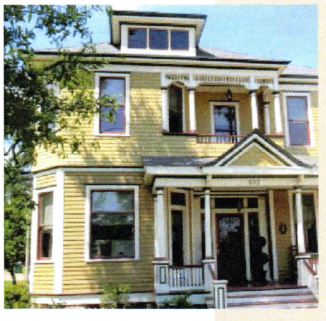
City of Biloxi, MS







Design Review Guidelines

Architectural and Historical Review Commission

Updated 2010

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Preface

In August 2005, Hurricane Katrina destroyed many historic buildings and sites in Biloxi. As part of its reconstruction efforts, the City of Biloxi adopted a new Comprehensive Plan and revised its Land Development Ordinance (LDO). These important updates provided an opportunity to revise Biloxi's Design Review Guidelines to be consistent with the City's long-range Comprehensive Plan and LDO and to reflect changes that resulted from Hurricane Katrina. In addition, this update responds to an increased interest in downtown redevelopment that complements the City's rich history, architecture, and walkable streets.

How to Use This Document

Words in *italics*:

Key terms are provided in Chapter 3 that will be used throughout the document. All key terms are *italicized* and defined somewhere in Chapter 3. The definition of each key term, when it first appears, is provided in the lower right corner of each page in Chapter 3. A summary of the key terms is provided in a glossary at the end of the guidelines.

Words in **Bold:**

In Chapters 4, 5, and 6 whenever the title of a guidelines is mentioned it is signified in **bold** print. Further information on the word in **bold** can be found on the page that explain the guideline in full detail.

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HISTORICAL AND ARCHITECTURAL OVERVIEW OF BILOXI

1.0

Biloxi took its name from an Indian tribe that occupied the area prior to the arrival of European explorers and settlers. In the late 17th century, France gained control of the region, which is now the southeastern United States and named the territory Louisiana. In 1699, the King of France commissioned French explorer Pierre le Moyne d'Iberville to come to the area to settle the Louisiana colony. D'Iberville and several colonists landed in the Biloxi area. A fort was constructed as old Biloxi (Ocean Springs) and a settlement established. By 1704, 183 soldiers and 27 families with ten children occupied the colony.

In 1721, Biloxi became the capitol of the French Louisiana territory, and new residents arrived, including shiploads of slaves. Biloxi did not remain the capitol for long as authorities moved the seat of provincial government to New Orleans in 1722. A few settlers remained who relied on subsistence farming and seafood from the local gulf waters for survival. Geographer Thomas Hutchins described the area in 1784 as sparsely populated and threatened by Indians: "Just opposite to Ship Island, on the mainland, is situated old Biloxi, in a small bay of the same name... There are still a few inhabitants in Biloxi, some of whom are the offspring of the original settlers. Their chief employment is raising cattle and stock, and making pitch and tar, but the natives are very troublesome to them."

Biloxi remained a small rural outpost between the cities of New Orleans and Mobile until the early 1800s, when the area finally came under control of the United States. Prior to this, however, the territory passed from French to English to Spanish control. The territory came under the control of England with the signing of the Treaty of Paris in 1763, and was renamed British West Florida. A conflict between England and Spain brought the region under Spanish influence. Spain allowed settlers to retain their land in return for their allegiance to the King of Spain and the Catholic Church. The United Stated gained control of most of the region through the 1803 Louisiana Purchase. However, Spanish West Florida was not originally included in this purchase until the United States reasserted its claim in 1810. One year later Biloxi became part of the Mississippi Territory.

Biloxi was made one of two parishes in the Mississippi Territory and became part of Hancock County in 1812. Its population numbered 420 and consisted mainly of French and Creole farmers and fisherman. Mississippi gained statehood in 1817 and 20 years later a post office was established in Biloxi. In 1838, Biloxi was incorporated as a town. The

town primarily developed around the tourist industry as many wealthy New Orleans residents made it their preferred vacation spot.

The City of New Orleans was experiencing epidemics of yellow fever during the summer months and those who could afford to left for healthier climates along the Gulf Coast. Vacationers arrived in Biloxi by packet boats prepared to stay for the season. The wealthiest vacationers built elegant summer residences in the West Beach and East Central areas on either side of downtown. Others rented cottages, boarding houses, or hotels, making property rental a principal source of income for many Biloxi residents.

The downtown area developed as a combined residential and commercial area with merchants building homes close to their businesses or living above them. The primary commercial district in the late 19th century ran along Lameuse Street from the beach to Dr. Martin Luther King, Jr. Boulevard (formerly Washington Loop), with another concentration between Jackson Street and Pass Road. Businesses reflected the tourist nature of the town and included hotels, theaters, and gift shops. Among them were J.W. Swetman's Drug Store, famous nationwide for its unique designs. The Montross Hotel, located at the foot of Lameuse Street provided the town's largest and best accommodations. Its amenities included a wharf, bathhouse, and guided hunting and fishing trips.

Hotels and other businesses began to shift toward the location of the railroad tracks after passenger service came to Biloxi in 1871. The line connected the town to Mobile and New Orleans and made it more readily available to a wider tourist clientele, who now arrived by rail rather than boat. The face of downtown was also altered throughout the late 19th century by a number of serious fires, which took place in 1889, 1894, and 1900.

The area's industrial activities developed primarily in the Back Bay area away from the commercial and resort districts. This location was protected by the large peninsula on which Biloxi was situated and supported early industries such as sawmills and lumberyards. It also became a center for shipbuilding, an important coastal industry. The Back Bay area became home to much of Biloxi's working class, who built homes near their jobs.

In the 1880s, several seafood-canning factories were established in Biloxi. The first of these was Lopez, Elmer & Co., which began operations in 1881 on Back Bay at the head of Reynoir Street. Its success stimulated the development of other factories in the Point and Back Bay areas and Biloxi soon became a center for canning oysters and shrimp. By the early

Historical & Architectural Overview

20th century, it was the leading seafood canning city in the country, canning and shipping more than 15 million cans of oysters alone in 1910. The industry was an important factor in the local economy, and provided numerous jobs for fishermen, oyster shuckers, shrimp pickers, and packers. The majority of factory workers, immigrants of Slavic or Acadian descent, built homes near the factories. Some companies brought in extra help during busy seasons. More often than not these workers were Austrian and lived in company built factory camps consisting of rows of dwellings called "long houses."

Biloxi's African-American population lived primarily in the Central District north of the downtown area. The Central District is along either side of Main Street and has a mixed residential and economic use. African-American families began to move into the district around the beginning of the 20th century and established businesses near their homes. In addition, the African-American population worked in the seafood industry, area hotels, and as domestic servants.

Biloxi became a chartered city in 1896. By 1900 it had reached a population of more than 5,400 and was an established winter as well as summer resort. As such it had conveniences often times only found in larger cities, such as an electric railway, an opera house, elegant hotels, brick churches of a variety of denominations, and civic improvements such as paved streets, a paid fire department, and an automatic fire alarm system. Telephones, waterworks, streetcars and a large public school system were also in place in the first decade of the 20th century. Biloxi's population increased to 8,000 by 1909 and 10,937 in 1920.

The downtown area remained the center of commercial activity throughout the early 20th century. By the 1960s however, downtown activity began to decline as commercial development shifted to the City's western end. Efforts were made in the 1970s to revitalize the downtown area by changing its appearance to a more "modern" style. Urban renewal projects included the renovation of storefronts and the addition of metal awnings to commercial buildings. These efforts made little impact as businesses continued to leave the downtown district. In the early 1980s, a second attempt was made to rejuvenate the area as a professional office center. The removal of the metal awnings and an increased emphasis on building rehabilitation contributed to revitalization efforts.

Hurricanes have wrought havoc on Biloxi's landscape throughout its existence. Devastating storms in the 19th and early 20th centuries caused extensive damage to homes, businesses and land on several occasions. Hurricanes in 1947, 1965, and Hurricane Camille in 1969 destroyed or damaged a multitude of structures in Biloxi and along the Mississippi Gulf Coast. Many properties in Biloxi were repaired and continued to comprise an extensive collection of historic buildings reflecting Biloxi's

rich cultural heritage. Then Hurricane Katrina struck in 2005 and destroyed many of the Coast's historic structures. Despite the devastation caused by Hurricane Katrina, Biloxi continues to rebuild with a focus on resiliency and mixed-use development downtown.

In recent decades, Biloxi has remained a seafood oriented port and a tourist destination. The enactment of casino gaming in 1992 transformed the appearance of the community through the construction of high-rise casinos along the waterfront. Along with casino gaming, there has been a dramatic increase in tourism. Concurrent with these changes in the local economy is a renewed interest in preserving and maintaining Biloxi's historic resources. The Design Review Guidelines were first prepared in 2000 with a focus on preservation and rehabilitation of historic architecture. In 2010, the guidelines were revised to add recommendations that address development of new commercial and mixed-use buildings in historically sensitive areas, and to introduce a "street-based" approach (see Chapter 3).

HISTORICAL & ARCHITCTURAL OVERVIEW

Building Forms and Designs - 19th Century

Biloxi's legacy of the 19th century includes dwellings designed with folk or vernacular forms of the period, as well as high style buildings reflecting popular architectural styles. As the French adapted to the climate of the Gulf Coast, dwellings were designed with an emphasis on ventilation. Dwellings of the 18th and early 19th centuries were designed with broad porches or verandas, raised foundations, tall doors and windows, and high interior ceilings. A common term for these dwellings is "Creole Cottage", and these rectangular plan dwellings were built throughout the coastal areas of Mississippi.



Tullis Manor, 360 Beach Boulevard

By the mid-19th century, dwellings were built with the influences of the Greek Revival style. The Greek Revival style referenced the classical design of Greece and Rome. Dwellings were often built with Ionic or Doric porticos on the main facade, and with entrances embellished with sidelights and transoms. Tullis-Toledano Manor on East Beach Boulevard, built ca. 1856, displays Greek Revival detailing along its broad veranda. By the 1880s, the Queen Anne style was popular in Biloxi, and these dwellings feature asymmetrical floor plans and extensive exterior detailing. This style is generally two-stories in height and often features corner towers, turrets or projecting bays. Several notable examples of the Queen Anne style remain in Biloxi such as the Suter House at 1012 Tullier Court. A related style known as Eastlake was also built in Biloxi along Beach Boulevard such as the two-story dwelling located at 1364 Beach Boulevard before it was destroyed in 2005 by Hurricane Katrina. This style was distinguished by its ornate millwork decoration at porches and eaves, and by the mixture of exterior weatherboard, shiplap, and wood shingled exteriors.



Suter House, 1012 Tullier Court



1364 Beach Boulevard

Historical & Architectural Overview

Building Forms and Designs - Turn of the Century

During the late 19th and early 20th centuries, Biloxi's dwellings were constructed in a variety of architectural styles and designs. For the wealthier merchants, Queen Anne style dwellings continued to be constructed in a variety of designs. However, the Colonial Revival and Neo-classical styles soon became preferred house forms and numerous designs reflecting these styles were built in the city during this period. The Redding House at 770 Jackson Street, built in 1908, is one of Biloxi's most representative Colonial Revival style dwellings. Another related version of the Colonial Revival style is the American Foursquare design featuring rectangular plans with hipped roofs and one-story porches on the primary facade. Porches often have square or Tuscan columns and eaves feature modillion blocks or brackets. The roofline on the primary facade frequently displays a hipped dormer window. The Swetman House at 1210 Beach Boulevard is an example of an American Four-square design.



Redding House, 770 Jackson Street



Swetman House, 1210 Beach Boulevard

For most residents of Biloxi, modest one-story, frame dwellings were constructed. The most dominant designs from this period included the Shotgun, Gable Front, Gable Ell, and Pyramid Square. The term "Shot-gun" refers to dwellings built in gable front forms with a side entrance and with rooms opening along a single connecting hallway such as at 155 Seal Avenue. This hallway connects both front and back doors and allows for ample ventilation. Gable Front houses are designed similar in form, but often have a different interior room arrangement such as a



646 Water Street, constructed between 1904 and 1909, is an example of a Shotgun plan.

Historical & Architectural Overview
Building Forms and Designs - Turn of the Century

central entrance. Gabled Ell dwellings can be one and two-stories, and feature a gabled bay, or ell, projecting at a right angle from the rest of the house on the main facade as seen at 165 Gill Avenue. Pyramid Square dwellings are rectangular or square in shape, and derive their name from the roof that rises from the four corners of the house into a pyramidal or hipped shape (e.g. the dwelling at 352 Reynoir Street). All of these turn-of-the-century dwellings are generally modest in terms of their size, but often display ornate millwork on porches and eaves. Porches often feature decorative milled columns, balusters, and verge boards.



155 Seal Avenue



165 Gill Avenue



352 Reynoir Street

HISTORICAL & ARCHITECTURAL OVERVIEW

Building Forms and Designs - Early 20th Century

The most common dwelling form constructed in Biloxi between 1910 and 1940 was the Craftsman or Bungalow style. Bungalows are characterized by square plans with low-pitch gable or hipped roofs, often with shed dormers. Windows are double-hung sash with three or more vertical lights in the top sash and a single-light bottom sash. These dwellings usually have large broad porches, which extend across the front facade and are supported by tapered columns resting on stone, frame, or brick piers. In contrast to the vertical emphasis in Victorian styles, Craftsman dwellings emphasized the horizontal, with wide windows and wide roof eaves. In many examples, rafter ends and knee braces are visible below the eaves.

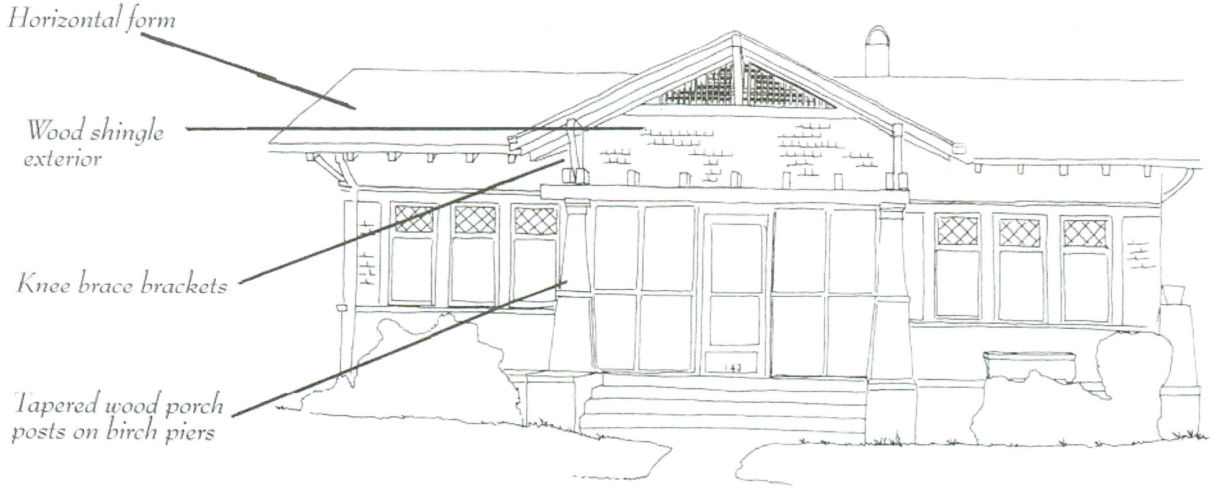


133 Edgewater Drive

Although less popular than Bungalows, the Tudor or English Revival style was also built in Biloxi. These dwellings are based upon medieval house forms of England and were popular in America from 1915 to 1940. These house forms have high-pitched gable roofs, multiple gables on the main facade, and are generally of brick and stucco construction. Doors are often set within rounded or Tudor arches while windows often have multiple lights in the upper and lower sashes. In gable fields stucco and wood are often combined to create the appearance of half timbering. The dwelling at 133 Edgewater Drive is an example of this style. Another popular revival style of the period, the Spanish Colonial style, was also built in Biloxi during these years. Dwellings in this style feature stucco exteriors, clay tile roofs, arched doors or windows, and curvilinear roof lines or parapets. A fine example of this style is located at 1326 Father Ryan Avenue, built in 1923.



1326 Father Ryan Avenue

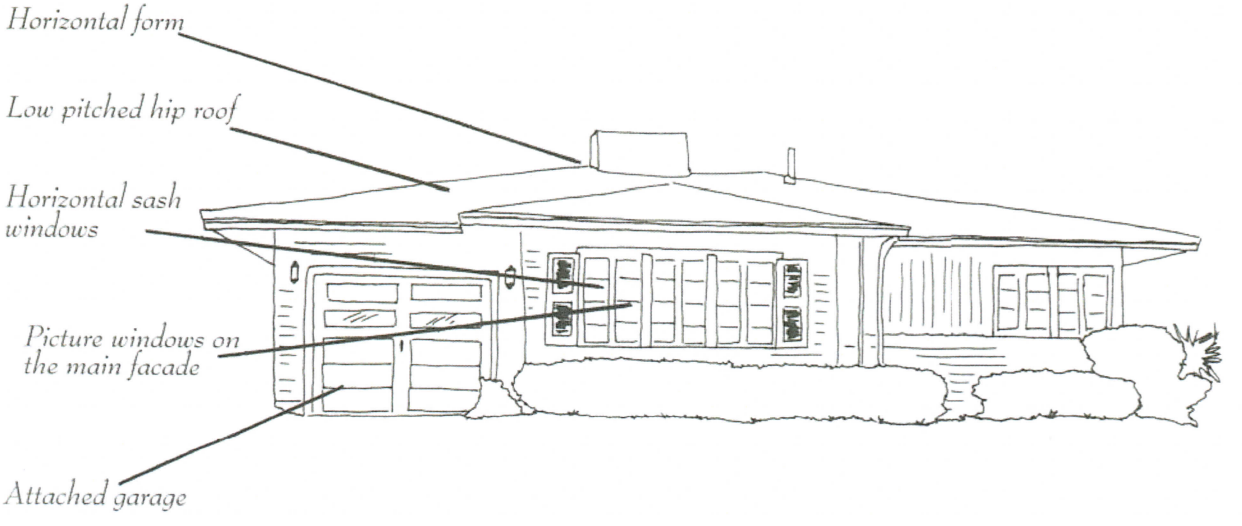


143 Seal Avenue, example of a Bungalow style dwelling.

Historical & Architectural Review

Building Forms and Designs - Mid 20th Century

Most dwellings built in Biloxi in the late 1940s and 1950s were versions of the Ranch style, which was popular throughout the country. The Ranch style reflects some elements of the Bungalow/Craftsman style in its low, horizontal appearance and slightly pitched gable roof forms. Projecting gabled bays on the front of the house are common. Detailing is usually minimal with plain eaves, rectangular windows, and metal or wood columns. Garages are often attached to the house. Porches and decks are more common at the rear than the front of the house. In Biloxi, the earliest ranch-style dwellings are located in neighborhoods adjacent to Keesler Air Force Base and further west in Edgewater Park.



168 Kenmore Avenue in the Edgewater Park Neighborhood, example of a Ranch style dwelling.

THE ECONOMIC BENEFITS OF DESIGN GUIDELINES

2.0

Economic development and design guidelines and standards are closely related. In communities across the country, an emphasis on historic preservation and design guidelines has been rewarded through an increased tax base, cultural tourism, and neighborhood and downtown revitalization. The economic growth and development of Biloxi can be strengthened through renewed attention to preserving and maintaining its historic resources.

In recent years, casino gaming has brought millions of visitors to Biloxi. Combined with other attractions and the Gulf Coast beaches, Biloxi has become a major tourist destination in the Southeast. This influx of visitors holds promise for promoting downtown and neighborhood revitalization efforts. The economic benefits of historic preservation and design guidelines have been well documented in studies across the country. These benefits include:

PRESERVATION MAKES ECONOMIC SENSE

The revitalization of historic neighborhoods and downtown areas is of greater economic benefit to a city than the continuation of suburban sprawl. Low-density suburban development is much more costly than is compact urban development due to the required expenditure on roads, sewers, and public services. Post-Katrina infrastructure improvements throughout the downtown area and in East Biloxi will support appropriate rehabilitation of existing buildings and compatible new construction so that these areas continue to contribute to a fiscally responsible approach to Biloxi's future growth.

The adaptive reuse of existing buildings that no longer serve their original purpose is another way to preserve existing structures, while meeting the community's need for new uses and encouraging efficient and environmentally responsible development. Examples of adaptive reuse include a public or industrial building adapted for housing, artist space, restaurants, or entertainment uses.

HISTORIC ARCHITECTURE ATTRACTS VISITORS

Biloxi retains a large number of historic buildings in its downtown commercial area and nearby neighborhoods. Significant buildings include the Magnolia Hotel, City Hall, and the Saenger Theatre. Heritage tourism, or tourism which focuses on historic areas and sites, is one of the rapidly growing segments of the tourism industry. The quality and quantity of the historic architecture in Biloxi provides opportunities to enhance tourism in the City. Design guidelines encourage historic rehabilitation that is authentic and reinforces downtown and neighborhood character.

The Economic Benefits of Design Guidelines

BUILT TO LAST

Overall, buildings constructed prior to 1945 are known for their quality of construction and attention to detail. Many of these are approaching one hundred years of age and, if properly maintained, will last indefinitely. The life span of dwellings and buildings constructed since World War II is less promising. Many buildings were constructed with life expectancies of only 30 to 40 years, and their quality of construction may not justify their rehabilitation. Biloxi's historic buildings may well have more enduring value than many built in recent decades.

In addition, many downtown buildings and development sites are located outside of the 100-year floodplain. Redevelopment outside of the floodplain reduces vulnerability to storm damage and higher insurance costs. Locating new residential and mixed-use buildings in areas such as downtown offers the benefits of locating on the Peninsula (e.g., historic core, proximity to the water, transit, employment, and entertainment), while lessening storm vulnerability. All new construction and substantial rehabilitation must comply with the City's building codes and ordinances.

TAX INCENTIVES ARE AVAILABLE

Biloxi contains three large areas that are listed on the National Register of Historic Places: the Biloxi Downtown Historic District, the West Beach Historic District, and the West Central Historic District. Listing on the National Register makes income-producing properties eligible for the 20% historic tax credit if substantially rehabilitated according to proper design guidelines (See Appendix B). Income-producing properties are buildings used for residential rental, office, or commercial use. In addition, the State of Mississippi offers a 25% tax credit for the rehabilitation of qualifying income-producing and non-income producing historic property, if rehabilitated in compliance with applicable standards and regulations.

The City of Biloxi also provides tax abatements for the rehabilitation of commercial buildings. These tax abatements are additional incentives to promote reinvestment in the historic commercial areas of the City.

DESIGN GUIDELINES PROTECT PROPERTY OWNERS

National and local historic district designations and the application of design review guidelines help to ensure that a property owner's investment in an historic area will be protected from inappropriate new construction, misguided remodeling, or demolition. In addition to benefiting existing residents of the neighborhood, these benefits can also attract new buyers since they know their investment will be protected.

The Economic Benefits of Design Guidelines

DESIGN GUIDELINES PROTECT PROPERTY VALUES

Property values have been shown to increase in areas that have been designated as historic districts and have design guidelines and standards. These increases can often be dramatic compared to areas which may contain historic buildings but do not have design review.

DESIGN GUIDELINES APPLY EQUALLY TO PROMOTE OVERALL REVITALIZATION

When undertaking building rehabilitation, demolition, or new construction within a national or local historic district or in close proximity to a Biloxi Landmark, the Architectural and Historical Review Commission (AHRC) requires owners to complete work in accordance with design review guidelines. Through the guidelines, the AHRC protects the composite or overall economic value of Biloxi's historic areas and assets. Every building or parcel in these areas is influenced by the actions of its neighbor and those around it. Every decision one property owner makes has an impact on the property value of another. Design guidelines provide a level playing field for all property owners because they apply to everyone in the districts. Therefore all property owner's rights are protected from the adverse economic impact which could result from the actions of another.

3.0

DESIGN REVIEW PROCESS

The *Architectural and Historical Review Commission (AHRC)* was established by the City of Biloxi in 1985 to promote historic preservation efforts in the community and to provide a review process to ensure appropriate rehabilitation and compatible new construction in Biloxi's historic areas.

As stated in the *Biloxi Land Development Ordinance (LDO)*, the purpose of the design review process is to protect and enhance Biloxi's heritage by identifying, preserving, maintaining, and enhancing historic and architecturally valuable structures, properties, districts, or neighborhoods that serve as important elements and visible reminders of the social, cultural, economic, political, or architectural history of the city, county, state, or nation *(LDO Sec. 23-3-5B)*. These guidelines provide the basis for the review of a *Certificate of Appropriateness* application.

These *AHRC Design Review Guidelines* support the *LDO* and supplement it in such a way to ensure that new development is sympathetic to Biloxi's architectural heritage. In addition to the objectives stated above (e.g., preserving and maintaining historic structures), the AHRC review process is intended to ensure that new development engages the *public realm in a way* that is appropriate for a historic setting. In almost all cases a new development will face a public street. As such, these guidelines take a *street-based approach*.

A street is more than a tract of land designated as public right-of-way; streets are the primary public places of a city. While a street functions as a space that people move through to get from place to place, streets, particularly downtown streets, should have a *sense of place*. Creating places of public value while preserving and enhancing the historic and cultural value of Biloxi's *public realm* -- its streets and other public spaces -- is the primary goal of the AHRC review process.

Key Terms:

Architectural and Historic Review Commission (AHRC) *- The AHRC is made up of nine citizens appointed by the Mayor and confirmed by the City Council. The AHRC includes members with a professional background or particular interest in architecture, history, historic preservation, design, planning, or economic development.*

Biloxi Land Development Ordinance (LDO) *- consolidates the City's zoning and subdivision regulatory authority into one ordinance as authorized by the State of Mississippi.*

Certificate of Appropriateness *- described in more detail in the LDO, it is the necessary document needed to develop a project within an AHO or within the proximity a Landmark.*

AHRC Design Review Guidelines *- this document. Provides guidance for how to receive project approval from the AHRC.*

Street-based Approach *- a way of determining the appropriate guidelines that vary in response to the characteristics of the adjacent street.*

Sense of Place *- a feeling of being in a unique and significant place.*

Public Realm *- the right-of-way for public streets and public parcels designated for parks and other civic amenities.*

DESIGN REVIEW PROCESS

Process Outline

Appropriate *public frontages* have a tremendous impact on the success or failure of a street as a place of public value. Ensuring appropriate design of *public facades* and *front yards* can be powerful contributors to creating a successful *sense of place* in the historic areas of Biloxi.

Where evidence of Biloxi's architectural heritage still exists, this document provides guidance toward preserving and enhancing the historic quality of Biloxi's public spaces through regulation of the design of *public frontages*. The Design Review Process is outlined as follows:

- **Step 1:** Determine Guideline Applicability (p. 3-3)
- **Step 2:** Take inventory of the Project Setting (p. 3-8)
- **Step 3:** Determine the appropriate Project Scale (p. 3-9)
- **Step 4:** Determine the appropriate Project Character (p. 3-10)
- **Step 5:** Determine the appropriate Frontage Type (p. 3-11)
- **Step 6:** Determine the Project Scope (p. 3-13)
- **Step 7:** Design and Document the project (p. 3-14)
- **Step 8:** Submit the design to the AHRC for review (p. 3-15)
- **Step 9:** Present the Project to the AHRC (p. 3-15)
- **Step 10:** Receive AHRC Ruling (p. 3-15)

Key terms:

Public Frontage *- the frontage between a private parcel and a public street. This includes both public facades and front yards.*

Public Facade *- the vertical surfaces of a building that face toward or are visible from the public realm.*

Front Yard *- the open space between the building facade and the public realm.*

DESIGN REVIEW PROCESS

Step 1: *Determine Guideline Applicability*

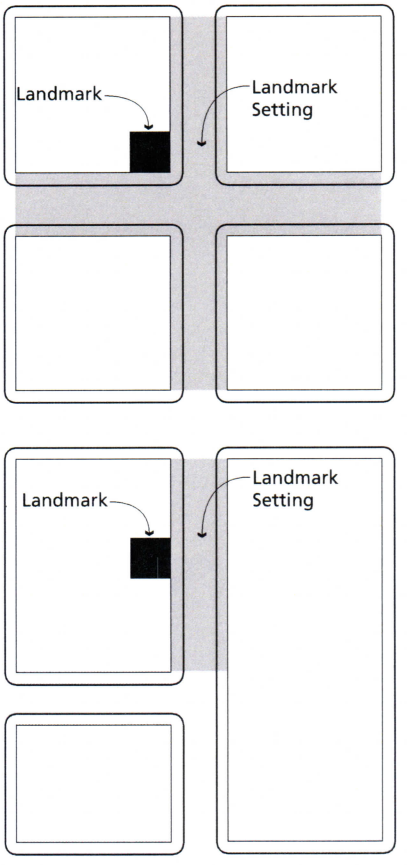
The *AHRC* reviews proposed changes to any Biloxi *Landmark* or any building or lot located within the *Landmark setting* of any Biloxi *Landmark*, including new construction, exterior rehabilitation, relocation, demolition, excavation, fill, alteration, landscaping, lighting, and signage.

In addition, the AHRC reviews proposed changes to any building or lot within any *Architectural Historic Overlay (AHO) District*, including new construction, exterior rehabilitation, relocation, demolition, excavation, fill, alteration, landscaping, lighting and signage.

An up-to-date inventory of all of Biloxi's *historic settings,* including *Landmarks* and *AHO District* boundaries, is provided on the following pages. Maps 3.1 to 3.4 describe the physical boundaries of the authority of the *AHRC*. Any project that falls within the boundary of authority of the *AHRC* must submit an application for a *Certificate of Appropriateness* as required by Biloxi's *LDO* (Sec. 23-2-4G).

Applications requesting permission for general maintenance issues, such as repairs and repainting in the same color that do not result in a change in appearance may be approved administratively by the Historic Administrator or Director of Commuity Development. In these cases, further use of these guidelines are not necessary.

In all other cases, where a Major *Certificate of Appropriateness* is required, Continue on to step 2.



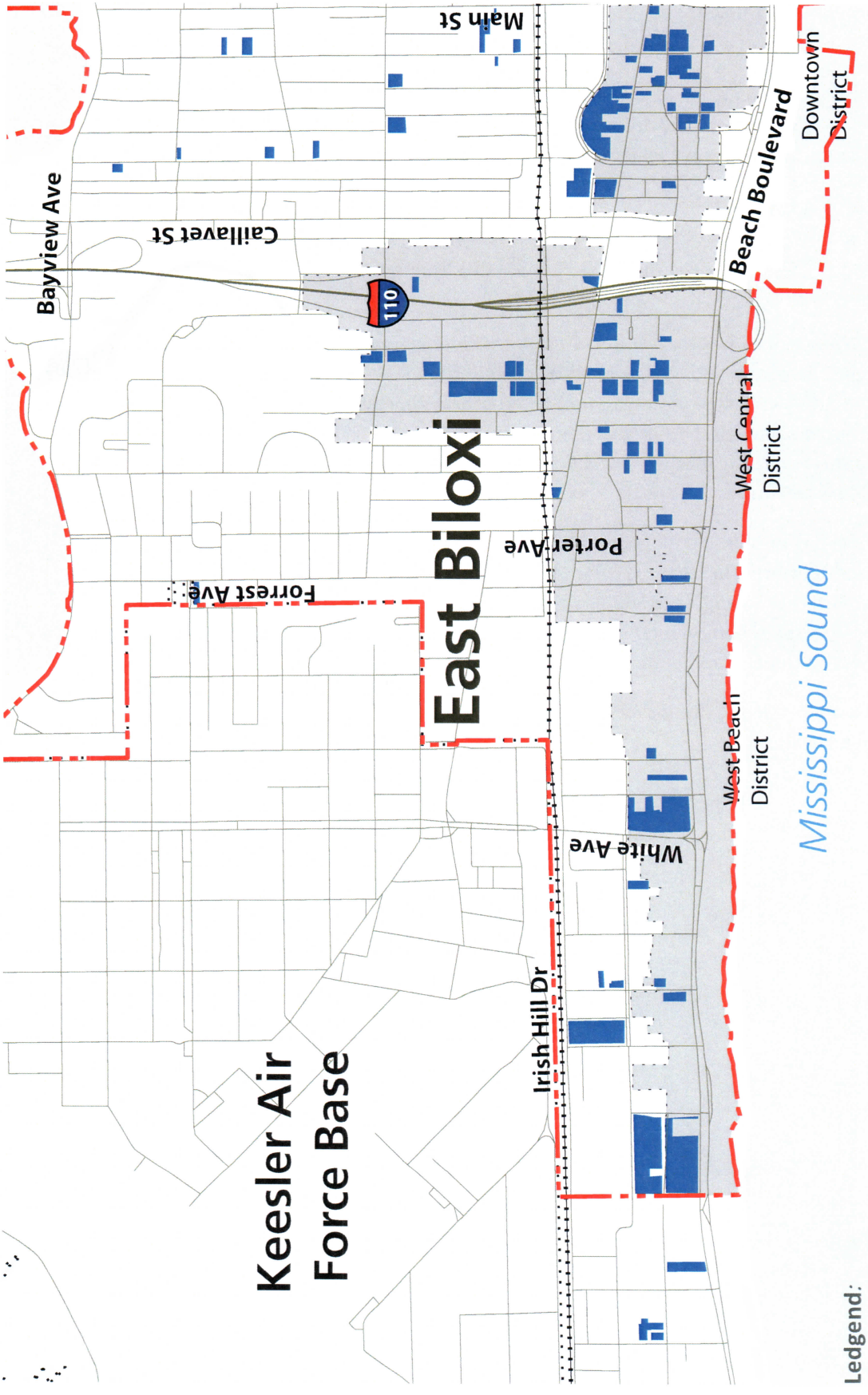
Key Terms:

Landmark- *an architecturally or historically valuable structure as determined by the AHRC.*

Landmark Settings - *any street onto which a Biloxi Landmark fronts up to the nearest intersection. Any property fronting on either side of the street up to the nearest intersection will be considered within the proximity of a Landmark and is subject to review by the AHRC.*

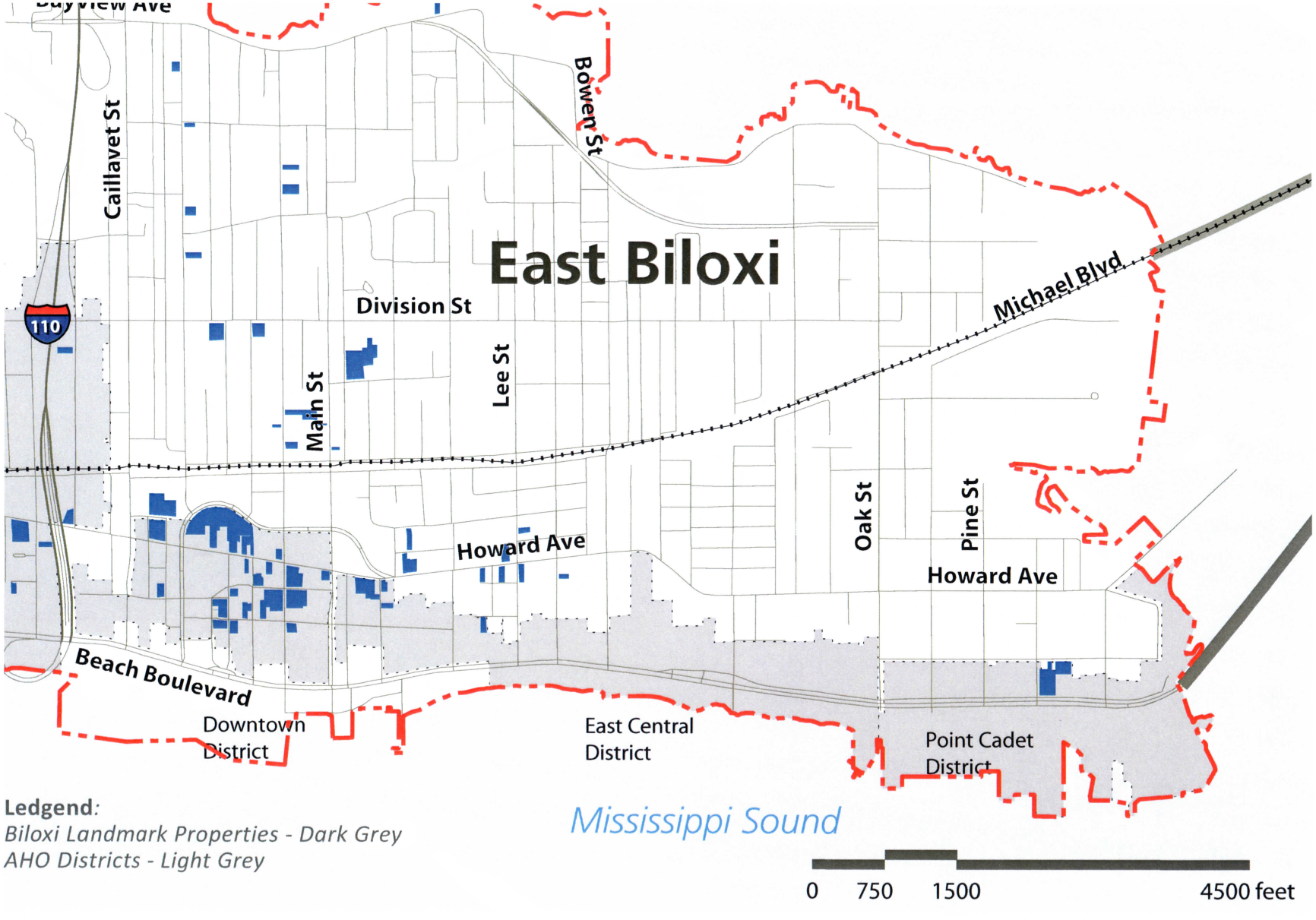
Architectural Historic Overlay District (AHO) - An architecturally or historically valuable district or neighborhood as deemed by the AHRC.

Historic Setting - *a shorthand term for any property that requires AHRC review, including properties within AHO districts and Landmark settings.*



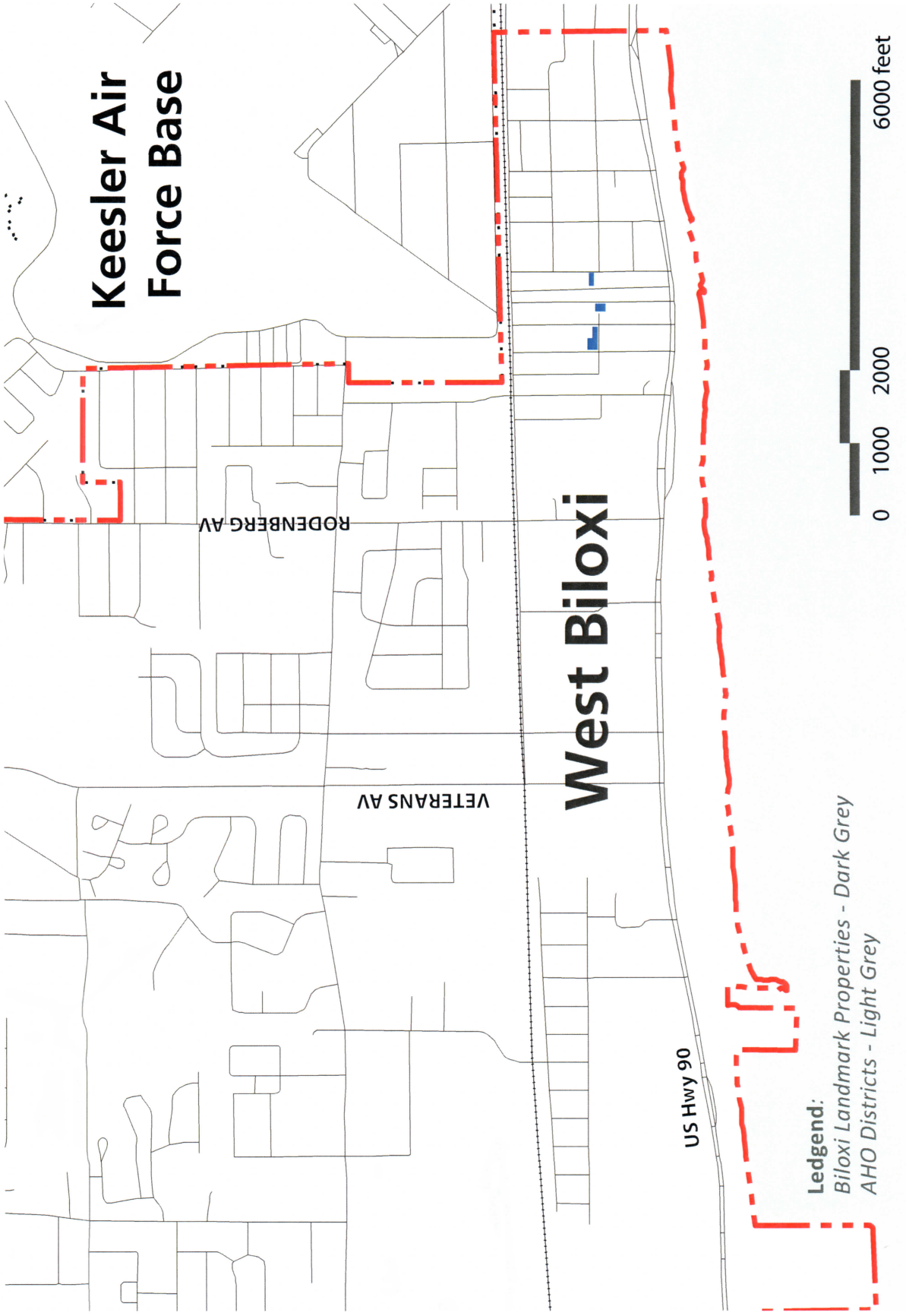
Ledgend:
Biloxi Landmark Properties - Dark Grey
AHO Districts - Light Grey

Map 3.1: Existing Landmarks and AHO Districts in East Biloxi *(also see Map 3.2)*

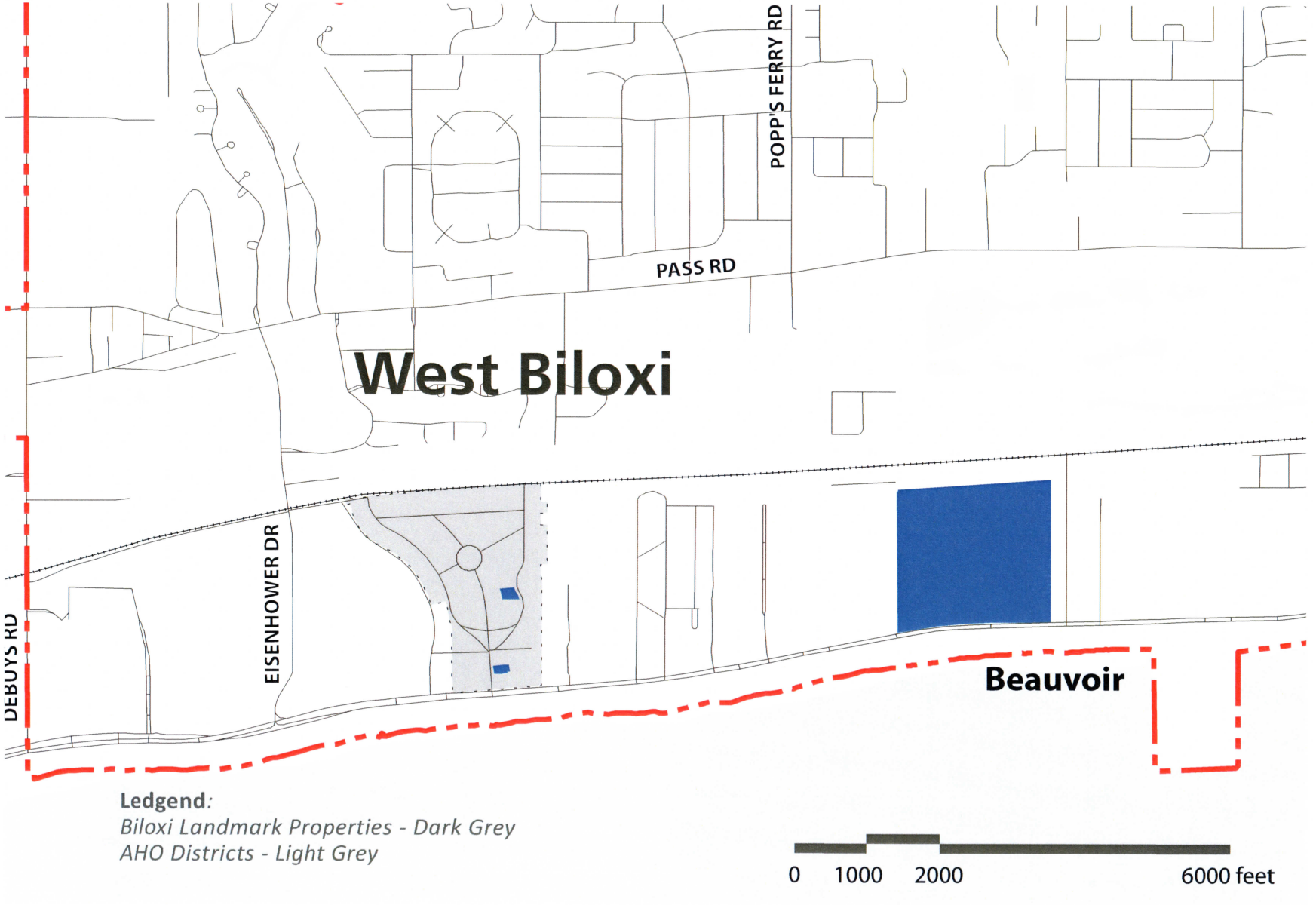


Ledgend:
Biloxi Landmark Properties - Dark Grey
AHO Districts - Light Grey

Map 3.2: Existing Landmarks and AHO Districts in East Biloxi *(also see Map 3.1)*



Map 3.3: Existing Landmarks and AHO Districts in West Biloxi *(also see Map 3.4)*



Map 3.4: Existing Landmarks and AHO Districts in West Biloxi *(also see Map 3.3)*

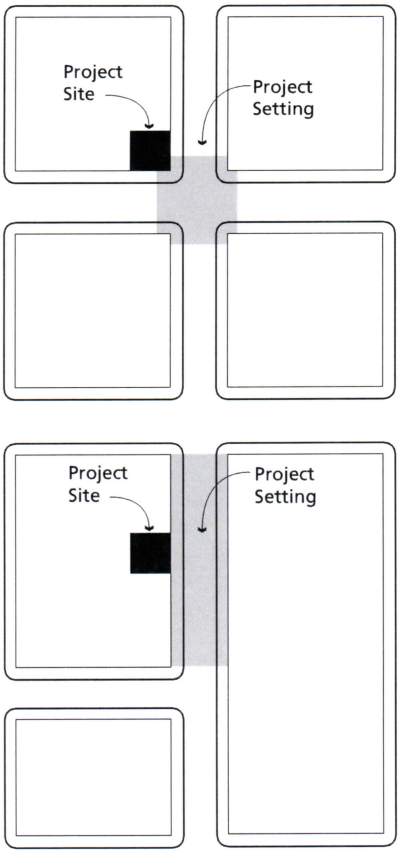
DESIGN REVIEW PROCESS

Step 2: *Take inventory of the Project Setting*

The *Design Review Guidelines* are a flexible set of standards that apply to a wide range of areas and properties. These guidelines take into account the specific conditions of a project in order to determine which design standards are appropriate.

The design of the new *public frontage* should be compatible with the existing *street wall.* The height and spacing of the *public facades*, the positioning of a buildings on the site, and the composition and detailing of architectural and landscape features should be consistent throughout the length of a block on both sides of the street.

Steps 3 and 4 describe a street-based approach to evaluating the architectural qualities of *project setting* -- its scale character and style -- and determining which set of standards will apply to a given *project site.*



Key Terms:

Street Wall *- the way buildings define space along a street, in terms of both scale and character.*

Project Setting *- the parcels that front onto the same block of a street as a new project. The parcels that provide a design precedent for new projects within Biloxi's historic settings.*

Project Site *- the building parcel that a new project will occupy.*

Design Review Process

Step 3: *Determine the appropriate Project Scale*

A well proportioned *street wall* is one of the essential ingredients to crafting and maintaining *sense of place* along the historic streets of Biloxi. Appropriately scaled *public frontages* provide the sense of enclosure and spatial definition that is essential to creating a *sense of place*.

The dimensions of the *street wall* should correspond to the width of the street. Consequently, the *project scale* will vary according to the width of the *right-of-way* that the development faces. The wider the street, the taller and wider the facade of the adjacent building should be in order to maintain a desirable *street aspect ratio*.

The *project scale* will fall into one of three classifications based on the size of the street that the project site engages. These classifications are as follows:

Local	R.O.W. less than 60'	e.g. Croesus St., G. E. Ohr St.
Collector	R.O.W. between 60' and 90'	e.g. Lameuse St., Howard Ave.
Arterial	R.O.W. over 90'	e.g. Caillavet St., Reynoir St.

For a site adjacent to multiple streets -- such as at the corner of a block -- the street that will dictate the *project scale* will be whichever street the *main entrance* is oriented towards.

For mixed-ue buildings that may have multiple *main entrances* facing multiple streets, provide the appropriate dimension for each of the unique *public frontages*.

If a *main entrance* faces an intersection directly, the wider of the two streets should be used to determine the *project scale* classification.

Key Terms:

Project Scale *- the classification of a project setting as either Local, Collector, or Arterial.*

Right-of-Way (R.O.W.) *- A strip of land, oftentimes used as a public street, that is designated as public domain. Rights of way typically include sidewalks. Their width are measured from property line to property line.*

Street Aspect Ratio *- the ratio of the width of the right of way to the height of the public facades that front onto it.*

Local Street *- a small scaled street with a R.O.W. usually less that 60 feet wide.*

Collector Street *- a medium-scale street with a R.O.W. usually between 60 and 90 feet wide.*

Arterial Street *- a large-scale street with a R.O.W. usually over 90 feet wide.*

Main Entrance *- the most prominent entry point into a building. A multi-use or multi-family building will oftentimes have more than one main entrance.*

Design Review Process

Step 4: *Determine the appropriate Project Character*

A street can be a place for building community: a place for children to play and neighbors to interact. A street can also be a place for commerce and entertainment: a place for window shopping, outdoor dining, or even just enjoying the weather. Successful place-oriented streets not only allow for the movement of people from place to place, they also invite people to sit and stay a while.

Not all streets serve the same purpose. Some are strictly utilitarian, primarily focused on moving people and goods from place to place. Other streets have a focus on calming traffic and making a place that is safe and pleasant for people to occupy. This document defines three types of streets. While guidelines are not provided for *utilitarian streets*, *engaging streets* and *reserved streets* have distinct sets of guidelines that should be followed.

The *project character* can be determined by looking at a few key features of the existing *street wall* of the *project setting*. Engaging settings will have little to no *setback*, an *entrance level* that is even with the sidewalk, and will often have architectural features of a traditional storefront. In contrast, reserved settings will have *public frontages* with a significant *setback*, an *entrance level* elevated above the level of the sidewalk, and will often have architectural features of a traditional porch.

If a mixture of frontage characteristics is present, the AHRC should be consulted about which is the appropriate character for the given block.

Key Terms:

***Utilitarian Street** - a street that is not expected to provide place-making design features.*

***Engaging Street** - a street with an egalitarian feel of being shared by everyone. They are used by a wide range of people and are welcoming to pedestrians. They are places for shopping, socializing, entertainment, and commerce.*

***Reserved Street** - a street used more consistently by a smaller group of people. More private in nature, those who live and work along reserved streets poses a sense of ownership of the street. They are places that support community building and neighborly interaction.*

***Project Character** - the classification of the project setting as either utilitarian, engaging or reserved.*

***Setback** - the distance between the front edge of the building parcel and the building facade.*

***Entrance Level** - the height of the first floor of the building in relationship to the exterior ground level.*

Design Review Process

Step 5: *Determine the appropriate Frontage Type*

Having taken inventory of the *project setting* and determined the appropriate *project scale* and *project character*, the next step is to determine the appropriate *frontage type* for the project. A matrix of the design classifications is provided below.

Table 3.1 Design Classification Matrix

		STREET SCALE		
		ARTERIAL	COLLECTOR	LOCAL
POJECT CHARACTER	Engaging	Engaging Arterial (EA)	Engaging Collector (EC)	Engaging Local (EL)
	Reserved	Reserved Arterial (RA)	Reserved Collector (RC)	Reserved Local (RL)
	Utilitarian	Arterial Street	Collector Street	Local Street

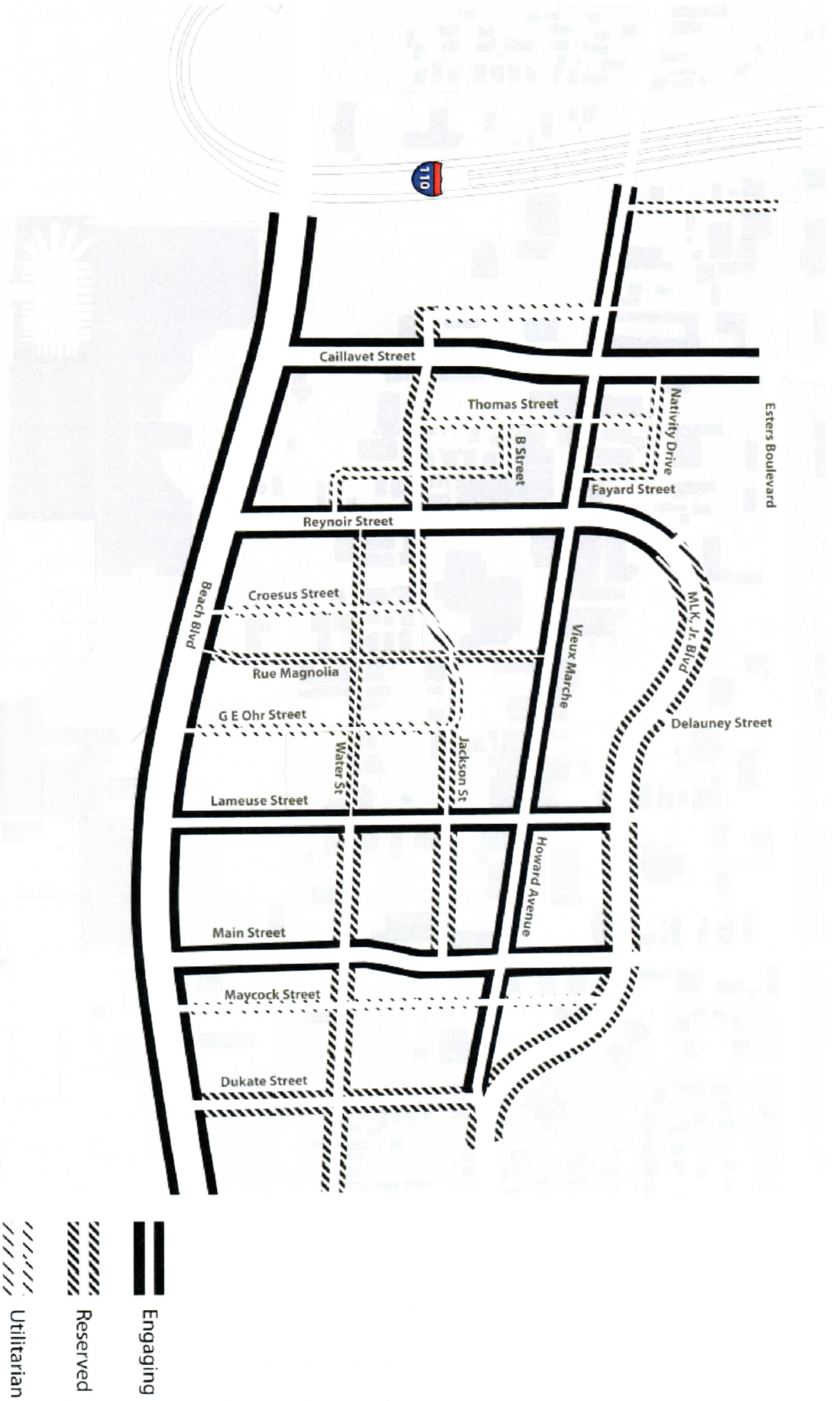
Notes:

- The *Design Review Guidelines* do not provide standards for *utilitarian streets*.
- While there is a strong correlation between *engaging character* and commercial use, as well as *reserved character* and residential use, it is not always the case. Rue Magnolia, commercial in use but reserved in character, is a good example of a deviation from the expected correlation. For this reason, the terminology of Engaging and Reserved is used in lieu of "Commercial" and "Residential."
- While it is possible to provide place-making elements on large scale streets, it is considerably more difficult to implement successfully. For this reason, large scale streets attempting to create/maintain a sense of place, as is the case with Beach Boulevard, may require a special set of guidelines outside the scope of the *Design Review Guidelines*. The guidelines found in Biloxi's *LDO* (Section 23-3-6.C) for Corridor Redevelopment Overlay Districts take precedent over the standards provided in this document.

Key Terms:

Frontage Type *- the design classification that determines which set of guidelines are appropriate for a particular site. Specific recommendations vary according to Frontage Type in many cases.*

Map of Street Character within Downtown Historic District



DESIGN REVIEW PROCESS

Step 6: *Determine the Project Scope*

The *project scope* will be either *rehabilitation* or *new construction*.

Wherever possible, the preservation and *rehabilitation* of an existing historic building is encouraged to maintain and enhance Biloxi's heritage. Where existing buildings are structurally sound, historic in design, and/or already compatible with the scale and character of their surroundings, *rehabilitation* is the preferred approach. Where rehabilitation is appropriate, the *AHRC* may deny building permits which would result in the demolition of a *Landmark* or other structures of historic value.

Demolition of a building that is a candidate for *rehabilitation* should not occur unless:

- Public safety an welfare require the removal of the building or structure.
- The building has lost its architecture or historic value, and its removal will improve the appearance of a *historic setting.*

Where an existing building does not contribute to the historical or architectural character of its *historic setting,* or where an existing building is out of sync with the scale and/or character of its surroundings, demolition is an appropriate option.

New construction will be the project scope where no buildings already exist, or where demolition of an existing building will occur. For all projects with a scope of *New Construction* a Major *Certificate of Appropriateness* will be required.

Rehabilitation will be the project scope for project sites that have existing buildings that will remain on the site.

- Generally, only a Minor *Certificate of Appropriateness* is required for ordinary maintenance, exterior repair work, and minor alterations or renovations in accordance with these guidelines.
- In all other cases, A Major *Certificate of Appropriateness* will be required, especially if the project will impact how the existing building will interface with the *public realm.*

See LDO Sec. 23-2-4(G) Certificate of Appropriateness (also Appendix B of this document) for further explanation of Major and Minor *Certificates of Appropriateness*. A pre-application conference is recommended for Major *Certificates of Appropriateness.*

Key Terms:

Project Scope *- the classification of a project as either Rehabilitation or New Construction*

Rehabilitation *- the redevelopment of an existing building that keeps the existing building facade intact.*

New Construction *- a development that requires the building of a new building facade.*

Demolition *- the removal of an existing building from a project site.*

Design Review Process

Step 7: *Design and Document the Project*

The design of a project should comply with the applicable standards set in Sections 4, 5, and 6. Determine which specific set of standards are applicable as follows:

- For a *project scope* of *rehabilitation*, follow the standards set in Section 4.
- For a *project scope* of *new construction*, follow the standards set in Section 5.
- For both *rehabilitation* and *new construction*, follow the site design standards set in Section 6.

Within Sections 4 and 5 there are three categories of standards: *Spatial Composition*, *Architectural Composition,* and *Architectural Features.*

- The projects's *frontage type* will determine which *spatial composition* guidelines to follow.

For questions regarding the design review process and a Certificate of Appropriateness, please call:

Director of Community Development	(228) 435-6280
Historical Administrator	(228) 435-6244

Key Terms:

Spatial Composition - *this category of guidelines relates to how a building defines space along the street, including the height and width of the building, where it is positioned on the site and the way it engages the public realm.*

Architectural Composition - *this category of guidelines relates to the overall make-up of the public building facades, its proportioning, and its articulation.*

Architectural Features - *This category of guidelines relates to the materials, detailing, and proportioning of individual elements such as windows and doors.*

Step 8: *Submit the design to the AHRC for review*

An application for a Major *Certificate of Appropriateness* can be obtained from the City of Biloxi Department of Community Development, located in the Dr. Martin Luther King, Jr., Municipal Building, 676 Dr. Martin Luther King, Jr., Boulevard and online at the City's website: www.biloxi.ms.us.

Follow the procedures listed in Biloxi's LDO Sec. 23-2-4(G) and Appendix A of this document. An application must be accompanied by the following information:

- Detailed site plan
- Photographs of building or site
- Drawings or sketches of proposed work
- Samples of colors and materials

Completed applications must be submitted to the Director of Community Development prior to an AHRC meeting as required in the Biloxi LDO Sec. 23-2-4(G).

Step 9: *Present the Project to the AHRC*

The AHRC generally meets every second and fourth Thursday at 8:30 a.m. in the Dr. Martin Luther King, Jr. Municipal Building Auditorium.

An applicant seeking a Major *Certificate of Appropriateness* must appear before the AHRC to present his or her request. The Certificate of Appropriateness Review Standards are listed in LDO Sec. 23-2-4(G) and Appendix A of this document.

Step 10: *Receive AHRC Rulings*

After hearing the applicant's request, the AHRC can take action on all or part of the request as follows:

- Approve the applicant's request as presented.
- Table the applicant's request until a subsequent meeting if there is not enough information to make a determination.
- Deny the applicant's request.

If approved, the applicant will be issued a Major *Certificate of Appropriateness*.

If denied, the applicant can appeal the decision to City Council as provided for in the LDO (Article 23-2).

4.0

REHABILITATION PROJECTS

Property owners should refer to these guidelines when planning an addition or exterior rehabilitation and completing everyday maintenance. The goal of this section is to ensure that existing evidence of Biloxi's Architectural heritage is maintained and protected.

While the design standards apply to all properties regardless of age or architectural style, for structures built after 1950, the AHRC may apply the guidelines with more flexibility.

The following categories of design standards are provided in this section:

- **4.1 Spatial Composition** describes the acceptable ways to modify the exterior of an existing building.
- **4.2 Architectural Composition** describes the essential elements of traditional Gulf Coast architectural styles that should be maintained and should not be altered.
- **4.3 Architectural Style** describes the methods of maintaining the integrity of existing architectural design features.

4:Rehabilitation Projects

4.1

SPATIAL COMPOSITION

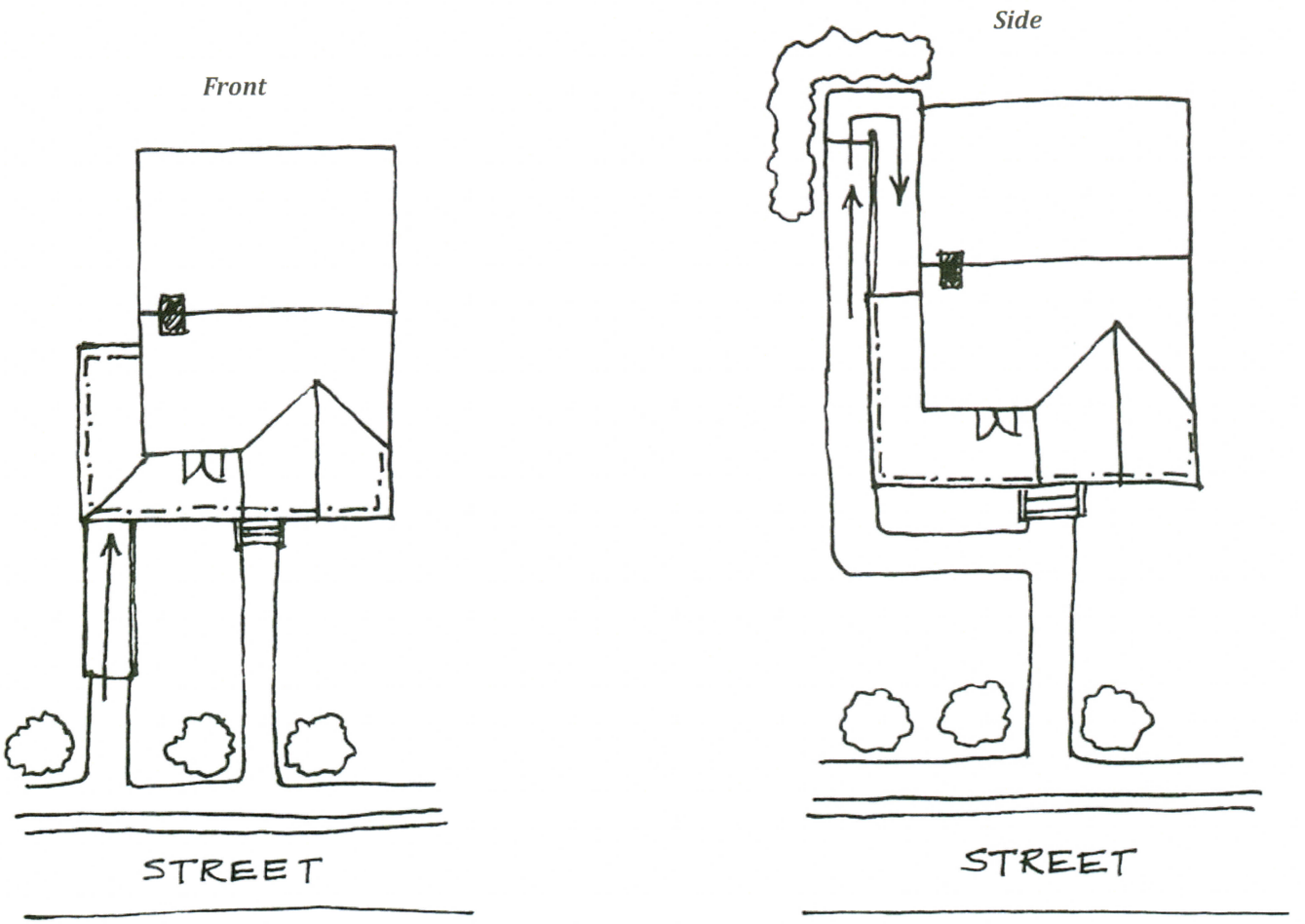
When rehabilitating an existing building, the way the building defines space and interfaces with the street should not be altered. The height and width of the *building facade* should not be increased or decreased. The *setback, entrance level* and location of entry points should remain the same. The presence and positioning of space defining elements -- such as fences and porches in *reserved* settings and awnings in *engaging* settings -- should not be altered. (The handling of specific architectural features is discussed further in section 4.3). Occasions that merit alteration to the exterior of an existing building are as follows:

- **Access Ramps**
- **Decks**
- **Fire Escapes**
- **Additions**

4:REHABILITATION PROJECTS
1:SPATIAL COMPOSITION

Access Ramps

- Access ramps should be installed at the rear or sides of buildings. If an access ramp is necessary on the front of a building, it should be of wood construction rather than of brick, concrete, or metal. Brick, concrete or metal ramps are more acceptable at the rear and sides of the buildings that are not readily visible from the street.
- Access ramps should be of wood in simple designs and detailing. Square balusters and handrails are best where there are no existing porch railings. If original porch railings do exist, ramps may be designed to match the railing in materials, dimensions, and detailing. Ramps should be painted to match the color of the porch railing or to match the overall paint color of the building.
- The screening of access ramps with landscaping of low shrubbery is recommended to provide concealment.



Access ramps should be at the rear or side of dwellings.

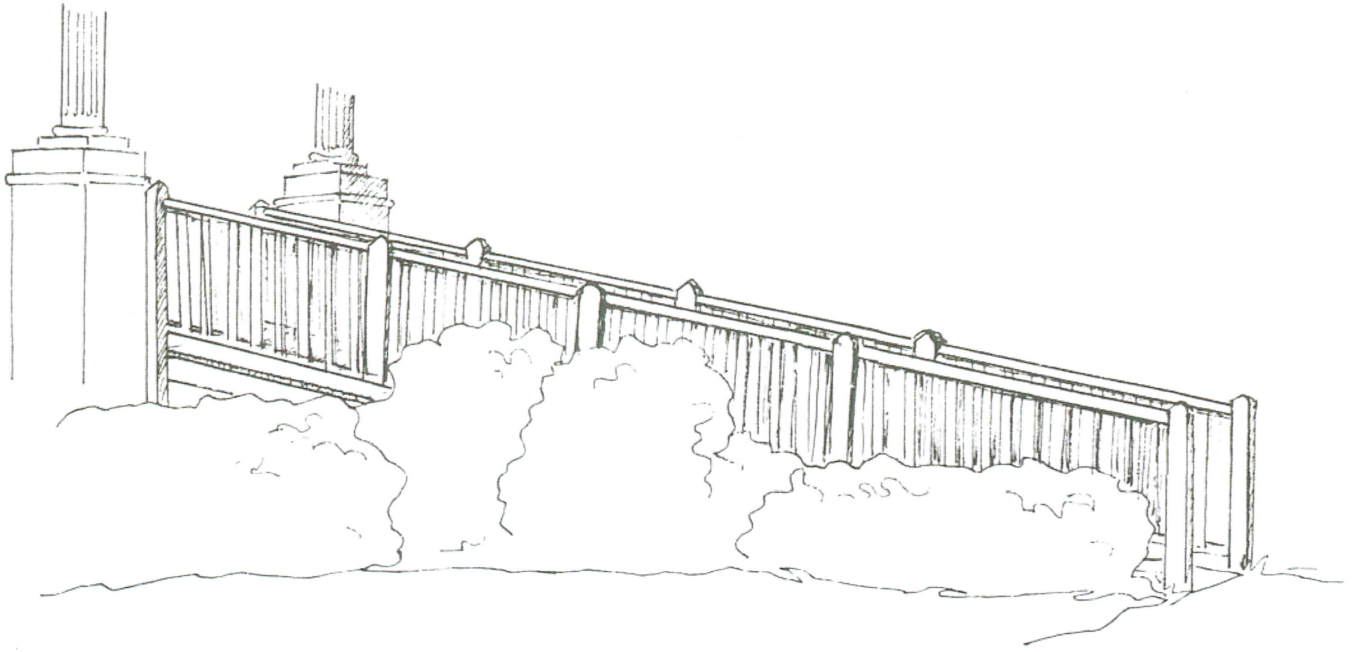
4:REHABILITATION PROJECTS
1:SPATIAL COMPOSITION

Access Ramps *(continued)*



NO *YES*

On the main facade, access ramps should be placed on the side rather than across the front.

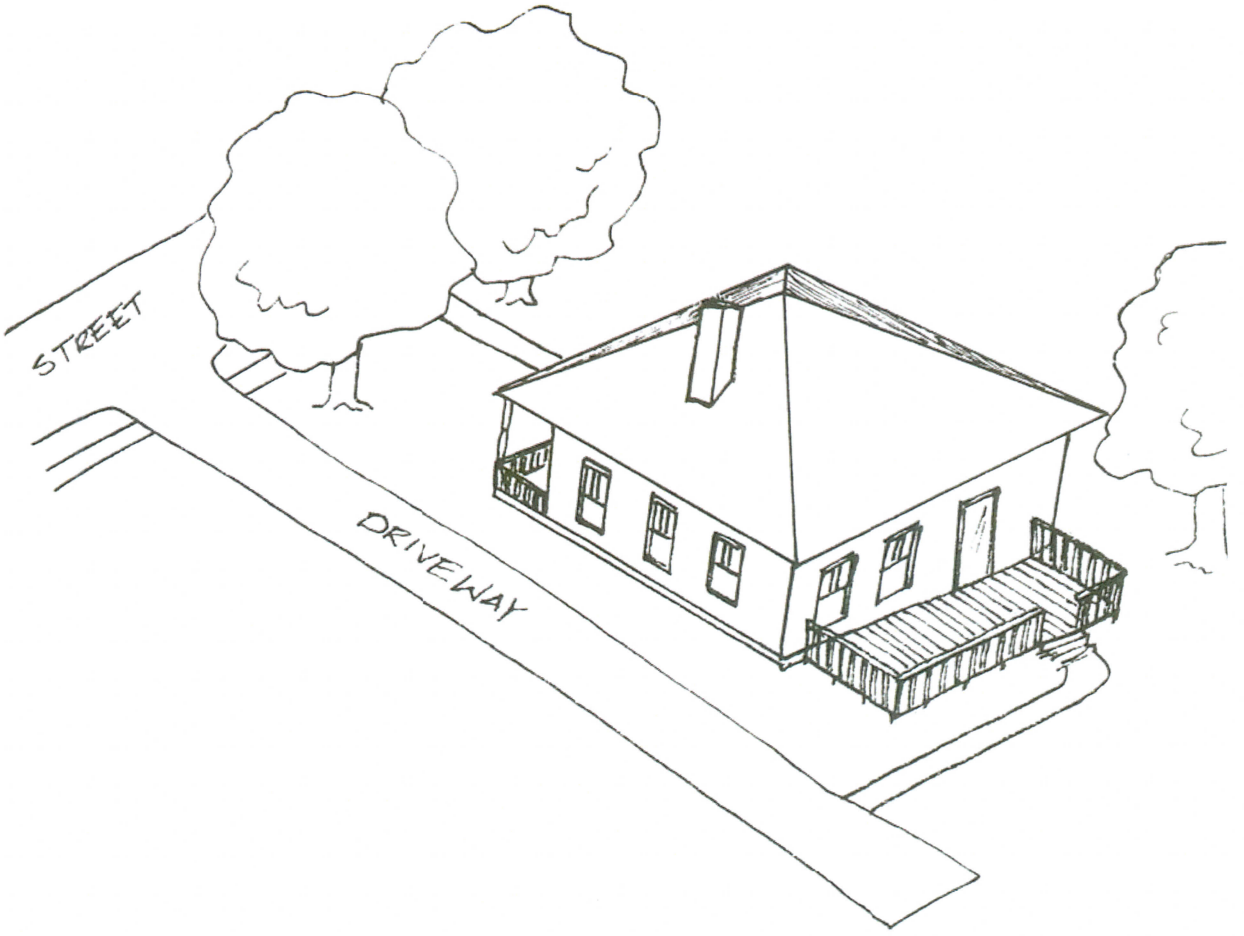


Access ramps should be designed with simple balusters and screened by landscaping.

4:Rehabilitation Projects
1:Spatial Composition

Decks

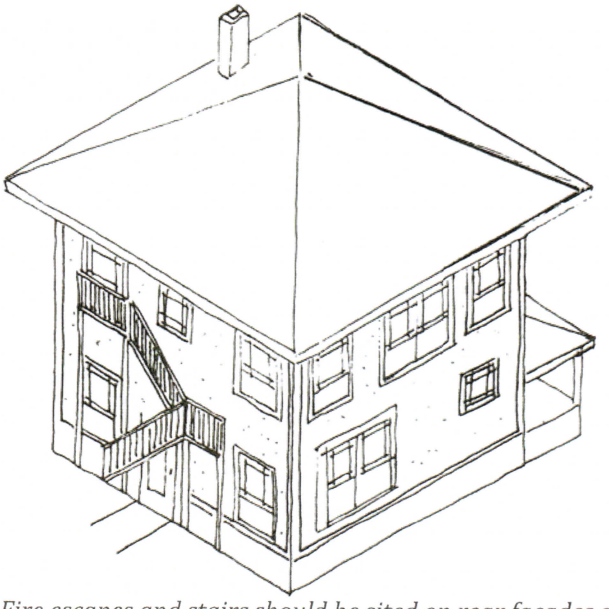
- Decks should be constructed at the rear of buildings. Decks on sides of buildings are also acceptable as long as they are not readily visible from the street.
- Decks should be simple rather than ornate in design. Wood decks should have square balusters set no more than 3" apart. Balusters should be no more than 2" in width and depth.
- Readily visible front decks impact how a building interfaces with the street. A new front deck should be of traditional design and follow the guidelines for traditional porches provided in Section 5.3.



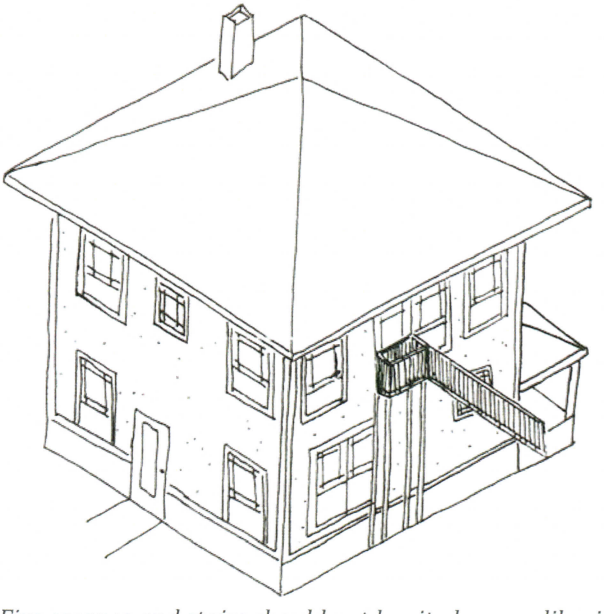
Acceptable rear deck design and location.

Fire Escapes and Stairs

- Fire escapes and stairs should be located where they will not be readily visible from the street.
- Wood construction for fire escapes and stairs is preferred rather than metal or other materials.



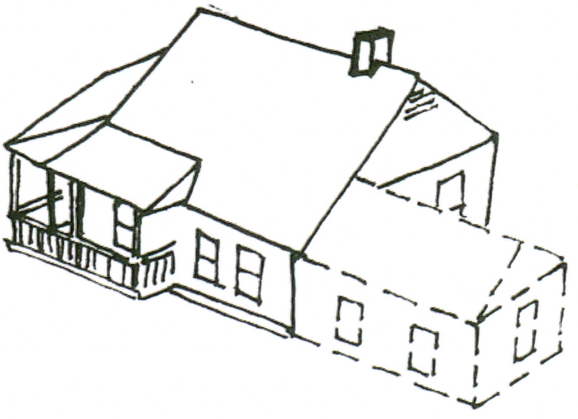
YES - Fire escapes and stairs should be sited on rear facades or non-readily visible side facades.



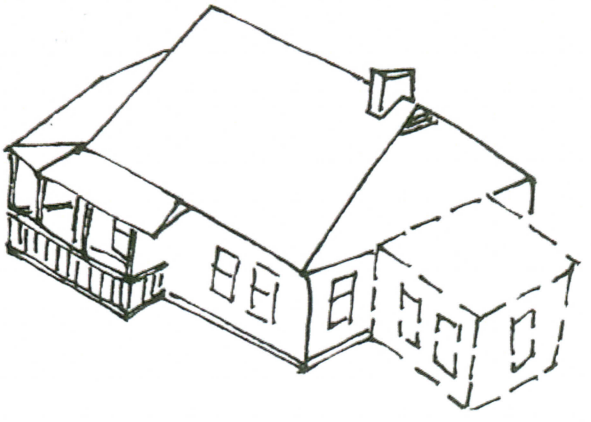
NO - Fire escapes and stairs should not be sited on readily visible sides of buildings.

Additions

- Additions should be located at the rear of buildings, not on the front or readily visible areas of the sides of buildings.
- Any addition onto the front of an existing building must follow the guidelines provided in section 5 for *New Building Facades.*
- Additions onto the back of buildings should be secondary to the original building in scale and design.
- When additions are constructed, original historic materials should be preserved as much as possible. On rear additions, it is best to utilize existing door and window openings to connect with a new room or wing, rather than removing sections of the rear wall itself.
- Additions should not be created by framing or glassing in the front porch or prominent side porch.



Appropriate rear gabled addition.

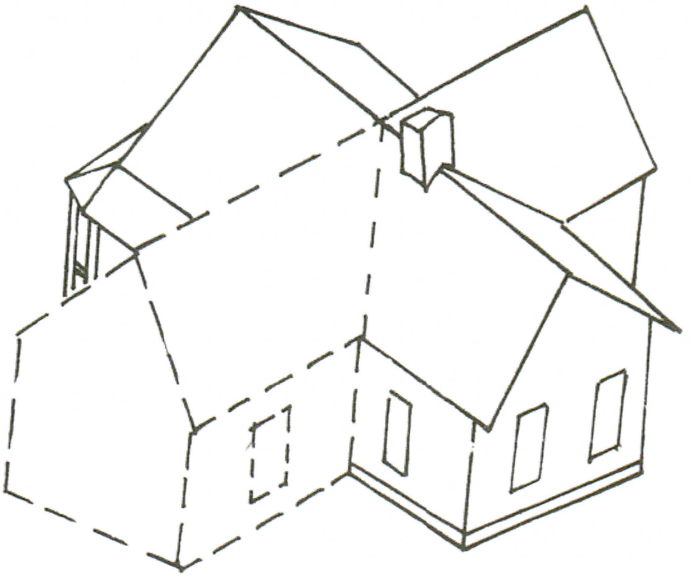


Appropriate rear shed addition.

4:REHABILITATION PROJECTS
1:SPATIAL COMPOSITION

Additions *(continued)*

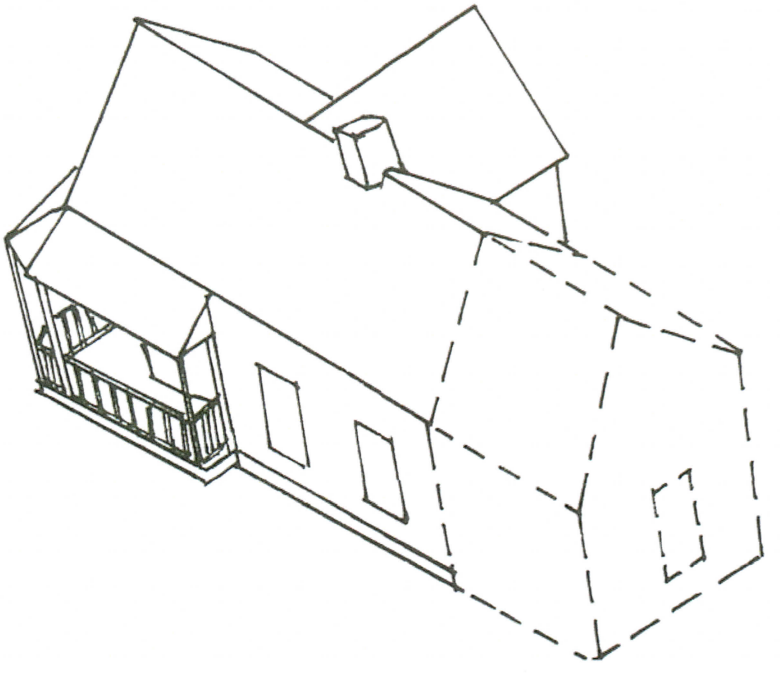
Front of dwelling



NO

Front of dwelling

Additions should be located at the rear of buildings, rather than at prominent side locations.



YES

4:REHABILITATION PROJECTS

4.2

ARCHITECTURAL COMPOSITION FOR REHABILITATION PROJECTS

The goal of this section is to ensure that historically valuable building facades are not altered or destroyed. When rehabbing historic buildings the composition and overall framework of existing historic facades should not be altered. Openings for windows and doors should not be added or removed. The proportioning and position of design features like columns, railings, awnings, overhangs and jogs in the facade should remain the same. The material composition and selection should remain the same.

The architectural composition of existing historic buildings will likely fall into one of two categories: **Traditional Storefronts** on engaging streets and **Traditional Porches** on reserved streets. **Traditional Porches** are likely to be one of the four predominant architectural styles on the Gulf Coast region: Acadian Creole, Victorian, Classical, and Arts and Crafts.

4:REHABILITATION PROJECTS
2:ARCHITECTURAL COMPOSITION

Traditional Storefronts

The historic downtown area of Biloxi contains many 19th and early 20th century commercial buildings. Commercial buildings from this period were designed with two separate sections – storefronts and upper facades. Storefronts were generally built with large expanses of glass display windows, recessed entrances, and large transoms. Upper facades were often embellished with arched windows, decorative brick or decorative sheet metal cornices.

The following composition should be maintained on traditional storefronts:

UPPER FACADE COMPONENTS

Cornice or Parapet
Generally of corbelled brick or sheet metal.

Windows
Rectangular windows are most common along Howard Avenue.

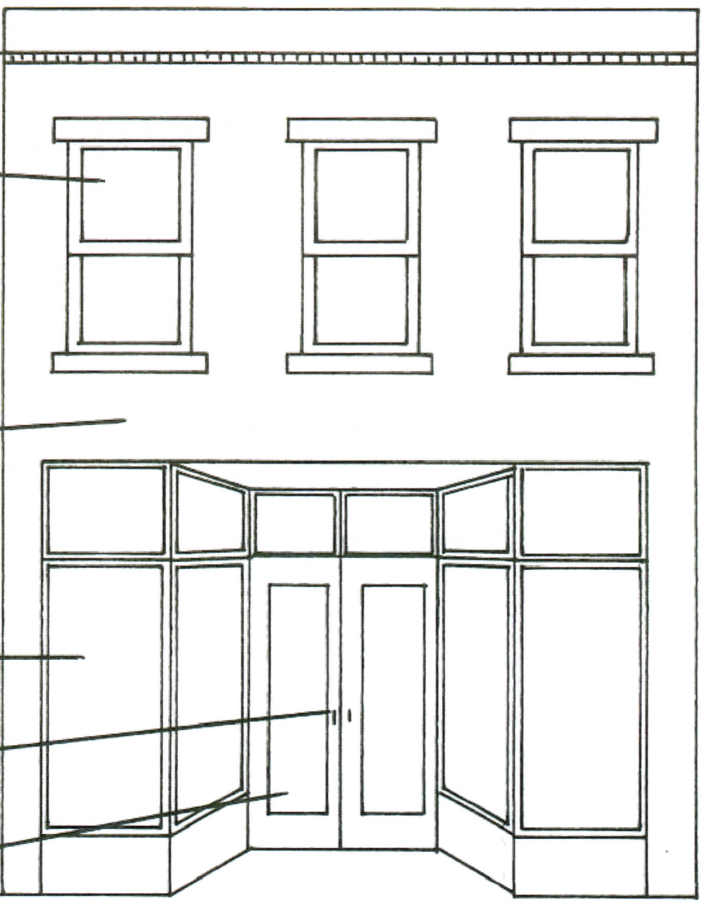
STOREFRONT COMPONENTS

Beltcourse
Visual division between storefront and upper facade, a decorative cornice, decorative brickwork, or a place for signage.

Display Window(s)
Bulkheads below and transoms above.

Entrances
Recessed in middle or at side.

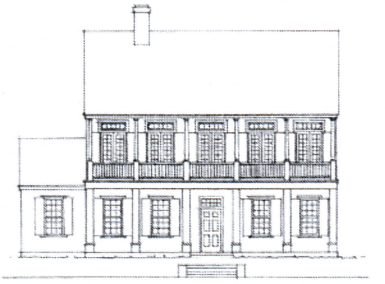
Door(s)
Both single and double light doors are common.



Traditional Porches

The distinguishing compositional elements of traditional porches should be maintained. For any building of one of the traditional Gulf Coast styles, the essential elements of the style should be maintained. The distinguishing compositional characteristics of each of the four most common Gulf Coast styles are described below and in the following pages of this guideline. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum.*)

Gulf Coast Acadian-Creole:





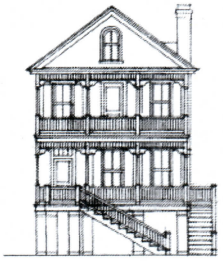
- Deep one and two story porches recessed within the volume of the of the house under one roof.
- High ceiling with vertically proportioned column bays and wall openings.
- French doors and full length windows on the ground floor with tall shutters.
- First floors raised above the ground. One story houses are typically raised approximately three feet, while two story dwellings are often raised a full story above a sub-story.
- Dormers are an optional feature to create an occupied roof.
- Porches may wrap around one or more sides of the dwellin



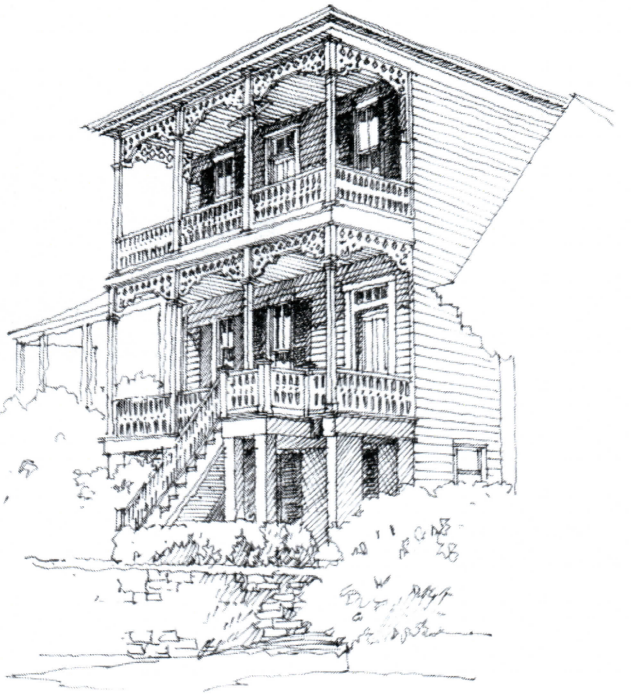
Traditional Porches *(continued)*

Gulf Coast Victorian:

- Prominent porch elements.
- Cut wood ornament, influence by natural forms such as leaves and vines or turned decorative mill-work.
- Wood clapboard siding.
- Vertically proportioned windows and doors.

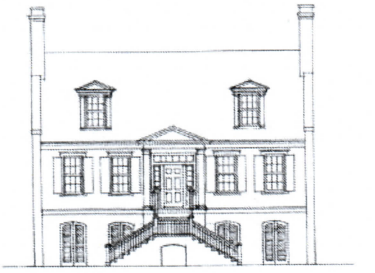




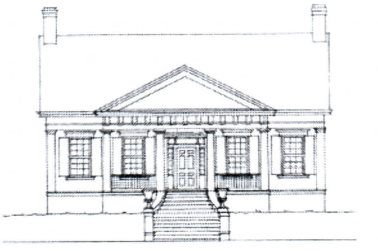


Gulf Coast Classical:

- Simple volumes with side wings and porches added to make more complex shapes.
- Symmetrical composition of doors and windows.
- Simplified versions of classical details and columns.





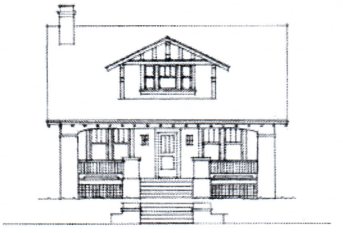


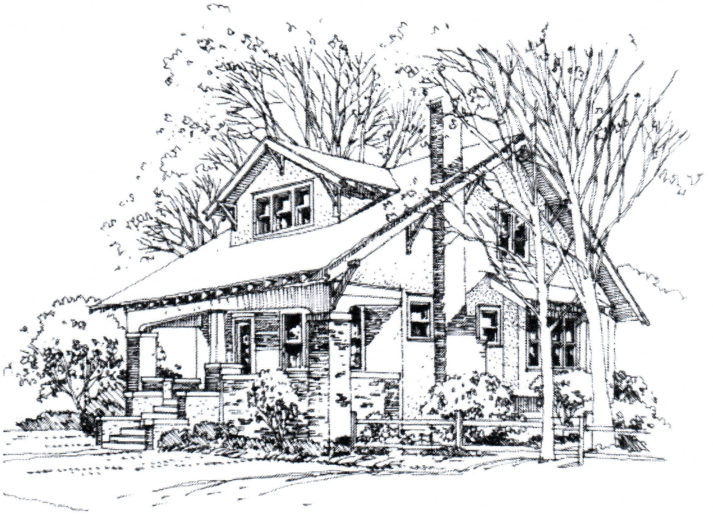
Traditional Porches *(continued)*

Gulf Coast Arts and Crafts:

- Shallow pitched roofs with deep overhangs.
- Deep, broad porch elements with expressive structural components.
- Expressive structural elements such as rafters, brackets and columns.
- A mixture of materials such as brick, shingles, and siding.
- Asymmetrical window and door compositions.







4:REHABILITATION PROJECTS

4.3

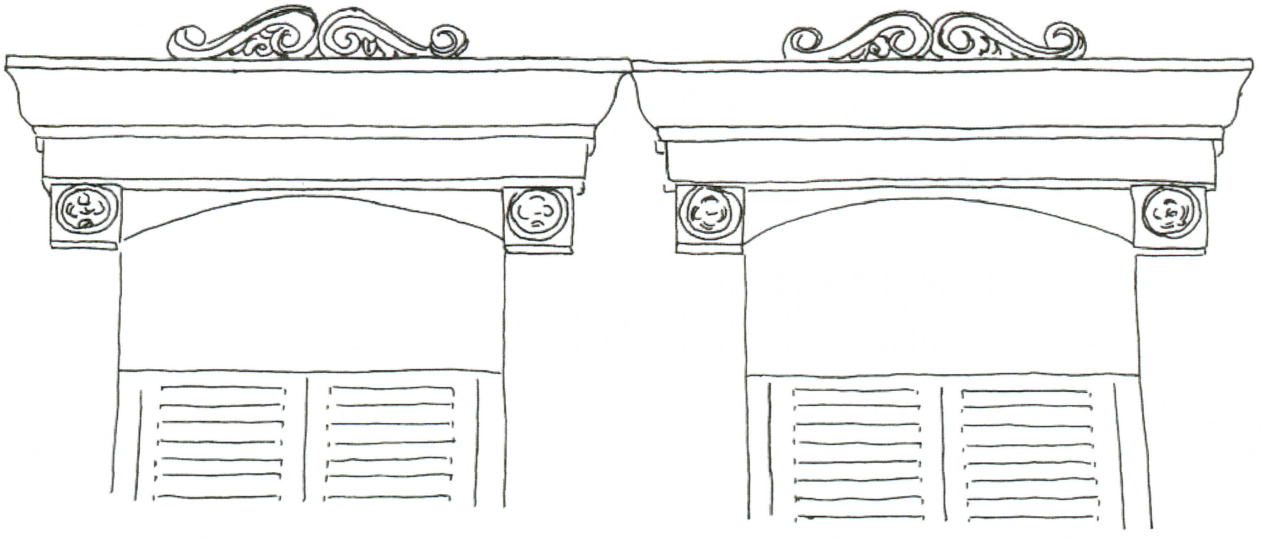
ARCHITECTURAL FEATURES FOR REHABILITATION PROJECTS

The primary approach in section 4.3 of the *AHRC Design Review Guidelines* is to encourage preservation of historically significant design features in favor of a process of removal and replacement. Terms such as repair, retain, maintain, and protect exemplify this approach. It is preferable to repair original materials, retain original features, and maintain original details whenever possible in order to protect the existing architectural heritage of the neighborhood. Removal and replacement should only be considered when preservation proves not to be feasible.

The fronts of buildings typically contain the historically significant features of a property such as porches, storefronts, main entrances, and decorative details. For this reason the design guidelines are primarily concerned with the fronts and sides of buildings that may be readily visible from the street. Design features not visible from the street due to the building's placement on the lot and/or screening by landscaping, fences, or adjacent buildings are reviewed with more flexibility.

Architectural Features - General Approach

- Architectural features include gingerbread, verge boards, eaves, brackets, dentils, cornices, moldings, trim work, shingles, columns, pilasters, balusters or any decorative or character-defining features.
- Do not remove architectural details or features if they are original to a building.
- Architectural details and features should be repaired rather than replaced. Repair should be with materials to match the original and with appropriate dimensions and profile.
- Do not conceal architectural details beneath vinyl, aluminum or other synthetic sidings, or any other modern material that would be out of character for a historic building.
- Architectural details and features should not be added to a building unless accurately based on physical, pictorial, or historical evidence. Any added details or feature should be compatible with the building in materials, scale, location, proportions and form.
- Architectural features which have been removed should be replaced based upon their original design, materials, proportion, and details.
- Architectural features should not be added to a building where none originally existed.
- Complete regular maintenance, including painting and cleaning, where and wherever appropriate.
- If cleaning is desired, the use of chemical or detergent cleaning is preferred over abrasive cleaning methods such as sandblasting.



Preserve original window hood molding (769 Howard Avenue).

4:REHABILITATION PROJECTS
3:ARCHITECTURAL FEATURES

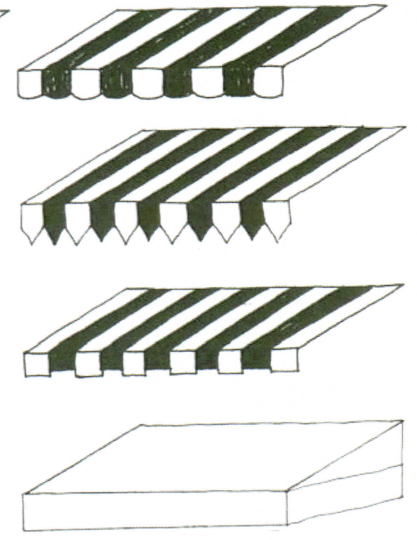
List of Standards for Architectural Features

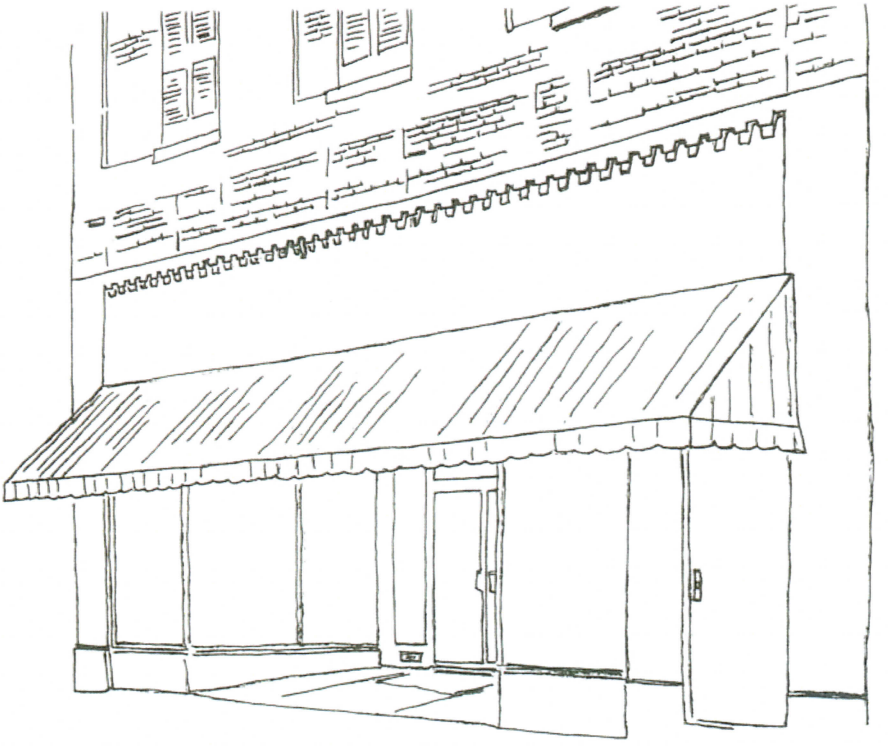
The Following architectural features are covered in this section:

Awnings - Commercial
Awnings - Residential
Cornices
Doors
Garages, Sheds, and Outbuildings
Gutters
Lighting Fixtures
Materials- Brickwork and Mortar
Materials -Wood Siding
Porches
Porch Foundations
Porch Columns and Railings
Porch Screen Panels
Roof - Flat
Roof - Skylights
Roof - Sloping
Shutters
Staircases and Steps
Storefronts
Storefronts - Entrances
Storefronts - Display Windows
Windows - Commercial
Windows - Residential

Awnings - Commercial

- The addition of awnings to commercial buildings is appropriate. Awnings should be in traditional awning designs, materials, and placement.
- Storefronts and upper façade windows are both appropriate locations for awnings.
- Awnings may be retractable or fixed in place and should fit the opening to which they are applied. Shed awnings are appropriate for rectangular openings while arched awnings are appropriate for arched openings.
- Awning materials should be canvas, acrylic, or vinyl coated. The use of fixed metal, vinyl, or wood awnings is discouraged.
- Shed awnings are most appropriate for historic commercial buildings. The use of bubble, concave, or convex forms is discouraged. Internally lit awnings are also not appropriate.
- Transom lights of prism glass or stained glass should not be covered by awnings.
- Do not cover significant existing architectural features with awnings.



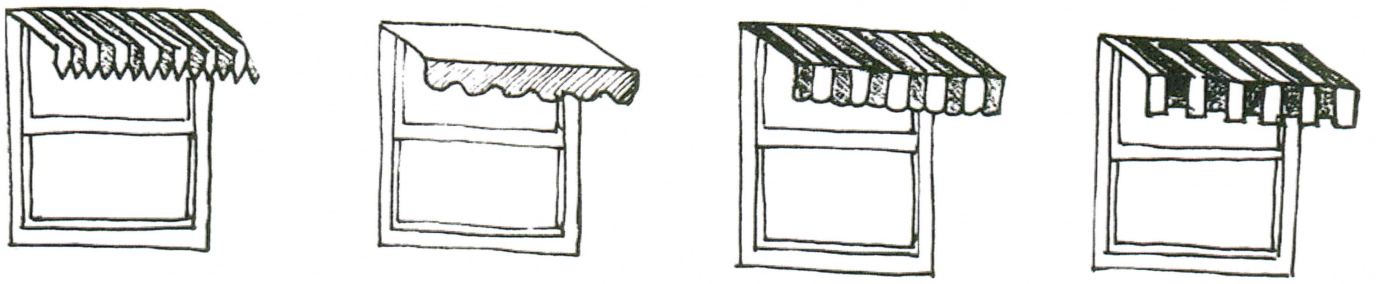


Appropriate shed canvas awning at 781 Howard Avenue

4:REHABILITATION PROJECTS
3:ARCHITECTURAL FEATURES

Awnings - Residential

- Awnings should be of canvas, vinyl-coated, or acrylic material.
- Awnings are appropriate for buildings at traditional locations such as above windows, doors and porches.
- When awnings are added to a building, they should not cover or conceal significant architectural details.
- Awnings should be designed to fit the opening to which they are added. Rectangular window and door openings should have straight across shed type awnings. Awnings over windows with rounded or oval shapes should have curved awnings to match the opening.



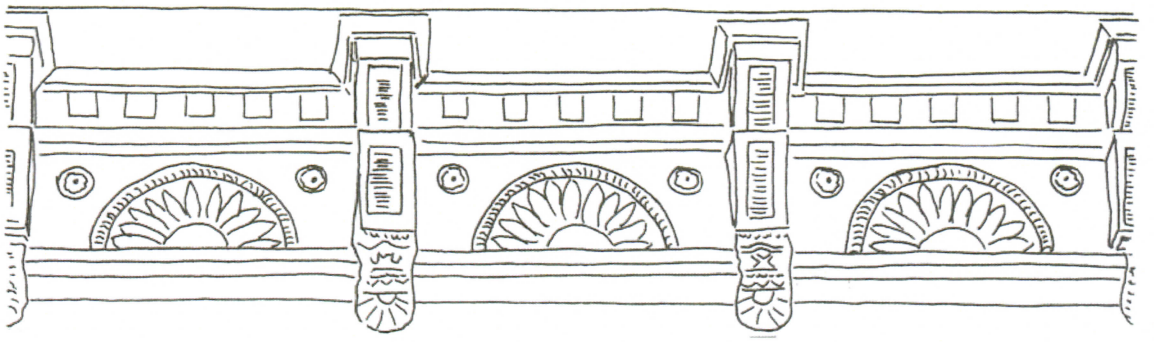
Appropriate window awnings of canvas material and of traditional designs.



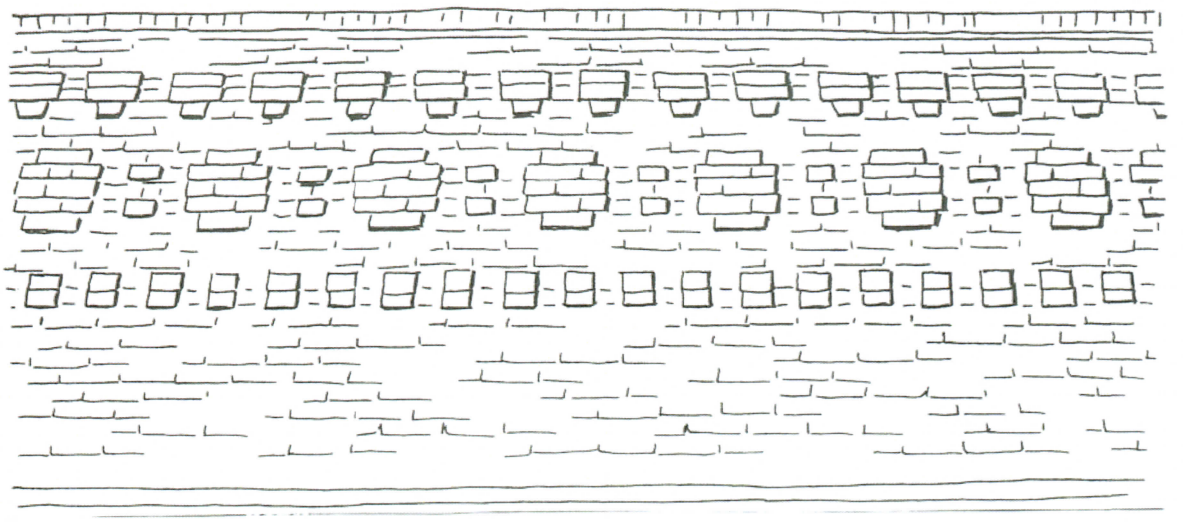
Appropriate porch awning at 219 Seal Avenue

Cornices

- Missing cornices should be replaced based upon physical or pictorial evidence. If no such evidence exists, a simple wood or metal cornice similar to other cornices in the commercial area is appropriate.
- Sheet metal is the most appropriate material for cornices, however, fiberglass reinforced concrete or other similar molded cornices may be acceptable if they accurately replicate the original in profile, dimensions, and texture.
- Cornices should not be added to buildings where no physical or pictorial evidence for such a cornice existed.



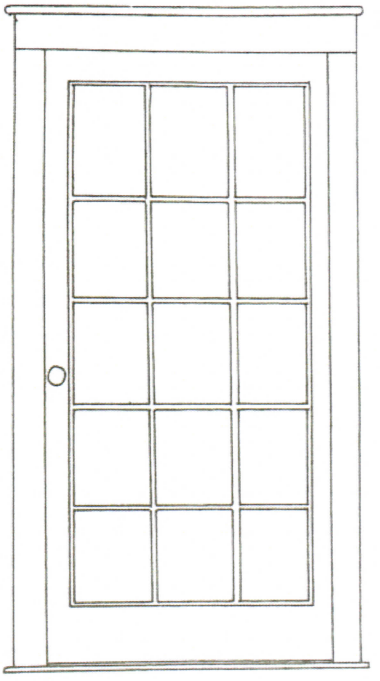
Original sheet metal cornices should be preserved and maintained (796-B Howard Street).



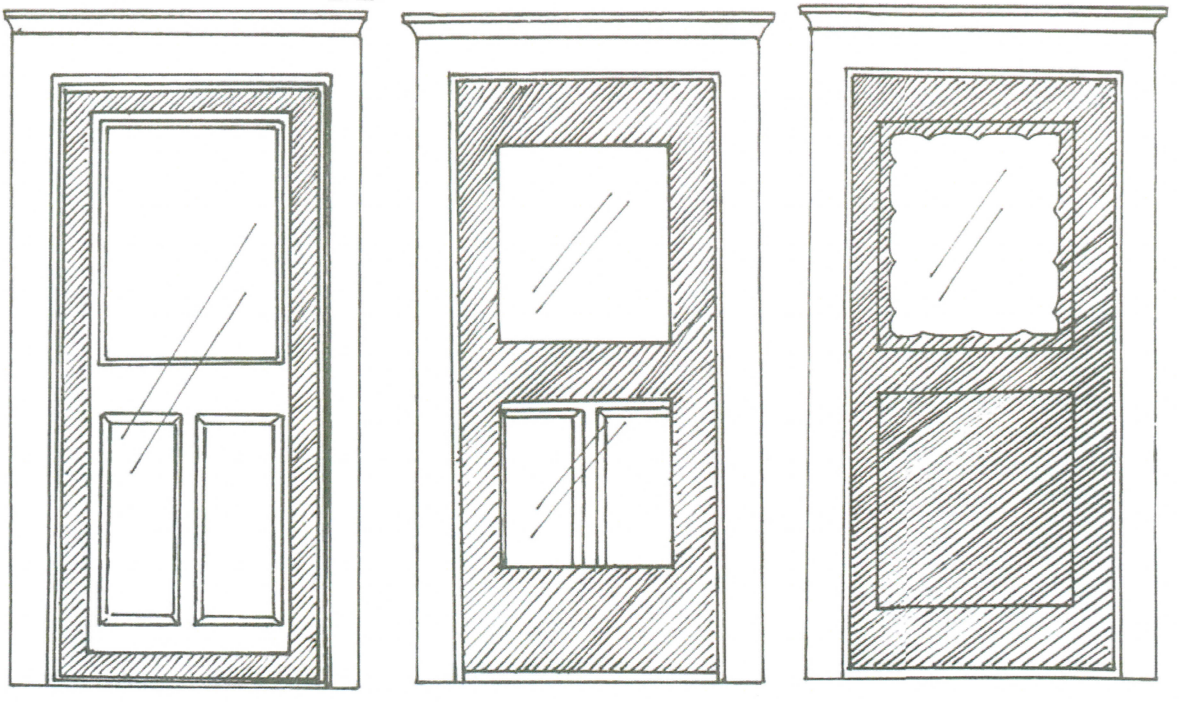
Corbelled brickwork provides decorative detailing at 796 Howard Avenue.

Doors

- Doors which are original to a building should be preserved and maintained. Repair should be with materials to match the original. Door elements such as surrounds, sidelights, and transoms should also not be altered. Transoms should be left intact and not covered or concealed. Transoms should not be used for the installation of air conditioning units.
- If original doors are missing, replacement doors should be appropriate for the style and period of the building. Replacement doors should be similar in design to the original in style, materials, glazing (glass area), and lights (pane configuration).
- Modern doors of solid six-panel or flush wood or steel design are not appropriate for front doors on historic dwellings. These common design doors should only be used for rear entrances or side entrances which are not readily visible from the street, if at all.



Multi-light glass and wood doors are appropriate replacement doors for Craftsman and Bungalow style dwellings.

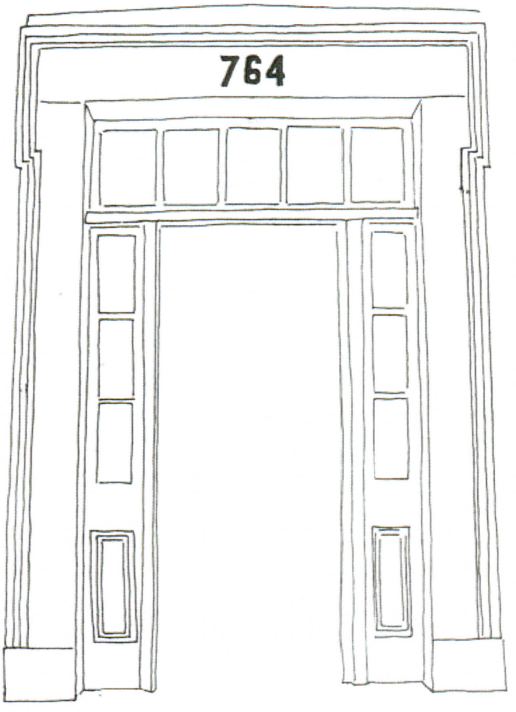


YES *NO* *NO*

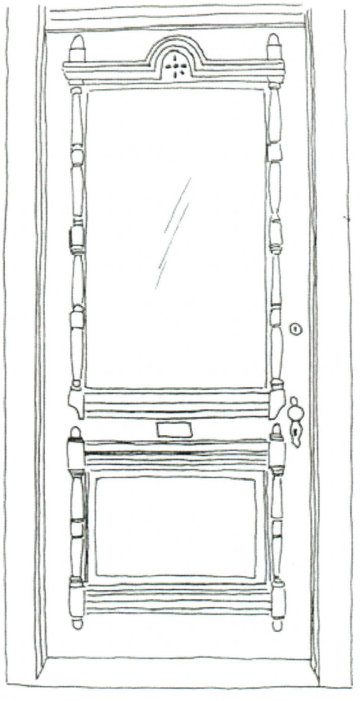
Storm doors at the fronts of buildings should be of full view design

Doors *(continued)*

- Modern doors of "decorator" designs available from wholesale hardware stores are generally not appropriate for Biloxi's historic dwellings. Most of these doors have pseudo-leaded glass or raised panels which are out of character with traditional historic doors.
- The addition of new door openings should not occur on the fronts of buildings. If new door openings are needed to meet a new use or fire codes, they should be added at the rear or sides of buildings where not readily visible.
- Storm and security doors should not be applied on front doors. Security doors are more appropriate for rear and side entrances not readily visible from the street.
- Storm and security doors should be full view design, without ornamentation or decorative grillwork or extensive structural framework.
- Original screen doors should be preserved and maintained.
- New screen doors should be wood and full-view or with structural members aligned with those of the original door.



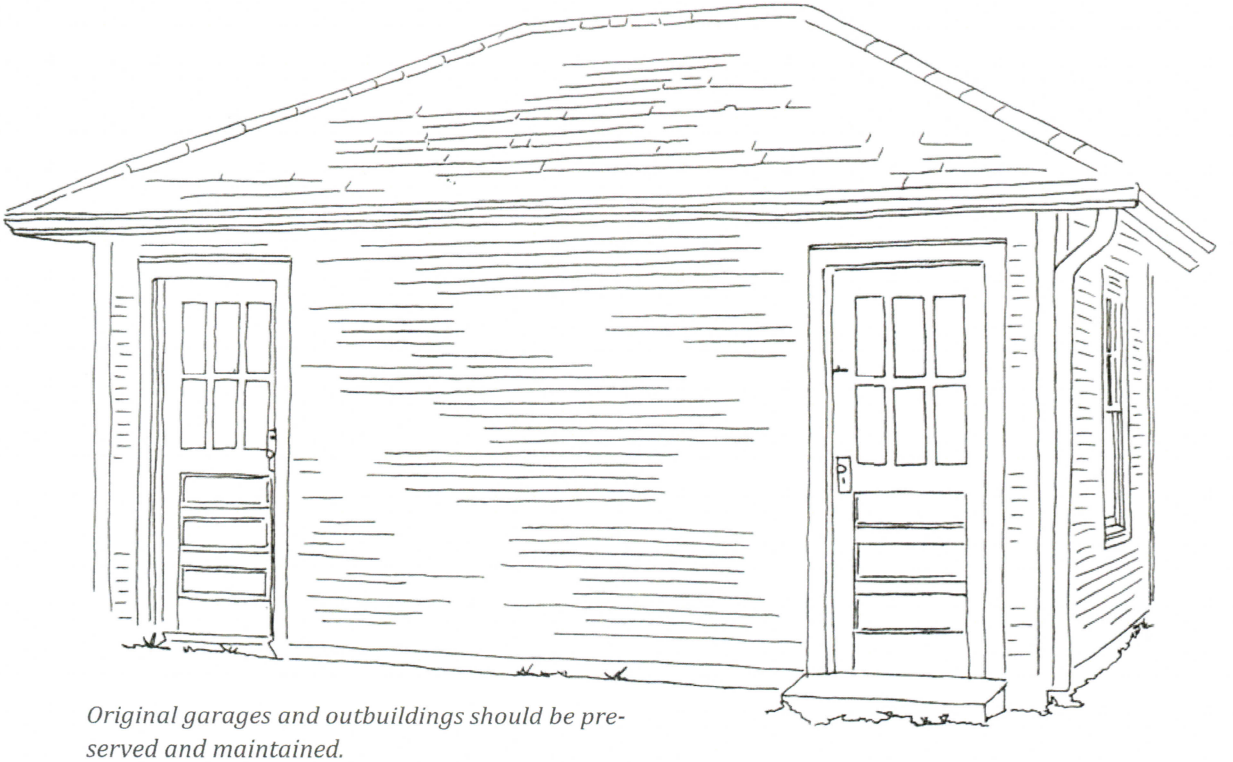
Original door surrounds and detailing such as transoms and sidelights should be preserved and maintained (764 Water Street).



This single-light glass and wood door has raised panels and an original glass light.

Garages, Sheds, and Outbuildings

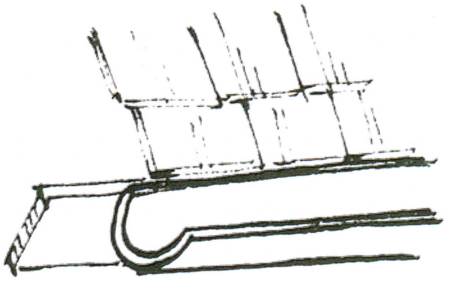
- Outbuildings that contribute to a property's architectural character should be preserved and maintained. These buildings should be repaired with materials and details to match the original.
- Some historic outbuildings retain their original hinged or overhead track doors. These types of doors on stables and garages should be preserved and maintained. If difficult to operate, these doors may be retrofitted with new hardware or electric door openers. Modern garage doors of solid panel wood or metal design should not be added to historic garages. Multi-light glass and wood doors are more appropriate than solid wood or metal doors.



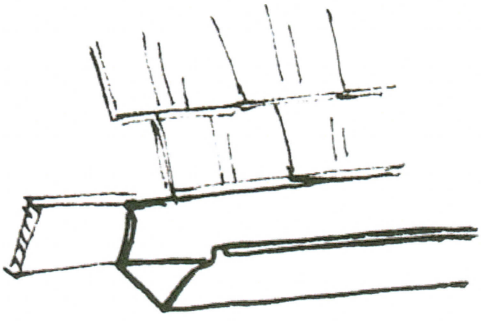
Original garages and outbuildings should be preserved and maintained.

Gutters

- Gutters of hang-on type should be half-round. If half-round gutters are not readily available, "K" or molded gutters of aluminum or vinyl are acceptable.
- Gutters and downspouts should not be installed in such a way as to remove or conceal significant architectural details.
- Gutters and downspouts should provide proper drainage through the use of splash blocks or concealed piping to avoid water damage to the building.



Half Round

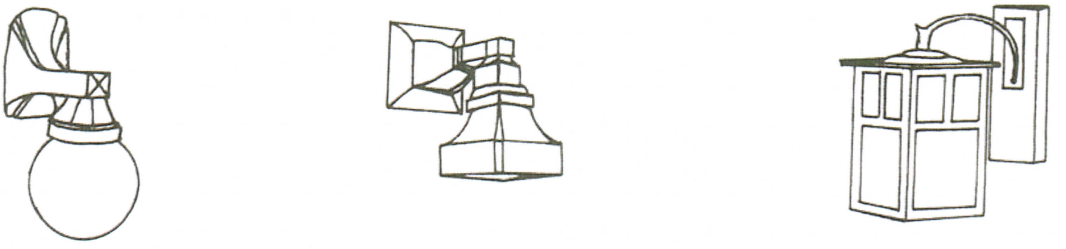


"K" or Molded

Half round gutters are preferable to "K" or molded gutters, but both are appropriate for Biloxi dwelling

Lighting Fixtures

- Light fixtures original to the building should be preserved and maintained.
- Light fixtures introduced to the exterior of a structure should be simple in design or be appropriate for its style and period.
- Security lights, such as flood lights, should be mounted on the rear or sides of buildings and be of full cut-off design.



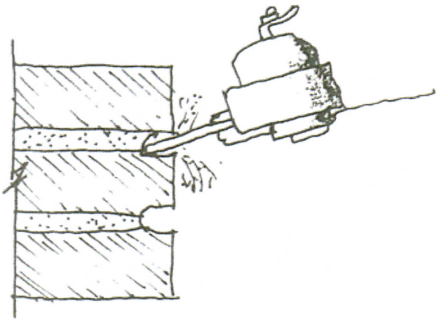
Original light fixtures from the early 20th century should be preserved and maintained



Replacement light fixtures for porch ceilings should be simple in design or in traditional forms.

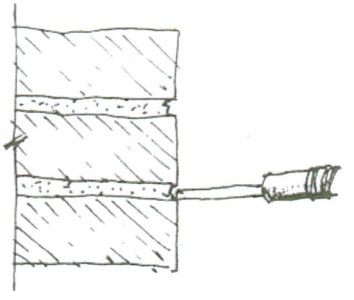
Materials - Brickwork and Mortar

- Brick and brick veneer should not be sandblasted, water blasted, or subjected to any other kind of abrasive cleaning. Brick should not be cleaned with high pressure water which exceeds 600 pounds per square inch. If needed, cleaning with detergent cleansers or chemicals is appropriate. Professionals should be used in any chemical cleaning projects.
- Avoid applying water-repellant coatings to brick buildings. These coatings can serve to retain moisture and keep water from evaporating. This can result in moisture retention within the brick and continued spalling and cracking.
- Brick and brick veneer which has never been painted should not be painted unless the brick and mortar is extremely mismatched from earlier repairs or patching.
- Brick and brick veneer should not be covered with stucco or with any type of synthetic material. Such surfaces can also serve to trap moisture within the brick.
- Brick and brick veneer should be repaired with materials to match the original brickwork and mortar. When repointing, use hand tools, not electric power saws, to remove mortar.
- When repointing, the new brick and mortar should match the original brick and mortar in width, depth, color, raking profile, composition, and texture.
- Brick repointing should not be done with Portland cement or other hard mortars. Use soft mortars to match the original composition. If the original composition is unknown, use a historic compound such as one part lime and two parts sand.
- Original brick chimneys should not be removed or altered. Chimneys should have clay, slate, or stone caps. Metal caps should be avoided unless they fit in the top of the chimney and are not readily visible.



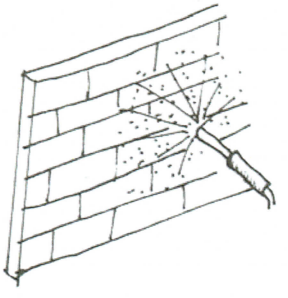
NO

Power tools can damage the original brick and mortar.



YES

Hand tools protect the original mortar.

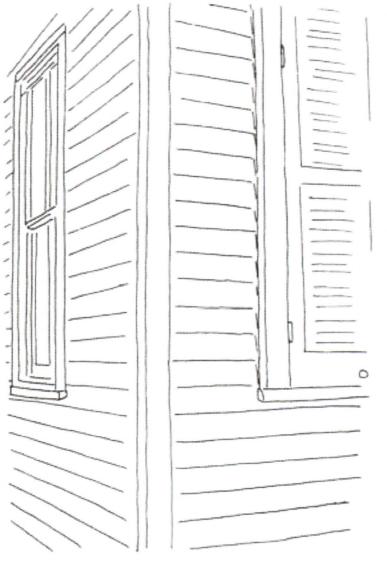


NO

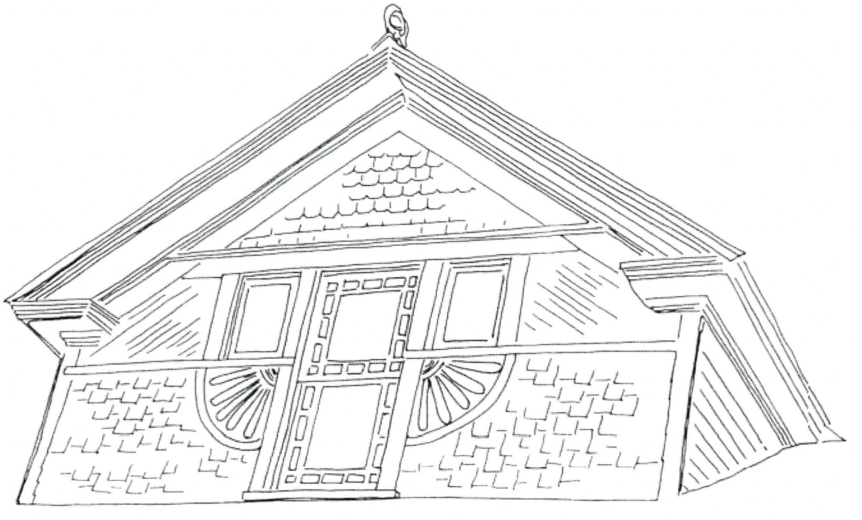
Sandblasting and other methods of abrasive cleaning can damage the exterior brick surface.

Materials - Wood Sidings

- Wood siding and/or shingles which are original to a building should be repaired rather than replaced. If replacement is necessary, the new wood should match the original in dimension and design.
- The application of synthetic or substitute materials such as vinyl, aluminum, or pressboard over original wood siding is not appropriate. The application of these materials will generally not be permitted in areas readily visible from the street. If applied to the rear of a building, synthetic siding should not conceal original decorative detailing or trim. This includes the concealment of gable details and window and door surrounds. Synthetic siding materials should match the dimensions of the original wood siding as closely as possible. Care should be taken to have synthetic siding vented to the maximum extent possible.
- Wood siding and shingles original to a building should be preserved. If replacement is necessary, the new shingles should match the original in size, placement, and design (this includes decorative wood shingles of Victorian buildings as well as wood or asphalt shingles of Bungalow-period houses).
- The removal of synthetic siding and restoration of the original wood siding are encouraged.
- Wood siding should be maintained through regular painting. When paint removal is required, removal should be done by hand scraping, heat (heat guns and plates), or chemical methods. Exterior wood siding should never be sandblasted, water-blasted, or subjected to other high-pressure cleaning.



Original wood siding should be preserved and not covered or concealed (764 Water Street).

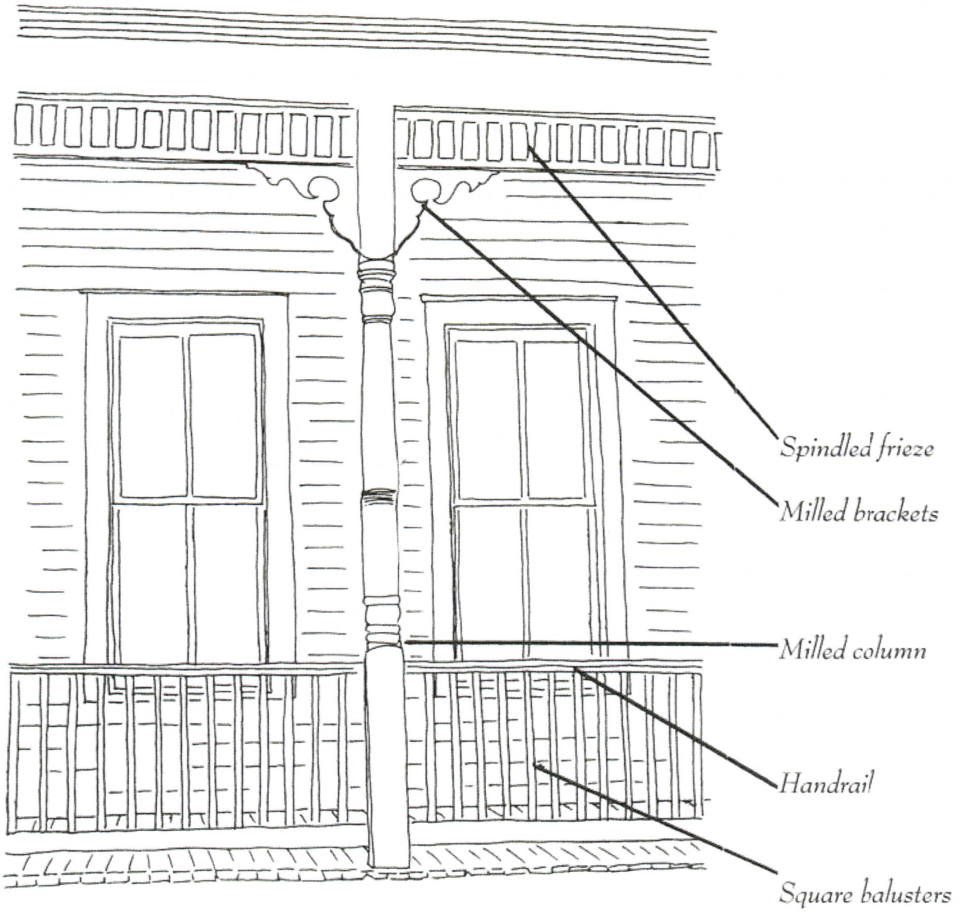


Many Biloxi dwellings display original wood shingles in the gables. These details should not be concealed beneath synthetic sidings.

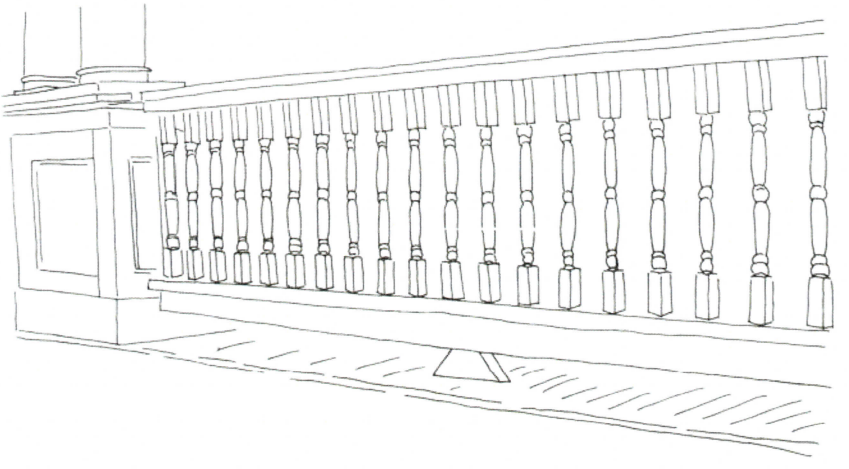
Porches

- Porches on the front and side facades should be maintained in their original configuration with original materials and detailing.
- Original porches should not be removed or replaced.
- Porches and their details should be repaired or replaced with columns, posts, railings, balusters, decorative molding, and trim work to match the original in design, materials, scale, and placement.
- Porches on the front of dwellings should not be enclosed with glass, wood, or other materials.
- Porches which are on the rear and sides of dwellings may be enclosed when not readily visible from the street and if the height and shape of the porch is maintained.
- For most pre-1910 dwellings, porches have wood steps. The construction of poured concrete steps may be appropriate for Bungalow or Craftsman style dwellings. The use of brick or pre-cast concrete steps for historic buildings should be avoided.
- The application of screen panels may be appropriate if the structural framework for the screen panels is minimal and the open appearance of the porch is maintained. Wood framing for the screen panels is preferred.
- Porches on the front of dwellings may be partially enclosed with lattice panels for privacy. Lattice panels should not exceed more than one-third of the porch area in order to maintain its traditional open appearance. Such panels should be added behind, not in front of, porch columns and railings.
- Wooden trellises for plants are appropriate for front porches.

Porches *(continued)*



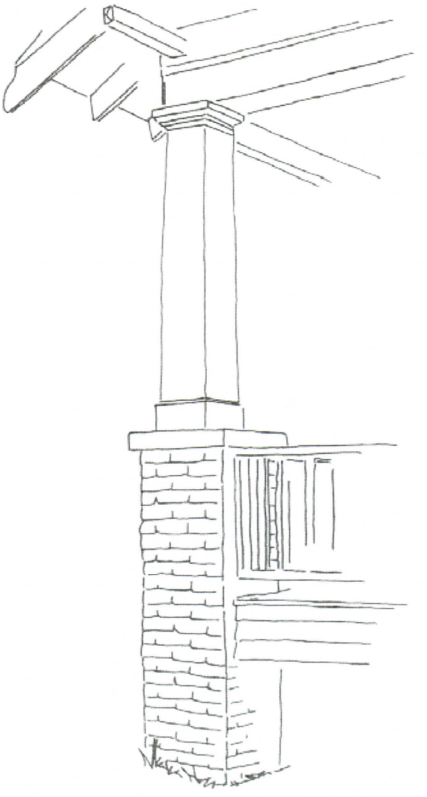
Common porch details for Biloxi dwellings.



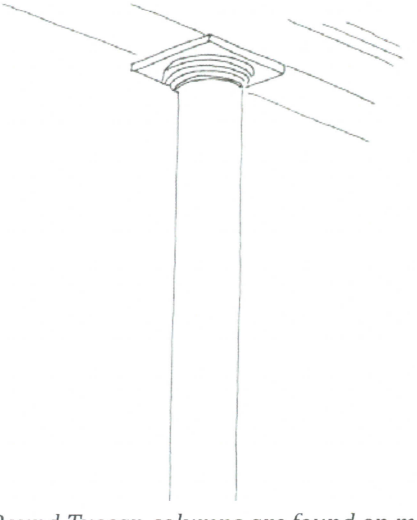
Original porch railings should be preserved in their original design.

Porch Columns and Railings

- Original porch columns and railings should be preserved and maintained. If repair is required, use materials to match the original in dimensions and detailing.
- Porch columns of aluminum, wrought iron or other modern materials are not appropriate for front porches.
- If the original porch no longer exists, new porches should be of wood in keeping with the architectural style and period of the building. For dwellings built during the 19th and early 20th centuries, milled porch columns are appropriate and are readily available at wholesale companies. These types of porch columns are generally 8' in height and have widths and depths of 4". For Craftsman/Bungalow style dwellings of the early 20th century, round, square, or tapered wood columns are best. Although generally not available at wholesale stores, they can be ordered from milling companies. These columns should fit the porch height, and if round, have diameters of no less than 6" and no more than 10". Square columns or tapered square columns should be a minimum of 8" and a maximum of 10" in depth and width.
- If the original railing or balusters no longer exist, replacement should be with design and materials in keeping with the period and style of the building. For dwellings built during the 19th and early 20th centuries, milled balusters may be available from hardware stores. Appropriate milled balusters measuring 3' high and 2" in diameter are appropriate for Biloxi dwellings of this period. Balusters which are smaller than 2" in diameter are not appropriate for exterior porches. Square balusters which are 3' high and 2" in width and depth are best for Craftsman/Bungalow dwellings of the early 20th century. The "jumbo" balusters which measure 3"x3" or 4"x4" are too large and should not be added to front porches or porches readily visible from the street.



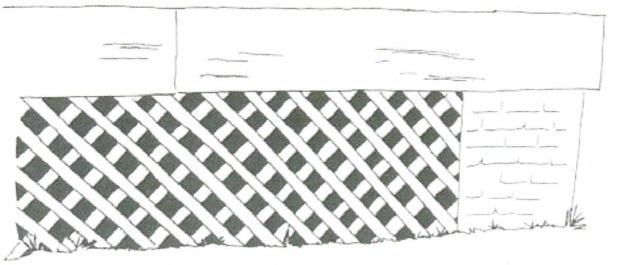
Bungalow style dwellings often display tapered wood posts on brick piers.



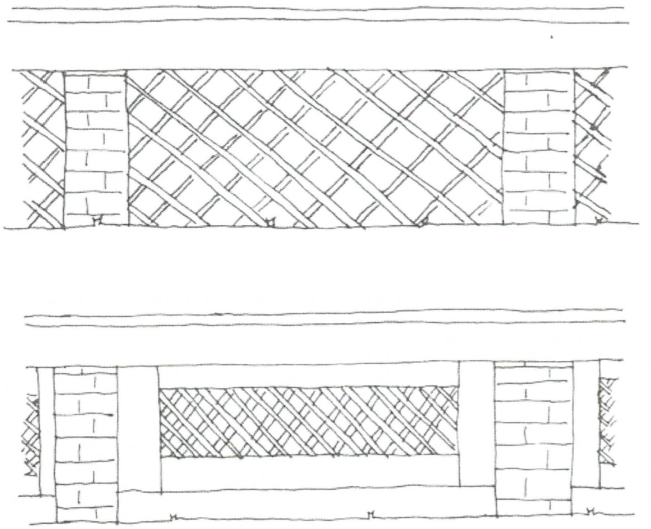
Round Tuscan columns are found on many early 20th century dwellings.

Porch Foundations

- Foundations should be preserved and maintained in their original design, and with original materials and detailing.
- Brick pier foundations should be filled in as traditional for the type and style of the house. Wood lattice frame panels are appropriate for infill between porch or foundation piers. The use of modern brick may be appropriate if the foundation is painted a uniform red brick color. Infilling between the piers with concrete block or stucco is not appropriate.
- Foundations should not be concealed behind concrete block, plywood panels, corrugated metal, or wood shingles.
- Foundations should be cleaned, repaired, or repointed according to masonry guidelines.



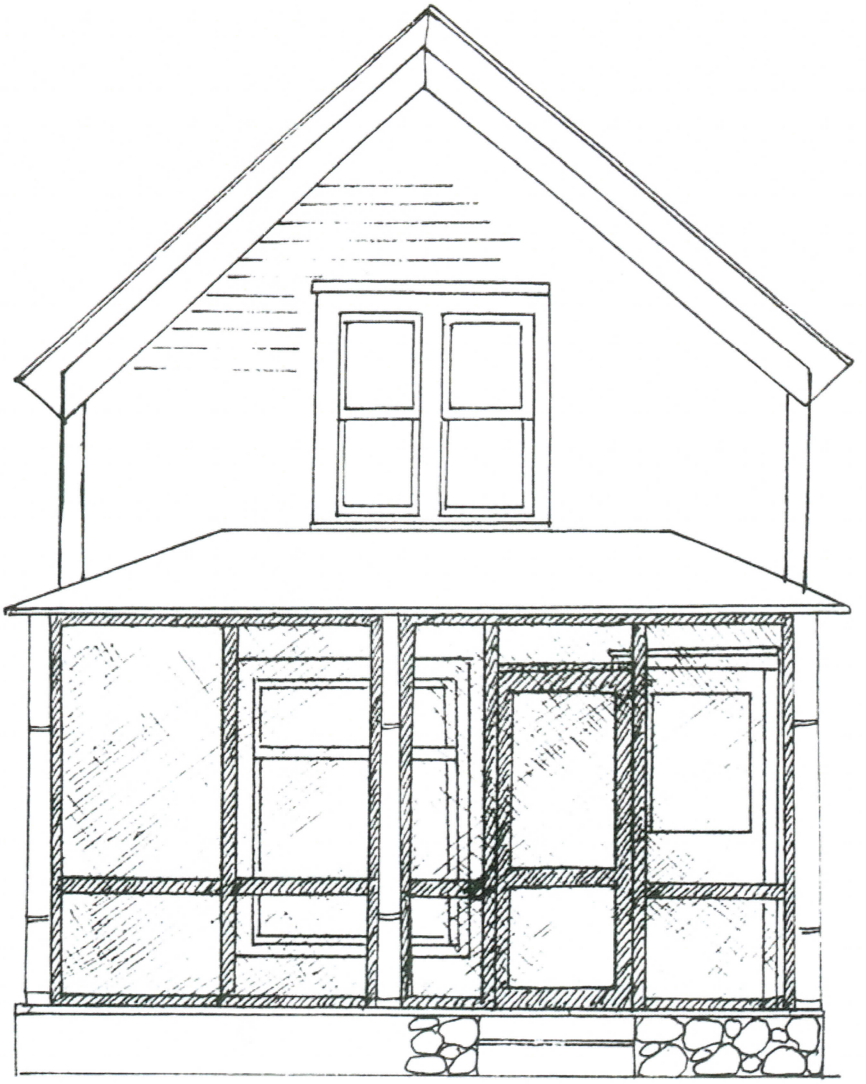
The area beneath porches may be enclosed with wood or lattice panels.



Cross hatched lattice panels are appropriate for beneath porches and between brick piers.

Porch Screen Panels

- Screen panels for porches may be appropriate if the structural framework for the screen panels is minimal, the open appearance of the porch is maintained, and the panels are located behind porch columns, posts, and railings.
- Original screen doors should be preserved and maintained.
- Replacement screen doors should be wood and full view, or with structural members aligned with those of the original door.
- Screen windows should be wood or baked-on or anodized aluminum and fit within the window frames, not overlap the frames. Full-view screen panels or those with central meeting rails aligned with the window's meeting rails are appropriate.



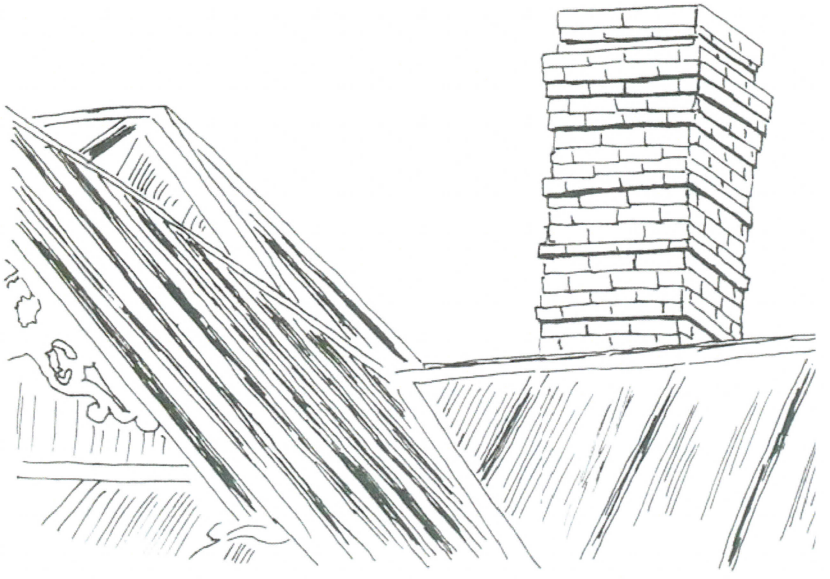
Porches may be enclosed with screen panels if the panels are set behind existing columns and railings and have minimal structural framework.

Roofs - Flat

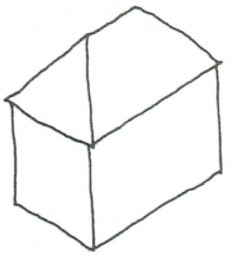
- Most commercial building roofs have flat or sloping roofs which are not visible from the street. If any metal roofs exist, they should be preserved and maintained where feasible. However, if replacement is required, new roofs of rolled or asphalt roofing materials are also appropriate.
- Parapet walls and features such as concrete or stone piers should not be altered or removed.

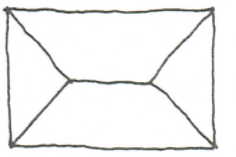
Roofs - Sloping

- Roof forms should be maintained in their original dimensions, shape and, pitch.
- Roofs may be re-roofed with fiberglass or asphalt shingles. The application of wood shingle roofs may also be appropriate for buildings constructed prior to 1915. Most buildings constructed after this date were built with asphalt, metal, or tile roofs; wood shingles would not be appropriate.
- Roofs should not be altered through the addition of new dormers, decks, balconies, or half stories on front facades. Dormers and roof additions may be appropriate for rear facades or secondary facades if not readily visible from the street and designed to maintain the building's character.
- Roof vents, added for ventilation, should be sited on rear facades or facades not readily visible.
- The application of new crimped metal roofs is appropriate if the panels and seams are in keeping with traditional metal standing seam designs and colors.

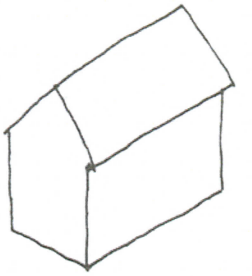


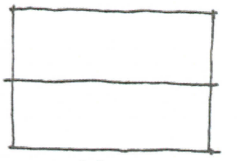
Preserve original roof materials and chimney designs (569 Howard Avenue).



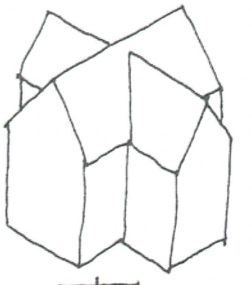


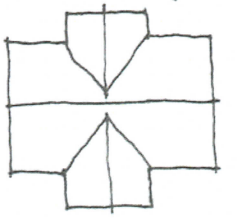
Hip





Gable

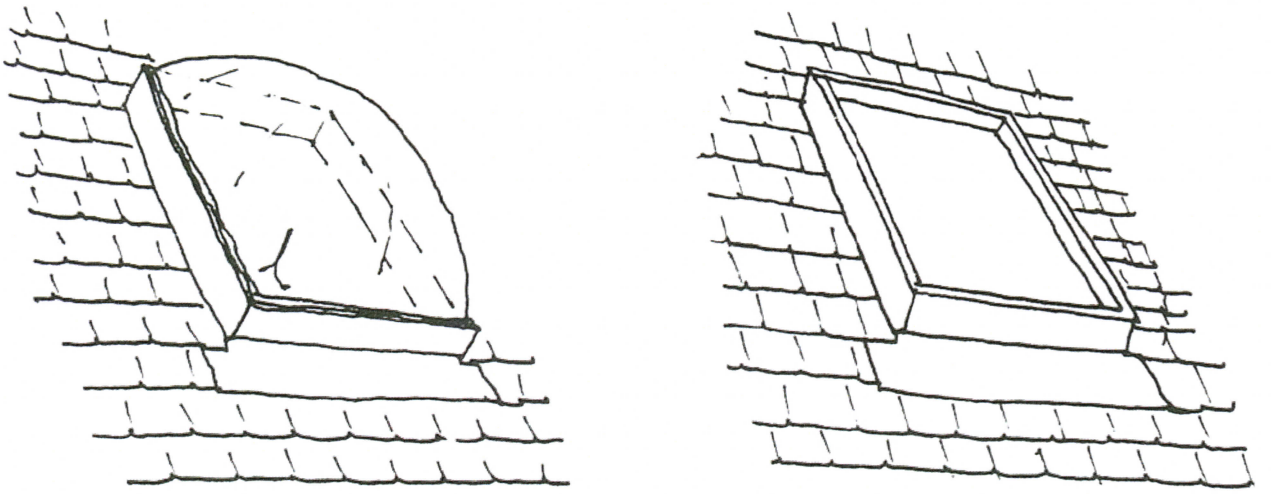




Cross Gable

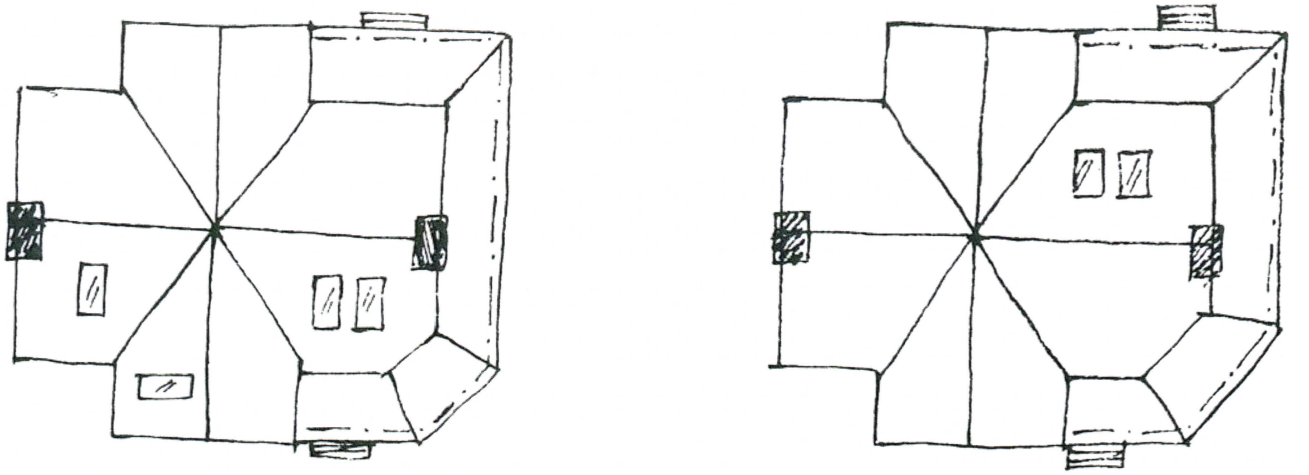
Roof Skylights

- Skylights should be placed at rear roof lines or behind gables or dormers, if possible.
- Skylights should be flat or flush with the roof line, not convex or "bubble" designs.
- Skylights, which provide at least 10% of the light necessary for daily use, are encouraged.



NO YES

Skylights should be flush rather than "bubble" designs.

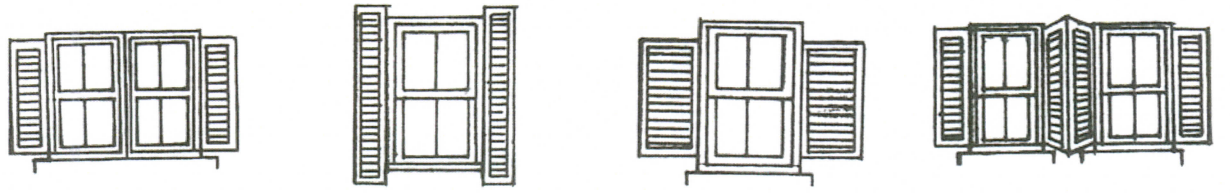


NO Front YES

Skylights should be mounted on rear facades and dormers.

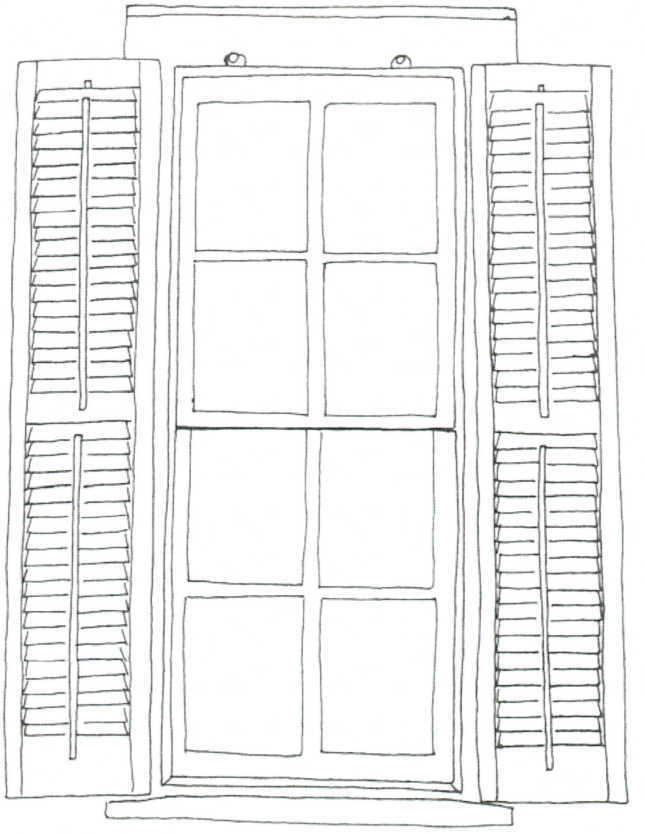
Shutters

- Window and door shutters that are original to a building should be preserved and maintained.
- Shutters should not be added to a building unless there is evidence that it originally had wood shutters. New shutters should be of louvered wood construction and sized so that the shutters will fit the window opening (so that if closed, they would cover the window opening).
- New shutters of vinyl, aluminum or similar materials are not appropriate. These shutters generally have exaggerated graining designs that do not reflect the character of wood and are incompatible with the materials of historic buildings.



NO NO NO YES

Window shutters should cover windows if closed.



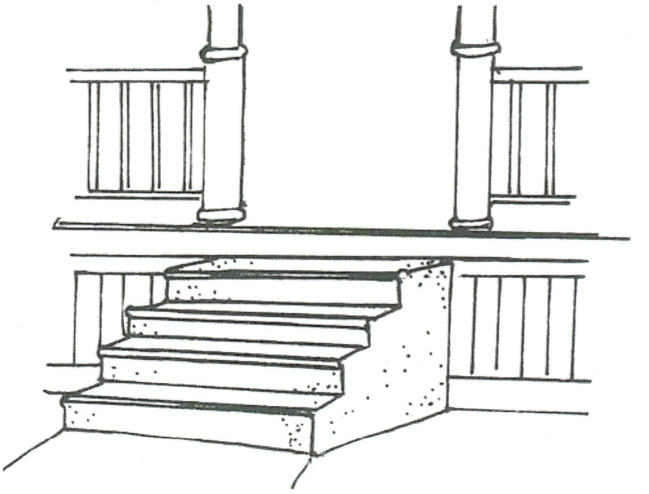
Appropriate window shutters at 124 St. Paul Street

Staircases and Steps

- Staircases and new steps should not be added to the fronts of buildings or side facades where readily visible from the street. Rear facades are the most appropriate location for exterior stairs.
- New staircases and steps should be of wood construction. The addition of metal stairs at the rear façades of buildings is acceptable.
- New steps leading to porches with wood floors should be replaced with wood rather than brick or concrete. The addition of brick, poured concrete, or pre-cast steps for front porches instead of wood is discouraged.



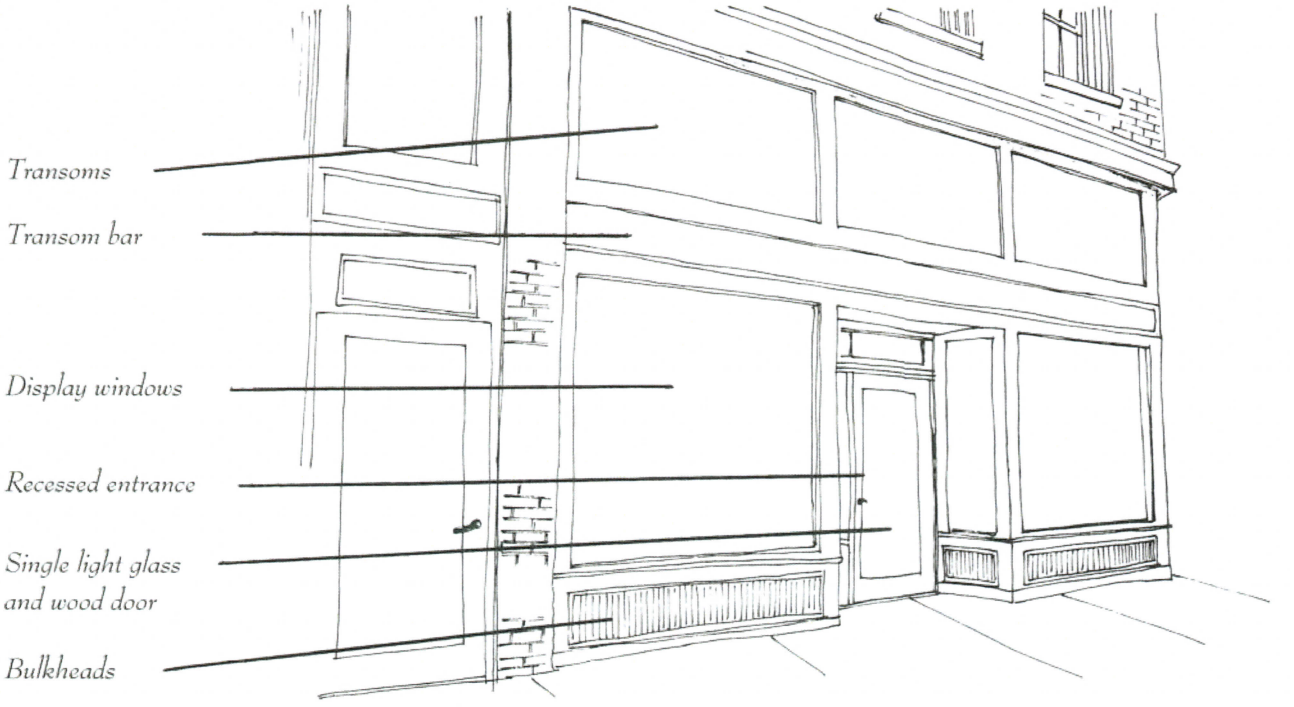
Wood front porch steps are more appropriate...



...than concrete

Storefronts

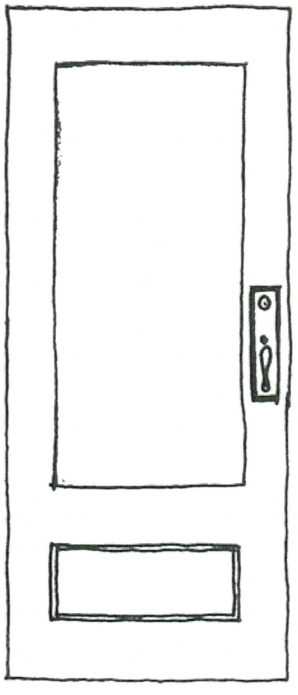
- Deteriorated storefront features should be repaired rather than replaced.
- If replacement is necessary, new storefront elements should be with features to match the original in design and materials.
- Storefronts which were altered after 1950 should be reconstructed based upon pictorial or physical evidence of the original.
- If the original storefront appearance is unknown, a new storefront should be constructed based upon traditional designs. This should be typical of those built during the late 19th and early 20th century.



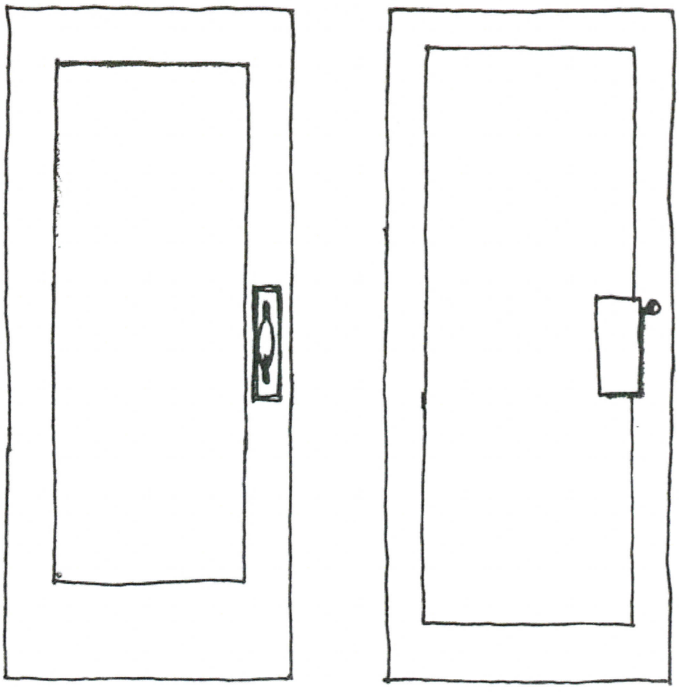
Traditional storefront details and design

Storefronts - Entrances

- Historic doors should be retained and repaired with materials to match the original. Doors added to storefronts should be replaced with doors to match the original in design and materials. Solid wood doors should not be installed on storefronts.
- If the original door design is unknown, replace with plain wood doors in a single light design. Do not replace with solid paneled doors, decorative doors, or any kind of door based upon a different historical period or architectural style (Colonial, Gothic church doors, etc.).
- New doors should generally use glass proportionate to display windows glass and kick plate panels proportionate to bulkhead panels. Wood is the material most appropriate for new doors, however, metal with a dark or bronze anodized finish and with a wide stile may be substituted. Raw aluminum or other silver-colored metals are not appropriate.



Original door



Appropriate replacement door

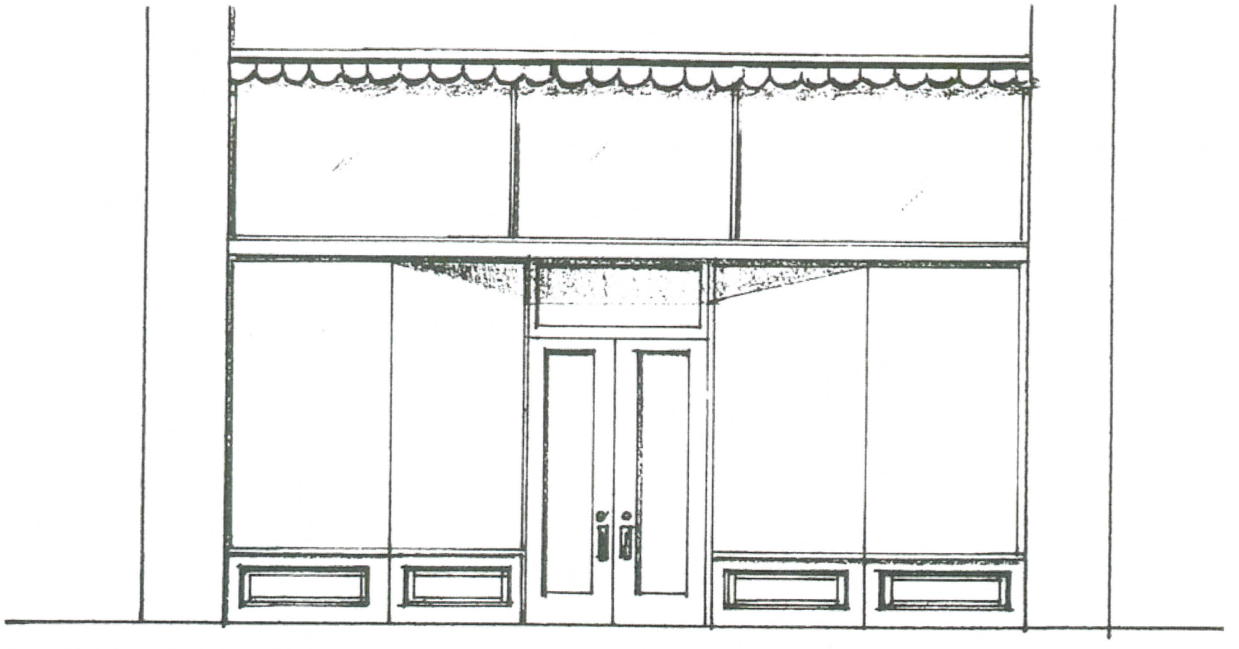
Storefronts - Entrances *(continued)*



Historic doors and transoms should not be removed or replaced (767 Jackson Street).

Storefronts - Display Windows and Bulkheads

- New display windows should match the original in location, design, size, and materials.
- If the original display window design is unknown, replacement windows should be traditionally scaled with large glass lights and few structural divisions to maintain the traditional transparent storefront look.
- Window mullions or framing should be of wood, copper, or bronze metal.
- Clear glass should be installed on storefronts. Tinted glass should not be used. Interior shades or blinds should not be utilized in order to maintain interior visibility.
- Transom lights should not be obscured.
- When replacing missing bulkheads, the original should be matched in design, size, and materials.
- If the original bulkhead material is unknown, replacement should be of wood or brick in a traditional storefront design.



Rebuild storefronts with traditional storefront designs and materials

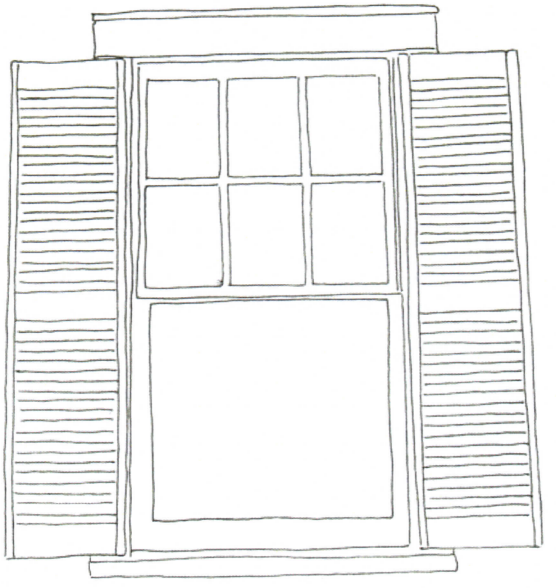
1. Add clear glass display windows and transoms.

2. Doors should be full view design.

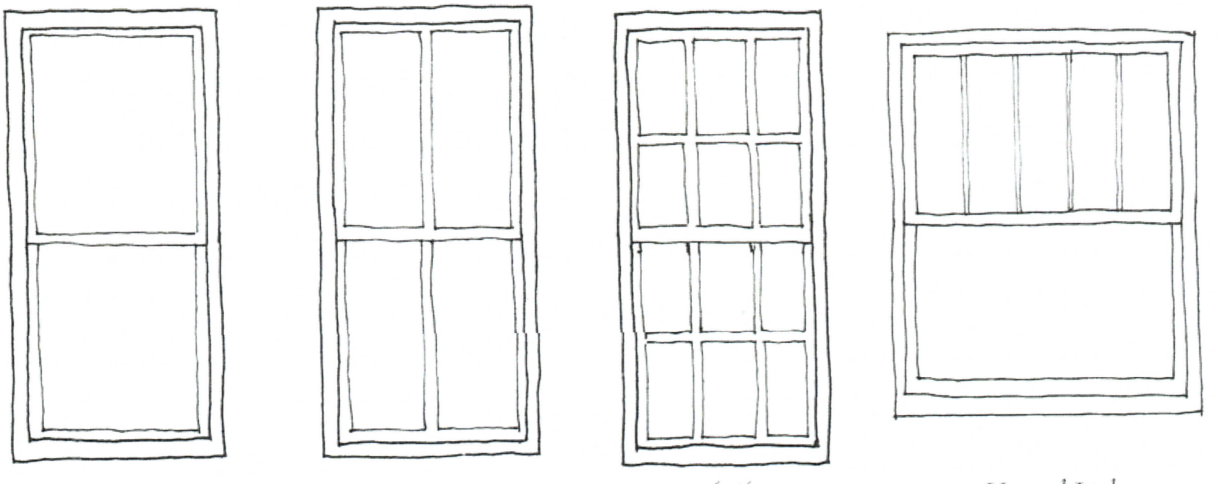
3. Rebuild with frame or brick bulkheads.

Windows - Residential

- Windows should be preserved in their original location, size and design and with their original materials and numbers of panes.
- Windows should be repaired rather than replaced. However, replacement may be necessary due to severe deterioration or poor energy performance. Replacement windows should be similar in material and design.
- Windows should not be added to fronts or sides of buildings that are readily visible from the street.
- Snap-on or flush muntins should not be used in replacement windows. These lack the depth and profile of historic windows.
- Screen and/or storm windows should be wood or baked-on or anodized aluminum and fit within the window frames. Storm windows should be full view design or have matching meeting rails.
- Shutters should not be added to buildings unless there is evidence that shutters were original to the building. New shutters should be of wood, of louvered design and fit the window opening.
- Security bars should not be added to windows on the front of a building.
- If necessary, windows may be covered or enclosed with wood panels when there is a threat of severe weather.



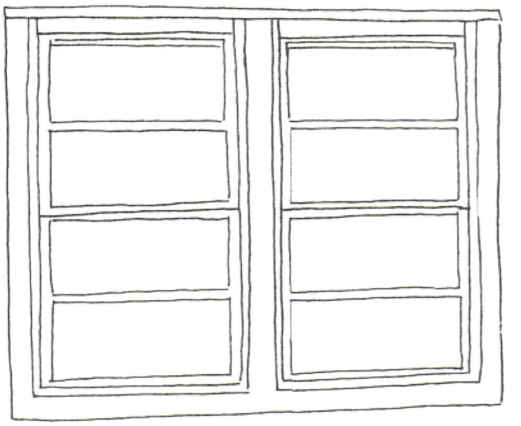
Original windows and shutters should be preserved and maintained (126-128 Fayard Street).

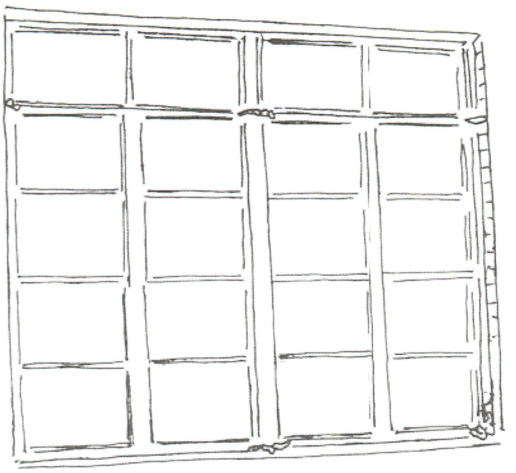


Common window designs in Biloxi

Windows - Residential *(continued)*

Horizontal light windows from the 1940s and 1950s are common features on ranch-style dwellings.





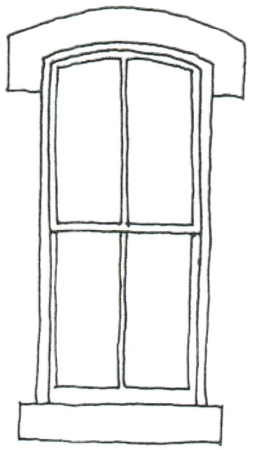
Steel casement windows from the 1930s to the 1950s should be repaired and maintained.



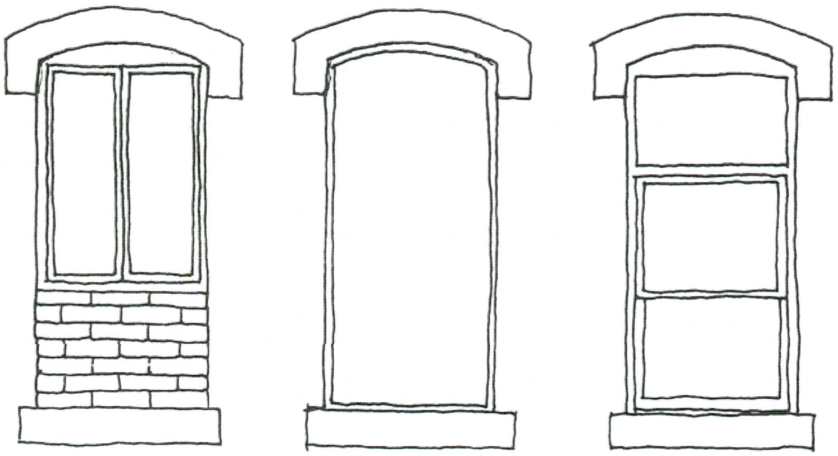
Retain decorative window designs such as border glass windows.

Windows - Commercial

- Windows should be repaired rather than replaced. However, replacement may be necessary due to severe deterioration or poor energy performance. Replacement windows should be similar in material and design.
- If the original window configuration is unknown, rectangular one-over-one wood sash windows are most appropriate for Howard Avenue. Wood is the preferred material for new windows.
- Anodized or baked-on enamel aluminum, in white or dark finishes is also appropriate.
- The application of flush or snap-on muntins is not appropriate. These materials do not replicate the appearance of historic windows.
- Shutters should not be added to windows on commercial buildings unless there is physical or pictorial evidence that they originally existed on the building. Wood shutters may be used to conceal blocked-in or bricked-in windows until windows are restored.
- Shutters should be of louvered wood design and sized to fit their opening. If closed they should completely cover the window opening.
- Original window surrounds and detailing should be maintained and preserved such as sheet metal hood molding, brick or stone lintels, and sills.
- If necessary, windows may be covered or enclosed with wood panels when there is a threat of severe weather.



Original Window



Inappropriate window designs

Windows should not be enclosed or replaced with inappropriate designs.

5.0

NEW CONSTRUCTION PROJECTS

Biloxi has a rich and unique history. Where physical evidence of that history still exists, new construction should be sympathetic to the historic significance of these structures. By regulating the design on new *public frontages*, these guidelines will ensure that new construction will respond appropriately to its historic context.

Chapter 5 of the AHRC Design Review Guidelines provides *street-based guidelines* for the construction of new buildings that are located in *historic settings*. It is organized in three sections:

- ***5.1 Spatial Composition and Articulation for New Construction*** describes the specific dimensional requirements for each of the *frontage types* in terms of height, spacing, setback, and other important spatial dimensions.
- ***5.2 Architectural Composition and Articulation for New Construction*** provides basic articulation and proportioning standards for the project's public facade.
- ***5.3 Architectural Style and Detailing for New Construction*** provides standards for appropriate historic architectural detailing.

5:NEW CONSTRUCTION PROJECTS

5.1

SPATIAL COMPOSITION

The goal of this section is to maintain or create a desirable *street wall* along historic Biloxi streets. As established in section 3, the individual buildings and building facades that make up the *street wall* should complement the historic street. The heights, spacing, and setback and other dimensional measurements of *public facades* should be consistent with the scale of the street. Additionally, the way a building engages the public realm should be complementary to the activities that happen along the street.

Summarized in the **Street Wall Framework** (table 5.1.1), the guidelines for **Facade Height**, **Additional Height Setback**, **Side Yards**, **Openings**, **Front Yards**, and **Forecourts** provide specific dimensional recommendations for each of the six street types described in Chapter 3, Step 5 of this document.

Spatial Articulation Techniques, **Articulation Along Engaging Streets**, and **Articulation Along Reserved Streets** provide recommendations for how to fill in the *street wall* framework with architectural features that complement the street's character.

5:NEW CONSTRUCTION PROJECTS
1: SPATIAL COMPOSITION

Street Wall Framework

Table 5.1.1 Summary of Frontage Type Dimensional Guidelines

HEIGHT OF STREET WALL	ARTERIAL	COLLECTOR	LOCAL
Facade Height			
Engaging	4-5 stories	3-4 stories	2-3 stories
Reserved	3-4 stories	2-3 stories	1-2 stories
Additional Height Setback			
Engaging	20'	20'	20'
Reserved	40'	40'	40'
SPACING ALONG STREET WALL	**ARTERIAL**	**COLLECTOR**	**LOCAL**
***Maximum Side Yard dimension**			
Engaging	0'+LDO min.	0'+LDO min.	0'+LDO min.
Reserved	12'+LDO min.	8'+LDO min.	6'+LDO min.
Maximum Spacing of Openings			
Engaging	60'	40'	30'
Reserved	60'	40'	30'
WIDTH OF STREET WALL	**ARTERIAL**	**COLLECTOR**	**LOCAL**
***Maximum Front Yard dimension**			
Engaging	0'+LDO min.	0'+LDO min.	0'+LDO min.
Reserved	10'+LDO min.	6'+LDO min.	4'+LDO min.
Forecourt Proportions			
Maximum Forecourt Depth (Forecourt Depth:Forecourt Width)	1:1	1:1	1:1
Maximum Forecourt Width (Forecourt Width:Overall Lot Width)	1:2	1:2	1:2

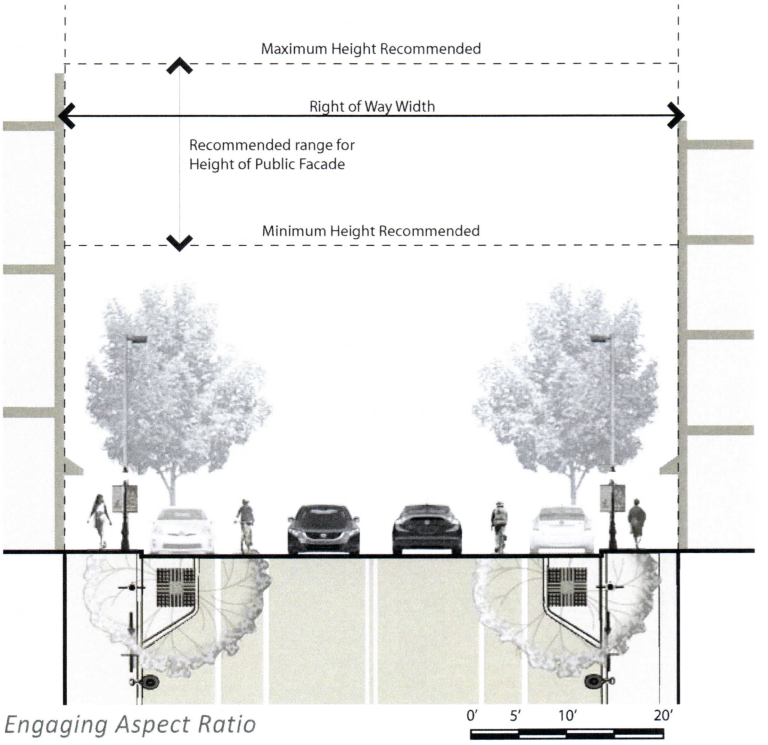
**See the LDO (Section 23-3) for base zoning requirements.*

5:New Construction Projects
1: Spatial Composition

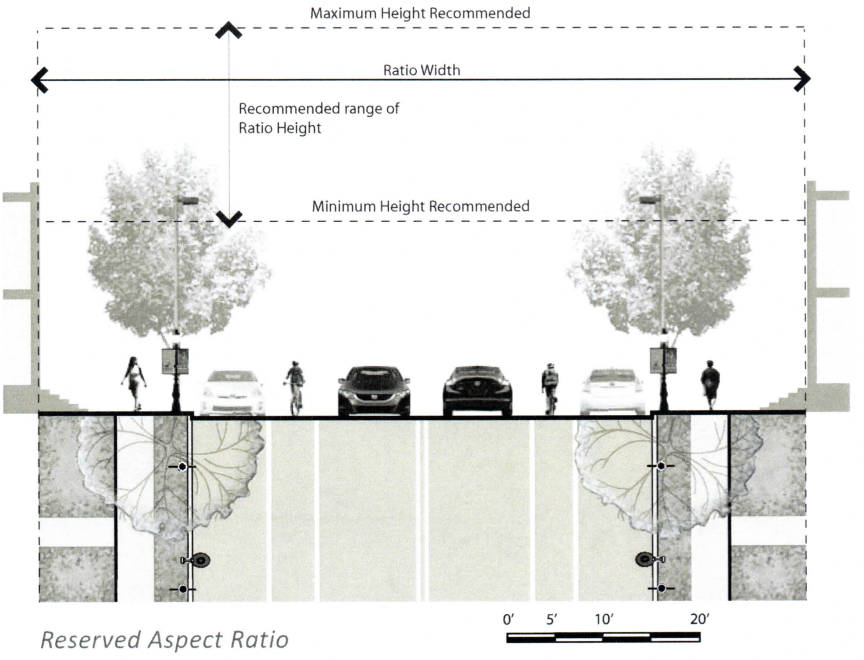
Facade Height

HEIGHT OF STREET WALL	Arterial	Collector	Local
Facade Height			
Engaging	4-5 stories	3-4 stories	2-3 stories
Reserved	3-4 stories	2-3 stories	1-2 stories

- The height of the *public facade(s)* should comply with the standards described in Table 5.1.1.
- Overly tall street frontages are inconsistent with Biloxi's historic context, and should be avoided.
- Overly short street frontages will not provide sufficient spatial definition to create a *sense of place*.
- *Engaging Streets* should have a higher aspect ratio, while *reserved streets* should have a lower aspect ratio.
- A more specific height recommendation can be determined by multiplying the recommended *aspect ratio* by the combined width of the *right of way* and the front yard *setbacks*.
- The recommended *aspect ratio* for engaging streets is approximately 4:3 (+/- 10%).
- The recommended *aspect ratio* for reserved streets is approximately 4:1 (+/- 10%).



Engaging Aspect Ratio



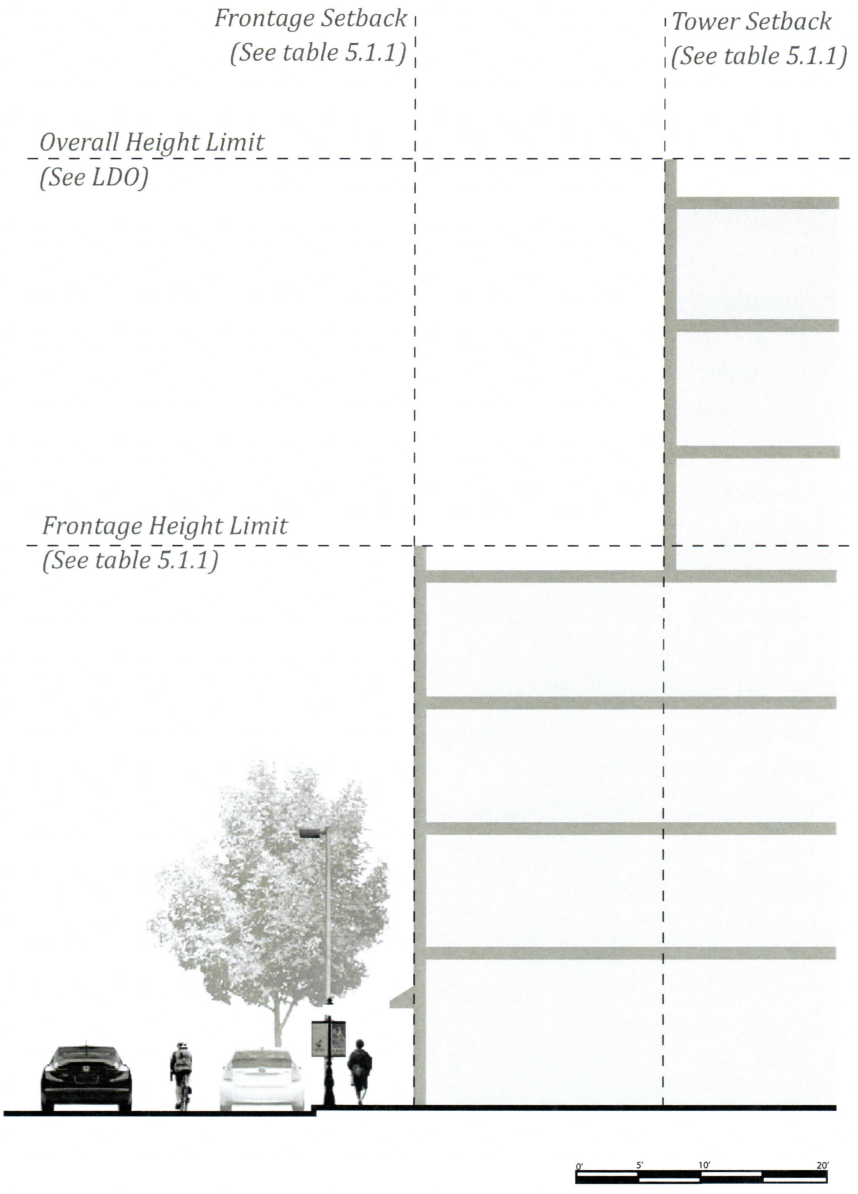
Reserved Aspect Ratio

5:NEW CONSTRUCTION PROJECTS
1: SPATIAL COMPOSITION

Additional Height Setback

HEIGHT OF STREET WALL	Arterial	Collector	Local
Additional Height Setback			
Engaging	10'	10'	10'
Reserved	20'	20'	20'

- Frontage heights should be limited on historically significant blocks to avoid an over-imposing *street wall* that would be out of character for a historic setting.
- Provide a *tower setback* for buildings with higher overall height than what is recommended as a frontage height limit.
- Measure the setback from the vertical surface of the *public facade.*



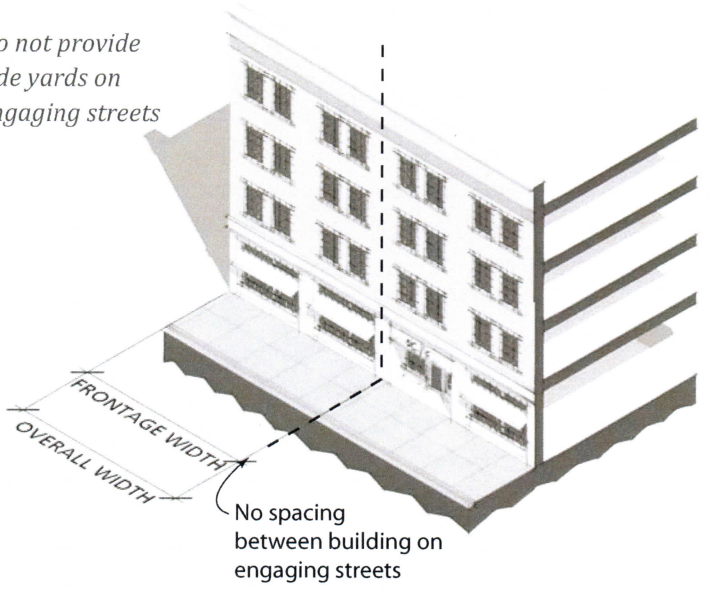
Tower Height Setback Illustration

Side Yards

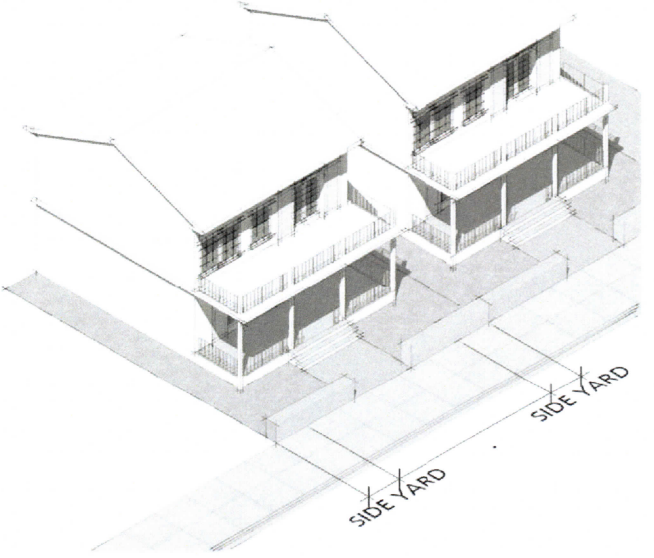
SPACING ALONG STREET WALL	Arterial	Collector	Local
Maximum Side Yard dimension			
Engaging	0'+LDO min.	0'+LDO min.	0'+LDO min.
Reserved	12'+LDO min.	8'+LDO min.	6'+LDO min.

- The maximum width of the side yard should comply with the standards above.
- Measure the side yard from the edge of the public facade, which in some cases may not be the furthest extent of the building.
- The recommended dimension is a maximum spacing that is recommended above and beyond the minimum requirement specified in the LDO (Article 23-3).
- Overly-wide spacing between buildings can result in a lack of spatial definition, and is not desirable.
- *Engaging streets* should minimize the space between buildings.
- Along *reserved streets*, it is often desirable to provide breaks in the street wall.

Do not provide side yards on engaging streets



Side yards are typical of reserved streets



5:New Construction Projects
1: Spatial Composition

Openings

SPACING ALONG STREET WALL	Arterial	Collector	Local
Maximum Spacing of Openings			
Engaging	60'	40'	30'
Reserved	60'	40'	30'

- An opening is a passage, almost always a doorway, that allows movement from the street into a building, or more generally, from the public realm into a private realm.
- Measure the spacing between opening from center-line to center-line.
- Spacing of openings should not exceed the maximum dimension provided in the table above.
- Along wider streets, with faster-moving traffic, the spacing of openings can be less frequent.
- Along smaller streets, with slower-moving vehicular traffic and more pedestrian traffic, openings onto the street should be more frequent.

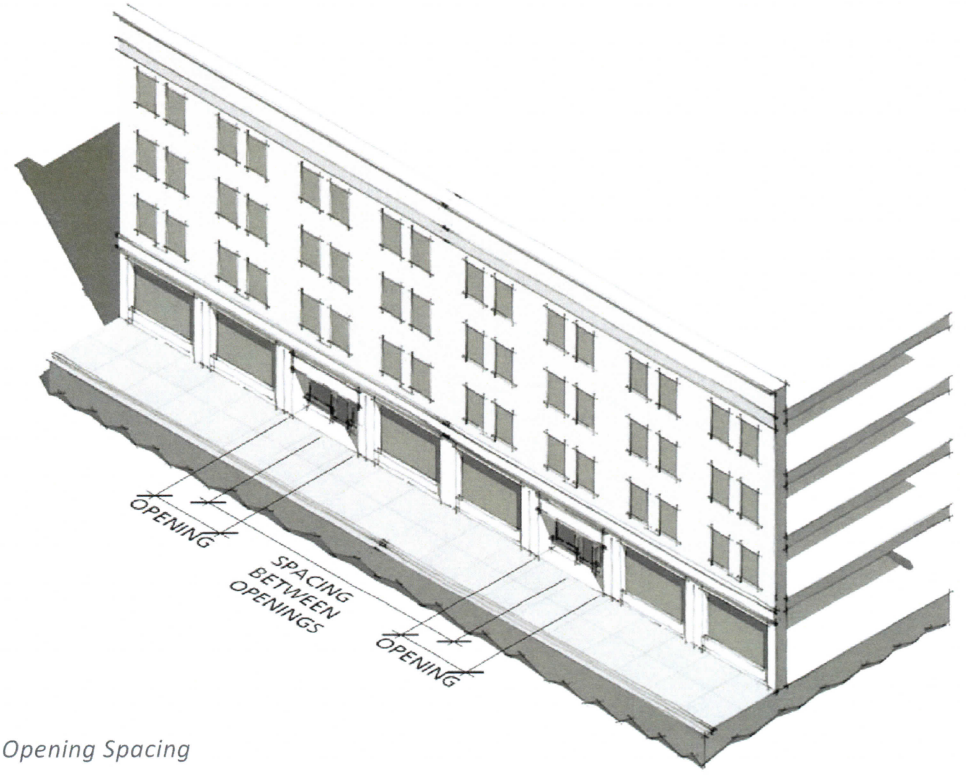


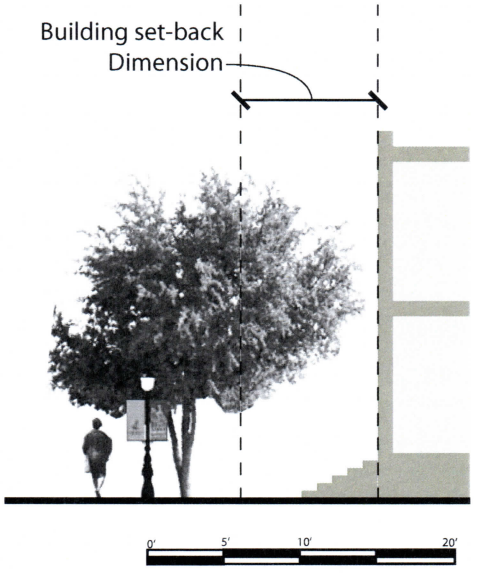
Diagram of Opening Spacing

5:NEW CONSTRUCTION PROJECTS
1: SPATIAL COMPOSITION

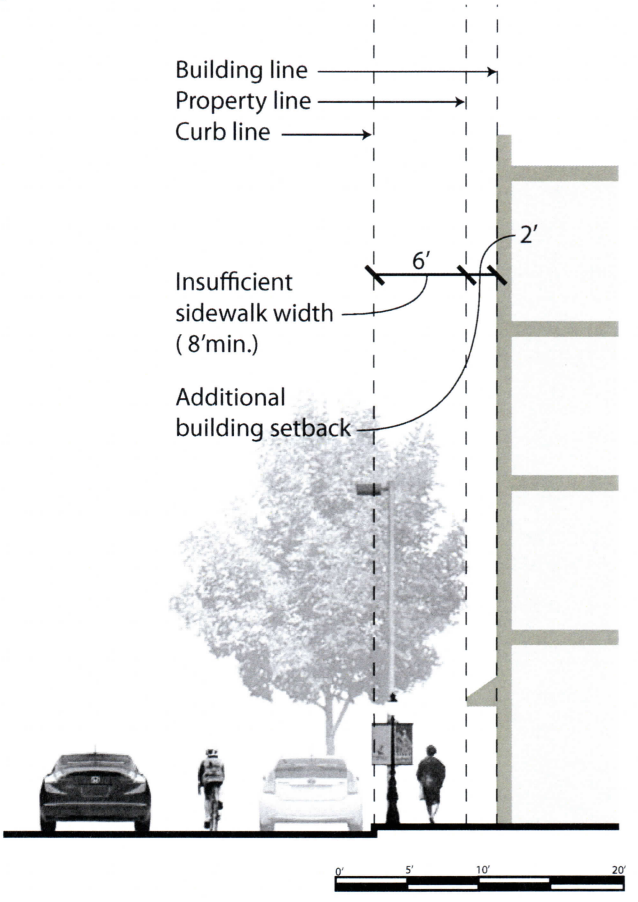
Front Yards

WIDTH OF STREET WALL	Arterial	Collector	Local
Maximum Front Yard dimensions			
Engaging	0'+LDO min.	0'+LDO min.	0'+LDO min.
Reserved	10'+LDO min.	6'+LDO min.	4'+LDO min.

- Along *engaging streets* setbacks should be kept to a minimum.
- *Reserved streets* should provide a front yard setback in order to create a transitional space between the public realm of the street and private realm of individually owned units.
- The recommended dimension is a maximum setback recommended above and beyond the minimum requirement specified in the LDO (Article 23-3).
- Where sidewalks are overly narrow an exception may be made to allow a small setback along engaging streets to provide a wider sidewalk. The diagram below provides an example of this approach.



Building Setback on Reserved Street



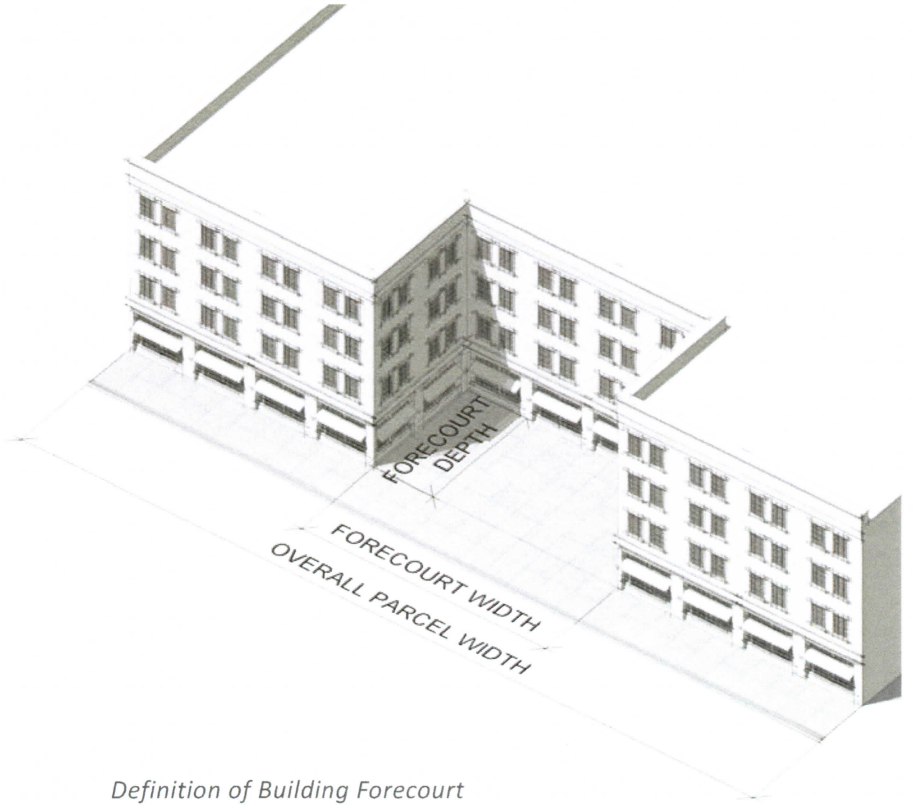
Building Setback on Engaging Street

5:NEW CONSTRUCTION PROJECTS
1: SPATIAL COMPOSITION

Forecourt

WIDTH OF STREET WALL	Arterial	Collector	Local
Fourcourt Proportions			
Maximum Forecourt Depth (Forecourt Depth:Forecourt Width)	1:1	1:1	1:1
Maximum Forecourt Width (Forecourt Width:Overall Lot Width)	1:2	1:2	1:2

- Forecourts are a way of providing setbacks on engaging streets.
- A forecourt should be enclosed on all sides by either building frontage or public rights-of-way.
- The forecourt should be readily accessible directly from the public right-of-way and should welcome public users into the space. Thus, no fencing or other delineation of the property line should be allowed.
- Abrupt changes in elevation and paving materials are also discouraged.
- The building frontages along the forecourt should follow the same guidelines as along the adjacent public right-of-way.
- Forecourts should not occupy more than 50% of the lot frontage.
- The depth of a forecourt should not exceed the width.
- Off-street parking is not an acceptable use of the open space created by forecourts.



Definition of Building Forecourt

5:New Construction Projects
1: Spatial Composition

Spatial Articulation Techniques

Spatial articulation is a way of defining space with actual or implied boundaries. Space can be defined with actual barriers like fences, gates, hedges, and railings; or it may be articulated more subtly with implied boundaries such as a line of columns, an overhead awning or roof, a vertical offset of the ground plane, or a change in paving material. Differences in space-defining techniques are a principle way of distinguishing between engaging and reserved frontages.

Common spatial articulation techniques found in the Gulf Coast region are listed below:



Lighting *can help to define space, especially at night.*

Signage *is an important element of way-finding and helps to distinguish engaging and reserved frontage types.*

Transparency *helps to connect the interior environment with the exterior public realm and is an essential aspect of any engaging frontage.*

Sheltering *provides spatial definition with an overhead plane. While vertically-oriented, space-defining techniques like fences and vertical offsets may not always seem inviting, an overhead sheltering device is a gesture of welcoming. Sheltering is appropriate for both engaging and reserved frontages.*

Columns *can be used to support larger sheltered areas -- as is the case with galleries, arcades and porches -- and add another level of spatial articulation.*

Fences/Hedges *are best used to articulate a more private or exclusive space like the front yard of a residence and are discouraged along engaging streets.*

A ***vertical offset*** *is one of the defining characteristics of reserved frontage types. It is an elevated space usually accessible by a flight of stairs. Railings are a common feature of vertically offset spaces and should be provided where the LDO requires them.*

Paving material *can help to define the edge between spaces. Transitions in paving often coincide with a change in property ownership and can signal a change in behavioral cues.*

Spatial Articulation Techniques

In general...

- New construction should match the spatial articulation techniques that already exist within the context area of the new development.
- If there is a predominant combination of articulation techniques along a block, new construction should provide a similar combination of techniques if possible.

Along Engaging Streets...

- Shopfronts, galleries, and arcades are common combinations of articulation techniques.
- At a minimum, provide all the spatial articulation techniques of shopfronts along engaging streets.
- Additional features of galleries and arcades are optional, and often only appropriate along streets where galleries and arcades are predominantly used throughout the block.
- A vertical offset is not recommended on *Engaging Streets* under normal circumstances, but a vertical offset above the base flood elevation is necessary on engaging frontages within the FEMA special flood hazard area.

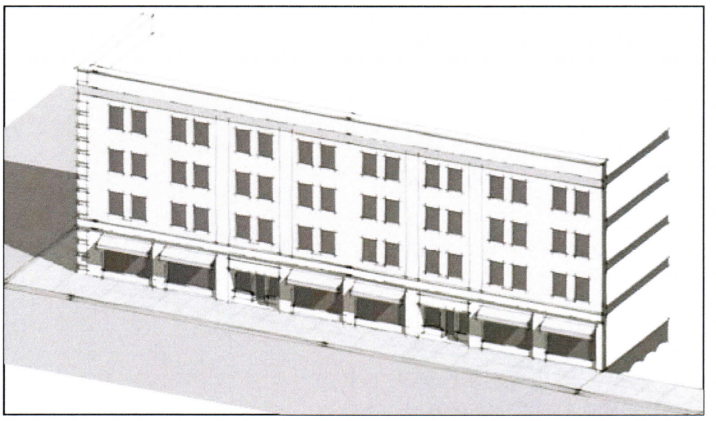
Along Reserved Streets...

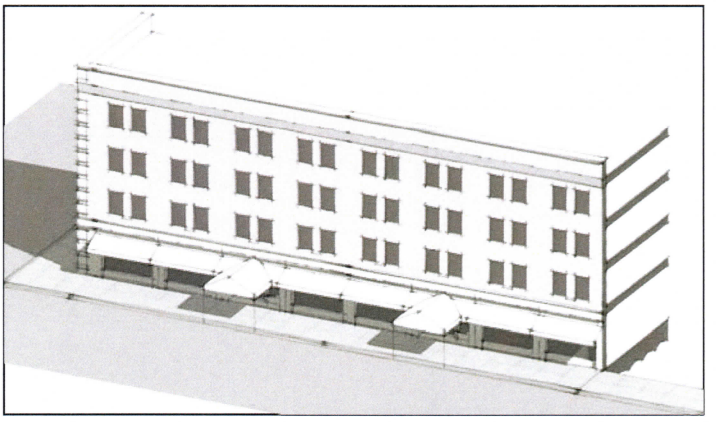
- Fence and Porch, Door Yard, and Stoop are combinations of articulation techniques commonly found in the Gulf Coast Region.
- At a minimum provide the following:
- A front yard setback.
- An entry point that is elevated a minimum of two feet above grade at the property line.
- Exterior sheltering of the entry area.
- A delineation of the transition between the public and private realms.

Spatial Articulation along Engaging Streets

A *Shopfront* is the most basic combination of spatial articulation techniques, and has the following design features:

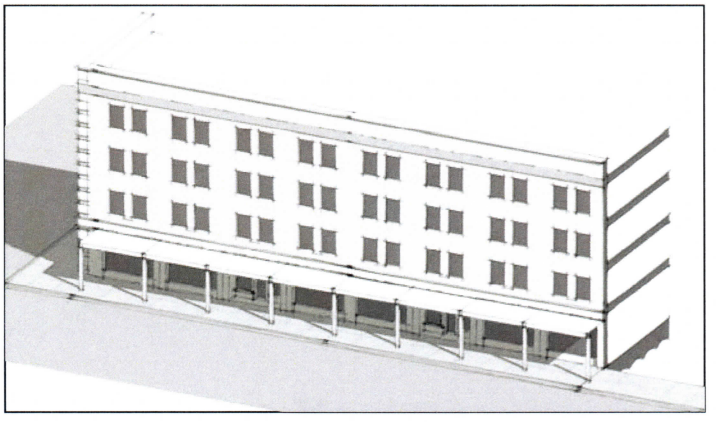
- A minimum of 50% *transparency*.
- **Storefront Window** assembly (see section 5.3).
- An entry level that is flush with and accessible from the exterior grade.
- Lighting along the front of a building, especially near entry points.
- A zone above the storefront window assembly for signage.
- Sheltered entry points, typically indented, to provide cover and additional spatial definition.
- Alternately, awnings may be used to articulate entry points as shown in the illustration to the right.
- Optional awning to provide shading, spatial definition and decoration.





A *Gallery* is another common combination of spatial articulation techniques used in the Gulf Coast region. Galleries have the following design features:

- All of the features of a basic *shopfront*.
- A line of columns supporting an overhead sheltering surface that further defines space along a street.

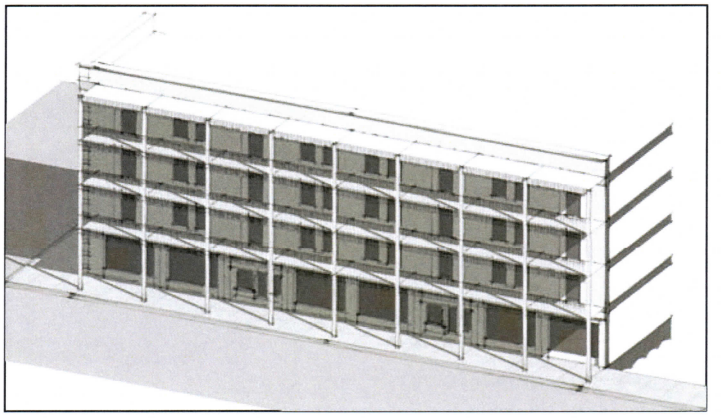


5:NEW CONSTRUCTION PROJECTS
1: SPATIAL COMPOSITION

Spatial Articulation along Engaging Streets

An **Arcade** is the most active combination of articulation techniques commonly found in the Gulf Coast region. Arcades have the following design features:

- All of the features of both shopfronts and galleries.
- Continuous occupied space above the ground level that is open to the street, creating the effect of a multi-leveled public realm.



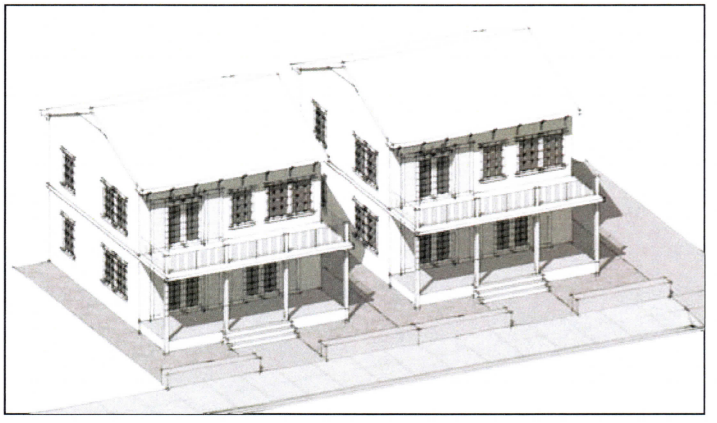
Balconies are a way of defining and creating space that is off the ground. In addition to articulating space, balconies can define and create bays and rhythm along the street.



Spatial Articulation along Reserved Streets

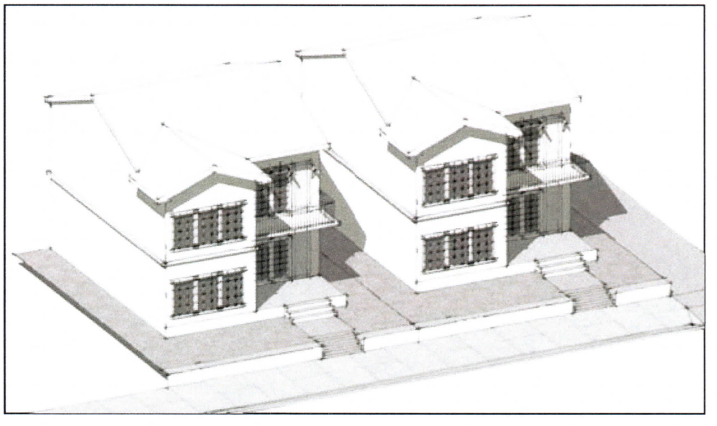
Porch and Fence

- A low fence or hedge should be used to articulate the transition between the public and private realms.
- A porch elevates the entry point above grade and provides sheltering.
- See Section 6.2 for material and dimensional guidelines for fences.
- See Section 5.3 for further guidance about the design of historic porches.



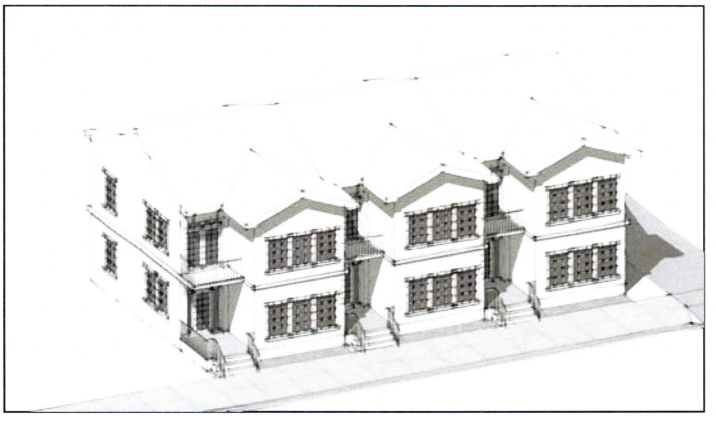
Door Yard

- Instead of a fence and porch, a change in elevation, usually at the property line, delineates the transition between public and private space by elevating the entry point above the grade at the sidewalk.



Stoop

- Is a flight of stairs that rises from the sidewalk up to a landing in front of a door.
- The landing is often recessed or otherwise provided with a degree of cover.



5:NEW CONSTRUCTION PROJECTS

5.2

ARCHITECTURAL COMPOSITION

A building facade is composed of a number of compositional elements including base, top, bays, corners, and entry points. This section provides guidelines for articulating each of these elements through the positioning, sizing and proportioning of windows and doors, material transition, and facade articulation.

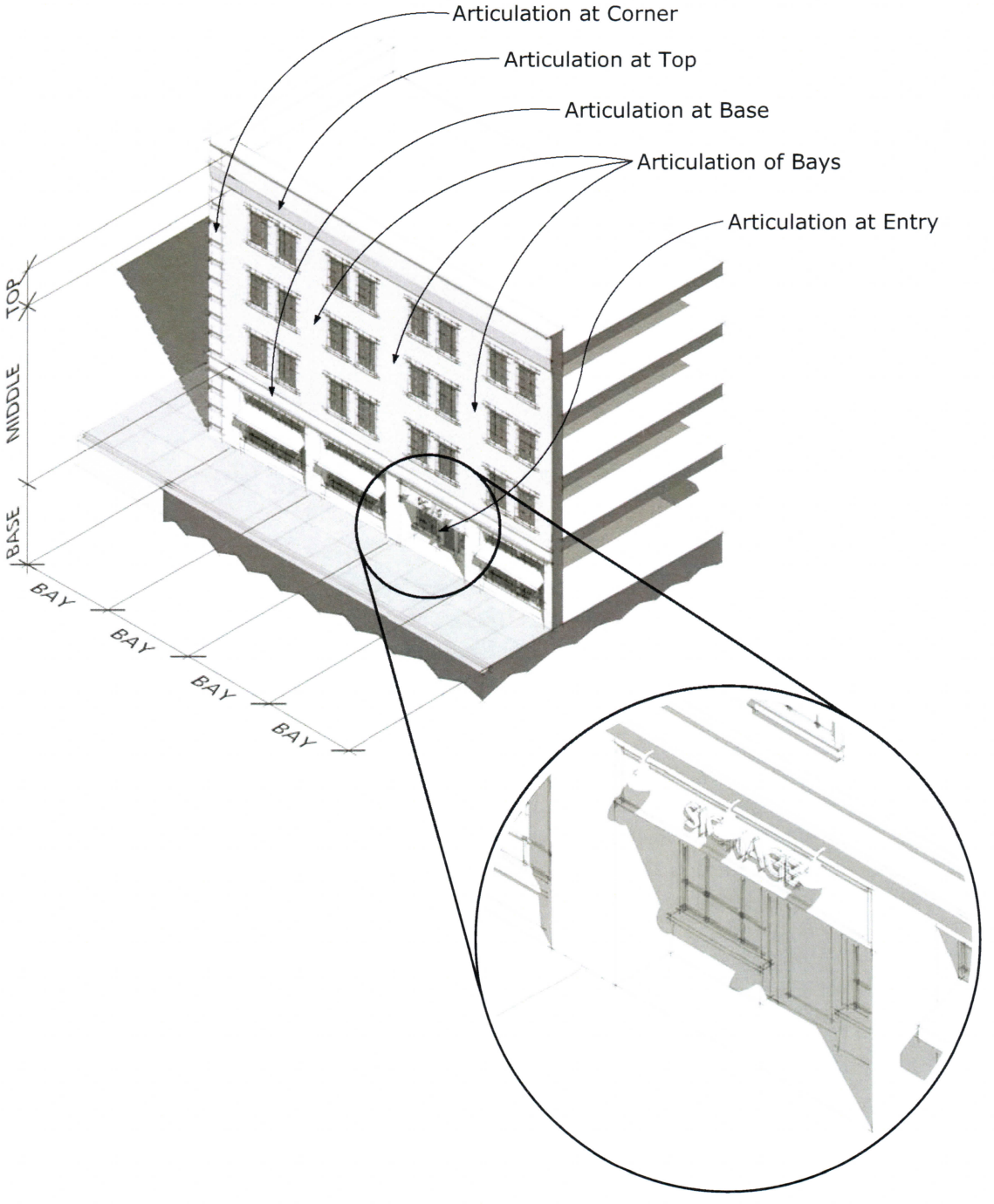
Facade Framework summarizes the framework elements, while **Base Articulation**, **Top Articulation**, **Bay Articulation**, **Corner Articulation**, and **Entry Articulation** guidelines describe each element in more detail. Finally, **Architectural Articulation Techniques** provide guidance for how to express each of the facade elements in the building design.

The guidelines in this section are accompanied by illustrative examples. New construction in *historic settings* should be consistent with the content and spirit of these examples.

5:NEW CONSTRUCTION PROJECTS
2: ARCHITECTURAL COMPOSITION

Facade Framework

All *public facades* should possess a combination of facade elements including base, top, bays, corners, and entry points, as demonstrated in the diagrams below:



5:New Construction Projects
2: Architectural Composition

Base Articulation

The base is where the building meets the ground. While a building's base often coincides with the first floor of the building, the base expression may occupy only a portion of the first floor or it may extend to multiple floors.

- Base articulation should include no less than 10% of the height of the building or, at minimum, 3' in height above the ground.
- Base articulation should include no more than 50% of the height of the building.
- Use **Architectural Articulation Techniques** to define the base of a building facade.

Given an estimated height of 40' in the example below, the maximum recommended height of the base articulation is 20' (50% of 40') and the minimum recommended height is 4' (10% of 40').

The actual base expression of this example is approximately 12', falling within the recommended range.



5:NEW CONSTRUCTION PROJECTS
2: ARCHITECTURAL COMPOSITION

Top Articulation

The top of a building is its vertical termination (i.e. how the building meets the sky). Eaves (for sloping roofs) and cornices (for flat roofs) are two common ways of articulating a building's top.

- Provide architectural articulation at the top of a building frontage.
- Use **Architectural Articulation Techniques** to define the top of a building facade.



5:NEW CONSTRUCTION PROJECTS
2: ARCHITECTURAL COMPOSITION

Bay Articulation

A bay is a grouping of elements that occupies the entire vertical dimension of a building frontage. The articulation of bays help to give a street rhythm and scale.

- Bay composition should exhibit a consistent pattern along the entire frontage. They need not all be the same, but there should be a readily apparent rationale. Random composition should be avoided.
- The rhythm should be vertically proportioned, but should avoid overly vertical expression. A minimum ratio of height to width of 2:1 is recommended.
- Use **Architectural Articulation Techniques** to define the edges between bays.

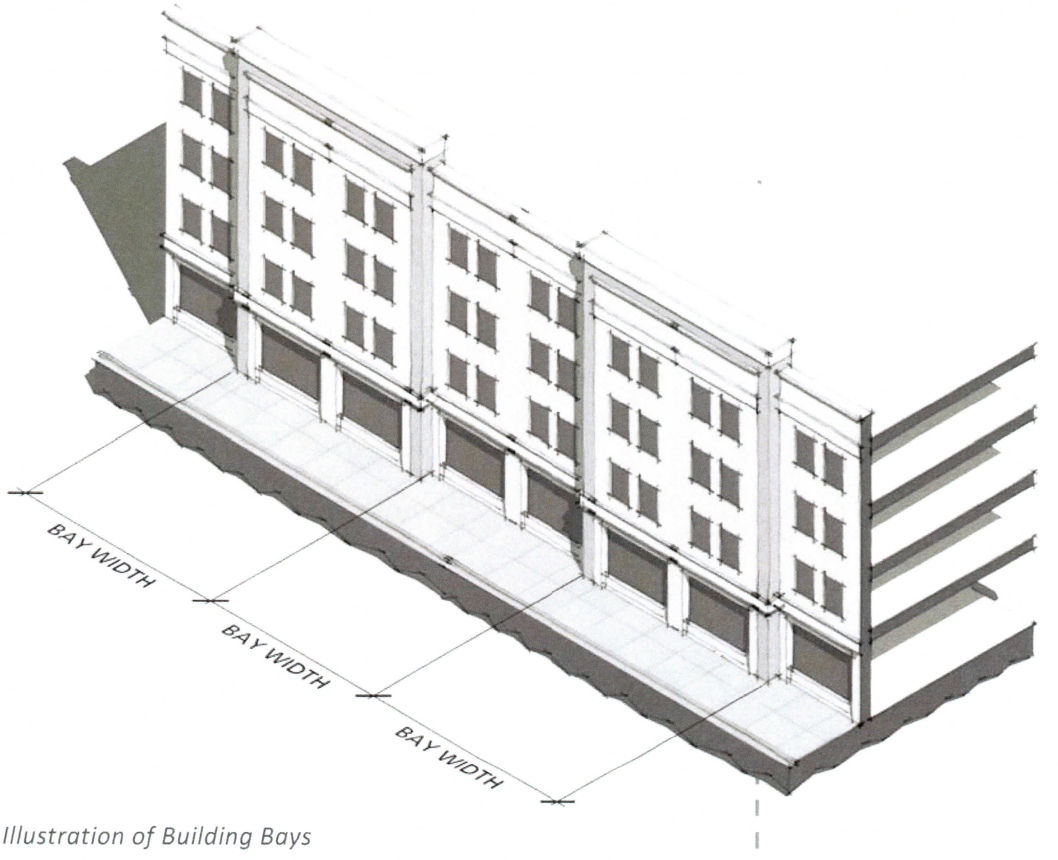


Illustration of Building Bays

5:New Construction Projects
2: Architectural Composition

Corner Articulation

Building corners at street intersections present an opportunity for architectural expression. Accented corners punctuate the pedestrian experience of the street, extend the place-making role of buildings from streets to intersections, and aesthetically connect multiple contiguous city blocks.

- Use **Architectural Articulation Techniques** to define the corners of buildings.
- As an alternative, a corner may be expressed as a unique bay composition as illustrated in the example below.

796 Vieux Marche is an example of corner articulation through the use of a unique bay composition at the corner.



5:New Construction Projects
2: Architectural Composition

Entry Articulation

Section 5.1 described the frequency that entry points should be provided along a street, and also described space defining techniques that can be used at entry points.

- Entry points into a building should be readily identifiable and easy to find.
- Use **Architectural Articulation Techniques** to define the entry points into a building.



Both architectural and spatial articulation are provided at the entry point to 750 Howard Avenue. The trim material around the doorway provides architectural articulation, while the inset entry area and signage help to provide spatial articulation.

5:NEW CONSTRUCTION PROJECTS
2: ARCHITECTURAL COMPOSITION

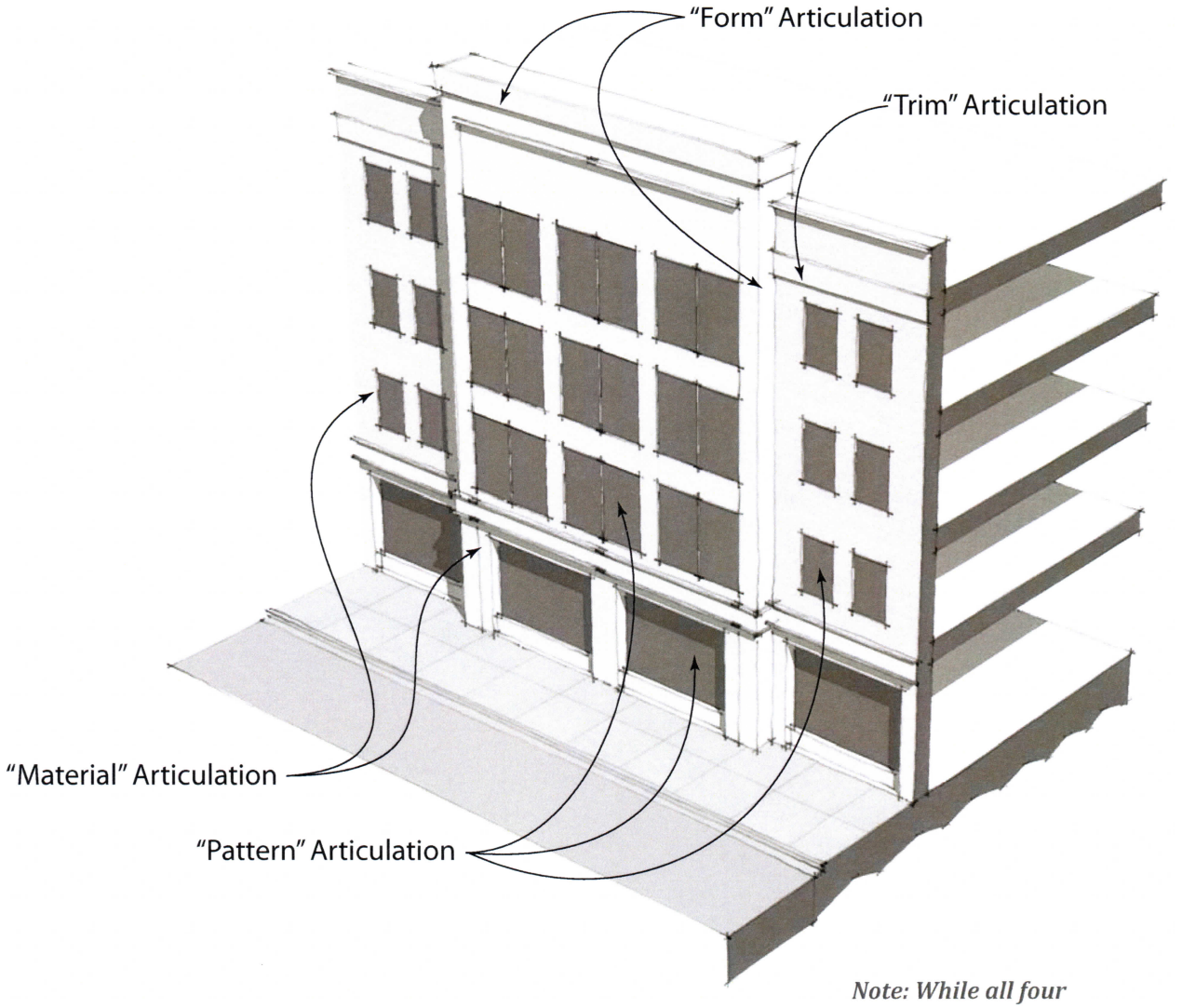
Architectural Articulation Techniques

Articulation is a way of creating an architectural edge. An edge may be expressed as an articulated boundary or as a grouping of elements. There are a number of ways to create architectural edges. Although not an exhaustive list, some common articulation techniques are shown in the images on the next page.

An architectural edge to express the base, top, bays, corners and entry points of buildings should be created using one of the flowing techniques.

- ***Material Articulation*** is the expression of an edge through a change in material. The material change is often also accompanied by a slight jog in the building profile to allow one material to butt up to the other, or a trim material.
- ***Form Articulation*** is a significant jog in the building profile. Form articulation should be considered to be a jog of at least 24" or 5% of the bay width -- whichever is the least restrictive -- for the purpose of these guidelines.
- ***Trim articulation*** is a linear strip of material used to articulate an edge. The trim should be at least 24" in width or 5% of bay width, whichever is least restrictive.
- ***Pattern articulation*** is the edge implied when there is variation in a repeated pattern. For example, while a row of equally spaced and equally wide windows is not articulated, a row of windows with alternating spacing dimensions is. However, a row of windows with random spacing and random widths is also not articulated. A discernible pattern must be present. The pattern should be readily apparent and uncomplicated.

Architectural Articulation Techniques



Note: While all four articulation strategies are used in this illustrative example, only one method need be employed to comply with articulation guidelines.

5:NEW CONSTRUCTION PROJECTS

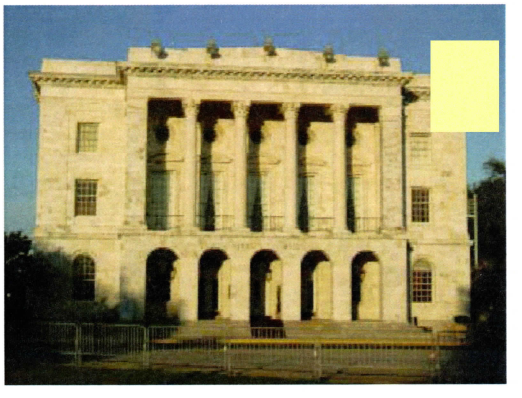
5.3



Old Biloxi Library

ARCHITECTURAL FEATURES

Downtown Biloxi contains an eclectic mix of various styles of architecture with influences from Europe, the Caribbean, West Indies, and Latin America. The Old Public Library on Lameuse Street was constructed in 1925 in a unique Spanish Colonial Revival style. City Hall, originally constructed as the United States Post Office, Court House and Customs House in 1906, is a monumental classical building. The Brunet-Fourchy House (Mary Mahoney's Restaurant) borrows architectural elements from New Orleans Creole Cottage style and Greek Revival style.



City Hall, 140 Lameuse Street

Having followed the guidelines in Sections 5.1 and 5.2 and proportioned and articulated the *street wall* and *public facades,* this section provides guidelines for *architectural features* that will complete the design of the new project and be sympathetic to Biloxi's *historic settings.*

The goal of this section is to ensure that the detailing of individual architectural features of new construction projects contributes to, or at least does not detract from, the historic significance of Biloxi's historic streets.

Gulf Coast Architectural Styles gives an overview of a few of the prominently used architectural styles on the Gulf Coast region. After that, the individual architectural features covered in this section include **Awnings**, **Brackets**, **Cladding and Trim**, **Columns and Railings**, **Cornices**, **Doors**, **Eaves**, **Porches**, **Shutters**, **Windows-Basic**, **Windows -Special**, and **Windows-Storefront**.



Brunet-Fourchy House

Gulf Coast Architectural Styles

A few of the predominant architectural styles of the Gulf Coast region are listed below:

Acadian-Creole

The Acadian-Creole style is a mix of French, English, and Spanish colonial architecture with Caribbean influences. Distinctive features include deep porches and galleries and steeply pitched French hipped roofs. Detailing is largely Classical with Victorian variations.

Victorian

The Mississippi Gulf Coast Victorian style is mostly folk-based, rooted in simple, elegant forms adapted to small houses that incorporate Eastlake, Queen Anne, and Italianate details. The massing is simple, while ornament is typically restrained and limited to the porch and building cornice.

Classical

The Mississippi Gulf Coast Classical style is based on Federal and Greek houses from the mid-nineteenth century. Buildings typically include a dominant center pavilion with Palladian compositions and simplified Classical detailing and proportions.

Arts and Craft

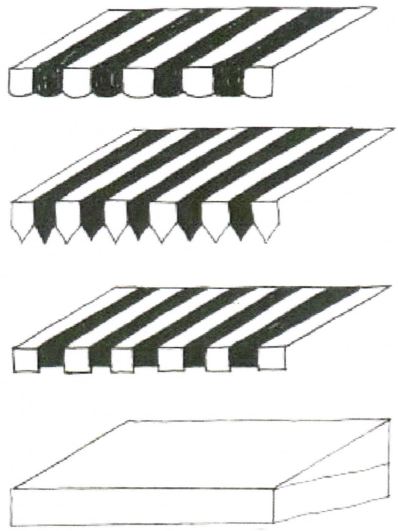
The Mississippi Gulf Coast Arts and Craft style is characterized by broad, open porches; roofs with deep overhangs and exposed rafter tails; asymmetric compositions; grouped windows with a variety of upper muntin patterns; expressive trim; and porches with brackets.

- When in the context area of Biloxi Landmarks, one and two story new commercial buildings should be designed to be consistent with either the architectural styles of the nearby *Biloxi Landmark* or one of the following predominant Mississippi Gulf Coast architectural styles.
- The style used for individual elements should be consistent throughout the project. Mixing and matching different styles for different architectural features is not recommended.
- Other historic styles may also be approved upon request.

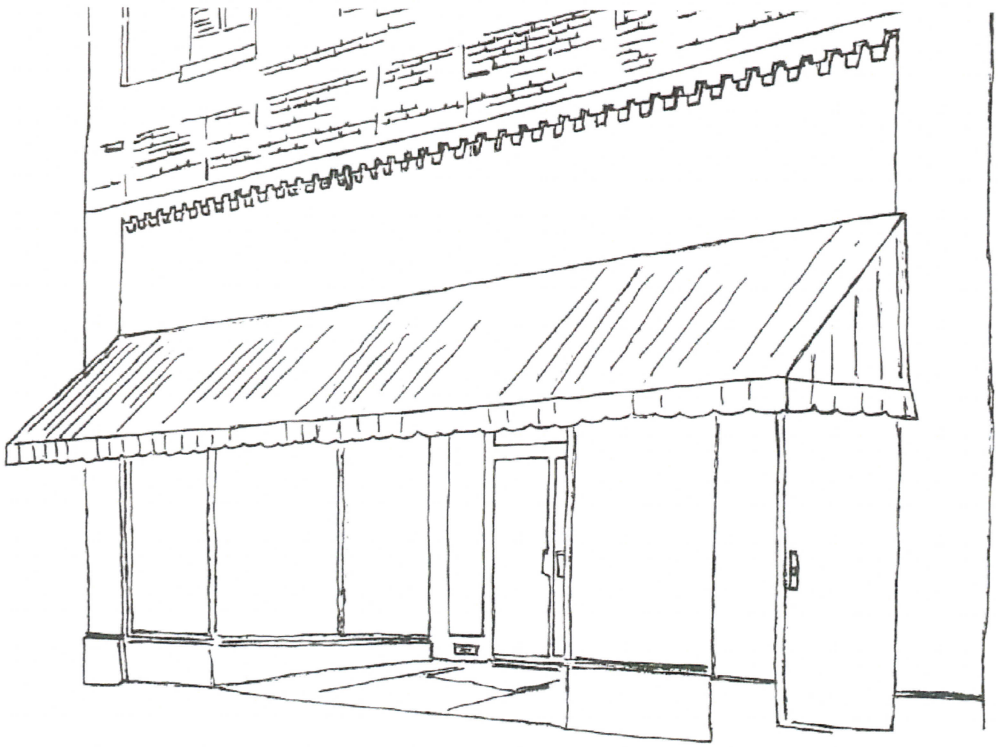
5:NEW CONSTRUCTION PROJECTS
3:ARCHITECTURAL FEATURES

Awnings

An awning is a design feature sometimes added above window openings to provide shade or, if at ground level, exterior shelter.



- The use of awnings in historic settings is appropriate.
- Awnings should be in traditional awning designs, materials, and placement.
- Storefronts and upper façade windows are both appropriate locations for awnings.
- Awnings may be retractable or fixed in place and should fit the opening to which they are applied. Shed awnings are appropriate for rectangular openings while arched awnings are appropriate for arched openings.
- Awning materials should be canvas, acrylic, or vinyl coated. The use of fixed metal, vinyl, or wood awnings is discouraged.
- Shed awnings are most appropriate for historic buildings. The use of bubble, concave, or convex forms is discouraged. Internally lit awnings are also not appropriate.
- Transom lights should not be covered by awnings.

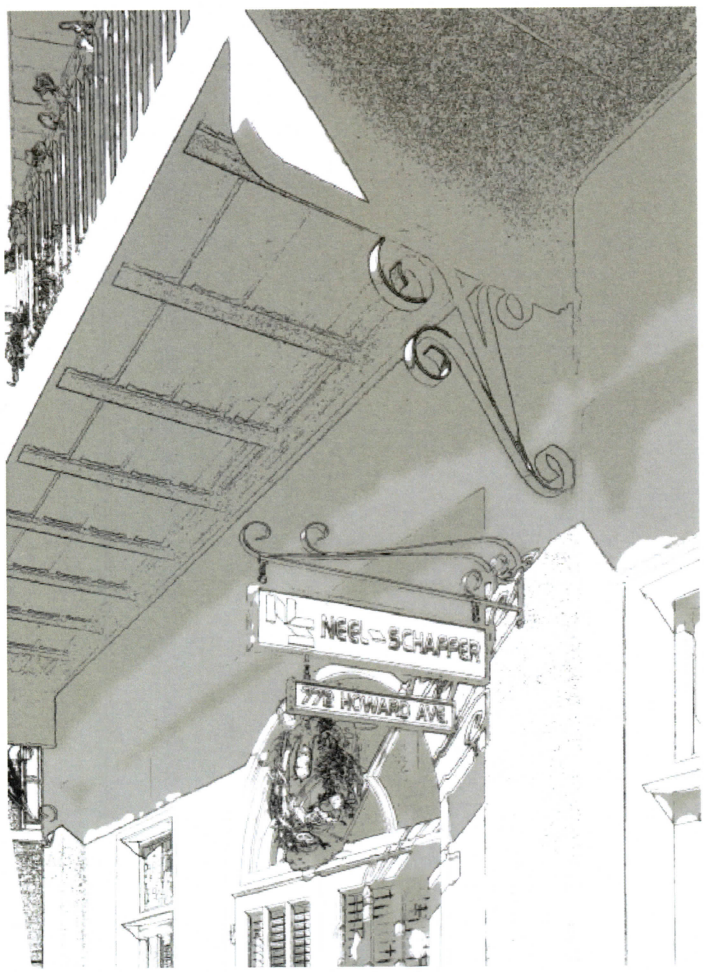


Appropriate shed canvas awning on the Vieux Marche

Brackets

A bracket is an architectural member made of wood, stone, or metal that anchors to a wall and cantilevers outward, often to support or carry weight.

- Brackets should be provided for new construction where they are already part of the architectural vocabulary of the existing buildings.
- Brackets may be structural or ornamental and should be in keeping with the overall design aesthetic of the building.
- Brackets may range from simple designs cut from boards to more elaborate turned wood or jigsaw-cut openwork to decorative cast iron pieces.
- Wood brackets should be a minimum 2 inches thick.
- Archway bracketing may be used to form portals over key entry locations.



Bracket detailing on 772 Vieux Marche

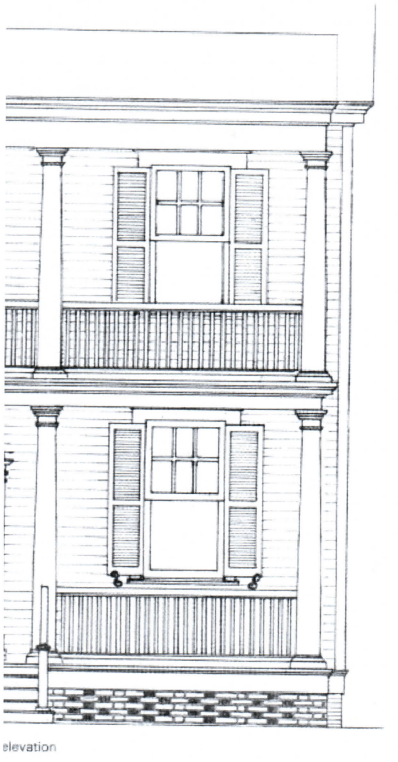
Cladding and Trim

The following are approved façade materials for traditional building styles:

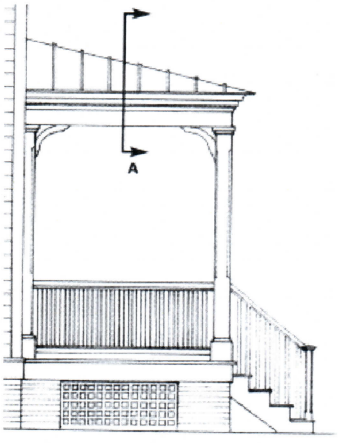
- Smooth-finish brick, Common, English, or Flemish bond
- Painted brick
- Stone
- Smooth-finish wood or fiber-cement lap siding, 4 to 6 inches exposure
- Vertical board and batten siding
- Random-width cut wood or fiber cement shingles
- Decorative cut wood or fiber-cement shingles in fish scale, diamond, and staggered patterns
- Light sand-finish stucco

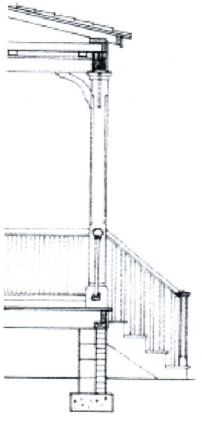
Columns and Railings

Where Columns or Railing are part of the building design provide historic columns and railings that are consistent with the Landmark or one of the following Mississippi Gulf Coast styles:

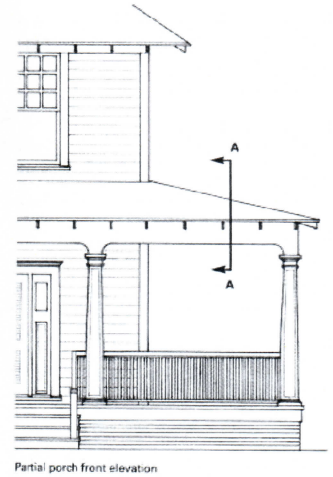

elevation

Gulf Coast Acadian Creole, Gulf Coast Victorian, and Gulf Coast Classical column types should be 8-inch square posts with chamfered corners, or 8- to 10-inch diameter Doric or Ionic columns. Railings should have square or turned balusters, spaced no more than 4 inches on center with intermediate posts for railings over 9 feet in length.



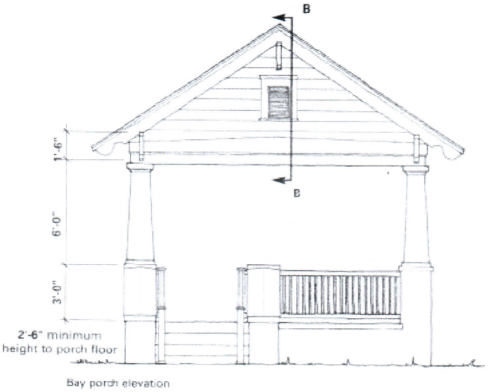


Gulf Coast Arts and Crafts column type should include full-height tapered box, half-height paneled box, and three-quarter-height paired box columns. Columns can be set on square piers or solid porch balustrades. Railings should be wood with square balusters, or solid clad in siding, shingles, stucco, brick or stone veneer.



Partial porch front elevation


Porch side elevation



Bay porch elevation

(Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

Cornices

A cornice is a horizontal molded projection at the top of a wall. In addition to offering visual termination, a cornice functions to throw rainwater away from a building's wall. Cornices are a traditional **Architectural Articulation Technique** (see Section 5.2).

- Where cornice features are already present within the project setting, new construction should provide a cornice.
- Cornices may vary considerably in their design. The silhouette can be straight or eccentric to create a profile against the sky; ornamentation can be simple or elaborate; and the depth of projections can be shallow or deep to modulate the shadow of the building face.

Cornice Detail (792 Vieux Marche)

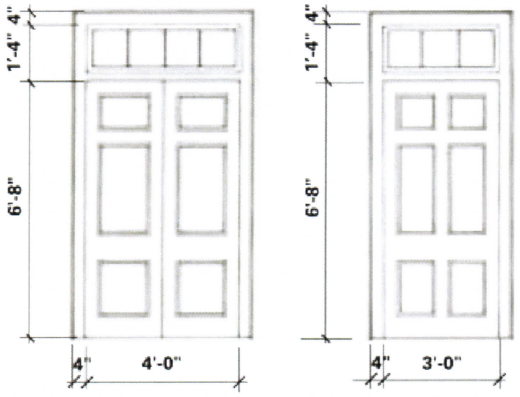


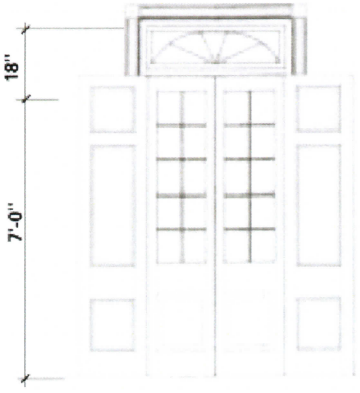
5:NEW CONSTRUCTION PROJECTS
3:ARCHITECTURAL FEATURES

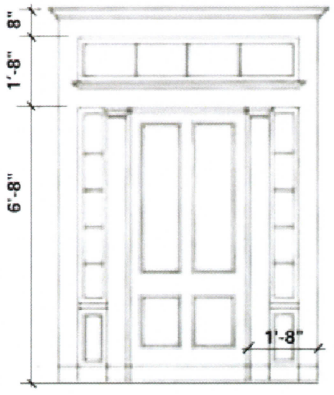
Doors

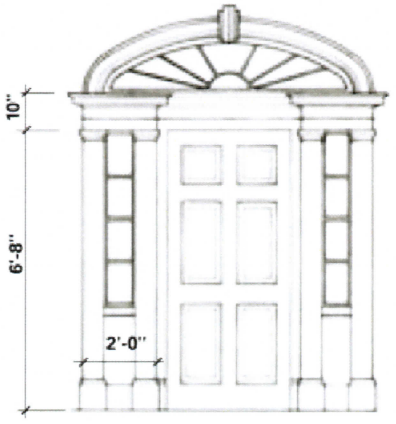
The detailing of doors should match that of the Biloxi Landmark within the context area of new construction or be consistent with one of the predominant regional architectural styles. All doors should be constructed out of wood, fiberglass, or steel and should be either painted or stained. Stile-and-rail proportions and panel profiles should match specific styles as follows:

Gulf Coast Acadian Creole doors should be four-, six-, or eight-paneled and include a transom or a transom and sidelites. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

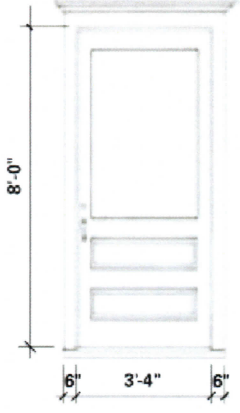


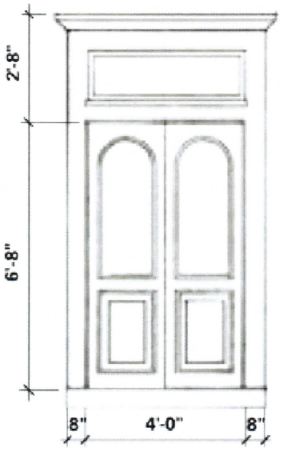


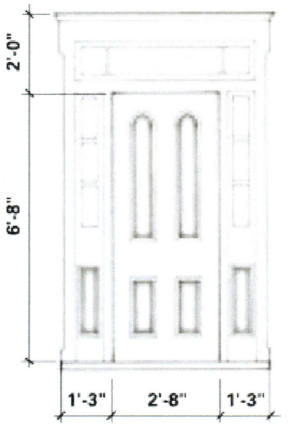




Gulf Coast Victorian doors should be vertical in proportion. Double doors should be five feet wide maximum and at least eight feet tall. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

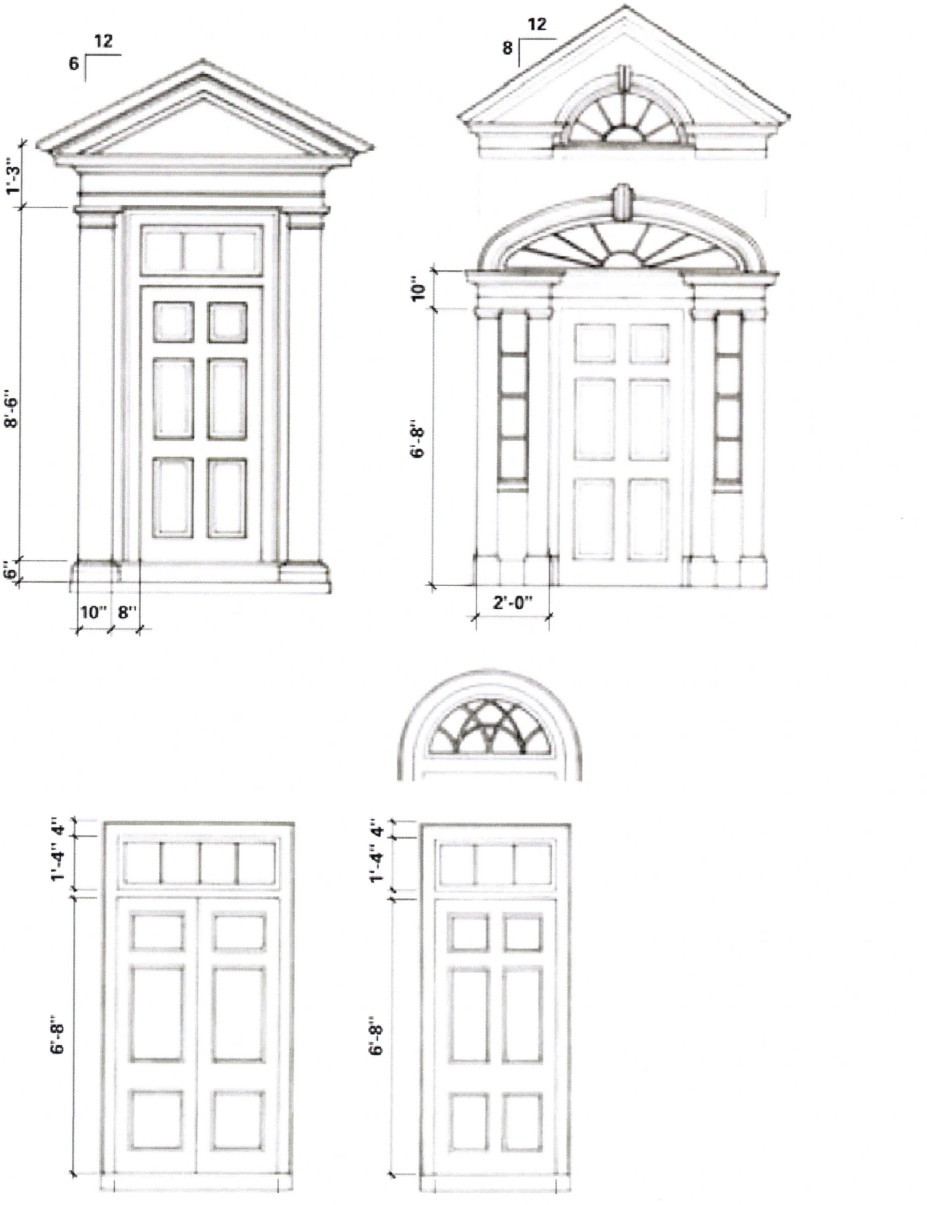




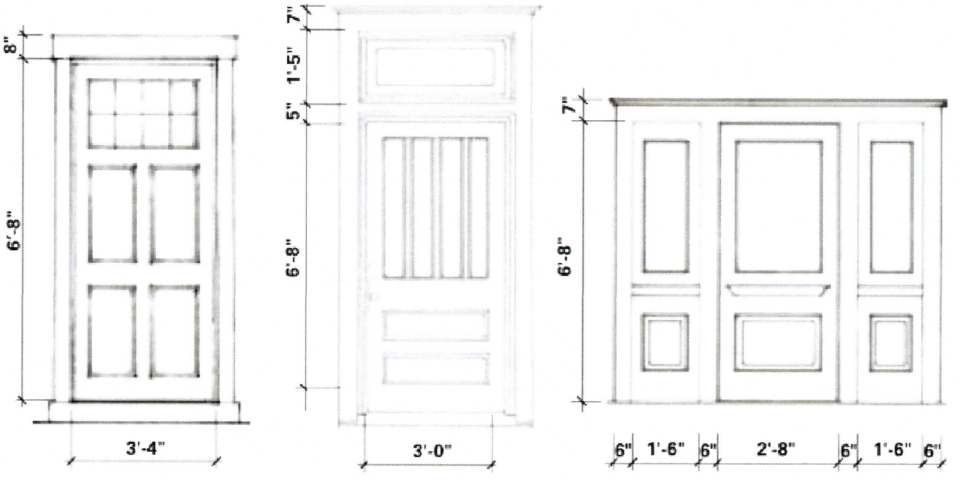


Doors *(continued)*

Gulf Coast Classical doors should include 6- or 8-panel pattern, preferably with sidelights and transom surrounds. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

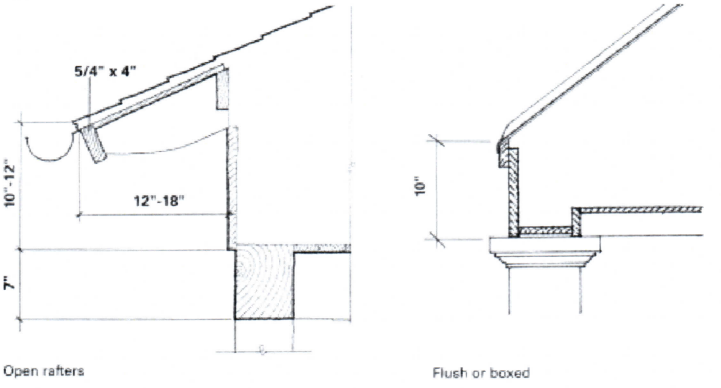


Gulf Coast Arts and Crafts doors should be stained wood with either wood plank design or panel doors with a variety of different glazing patterns in the top halves. Doors should have sidelights or transoms in clear or leaded glass in Arts and Craft patterns. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum).*



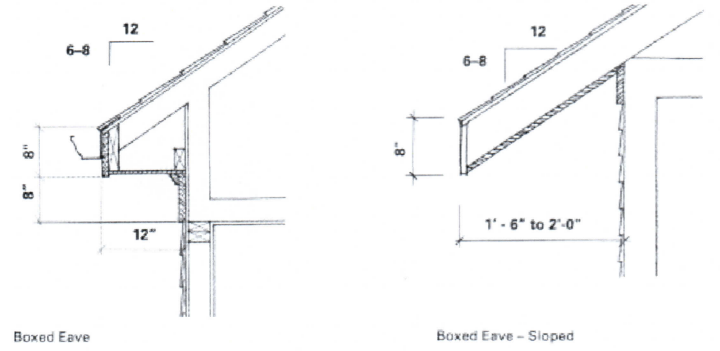
Eaves

Gulf Coast Acadian-Creole eaves are characteristically simple and unadorned. Common variations include open rafters with a frieze board or a boxed soffit that is either flush to the walls or beams at the porch or slightly projecting.



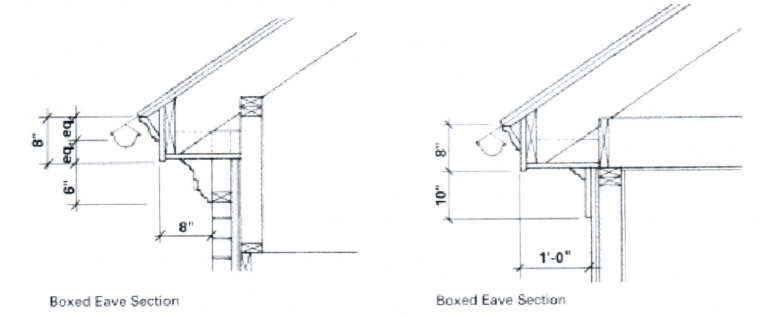
Example Gulf Coast Acadian-Creole eaves

Gulf Coast Victorian eaves come in two variations. A boxed eave with a 12 to 16 inch frieze board is the more formal option. This variation may also include brackets. Alternately, a boxed eave with a sloping soffit is also common.



Example Gulf Coast Acadian-Creole eaves

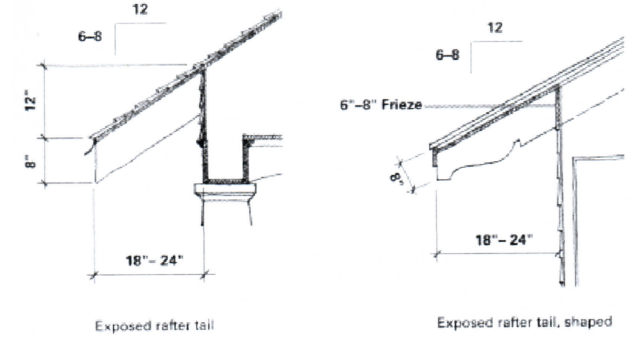
Gulf Coast Classical eaves are typically boxed with an overhang less that one foot. They feature profiled molding both along the vergeboard and below the soffit.



Example Gulf Coast Classical eaves

Gulf Coast Arts & Crafts eaves typically have exposed rafter tails that can be simple in profile or more ornately shaped. Vergeboards and even fully boxed variations featuring brackets are also found but are less common in the Gulf Coast region.

(Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum)*



Example Gulf Coast Arts and Crafts eaves

6: PROJECT SITE AND SETTING
3:ARCHITECTURAL FEATURES

Porches

Gulf Coast Acadian-Creole porches should be included in the volume of the roof. They should be symmetrical, with a regular spacing of columns between 8 and 12 feet, and run the full length of the facade. The porch may be one or multiple stories tall, should have a minimum depth of 8 feet, and may extend beyond the main body of the building and wrap one or two sides.



Gulf Coast Acadian-Creole porches

Gulf Coast Victorian porches may occupy the full or partial width of the building. Full width porches should be contained within the volume of the main roof, may be multiple stories in height and may wrap the corner of the building. Partial width porches should have flat or low sloping roofs and are typically only a single story. The minimum depth is 8 feet. Asymmetrical layouts are encouraged.



Gulf Coast Victorian porches

(Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum)*

Porches *(continued)*

Gulf Coast Classical porches typically do not run the full length of the facade and typically are not typically included in the volume of the main roof form of the building. They should be symmetrical and centered in the facade.



Gulf Coast Classical porches

Gulf Coast Arts and Crafts porch locations vary considerably and often interlock with the building footprint. They may have a separate roof form or be included in the volume of the main roof. Both symmetrical and asymmetrical design are common.



Gulf Coast Arts and Crafts porches

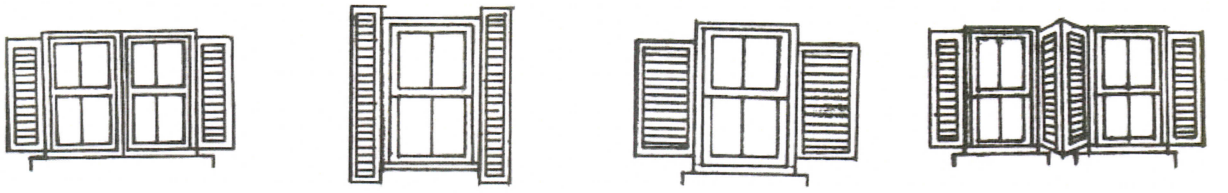
(Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum)*

5:New Construction Projects
3:Architectural Features

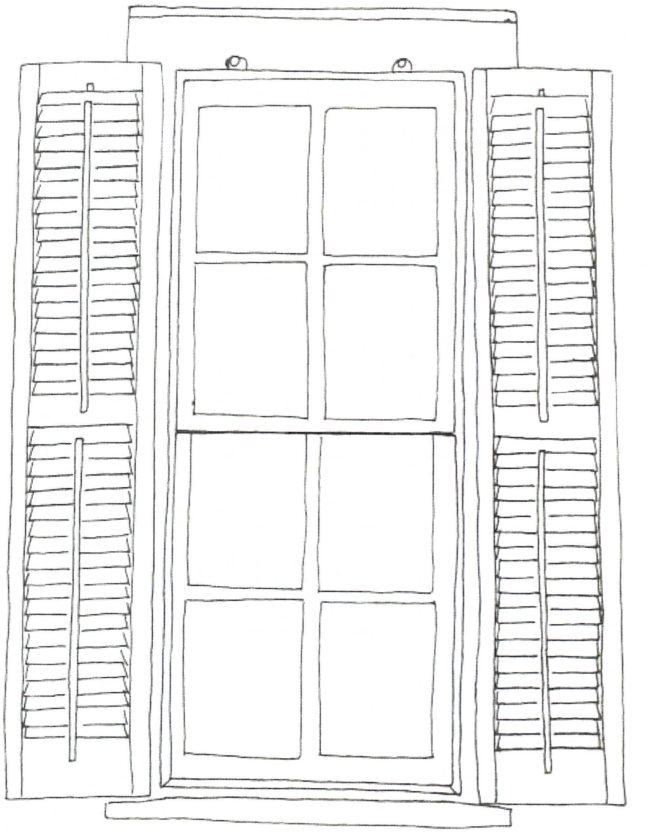
Shutters

Shutters should be provided as an architectural feature only when they are already part of the architectural vocabulary of the block. Where required, shutters should comply with the following guidelines:

- Shutters for windows and doors should be louvered or board and batten.
- They should be sized to match the window sash and mounted with hardware to appear operable.
- Shutters should be constructed out of wood or composite.



Window shutters should cover windows if closed.



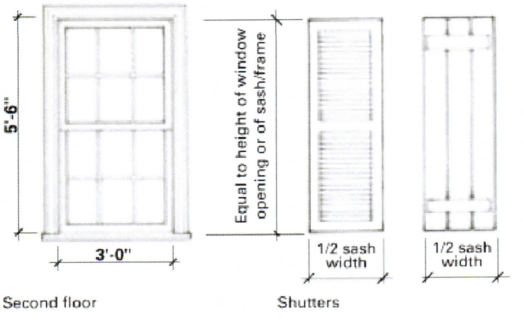
Appropriate window shutters at 124 St. Paul Street.

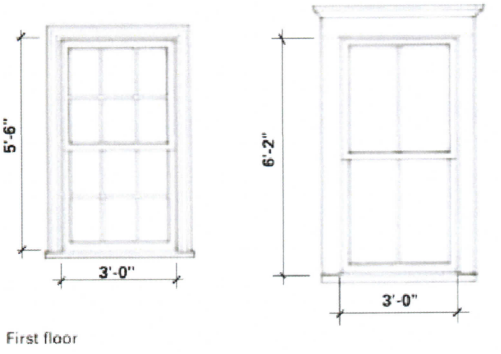
5:NEW CONSTRUCTION PROJECTS
3:ARCHITECTURAL FEATURES

Windows

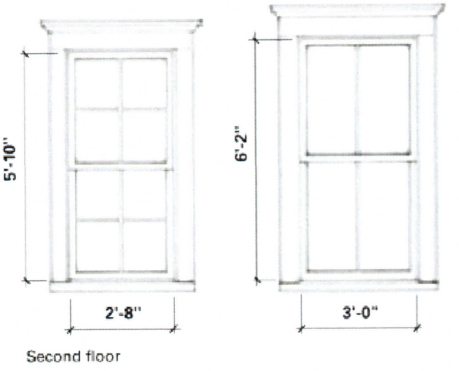
Historic windows should either match the detailing of the Biloxi Landmark within their context area or provide detailing consistent with one of the four predominant regional styles.

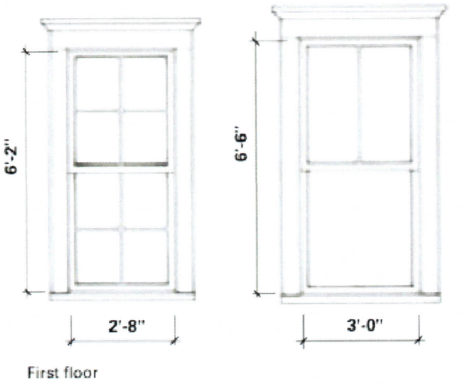
Gulf Coast Acadian Creole windows should be double-hung, and vertical in proportion with muntin patterns of 6 over 6 or 9 over 9. Window panes should be square or vertical in proportion. First floor windows can have 4 over 4 or 2 over 2 muntin patterns. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).





Gulf Coast Victorian windows should be double-hung and vertical in proportion and have a 2 over 2 or 4 over 4 muntin pattern. Panes should be taller than they are wide. Some windows may have rounded upper sashes. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

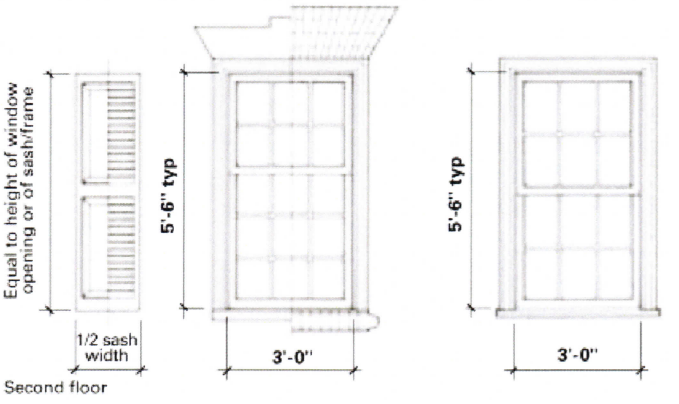


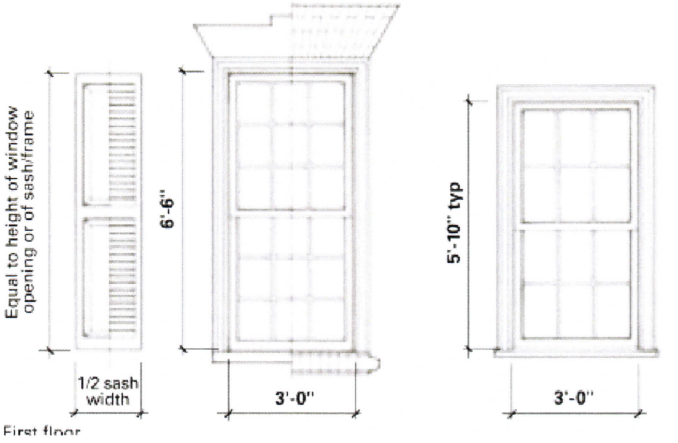


5:New Construction Projects
3:Architectural Features

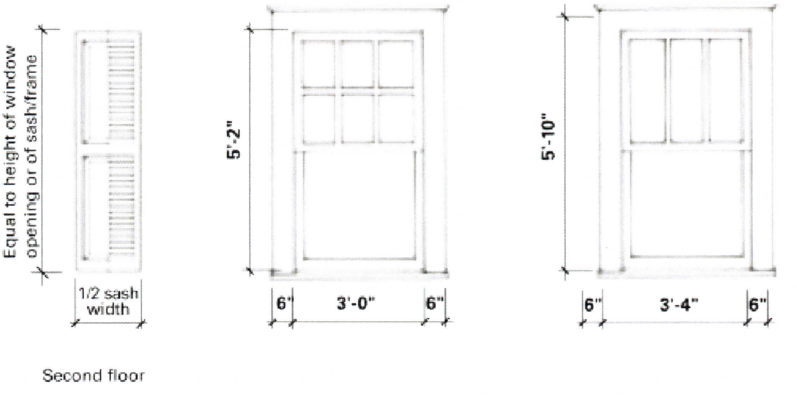
Windows *(continued)*

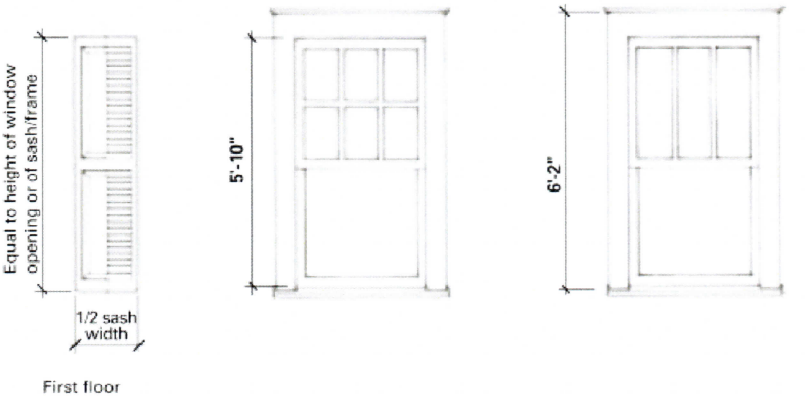
Gulf Coast Classical windows should be vertical in proportion. Two basic window muntin patterns are 9 over 9 or 6 over 6 on the first floor, 9 over 9, 6 over 9 or 6 over 6 on the second floor, double hung with wide trim. Stone or brick jack arch lintels are typical. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).





Gulf Coast Arts and Crafts windows should be double hung, vertical in proportion, and have a 3 over 1, 4 over 1, 6 over 1, or 9 over 1 muntin pattern. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).



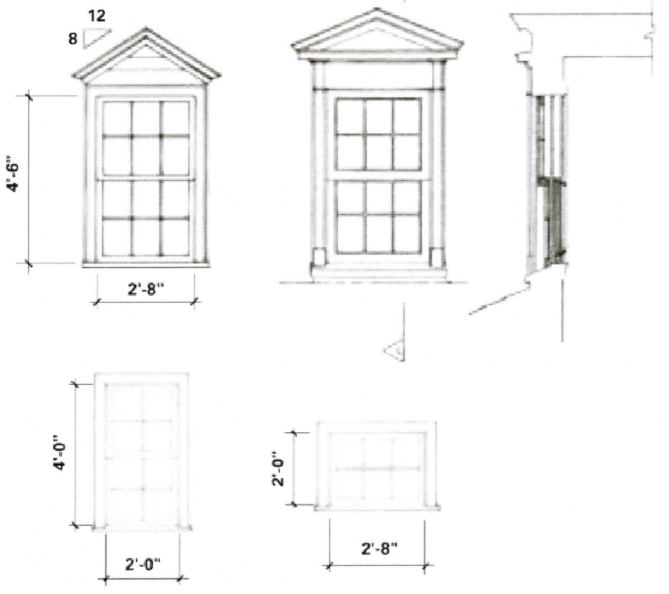


5:NEW CONSTRUCTION PROJECTS
3:ARCHITECTURAL FEATURES

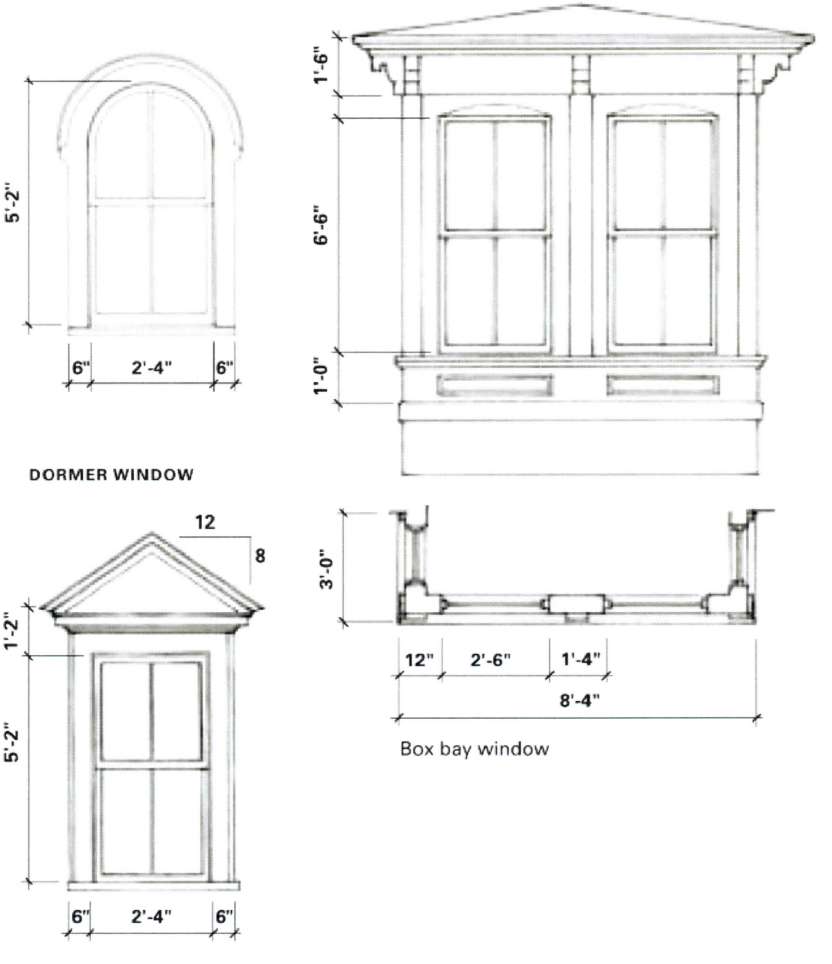
Special Windows

The usage and detailing of special windows should match that of the Biloxi Landmark within the context area of new construction or be consistent with one of the predominant regional architectural styles.

Gulf Coast Acadian Creole special windows include small accent windows with 6 panes or in a 4 over 4 muntin pattern. A single leaf shutter is often used. Dormer windows should be multi-paned in a 6 over 6 pattern. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

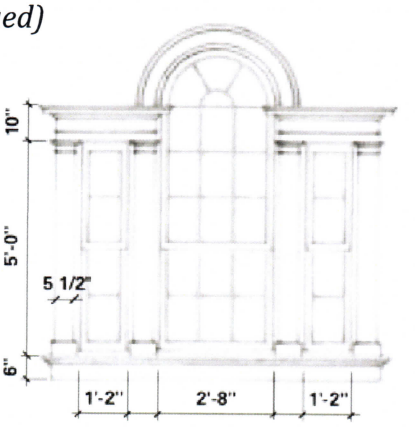


Gulf Coast Victorian special windows include round-top windows, dormers and box and angled bay windows. Bay windows should project a minimum of eight inches from the main structure. Bay windows should have a continuous base to the ground; two-story bays are common. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).

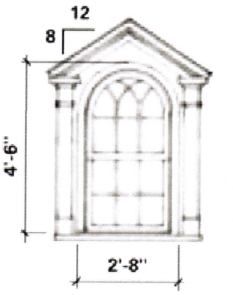


Special Windows *(continued)*

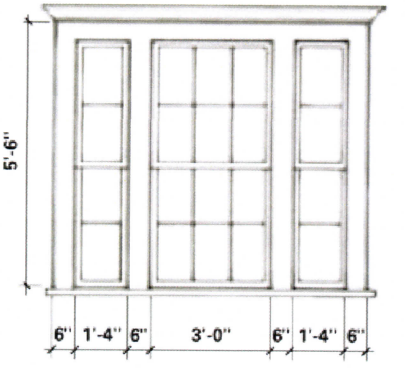
Gulf Coast Classical special windows include Palladian arched accent windows in gabled ends, dormers with gable or hipped roof, and triple windows with broad center sashes. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).



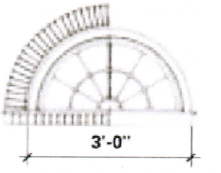
Palladian window



Dormer

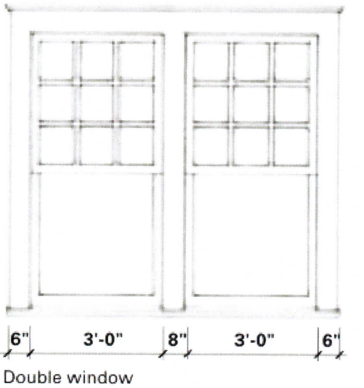


Triple window

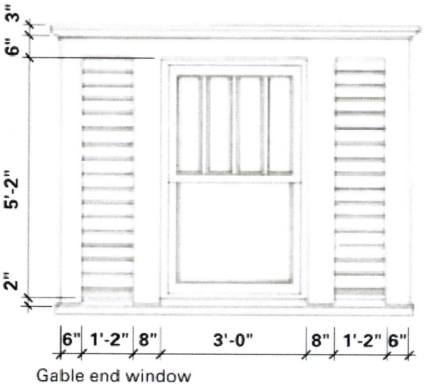


Accent

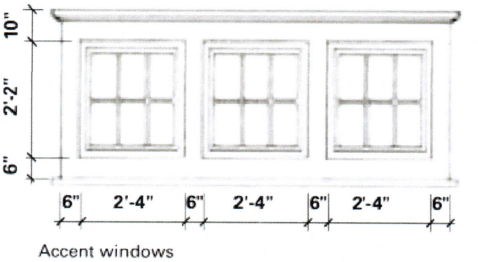
Gulf Coast Arts and Craft special windows include paired or triple windows, small square accent windows, and box bay windows supported on wood brackets. Broad, horizontal windows divided into several panes occur in dormers and gables. Other dormer windows are ganged together in wide gabled or shed dormers. (Source: *A Pattern Book for Gulf Coast Neighborhoods, Mississippi Renewal Forum*).



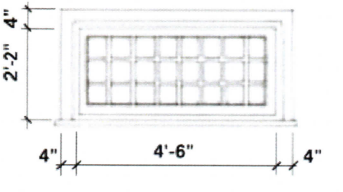
Double window



Gable end window



Accent windows

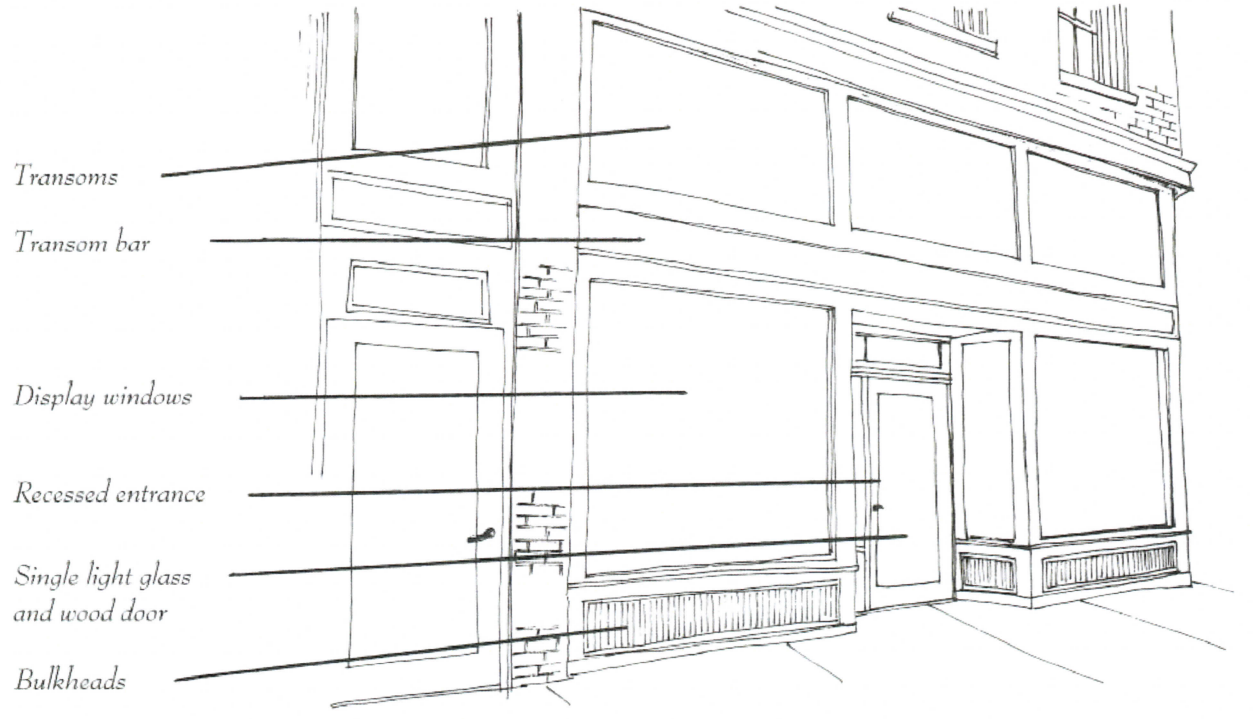


Dormer accent

5:New Construction Projects
3:Architectural Features

Windows - Storefronts

- Storefront windows should be designed in keeping with larger building proportions and with consideration to both vertical and horizontal articulation.
- Provide a trim material around window and door assemblies.
- Use clear glass for display windows that permit views into the building.
- Decorative translucent glass or opaque glass with ceramic frit may be used in transoms nine feet or higher above the finished floor.
- Storefront windows are encouraged to include awnings.
- Acceptable materials include: pre-finished aluminum, steel, aluminum clad wood, and decorative metals.



Traditional storefront details and design.

6.0

Project Site and Setting

Subtle behavioral cues in architecture help to give a street character. A storefront, with a window display and full-glass door that is an invitation to enter and shop, has *engaging character*. A front porch has *reserved character*, and, while friendly, is a delineation of private, usually residential property, and an indication that it is appropriate to announce your arrival by ringing the door bell or knocking. In order to avoid confusion, it is usually best when the scale and character of the buildings are consistent throughout the length of an entire block on both sides of the street.

In addition to architectural design features, landscape features like signage and even street lighting can give cues about the activities that happen on a street.

The site and setting guidelines in this chapter should be followed whether the *project scope* is *rehabilitation* or *new construction*. In either case, the design standards for the project site and setting will be the same.

Section 6.1 sets guidelines for appropriate parking strategies for the various *street classifications*, along with recommendations for how to provide parking while being sympathetic to the historic quality of the *project setting*.

Section 6.2 addresses other place-making details that do not pertain to building or parking strategies, but have an impact on a street's historic charachter.

6: PROJECT SITE AND SETTING

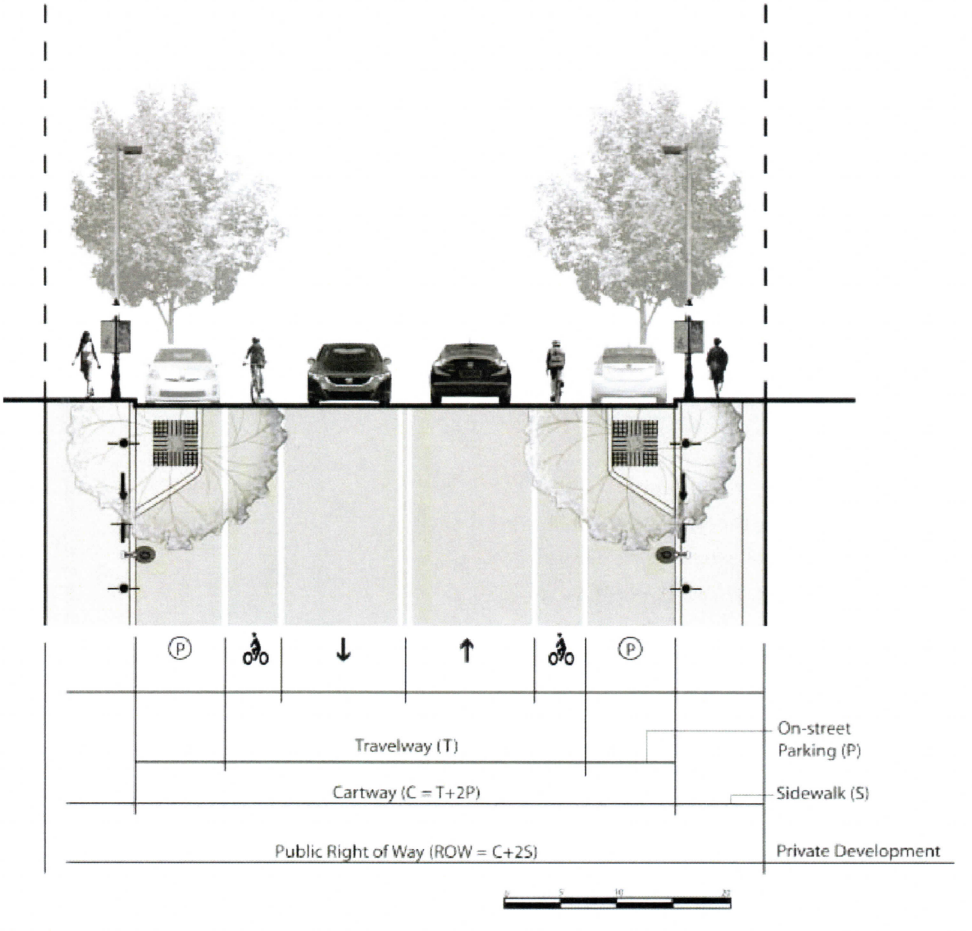
Make-up of a Typical Street

The diagram below describes the make-up of a typical street. The Biloxi LDO describes the design requirements of public streets in greater detail. An example of each of the street classifications is provided in the following pages for reference.

The components that make up a street are as follows:

- ***Travelway*** - the portion of the street section through which traffic moves.
- ***On-street Parking*** - not always present, the zone between the travelway and the sidewalk where vehicles are allowed to park.
- ***Bicycle Lane*** - If present, the portion of the travelway designated for bicycle traffic.
- ***Cartway*** - the curb to curb dimension or the zone to which vehicles are restricted. Includes the travelway, bicycle lane, and on-street parking.
- ***Sidewalk*** - the outermost edge of the street section designated for pedestrian traffic.

Example of a Typical Street Section

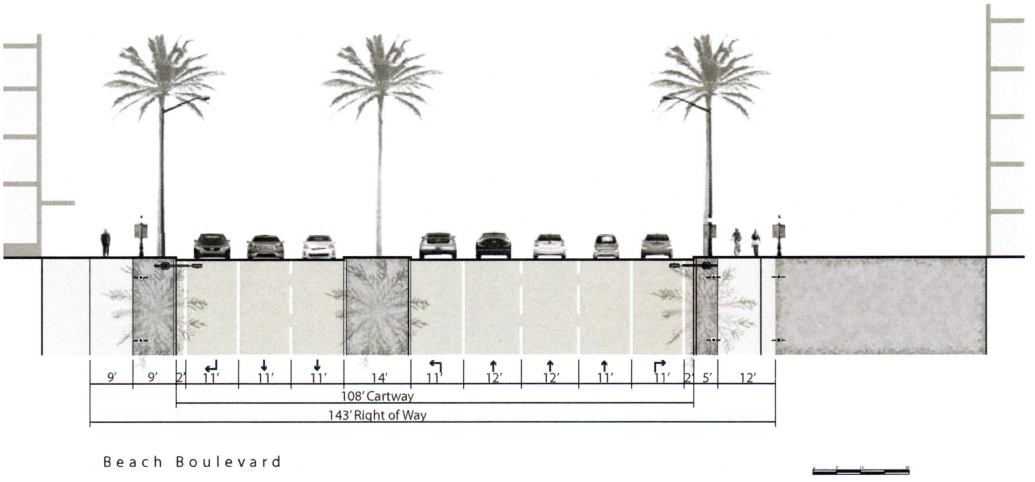


6: Project Site and Setting
Make-up of a typical street

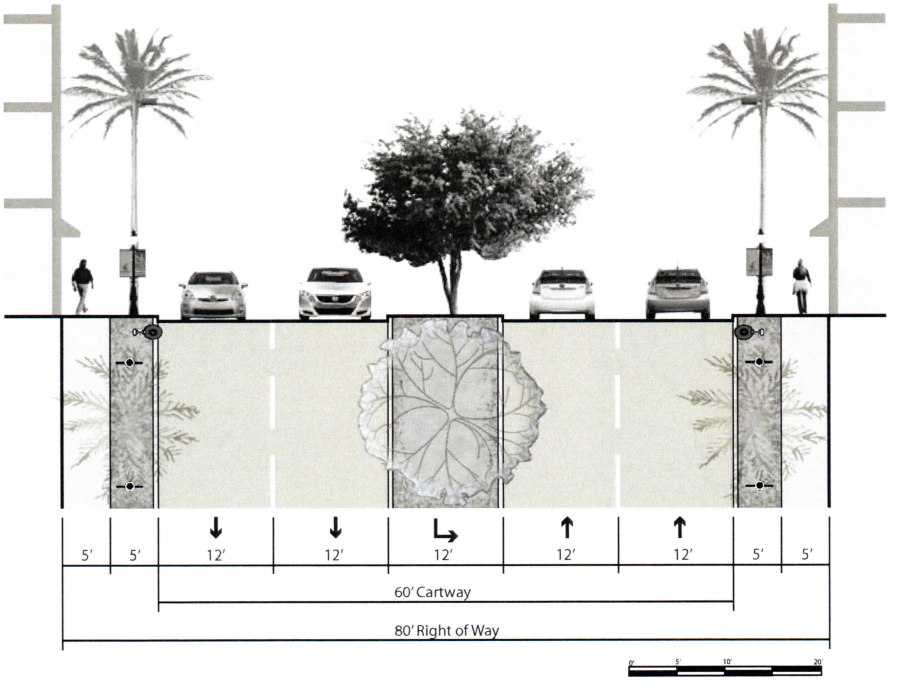
Engaging Arterials are large-scale streets with engaging place-making proportions and design features.

ROW:80'+ C:40' – 100'+ S:10'- 20'

Example of an Engaging Arterial (Beach Boulevard)



Example of an Engaging Arterial (Reynoir Street)

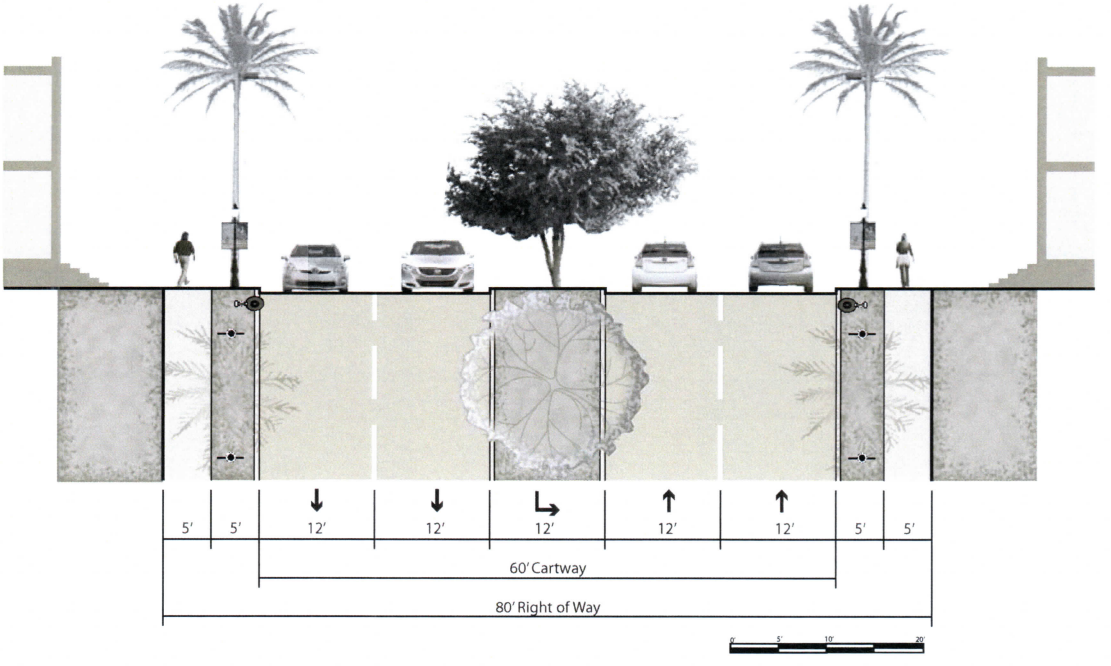


6: PROJECT SITE AND SETTING
Make-up of a Typical Street

Reserved Arterials are large-scale streets with reserved place-making proportions and design features.

ROW:80'+ Cartway:40' – 100'+ Sidewalks:8'- 12'

Example of a Reserved Arterial (Dr. Martin Luther King, Jr. Boulevard)

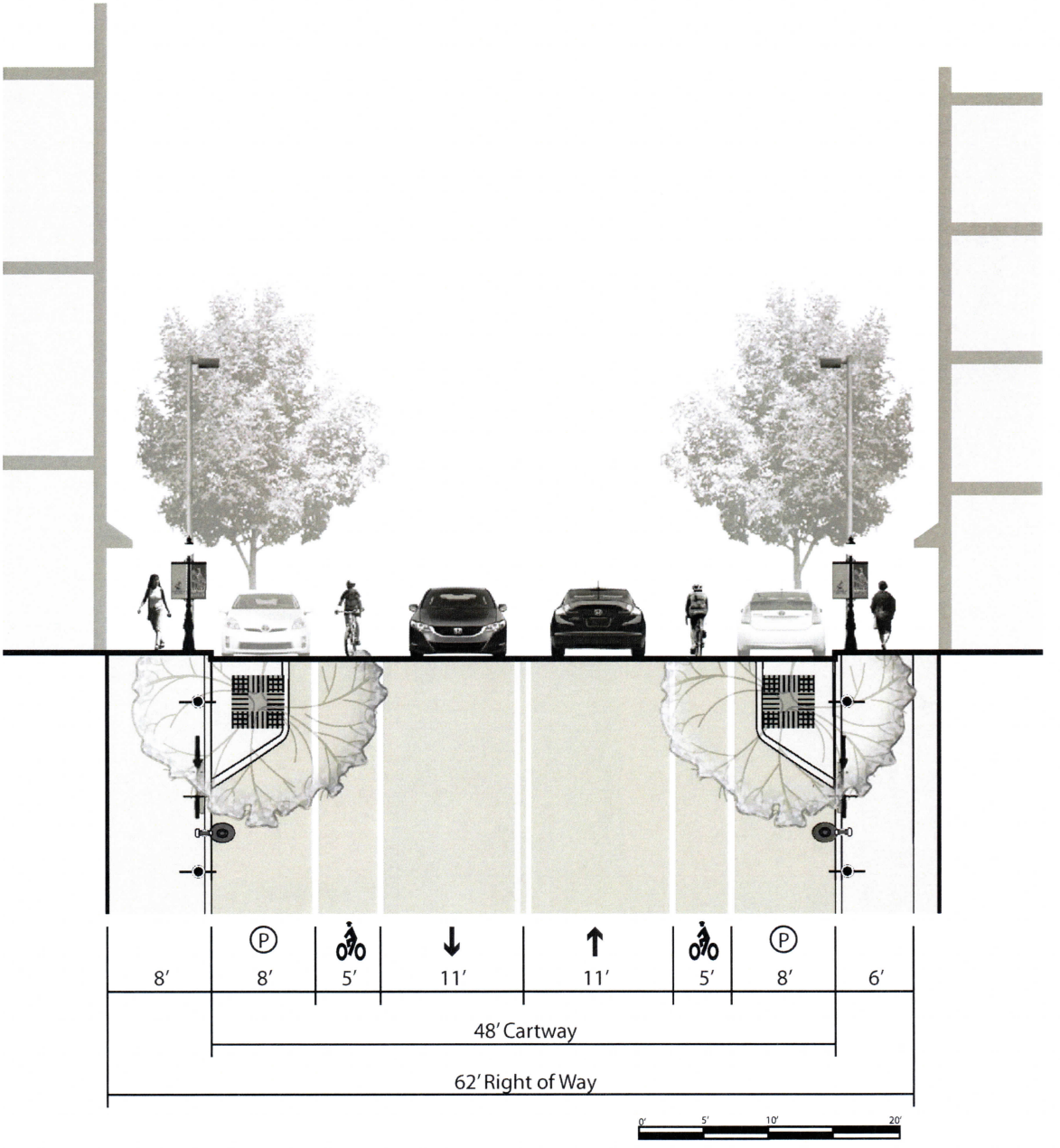


6: Project Site and Setting
Make-up of a Typical Street

Engaging Collectors are medium-scale streets with engaging place-making proportions and design features.

ROW:60'-80' Cartway:20' – 50' Sidewalks: 8'- 16'

Example of an Engaging Collector (Main Street)

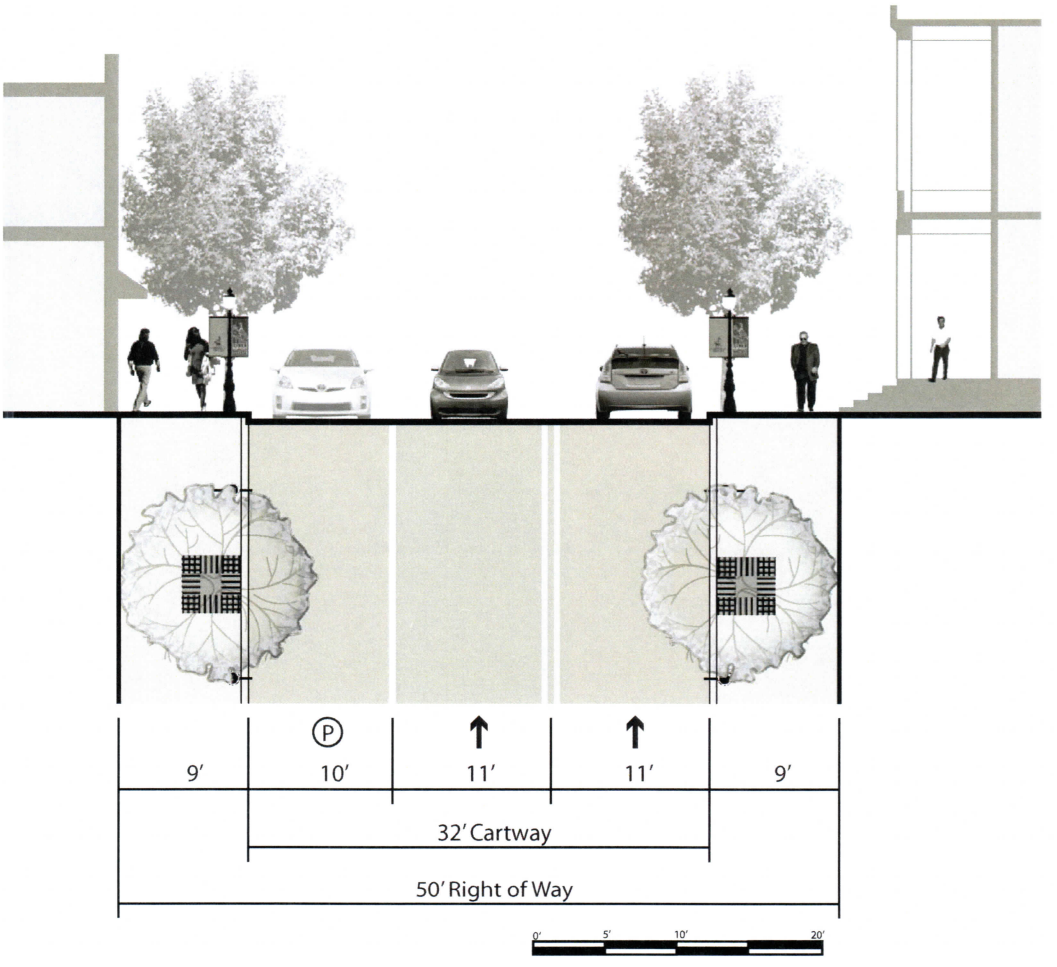


6: PROJECT SITE AND SETTING
Make-up of a Typical Street

Reserved Collectors are medium-scale street with reserved place-making proportions and design features.

ROW:60'-80' Cartway:20' – 50' Sidewalks: 8'- 12'

Example of a Reserved Collector (Lameuse Street)

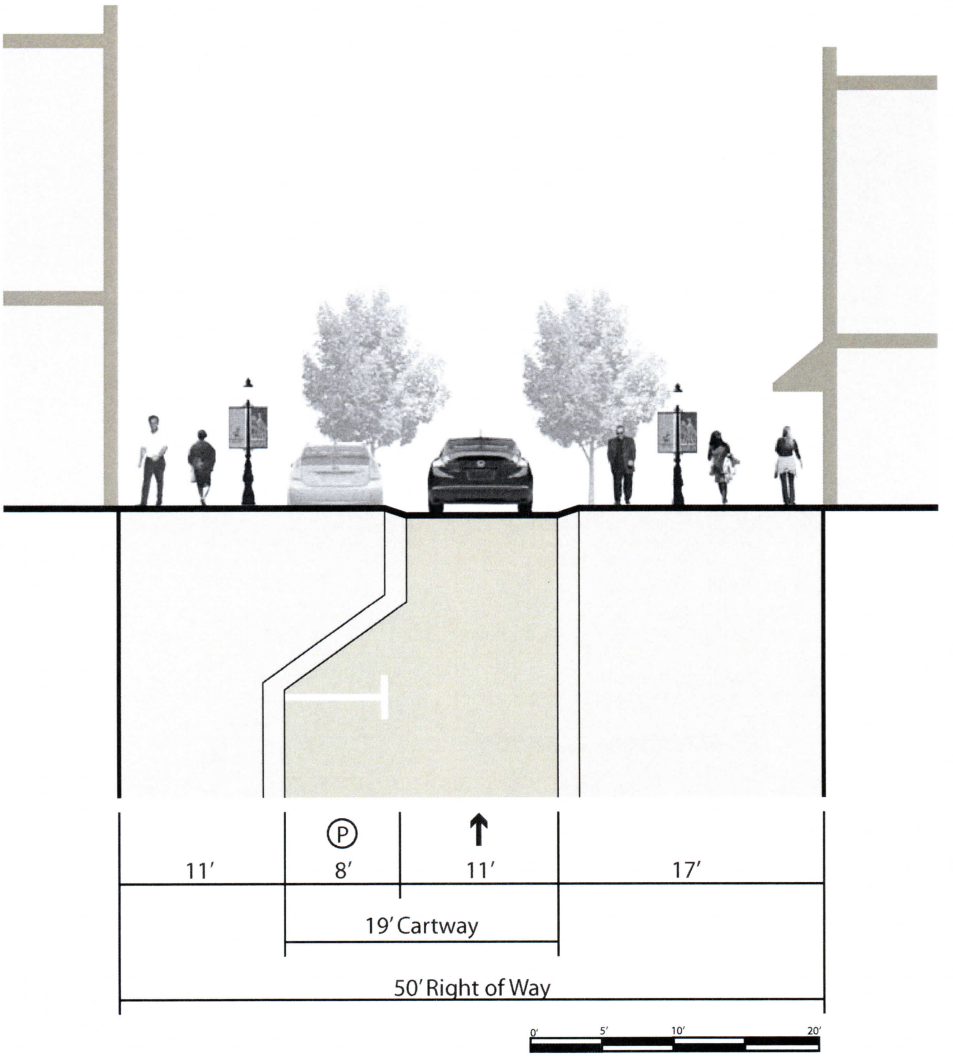


6: PROJECT SITE AND SETTING
Make-up of a Typical Street

Engaging Local Streets are small-scale street with engaging place-making proportions and design features.

ROW:60' or less Cartway:0'-30' Sidewalks: 10'- 15' '

Example of an Engaging Local Street (Vieux Marche)

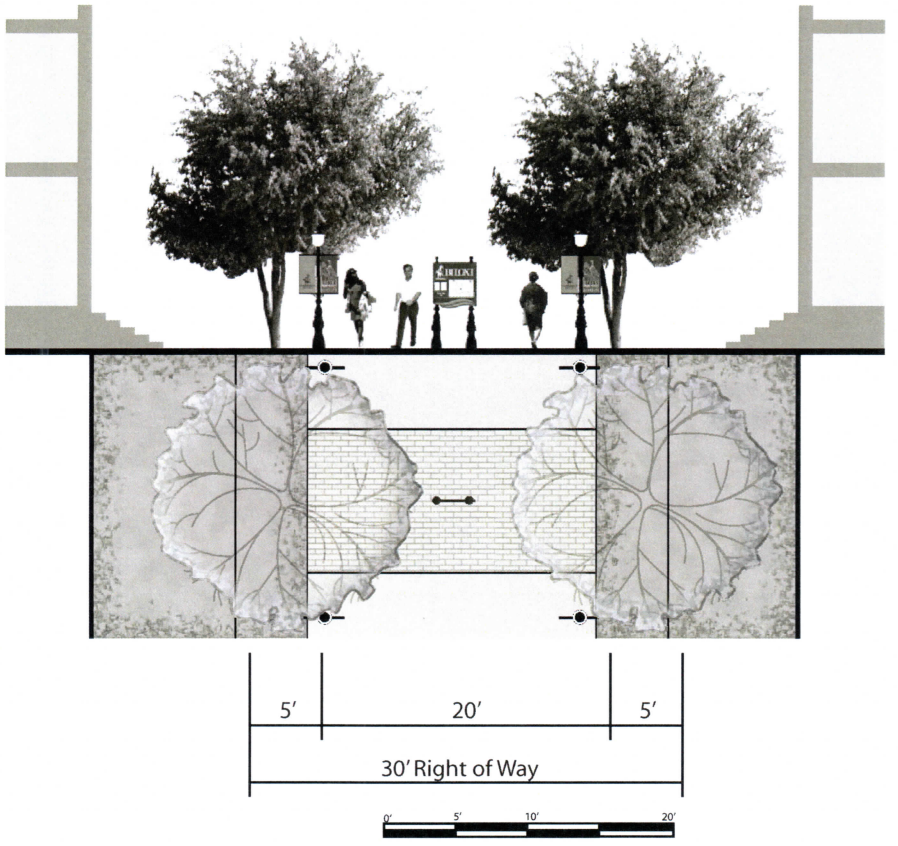


6: PROJECT SITE AND SETTING
Make-up of a Typical Street

Reserved Local Streets are small-scale street with reserved place-making proportions and design features.

ROW:60' or less Cartway:0'-20' Sidewalk: 10'- 15'

Example of a Reserved Local Street (Rue Magnolia)



NOTE: While reserved streets tend to accommodate residential uses, and engaging streets tend to accommodate commercial uses, this is not necessarily always true, as is the case with Rue Magnolia. Rue Magnolia is a reserved street with commercial uses and consequently has a more reserved character than is typical for a commercial street.

6.1

Off-Street Parking

Wherever possible, off-street parking should be shielded from the street, preferably located behind or beside buildings. Off-street parking in front of buildings and repetitive curb cuts for parking lot driveways are discouraged because they interrupt the street wall and disrupt the pedestrian experience of the street.

Driveway Parking

Driveway parking is defined as off-street parking with a maximum capacity of no more than two vehicles. Curb cuts should be no more than ten feet wide; driveways should be no more than 12 feet wide.

Surface Parking Lots

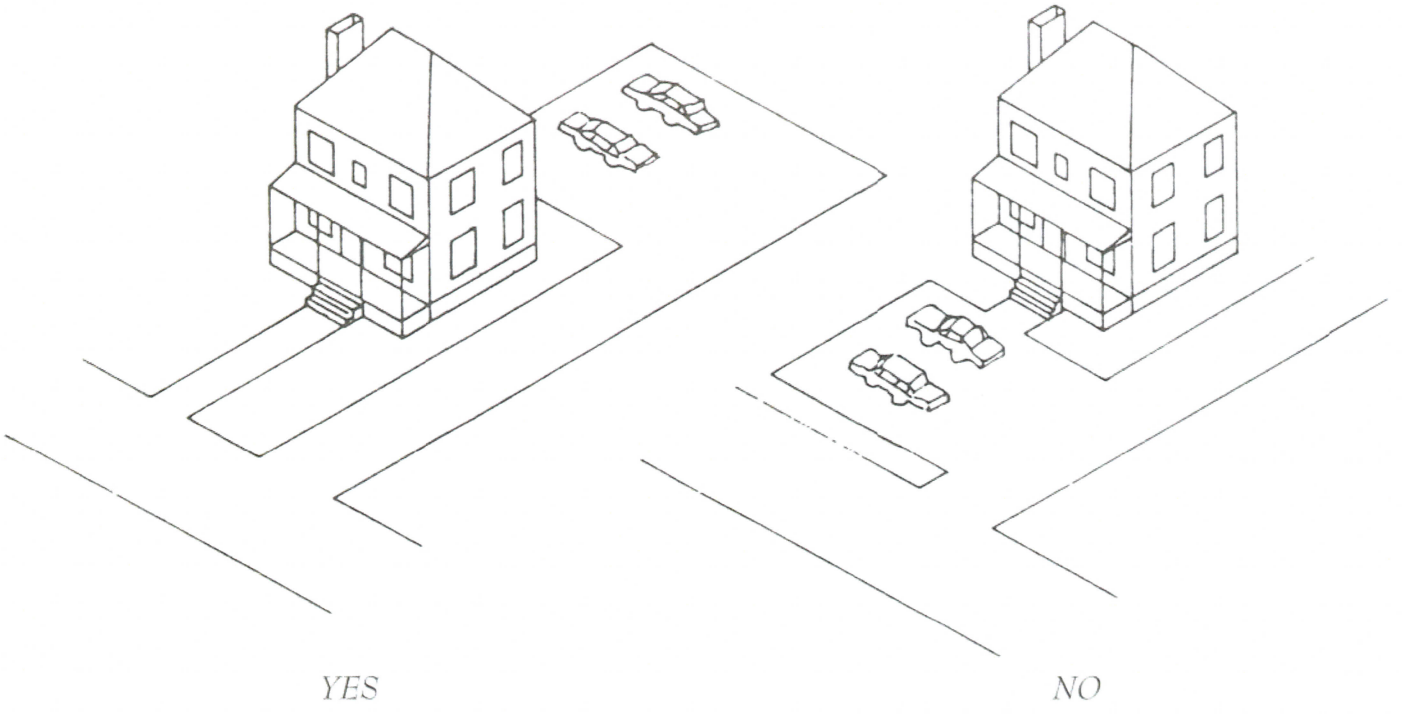
Off-street parking should be accessed via an alley. If the alley is at least 20 feet wide, off-street parking can use the alley as the access lane for perpendicular parking.

Structured Parking

Structured parking is defined as off-street parking on more than one level. Structured parking garages should have facades that are architecturally compatible with the surrounding neighborhood. The street level of the parking garage should have retail uses. Wherever possible, structured parking garages should be "wrapped" with other uses.

Driveways

- Parking for dwellings should be provided via driveways or parking areas at the rear of the building. Parking lots or driveways should not be sited in front yards or directly in front of the building.
- Parking areas should be screened with landscaping or fencing in accordance with the LDO (Sec. 23-6.3).
- Driveways in the front or side yards should be of gravel (white or pea gravel), concrete or concrete tracks (narrow strips). Blacktop or asphalt driveways are not traditional to Biloxi's historic neighborhoods and should be avoided.
- Driveways with exposed aggregate or porous paving are encouraged. Driveways with grass in between the tire tracks are acceptable.
- Driveways of semi-circular design should not be sited in front yards.
- Parking lots for commercially-used houses, churches, apartment buildings or schools should be located in rear yards.
- Parking lots between buildings should be recessed back from the street and aligned with neighboring buildings.
- Parking lots on corners should have edge screening on both the primary and secondary street.



Parking lots should be sited at the rear of dwellings rather than at the front.

6.2

Site Design Features

These guidelines should be followed whenever a project is located in a *historic setting*.

Site Design Feature Guidelines are listed in alphabetical order as follows:

Fences

Garbage Collectors

Landscaping

Lighting

Mechanical Systems

Sidewalks and Walkways

Signs for Engaging Frontages

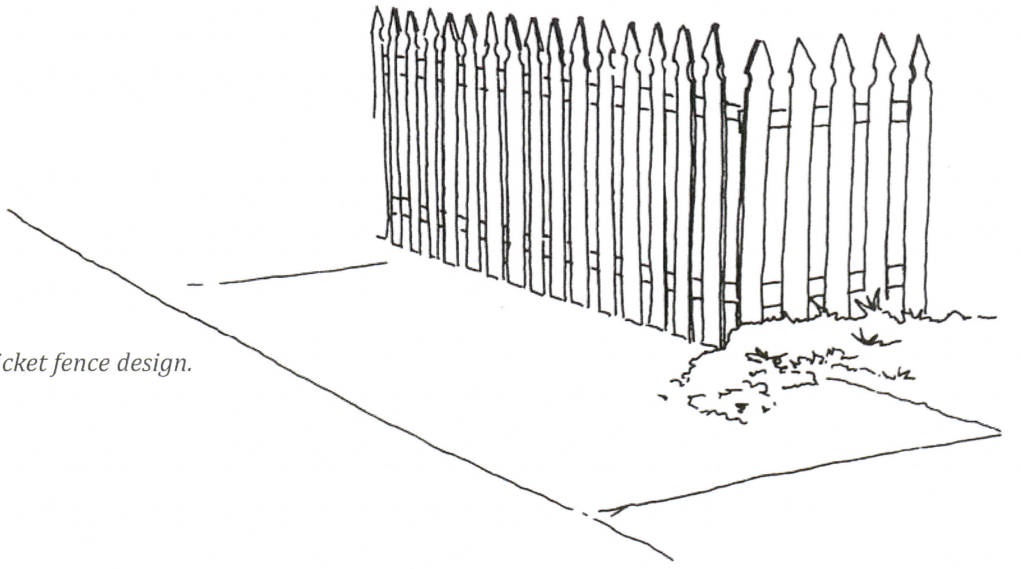
Signs for Reserved Frontages

Yard Features

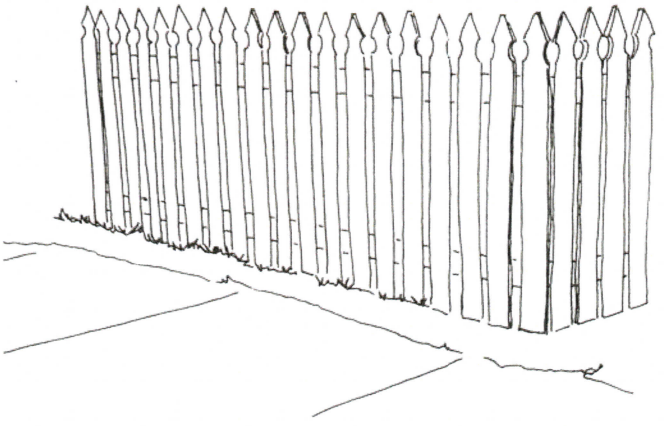
Fences

- Fences that are original to a dwelling or built before 1950 should be preserved. If missing, fences should be reconstructed based on physical or pictorial evidence.
- Cast iron fences may be added to buildings constructed in the late 19th and early 20th centuries. Cast iron fences are not appropriate for Bungalow/Craftsman style dwellings or for other designs built after 1920.
- Wood picket fences are appropriate for front or rear yards. Picket fences should be no taller than three feet six inches and have pickets no wider than four inches and set no farther apart than three inches. Picket fences should have a minimum transparency of 20 percent. Wire fences should also be no more than three feet tall.
- Wood plank privacy fences should be located in rear yards and generally be no taller than six feet (most pre-fabricated wood sections are 8 feet wide by 6 feet high). Privacy fences of this height should be at least half-way back from the front to the back walls on the side of the house. Simple fences with flat tops or "dog-ear" designs are both appropriate, while fences resembling "stockades" are discouraged.
- Fences of brick or concrete block are not appropriate in front yards but are acceptable at rear yards and side yards if not readily visible from the street.
- Chain link is not a historic fence material for Biloxi's historic neighborhoods and is not appropriate for front yards. Chain link fences are acceptable in rear yards or side yards where not readily visible from the street. Plastic coatings for chain link fences in green and black colors are available and recommended. The screening of chain link fences with hedge, ivy, or other creeping cover is also encouraged.
- Fences of split or horizontal wood rails, or of railroad ties or timbers, whether freestanding or as retaining walls, are not appropriate for front yards but may be added at rear yards or non-readily visible side yards.

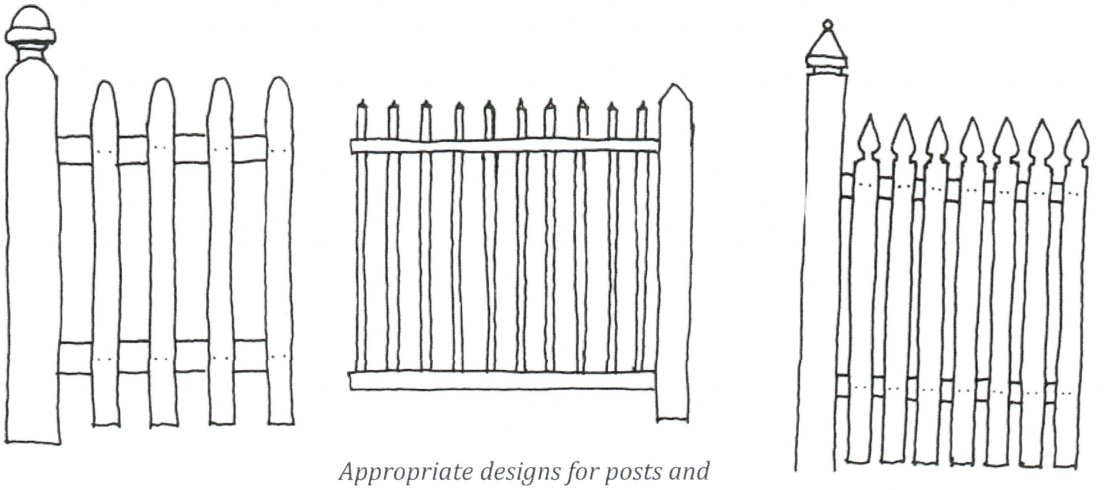
6: Project Site and Setting
Fences



Appropriate wood picket fence design.

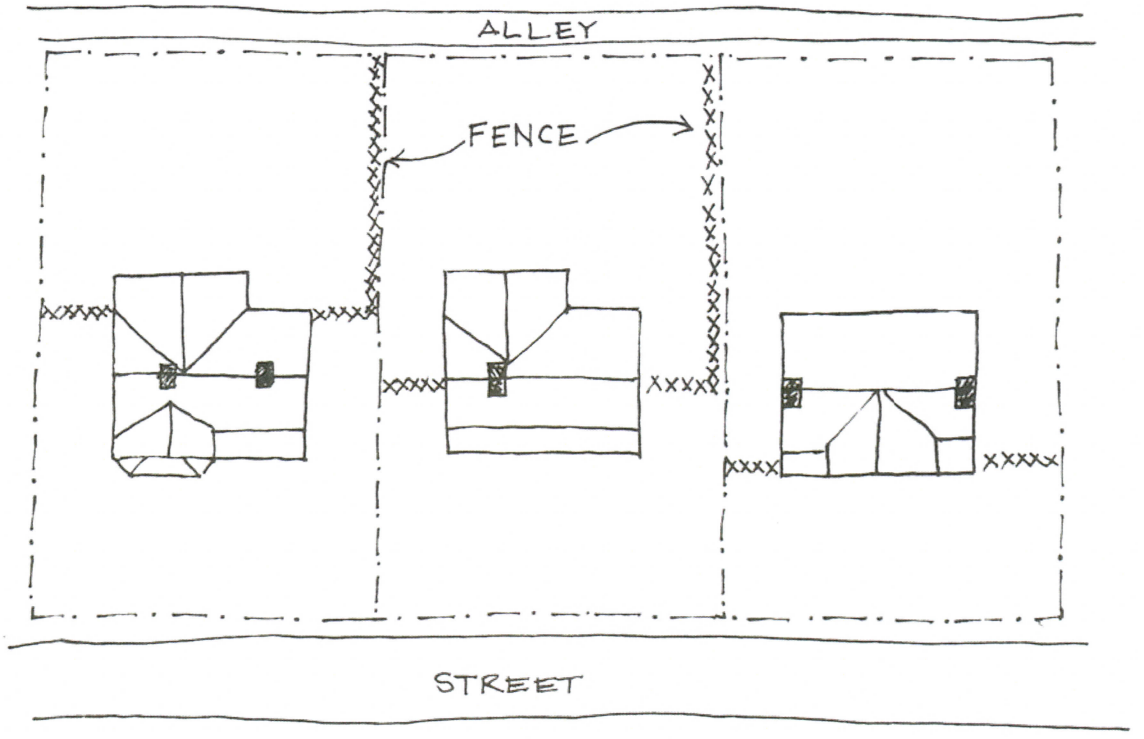


Picket fences should be no more than 3'6" in height and of traditional designs.



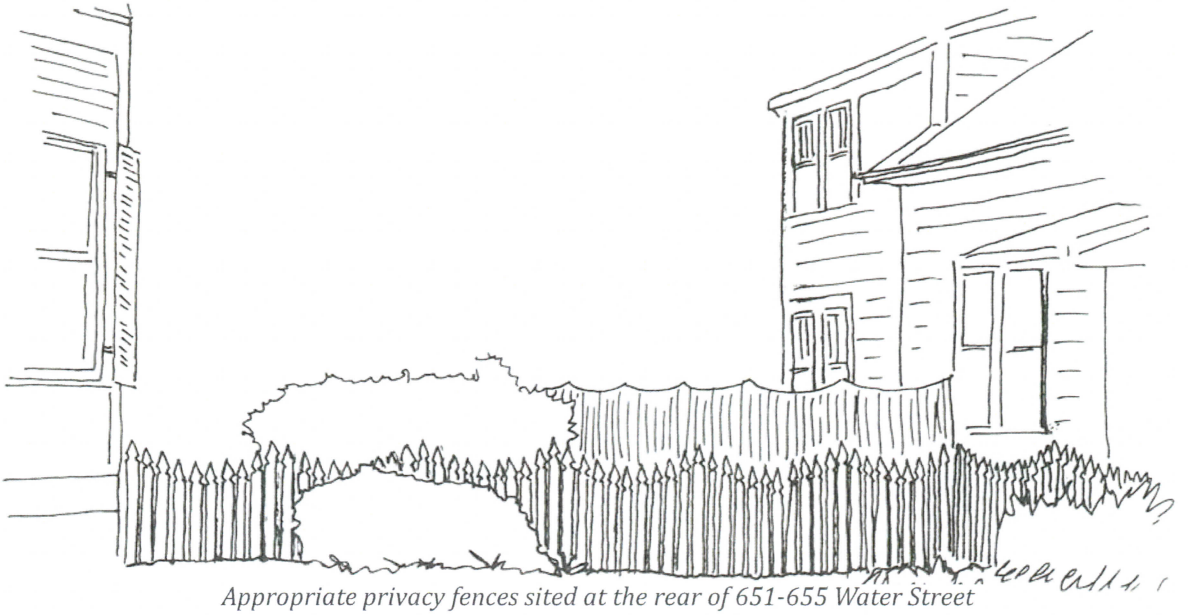
Appropriate designs for posts and pickets.

6: PROJECT SITE AND SETTING
Fences



YES *YES* *NO*

Appropriate privacy fence locations.



Appropriate privacy fences sited at the rear of 651-655 Water Street

Garbage Collectors

- Garbage collectors should be located at the rears or sides of buildings and be screened from the street view with fencing or shrubbery.

Landscaping

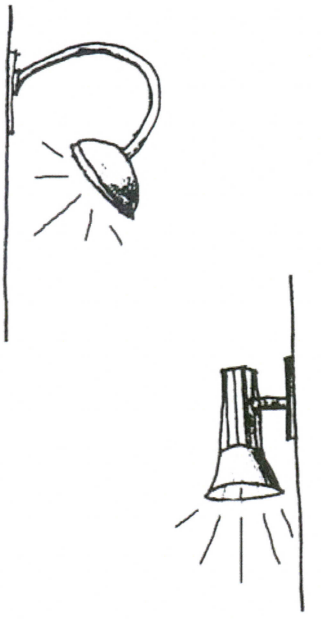
- All new commercial developments within historic districts along Beach Boulevard (U.S. Highway 90) shall provide a landscape buffer within the property abutting the public right-of-way. Appropriate trees shall be planted at the rate of one tree per each twenty-five linear feet of street frontage. Existing trees shall be protected and retained wherever possible, and new trees shall be planted to meet requirements.
- Canopy trees shall be spaced between 40 and 50 feet on center and understory trees shall be spaced between 20 and 30 feet on center (see Section 23-6-3 of the LDO). Street trees may include Live Oak, appropriate Palm species, Red Maple, Southern Magnolia, Bald Cypress, Crape Myrtle, or other species, subject to approval by the City of Biloxi Arborist.
- All landscaping shall comply with the requirements of the LDO (Sec.

6: Project Site and Setting

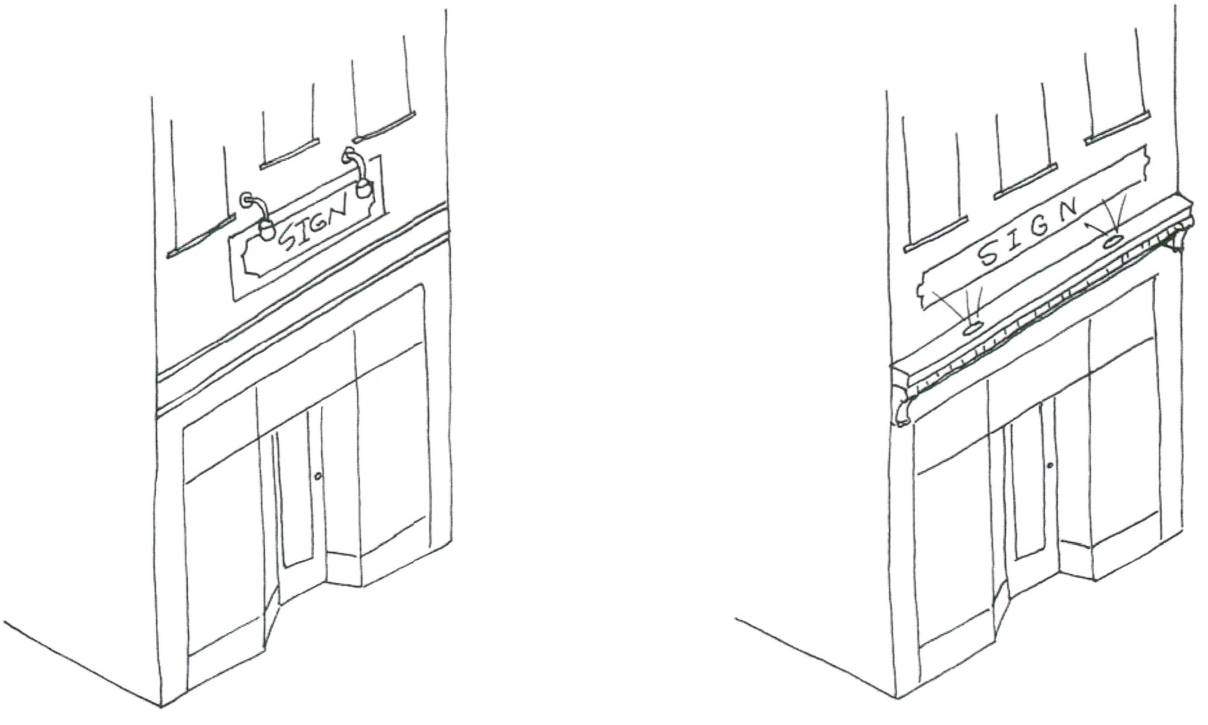
Lighting

Free standing lights, porch lights, and sidelights should have traditional designs, and should be in keeping with the overall design aesthetic that may already be present within the context area of the new construction.

- In the absence of historic light fixtures, use concealed up-lit light fixtures, fixtures of simple design, or fixtures appropriate to the period of the building.
- The use of "Colonial" coach lights and similar fixtures is discouraged.
- Full cut-off fixtures should be used wherever possible.
- New light fixtures along the sidewalks of Howard Avenue should be of traditional street lamp designs, and appropriate to the early 20th century character of the district. New post mounted lights shall not exceed twelve feet in height, and the use of pole mounted high pressure sodium lights is discouraged.



Appropriate commercial lighting fixtures.



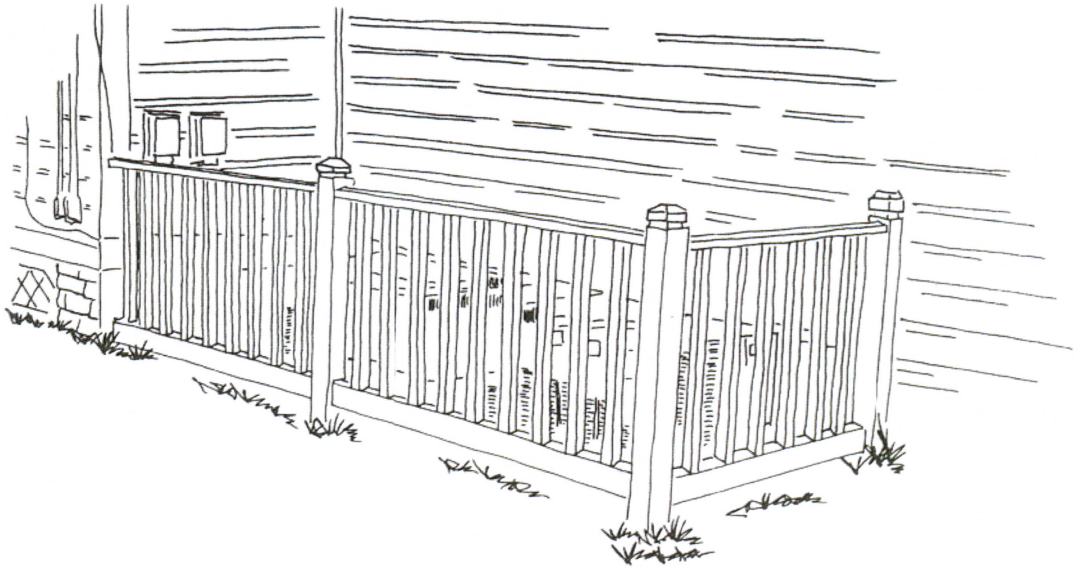
Appropriate location for commercial lighting.

Mechanical Systems

- Mechanical units should be located at the rear or sides of buildings where they are not readily visible from the street.
- Mechanical units should be screened with shrubbery or fencing.
- Window air-conditioners should be located in windows on the rear or sides of buildings, and should not result in the removal or replacement of the original window sash or surround.
- Solar energy panels should be located on rear sections of the roof, behind dormers or gables or other areas not visible from the street.
- Satellite dishes should not be installed in front yards or readily visible side yards.
- Mechanical units such as electrical and gas meters should be located on the rear or side of a building.

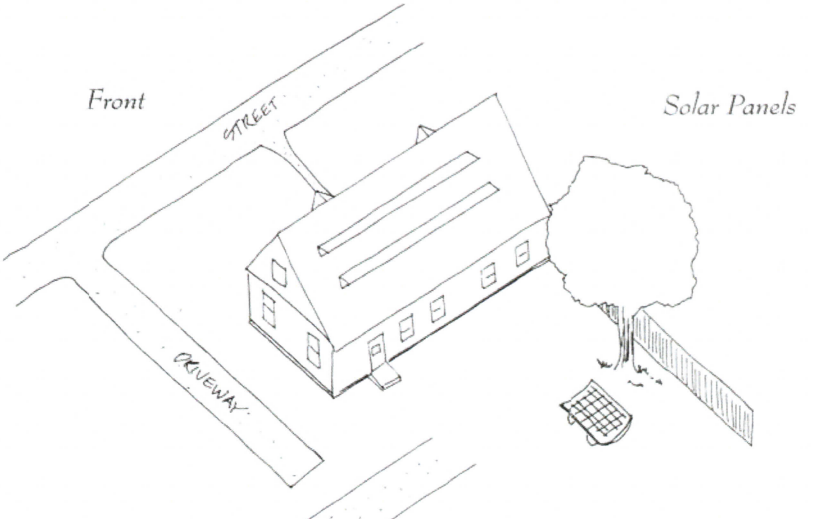
6: PROJECT SITE AND SETTING

Mechanical Systems *(continued)*

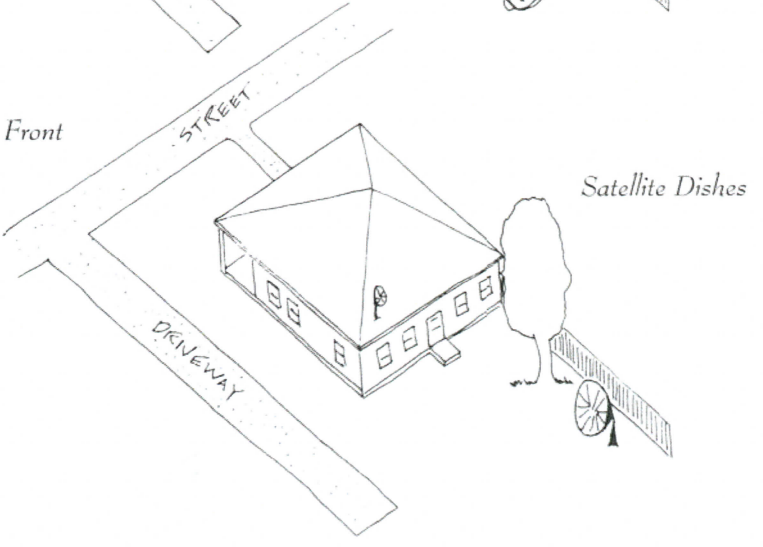


These HVAC units are appropriately Screened with a fence (126-128 Fayard Street).

Solar panels should be sited at rear roof lines where possible.



Satelite dishes should be placed on rear roof locations or be freestanding in rear yards. Screening through fencing or landscaping is recommended.

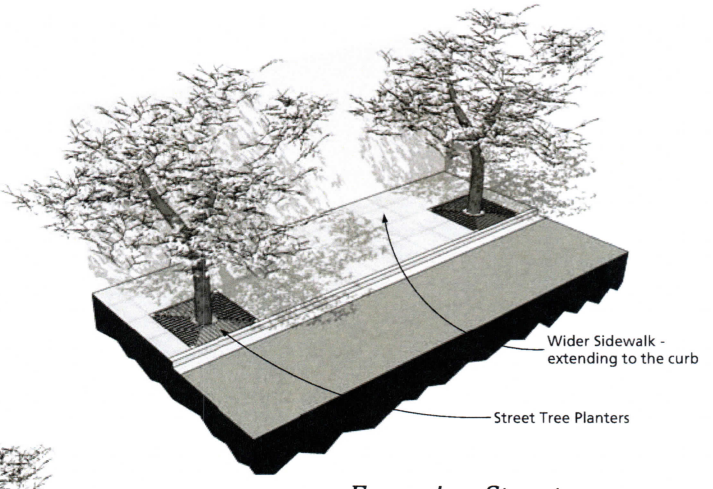


6: Project Site and Setting

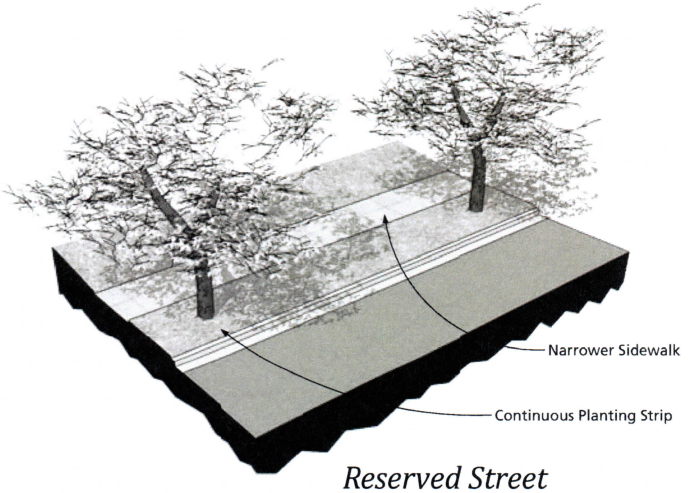
Sidewalks and Walkways

- Sidewalks and walkways that are original to a property or along streets should be preserved.
- Brick sidewalks should be repaired with brick similar in color and texture.
- New sidewalks should be smooth concrete in patterns, dimensions, colors, and placement similar to original or early 20th century sidewalks.
- New sidewalks along Howard Avenue, especially Vieux Marche, are encouraged to be of brick in herringbone or basket weave patterns.
- Private sidewalks should be constructed with materials that are in keeping with traditional nineteenth century Gulf Coast neighborhoods. Acceptable materials are brick, concrete, concrete with brick borders, and stone.

A principal distinction between engaging and reserved streets is the amount of pedestrian traffic that each accommodates. Each disposition has a distinctly appropriate sidewalk design. Engaging streets typically provide a wide paved area all the way to the curb, and street trees are accommodated with planters. Reserved streets typically have a continuous planting strip and a narrower paved area.



Engaging Street



Reserved Street

Signs on *Engaging Streets*

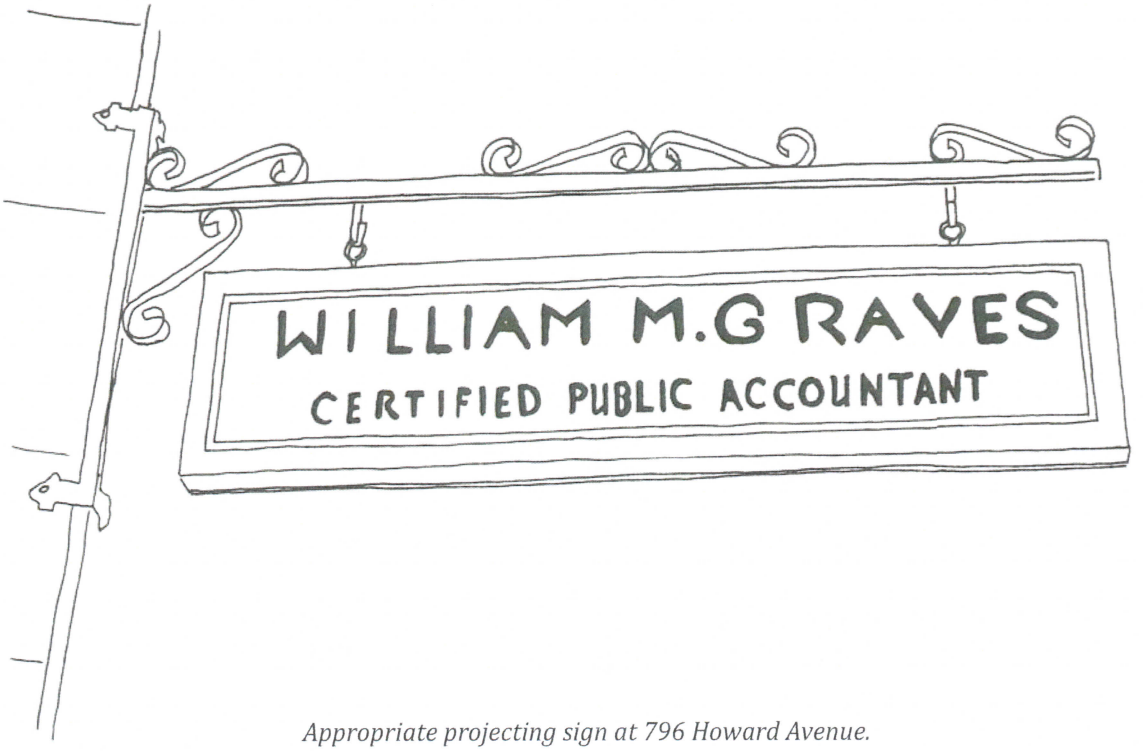
Commercial buildings have traditionally had a variety of sign designs and placement, and there should be wide flexibility for their use for Biloxi's businesses. In addition to the requirements set forth on the LDO (Sec. 23-6-13), the following guidelines apply.

- Historic signs, such as painted wall signs, should be repaired, preserved, and maintained.
- New signs should be of traditional materials such as wood, glass, copper or bronze letters. Sandblasted wood signs are appropriate. Plastic substrate signs, plywood signs, or unfinished wood are not recommended.
- Signs should be sized in proportion to the building. Avoid oversized signs.
- Buildings should have no more than three signs, not counting signs painted on windows.
- Signs which resemble logos or symbols for businesses are encouraged.
- Signs should have no more than two or three colors – colors should be coordinated with overall building colors.
- Serif, sans serif, or script lettering are traditional lettering styles for signs. Letters should not exceed 18 inches in height and cover more than 60 percent of the total sign area.
- Traditional sign locations include storefront belt courses, upper façade walls (not to exceed 20 percent of the overall wall surface), hanging or mounted inside windows, or projecting from the face of the building.
- Mounting brackets and hardware for signs should be anchored into mortar not masonry.
- Avoid non-period historic signs such as "Colonial" designs.
- Lighting for signs should be concealed. Spot or up-lit lighting for signs is recommended. Internally-lit signs are not appropriate for the downtown area or other historic districts.

6: PROJECT SITE AND SETTING
Signs



Signs can be applied to a variety of locations on commercial buildings.



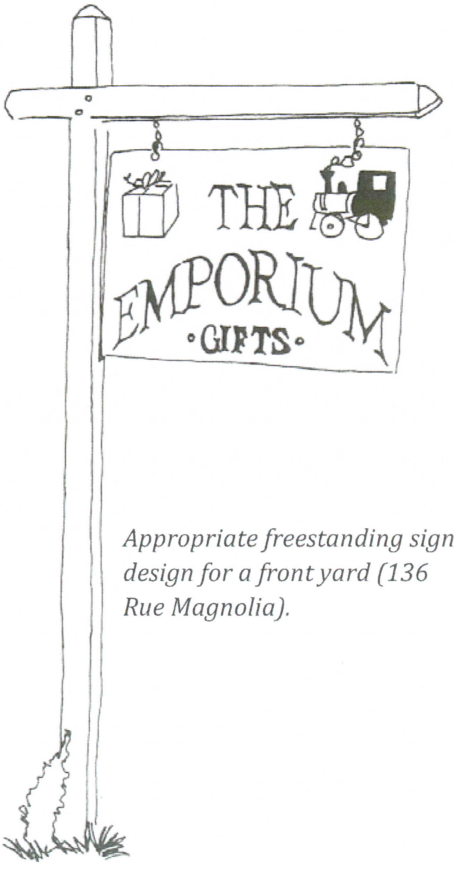
Appropriate projecting sign at 796 Howard Avenue.

6: PROJECT SITE AND SETTING

Signs on *Reserved Streets*

Biloxi's historic dwellings are located in both traditional residential areas and in areas rezoned for office and commercial use. Allowable signs include small signs to identify occupants and addresses, identification signs for schools, churches, and similar uses, and temporary construction and sales signs. In addition to the requirements set forth on the LDO (Sec. 23-6-13), the following guidelines apply.:

- Identification signs shall not exceed 30 square feet in area. The sign may be illuminated but not flashing.
- Directional signs are limited to one per use and shall not exceed two square feet in area.
- Nameplate signs shall not exceed five square feet in surface area.
- Signs should not cover or obscure significant architectural features.
- Signs should not be illuminated with visible bulbs or luminous paints but with remote sources.
- Signs should be of traditional materials such as finished wood, glass, copper, or bronze, and not plywood, plastic, or unfinished wood.
- When mounted on masonry walls, signs should be anchored into the mortar, not the masonry.
- Plastic or other translucent surface interior lit signs are prohibited in residential areas.



Appropriate freestanding sign design for a front yard (136 Rue Magnolia).

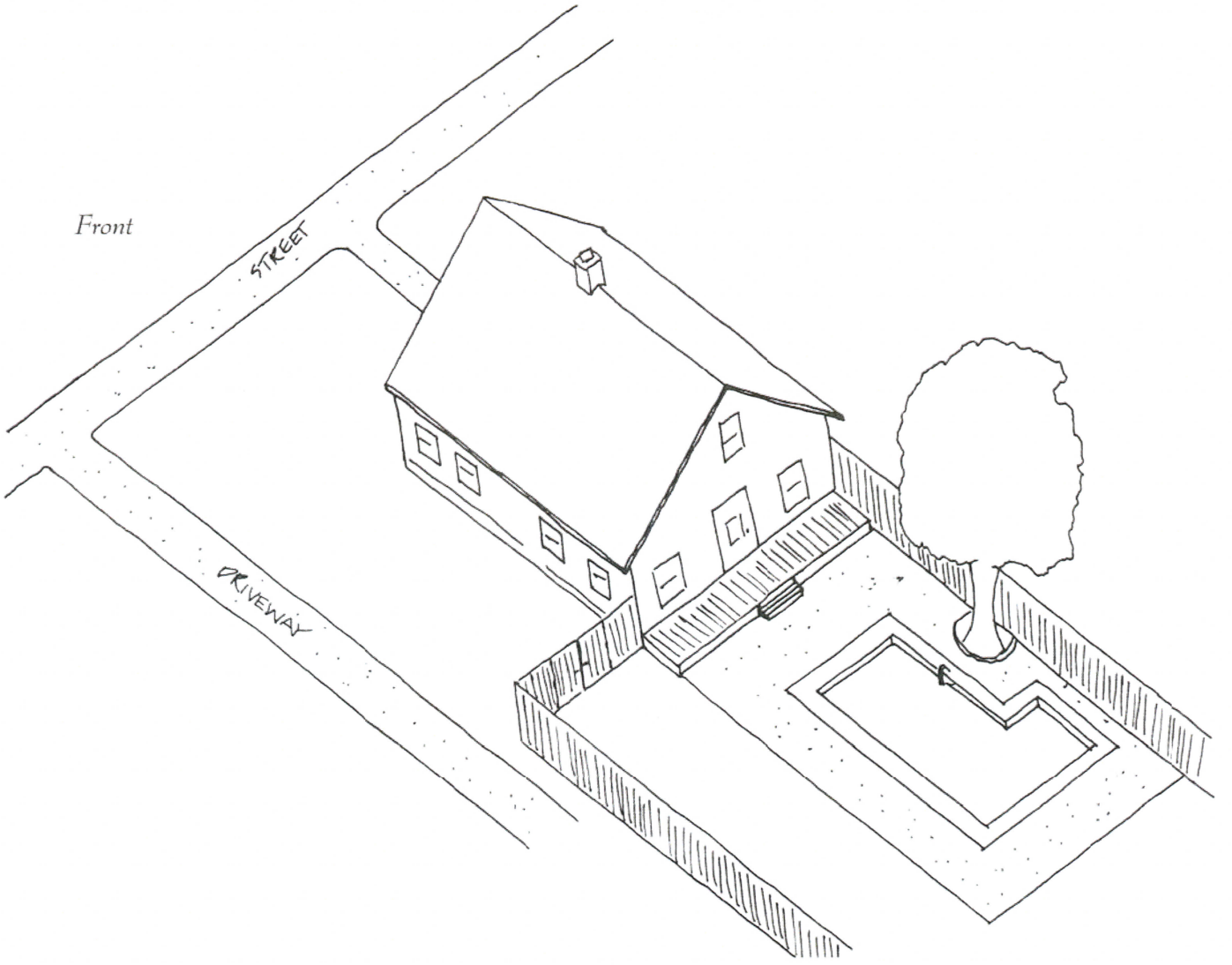


Appropriate wall sign for the front of a building (124 Fayard Street).

6: Project Site and Setting

Yard Features

- Gazebos of traditional design and materials (wood, decorative iron, etc.) are encouraged, with no more than two per parcel. Gazebos should be sited in rear or side yards.
- Swimming pools should be sited in rear yards or side yards not readily visible from the street.
- Swimming pools should be screened with privacy fences, landscaping, or both, in compliance with the LDO.



Swimming pools should be fenced and placed in rear yards.

Glossary of Key Terms

AHRC Design Review Guidelines *- this document. Provides guidance for how to receive project approval from the AHRC.*

Architectural and Historic Review Commission (AHRC) *- The AHRC is made up of nine citizens appointed by the Mayor and confirmed by the City Council. The AHRC includes members with a professional background or particular interest in architecture, history, historic preservation, design, planning, or economic development.*

Architectural Composition *- this category of guidelines relates to the overall make-up of the public building facades, its proportioning, and its articulation.*

Architectural Features *- This category of guidelines relates to the materials, detailing, and proportioning of individual elements such as windows and doors.*

Architectural Historic Overlay District (AHO) - An architecturally or historically valuable district or neighborhood as deemed by the AHRC.

Arterial Street *- a large-scale street with a R.O.W. usually over 90 feet wide.*

Biloxi Land Development Ordinance (LDO) *- consolidates the City's zoning and subdivision regulatory authority into one ordinance as authorized by the State of Mississippi.*

Certificate of Appropriateness *- described in more detail in the LDO, it is the necessary document needed to develop a project within an AHO or within the proximity a Landmark.*

Collector Street *- a medium-scale street with a R.O.W. usually between 60 and 90 feet wide.*

Demolition *- the removal of an existing building from a project site.*

Engaging Street *- a street with an egalitarian feel of being shared by everyone. They are used by a wide range of people and are welcoming to pedestrians. They are places for shopping, socializing, entertainment, and commerce.*

Entrance Level *- the height of the first floor of the building in relationship to the exterior ground level.*

Front Yard *- the open space between the building facade and the public realm.*

Frontage Type *- the design classification that determines which set of guidelines are appropriate for a particular site. Specific recommendations vary according to Frontage Type in many cases.*

Historic Setting *- a shorthand term for any property that requires AHRC review, including properties within AHO districts and Landmark settings.*

Landmark- *an architecturally or historically valuable structure as determined by the AHRC.*

Landmark Settings *- any street onto which a Biloxi Landmark fronts up to the nearest intersection. Any property fronting on either side of the street up to the nearest intersection will be considered within the proximity of a Landmark and is subject to review by the AHRC.*

Local Street *- a small scaled street with a R.O.W. usually less that 60 feet wide.*

Main Entrance *- the most prominent entry point into a building. A multi-use or multi-family building will oftentimes have more than one main entrance.*

New Construction *- a development that requires the building of a new building facade.*

Project Character *- the classification of the project setting as either utilitarian, engaging or reserved.*

Project Scale *- the classification of a project setting as either Local, Collector, or Arterial.*

Project Scope *- the classification of a project as either Rehabilitation or New Construction*

Project Setting *- the parcels that front onto the same block of a street as a new project. The parcels that provide a design precedent for new projects within Biloxi's historic settings.*

Project Site *- the building parcel that a new project will occupy.*

Public Facade *- the vertical surfaces of a building that face toward or are visible from the public realm.*

Public Frontage *- the frontage between a private parcel and a public street. This includes both public facades and front yards.*

Public Realm *- the right-of-way for public streets and public parcels designated for parks and other civic amenities.*

Rehabilitation *- the redevelopment of an existing building that keeps the existing building facade intact.*

Reserved Street *- a street used more consistently by a smaller group of people. More private in nature, those who live and work along reserved*

Glossary of Key Terms

streets poses a sense of ownership of the street. They are places that support community building and neighborly interaction.

***Right-of-Way (R.O.W.)** - A strip of land, oftentimes used as a public street, that is designated as public domain. Rights of way typically include sidewalks. Their width are measured from property line to property line.*

***Sense of Place** - a feeling of being in a unique and significant place.*

***Setback** - the distance between the front edge of the building parcel and the building facade.*

***Spatial Composition** - this category of guidelines relates to how a building defines space along the street, including the height and width of the building, where it is positioned on the site, and the way it engages the public realm.*

***Street Aspect Ratio** - the ratio of the width of the right of way to the height of the public facades that front onto it.*

***Street Wall** - the way buildings define space along a street, in terms of both scale and character.*

***Street-based Approach** - a way of determining the appropriate guidelines that vary in response to the characteristics of the adjacent street.*

***Utilitarian Street** - a street that is not expected to provide place-making design features.*

Appendix A

The Secretary of the Interior's Standards for Rehabilitation

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. For more information see the National Park Service Illustrated Guidelines for Rehabilitating Historic Buildings http://www.nps.gov/hps/tps/tax/rhb/index.htm.

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

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

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

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

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

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

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

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

Appendix A
The Secretary of the Interior's Standards for Rehabilitation

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.

APPENDIX B

Biloxi's Historic Landmarks and Sites

Biloxi Landmarks and Landmark Sites

Landmarks (Complete list as of 05/10/10)

Street Address	*Landmark Name*
147 Balmoral Avenue	
622 Bayview Avenue	Old Brick House
1061 Beach Boulevard	Biloxi Lighthouse
1096 Beach Boulevard	
1114 Beach Boulevard	
1120 Beach Boulevard	
1210 Beach Boulevard	O.G. Swetman House
1230 Beach Boulevard	White House Hotel
1332 Beach Boulevard	
1464 Beach Boulevard	
2244 Beach Boulevard	Beauvoir
126 Benachi Avenue	
127 Benachi Avenue	
132 Benachi Avenue	
135 Benachi Avenue	
142 Benachi Avenue	
146 Benachi Avenue	
158 Benachi Avenue	
162 Benachi Avenue	
122 Caldwell Avenue	
575 Comfort Place	
634 Copp Street	
671 Division Street	
769 Division Street	United Novelty Company
803 Division Street	Our Mother of Sorrows
970 Division Street	
971 Division Street	
132 Dukate Street	
112 Edgewater Drive	
1269 Father Ryan Avenue	
1326 Father Ryan Avenue	
1352 Father Ryan Avenue	Water Plant
129 Fayard Street	
131 Fayard Street	
177 First Street	St. Michael's Church
358 Forrest Avenue	
1596 Glenn Swetman Street	Glenn Swetman House

Appendix B
Biloxi's Historic Landmarks and Sites

Landmarks (Complete list as of 05/10/10)

Street Address	*Landmark Name*
154 Hopkins Boulevard	
290 Hopkins Boulevard	
555 Howard Avenue	Bowen House
566 Howard Avenue	
567 Howard Avenue	
579 Howard Avenue	
632 Howard Avenue	Galloway's Funeral Home
638 Howard Avenue	
657 Howard Avenue	
675 Howard Avenue	
709 Howard Avenue	Masonic Temple
750 Howard Avenue	Old Peoples Bank
759 Howard Avenue	
781/783 Howard Avenue	Old Eddie's Drug Store
784 Howard Avenue	
796 A&B Howard Avenue	
796 C Howard Avenue	
814 Howard Avenue	Kress Building
870 Howard Avenue	Church of the Nativity
932 Howard Avenue	Bond-Grant House
953 Howard Avenue	
955 Howard Avenue	
979 Howard Avenue	Hengen House
988 Howard Avenue	
1046 Howard Avenue	West End Hose Co. #3
770 Jackson Street	Redding House
141 Jefferson Davis Avenue	
140 Keller Avenue	E. Barq Pop Factory
1295 Kensington Drive	
124 Lameuse Street	Old Biloxi Library
139 Lameuse Street	Creole Cottage
139 Lameuse Street	Biloxi Library
140 Lameuse Street	Biloxi City Hall
152 Lameuse Street	Peoples Bank
208 Lameuse Street	Barqs House
225 Lameuse Street	
234 Lameuse Street	
364 Lameuse Street	
378 Lameuse Street	
168 Lee Street	
1400 Leggett Drive	Van Hook Hall, Seashore Methodist Campground

Appendix B
Biloxi's Historic Landmarks and Sites

Landmarks (Complete list as of 05/10/10)

Street Address	*Landmark Name*
210 Main Street	
127 Morrison Avenue	Labuzan-Stirling House
141 Morrison Avenue	
870 Nativity Drive	Sacred Heart Center
130 Porter Avenue	
170 Reynoir Street	Saenger Theater
330 Reynoir Street	
352 Reynoir Street	
398 Reynoir Street	
439 Reynoir Street	
116 Rue Magnolia	Brunet-Fourchey House
119 Rue Magnolia	Magnolia Hotel
125 Rue Magnolia	
129 Rue Magnolia	
131 Rue Magnolia	
134 Rue Magnolia	
136 Rue Magnolia	
149 Saint Charles Avenue	
150 Saint George Avenue	
124 Saint Paul Street	
168 Saint Paul Street	
963 Schwan Court	
122 Seal Avenue	
127 Seal Avenue	
126 Seal Avenue	
129 Seal Avenue	
130 Seal Avenue	
143 Seal Avenue	
144 Seal Avenue	
149 Seal Avenue	
155 Seal Avenue	
159 Seal Avenue	
187 Seal Avenue	
212 Seal avenue	
219 Seal Avenue	
220 Seal Avenue	
231 Seal Avenue	
235 Seal Avenue	
239 Seal Avenue	
245 Seal Avenue	
251 Seal Avenue	

Appendix B
Biloxi's Historic Landmarks and Sites

Landmarks (Complete list as of 05/10/10)

Street Address	***Landmark Name***
257 Seal Avenue	
266 Seal Avenue	
272 Seal Avenue	
281 Seal Avenue	
1012 Tullier Court	Suter House
764 Water Street	Clemens House
782 Water Street	Scherer House (Old Spanish House)
1490 Wilkes Avenue	
1496 Wilkes Avenue	

Landmark Sites

Landmark Site Name	Address
Biloxi National Cemetery	Veteran's Administration Hospital
Brasher-Akin Cemetery	Brodie Road
Biloxi Town Green	710 Beach Boulevard
Cedar Lake Methodist Church Cemetery	Cedar Lake Road
Coalville Methodist Church Cemetery	Lorraine Road, Woolmarket
Confederate Veterans Cemetery	Beauvoir
Dantzler House	1042 Beach Boulevard
Hamilton Cemetery	Biloxi Commerce Park
Hollingsworth Family Cemetery	Near Brady Drive on West Beach
Lopez Elmer and Co.	Bayview Avenue at end of Reynoir Street
Old Biloxi Cemetery	1166 Beach Boulevard
Old Jewish Cemetery	Corner of Reynoir Street and Elder Street
Orphan's Cemetery	Grounds of Coast Coliseum
Sunkist Cemetery (a.k.a. Blackwell Cemetery)	Bluff West of Popps Ferry Bridge near Beau Chene Drive
Tullis-Toledano Manor	360 Beach Boulevard
Church of the Redeemer	610 Water Street