cleaning method possible is selected.

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc should be with appropriate chemical methods because their finishes can be abraded by blasting or other abrasive means.

PAINTING

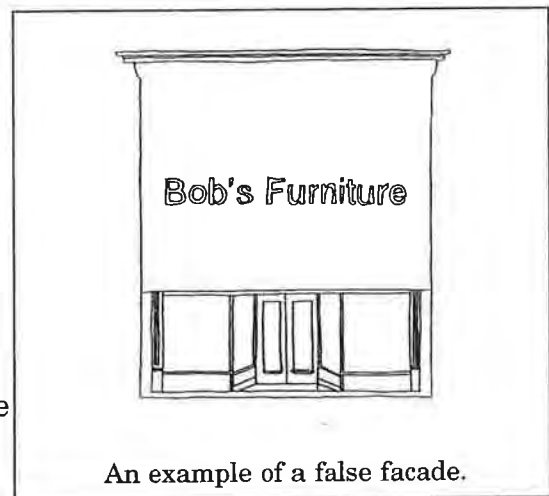
Some metals such as copper, bronze, or stainless steel were often meant to be exposed (unpainted) and shall not be painted if historically not covered. Likewise, those metals that were historically painted are to remain painted.

OTHER CONSIDERATIONS

Incompatible metals shall not be placed together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal. For example, copper will corrode cast iron, steel, tin and aluminum.

REMOVAL OF FALSE FRONTS

In the 1960s and 70s an effort to “update” downtown to attract more customers resulted in the addition of aluminum, wood, stucco and other panels covering entire second and upper floor facades. The removal of these false fronts is encouraged and often once removed, the original windows and ornamentation are revealed. The rehabilitation of materials recovered from under the siding should follow the guidelines for the particular element.



SYNTHETIC SIDING

Property owners are often attracted to synthetic sidings such as vinyl, aluminum, EIFS (synthetic stucco), masonite, and imitation brick siding because of manufacturer’s claims that the material will keep exterior moisture from entering the building and that the siding will not have to be repainted every 5-10 years. While there might be some perceived advantages to synthetic sidings, there are some major disadvantages. The application of synthetic siding to historic buildings in the Vicksburg Historic District is not approved for the following reasons:

1. The synthetic siding conceals the historic siding and character, reducing the integrity of the historic building itself and the historic district as a whole. Synthetic siding creates a different profile, surface level, and appearance than the existing siding. Placing new siding over existing siding causes recessed areas to appear deeper and projecting surfaces to appear shallower, thus dramatically altering the building’s appearance. In addition, during installation

historic elements are often removed to make it easier to apply the siding. The removal of any ornamental details diminishes the character of the building.

2. Synthetic siding does not allow moisture to pass through it and therefore, moisture can get trapped behind the siding, accelerating the deterioration of the wood siding. Historic wood siding was intended to breath and pass moisture from the interior of the structure to the exterior. Synthetic sidings do not allow this moisture to exit to the outside. Consequently, the moisture is trapped and the wood deteriorates.

3. In addition, the lifetime of synthetic sidings is unknown. Manufacturers claim some of the sidings will last to 30 years. During this time, because the wood siding is unmonitored and inaccessible, it is very likely that it will deteriorate, possibly to the point that structural problems may threaten the integrity of the building.

OTHER CONSIDERATIONS

The factory applied finish of the vinyl and most other synthetic sidings will deteriorate over time, due to exposure to the environment and to ultra violet light. When these finishes have deteriorated significantly, they will have to be painted, just as the wood siding that it covered would have had to be. In addition, synthetic siding materials typically cannot withstand impact damage as well as wood; a damaging hailstorm has been known to leave a synthetic-sided building heavily dimpled. With constantly changing technologies, synthetic siding materials often go out of fashion or the technology is replaced by other technologies. Finding replacement parts of cladding systems as they get older can be time consuming and costly and may not match the color of the rest of the building, making it necessary to paint the entire building. It is difficult to find a paint that will adhere to synthetic siding for any length of time.

The addition of synthetic siding can detract from a building's resale value because it may be believed that the siding was installed to hide structural problems. Potential purchasers may find it difficult to fully inspect the building for problems because the siding can not be easily removed.

ARCHITECTURAL ORNAMENTATION

Architectural ornamentation on commercial buildings includes a wide range of features such as brackets, window and door hoods, dentils, cornices, molding, shingles, pilasters, finials, cresting, and corbelling. These details are most often made of wood, cast iron, sheet metal, terra cotta, or stucco. Ornamentation adds to the character of a building and enhances its value.

REPAIR

Original detailing shall be retained and repaired. Every effort shall be made to repair features by patching or piecing in using recognized preservation methods. See **Routine Repair and Maintenance** p. 51 and the **rehabilitation sections on wood siding** for wood ornamentation, p. 61; **masonry** for corbelling or terra cotta, p. 62; and **architectural metals** for metal cresting, finials, cast iron columns, pilasters, and window hoods, p. 66.

REPLACEMENT

If an element is damaged or deteriorated to a point where it can not be repaired, the replacement shall match the original in design, material and color.

Likewise, if there is evidence that a feature is missing, the feature should be replicated using an existing prototype or using historical, physical or pictorial evidence.

REMOVAL OF DETAILS

No architectural features that are original to the building shall be removed. Damaged details must be repaired and replaced.

NEW DETAILS

Architectural features shall not be added to a an existing building unless there is photographic evidence that the features originally existed.

A number of commercial buildings retain their balconies. Existing balconies add to the character of the streetscape and help to define downtown Vicksburg. (For wood or metal canopies see p. 135).

REPAIR

Every effort shall be made to repair balconies and their details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections. See **Routine Repair and Maintenance**, p. 50.

REPLACEMENT

Where replacement of a balcony or its details is necessary, it shall be replaced with the same materials used in original construction to match the original in design, scale and placement. See **Architectural Ornamentation**, p. 117. If a detail that is to be replaced is found to be non-historic, the replacement detail shall be designed to match the original feature of the balcony.

REPLACING MISSING OR MODERNIZED FEATURES

If the original balcony is missing or has been modernized to a point where it is difficult to distinguish the historic appearance, the balcony may be replaced using photographic documentation to design the new one. If there is no documentation, the new balcony should be designed in wood and in keeping with the architectural style of the building. The new design should take into consideration balconies of other buildings of the same age and style in the downtown. Ornamentation that is incompatible with the style of the building shall not be included in the new design.

REMOVING A BALCONY OR BALCONY FEATURES

A balcony that is historically a part of a building shall not be removed for any reason and not be replaced. The replaced balcony shall convey the same visual appearance as the removed balcony. In addition, balcony components that are removed for any reason, must be replaced and must match the original in design, material, size and style. Components that are removed must be replaced.

ADDING DETAILS

Undocumented historic details shall not be added to a balcony as they convey a false sense of history.

ADDING OR EXTENDING A ROOF OVER A BALCONY

Roofs shall not be added or extended over a balcony unless there is historic evidence of the roof. If there is pictorial or other evidence, the new roof shall duplicate the original in materials, size, shape, design, and location.

SCREENING

Front balconies shall not be screened. Rear balconies that are covered by a roof and that are not on corner lots can be screened using the following standards:

1. the screen is placed behind the columns and balustrade or roof supports.
2. the framing system is a simple design which is painted to match the color of the columns or trim, with as few vertical and horizontal divisions as possible.
3. the screen should fit from framing member to framing member without any infill material between the screen and the member.

BALCONY ROOFS

See **Roofs**, p. 58 and 107.

ENCLOSING A FRONT, SIDE, OR REAR BALCONY FACING A STREET

Front, side, and rear balconies facing a street shall not be enclosed.

ENCLOSING A REAR BALCONY

Rear balconies that are covered with a roof can be enclosed using the following standards:

1. balconies can be enclosed with the use of large sheets of glass that are recessed behind the existing posts, columns and balustrade.
2. the framing system to support the glass must be simple and unobtrusive and designed with as few vertical and horizontal divisions as is possible.
3. the glass panels should fit from framing member to framing member without any infill material between the glass.
4. the glass shall be clear, not tinted or etched.
5. the original windows and door of the building should still be visible to the

BALCONIES

outside, thereby maintaining the character-defining elements of the building.

6. the framing system should be painted the trim color.

NEW BALCONIES

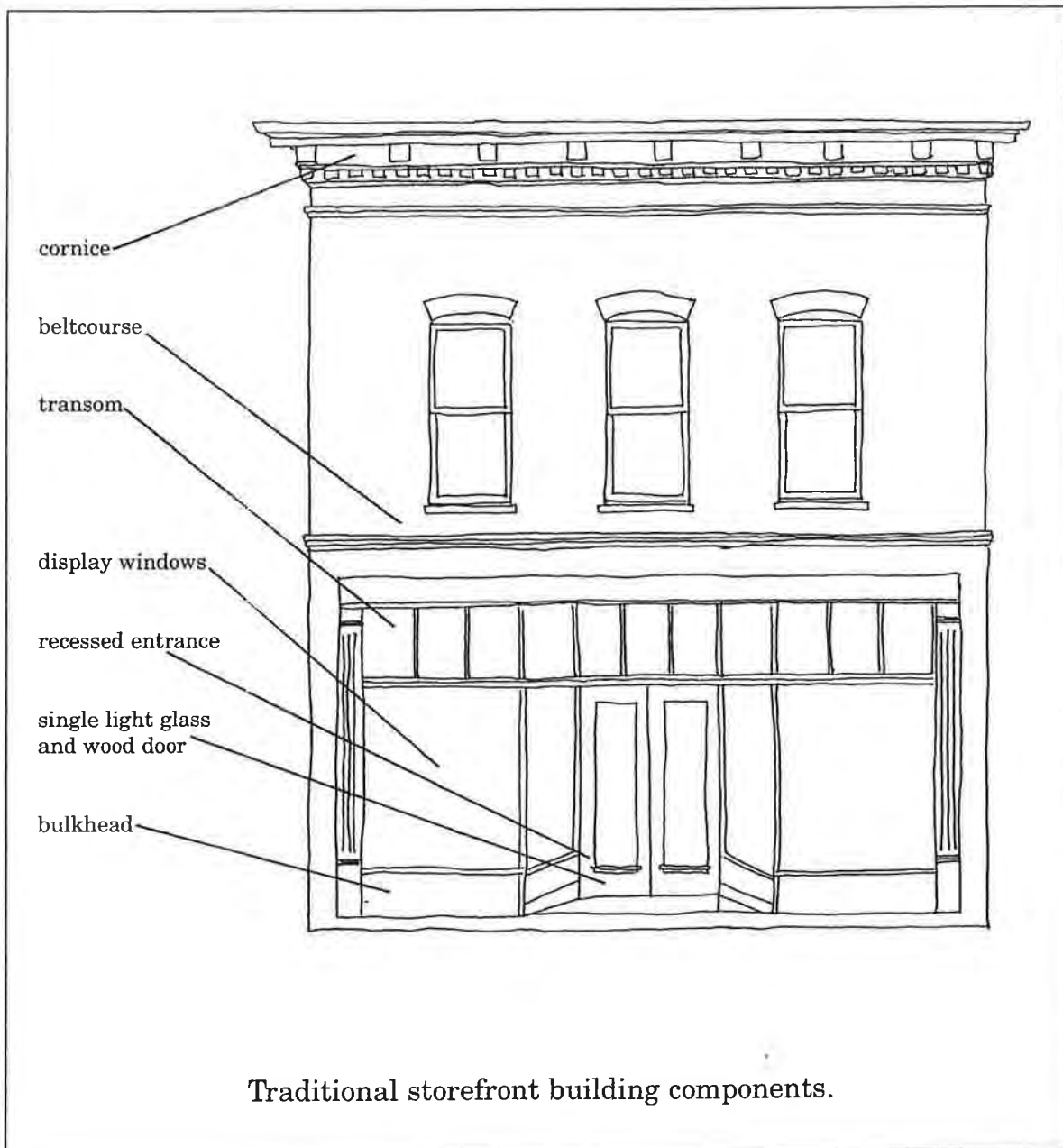
1. if there is no evidence that a **front** balcony existed, a new front balcony shall not be approved.
2. if there is no evidence that a **rear** balcony existed, one can be added if the design is compatible in scale, size, and materials with the building to which it is attached. The design should draw on other balconies in the downtown area and should meet the following standards:
 - a. new rear balconies should not be any wider than the width of the building to which it is attached.
 - b. the roof shall be no higher than that of the building to which it is attached and the roof form should be compatible with that of the existing building.
 - c. the floor and eave lines should line up with those in the existing building.
 - d. ornamentation shall not be more elaborate than the existing building.

WINDOWS

Windows on upper floors and display windows on the ground floor are important in defining the historic character of a commercial building. Therefore, the integrity of both types of windows and their surrounds should be preserved through the use of the following guidelines:

REPAIR

Every effort shall be made to repair and restore windows and their decorative features (frames, sills, heads, hoodmolds, jambs and moldings) by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. See **Routine Repair and Maintenance** p. 52.



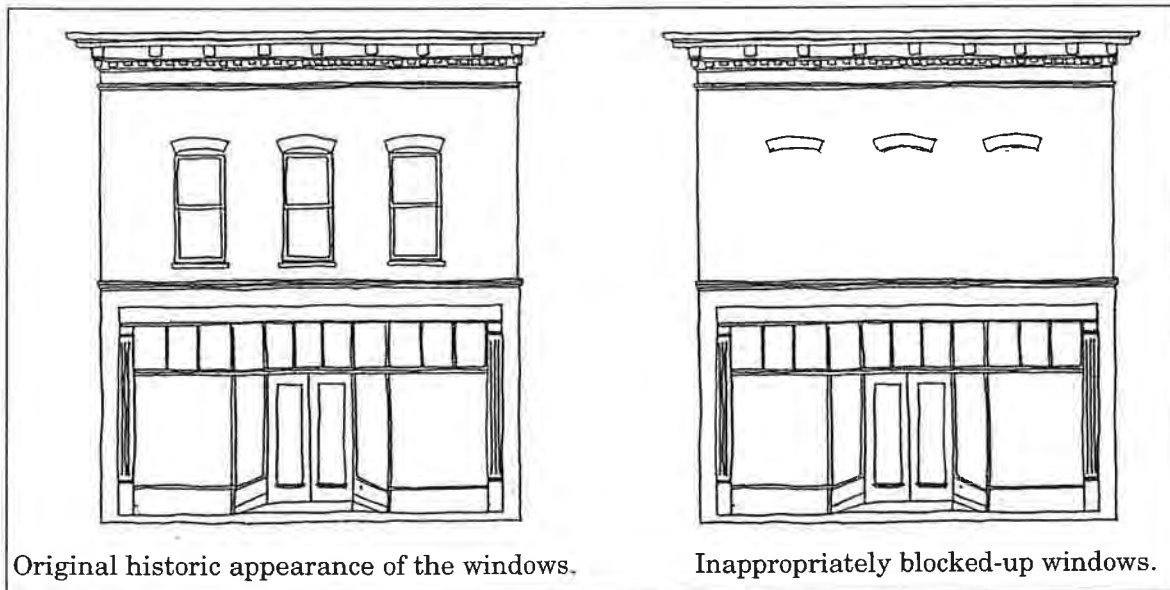
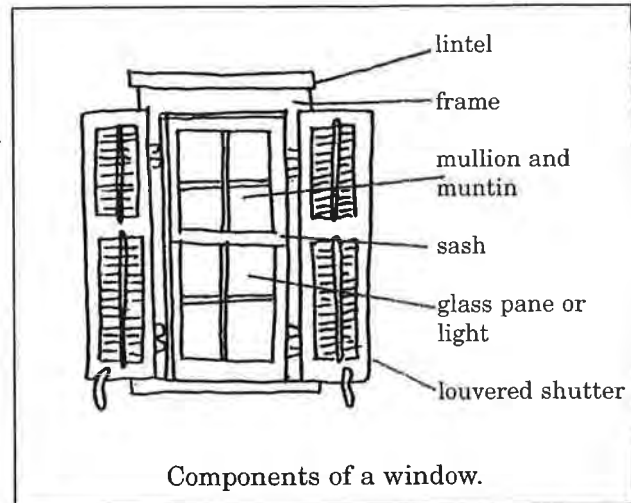
Traditional storefront building components.

REPLACEMENT

1. repair of upper floor and display windows should always be considered before replacement; then selective window replacement is recommended over complete replacement of all windows.

2. if replacement is necessary because of advanced deterioration, the replacement window shall match the original window with regard to the following standards:

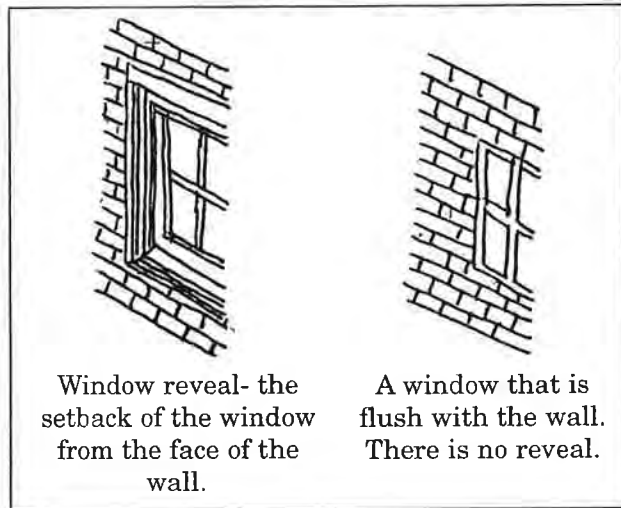
- a. design- for example, double-hung windows should be replaced with double-hung windows.
- b. materials- constructed of the same materials (i.e. wood windows should be replaced with wood windows).
- c. size- the window opening shall not be blocked-down or made larger



- d. placement- replacement windows shall be placed in the original location.
- e. configuration of window panes- the replacement shall have the same size, number, and placement of window panes).
- f. characteristics of the glass- clear glass shall be replaced only with clear glass, etc.
- g. snap-in muntins, which simulate the subdivisions between the lights, shall not be used. Only true divided light sash shall be used because snap-ins alter the historic appearance of the building

- because they lack the depth and profile of historic windows.
- h. depth of reveal (the distance between the front of the wall and the window) of the replacement window shall be the same as the original window.

3. if a non-historic upper floor window or display window is to be replaced with one that is more in keeping with the original window, the replacement window shall be an accurate restoration using historic, pictorial, and physical documentation. Where this information is not available, a new design shall be used that is compatible with the window openings and the historic character of the building. Missing upper floor windows where there is no evidence of their configuration can be replaced with one-over-one, double-hung, wooden windows that fit the opening. Design for the replacement of a display window should follow the character of commercial buildings of the same style if historic documentation is not available.



4. vinyl-clad wood windows, single or double-glazed, with true divided lights may be acceptable replacement windows for those that are not in the public view, such as on the back of a building, if the windows match the original configuration and profiles. The depth of reveal must be maintained. Raw aluminum, bronze-colored aluminum, and painted aluminum or vinyl-clad windows that do not have true divided lights are not acceptable replacement windows.

NEW WINDOW OPENINGS

New window openings shall not be created on the fronts or sides of buildings. On a case by case basis the Board may consider new windows on the rear of a building or into an exposed party wall. Such design should be compatible with the overall design of the building, but not necessarily duplicate the fenestration pattern and detailing of a character-defining elevation.

REMOVAL OF WINDOWS

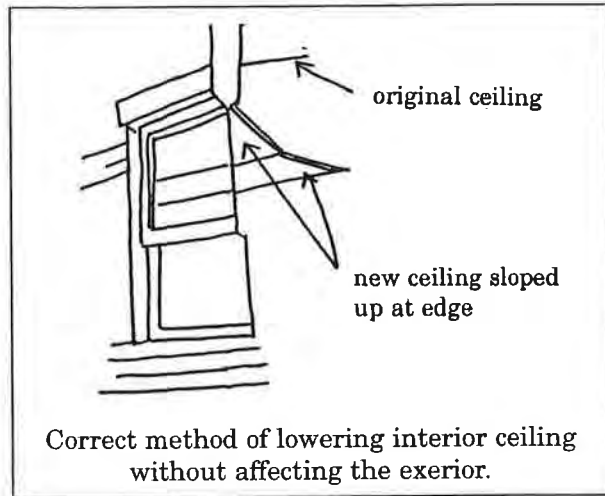
Historic window openings and their sashes shall not be removed and the opening covered over because this significantly changes the character of the building.

COVERING WINDOWS

Windows shall not be covered with plywood or any other material.

WHEN INTERIOR CHANGES AFFECT THE EXTERIOR

If it is necessary to drop a ceiling for a new interior use, there shall be a setback in the design to allow for the full height of the window opening so that the ceiling does not cut across the window.



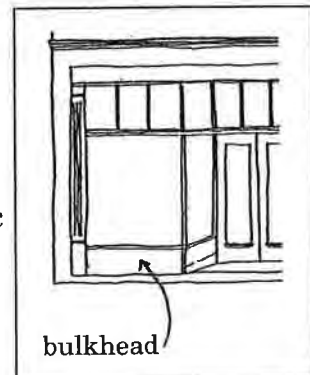
WINDOW SURROUNDS AND BULKHEADS

Original decorative features, such as crown molding, entablatures, bulkheads and pilasters, shall be preserved and maintained. These features shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. If replacement of a feature is required because of its advanced deterioration, the replacement feature shall match the original feature with regard to design, materials, size, placement, and color.

Window surrounds that are original to the building shall not be removed.

Window surrounds shall not be added to historic buildings unless based upon documentation and then shall conform strictly to historic appearance and materials.

Bulkheads (the area under the display windows) in Vicksburg are generally wood panels or brick. There are also some examples of cast iron bulkheads in downtown. These bulkheads are important in defining the storefront and careful attention should be taken to repair and preserve this part of the window area. For repair and rehabilitation of wood bulkheads see **Siding-wood**, p. 61, for brick see **Siding-masonry**, p. 62, and for cast iron see **Siding-architectural metal**, p. 66. If the original bulkhead has been lost through previous renovations and if photographic or other historical evidence is not available, the bulkhead should be replaced with one of wood or brick that matches other original bulkheads on the street.



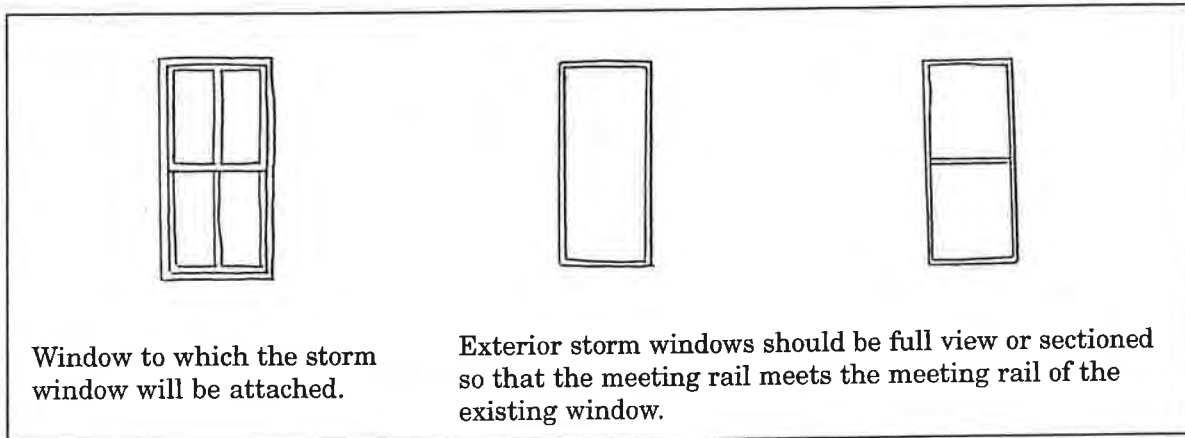
WINDOW COATINGS

Tinting, reflective coatings and opaque window coverings on upper floor windows, display windows, and transom panels are not allowed as they change the look of the historic glass. However, to protect interior fabrics from ultraviolet rays, **clear** adhesive filtering film designed to reduce the destructive effects of ultraviolet light can be applied to the interior surface of the windows.

STORM WINDOWS

Storm windows should be installed on the interior of the window so that the appearance of the historic window is not changed. There are several kinds of interior storm windows including those that attach to interior frames with magnets, velcro, screws or clips. While interior storm windows are preferable, exterior storm windows are allowed in the historic district if they blend in with the building and take into consideration the following standards:

1. care should be taken when installing storm windows to ensure that original windows and window features are not destroyed or obscured.
2. the shape and general appearance shall match the existing window as closely as possible by being full view (single sheet of glass) or sectioned in an unobtrusive manner so as not to obscure or distort the existing window. The meeting rail of the storm window shall align with the meeting rail of the window to which it is applied.



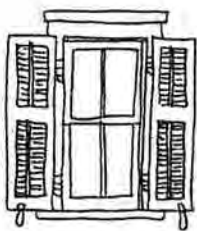
3. storm windows shall be made of wood, baked enamel, or metal painted to match the window trim. Raw metal or bronze-colored storm windows are not acceptable.
4. the glass shall be clear, not tinted.
5. storm windows should have adequate ventilation so that moisture is allow-

ed to escape and does not build up and cause deterioration of the sash.
6. exterior track storm windows are not acceptable because they obscure historic detailing of the window and generally jut out beyond the wall surface.

SHUTTERS

Shutters that are original to a building should be preserved and maintained. If repairs are necessary they shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. If replacement of a shutter is required because of its advanced deterioration, the replacement shutter shall match the original feature with regard to design, materials, size, placement, and color. Other standards for shutters are as follows:

1. shutters shall not be added to buildings unless there is evidence that shutters were original to the building.
2. replicated shutters shall be of wood (vinyl, aluminum or other materials are not appropriate because they do not reflect the character of wood and are incompatible with the materials of historic buildings).
3. shutters must fit the window opening so that when closed they cover the window opening.
4. shutters should be affixed to the inside of the window frame so that they close.



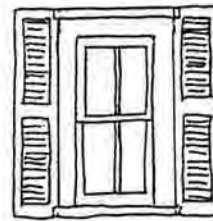
Fasten to window, not to siding. Sized to fully cover the window.

Correct shutter installation.



Too thin and nailed to the siding.

Incorrect shutters and installation.



Too long and nailed to the siding.

5. shutters shall not be removed and not placed back on the building after repair.
6. deteriorated shutters that cannot be repaired should be used for spare parts to repair other shutters on the building.
7. shutters can be used to conceal missing windows- openings that have been blocked-in. It is hoped that eventually these windows will be restored.

SECURITY BARS

Exterior security bars are inappropriate in the historic district because they change the historic appearance of the window. In addition, bars tend to give a negative impression of the neighborhood. If bars are necessary, they should be of a simple, not decorative design and should be placed on the interior and preferably only on the side and rear elevations.

Storefront doors and doors to upper stories are important in defining the historic character of a commercial building. Generally storefront doors are largely glass coinciding with the glass of the storefront windows and a panel in the bottom third of the door, coinciding with the placement of the bulkhead. Entrances to upper floors are generally single, wood, paneled doors. Changing the historic appearance of doors through the use of inappropriate design, materials, finishes, or colors diminishes the character of the building and therefore is not permitted.

REPAIR

Every effort shall be made to repair and restore doors and their decorative features by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition. Deteriorated doors can be refinished, cracks and holes can be filled, hinges can be repaired, and rotten frames can be repaired or replaced. In addition, original hardware shall be repaired and retained. See **Routine Repair and Maintenance** p. 53.

REPLACEMENT

1. repair of historic doors should always be considered before replacement, but if replacement is necessary because of advanced deterioration, the replacement door shall match the original with regard to the following standards:
 - a. design- for example, a six-panel door shall not be replaced with a four panel door.
 - b. materials- constructed of the same materials (i.e. a wood door should be replaced with a wood door).
 - c. size- the door opening shall not be blocked-down or made larger.
 - d. placement- the replacement door shall be placed in the same opening as the original door.
 - e. if the storefront doors are glazed (have glass panels), then the following standards shall be met:
 1. configuration of window panes- shall have the same size and number.
 2. characteristics of the glass- clear glass shall be replaced only with clear glass.
 3. snap-in muntins, which simulate the subdivisions between the lights, shall not be used. Only true divided light sash shall be used. Snap-ins alter the historic appearance of the building because they lack the depth and profile of historic windows.
 - f. depth of reveal (the distance between the front of the wall and the door)- of the replacement door shall be the same as the original door reveal.
 - g. hardware from the original door should be used on the replacement.

2. if a non-historic door is to be replaced with one that is more in keeping with the original door, the replacement shall be an accurate restoration using historical, pictorial, and physical documentation; or where this information is not available, be a design that is compatible with the door opening, the historic character of the building, and the design of doors of the same period in downtown. These are generally single light wood doors with a panel at the bottom.

NEW DOOR OPENINGS

New door openings shall not be created on the fronts or sides of buildings. On a case by case basis the Board may consider new doors on the rear of a building or into an exposed party wall. Such new door design shall be compatible with the overall design of the building, but not necessarily duplicate the detailing of a door on a character-defining elevation.

REMOVAL OF DOORS

Historic doors shall not be removed and the opening covered over.

DOOR SURROUNDS

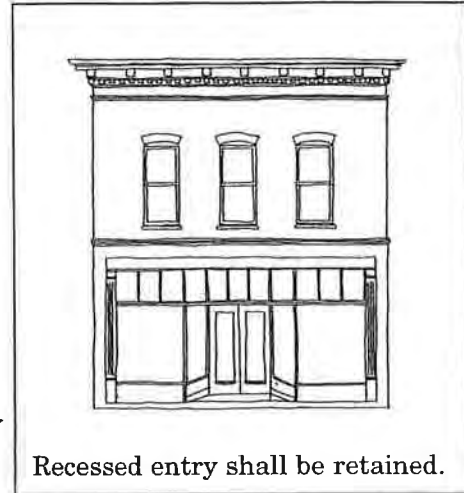
Original decorative features, such as fanlights, sidelights, transoms, crown molding, pediments, entablatures, and pilasters, which comprise a door surround, shall be preserved and maintained. The following standards shall be followed:

1. these features shall be repaired by patching and splicing or by limited replacement with materials matching the original in size, shape, and composition.
2. door surrounds that are original to the building shall not be removed.
3. if replacement of a feature is required because of its advanced deterioration, the replacement feature shall match the original feature with regard to design, materials, size, placement, and color.
4. if fanlights, sidelights or transoms need to be replaced, the replacement shall match the original glazing with respect to the following:
 - a. configuration of window panes (size, number and location).
 - b. characteristics of the glass- clear glass shall be replaced only with clear glass, etc.
 - c. snap-in mullions shall not be used.
 - d. depth of reveal of the replacement shall be the same as the original.

5. door surrounds shall not be added to historic buildings unless based upon documentation and then shall conform strictly to historic appearance and materials.

RECESSED DOORS

A number of the commercial buildings in Vicksburg have recessed entries, the showcase windows form corners leading to the door. This design provided for more area for the merchant to display his wares and then enticed the shopper to the door. This recessed area shall be retained. The door shall not be moved to the front of the showcase windows. Likewise, a proposed storefront rehabilitation should include designing the recessed area, if photographs show this configuration to be historic.



WINDOW COATINGS ON GLAZED DOORS

Tinting, reflective coatings and opaque window coverings on storefront doors or other doors in the commercial buildings are not allowed as they change the look of the historic glass. However, to protect interior fabrics from ultraviolet rays, **clear** adhesive filtering film designed to reduce the destructive effects of ultraviolet light can be applied to the interior surface of the windows.

COATING ALUMINUM DOORS

Over the years, original wood doors have been replaced with aluminum doors. It is best to replace these doors with those designed to resemble the original doors. However, if it is not possible to install new doors, the aluminum doors can be made more compatible with the historic storefront by painting them the dark or trim color. The aluminum must be cleaned, primed with a zinc chromate primer or metal primer, and then painted.

STORM DOORS

Storm doors shall not be installed on commercial doors because they change the appearance of the historic door.

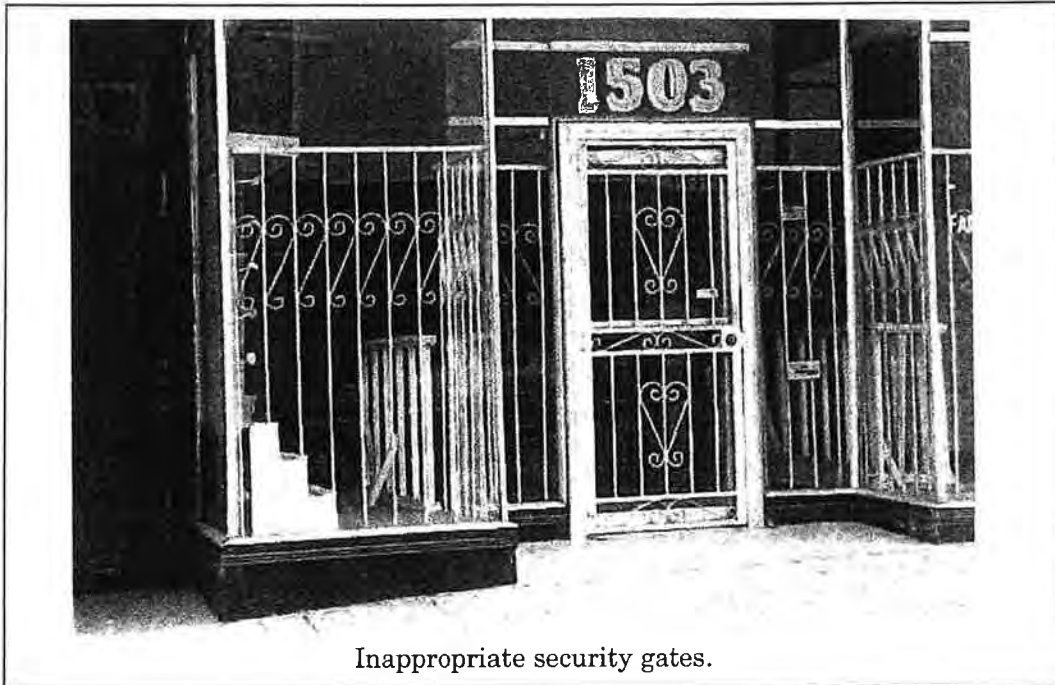
SECURITY DOORS

Exterior security doors are inappropriate in the historic district because they change the historic appearance of the door. In addition, they tend to give a neg-

ative impression of the neighborhood. However, security doors on rear doors that are not in the public view are acceptable. During the installation of security doors on rear entrances, care should be taken to ensure that historic materials are not damaged.

SECURITY GATES THAT COVER THE FACADE

Security gates that cover the facade shall be of the type that fold back during the day and do not hide any of the facade when they are open. The attachment of the gates should not damage any of the historic material of the facade.



Inappropriate security gates.

Awnings are used to reduce the effects of the sun and rain on the interior of commercial buildings. The historic design of awnings can also add to the character of a commercial building's facade. (For wood or metal canopies, see p. 135).

APPROPRIATE AWNINGS AND INSTALLATION

1. canvas, vinyl-coated, or acrylic shed-type awnings are appropriate for storefronts and upper floor windows. Bubble, concave and convex types of awnings are generally not permitted. Internally lit awnings are also not permitted.

2. on upper floors, awnings shall be installed to fit inside the window trim and should cover only one window, not span a distance to another window. Storefront windows should fit the store front window area. Awnings should fit the opening, rectangular windows should have shed type awnings, while rounded windows should have curved awnings.

3. the color of the awning should compliment the building and its neighbors. The color and pattern should not detract from the appearance of the building or street.

4. awnings should not be installed over windows which have shutters.

5. awnings should not cover or conceal significant architectural details.

6. wooden awnings are appropriate for some styles of buildings and will be approved on a case by case basis.

7. metal slat, rigid plastic, aluminum, cedar or plastic shakes, and brightly colored or glossy awnings are not appropriate in the historic district and are not permitted.



WOOD & METAL CANOPIES

Wood and metal canopies have been added in recent years to many commercial buildings in downtown. These canopies often divide the first floor from the rest of the building, causing the streetscape to appear disjointed. Canopies should be repaired and maintained, but unless there is historic evidence that the wood canopy existed, they shall be replaced only with canvas awnings. See the section on **Awnings**, p. 134.

Choosing the colors to paint a building is one of the most challenging decisions that a property owner can make. One person's idea of a beautiful color combination may appear dull and boring or conversely, extravagant and loud to another person. These guidelines do not dictate personal taste, but rather provide guidance for color and placement so that a building will read as a cohesive whole and will blend with and complement surrounding buildings. In addition, these guidelines will provide information about the correct methods of cleaning and surface preparation prior to applying a coat of paint.

CLEANING AND SURFACE PREPARATION

The main reason that a paint finish does not last as long as the manufacturer's guarantee is that the surface was not properly prepared prior to painting. Paint will only adhere to a clean, dull, sealed surface. Problems such as peeling, checking and flaking occur when the surface has not been adequately prepared and moisture works its way behind the paint film and forces the paint from the substrate. Moisture can also cause mildew to grow which eats protein and nutrients contained in paints.

Prior to painting, wood should be scrubbed with a solution of household detergent and water with a natural bristle brush. Peeling paint should be removed with a brush or scraper, being careful not to gouge the siding. It is generally not necessary to remove all paint down to the wood, just remove damaged paint down to a sound layer. A glossy surface should be dulled by light sanding prior to painting so that the new paint will adhere.

In order to clean mildew from the surface, use a solution of one part household bleach, one part water and a small amount of non-ammoniated detergent and scrub with a natural bristle brush. Rinse with clean water and allow to dry thoroughly. Once the wood is clean and free of damaged paint layers, caulk cracks and joints with a paintable caulking compound. Apply a coat of good primer and then paint.

It is also important to remember that paint should not be applied in direct sunlight, on cold or windy days, excessively hot days, or in damp conditions.

As has been previously stated, the use of sandblasting, high velocity waterblasting (100 psi or greater), propane or butane torches, rotary sanding or other abrasive methods to remove paint are not permitted as they irrevocably damage masonry and frame buildings. Thermal devices, such as heat guns or hot plates, are not recommended as they can damage the historic siding and if used improperly can lead to flare-ups hours after work has stopped.

Sources for detailed guidelines for cleaning and preparation prior to painting

are found in the **bibliography**, p. 200.

SURFACES THAT SHOULD NOT BE PAINTED

Masonry (brick, stone, concrete [historic], and stucco) buildings that have historically not been painted shall remain unpainted.

DETERMINING THE COLORS TO USE

There are three basic approaches to consider when determining the colors to paint a historic building:

1. the scientific approach- take paint samples from the body and trim and try to discern the colors that were originally used on the building. Replicate the original colors. It is oftentimes hard to duplicate the historic paint colors because of fading and other weathering factors. To take samples from the building and trim use a sharp pen knife and carefully scrape away the layers of paint from small areas, lightly sand the area and wet the surface.
2. the historic approach- use colors and placement that are appropriate to the date and style of the building to be painted. There are books available to help with this approach, see **bibliography**, p. 200. This is the recommended of the three approaches to take when determining the colors to use.
3. the boutique approach- use of "loud" and bright colors to draw attention to a building. While "painted ladies" may be appropriate in certain parts of the country, they are not appropriate here. This is not to say that Queen Anne residences should not be painted in a number of colors, but that they should not be garish colors that do not blend into the neighborhood.

Once colors have been chosen for a building, it is recommended that test panels be painted on the body and trim in various locations (sun and shade). These panels should be examined at different times of the day.

PLACEMENT

On most historic commercial buildings three colors, one for the body, one for the major trim and one for the minor trim, will provide for a cohesive facade.

The **body color**, which should be a less intense color, should be used on the upper wall and the piers flanking the storefront. Remember that if the building is natural brick or stone, this will be the building's body color because historically unpainted buildings shall remain unpainted. The body color should be a neutral color that blends with neighboring buildings.

The **major trim** includes the cornice, window caps, window frames, storefront cornice, storefront columns and bulkheads. If there is a natural stone or terracotta trim on the facade, this should be used as the major trim color. If neither of these exist, then a color should be chosen that complements the body color. This color is generally a darker color than body color.

The **minor trim** includes the window sash, doors, storefront frame, and small details that are found on cornices, window hoods and bulkheads. This color can be a darker shade of the major trim or a complementary color to the major trim. It is best not to "over decorate" the facade by picking out too many details with contrasting colors. This tends to break up the facade, give it a disjointed appearance and the building loses its cohesiveness.

APPROVAL OF COLOR

Paint colors that are acceptable in the historic district are earth tones: muted shades of gray, blue, green, yellow and brown. In addition, white, off-white, and buff are also colors that are appropriate, while bright, neon, or dark primary colors are not. Paint color chips should be brought in to the Board's designee for approval. Should the requested color not be within the aforementioned range of colors, the Board's designee cannot approve the color and the applicant may make application for a Certificate of Appropriateness.

Light fixtures placed on commercial buildings should adhere to the following guidelines:

REPAIR

Every effort shall be made to repair and restore light fixtures that are original to the building.

REPLACEMENT

If replacement is necessary because of advanced deterioration, the replacement shall match the original fixture as closely as possible in design, materials, and location.

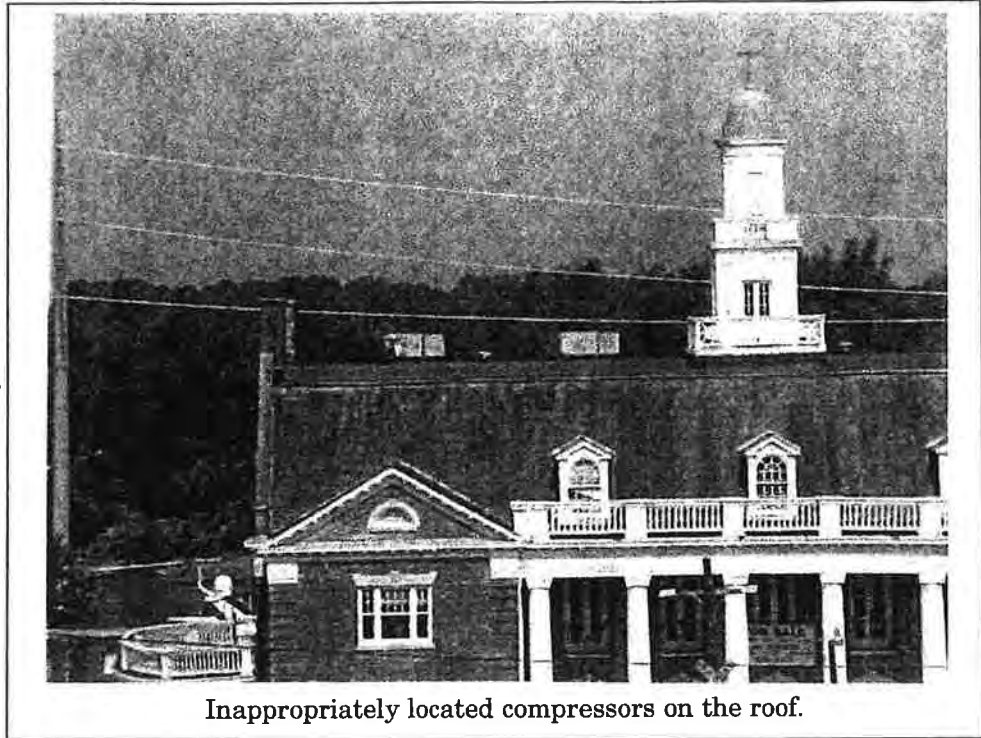
If replacement is necessary because the fixture is missing and there is no evidence for the design of the original fixture, the following standards should be considered before choosing a new fixture:

1. light fixtures on buildings in downtown should be as unobtrusive as possible.
2. new light fixtures should be simple in design and be appropriate for the style of the building. Colonial lights are not appropriate and should not be used.
3. awnings should not be internally lit.

MECHANICAL SYSTEMS

HEATING AND AIR CONDITIONING UNITS

1. mechanical units should be located at the rear of a commercial building and if in view of the public right-of-way, should be screened with shrubbery or low fencing.



Inappropriately located compressors on the roof.

2. window air conditioners

should be located in windows on the rear or side of a building and shall fit the opening of the lower sash when the lower sash is raised. The sash shall not be removed or replaced and the opening can not be made larger.

SATELLITE DISHES

1. satellite dishes shall not be installed in front yards or in readily visible side yards.

2. satellite dishes that attach to the building shall be located on side or rear elevations, not on the front. Installation shall not require the removal of any architectural features of the building.

UTILITY METERS

1. electric and gas meters should be located on the rear of a building.

GARBAGE COLLECTION

1. dumpsters shall be placed on the rear or sides of buildings and shall be screened from the public way by a fence and landscaping.

PARKING LOTS

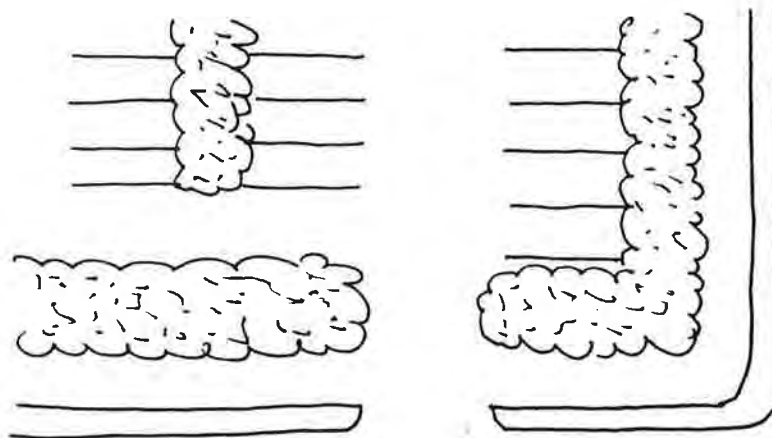
Parking lots, while a modern necessity, can diminish the historic character of the streetscape. Therefore, parking lots should be designed with buffer zones so that they are as unobtrusive as possible, thus minimizing the effect on the streetscape. The following standards shall be considered:

MATERIALS

Materials shall be concrete (natural color, not tinted), exposed aggregate, gravel composed of small stones, or brick (red paving brick). Asphalt is inappropriate for the district and generally is not approved.

LOCATION OF PARKING LOTS

1. parking areas constructed on vacant lots shall be set back four (4) feet from the street right-of-way/property line. These buffer areas shall be landscaped to provide a screen for the parking lot. Interior planting strips must also be added to parking lots.
2. the design of a parking area in a vacant lot must incorporate existing trees and provide for their maintenance (i.e. do not pave up to the edge of the tree, provide an area of green space around the tree so that it can survive the impact of the parking lot).
3. lighting of parking areas should be as unobtrusive as possible, should focus down, and not spill over on adjacent buildings.



Appropriate landscaping buffers that allow for the parking to be set back from the street and adjacent properties.

PARKING LOTS

EXISTING PARKING LOTS

1. existing parking lots shall be maintained and repaired with materials duplicating the existing.
2. previously existing asphalt parking lots can be replaced with bricks or concrete; however, previously existing concrete or brick lots can not be replaced or covered over with asphalt.

FENCES AND WALLS FOR PARKING LOTS

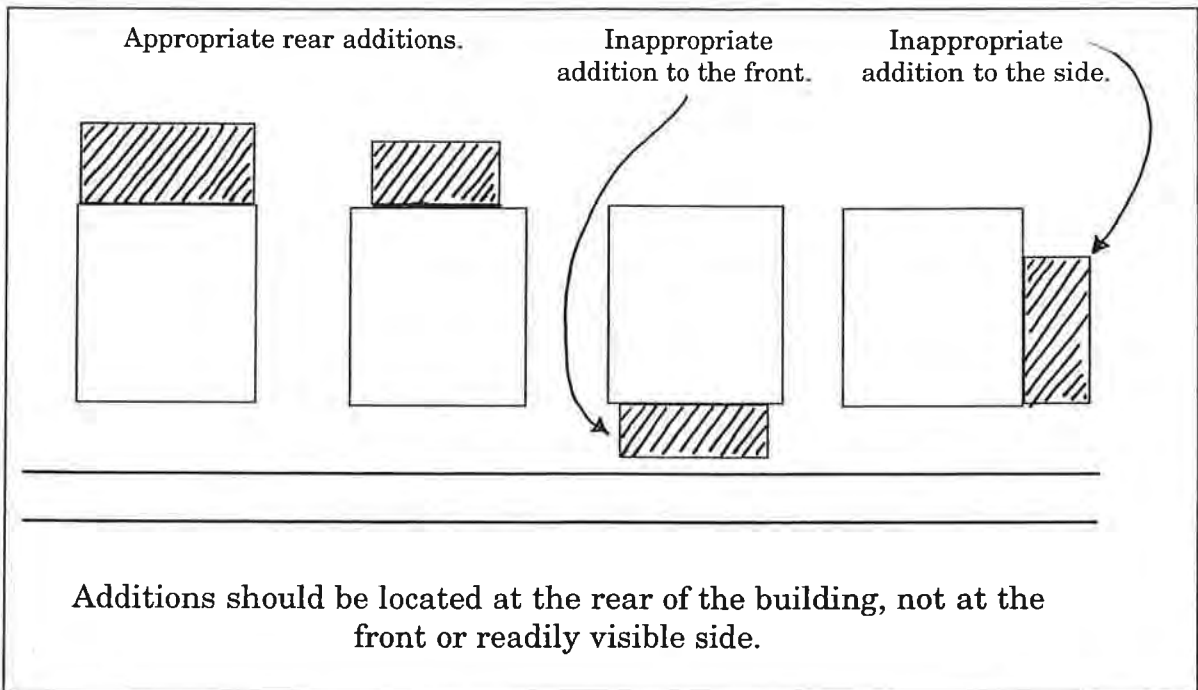
New fences and walls around parking lots are approvable in the historic district if they meet the following standards:

1. the style and design of a new fence shall complement the architectural styles of the buildings along the street.
2. structural members, such as posts and horizontal supports, must be placed on the inside of the fence, leaving the "finished" side to face other properties.
3. the following materials are inappropriate for the historic district and are not permitted: vinyl, chain link, barbed wire, plastic, metal sheets, split rails, post and rail, stockade, bamboo, chicken wire, and board and batten.
4. fencing or walls shall be no taller than four feet high and have a pattern with space in between the vertical members in order to be able to see through the fence.
5. wrought iron and wood picket fences are appropriate for the historic district, however, wrought iron is not recommended for bungalows.
6. wood pickets should not be wider than four inches and be set no farther apart than three inches.
7. walls shall be no higher than four feet and should be compatible with neighboring walls and buildings.
8. walls may be constructed of bricks or concrete blocks if the concrete blocks are stuccoed, not simply painted. Split-face concrete blocks are permitted, except in the natural concrete block color. Color of the split-face must be approved by the Board.
9. the following are inappropriate for the historic district and are not permitted: unstuccoed concrete blocks, field stone, rubble stone, concrete balls or other decorative features that are not historically appropriate.

ADDITIONS

Additions can be designed for historic commercial buildings so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed. Designs for additions should take into consideration the following standards:

1. additions shall be located at the rear of buildings.



2. additions shall be no taller than the existing building; shorter than the main building is preferable.
3. the shape of the addition shall be compatible with the existing building (i.e. tall and narrow or short and wide). In addition, the roof form should be compatible with the historic building and consistent with contributing roof forms along the street.
4. foundation height, floors, and eave lines in the addition shall line up with those in the existing building.
5. windows shall be similar in proportion and size, but need not necessarily duplicate the existing windows exactly. However, the windows shall follow the pattern established on the side of the existing building.
6. doors shall be similar in proportion and size, but again need not necessarily duplicate the existing doors exactly.
7. materials used in the addition shall be the same as are found on the existing building. Clapboard-sided buildings should have clapboard-sided additions.

ADDITIONS

Additions to brick or stone buildings can be wood frame, however. Roof materials should be the same on both the existing building and the addition.

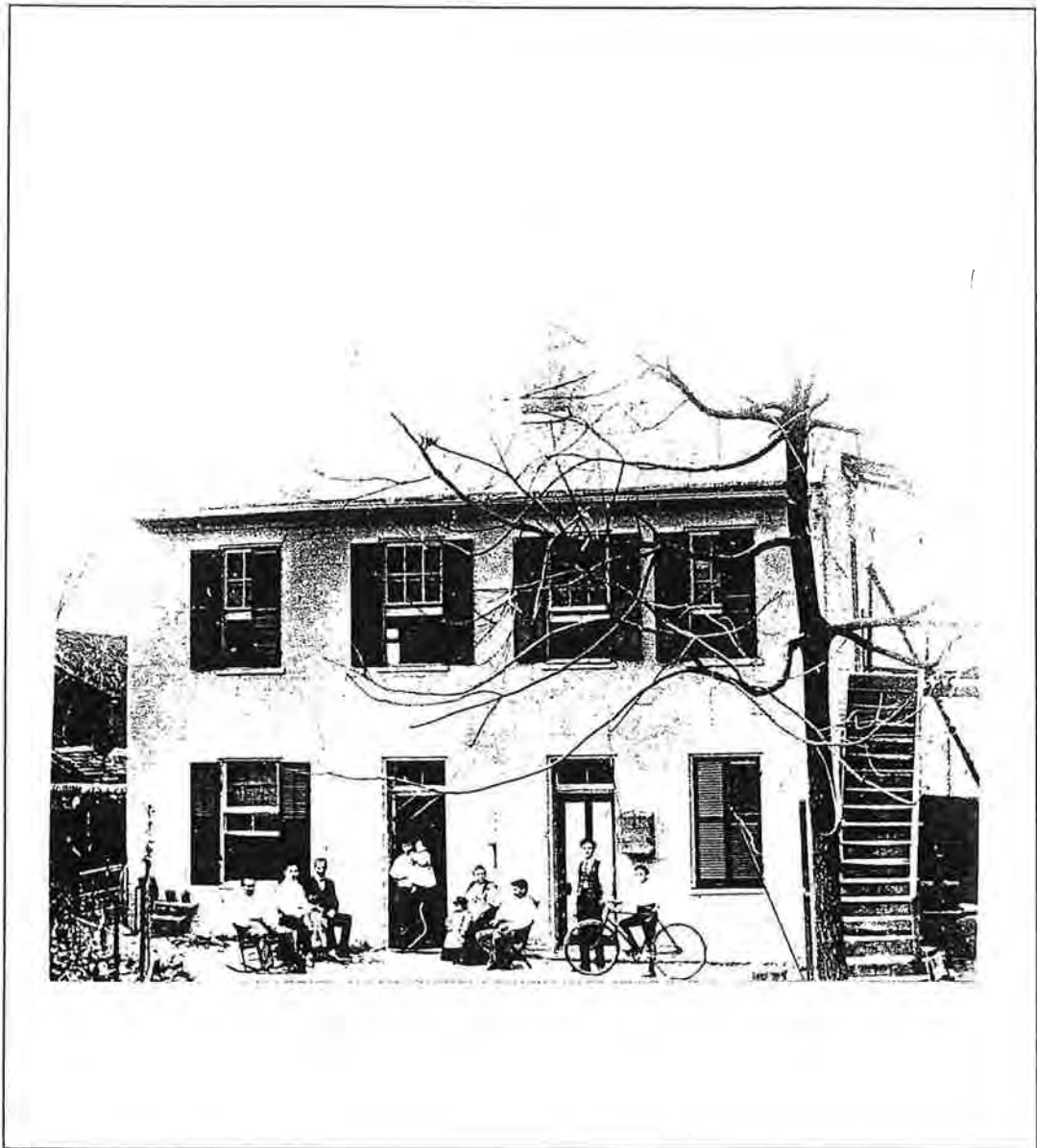
8. ornamentation of the addition shall not be more elaborate than the existing building.

9. additions should be designed in such a way as to be reversible if the addition is removed. It is best to use existing door and windows openings to connect the existing building with the addition. It is also best to retain the siding that is covered by the addition, either by covering it with a new siding or using the original siding as a design feature of the new room, instead of removing the original siding.

10. additions should be designed so that the addition does not appear to be a part of the existing building. This is a difficult concept, because the addition must blend in with the rest of the building, but at the same time be clearly viewed as a new addition.

11. adding an additional story to a building is not permitted, as it completely changes the character of the building.

OUTBUILDINGS



OUTBUILDINGS

Historic outbuildings such as garages, sheds, carports, greenhouses, carriage houses, and stables that contribute to a property's architectural character should be preserved. Rehabilitation of outbuildings should take into consideration the following guidelines:

REPAIR

Every effort should be made to repair the character-defining elements of outbuildings including foundations, siding, steps, roofs, windows, doors, and architectural ornamentation by patching, splicing, consolidating, or otherwise reinforcing existing materials or by limited replacement in kind of extensively deteriorated parts. See **Routine Repair and Maintenance** on page 50.

REPLACEMENT

Where replacement is necessary because of advanced deterioration, the replacement materials shall be the same in style, composition, color and texture as the damaged materials. For more information about replacement of the parts of an outbuilding please see **Foundations** on page 77, **Siding** on page 61, **Steps** on page 75, **Roofs** on page 58, **Windows** on page 79, **Doors** on page 85, and **Architectural Ornamentation** on page 69.

REPLACING A MISSING OUTBUILDING

Where a historic outbuilding has been previously removed, it should be replaced with a new outbuilding designed with pictorial evidence of the historic building. If no such documentary evidence exists, a new design can be developed to be compatible with the main building and other historic outbuildings in the district. Please see **New Construction: Outbuildings**, on page 173, for complete information on designing new outbuildings.

SIGNS



The guidelines for signs are broken into two sections defined as - residential, being those areas that were traditionally residential but may now be rezoned for office and commercial uses; and - commercial, being those areas comprised solely of commercial buildings. In addition to the requirements of this section, signs in the historic districts shall comply with the provisions of the Zoning Ordinance of the City of Vicksburg, provided that where such provisions are in conflict with this section, the requirements of this section shall prevail.

HISTORIC SIGNS

Historic signs, such as painted wall signs and tiled entry floor signs, shall be repaired, preserved and maintained.

STANDARDS FOR BOTH RESIDENTIAL AND COMMERCIAL AREAS

1. signs shall not conceal any window, door or architectural detail; clutter the building's image; or detract from the unity of the facade, but shall complement the overall design.
2. sign material shall complement the material of the related building.
3. no facade shall be damaged in the application of signs.
4. when mounting signs on masonry walls, signs should be anchored into the mortar, not the masonry.
5. signs shall be lit by remote sources, not from within.
6. signs shall be constructed with traditional materials such as finished wood, glass, copper or bronze. Signs may be hand carved, sandblasted, or painted. Plastic, unfinished wood, plastic letters, foam letters and cardboard are not permitted. Plywood is permitted only if a border is added to the edges of the sign in order to keep the cut edge from fraying and only if the sign has adequate paint so that it does not appear to be constructed of plywood. Sheet metal is permitted only if it is attached to a board so that it has some depth to it and does not appear flat. Sheet metal must be painted. "Wood foam," a plastic that has the appearance of wood may be used, but must be painted.
7. sign colors should contrast enough to be easily read, but should blend in with the building and its neighbors. Bright, neon colors such as bright yellow, orange and bright red on white are not permitted.
8. franchise signs must respect the character of the district and must be built

of traditional materials and be externally lit. Examples of communities where franchises have modified their signage for historic areas are Raleigh, North Carolina, Hilton Head, South Carolina, Carmel, California, and Madison, Mississippi.

9. neon is not acceptable as a sign material unless it is an existing sign that has achieved significance.

10. the following are not permitted within the historic district:

- a. banners, pennants, and streamers.
- b. portable, folding, or similar movable signs.
- c. signs located on any street or public right-of-way, curb, hydrant, lamp post, tree, barricade, telephone or light pole, other utility pole, public fence, or on a fixture of a fire alarm or police system.
- d. signs with revolving or rotating beams of light or flashing lights.
- e. roof mounted signs.

TRADITIONALLY RESIDENTIAL AREAS

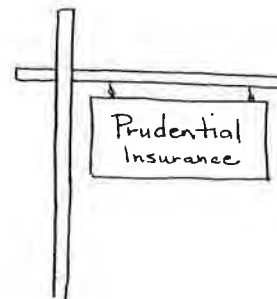
Commercially zoned areas where the predominant land use is residential.

Signs in residential areas should be compatible with the character of the district and should blend in with the character of the buildings on or near which they are placed. A building is permitted one (1) ground-mounted or pole sign and one (1) wall sign. The most appropriate pole sign is a single wood 4x4 with a projecting wood post from which the painted or sandblasted and painted wood sign hangs. Signs shall meet the following standards:

1. ground or pole-mounted signs shall not exceed eight (8) square feet in area and shall be no taller than six (6) feet tall.



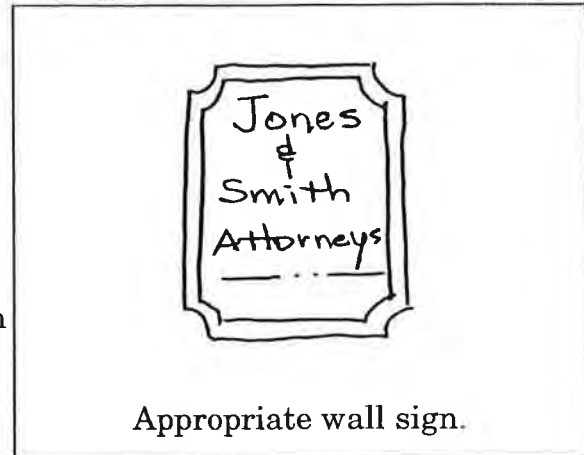
Appropriate ground-mounted sign.



Appropriate pole sign.

2. wall signs shall not exceed four (4) square feet or six (6) square feet for more than one tenant and shall be placed no taller than six (6) feet.

3. the design of signs in residential areas should be simple and, while they should be readily visible by their design and color, they should not negatively impact the neighborhood.



4. ground or pole-mounted signs should be setback from the sidewalk at least five (5) feet and should line up with other signs along the street.

5. signs shall not be attached to roofs or porches and shall not be painted on the walls of residential buildings.

6. lighting shall be cast from the ground adjacent to the sign and light fixtures shall be as minimal as possible. If a business does not operate at night, it is suggested that lights are not necessary in a residential area.

COMMERCIAL AREAS

Commercially zoned areas where the predominant land use is commercial.

Signs in commercial areas should be compatible with the character of the district and should blend in with the character of the building and its neighborhood. A building with one business is permitted two signs including: a suspended sign, projecting sign, wall sign, awning sign, or window sign. Signs shall meet the following standards:

1. **suspended signs** shall be no greater than six (6) square feet and should be hung perpendicular to the street, from the bottom of a canopy or balcony. Suspended signs may be hung parallel to the street from the bottom of a canopy or balcony, however perpendicular is preferred. The bottom of the sign shall be nine (9) feet above the sidewalk.

2. **projecting signs** shall be no greater than six (6) square feet and shall be hung from the building in an area that does not obscure or damage any architectural features. The brackets for the sign shall be placed in the mortar, not in the brick. The bottom of the sign shall be nine (9) feet above the sidewalk

and the sign should project no more than 4 feet from the building.

3. **wall signs** can be painted or attached to a number of locations depending on the design of the storefront:

- a. on some buildings there is an area above the storefront windows that was designed for a sign. The name of the business can be painted in this area or a wooden sign that is no taller than two feet (or less if the sign area does not allow for a two foot sign), can be attached to the building in this location.
- b. if there is not an area designed for the sign, a sign can be painted on or attached to the building in the area above the storefront (the belt course), but below the second floor windows. Again, the name of the business can be painted in this area or a wooden sign, no taller than two feet, can be attached to the building.
- c. on some commercial buildings that do not have the traditional storefront, there is a space on the wall beside the entrance where a wall sign, no larger than four (4) square feet or six (6) square feet for more than one tenant, can be placed.

4. **awning signs** shall have the name of the business painted on the front or sides of the awning and the letters shall be no taller than six (6) inches. The color of the letters should complement the color of the awning.

5. **window signs** are more easily seen if they are rendered in a light color or gold leafed letters with a dark border. The total area of the sign should not be larger than six (6) square feet.

6. signs should be lit externally. Internally lit signs are not permitted.

7. signs should be designed with the architecture of the buildings in mind. They should not be signs of earlier periods, such as Colonial-type designs. Lettering should be chosen because it is easy to read. Suggested type styles are Helvetica, Palatino, Brightbeam, Geneva, Courier, Bookman, New Century Schoolbook, and Broadway.

8. signs should have no more than two or three colors that coordinate with the colors of the building. Light colors on a dark background are the easiest to read.

SIGN DEFINITIONS

Awning sign- any sign painted on an awning.

Ground sign- any sign where the entire bottom of the sign is generally in contact with or in close proximity to the ground.

Pole sign- any sign which is supported by a pole or poles and is independent of support from a building.

Projecting sign- any sign affixed to a building or wall where the leading edge extends beyond the building or wall.

Suspended sign- any sign that hangs under a porch, awning or canopy.

Wall sign- any sign painted on or attached to the facade.

Window sign- any sign painted on a window or the glass area of a door which is meant to be read from outside the building.

NEW CONSTRUCTION: RESIDENTIAL AND COMMERCIAL



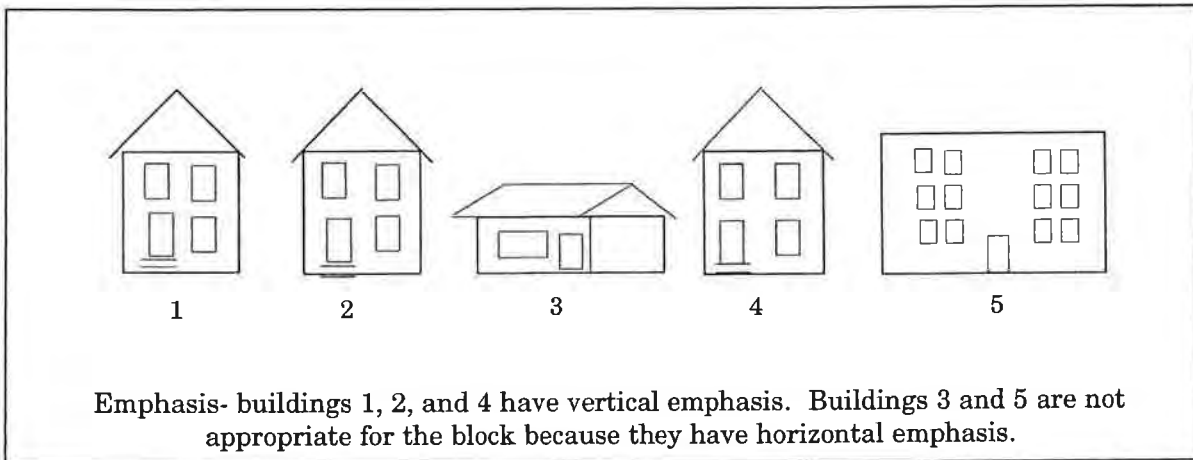
GENERAL GUIDELINES

Throughout the historic district buildings have been lost by acts of nature and by demolition, leaving vacant lots that appear as “holes” in the streetscape. New buildings constructed on these lots are called “infill” buildings. The sympathetic design of these infill buildings is of utmost importance because they must harmonize with the character of the neighborhood.

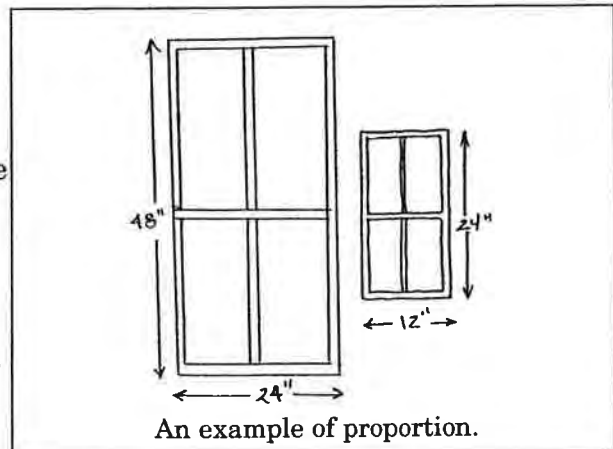
Vicksburg is an architecturally diverse community and new construction should not be designed to imitate any particular architectural style. The following guidelines are intended to guide design for new construction to ensure that new development is compatible with the existing character of the district.

The central idea behind good infill is that it should be designed by those buildings around it. If the design of the new facade grows out of its neighbors, it is sure to be compatible. This approach strikes a proper balance between the existing architecture and good contemporary design.

Design principles that should be “borrowed” from neighboring buildings include **emphasis, rhythm, proportion, and scale**. The directional **emphasis** of a building is either vertical- tall with narrow windows and facades, or horizontal- wider than it is tall and it has a low roof.

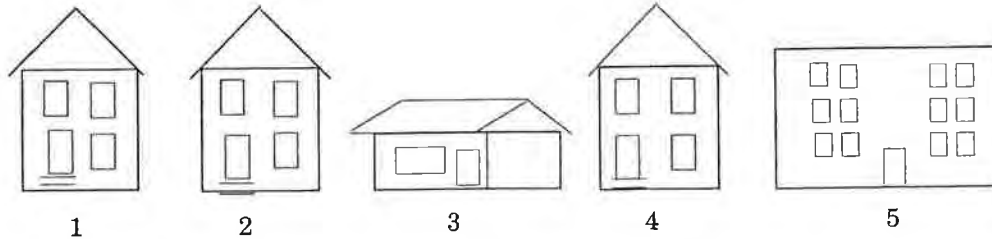


Proportion is the relationship of one dimension to another, usually width to height- a window that is 24” wide and 48” tall has the same proportion as one that is 12” wide and 24” tall, in that both of them have a height that is twice the width. The proportion of facades and their elements should be considered when designing infill buildings.



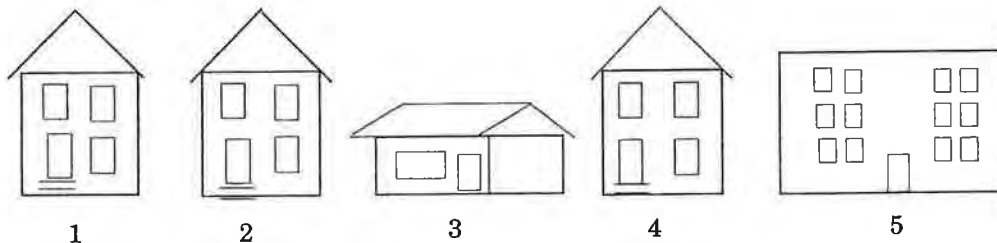
GENERAL GUIDELINES

Rhythm is created by repeating patterns such as regularly spaced windows and doors- window, window, door; window, window, door, etc. An area with houses that are built around the same time may have a stronger rhythmic pattern than a street with houses from many periods, but there will still be a rhythm that should be considered when designing infill.



Rhythm- buildings 1, 2, and 4 have similar rhythm because of the window and door placement. Buildings 3 and 5 are out of rhythm because of their size and configuration.

Scale involves the relationship of elements of the building to the whole of the building in their size, height, mass and width. For example, imposing brick columns would fit a large Greek Revival mansion, but will overpower a small, one-story frame residence. Likewise, a porch that once had sturdy 6x6 wooden posts to support the roof suddenly appears unstable if the posts are replaced by delicate wrought iron supports. In reality the wrought iron can easily support the roof, but visually they do not appear to be able to do so. It looks flimsy because the supports are out of scale with the porch. New buildings should be in scale with existing buildings and also elements of the new facade itself must be in scale with each other.



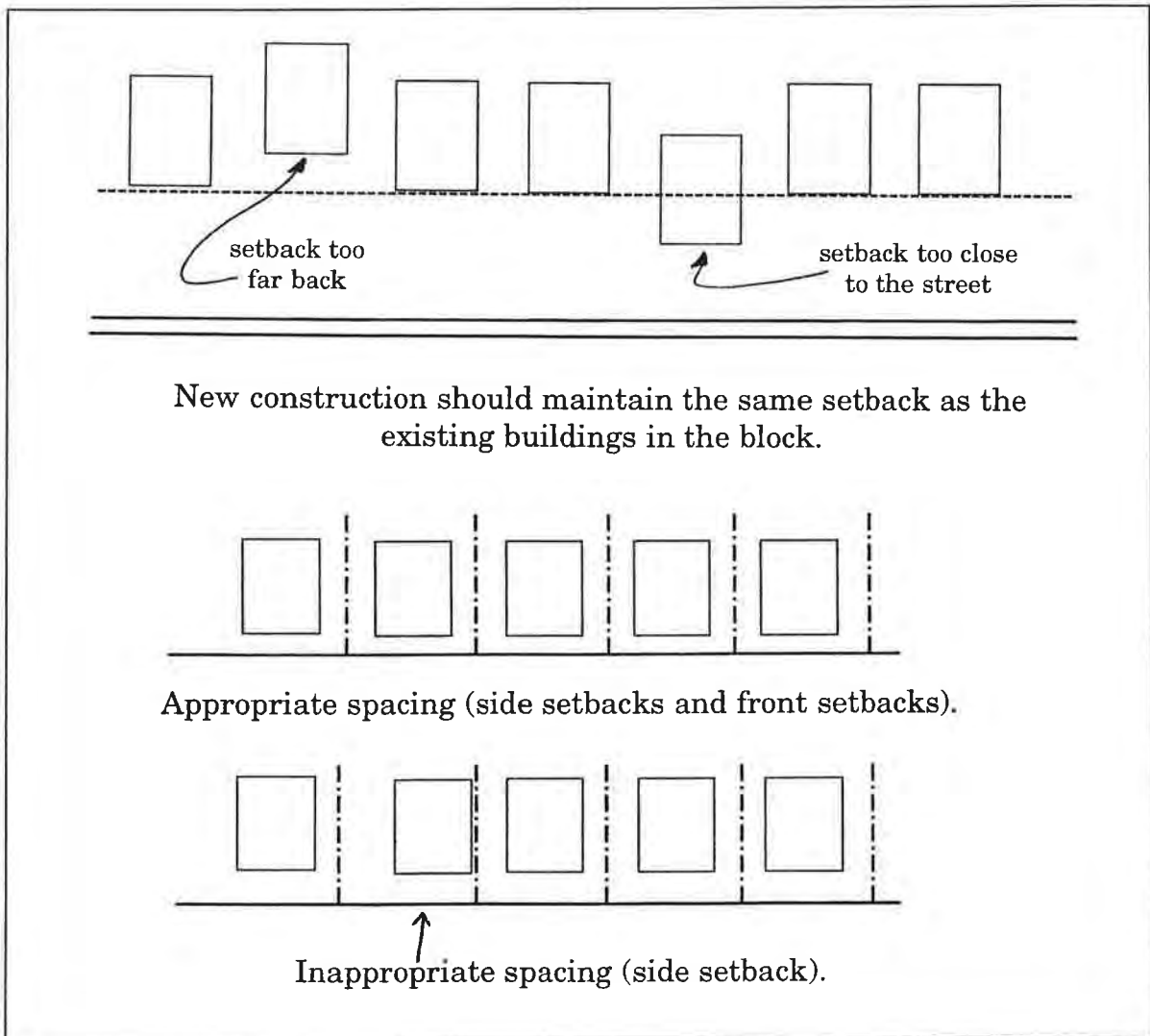
Scale- buildings 3 and 5 are out of scale with buildings 1, 2, and 4 because they differ in size, height, mass and width.

RESIDENTIAL

New residential buildings should be contemporary in design but must be compatible with the historic buildings along the street. In order to meet this requirement, infill residential buildings should be designed using the following standards:

SETBACK, SPACING, AND ORIENTATION

Setbacks (the distance a building is placed on the lot from the edge of the right-of-way) in the historic district are uniform and establish a feeling of cohesion. New buildings shall have setbacks consistent with existing buildings on the street. Spacing is the distance between buildings, essentially the size of the side yards. The spacing of buildings on their lots should be considered as well because this placement helps to establish the rhythm of the streetscape. Infill buildings shall have the same orientation- face the same direction- as existing buildings on the street.

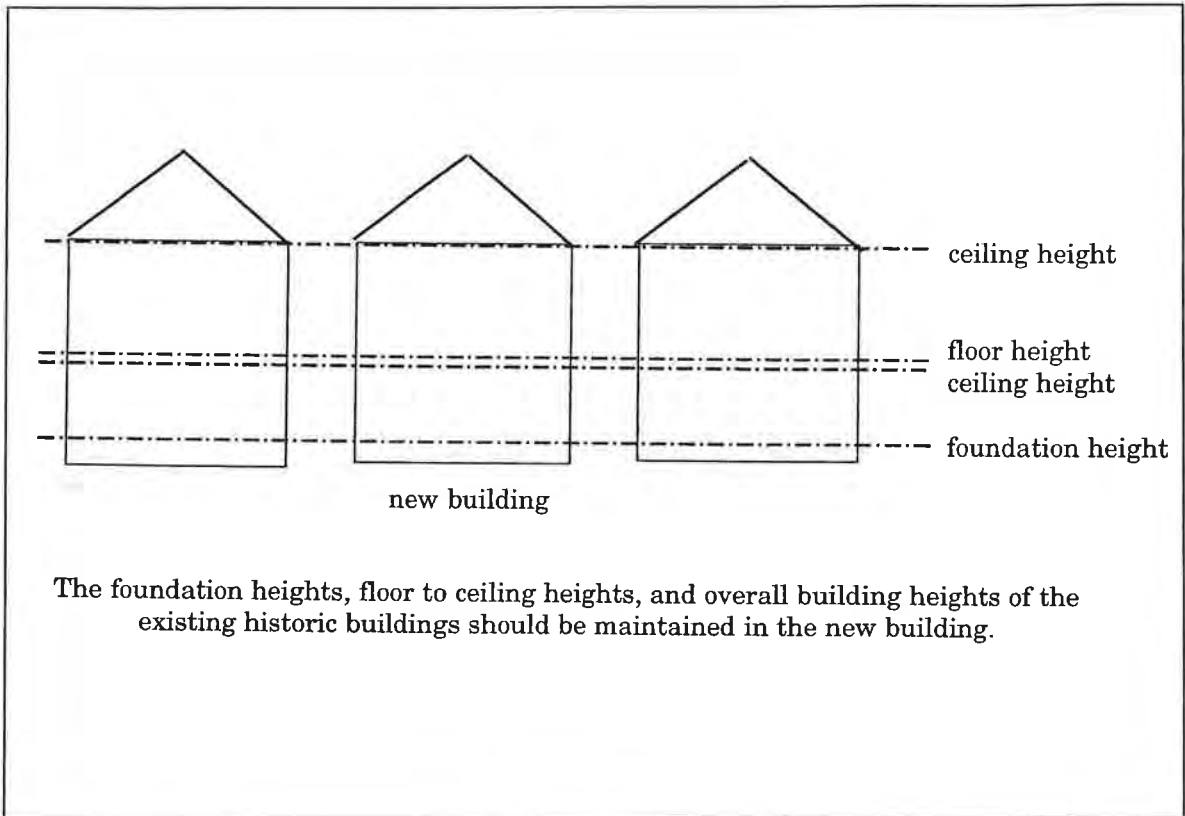


RESIDENTIAL

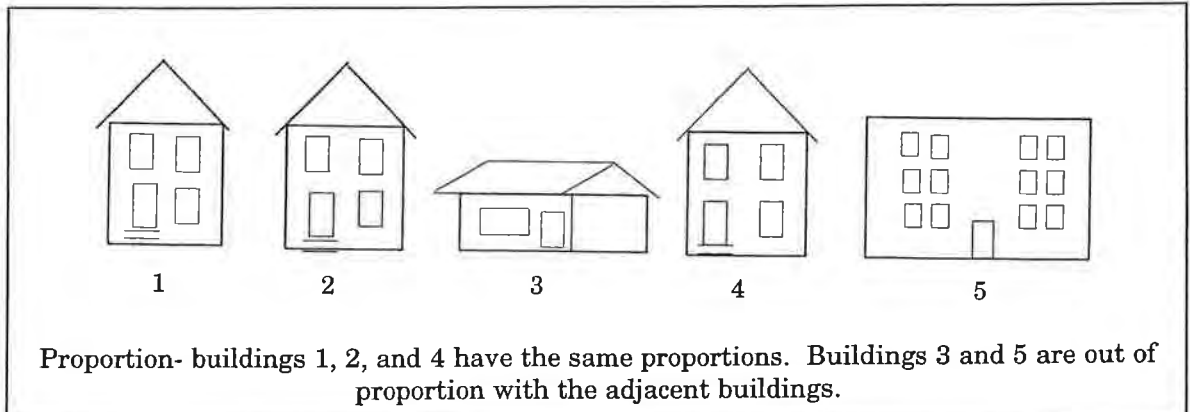
SIZE AND SHAPE

The size and shape of infill buildings shall be consistent with other buildings on the street with regard to the following areas:

1. **height-** should be consistent with the existing buildings on the street. Most of the residential buildings in the district are one, one and a half, two or two and a half stories tall. New buildings should be designed to match the height of their neighbors. Floor to ceiling heights should also be maintained.

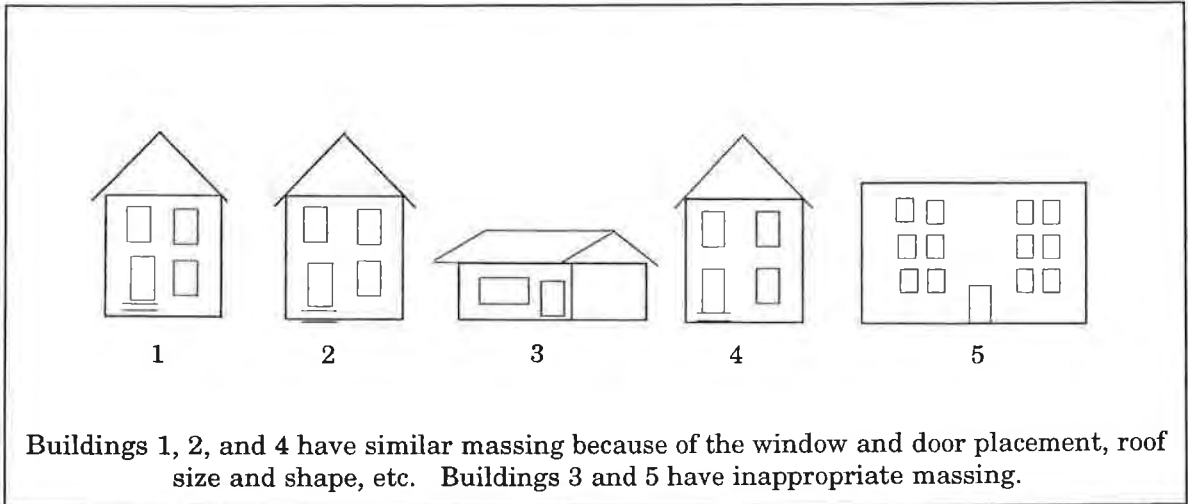


2. **proportion-** the new building should match the surrounding buildings in proportion, being the width to height ratio (tall and narrow or wide and short).

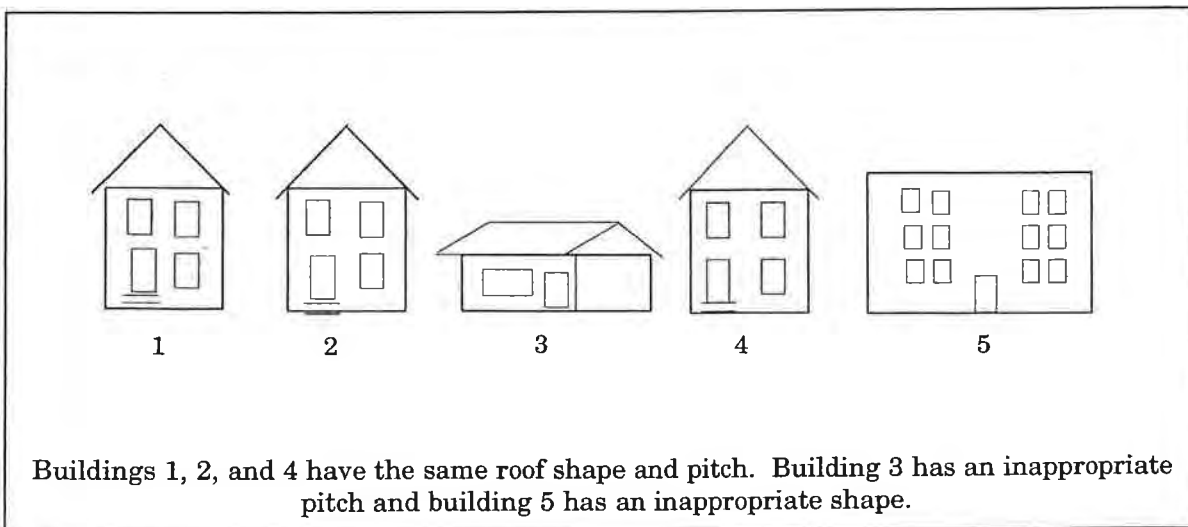


RESIDENTIAL

3. **massing**- the shape of the new building, how the building's shapes are fitted together, should take into consideration the massing patterns of existing buildings on the street. A massing pattern may be that all of the houses on the street are L-shaped cottages, square two-story boxes, or elaborate Queen Anne residences with different porches, projecting rooms, towers and turrets.



4. **roof shape and pitch**- roof shape and pitch should be consistent with that of existing buildings. Most roofs in the district are gables or hips. Flat, mansard, and gambrel roofs are not found in the district and should not be the design for infill buildings. Roofs should also orient in the same direction as existing roofs, for example if the roofs along the street are built with the gable end to the street, then the new building's roof should also have the gable end to the street.



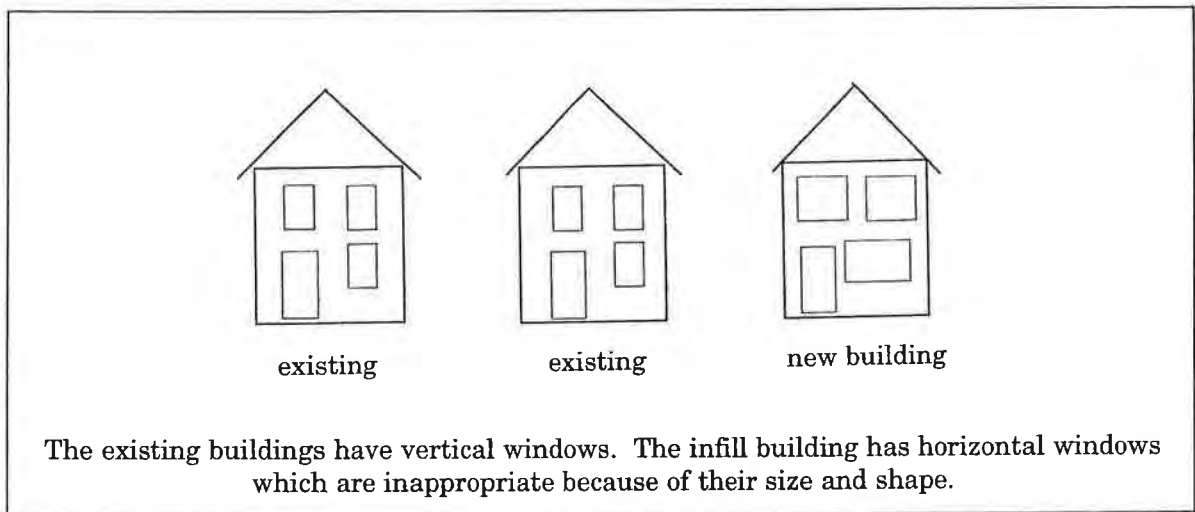
5. **porches**- on an infill building the porch should be designed to be consistent with the height and depth of the adjoining porches. The roof shall be a gable,

RESIDENTIAL

hip, or shed, depending on existing porches. Porch columns and railings should be simple in design, match the material of existing porch columns and railings, and be of the appropriate scale for the porch and the house in general.

6. **foundation height**- historic buildings were built on conventional foundations, on piers of two to three feet. New construction should have similar foundation heights. Slab foundations or at-grade foundations are not appropriate for new construction in the residential areas (see illustration under **Height**, page 157).

7. **windows and doors**- the width, height, number and spacing of windows and doors should be compatible with neighboring buildings.



ARCHITECTURAL COMPONENTS

Architectural design components such as cornices, lintels, chimneys, towers and turrets should be included in the design of infill buildings and be compatible with neighboring buildings. These design components should not exactly duplicate historic examples. Nor should components from different styles be used in conjunction on the same building. For example, the design of an Italianate cornice, a Craftsman window, and a Queen Anne turret should not be extracted from different buildings and placed on the infill building because it is believed that that is "historic" design and therefore will be appropriate to the district.

MATERIALS

Materials for new construction shall meet the following standards:

1. **roofing material** should be consistent with that of neighboring buildings. Appropriate materials are slate, pressed metal, standing seam, and fiberglass shingles in dark colors.

2. **chimneys** should be built using brick that is similar in color to other chimneys on the street. Wood-sided chimneys are not acceptable.
3. **siding** should be that which is predominant along the street. **Brick** siding should be similar in color to other brick buildings. **Wood** siding should be a beveled clapboard of four to six inches. Concrete "clapboard" is acceptable if it meets the correct dimensions and is painted. Masonite and pressboard are not recommended as they do not have as long a life span as wood, however they can be used if they meet the correct dimensions. **Stucco** should be actual stucco, not synthetic stucco (EIFS). However, synthetic stucco on upper stories is approvable, but is not recommended because this material is untested for length of satisfactory life span. Sidings that are not appropriate in the district are metal, artificial brick or stone, artificial siding (plastic, aluminum and vinyl), oversized brick, concrete block, plate glass walls, vertical siding, board and batten, wide lap siding (8" or greater), diagonal siding, and plywood panels or other panels routed to look like clapboard.
4. **steps and railings** should be consistent with the neighboring buildings, wood steps and wood railings or simple wrought iron railings are the most prevalent in the district.
5. **foundations** in the district are brick. New foundations can be concrete block if they are faced with brick. The curtain wall (underskirting) should follow the guidelines for crawl space enclosures, p. 77.
6. **windows** should be wood, however vinyl-clad windows are acceptable.
7. **doors** on the front facade should be wood.

ARCHITECTURAL DETAILING

The details on new buildings should be compatible in scale with those used in the area. Cornices, lintels, arches, balustrades, chimneys, shutters, and column styles that are sympathetic with adjacent existing details will have a unifying effect. Duplication of details is not necessary.

WINDOWS

Windows should match historic windows on adjacent buildings in size and shape. The configuration of the windows can vary from historic windows on the street. For example, they can be one-over-one, double-hung windows- they do not have to be six-over-six or two-over-two, but if these light arrangements are chosen, the sashes should be actual divided lights, not snap-in mullions.

RESIDENTIAL

COLOR

Colors on new construction should be compatible with the neighboring buildings and should follow the guidelines on page 90.

DRIVEWAYS

Driveways for new residences should follow the guidelines for new **driveways** on page 101.

LANDSCAPING

When preparing a lot for a new building, the existing landscaping should be taken into consideration. Trees 6" in diameter and larger shall not be cut down without the approval of the Board of Architectural Review. The addition of trees and plantings is encouraged around new construction. For more information please see **landscaping** on page 99.

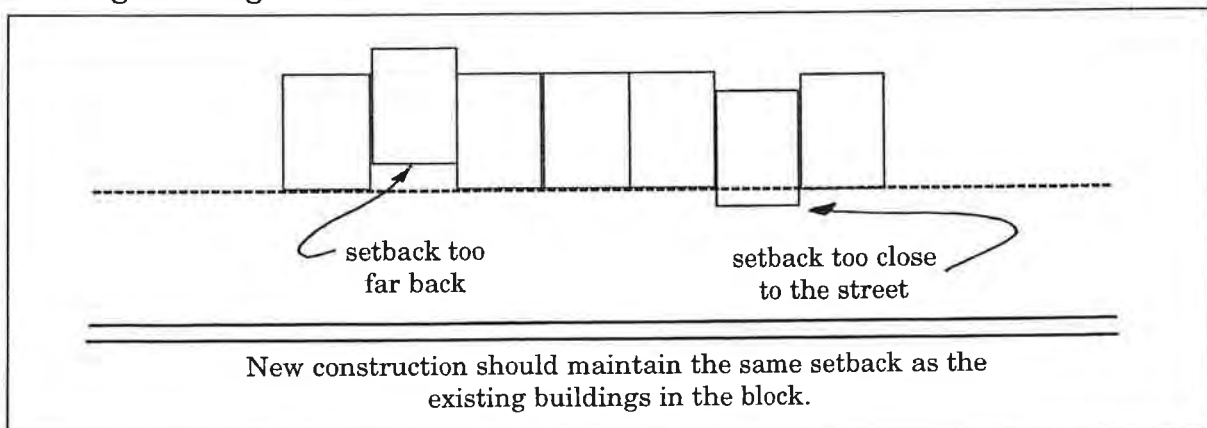
There are two distinct types of commercial infill buildings that are possible in the district. The first type is that which will occupy a space in the central business district along Washington Street and a block off of Washington Street in either direction. Within this area are commercial buildings with traditional storefronts, see page 121. The second type is the commercial building constructed on what was historically a residential lot. These generally will not have traditional storefronts. While the guidelines for these new commercial building types are the same for many features, because of the unique nature of the traditional storefront and the need to maintain a stricter design, the two are treated separately here.

TRADITIONAL STOREFRONT COMMERCIAL

Traditional storefront buildings are those one, two, and taller commercial buildings that sit immediately next to neighboring buildings, with no side setback. The front setbacks are exactly the same and the first floors all maintain traditional storefront windows and doors. The design of infill buildings in these areas is critical in order to maintain a flow from one building to the next creating a continuous display along the street. The similar storefronts-window/door/window- create a rhythm that gives the street an organized and coordinated appearance. Historic downtown buildings were designed to relate to one another, to complement each other, and to be visually tied together. This creates a unified look along the streetscape and makes the pedestrian feel more comfortable when moving from store to store. The following standards must be met when designing new infill in these areas:

SETBACK, SPACING, AND ORIENTATION

The setback (the distance a building is placed on the lot from the edge of the right-of-way) of an infill building should be exactly that of the neighboring historic buildings. As a general rule, there is no space between buildings in this area. This spacing should be maintained with the new building. In addition, infill buildings shall have the same orientation- face the same direction- as existing buildings on the street.

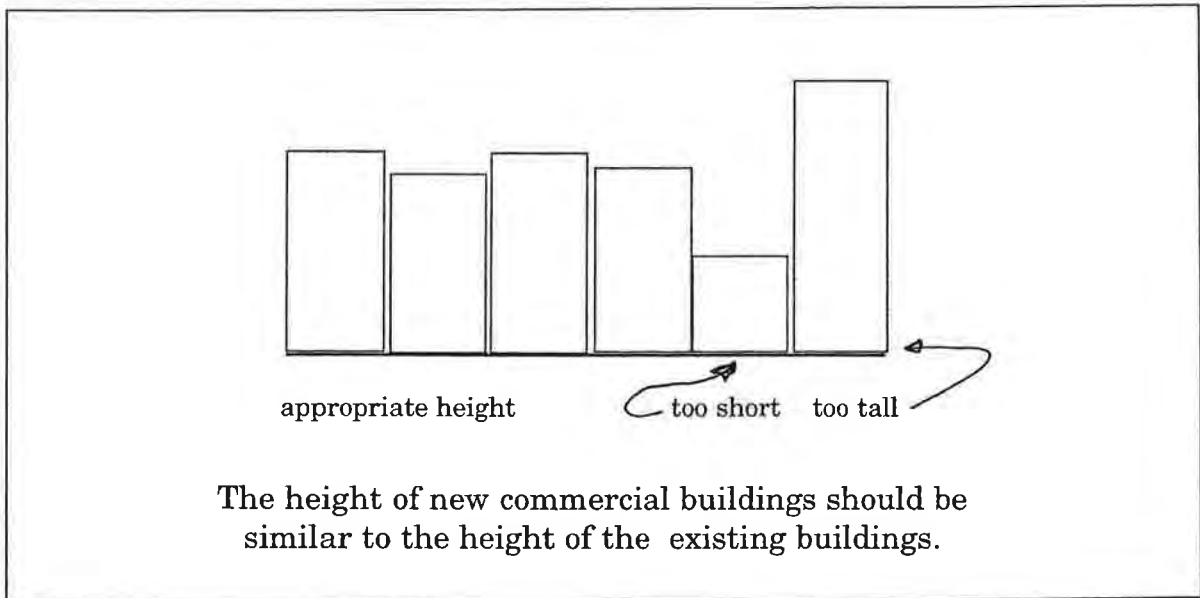


COMMERCIAL

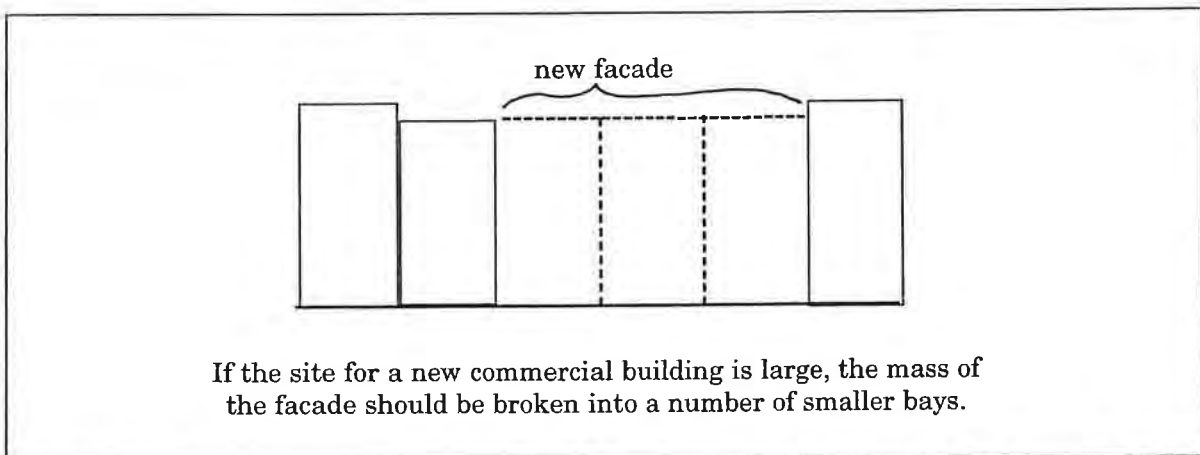
SIZE AND SHAPE

The size and shape of infill buildings shall be consistent with other buildings on the street with regard to the following areas:

1. **height**- should be consistent with the existing buildings on the street. Most of the commercial buildings in the district are one, two, or three stories tall. New buildings should be designed to be consistent with the height of their neighbors. It is very important that floor to ceiling heights be maintained.

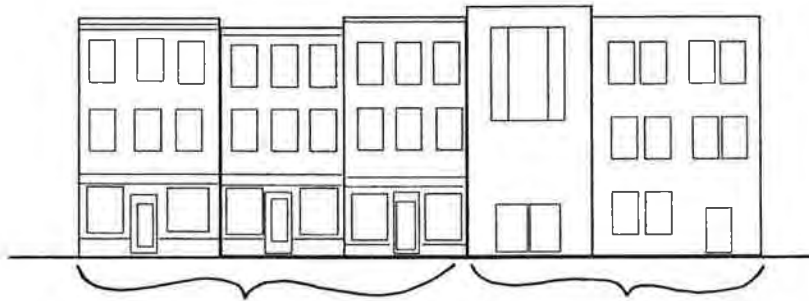


2. **proportion**- the new building should match the surrounding buildings in proportion, being the width to height ratio (tall and narrow). If a new building is proposed for a double lot, one where two buildings originally stood, the new building should be designed to appear as two tall buildings, not one horizontal building.



3. **massing**- the shape of the new building, how the building's shapes are fitted together, should take into consideration the massing patterns of existing

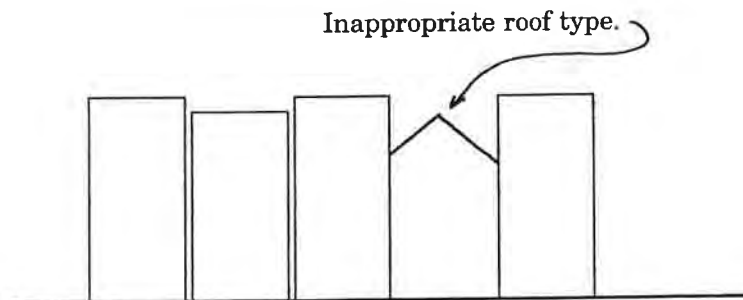
buildings on the street. The storefront first floor should be designed with similar dimensions as historic examples.



These three buildings are designed with the same massing and rhythm exhibited by the same pattern of windows, doors and storefronts. The window dimensions and locations are very similar as are the widths and heights of the buildings.

These two buildings were not designed to be compatible with the two neighboring buildings with respect to massing and rhythm. The size and location of the windows and doors, as well as the width of the last building make these buildings inappropriate as infill.

4. **roof shape and pitch-** the roof should be a flat roof or a sloped roof hidden behind a parapet.



The type of roof designed for an infill building should be similar to those found on adjacent buildings.

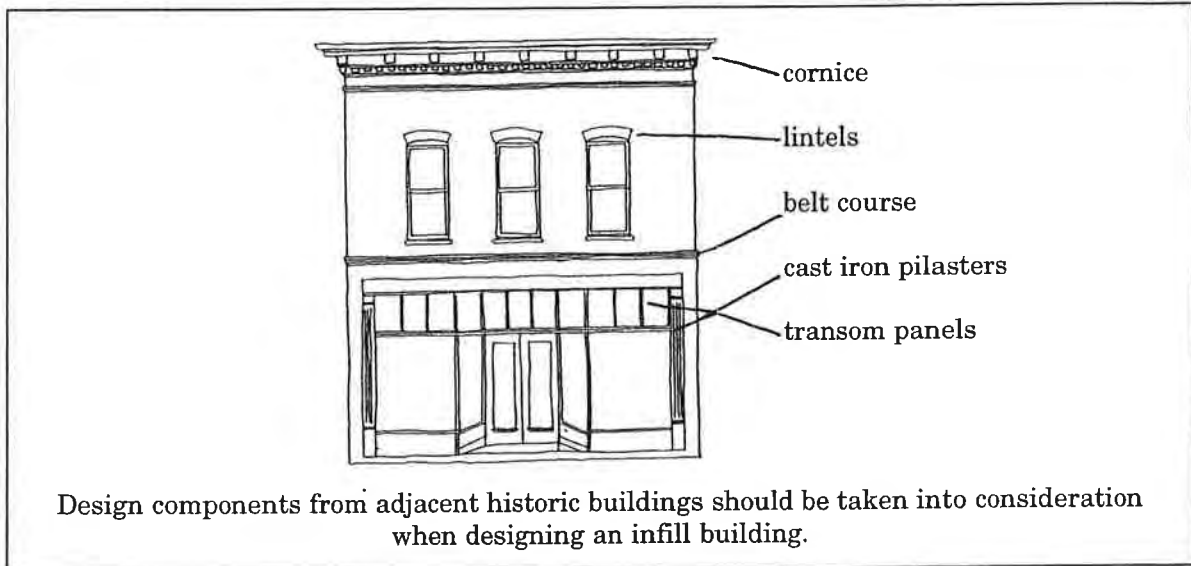
5. **balconies-** there are examples of historic balconies in downtown. If a balcony is designed for an infill building, it should be designed to match existing balconies. Railings should be simple in design, match the material of existing railings, and be of the appropriate scale for the balcony and the building in general.

6. **wood canopies and canvas awnings-** wood canopies have been added in recent years to many buildings in downtown. These canopies often divide the first floor from the rest of the building, causing the streetscape to appear disjointed. Wood canopies are not appropriate for new buildings because they perpetuate this problem. Canvas awnings that cover the storefront area are recommended and encouraged as a way to provide protection from the elements for pedestrians. See the section on awnings, p. 134.

7. **foundation height-** the foundation height of the new building should be at grade.

ARCHITECTURAL COMPONENTS

Architectural design components such as parapets, cornices, lintels, cast iron pilasters, and window hoods should be included in the design of infill buildings and be compatible with neighboring buildings. These design components should not exactly duplicate historic examples. Nor should components from different styles be used in conjunction on the same building. For example, the design of an Italianate cornice, a Craftsman window, and a Queen Anne turret should not be extracted from different buildings and placed on the infill building because it is believed that that is "historic" design and therefore will be appropriate to the district.



MATERIALS

Materials for new construction shall meet the following standards:

1. **roofing material** should be consistent with that of neighboring buildings. Appropriate materials are slate, pressed metal, standing seam, fiberglass shingles in dark colors, and new rubber roofing where hidden behind a parapet.

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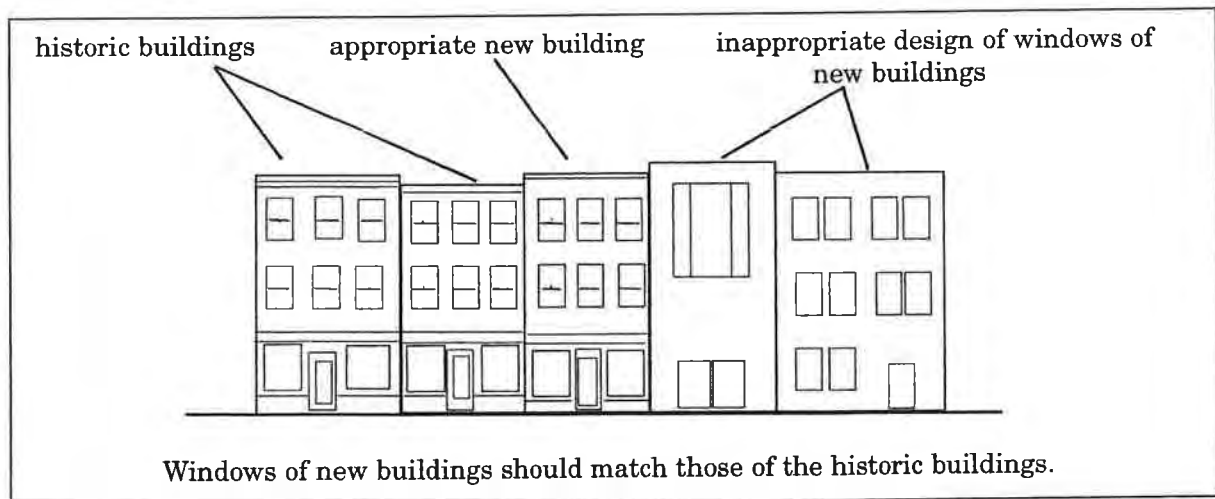
2. **siding** should be brick and should be similar in color to other brick buildings. Sidings that are not appropriate in this part of the district are metal, artificial brick or stone, artificial siding (plastic, aluminum and vinyl), oversized brick, concrete block, plate glass walls, or wood siding of any kind.
3. **windows** should be wood.
4. **doors** should be wood.

ARCHITECTURAL DETAILING

The details on new buildings should be compatible in scale with those used in the area. Cornices, lintels, arches, balustrades, chimneys, shutters, and column styles that are sympathetic with adjacent existing details will have a unifying effect. Duplication of details is not necessary.

WINDOWS

Windows on the upper floor should match historic windows on adjacent buildings in size, shape, number and location. They should be single, wood, double-hung windows. The upper windows and their placement help to establish a rhythm down the street. The configuration of the windows can be one-over-one; they do not have to be six-over-six or two-over-two, but if multi-light arrangements are chosen, the sashes must be actual divided lights, not snap in mullions.



STOREFRONT

The storefront should be designed with the same components as the historic storefront. Those components are the piers on either side of the display windows, the display windows with wooden or cast iron bulkheads underneath, the door which is a single or double-lead door made up mostly of glass, and the

COMMERCIAL

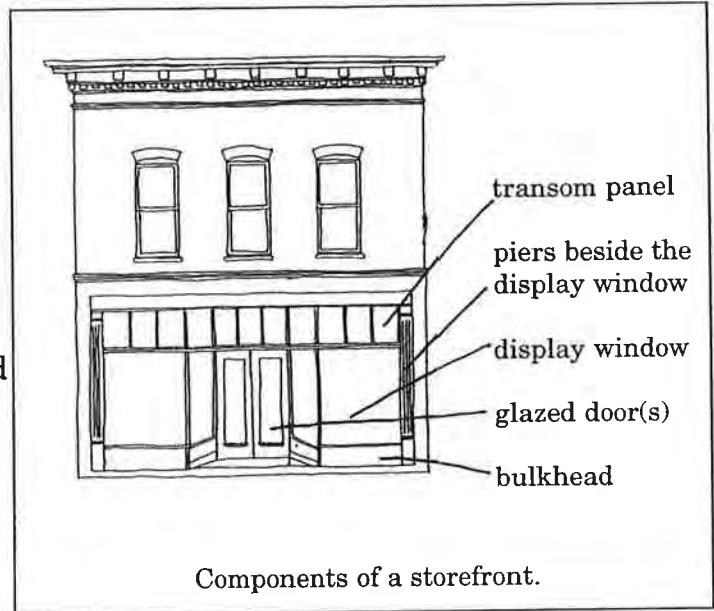
transom panel across the display windows and door. A cornice that runs across the top the storefront can also be added.

COLOR

Colors on new commercial infill should be compatible with the neighboring buildings and should follow the guidelines on page 136.

SIGNS

Please see **signs** on page 148.

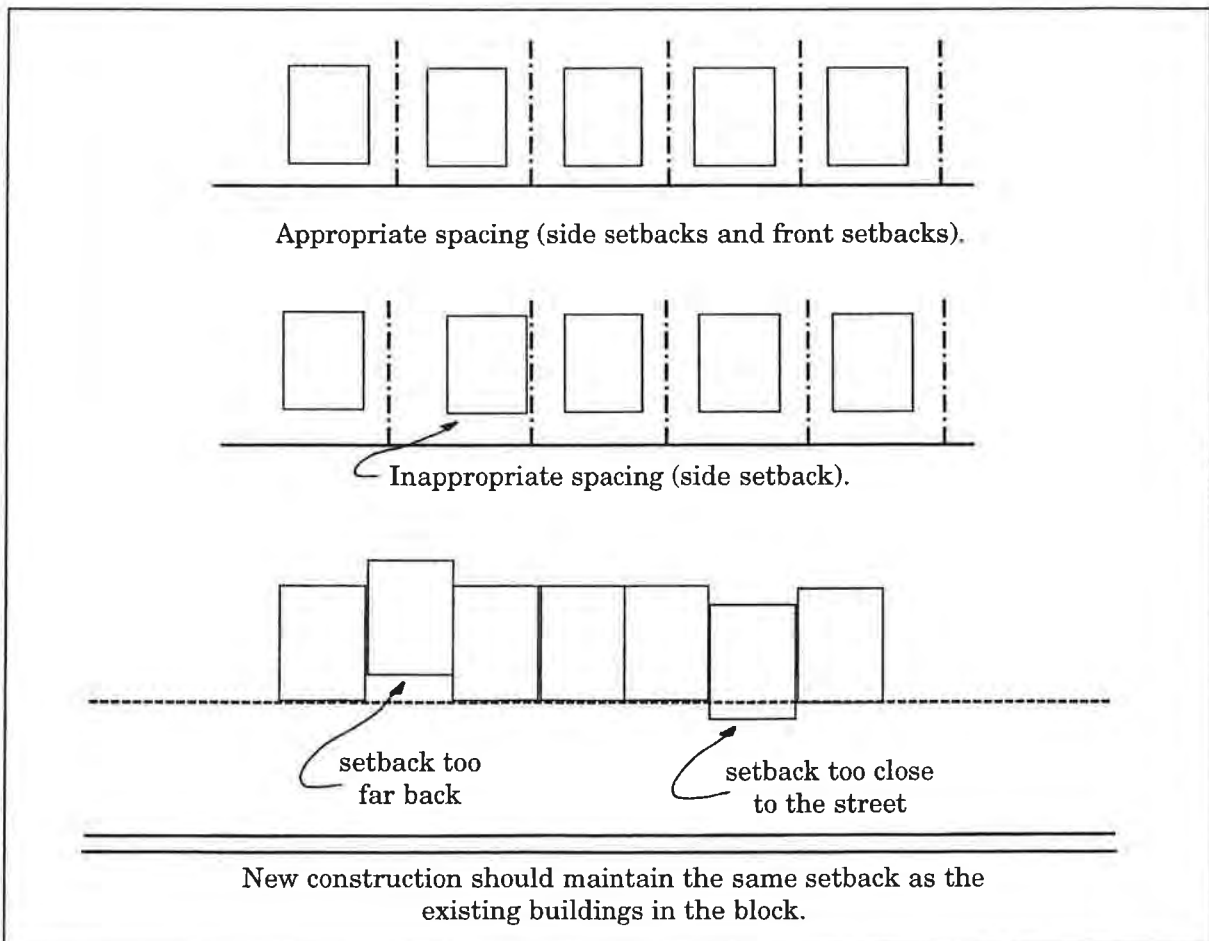


OTHER COMMERCIAL BUILDINGS

The design for commercial buildings proposed to be constructed on what were historically residential lots is treated differently than traditional storefront commercial. It is more difficult to design this type of commercial building because it must blend into a neighborhood that may have historic residences as well as commercial buildings. The new design must take into consideration the characteristics of both and blend old and new at the same time. The following standards should be observed:

SETBACK, SPACING, AND ORIENTATION

Setbacks (the distance a building is placed on the lot from the edge of the right-of-way) in the historic district are uniform and establish a feeling of cohesion. New buildings shall have setbacks consistent with existing buildings on the street. Spacing is the distance between buildings, essentially the size of the side yards. The spacing of buildings on their lots should be considered as well because this placement helps to establish the rhythm of the streetscape. Infill buildings shall also have the same orientation- face the same direction- as existing buildings on the street.

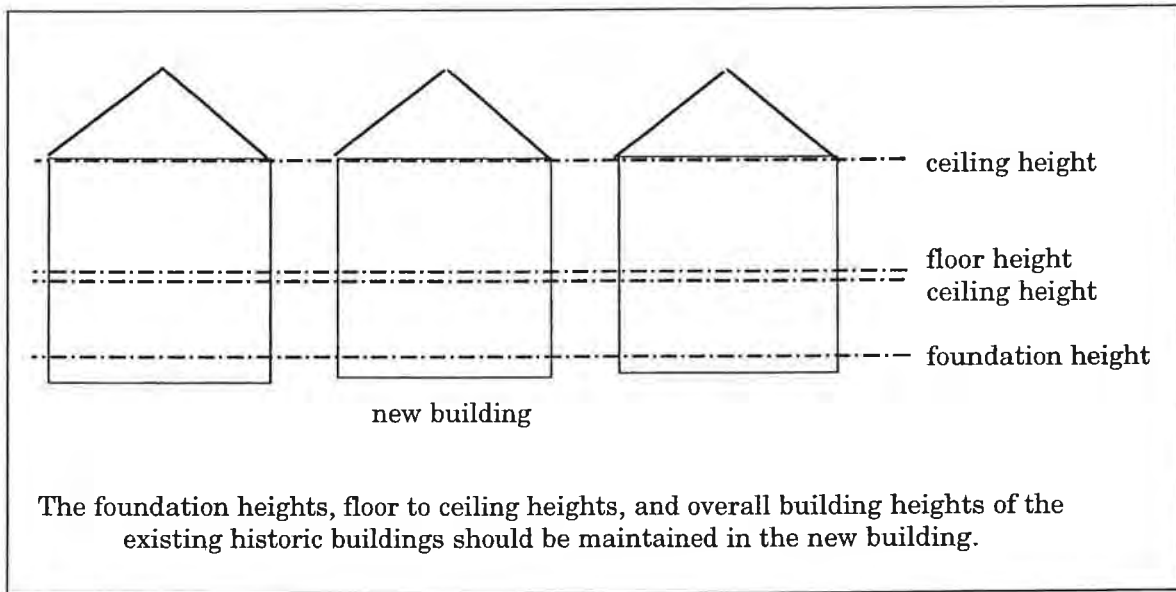


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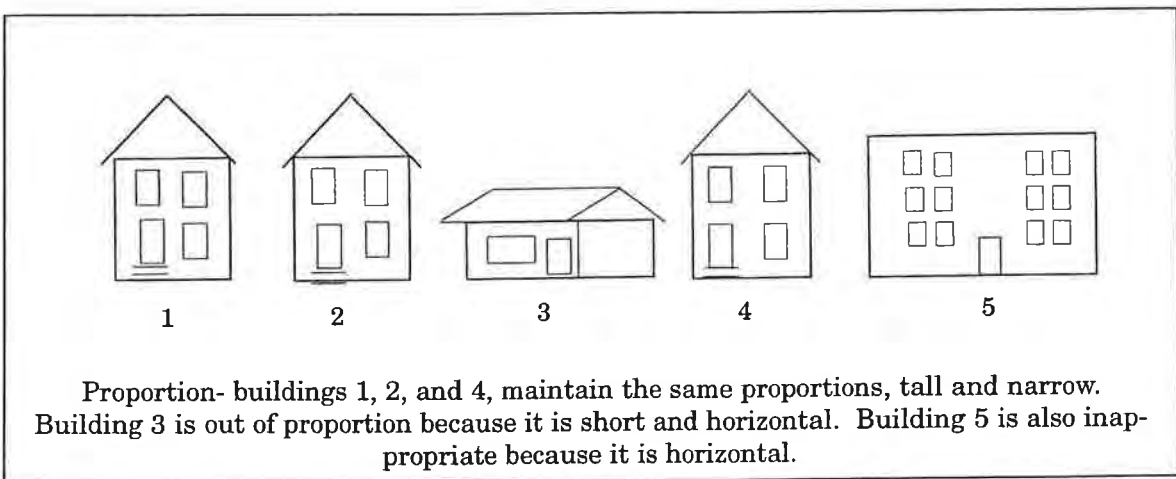
SIZE AND SHAPE

The size and shape of infill commercial buildings shall be consistent with other buildings on the street with regard to the following areas:

1. **height**- should be consistent with the existing buildings on the street. New buildings should be designed to match the height of their neighbors. Floor to ceiling heights should also be maintained.

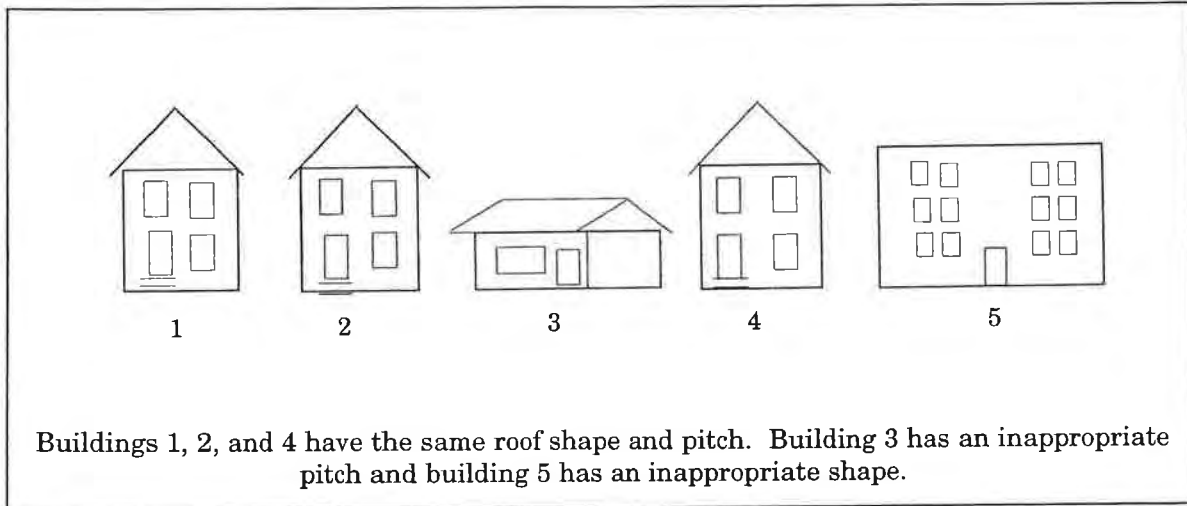


2. **proportion**- the new building should match the surrounding buildings in proportion, being the width to height ratio (tall and narrow or wide and short).



3. **massing**- the shape of the new building, how the building's shapes are fitted together, should take into consideration the massing patterns of existing buildings on the street.

4. **roof shape and pitch-** roof shape and pitch should be consistent with that of existing buildings along the street. Roofs should also orient in the same direction as existing roofs. For example, if the roofs along the street are built with the gable end to the street, then the new building's roof should also have the gable end to the street.



5. **porches and porticos-** on an infill building the porch or portico should be designed to be consistent with the height and depth of the adjoining porches. The roof shall be a gable, hip, or shed, depending on existing porches. Porch columns and railings should be simple in design, match the material of existing porch columns and railings, and be of the appropriate scale for the porch and the house in general.

6. **foundation height-** historic buildings were built on conventional foundations, on piers of two to three feet. New construction should have similar foundation heights. Slab foundations or at-grade foundations are not appropriate for new construction in the residential areas unless the adjacent building is a historic building with an at grade foundation.

ARCHITECTURAL COMPONENTS

Architectural design components such as cornices, lintels, chimneys, parapets, and window hoods should be included in the design of infill buildings and be compatible with neighboring buildings. These design components should not exactly duplicate historic examples. Nor should components from different styles be used in conjunction on the same building. For example, the design of an Italianate cornice, a Craftsman window, and a Queen Anne turret should not be extracted from different buildings and placed on the infill building because it is believed that that is "historic" design and therefore will be appropriate to the district.

MATERIALS

Materials for new construction shall meet the following standards:

1. **roofing material** should be consistent with that of neighboring buildings. Appropriate materials are slate, pressed metal, standing seam, and fiberglass shingles in dark colors. Rubber roofing can be used on roofs that are hidden behind parapet walls.
2. **chimneys** should be built using brick that is similar in color to other chimneys on the street. Wood-sided chimneys are not acceptable.
3. **siding** should be that which is predominant along the street. **Brick** siding should be similar in color to other brick buildings. **Wood** siding should be a beveled clapboard of four to six inches. Concrete "clapboard" is acceptable if it meets the correct dimensions and is painted. Masonite and pressboard are not recommended as they do not have as long a life span as wood; however, they can be used if they meet the correct dimensions. **Stucco** should be actual stucco, not synthetic stucco (EIFS). However, synthetic stucco on upper stories is approvable, but is not recommended because this material is untested for length of satisfactory life span. Sidings that are not appropriate in the district are metal, artificial brick or stone, artificial siding (plastic, aluminum and vinyl), oversized brick, concrete block, plate glass walls, vertical siding, board and batten, wide lap siding (8" or greater), diagonal siding, and plywood panels or other panels routed to look like clapboard.
4. **steps and railings** should be consistent with the neighboring buildings; wood steps and wood railings or simple wrought iron railings are the most prevalent in the district.
5. **foundations** in the district are brick. New foundations can be concrete block if they are faced with brick. The curtain wall (underskirting) should follow the guidelines for crawl space enclosures, p. 77.
6. **windows** should be wood; however, vinyl-clad windows are acceptable for one-over-one windows. Windows should have true-divided lights, not snap-in mullions.
7. **doors** on the front facade should be wood.

ARCHITECTURAL DETAILING

The details on new buildings should be compatible in scale with those used in the area. Cornices, lintels, arches, balustrades, chimneys, shutters, and column

styles that are sympathetic with adjacent existing details will have a unifying effect. Duplication of details is not necessary.

WINDOWS

Windows should match historic windows on adjacent buildings in size, shape, number and location. The configuration of the windows can vary from historic windows on the street. For example, they can be one-over-one, double-hung windows- they do not have to be six-over-six or two-over-two. If these light arrangements are chosen, the sashes must be actual divided lights, not snap-in mullions.

COLOR

Colors on new construction should be compatible with the neighboring buildings and should follow the guidelines on page 91 and 136.

SIGNS

Please see signs on page 148.

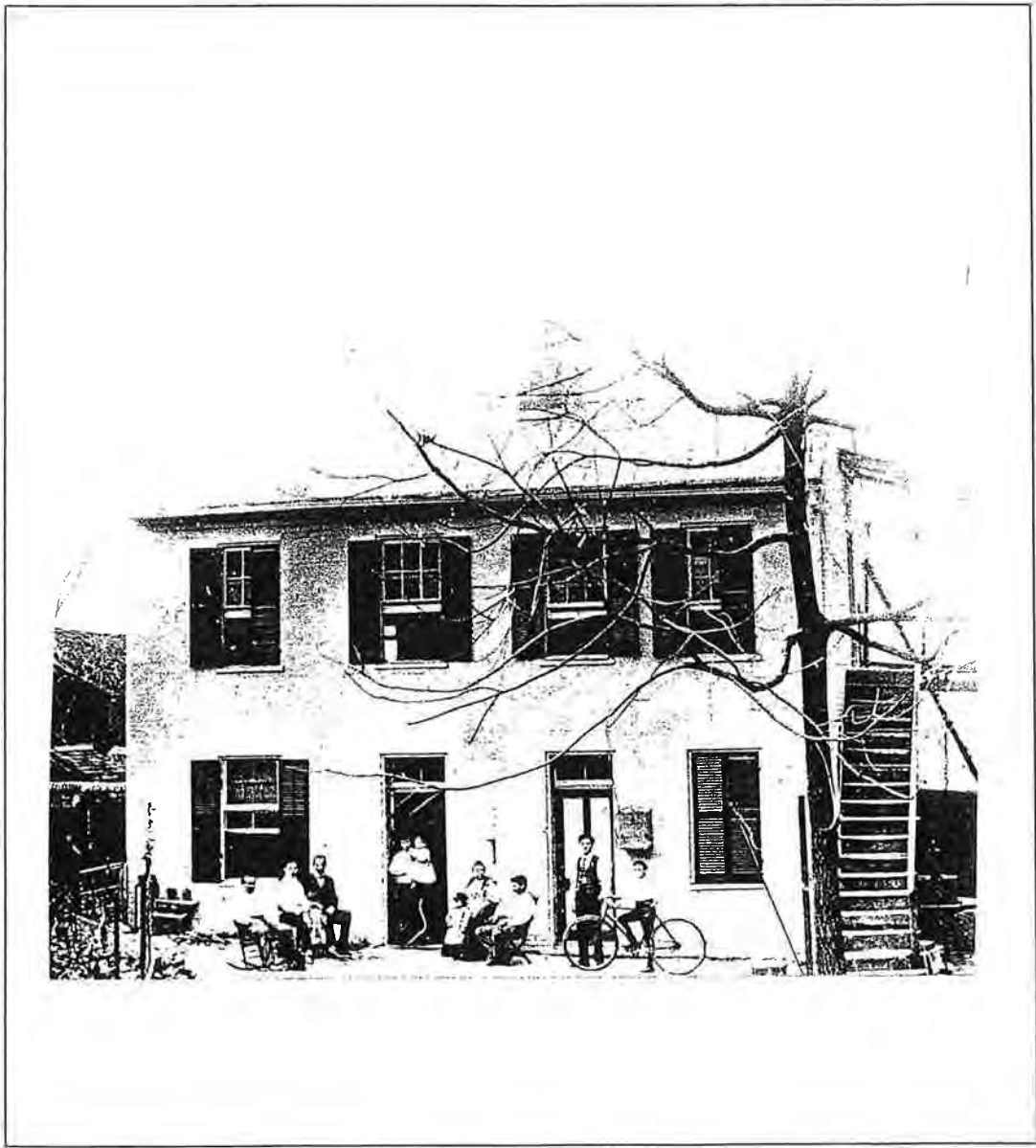
DRIVEWAYS AND PARKING LOTS

Driveways and parking lots for new commercial buildings should follow the guidelines for **new driveways and parking lots** on page 101 and 141.

LANDSCAPING

When preparing a lot for a new building, the existing landscaping should be taken into consideration. Trees 6" in diameter and larger shall not be cut down without the approval of the Board of Architectural Review. The addition of trees and plantings is encouraged around new construction. For more information please see **landscaping** on page 99.

OUTBUILDINGS

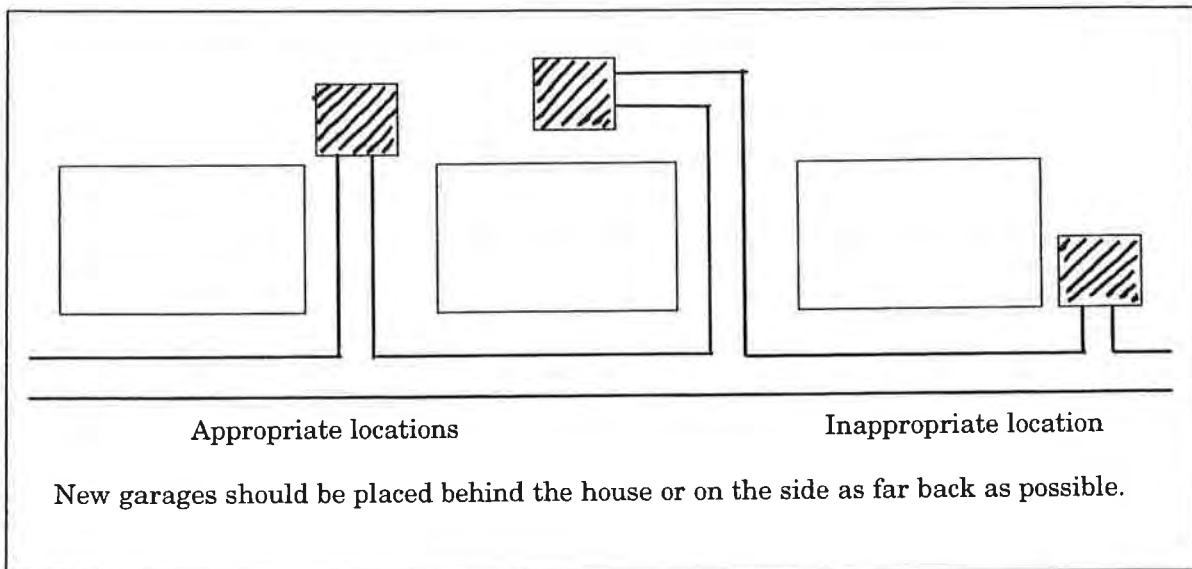


OUTBUILDINGS

New outbuildings such as garages, carports, and storage sheds can be designed and sited to blend with the main building and neighboring buildings if the design mimics them with regard to materials, shape, and features. The following standards should be met when designing a new outbuilding in the district:

LOCATION

A new garage or shed should be located in the rear yard of the building and should not be attached to the house.



SIZE AND SHAPE

New garages and sheds should be smaller in scale than the existing building. The design should be simple, but should take into consideration the design of the main building and incorporate its roof shape and general character. If there are historic garages in the neighborhood of the same period as the main house, these buildings may yield design ideas for the new building.

MATERIALS

The materials used in the new garage or shed design should be similar and compatible with the materials of the main house. Sidings that are not appropriate in the district are metal, artificial brick or stone, oversized brick, concrete block, plate glass walls, vertical siding, board and batten, wide lap siding (8" or greater), diagonal siding, and plywood panels or other panels routed to look like clapboard. If the new building is not readily visible from the street, vinyl siding can be used. Garage doors should be wood or multi-light glass

OUTBUILDINGS

doors, however they can be vinyl or metal if they are of the paneled type, not the flush type, and are not aluminum in color.

COLOR

The color of new outbuildings should complement the main building. See paint, page 91 and 136.

HANDICAP ACCESS AND FIRE ESCAPES

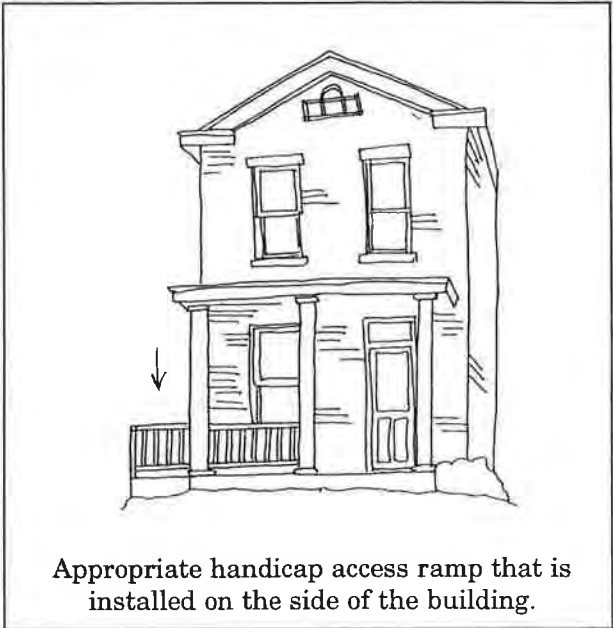


RAMPS AND ESCAPES

HANDICAP ACCESS RAMP

In order to provide access to historic buildings for disabled persons it is often necessary to make modifications to the building and grounds. These modifications must be carefully planned and undertaken so that they do not result in the loss of character-defining spaces, features, and finishes. The goal is to provide the highest level of access with the lowest level of impact. The design of the access ramp must not obscure, radically change, damage, or destroy features. The design of new access ramps should meet the following standards:

1. ramps should be installed at the rear or side of a building (see example below) and should be of a simple design made of wood. The balusters and handrails should be simple square designs and should be painted to match the color of the porch railing or the body paint color.
2. the ramp should be landscaped with low shrubbery to help screen it from view.



FIRE ESCAPES

1. fire escapes should be placed where they are not easily seen from the street, such as on the rear of the building.
2. fire escapes should be painted to match the color of the building or other color as approved by the Board.

RELOCATION



MOVING BUILDINGS

MOVING A BUILDING INTO THE DISTRICT

A building may be moved into the district to fill in a vacant lot if the building fits the requirements for new construction. The building must be compatible with the district with regard to style, height, scale, massing, material, and texture. The building must be sited on the lot to have the same setback as other historic buildings on the street. More information can be found in the section on **New Construction**, p. 154.

MOVING A BUILDING OUT OF THE DISTRICT

A building may be moved out of the district as a last resort to demolition. Refer to the **demolition** section, p. 180.

DEMOLITION



DEMOLITION

The demolition of a building that is a contributing resource in the district has a negative impact on the district. The removal of a historically and/or architecturally significant building diminishes the continuity of the streetscape and is detrimental to the promotion of the city's historic, aesthetic and cultural heritage. Therefore, there are strict guidelines for the review of demolition permits, which are as follows:

First, the Board consults the Vicksburg Historic Cultural Resource Survey Map to determine the significance of the building. Buildings on the map are color coded to reflect their historical and/or architectural significance. The classifications are as follows:

- Black- listed on the National Register and/or listed as a Mississippi Landmark
- Red- eligible for listing on the National Register
- Green- contributing to the district
- Yellow- marginally contributing (historic but has had some loss of integrity)
- Brown- non-contributing (nonhistoric, but does not detract from the character of the district)
- Blue- intrusive (nonhistoric and detracts from the character of the district)

In the event that a resource has not been coded, the request for demolition shall be forwarded to the Preservation Commission for assessment as to significance. This assessment shall be based on the individual architectural, cultural and/or historical significance of the building and its contribution to the architectural character of the district. The Commission shall return its determination, after gathering appropriate information about the resource, to the Board, whereupon that resource will be coded on the map.

The Historic District Ordinance sets forth a schedule of stays of demolition based upon the significance of the property (color code), as follows:

- Black, red, or green- 180 days
- Yellow- 150 days
- Brown- 90 days
- Blue- no stay

The Board imposes the stay for the purpose of consultation with the owner to effect the sale or rental of the property to a purchaser or lessee willing to retain and rehabilitate the building as necessary; consultation with local preservation groups and any other interested parties; dissemination of information concerning the endangered building; and making recommendations for

DEMOLITION

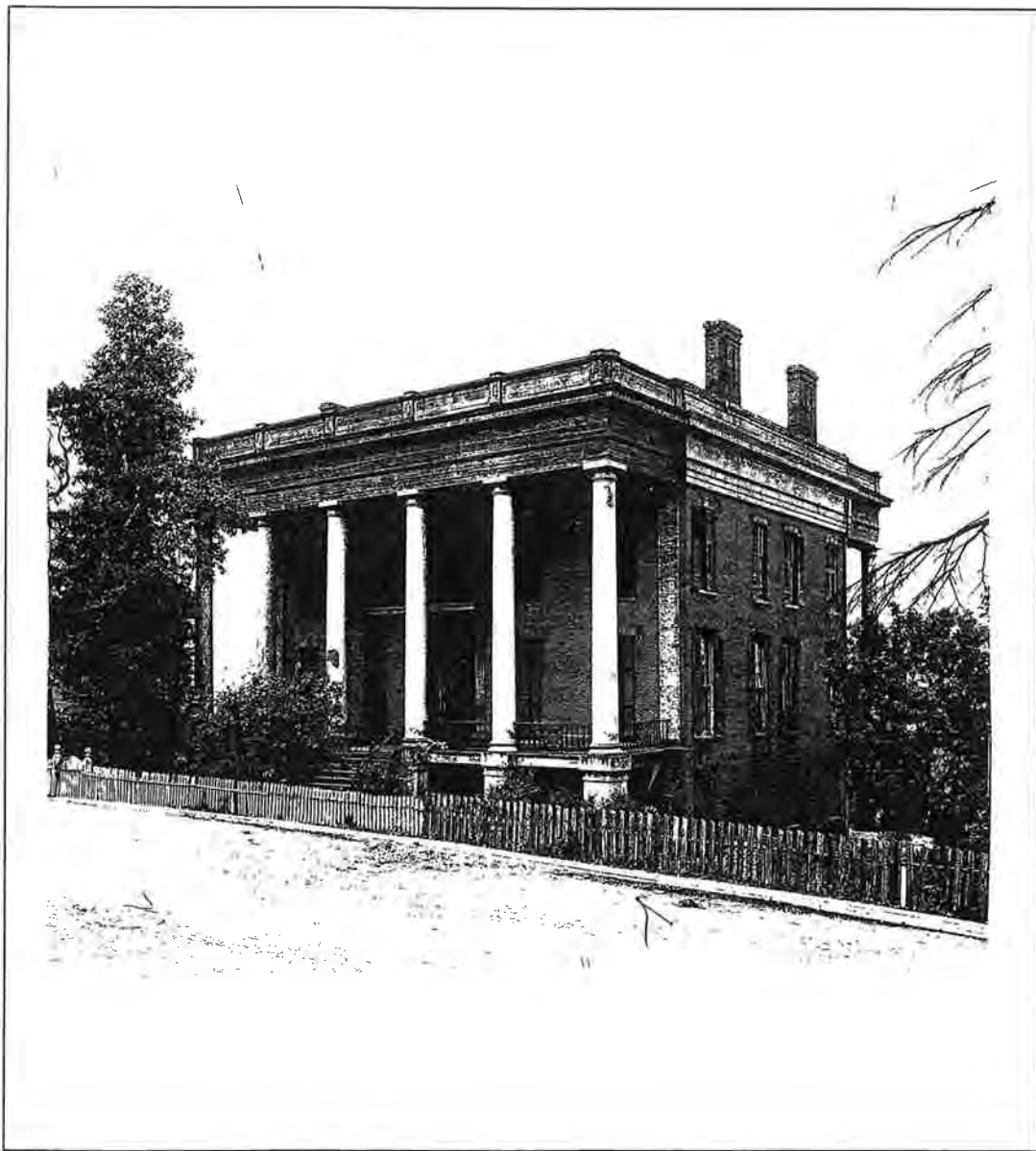
public acquisition of the building. The Board places an ad in the Vicksburg Post alerting the public as to the availability of the property.

Upon the expiration of the stay of demolition, if the owner continues his request for a demolition permit, the Board shall determine, based upon the significance of the building, whether or not an additional stay of demolition may be necessary to effect an economically feasible means of saving the building from demolition. The length of the stay is determined by the Board and may be up to 180 days.

Should a demolition permit be granted for a building within the district, the following standards must be met:

1. prior to demolition, photographic documentation of the building (interior and exterior) and its grounds shall be undertaken by the Board.
2. the Board shall discuss with the property owner the disposition of any architectural features (interior and exterior) to ensure that important features are salvaged and retained.
3. any large trees or other important landscape features shall be protected during the demolition.
4. if the site is to remain vacant for more than 30 days, it shall be cleared of debris and planted in grass.
5. the Board shall instruct the property owner that any grading of the lot or new construction must be approved by the Board prior to any work.

SECURING VACANT BUILDINGS



SECURING VACANT BUILDINGS

Buildings in the historic district that have the potential for being vacant for an extended period of time should be secured to protect them from vandals and the elements. Plywood panels should be secured over the windows and doors and should fit inside the window and door frame, not be attached to the outside of the frame. These panels should be painted, preferably the trim or body color of the building. The yard should be cut on a regular basis and fall-en limbs or trees should be removed. If the roof is in need of repair, it should be protected with a temporary covering.

APPENDIX



ADAPTIVE USE-	The process of converting a building to a use other than that for which it was designed, i.e. changing a factory into housing. Such conversions are accomplished with varying alterations to the building.
ADDITION-	New construction added to an existing building.
ALTERATION-	Any act or process that changes one or more of the exterior architectural features of a structure or features of a site including, but not limited to, the erection, construction, reconstruction, rehabilitation, or removal of any structure or any part thereof.
AMENITY-	A building, object, area or landscape feature that makes an aesthetic contribution to the environment, rather than one that is purely utilitarian.
ARCADE-	A blind or open range of arches with its pier or column supports.
ARCH-	A means of spanning an opening by use of small units of masonry. Typically, a curved structural element which spans an opening and supports weight from above.
ASHLAR-	Hewn blocks of masonry with square edges.
AWNING-	A roof-like covering, generally of canvas, over a window or door to provide protection from the sun or rain.
BACKGROUND BUILDINGS-	Buildings that may lack exemplary character or significance but that are nonetheless essential to maintain a sense of place.
BALUSTRADE-	A railing and its supporting upright posts.
BARGEBOARD-	A board, usually elaborately carved and cut-out, which hangs from the gable end of the roof; commonly called gingerbread.
BASE-	The bottom of a column.
BATTERED PIER-	A pier whose sides slope downward and outward from a perpendicular angle.
BAY-	An opening on a facade such as a door or window.
BAY WINDOW-	A window in a wall that projects at an angle from another wall.
BELT COURSE-	A horizontal band around a building, often of a contrasting material.
BEVELED GLASS-	Glass panes whose edges are ground and polished at a slight angle.

BOARD AND BATTEN-	Vertical siding consisting of flat members with narrow projecting strips to cover the joints.
BOND-	<p>The pattern in which bricks are laid to increase the strength or enhance the design. The following are types of bonds:</p> <p style="padding-left: 40px;">Common bond- a pattern in which the fifth, sixth, or seventh course is a header course.</p> <p style="padding-left: 40px;">English bond- a pattern in which alternating courses are composed entirely of stretchers or headers.</p> <p style="padding-left: 40px;">Flemish bond- a pattern in which every course is composed of alternating headers and stretchers.</p> <p style="padding-left: 40px;">Running bond or stretcher bond- a pattern of continuous stretcher courses with no headers.</p>
BRACKET-	A small carved or sawn wooden projecting element which supports a horizontal member such as a cornice or window or door hood.
BULKHEAD-	A retaining wall. OR the area beneath a storefront window that supports the window. This area can be wood or cast iron and is often paneled or otherwise decorated.
BUTTRESS-	An attached pier designed to strengthen a wall.
CAPITAL-	The upper portion of a column or pilaster.
CASEMENT WINDOW-	A window that is hinged on the side that opens outward.
CASING-	The exposed trim molding, framing, or lining around a door or window; may be flat or molded.
CERTIFICATE OF APPROPRIATENESS	A document issued by the Board of Architectural Review allowing an applicant to proceed with a proposed alteration, demolition, removal or new construction in a historic district, or involving a landmark or landmark site, based upon a design review process and determination of the submitted proposal's suitability according to adopted criteria.
CERTIFIED HISTORIC STRUCTURE-	For the purposes of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually in the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as being of historic significance to the district.
CERTIFIED REHABILITATION-	Any rehabilitation of a certified structure that the Secretary of the Interior has determined is consistent with the historic character of the property or the district in which the property is located.

CLAPBOARD-	Narrow wooden boards applied horizontally, used as siding on buildings of wood frame construction; overlapping and thicker on the bottom edge than the top.
COLUMN-	A vertical support with three parts: base, shaft and capital.
CONTRIBUTING BUILDING-	A building that is essential to the district's sense of place and that maintains the architectural and historic significance of the district.
COPING-	Trim which caps a brick or stone wall, usually sloped to shed water.
CORBEL-	A series of stepped or overlapping bricks or stones forming a projection from the surface; often seen on chimneys or below cornices
CORNER BLOCK-	A block placed at a corner of the casing around a wooden door or window frame, usually treated ornamentally.
CORNERBOARD-	A vertical strip of wood placed at the corners of a frame building.
CORNICE-	A molded projection which crowns or tops a wall. It is usually at the top of a house where the wall meets the roof, concealing the gutter and enclosing the eaves.
CRESTING-	Ornamental cast iron trim which projects from the roof ridge.
CORRUGATED METAL-	A ridged metal sheet that is used as a roofing material.
COURSE-	A horizontal layer or row of stones or bricks in a wall.
CULTURAL RESOURCE-	A building, structure, district, site, object or document that is of significance in American history, architecture, archaeology or culture.
DEMOLITION BY NEGLECT-	The destruction of a building caused by abandonment or lack of maintenance.
DEMOLITION STAY-	A temporary halt or stay in the planned razing of a property, usually resulting from a court injunction obtained by preservationists to allow a period of negotiation.
DENTIL-	Small square blocks closely spaced to decorate a cornice.
DESIGN GUIDELINES-	Criteria developed by preservation commissions to identify design concerns in an area and to help property owners ensure that reha-

	bilitation and new construction respect the character of designated buildings or districts.
DESIGN REVIEW-	The process of ascertaining whether modifications to historic structures, settings and districts meet standards of appropriateness established by a governing or advisory review board.
DORMER-	A small window with its own roof that projects from a sloping roof.
DOUBLE-HUNG WINDOW-	A window with two sashes, one sliding vertically over the other.
DISPLACEMENT-	The movement of individuals, businesses or industries from property or neighborhoods because of real estate activities.
EASEMENT-	A less-than-fee interest in real property acquired through donation or purchase and carried as a deed restriction or covenant to protect important open spaces, building facades and interiors.
EAVE-	The edge of a roof that projects beyond the face of a wall.
ELEVATION-	The external face of a building or a drawing thereof.
EMINENT DOMAIN-	The power of a government to acquire private property for public benefit after payment of just compensation to the owner.
ENABLING LEGISLATION-	Federal or state laws that authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as enactment of local landmarks and historic district ordinances, zoning and taxation.
ENTABLATURE-	The horizontal area supported by columns, divided into three major parts: architrave, frieze, cornice.
ETCHED GLASS-	Glass whose surface has been cut away with acid or by abrasive action into a decorative pattern.
EXPOSED PARTY WALL	The interior wall that becomes an exterior wall when a building is demolished that shares a wall with the building next door.
EXPOSED RAFTER ENDS	Generally used as a design element, when the end of the rafter projects beyond the wall and is not enclosed by fascia.
FABRIC-	The physical material of a building, structure or city, connot-

	ing an interweaving of component parts.
FACADE-	The primary wall or face of a building; usually the front wall.
FACADISM-	The retention of only the facade of a historic building during conversion while the remainder is severely altered or destroyed to accept the new use.
FANLIGHT-	A semicircular window over a door or window.
FASCIA-	A horizontal board that covers the ends of rafters.
FENESTRATION-	The arrangement of openings, including windows and doors, in a building.
FINIAL-	The decorative, pointed terminus of a roof.
FLASHING-	A sheet, usually of metal, used to make an intersection of materials weathertight.
FLUTE-	A vertical groove in a column.
FOOTING-	The widened below-grade section of a foundation which distributes a building's weight to the soil.
FOOTPRINT-	The outline of a building's ground plan from a top view.
FOUNDATION-	The masonry substructure upon which a building rests.
FRAME-	Constructed of wood framing.
FRENCH DOOR-	A door constructed with many glass panes, usually used in pairs.
FRETWORK-	Ornamental woodwork, cut into a pattern, often elaborate.
FRIEZE-	A horizontal band below a cornice.
GABLE END-	The triangular part of an end wall under the pitched roof.
GABLE ROOF-	A single-pitched roof having a gable at each end.
GAMBREL-	A double-pitched roof.
GENTRIFICATION	British term for the process by which young professionals or "gentry" buy into inner-city areas as part of a neighborhood preservation trend.

GINGERBREAD-	Pierced curvilinear ornament made with a jig or scroll saw; such as bargeboard or vergeboard.
GRADE-	The ground level at the exterior walls of a building.
HALF-TIMBERING-	A decorative treatment, usually found in gables, which gives the appearance of exposed wood framing. The spaces between the wood timbers are usually stuccoed.
HEADER-	A brick laid across the thickness of a wall to bond together different layers of a wall; the exposed end of a brick.
HIPPED ROOF-	A roof having a slope on all four sides.
HISTORIC DISTRICT-	An area with a significant concentration of buildings, structures, sites, spaces or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historic and aesthetic associations. The significance of a district may be recognized through listing in a local, state or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission. The Vicksburg Historic District includes one or more areas which may or may not be contiguous.
HOOD MOLDING-	A projecting molding above an arch, doorway, or window; originally designed to direct water away from the opening.
HOUSE MUSEUM-	A museum whose structure itself is of historic or architectural significance and whose interpretation relates primarily to the building's architecture, furnishings and history.
HUMAN SCALE-	A combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of humans.
INFILL-	New construction where there had been an opening previously; a new building between two older buildings or new material such as blocking in an original window opening.
INTRUSIVE BUILDINGS-	Those buildings, which by their scale, materials, condition, or setting severely disrupt the cohesion of the historic environment.
JACK ARCH-	An arch with wedge-shaped stones or bricks set in a straight line.

JAMB-	The side of a doorway or window opening.
KEystone-	The top or center member of an arch.
Label Mold-	A molding which surrounds the top part of a window or door and which is arched rather than rounded. A more general term which includes moldings in other shapes is "hood" or "drip" mold.
LANCET WINDOW-	A narrow window with a sharp pointed arch typical of Gothic architecture.
LANDMARK-	<p>Vicksburg Landmark- A property or structure designated as a landmark by ordinance of the Mayor and Aldermen of the City of Vicksburg that is worthy of rehabilitation, restoration, and preservation because of its local historic and/or architectural significance.</p> <p>Mississippi Landmark- A property or structure designated by the Mississippi Department of Archives and History as being worthy of rehabilitation, restoration and preservation because of its importance to the history of the state.</p> <p>National Historic Landmark- A property or structure designated by the U. S. Department of the Interior as being worthy of rehabilitation because of its importance to the history of the Nation.</p>
LANDMARK SITE-	An unimproved or improved parcel of ground designated as a landmark site by ordinance of the Mayor and Aldermen of the City of Vicksburg that is worthy of preservation and recognition because of its association with an event significant in history. Landmark sites differ from landmarks in that the physical location, not the building, possesses primary significance.
LANDSCAPE-	The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings or other structures and their patterns.
LATTICE-	An openwork grill of interlacing wood strips, used as screening.
LIGHT-	An individual pane of glass.
LINTEL-	A beam supported on vertical posts at its ends- the most common method of spanning an opening. A horizontal structural element over a window or door opening which supports the wall above.

LUNETTE-	A semicircular opening.
MANSARD ROOF-	A pitched roof having two slopes, the lower one of which is much steeper than the upper.
MASONRY-	Constructed of stone, cement or brick.
MASSING-	A term used to define the overall volume of a building.
MATERIAL CULTURE-	Tangible objects used by people to cope with the physical world, such as utensils, structures, and furnishings, all of which provide evidence of culturally-determined behavior.
MEETING RAIL-	The bar that separates the upper and lower sash of a window.
MODILLION-	A horizontal bracket on the underside of a cornice.
MOLDING-	A shaped element which adds dimension to ornamentation. Commonly found around windows and doors or where walls meet the floor or ceiling.
MORTAR-	A mixture of sand, lime, cement and water used in masonry construction.
MULLION-	A vertical member dividing a window into individual lights.
MUNTIN-	A horizontal member dividing a window into individual lights.
ORIEL WINDOW-	A projecting bay with windows, generally on the second story of a building. An oriel is adopted from Gothic forms.
ORIENTATION-	The position and placement of a structure on a lot in relationship to the street.
PALLADIAN WINDOW-	An arched window flanked by two smaller square-headed windows.
PARAPET-	A low protective wall at the edge of a roof.
PEDIMENT-	A triangular or segmental-curved gable.
PENDANT-	A hanging ornament; usually found projecting from the bottom of a newel post, bracket or bargeboard.
PIER-	An upright structure generally of masonry which serves as a principal support.
PILASTER-	A flat vertical support, often decorated like a column with a

- capital, shaft and base.
- PITCH-** The degree of slope of a roof.
- POLICE POWER-** The inherent right of a government to restrict individual conduct or use of property to protect the public health, safety and welfare; it must follow due processes of the law but, unlike eminent domain, does not carry the requirement of compensation for any alleged losses. Police power is the basis for such regulations as zoning, building codes and preservation ordinances.
- PORTE COCHERE-** A large covered entrance porch through which cars can drive.
- PORTICO-** A small porch that protects an entrance.
- PORTLAND CEMENT-** A strong, inflexible hydraulic cement used to bind mortar; not recommended for historic materials.
- POST-** Wooden porch support.
- PRESERVATION-** Generally saving from destruction or deterioration old and historic buildings, sites, structures and objects and providing for their continued use by means of restoration, rehabilitation or adaptive use.
- QUOIN-** Units of stone or brick used to accentuate the corners of a building.
- RECESSED PANEL-** A decorative element that often functions as an area for signage.
- RECONSTRUCTION-** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.
- REHABILITATION-** The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historic, architectural and cultural values.
- RELOCATION-** The moving of a building from one site to another.
- RENOVATION-** Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features

	and details.
REPOINTING-	Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.
RESTORATION-	The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.
RETURN-	The termination of a cornice by a right-angled change in the direction of its group of moldings.
RIDGE-	The uppermost intersection of roof slopes, usually at the top of a house; the place where different slopes of a roof meet.
RIGHT-OF-WAY-	A strip of land acquired by reservation, dedication, purchase, lease, or condemnation and occupied by a street, access, sidewalk, railroad, transmission line, utilities, and other features.
RISER-	Vertical face of a stair step.
SANDBLASTING-	An abrasive and damaging method of cleaning bricks, masonry, or wood which involves directing high-pressure jets of sand against a surface.
SASH-	The portion of a window that holds the glass.
SCALE-	The proportions of a building in relation to its surroundings.
SCORE-	To cut a groove in a material with a hand tool or a circular saw to create a pattern.
SCROLLWORK-	Open woodwork produced by a jigsaw.
SENSE OF PLACE-	The sum of attributes of any place that gives it a unique and distinctive character.
SETBACK-	The distance that a building is located from a street or sidewalk.
SHAFT-	The section of a classical column between the base and the capital.
SHIPLAP-	Siding with a flat face which is beveled or grooved at the lap.
SIDELIGHT-	A narrow vertical window usually found on both sides of a door.

SIDING-	The surface material applied to the exterior of a building to provide a permanent barrier against weather.
SILL-	The horizontal member located at the top of a foundation supporting the structure above; also used to describe the horizontal member at the bottom of an opening.
SOFFIT-	The underside of a cornice.
SPACING-	The distance between adjacent buildings.
STRETCHER-	A brick that is laid with its length parallel to the length of a wall.
STRUCTURE-	A building, monument, work of art, work of engineering or other object permanently affixed to the land.
STUCCO-	An exterior plaster coating.
SURROUND-	A border or decorative frame, usually around a window or door.
STABILIZATION-	The act or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present.
STREET FURNITURE-	Municipal equipment placed along streets, including light fixtures, fire hydrants, police and fire call boxes, signs, benches and kiosks.
STREETSCAPE-	The distinguishing and pictorial character of a particular street as created by its width, degree of curvature and paving materials, design of the street furniture and forms of surrounding buildings.
STYLE-	A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also, a general quality of distinctive character.
TERRA COTTA-	Decorative clay units which are fired in molds.
TOWNSCAPE-	The relationship of buildings, shapes, spaces and textures that gives a town or area its distinctive visual character or image.
TRANSOM-	A small operable or fixed window located above a door or window.

TREAD-	Horizontal part of a stair step.
TURNED WORK-	Usually posts or spindles, cut on a lathe to a rounded shape.
VERGEBOARD-	The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.
VERNACULAR-	Characteristic of a locality.
WATER TABLE-	A belt course projecting above a foundation to direct water away from it.
WATERBLASTING	A damaging method of cleaning bricks, masonry or wood which involves directing high-pressure water against a surface.
WRAP-AROUND PORCH	A porch that extends across the front of a building, or across part of the front, and then extends around the side as well.

LOCAL

**City of Vicksburg
Planning Department
Building Official**
819 South Street
Vicksburg, MS 39180
634-4525

Issues permits for repair and renovation as well as for new construction and demolition. Interprets and administers the City's zoning ordinances.

City of Vicksburg Board of Architectural Review

Reviews and approves any changes to buildings or any new construction or demolition within the Vicksburg Historic District.

City of Vicksburg Historic Preservation Commission

Reviews applications for nominations of landmark, landmark sites, and historic districts and recommends nomination for such designation to the Mayor and Aldermen

P.O. Box 150
Vicksburg, MS 39181
634-4525

Vicksburg Foundation for Historic Preservation

P.O. Box 254
Vicksburg, MS 39181
636-5010

A non-profit membership organization which promotes historic preservation activities in Vicksburg. Provides technical information concerning rehabilitation and information about tax incentives for rehab projects.

Vicksburg Warren County Historical Society

Old Court House Museum
Court Square
Vicksburg, MS 39180
636-0741

A non-profit membership organization that maintains primary resource material on Vicksburg and Warren County.

Vicksburg Main Street Program

P.O. Box 150
Vicksburg, MS 39181
634-4527

A non-profit organization that acts as the downtown merchants association and

promotes the revitalization of the downtown area through economic restructuring, promotion, organization, etc.

STATE

Historic Preservation Division Mississippi Department of Archives and History

P.O. Box 571
Jackson, MS 39205-0571
359-6940

State agency responsible for directing and coordinating historic preservation programs in Mississippi.

Mississippi Heritage Trust

P.O. Box 571
Jackson, MS 39205

State-wide non-profit organization dedicated to the preservation of Mississippi's cultural resources.

Mississippi Main Street Association

359-3744

State organization that coordinates the Mississippi Main Street Program. Provides technical assistance to Main Street towns.

NATIONAL

Department of the Interior
Preservation Assistance Division
18th and C Streets, N.W.
Washington, D.C. 20240
202-343-4621

Federal agency responsible for assuring the identification, protection, and beneficial use of important cultural, natural, and recreational resources. Offers grant assistance, technical information, and guidance. Administers such programs as the National Register of Historic Places, State plans and grants, and Technical Preservation Services.

Advisory Council on Historic Preservation

1100 Pennsylvania Avenue, N.W.
Suite 809
Washington, DC 20004
202-786-0503

An independent federal agency, the council is the primary policy adviser to the

president and Congress on historic preservation. The council's main function is to review and comment of federal and federally assisted and licensed projects that affect properties listed in or eligible for the National Register of Historic Places, as provided under Section 106 of the National Historic Preservation Act of 1966.

National Trust for Historic Preservation

1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
202-673-4000

Private, non-profit national organization chartered by Congress to encourage public participation in the preservation of sites, buildings, and objects significant in American history and culture. Provides educational assistance and technical aid to those involved in preservation projects.

Preservation Action

1350 Connecticut Avenue, N.W.
Suite 401
Washington, D.C. 20036
202-659-0915

Private, non-profit national organization that lobbies Congress in support of historic preservation issues.

Architectural Styles

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

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1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Siding on Historic Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

18. Rehabilitating Interiors In Historic Buildings
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster- Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
30. Preservation and Repair of Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Preserving Historic Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Revised. Washington, D.C.: Department of the Interior.

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