

# Design Guidelines

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Bay St. Louis Historic District  
Historical & Architectural Review Board  
Bay St. Louis, Mississippi

**DRAFT: 28APRIL08**

## **Bay St. Louis Design Guidelines**

1 May, 2008

Thanks go to the following individuals and organizations who helped make the *Design Guidelines* possible:

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# 1 Introduction

French explorers, led by Pierre le Moyne d'Iberville and his brother Jean Baptiste le Moyne Bienville, came to claim the Gulf Coast for King Louis XIV in April of 1699. d'Iberville, finding the calm, beautiful bay too shallow for his ships, decided to locate his settlement in what is currently Ocean Springs. Bienville returned four months later on August 25, 1699, and named the bay in memory of Louis XI of France, crusader and saint, Bay St. Louis.

This tiny jewel in the crown of the new world French colonies was originally inhabited by members of the Choctaws. d'Iberville placed a few families with a sergeant and fifteen men at Chicapoula, on the Bay of St. Louis in December of 1699. Chicapoula is Choctaw for "bad grass," describing the rockchaws or burrs commonly found in the landscape.

In 1763, the settlement was given to Britain following the French and Indian War. At the close of the American Revolution in 1793, the land became a Spanish colony. Seven years later, Spain secretly ceded the area to Napoleon but retained actual possession of the territory. French and Spanish land grants opened the doors for development. Philip and John B. Saucier are recorded as the first residents of Bay St. Louis. This land later passed to Marshall and Joseph Nicaise. The heart of the present City of Bay St. Louis was granted to Madame Charlo in 1781.

The most important Spanish land grant was given to Thomas Shields in 1790, who began cultivation in 1800. This grant on the shore of Bay St. Louis was called Shieldsborough. On January 11, 1811, the flag of the United States was raised on the shores of Bay St. Louis, and in 1812, the area officially became part of the Mississippi Territory. Statehood came in 1817 and Bay St. Louis developed as a favored resort of Natchez planters and New Orleans aristocrats.

The charter of incorporation was adopted by the state legislature on April 21, 1818, making Shieldsborough the oldest established community on the Gulf Coast. The town became the county seat in 1860. Public opinion demanded the name of the town be returned to Bay St. Louis, and the name was incorporated by legislature on February 24, 1882.<sup>1</sup>

<sup>1</sup> Dennis, Willim, *Mississippi Renewal Forum: Rebuilding Bay St. Louis*, November 1, 2005, 4

## Intent

These Guidelines provide the Historic Commission (HC) and property owners with guidance on appropriate methods for the upkeep and rehabilitation of the city's historic buildings. Additionally, they assist in the design of new construction in the Historic District, whether these are additions to existing structures or entirely new buildings. The Guidelines do not seek to prevent change, understanding that because of the destruction of Katrina, redevelopment must occur. Change is inevitable in any living city, and these Guidelines' goal is to ensure that change is appropriate to the unique character of Bay St. Louis. The HC will use the Guidelines and the *Secretary of the Interior's Standards for Rehabilitation* to evaluate the appropriateness of changes to a building and to the Historic District as a whole. Property owners use the Guidelines to identify what kinds of projects are effective and appropriate, and to better understand what will be approved by the HC.

The Bay St. Louis Historic district includes five National Register of Historic Places Historic Districts. These are described by the Hancock County Historical Society below:

### Beach Boulevard Historic District

Roughly bounded by Beach Blvd., Nicaise Ave., Seminary Dr., 2nd and 3rd Streets, Bay St. Louis

(1750 acres, 690 buildings)

Beach Boulevard Historic District encompasses a 1750-acre area of the city of Bay Saint Louis incorporating an almost two-mile strip of Beach Boulevard properties as well as most of the central business core located in the middle of the district around Main Street and surrounding residential properties. Beach Boulevard is characterized by one and two-story residences, dating from 1787 to 1940 which are generally larger and more detailed than houses farther west, although there is a small proliferation of two-story houses between the city hall and the railroad depot on Union and Keller streets. West of Hancock Street houses become more vernacular, with simpler detail. Shotgun and Creole cottages are prevalent and can be found in various forms with addition and details from several periods.

**Main Street Historic District**

Main St., Bay St. Louis

(10 acres, 6 buildings)

Main Street District contains a linear row of one-story vernacular dwellings located on the south side and toward the western end of Main Street. The district contains two Creole cottages and three shotgun cottages dating from the last quarter of the nineteenth century, and one Bungalow of ca. 1920 construction. All are one-story dwellings and, with the exception of the Bungalow, which is clad with stucco, all are frame. Gable roofs predominate.

**Sycamore Street Historic District**

Sycamore St., Bay St. Louis

(30 acres, 10 buildings)

The Sycamore Street Historic District contains two commercial buildings and eight residences lining the north side of sycamore street east and west of the Old Spanish Trail which runs north to south. The two commercial buildings are located on the Spanish Trail.

**Washington Street Historic District**

Washington St., Bay St. Louis

(30 acres, 12 buildings)

Washington Street Historic District contains twelve structures located west of the railroad tracks.

Eleven are arranged in a linear formation on the south side of Washington Street, with one located on the north side. One building is located west of St. Francis Street, with all others located east of that street.

**Elmwood Historic District**

North Beach Boulevard, Bay Saint Louis

(10 buildings)

Elmwood Historic District contains ten residential structures oriented toward St. Louis Bay and arranged linearly south to north on the west side of North Beach Boulevard. Elmwood Manor, the only brick two-and-a-half-story building, is the most northerly structure in the district.<sup>2</sup>

**The Secretary of the Interior's Standards for Rehabilitation**

These Guidelines are written in support of the *Secretary of the Interior's Standards for Rehabilitation* as written below. These Standards are quite broad in the information referenced. Additionally, it is recommended architects, contractors and owners reference the *Illustrated Guidelines for Rehabilitating Historic Buildings* for greater detail. Compliance with the detail of the Standards will be judged taking into consideration economic and technical feasibility.

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

<sup>2</sup> Hancock County Historical Society, [www.hancockcountyhistoricalsociety.com/preservation.htm#districts](http://www.hancockcountyhistoricalsociety.com/preservation.htm#districts)

construction shall not destroy the historical 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.

## How to Use the Guidelines

This publication is intended to serve as a comprehensive guide to the wide range of construction projects that take place within the Bay St. Louis Historic District. The easiest way to start is to look through the Table of Contents for a topic that matches your project.

Chapter 1 explains the purpose of the Guidelines, how to use the Guidelines and reviews the reason for preservation. Understanding how buildings fit into the context of Bay St. Louis's history is important in executing a sympathetic and appropriate project. Finally, it describes the types of projects that do or do not require review.

Chapter 2 describes the architecture of the Historic District in detail relative to the historic styles, types, and the eras when they occurred. This chapter will be an important resource when repairing a historic structure, considering an addition or planning new construction.

Chapter 3 covers repairs or rehabilitation and maintenance of an existing structure. Additional reference for architects, contractors and owners is the *Illustrated Guidelines for Rehabilitating Historic Buildings*. This publication reviews the characteristics and problems with different types of building materials (masonry, wood and metal), and discusses issues with various building elements such as doors, windows, and siding. It may be found at <http://www.nps.gov/history/hps/tps/tax/rhb/index.htm>.

New construction and additions to existing buildings are reviewed in Chapter 4 for residential, and in Chapter 5 for commercial and mixed use. These chapters deal with issues that contribute to the character of the Historic District that are larger than specific stylistic reference, including siting, massing, streetscapes, landscaping, signage, lighting and parking. Chapter 5 may be applied to commercial corridors outside the Historic District.

Finally, Chapter 6 addresses the issue of Demolition and Relocation and the Appendices include important references including a Glossary of Architectural Terms, the Hancock County Historical Society Catalog, and the Historic District Map.

## Projects Requiring Review

Before exterior work on a structure in the Historic District begins, the HC must approve any exterior alterations, new construction, demolition, or changes to important landscape features and grant a Certificate of Appropriateness (COA). Examples of work requiring a COA from the Commission to receive a building permit include, but are not limited to the following:

- new buildings
- additions
- garages & outbuildings
- porches
- roofing
- masonry repairs
- siding or other changes to wall materials
- exterior door or window replacement
- pain removal
- demolition of any kind
- landscaping
- chimneys
- storm doors or windows
- fences
- sidewalks
- driveways
- swimming pools
- awnings or canopies
- exterior lighting
- arbors or gazebos
- patios or decks
- signs or sign posts
- HVAC equipment
- satellite dishes
- electrical boxes
- power lines
- trenching, grading or other ground disturbance
- removal of trees six inches or more in diameter

This list is not meant to be all-inclusive, but provides examples of the types of activities that require a COA. For projects comprising major alterations or construction within the Historic District, a pre-application review is strongly encouraged. The review will acquaint the applicant with the standards that are relevant to the proposal.

## Projects not Reviewed by the HC

Projects involving routine maintenance do not require a COA from the Commission, but do require a Compliance Agreement (CA). Routine maintenance is work that does not destroy, alter or cover up historic building materials or finishes. This includes repainting previously painted surfaces, re-roofing with the same roofing material, small repairs and minor gardening projects. Paint color is not reviewed, nor is replacement in-kind, provided the element being replaced complies with the Guidelines. Routine maintenance projects are reviewed by the Building Department. Staff will refer projects to the HC if the change does not meet the guidelines.

## Reasons for Preservation

Aside from the necessary compliance with City ordinances, there are many practical reasons for preserving historic buildings and adhering to these *Design Guidelines*. One good reason is that the guidelines generally recommend the best – and in some cases the most cost effective – methods of maintaining or improving a historic structure. This is not to say that doing work according to the guidelines is always the easiest route. But following these recommended procedures is better for the building and saves money over time, while preserving a vital part of the community.

Older buildings were constructed differently than modern structures, and indiscriminate mixing of old and new materials or construction methods can have detrimental results. Old brick, for example, is generally softer than modern brick. The use of hard modern Portland cement or mortar on such brick can hasten its deterioration and result in serious structural damage. Sandblasting paint from brick can lead to equally serious problems, while painting of previously unpainted surfaces may trap moisture and lead to decay. Application of vinyl or aluminum siding often may seem attractive, as it can hide a multitude of sins and need not be painted for several years. But such siding also can hide deterioration inside the walls, resulting in much more expensive repairs down the road. And even vinyl siding eventually will have to be painted, and with the same regularity as wood siding, so the temporary cost-savings may be illusory. Using more appropriate materials can prevent a variety of long-term problems, while at the same time providing aesthetic benefits and preserving the historic character of the community.

Studies in numerous states across the country have shown that properties inside historic districts enjoy real financial advantages because of their adherence to design guidelines. A recent study of six historic districts in Maryland revealed a number of significant findings:

- Businesses in the historic districts flourish when they capitalize on the district's unique character.
- Historic districts attract new business to a community, and thus are a powerful economic investment tool.

In addition to these long-term financial benefits, state and federal tax incentives can provide some substantial and more immediate financial rewards. The Federal Rehabilitation Tax Credit applies only to income-producing properties. This 20% credit is available for structures that are listed on the National Register or that contribute to the significance of a National Register Historic District. A map showing the boundaries of Bay St. Louis' National Register Historic District, as well as

individually listed or contributing structures, is included in the Appendix. Additional information on this tax credit is available on the National Park Service web site, at <http://www2.cr.nps.gov/tps/tax/index.htm>.

The state of Mississippi also offers a Historic Preservation Tax Credit. This is available for residential rehabilitation projects, and covers 25% of the project costs. To qualify for the state tax credit, the rehabilitation expenditures must exceed \$5,000 in the case of an owner-occupied dwelling, or 50% of the total basis in the property in non-owner-occupied dwellings. Generally, "basis" is the purchase price, less the cost of the land, plus any improvements already made on the property.

Both of these Tax Credits require separate application and review processes. For this reason, applicants are encouraged to apply there first for tax credit approval before requesting a COA from the Bay St. Louis Historic Commission. Contact the Historic Preservation Division of the Mississippi Department of Archives and History at 601-576-6940 or go online to <http://www.mdah.state.ms.us/hpres/prestaxincent.html>.



# 2 Bay St. Louis Architecture

Only one house from the 1820s era remained in its original state, prior to Hurricane Katrina. Elmwood Manor, thought to have been started prior to 1812 but not completed until ca. 1828, a two-and-one half story brick structure, was an excellent example of the French Colonial plantation-type house with two-tiered gallery, multiple entrances, and widely overhanging hip roof, quite prevalent in Louisiana. That this house and the Spanish Customs House were the only extant buildings from the early period of Bay St. Louis' history is probably partly attributable to the fact that both were sturdily built of imported brick. The lack in the area of clays suitable for brick manufacture, and the relative abundance of timber led to the prevalence of frame buildings. A number of houses exist from the ca. 1850 period. These are predominantly of the Greek Revival cottage type, with undercut galleries, central entrances, and Greek Revival details such as eared architraves and doorways with rectangular transoms and sidelights. Also thought to date from this period are the shotgun and Creole cottages influenced by French construction in neighboring Louisiana. Evolving throughout the century, the shotgun, with its linear plan, and the Creole cottage, with its double entrance and central chimney, are found in Bay St. Louis with ornamentation of the Queen Anne, Bungalow, and Colonial



*Queen Anne cottages, elevated 4' - 5' above grade were historically common in Bay St. Louis. Much of this type was destroyed by Katrina.*

Revival styles. The coming of the railroad to Bay St. Louis, in 1872, gave great impetus to the tourist trade from New Orleans. The city experienced a building boom around this time. Numerous large hotels and summerhouses were constructed on Beach Boulevard, and commercial structures were built at the foot of Washington Street on both sides of Beach Boulevard. Storms or fires destroyed most of these commercial structures. Only one brick structure of the era, built in 1894, remains, the present Star Theater. A great number of the summerhouses from the period remained until Katrina. Reflecting these developments Bay St. Louis entered one of its most inspired architectural eras. The Queen Anne-Victorian influence flowered in applied scroll-sawn and wood-lathe detail, shingled gables, turned valances, and colored-glass windows. Often this detailing was applied to older structures to update their appearance. Substantial public and commercial building during this period is evidenced by the construction of the City Hall, in 1905 (now located on Second Street away from its original beach front location), the Hancock County Courthouse, in 1911, the old Echo newspaper building at State Street and North Beach Boulevard, in 1903, and Our Lady of the Gulf Church, erected 1907-26.<sup>1</sup>



*The mixed-use structures of historic Bay St. Louis are an eclectic mix of styles.*

<sup>1</sup> 1980 National Register of Historic Places Nomination Form.

## Frame Vernacular

The Frame Vernacular building is not so much a style or even a group of styles as it is a thread that runs through much of the history of building in America. It is the least studied, least formal end of the range of classically inspired American architecture.



*337 Main Street. Single story front-facing gable with two central entries. Fan brackets and cut out balusters are added Victorian ornamentation.*

Since the early nineteenth century, builders have constructed relatively simple houses with classical sensibilities. In small cities and smaller towns of the South, classical styles, especially Greek Revival, have often inspired relatively modest houses. Before 1860, when the Greek Revival style was most dominant in the design of fine and grand houses throughout the South, Frame Vernacular building, more simple in form and detail, was the standard for any house with minimal stylistic pretensions.

Frame Vernacular houses usually have a simple, most often rectangular plan. The façade is frequently symmetrical. Roofs may be hipped, or front- or side- facing gables. Commonly, the porch will be placed under a front-facing gable, this form modeled on the classical pediment.

Often, a Frame Vernacular house is simply a vernacular farmhouse with a classically inspired public face. Specific components of classical detail are usually minimal. Entablatures may consist of a simple trim band, or multiple bands representing an architrave. Cornice detail also most often consists of simple banded trim. Columns are occasionally drawn from the simplest classical orders: Doric or Tuscan, but are more often square, sometimes with chamfered corners and generally have simple, carpenter-built base and capital trim.

### General Characteristics

#### Materials

Siding is usually wooden clapboard.

#### Entrance

Generally a four or six panel door, or glazing over panels. Covered wooden porch.

#### Windows

Six-over-six or four-over-four double hung sash.

#### Ornament

Simple classical lines. Wooden stoop or porch often features rectangular profiled wooden columns, wide edge facing front, with a flat entablature. Square profiled balusters.

#### Roof

Gable roof of medium pitch with boxed cornice and return. Hip roofs less common. Originally covered with shingles. Shingles often replace at a later date with metal roof.

Many residences in Bay St. Louis that were originally Frame Vernacular had Queen Anne detailing added during the late eighteenth century. These applications included ornate millwork, colored glass, and patterned shingle siding. Applied details from other popular eras may also be found, including Bungalow / Craftsman and Colonial Revival.

Most of the housing of this type is from ca. 1850, and combines references to a Grecian influence as well as the French Acadian cottage.



*Left: Many Frame Vernacular houses in the Bay St. Louis Historic District have a wooden porch with chamfered wooden columns supporting a simple entablature. Right: The most vernacular houses have exposed rafter tails rather than enclosed eaves.*

### Massing

The Acadian Cottage massing is the most common of the Frame Vernacular massing in Bay St. Louis. It consists of a medium slope roof with an eave front gable and an undercut porch. Other common types of massing are eave-front (often with one- or three-bay gable-front porch), gable front with continuous gable porch roof, and hipped with a variety of porch options.



### Wall Height

Wall height is quite tall in most cases, ranging from 10' to 14'. Most houses were elevated 24" - 36" above grade. In 1-1/2 story examples the upper level occurred within the attic.



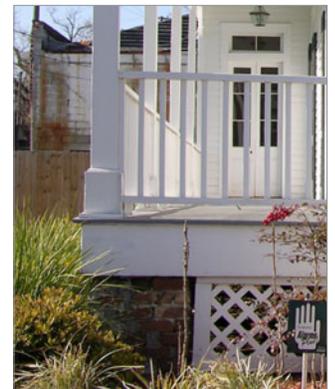
### Columns

The most common column is the rectangular box column or a simple post. It may be detailed with a classically inspired cap and base, or with Queen Anne brackets. The size of the post is usually 8" - 12" wide by 4" deep. The wide side always faces front.



### Wall Base

The Frame Vernacular wall base is typically constructed of piers & lattice, although continuous walls are not uncommon. Piers most often are brick, and may be painted white. Cavities between piers are usually filled w /1x4 lattice.



### Eaves

Usually closed, but may be open with exposed rafter tails in the most vernacular examples. Overhang from 8-12" for closed eaves, or 12-16" for exposed rafter tails.



### Windows

Wood or clad double-hung windows. Both upper and lower sashes are most often 4 panes, but may be 2 or 6 panes. Windows are usually single but may also be paired. Muntins are true divided light muntins.



### Doors

Wood doors with panels and/or glazing. Panels are most often raised, but may be flat or v-grooved. In Acadian Cottages, there are usually two front doors, and they are half- or full-glazed. Casings are quite simple, and fairly limited by type. Jamb casings are usually 1x4, rarely larger, never smaller; head casings typically 1x6, occasionally 1x4.



### Porches

Floors are wood. T&G 1x4 flooring is common. Railings are absent on low porches. Wood railings consist of simple square (1-1/2" or 1-3/4") balusters between top and bottom rails. Ceilings are flat and usually finished with v-groove or beaded tongue and groove board. Porch ceilings are occasionally omitted on more vernacular examples, exposing porch rafters and underside of porch roof deck.



## Queen Anne Cottage

The Queen Anne Cottage is commonly found in Bay St. Louis, and dates from the 1870s to the turn of the century. In the decades immediately following the Civil War, most of the United States experienced a period of growth and prosperity known as the Gilded Age, or America's Golden Age. For this time of exuberance and affluence, the styles of the Victorian era -- Gothic Revival, Italian Villa, Italianate, Second Empire and Queen Anne -- proved to be the perfect match for new domestic architecture. This was not the case for the South. In a region facing some of its darkest years during the Reconstruction period, it is not surprising that the simple and frequently unadorned Queen Anne Cottage should be abundantly found in the South.

The style maintains the basic massing of high-style Queen Anne as expressed in other parts of the country, though with very little of the accompanying detail. Porch columns may have brackets, but rarely the full complement as can be found in high-style examples. Shingle siding is employed in the gables, but not accompanied by the typical Stick Style woodwork. Turned posts are common, but again they fall short of the complexity of the Eastlake style. There are occasional references to the Carpenter Gothic, although in these instances the eave board scrollwork is usually simpler.

A Queen Anne Cottage usually includes a large front porch, and often the porch is the only part of the house afforded much decorative detail. Spindle-work detailing and jigsaw cut porch trim are common, especially as these materials were now mass-produced and available across the country via the railroad. Decorative brackets are also introduced at the eaves -- when the eaves are soffit.



204 Carroll is cross gable cottage. Note the cutaway bay with corner brackets and shingled gable.

### General Characteristics

#### Materials

Variety of building materials including wooden clapboard and wooden shingles, often patterned in the gables. Wall texture changes in the horizontal plane only.

#### Entrance

Wooden doors with raised panel and glass sections. Wrap-around porches are common, particularly on the shotgun type.

#### Windows

One-over-one double hung sashes. Typical feature is an upper sash with a border of small square lights. Stained glass windows are common.

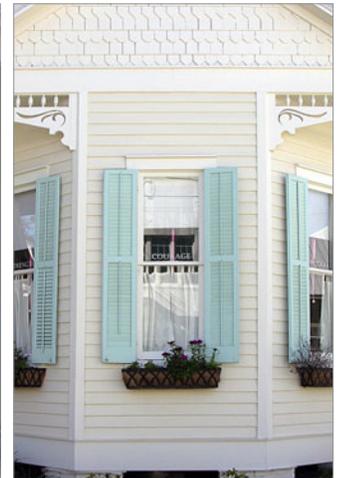
#### Ornament

Wide variety of spindlework trim. Classical details are sometimes found on later examples.

#### Roof

Combination of steep gables with intersecting ridges. Hipped roofs are common. Turrets are not common in Bay St. Louis. Roofing is metal.

The ground plan is typically more regular than other Victorian era types, although the façade is frequently asymmetrical. Simple cross gabled or pyramidal roofs are common, and a variety of asymmetrical gable-on-gable and gable-on-pyramid roof designs, as well as various gable-and-wing configurations give Queen Anne Cottage houses a wide range of forms and expressions.



204 Carroll door and window surrounds are very simple. The front door has stained glass and spindle molding. The windows are one over one with shutters.

### Massing

The two most prolific types of Queen Anne in Bay St. Louis are the cross gable with cutaway bay pictured on the previous page, and the shotgun with wrap around galleries like 308 Main Street, to the right. Other types include the hipped roof with cross gables, and both gable on hip and hip on gable.



### Wall Texture

High-style Queen Anne used many techniques to avoid smooth walls. The most common technique found in the vernacular cottages of Bay St. Louis is patterned shingles in front-facing gables, seen in both examples to the right. Additionally the cutaway bays, like 212 Carroll Street, is another locally used technique. Cutaway bays are usually supported by brackets



### Columns

Porch columns vary from a very simple turned post, like 125 Railroad Avenue on the left to rectangular posts with brackets like 202 Toulme on the right. The framed posts of 308 Main Street, are the only local example of the type commonly found in Vicksburg.



### Wall Base

The dominant wall base is brick piers, some of which were painted. Finished floor heights historically varied from 12" to 36" in most neighborhoods, and heights to 60" along Beach Boulevard to accommodate storm surge.



## Eaves

The most vernacular eave detail is found on 125 Railroad and is a simple exposed rafter tail. The soffited eave of 308 Main on the right is a very simple boxed eave with bed molding. Sawn vergeboards frequently embellish the raking cornice of front-facing gables.



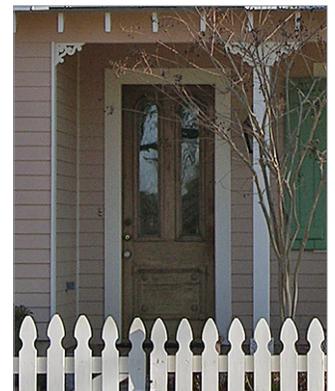
## Windows

Windows are a one-over-one double hung sash. The proportion is very vertical, frequently 3:1, particularly the windows on cutaway bays. Most examples of Queen Anne cottages have operable shutters.



## Doors

Most examples of front doors are paneled with glazing above. More elaborate examples have stained glass or a large central pane boarded by small square panes around the perimeter. Many examples have two vertical arched panes.



## Porches

The wrap around gallery at 202 Toulme shown on the right in one of the two most common porch types. The other is the shed porch enclosed on one side by an L-plan. Most porches are 6' - 8' in depth with wooden plank flooring and wooden tongue-in-groove ceilings.



## Bungalow / Craftsman

The American Bungalow traces its roots back to Colonial India with the summer homes built for the British administrators. The style traveled to England where it was incorporated into the Arts & Crafts movement, and then to the United States at the turn of the century. On both sides of the Atlantic, its relative simplicity became enormously popular in response to the excesses of the Victorian era. By the 1920s, entire neighborhoods were populated with bungalows. It is one of the last traditional styles -- or languages -- to develop and thrive before the rise of modernism in the 1930s.



*345 Main St exhibits classic Bungalow characteristics of simple brackets, shaped rafter tails, and pyramidal pilasters on brick piers. Porch enclosure is a later addition.*

In the US Gustav Stickley used his magazine, *The Craftsman* (1901), to promote Arts & Crafts ideals. These included the principles of honesty and simplicity in design and construction, and the celebration of the handiwork of the craftsman. Stickley was among the last architects of his generation to champion an architectural language and witness its rise to critical and popular acclaim. Its prominence within the boundaries of the Old South is easily understood: the region was still recovering from the ravages of the Civil War a generation earlier, and the simplicity of the bungalow design proved economically feasible.

The detailing of the Bungalow / Craftsman followed a model of simplicity. While the basic massing of the higher-style Craftsman was maintained, the extravagance of detail is noticeably absent. The intricate handcrafting of a Greene & Greene building, for example, is rarely found along the Mississippi coast. Still, the Bungalow / Craftsman house in Bay St. Louis is often as profound in its ornamental restraint and straightforward design.

### General Characteristics

#### Materials

Siding is usually wooden clapboard and/or wooden shingles.

#### Entrance

Plain wooden door with glass and raised panels. Large front porch extends across entire facade.

#### Windows

One-over-one double hung windows or multiple-light upper sash with a single-light lower sash. Upper sash with diamond-shaped lights is not common. Double and triple windows. Shed dormers are common in eave-front gables.

#### Ornament

Exposed roof rafters under eaves. Heavy battered piers support front porch.

#### Roof

Medium sloped gable roof with metal roofing or diamond shaped shingles. Hipped roof equally common. Shed roof on dormers. Wide unenclosed eave overhang with exposed rafter tails.

#### Porch

Porches may be full or partial width, with roof supported by square or tapered columns, frequently on brick or stucco piers. Columns may be paired. Piers continue to grade without breaking at porch floor.



*407 Hancock, Ca. 1910 is a eave-front bungalow with full porch and large shed dormer. Note the paired columns on brick piers.*

### Eaves

Eaves are rarely soffited, and may have flush-cut, square-cut, or shaped rafter tails. The overhang is often deep, although that makes the roof more susceptible to wind damage from uplift. Eaves are often bracketed or have extended beams along the gable end.



### Windows

Windows may be double-hung or casement. Casements are multi-paned, and double-hung sashes frequently have a single pane lower sash and multi-paned upper sash. Casings are very simple. Banded windows are prevalent.



### Doors

Many Bungalow / Craftsmen doors in the Bay St. Louis area are glazed over a low panel. Frequently the large central pane is surrounded by smaller panes. A few examples have multi-paned transoms and sidelights.



### Porches

Porches are usually one, two or three-bays. They are either a gable-front extension with overlapping gable, or incised into an eave-front roof. Eaves are usually bracketed. Porch depth may range from 6' to 12'.



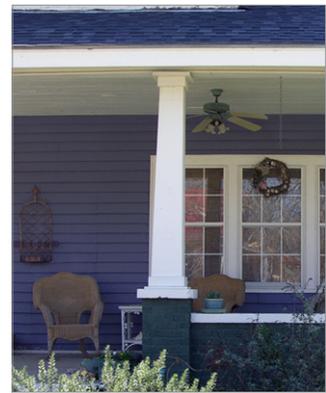
### Massing

The most common Bungalow type in Bay St. Louis is the front gable with a front gabled porch. Also common is the eave front gable with incised, full-length porch. The roofs are mid to low-slope. Most Bungalows are 1-1/2 stories and many have centered shed dormers. There are also a few examples of hipped Bungalows, but these are less frequent.



### Columns

Porch columns are usually short, and may be square or tapered. They frequently rest on masonry piers that extend above a masonry balustrade. The piers often begin at grade and have no break at the porch floor. Piers may also be stucco, and occasionally masonry block. Columns may be doubled atop a single pier.



### Dormers

Dormers aren't as common in Bay St. Louis as other regions of the South. The dominant local dormer is the wide shed dormer that is frequently half the width of the roof, and has windows like 126 Carroll on the far right, or vents like 918 South Beach Boulevard, which was destroyed by Katrina.



## Colonial Revival

Colonial Revival was a popular style for American homes beginning in the later part of the 19th century, and into the first decades of the 20th century. The Centennial Exhibition of 1876 seemed to awaken an appreciation of American history in the general public. The Colonial architecture being emulated was that of British influence, particularly Georgian and Adam, around the time of the Revolutionary War.

The first Colonial Revival buildings were banks and government buildings. The style, however quickly spread to domestic construction and became a nationalistic style. Colonial Revival homes are found in almost every part of the United States. The architectural firm most know for moving the style forward was McKim, Mead, and White from Chicago, Illinois.

Many Colonial Revival homes were designed by professional architects, but the style quickly became popular with local builders and was made available via plan books. Initially, single elements were prone to exaggeration, such as the broken pediment at the entry or elaborate front doors with fanlights and sidelights. When the style gained wide acceptance, a professional interest in historic preservation developed among architects, and later buildings were executed in a very academic manner that made the new buildings virtually indistinguishable from the period houses.

As Colonial Revival spread, it was adapted in response to local climate and local culture. The Southern Colonial Revival with its fully colonnaded, full width front porch is perhaps the best known regional variant of the style. The most common Colonial Revival variants in the South have either this fully colonnaded façade or at least a full height entry porch.



600 North Beach Boulevard is one of the best extant example of Colonial Revival in Bay St. Louis. Circa 1925. Photo courtesy HHS.

### General Characteristics

#### Materials

Variety of building materials including wooden clapboard, brick and stucco.

#### Entrance

Wooden doors with raised panel and glass sections. Frequently with transoms, fanlights and sidelights.

#### Windows

Six-over-six double hung windows. Windows may be doubled. Palladian windows are common.

#### Ornament

Common Classical details include entablature with frieze, swags and urns.

#### Roof

Medium slope gable or hipped roof. Roofing is slate or wood shingles.

Most examples of Colonial Revival in Bay St. Louis are eave-front gables, and frequently are two stories. The details range from accurate representations of their Colonial precedents, to more vernacular approximations.



242 St. Charles front door with transom and sidelights left, 600 N. Beach side door with segmented head transom and sidelights.

### Massing

Gable on hip and eave-front gables are the most prevalent massing types in Bay St. Louis. A few examples of hipped roofs are also found. Heights include one, one and a half, and two story examples.



### Porches

Porches are found on all extant Colonial Revival examples in Bay St. Louis. They range from the full width gallery at 600 North Beach Boulevard and 242 St. Charles, to the wrap around picture right at 134 Carroll. Depths are usually 6' to 8'.



### Columns

All extant Colonial Revival examples in Bay St. Louis have simple boxed columns. They are very vernacular examples of the Georgian prototype. All have capitals and bases, but with the exception of 600 North Beach, none support a full entablature.



### Wall Base

The most common wall base is brick piers that may be painted with lattice between. Stucco over masonry with base vents is also evident in a few instances. Frequently, floors are much higher above grade along Beach Boulevard, likely in response to storm surge. There are no extant examples of finished floors at grade.



**Eaves**

Eaves are usually soffitied with reference to a classical entablature, although 404 North Beach Boulevard at right has no soffit and exposed rafter tails.



**Windows**

Most Colonial Revival windows are rectangular in shape with double hung sashes. Upper and lower sashes usually have the same number of lights, and are rarely less than six per sash. There are some occasions of a multi-paned upper sash, and single pane lower sash. There are a few examples of Palladian references in gables such as 242 St. Charles at the right. The only examples of triple windows are the Palladian types. No examples of paired windows are extant in Bay St. Louis.



**Doors**

The Colonial Revival style is nationally noted for extravagant entries with examples of broken and segmental pediments, and heavily elaborated entrances like the Georgian precedents. These extremes are not found in Bay St. Louis, but the greatest embellishments still occur at the entry. Many local examples have multi-paned transoms and sidelights such as the examples to the right. The side entry at 600 North Beach is the only extant example of an elliptical transom. Casings of all local examples are very simple, and are not less than 4" wide.



## Commercial Vernacular

Commercial Vernacular is better understood as a pattern or type than a style that continues through much of the history of commercial architecture and design in the towns and cityscapes of the United States. Although we tend to associate the Commercial Vernacular building with towns and smaller cities, the type certainly found expression in larger cities and metropolitan areas, especially those established between 1850 and 1900. It is an architectural type that dominated the Main Streets of America from the mid 19th century to the first decades of the 20th century. This well-established and easily identified “style” encompasses a wide spectrum of European Revival and Colonial-inspired American architecture that has been modified to suit the character and function of a commercial street or district, highlighted by the principal or “Main” street.



*220 Main Street, Ca. 1929, is a one story storefront with stepped parapet and rounded corners that reference an Art Deco influence.*

Since the 1850s, a great number of American builders have produced relatively uncomplicated architectural structures with discrete references to a variety of historical styles. This building trend applied to all types of architecture: domestic, commercial, and institutional. In the domestic realm, their efforts fit comfortably within the Frame Vernacular style, a catchall phrase for a rich heritage of Revival and Colonial types that have managed to coexist without one style dominating the blend. Bay St. Louis, for instance, is well represented by the Frame Vernacular style, which unites the Greek Revival and French Creole while allowing for the applied decoration of later popular styles such as the Queen Anne. In commercial architecture, a similar mixing or gathering of styles and motifs within one building type has produced the Commercial Vernacular style. This “vernacular” style represents much of what we know and understood as Main Street architecture.

A trip through small-town America provides us with a glimpse of the buildings we have come to associate with Commercial Vernacular architecture. Beyond the primary commercial street, the style often extends to the design of office buildings, government offices, courthouses, warehouses and mills on the adjacent streets and quarters of the downtown area. However, the Commercial Vernacular style is best comprehended with the architecture of Main Street. At first look, one finds a long parade of revival styles mixed with American-inspired building types: Greek Revival, Italianate, Romanesque, Victorian Gothic, Second Empire, Colonial Revival and Federal, to name only the leading players. However, on closer review, we are aware of a balance and a restraint within the meeting of styles. This balancing or “evening” is achieved largely through a consistency of scale and a democratizing of form and motif. Scale and footprint is key to the success and visual appeal of the Commercial Vernacular building.

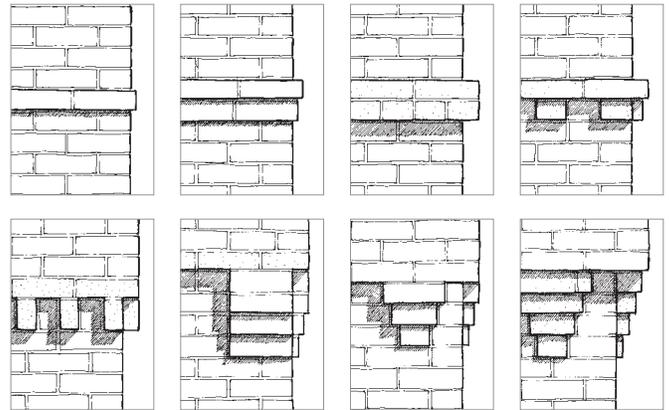


*100 South Beach Boulevard, Ca. 1899, is a two story masonry building with flat parapet and corbeled cornices.*

The Commercial Vernacular type evolved from both stylistic and functional requirements, with the latter dictating the overall layout of the buildings and character of the streetscape. Not surprisingly, the construction of attached buildings, which housed various retail and commercial activities, with residential quarters on the upper floors, created building and operational challenges. Consequently, the wood frame (often with wooden roof shingles) buildings of Main Street, dating from the early to mid-19th century, were eventually replaced with masonry buildings. Improvements also included: roof design and roofing materials, chimney heights, interior and exterior materials and finishes, woodworking and brick design. With these changes to the building design and materials, came a new sense of permanence and order to the Commercial Vernacular style, and ultimately a town’s Main Street became the preferred location to highlight the new architecture.

### Cornices

Cornices on masonry Commercial Vernacular buildings are usually simple brick corbels. Some of many possible corbel examples are shown on the right. Cornices were also stone, cast concrete, or painted wood.



### Storefront Composition

Storefronts are generally composed of large windows resting upon a base. Frequently a beam spans the wide opening, and maybe used for signage. The windows of the upper floors are generally single windows rather than ganged.



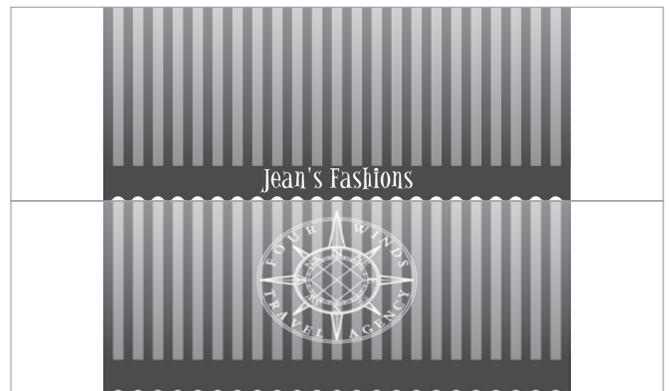
### Storefront Base

Storefront bases average 18" to 24" high for retail uses. Materials include sheet materials, wood panels, wood beaded board, plaster over masonry, and masonry.



### Awnings

Awnings are commonly metal canopies in Bay St. Louis. However canvas awnings were sometimes used in corporation with business signage. The sign was painted directly on the canvas. The sign may be applied to the main body of the awning or to the fringe.





# 3 Rehabilitation & Maintenance

## Cleaning Historic Structures

Exterior cleaning of historic structures should be done in the gentlest way possible. Destructive techniques such as sandblasting and harsh chemical cleaners are not recommended. High-pressure washing is not appropriate and can cause damage to structures

### Recommended Cleaning Techniques

Exterior Woodwork (in preparation for repainting)

Apply 1:4 solution of household chlorine bleach in water to soiled woodwork, using a natural or plastic fiber bristle brush or garden bug sprayer. Scrub using natural or plastic-fiber bristle brush, followed by a water rinse at a maximum of 1,200 pounds per square inch (psi) of pressure at 24 inches from the wall surface using a 15 degree spray tip.

Brick, stone, and stucco

Water rinse using maximum 600 psi water pressure at 6 inches from masonry surface using a 15 degree spray tip (or 1,200 psi at 24 inches). For heavily soiled surfaces, apply a dilute mixture of a specially formulated masonry cleaner according to the manufacturer's instructions. After the specified contact time, scrub masonry using natural or plastic-bristle brush, followed by maximum 600 psi water rinse. Never use muriatic acid on historic brick masonry. Do not use acidic or caustic cleaners that will etch glass, damage paint finishes, or pose environmental risks.

## Historic Masonry

### Repointing.

Historic masonry requires particular maintenance to be preserved. Although brick units themselves have a long life, mortar joints deteriorate over time and require periodic renewal. Where repointing is required, care should be taken to ensure that the brick is not damaged in the process of removing deteriorated pointing. The new mortar should match the color, texture, and tooling of the original mortar, not the appearance of the surface dirt on weathered pointing. Unless the existing joint profile is a scribed profile, the new pointing should be slightly recessed, struck flat. Deeply struck (recessed) and concave joint profiles are generally not appropriate. The slight recess is important, however, to prevent the mortar from smearing onto the face of the bricks, resulting in an enlarged joint width which is both unsightly and historically inappropriate. New pointing should not have a high Portland cement content. Mortars rich in Portland cement are harder and less permeable than historic masonry units, causing damage to the brick or stone. Recommended historic mortars for historic Bay St. Louis masonry include the following:

### Historic Wall Brick:

1 part by volume white Portland cement  
2 parts by volume hydrated lime  
6 parts by volume selected sand.

### Historic Chimney Brick:

1 part by volume white Portland cement  
1 part by volume hydrated lime  
5 parts by volume selected sand

### Paint Removal.

Generally, the complete removal of paint from historic masonry is not appropriate. If, during a restoration project, an owner desires to remove paint from brick walls, a spot test

should be conducted to assess the condition of the original brickwork below. If the building has been painted for several decades, an owner may elect to repaint the structure. Prior to undertaking paint-stripping operations, a test panel must be conducted to make sure the brickwork is not damaged during the cleaning process. Dry-grit blast cleaning (sandblasting) is never recommended, because it causes irreversible damage to historic masonry surfaces.

## Stucco (Cement/Lime Plaster)

Stucco should not be applied over historic materials. The removal of stucco to expose original historic masonry is acceptable. However, some stone structures were originally roughly laid and covered with a cement/lime plaster. In this case, the cement/lime plaster should not be removed, but rather preserved or restored. A test panel should be prepared to determine the feasibility and appropriateness of removing exterior stucco. Great care should be taken in removing stucco so as not to damage the historic fabric.

Cleaning Techniques Summary	
Wood Siding	Use water and household bleach; scrub with sponges or natural fiber brushes followed by a water rinse at garden hose pressure
Brick and Stone	Use a detergent cleaner and water. Special masonry cleaners diluted in water may also be used. Scrub with natural fiber brushes followed by a low-pressure water rinse.
Stucco	Use water and household detergent, scrub with sponges or natural fiber brushes by a low pressure water rinse

## Historic Roofing Systems

Significant historic roofing materials and features that are visible from the street should be preserved. Efforts should be made to retain and repair original roofing that is visible from the street. Where the material is too deteriorated and replacement is necessary, new roofing materials should replicate the original roofing material used on the historic building. Building owners are encouraged to conduct an investigation to determine the original roofing materials, either by means of looking at historical photographs or by physical examination of the roof sheathing by a knowledgeable roofer. Typical historic roofing used on sloping roofs in the Bay St. Louis Historic District was corrugated metal or slate shingles.

Flat roofs are not addressed in these Design Guidelines, and no Certificate of Appropriateness is required to obtain a building permit for the replacement of a flat roof.

## Slate Shingle Roofing

Slate shingle roofing replaced wood shingle roofing in cities because slate was fireproof. In rural areas, slate shingle roofing was also desired for its durability, and in the late nineteenth century for its decorative qualities.

The continued maintenance of existing slate roofing is highly encouraged and less expensive than replacement with a substitute material. The replacement of severely deteriorated historic slate roofing with new slate roofing is also highly encouraged. On buildings with gable or hipped roofs, replacement of slate with asphalt shingles is discouraged but acceptable (See Asphalt Shingles).

## Metal Roofing

The continued maintenance of existing metal roofing is highly encouraged. The replacement of severely deteriorated metal roofing with new metal roofing is also highly encouraged. Traditional corrugated or 5-V crimped metal roofing, is encouraged for re-roofing projects and new roofs. However, pre-formed standing-seam roofing which utilizes low profile (1 inch height) seams may also be acceptable.

## Substitute Materials

Substitute materials that closely replicate historic roofing are acceptable. For example, recycled rubber/polymer shingles or fiber-reinforced cement shingles that resemble slate cost less than a natural slate roof but visually simulate slate.

## Asphalt Shingles

Asphalt shingle roofing is not recommended on roof slopes that are visible. If asphalt shingles are proposed for a visible roof, it is recommended that the shingles be heavyweight, dimensional shingles that resemble historic materials.

A color similar to the historic roofing material is recommended. White and light green asphalt shingle roofing, for example, cannot be appropriate, because slate in these colors is not found in nature. The prominence of the roof and the height and angle of the roof as seen by a pedestrian will be factors that the HC will consider in its evaluation of each individual roof replacement proposal. The roofing material used on a sloping porch roof or storefront cornice is near to the viewer and, therefore, visually very important. In contrast,

a shallow pitch, say 3-in-12 slope, gable roof on a three-story commercial building is simply not visible from the sidewalk and, therefore, not visually important. However, on a building with a hipped roof, as much as one-third of the visible face of the building is the roofing material. To replace the slate shingles on a hipped roof with asphalt shingles would be analogous to replacing a brick facade with vinyl siding.

## Gutters and Downspouts

When hung gutters and downspouts are replaced, the use of halfround gutters and smooth round downspouts is historically appropriate and thus recommended for historic buildings. New copper, terne-coated stainless steel, and lead-coated copper gutters and downspouts may be allowed to weather naturally, but aluminum and galvanized steel gutters, downspouts, and leader boxes should be painted to blend in with the color of the building to reduce their visibility. Vinyl gutters and downspouts are not appropriate.

Built-in gutters and pole gutters (water diverters) are often found on historic buildings. These forms of gutters collect roof water without the visual intrusion of an exposed metal gutter at the cornice line. The continued maintenance of built-in gutters and pole gutters is highly encouraged. The in-kind replacement of severely deteriorated built-in gutters and pole gutters is also highly encouraged.

## Preserving Historic Roof Features

Significant historic roof features such as cornices, cupolas, and dormers should be preserved or restored. Removing or obscuring any of these features is not appropriate.

## Chimneys

Historic chimneys are significant features of a structure's architectural character. A replacement chimney should be an accurate reproduction of an original chimney and based on physical or pictorial evidence. Where an interior chimney is removed as part of a proposed alteration, the exterior portion of the chimney should be preserved or reconstructed to retain the historical appearance of the structure. (Caution: if the interior chimney has been removed, the chimney above the roof must be properly braced to support the imposed load!)

## Dormers and Cupolas

Examples of significant historic gable, hipped, and shed dormers exist in the Bay St. Louis Historic District. The construction of new dormers or a cupola on any principal

facade is not appropriate. If physical and pictorial evidence proves that either of these features originally existed, the reconstruction of the original feature is encouraged. New dormers are permissible only on secondary facades. New shed, gable, and hipped dormers should be compatible in size, scale, and proportion with the original facade, and their placement should relate vertically to the building's fenestration. The overall width of dormers should be no wider than one-half the overall roof width.

## Skylights

The installation of skylights on a principal facade is not appropriate. Skylights may be installed on secondary facades. Skylights should be low-profile, flat-glazed construction, and mounted close to the roof. Careful consideration should be given to the placement of skylights. Skylights should relate vertically to the overall fenestration of the facade.

## Mechanical, Electrical, and Communications Equipment

The installation of television antennas, security cameras, satellite dishes, outdoor air-conditioning equipment, exhaust fans, and other mechanical, electrical, and communications equipment on principal facades is not appropriate. Equipment should be situated so it is not readily visible from a public way. Air-conditioning equipment may not be mounted on sloping roofs. On flat roofs, air-conditioning equipment should be screened from view by vertical board or other acceptable screening.

## Wall Siding and Trim

Most buildings in the Bay St. Louis Historic District are brick wood-frame construction, with the exception of Town Center buildings. Siding should be appropriate to the building. In Bay St. Louis, wood siding is typically horizontal clapboarding, either a beveled profile or a drop-siding profile. The visual character created by the texture and pattern of historic siding should not be altered by its replacement with different siding profiles or non-historic siding materials. In the Historic District, vinyl and aluminum siding are not appropriate substitute materials except on secondary facades. The removal of existing synthetic siding and its replacement with historically appropriate siding is encouraged. Wood trim elements such as corner boards, window and door surrounds, brackets, moldings, and other decorative features should also be repaired or replaced to match their historic appearance. The cladding (wrapping) of exterior woodwork such as cornices, corner

boards, fascias, projecting bays, brackets, window and door frames, porch framing and trim, and other exterior woodwork with aluminum or vinyl materials is not appropriate. Not only does the cladding cover historic wood moldings and architectural detail, but it also causes the covered woodwork to deteriorate because of moisture that becomes entrapped under the surface material.

## Historic Windows and Doors

The number, location, size, and glazing patterns of historic windows and doors should be preserved by means of repair and restoration. Any unique features of historic windows or doors such as stained glass, leaded glass, fanlights, and sidelights should also be preserved or restored. Where the severity of door and window deterioration dictates replacement, any new units should match the historic units in design, dimensions, and pane configurations. Replacement windows and doors should have either true divided lights (muntins that penetrate the glass) or simulated divided lights (permanently affixed muntins applied to both the exterior and interior sealed insulating glass unit). Removable or snap-in muntins on glass panes and muntin grids that are sandwiched between layers of glass are not recommended. The restoration of missing, obscured, or modified original window or door openings is encouraged. Replacement of missing doors and windows shall be substantiated by physical, documentary, or pictorial evidence. Replacement vinyl and stock aluminum panning windows are not recommended on primary facades. Aluminum entrance doors are not recommended in shopfronts except where the existing shopfront framing is metal.

Glass used in new windows and doors should be clear glass. Tinted glass, reflective glass, opaque glass, and other non-traditional glass types are not appropriate in the Historic District.

## Replacement Windows

Several window manufacturers offer one or more lines of “replacement windows,” which may be wood, clad wood, aluminum, or vinyl. “Replacement windows” usually refer to new windows that mount within the frame of the existing wood window. They are typically made without a structural frame; instead, they rely on the strength of the original window for support.

Wood replacement windows are offered in a range of qualities, design features, and costs. The best ones may be ordered custom-sized to the sash opening of the original window. The sashes may be ordered with genuine muntins or with muntin grids that are applied to the interior and exterior face of a

single panel of sealed insulating glass. This type is marketed as a “simulated divided light” window.

Aluminum replacement windows are available with “panning,” that is, extruded aluminum sections that cover the exposed face of the original wood window frame and window sill. Panning is used so that the entire window assembly requires no field painting. Several manufacturers offer a range of “historical profiles,” that is, aluminum extrusions that are similar in shape to the outside face and brick mold of a traditional wood window. The panning is also available in custom extrusions that replicate historic wood brick molds very closely, but are economically feasible only on larger projects (more than 50 windows).

Vinyl replacement windows are typically the least expensive of the three basic material types. Because of the low strength of vinyl, sash components such as stiles (the vertical members) and rails (the horizontal members) are thicker than they are in either wood or aluminum.

With such a range of options, the following guidelines apply to the Bay St. Louis Historic District:

Replacement windows should be considered only as an option to replacing severely deteriorated historic wood sashes. Replacement windows are not a panacea to avoid future painting and maintenance of exterior woodwork.

Replacement windows are not justified in the Historic District as a method of improving the thermal performance of windows. Storm windows are the appropriate method of achieving that goal.

Vinyl replacement windows are not recommended in the Historic District.

Aluminum replacement windows with “historical” or custom panning are appropriate only on large buildings.

Any proposed replacement window should be custom sized to the original sash opening. Applying filler strips around the perimeter of a replacement window reduces the size of the glass area, makes the frame members awkwardly wide, and is not appropriate in the Historic District.

For original sashes with multiple panes, the replacement window should match the existing pane configuration. True or simulated divided lights are recommended in the proposed replacement window. Snap in grids, whether interior or exterior, are not appropriate. Muntin grids applied between layers of sealed insulating glass are also not appropriate.

## Window and Door Hardware

Visible window and door hardware should be compatible with the architectural character of the building. Buzzers, intercoms, and mailboxes should be located to have minimum visual impact on the building or located within a recessed vestibule if possible. Modern devices should be painted to match the background material on which they are mounted.

## Storm Windows and Doors

Improving the thermal performance of historic wood windows and doors is often desired by owners of historic buildings. The specific solution to each thermal upgrade problem depends on numerous factors, and no single approach is applicable to all conditions. Traditionally, storm windows were constructed of wood and glass. Many house owners had two sets of removable panels: wood-and-glass storm windows for the winter season, and wood-and-screen panels for the summer season. Cleaning and changing the screen and storm panels were spring and fall rituals. Few houses retain their wood screens and storm windows, and fewer still are changed seasonally. Many residences are now equipped with triple-track storm windows that allow for a complete layer of glass over the entire original window or an insect-screen panel over half of the window.

## Triple-track Storm Windows

For buildings with double-hung sash wood windows, aluminum triple-track windows with a factory color-coat matching the window trim are appropriate. While at first thought this may be surprising, the metal storm window preserves the original wood sashes as well as improves the window thermally, and at the same time is entirely reversible. Mill-finish aluminum is not an appropriate storm-window finish. The storm panels should be glazed with clear glass. The horizontal rails of the storm window should align with the meeting rails of the original window. Storm windows should be sized exactly to the historic wood window.

## Interior Storm Windows

Interior storm windows, usually fabricated with a narrow white aluminum frame and clear plastic (acrylic) glazing and mounted on magnetic strips, are suitable for applications where the building is fully air conditioned and windows are not opened for ventilation. Interior storm windows are especially desirable for buildings with multi-pane sashes, because the pattern of broken light on multi-pane sashes is an important visual feature that is lost when covered with one-over-one triple-track storm windows.

## Storm and Screen Doors

The paneled front door was a symbol of hospitality and security. Concealing the original front door by a storm door or screen door is not recommended. On secondary facades, however, storm and screen doors are appropriate. Storm or screen doors should be as simple as possible, with a plain glass or screen insert. While wood storm and screen doors are preferred, simple aluminum doors that are finished with a baked enamel finish matching the historic wood door paint color are also acceptable. Scalloped edges and crossbuck patterns on aluminum storm doors are not appropriate.

## Shutters and Blinds

Historic shutters (solid panels) and blinds (louvered panels) should be preserved. Historically, shutters and blinds were employed to provide night security and shading from the sun. Where historic exterior shutters and blinds survive, they should be carefully preserved and repaired. If no shutters or blinds are present but there is evidence that they once existed (as evidenced in either historic photographs or surviving pintle hinges), their replacement as part of any proposed rehabilitation project is encouraged. If no vestige of shutters or blinds exists, they should not be added to a building.

Replacement shutters and blinds should be painted wood, properly sized, and appear operable. Plastic and metal shutters are not recommended. Shutters should measure one half the width of the historic sash, and match the height of the opening. Shutters and blinds should be mounted on hinges or pintles and held open with shutter turns or shutter dogs. Mounting shutters or blinds directly onto any historic wall material is not appropriate.

## Street-Address Numerals

Street-address numerals should be simple in style, with characters not more than 4 inches high. Script styles and the spelling-out of the address should be avoided.

## New Openings in Existing Walls

Creating new openings in a principal facade is generally not appropriate. New openings in secondary facades are discouraged but may be acceptable. The conversion of an existing window to a door opening or a door to a window opening will be considered only on secondary facades, except when the modification of the element reconstructs its historic form. On secondary facades, allowed proposed new openings in walls should be compatible with the historic character of the

building. Large-paned, sliding glass patio doors are not appropriate. French doors with divided lights, bay windows, and oriel windows will be considered only on secondary facades.

## Historic Storefronts

Storefronts are a prominent part of the character of the Historic District. On narrow streets, the first-floor character of buildings largely defines the visual experience of the pedestrian. Storefronts are vital to both the visual character of the streetscape and a successful retail shopping environment in Bay St. Louis' downtown. The scale and architectural detailing of historic storefronts create a richness and sense of visual satisfaction that is lacking in automobile-oriented retail settings.

Historic storefronts in Bay St. Louis date from \* to \*. Earlier shop windows were essentially large house windows, with sashes fabricated from many small panes of glass. The development of plate glass in the 1850s coincided with changes in retailing brought about by the industrial revolution. As more manufactured goods became available, competition for customers led merchants to increase their storefront display area. Existing buildings were altered to make the ground floor as transparent as possible, and new buildings were constructed with iron columns and beams that supported the upper-floor masonry walls without reducing the storefront.

## Preserving Historic Storefronts.

Existing historic storefront windows and doors should be retained and repaired. In addition to many historic late nineteenth century wood-and-glass storefronts, the Bay St. Louis Historic District has early twentieth-century metal-and-glass storefronts. These latter storefronts often featured complex plans with recessed entrances that maximized shop-window display space

## New Storefronts in Existing Buildings.

In existing buildings, new storefront design should be based on the historic storefront that formerly existed at that location, as evidenced by surviving physical evidence and historic photographic views. Where no evidence exists, the new storefront design should be appropriate to the construction date and style of the building. The detailing of new storefronts should be traditional architectural woodwork, with genuine stile-and-rail doors and bulkhead panels. Pent roofs and plywood panels with applied moldings are not appropriate.

## Historic Porches and Stoops

Historic porches and stoops are important character defining features of the streetscape and architecture of Bay St. Louis. Porches were often added to earlier structures, and are significant additions warranting preservation. The original materials, configurations, details, and dimensions of a historic porch or stoop should be preserved or restored. Where components are severely deteriorated and require replacement, new components should replicate the original in material and design. Replacement porches and stoops should be based on physical or pictorial evidence. If this evidence is not available, a simple design that avoids elaborate detail should be employed. Replacement vinyl railing systems, and railings fabricated from unpainted pressure-treated wood are not recommended.

## Building Accessibility

Building accessibility for individuals with disabilities should be achieved without compromise to historic materials or to character-defining features of a historic building or site. A ramp or vertical access lift should not be placed on the front or prominent side facade of a historic building where it can be avoided. If the only feasible placement of a ramp or lift is on a front facade, efforts should be made to minimize its visual impact on the facade, and the building owner should work with the HC and the City Building Department to achieve accessibility without visual intrusion. Accessibility devices can sometimes be effectively concealed within a traditional building element. For example, a vertical platform lift could be built within what appears to be a traditional porch, or a ramp can be integrated into an entrance terrace.

## Signage

Signs should be compatible with the scale, proportion, form, and architectural detailing of the building to which they are applied. Projecting signs (hung perpendicular to the wall on a decorative bracket) and wall-mounted signs that are rectangular, square, or oval are appropriate to the majority of historic buildings. Free-standing signs are appropriate for buildings that are set back from the front lot line and fronted by landscaping. A traditional sign type such as wood with either carved or painted lettering is highly encouraged. Signs should not obscure any architectural detail. Appropriate colors for signs were traditionally intense versions of building colors — high gloss bottle green, olive, golds, and burgundies. Black lettering on a white background is not recommended, nor are metallic paints other than gold.

On commercial buildings with a storefront, signs should be

placed in the signboard area located above the storefront windows and below the upper-story windows. Where historical photographs indicate that a building historically had a larger sign than is currently allowed by the Zoning Code, and the proposed building sign is based on the general size and design of the historical precedent, the HC will consider the merits of the application without regard to its conformance with size limitations of the sign ordinance. If approved, the HC will also support the application in the owner's appeal to the Zoning Hearing Board.

Corporate logos and standard corporate lettering styles that are non-traditional should be de-emphasized in the signage design for a historic building. While it is recognized by the HC that corporate identity is important to the historic commercial building user, the visual dominance of corporate logos that are visible in automobile-oriented strip shopping malls is not appropriate to the Historic District. Creative graphic solutions, in which the corporate logo or corporate lettering style is a secondary element, are encouraged.

Where signage lighting is required, small gooseneck or hidden lights are recommended. Internally illuminated signs are not recommended, except for channel letters at appropriate locations.

## Awnings

Awnings should be appropriate to the design of the storefront or building facade. Awnings traditionally provided protection from the weather for shoppers and shaded the shop windows from direct sun. Nineteenth-century awnings in Bay St. Louis were often wood-and-metal canopies that extended from the top of the storefront to the street curb, where the front edge was supported by iron or wood posts.

New awnings should be designed to relate to the architecture of the storefront or building facade. Building features such as arched transom windows should not be obscured by the awning design. Awnings should be constructed of suitable fabrics supported by metal frames. Fabric design should be striped or solid color, using colors appropriate to the period of the storefront, and should avoid non-traditional effects. Awnings should not be internally illuminated.

## Hardware, Electrical, and Mechanical Devices

The mounting of ventilation louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, satellite dishes, security cameras, and other mechanical, electronic, and/or electrical

devices should be avoided on principal facades. To minimize their visual impact, devices mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping features. Air-conditioning condenser units should be screened from public view.

## Lighting

Where historic light fixtures survive, they should be preserved. Reproduction exterior lighting on historic structures should be simple in style, in scale with the building, and appropriate to the character of the building. Polished brass, "colonial style," and other overly ornamental light fixtures are strongly discouraged. Simple period fixtures or un-ornamented modern fixtures such as wall sconces, pendants, and post-mounted lamps can be compatible in the Historic District. If exposed conduit cannot be avoided, it should be painted to match the background material on which it is mounted. Exterior floodlights and spotlights should be avoided on principal facades. Lighting for signage on historic buildings should be inconspicuous and should be restricted to reasonably low light levels. Yard lighting and parking lot lighting should be postmounted on maximum 12-foot posts, or mounted on the building. Industrial light fixtures that produce yellowish or pinkish light are not appropriate. Low wattage metal halide or mercury-vapor sources are acceptable, subject to the general requirements contained in this paragraph.



# 4 Neighborhood Standards for New Construction

A primary purpose of the *Design Guidelines* is to preserve and rebuild the historical character of the streetscapes within the Historic District. Streetscapes are the public spaces formed by buildings along streets in an urbanized setting. These outdoor, linear rooms have buildings as walls, street and sidewalk paving as flooring, the sky or the overhanging tree canopy as a ceiling, lighting provided by the sun by day and street and porch lights by night, and furnishings consisting of vegetation, planters, stoops, porches, benches and signage. Streetscapes are dynamic and change with the weather, time of day and season. The public perception of a neighborhood, city block, or historic district is formed by the quality of the streetscapes. The quality is formed by both the character of the buildings and the character of all the other items mentioned above.

The design of any new structure in the Historic District is of utmost importance because it must harmonize with the character of the neighborhood and also be compatible with existing structures. The following guidelines are not based upon a particular architectural style. Instead they are general in nature and are intended to identify a range of design options that will encourage development compatible with the existing character of the district.

## Neighborhood Mixed Uses

In order to create compact and pedestrian-oriented communities, a mix of uses may be accommodated within primarily residential neighborhoods. This pattern reflects the manner in which Bay St Louis developed, and is a model for the historic district. Therefore, allowing neighborhood commercial uses such as a restaurant, small grocery, gallery, or bed & breakfast creates activity and a walking destination within a neighborhood.

Diversity of unit types and sizes also adds options for housing non-traditional households: the elderly, young adults, and singles. Within a neighborhood there may be multiple options for the size of a housing unit, including live/work options.

## Building Siting

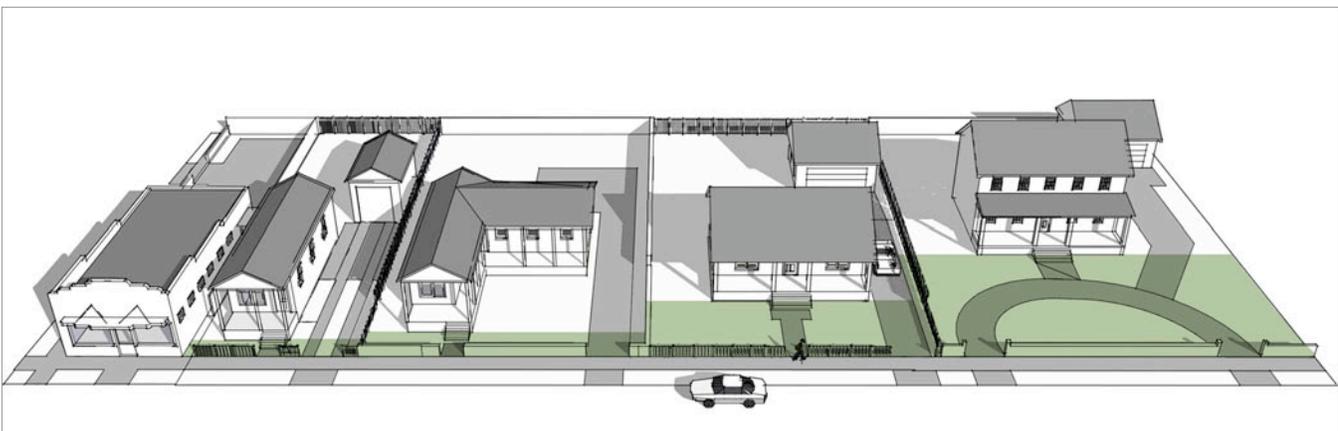
Individual lots are organized by setbacks. Lots vary in size and may accommodate single family detached, multi-family or corner retail lots. Neighborhoods typically have a common range of setbacks for similar building types. The relationship of a building to the open spaces between it and the adjoining buildings (the side setbacks) should be visually compatible with the spacing of the adjacent buildings. When one moves past a sequence of buildings, one experiences a rhythm of recurrent building masses to the open spaces between them. This rhythm changes as one moves from more rural to more urban neighborhoods. Sideyard setbacks become larger as one moves farther from the town center.

Different neighborhoods also have developed particular and distinctive standards. For instance, the common setback from the front property line on the second block of Booker Street is about 12 to 15 feet; the common front setback on the second block of Citizen Street is 20 feet on one side and 30 feet on the opposite side of the street.

It is desirable to limit front setbacks to create a communal frontage area, where people can call to walkers from the front porch, and to define the front garden.



*Side setbacks vary within the neighborhood. Continuity of street edge is maintained through fences, hedges, low walls and / or street trees.*



*Front setbacks in the Historic District neighborhoods range from 0' to 30'. Continuity of the street edge is encouraged. This may be achieved by a 3' - 4' fence, wall or hedge. New construction should respond to the adjacent buildings.*

## Lot Size

One organizing feature of the historic district is the density of residences (excluding the beach lots, which were typically wide lots, although they have been subdivided over time.) Lot sizes of 50' to 60' were standard; this width allowed a main building and an outbuilding behind for parking, storage and the *garconniere*. The 10' sideyard setback allowed vehicular access to the backyard. This lot size allows appropriate variations between narrow-front houses and wide-front houses, and corner lots may have additional width in order to address both streets. Use of the outbuilding for an accessory living unit is encouraged, subject to the zoning ordinance.

The beach front lots are more important hierarchically, and therefore require grander frontages with wider houses to accept the cooling breezes, and to accommodate more outbuildings. The setbacks along the beach front shall also be greater, partially to allow for protection from winds and surge, partially to avoid the V-zone requirements, and to allow lower floor elevations. The visual benefit to these greater setbacks is the ability to create a lush landscaped zone.

## Building Height

The height of a proposed building should be visually compatible with adjacent buildings. It is not necessary to duplicate an adjoining structure in terms of height but to maintain a compatible height along the street. Porches and first floor elevations should be consistent with adjacent buildings. Second floors in residential areas are acceptable. Third floors are discouraged, although loft spaces in the attic spaces above the second floor may be considered, as far as they are compatible with the overall height of neighboring structures or are setback from the street.

The issue of elevation is of particular concern in Bay St Louis. Currently, regulations and predictions about proposed flood elevations and insurance rates have led to a range of finish floor heights ranging from slab at grade to structures on towering stilts. This inconsistency leads to jarring visual relationships along street fronts. Therefore, it is important to determine the required base flood elevation for each neighborhood and stay at or within a reasonable distance over that minimum. Higher floor elevations are required at lots closer to the beach, stepping down as they move away from the critical V, A, and B zones; a gradual transition is preferred. Screening the underside of raised houses is recommended for keeping animals and children away from dangerous zones, and to make a visual connection to the ground.

## Building Materials

Exterior cladding materials in the Historic District typically included wood lap siding and stucco over brick masonry. Brick was typically used for piers to raise houses above the ground; exposed brick facades were reserved for commercial and civic structures. Fiber-reinforced concrete board and siding offer low-maintenance cladding that is not affected by water and resists rot and insect invasions; a recycled material that meet the challenges of the climate. Materials not approved for facades include vinyl siding, unpainted wood, or R-panel metals. Wood shingles are appropriate only in gables of Queen Anne Cottages or for Bungalow / Craftsmen.

Windows are vertically proportioned, operable single-hung or casement windows, and rectangular. Arched windows are only appropriate for Colonial Revival buildings. Transoms are often found on front elevations, to allow daylight deep into the house. Door height usually determined the height of the window head on the front elevation. Doors typically had glazed openings within them, and screen doors if there was no porch.

Roof materials found in the Historic District include corrugated metal, V-crimp and standing seam metal, and shingles. Wood shakes were used historically, but are now uncommon for safety reasons. Slate and clay tile are uncommon as their source was distant, and their utility is limited in this hot, humid climate. Shaped rafter tails are a common feature in the historic district, and these may or may not have a fascia at the eave.

Porch materials include wood columns and railings, wood frames for insect screening, and wood floors and ceilings. Screening materials below porches and raised floors may include latticework, slatted boards, dimensional lumber, and metal louvers. It is important to maintain ventilation below the floor, and to allow breakaway panels in case of flooding, and these materials will perform these tasks.

Outbuildings often were constructed of scrap materials, leading to interesting juxtapositions of wood siding, corrugated metal, and reclaimed windows. This type of construction retains artistic and environmentally responsible merit, and is encouraged.

## General Landscaping

Through the observance of a few basic design principles, property owners can contribute positively to the existing landscape of the Historic District. Property owners are encouraged to seek the assistance of a landscape architect or other qualified professional when considering the design and planning of landscaping. The following basic design principles should be used to guide landscape projects in districts:

### Scale

Scale involves the organization of elements in the landscape so that they are in proportion with one another, the house, the lot, and the neighborhood. Mature size of all plant materials should be considered before committing them to the yard. Large trees and shrubs may look attractive when first planted, however, with time, they can overwhelm and block the views of the house.

### Unity

A landscape layout should reflect an overall concept of unity. The landscape concept should be considered both as a part of the private property and in relation to the other properties in the neighborhood.

### Balance

A balanced landscape can either have a formal or an informal appearance. The type of landscape chosen should reflect the nature of the home's architecture. For example, Queen Anne or Classic Revival style homes have a more upright, formal appearance and are best complemented with formal, symmetrical landscape designs. Craftsman or Frame Vernacular style homes tend to be more integrated with nature and are best complemented with more informal, natural landscape layouts. An informal landscape is still balanced, but forms, colors, materials, and locations are often offset from one another. When balance is carefully considered, a visually appealing landscape becomes the result.

### Hierarchy

Hierarchy is the organization of landscape forms, colors, patterns, and materials into levels of importance. The size of a landscape element, its shape, its texture and finish, or its location in the landscape will establish its level of importance. Focal features such as water fountains, sculpture, or flowering specimen trees often play important roles in a well ordered landscape. Hierarchy helps give a sense of arrival and a flow of circulation through the landscape. When laying out plant materials, consider how they will relate to each other in terms of size, shape, and texture. Usually a landscape should "build" from lower materials to higher materials.

### Orientation

It is important to take into consideration a plant's need or tolerance for sun or shade. A plant that needs full sun will grow spindly and sparse in the shade, while one that needs shade will tend to burn in a sunny location. Group plants with similar needs for light.

### Water Needs

Some plants need greater amounts of water than others. Plants with low water needs will often rot in an area that is too wet. Plants with higher water needs will wilt in an area that is too dry. Group plants with like water needs and design the irrigation system so these plants on separate irrigation valves.

Historic features within the Historic Districts include both plants and man-made features, such as walls, walkways, and shade structures. Property owners are encouraged to preserve historic landscape features and ensure that any new construction or rehabilitation efforts comply with and complement these resources. See Section 8.1 for a discussion of site features relating to landscape design.

1. Protect, retain, and maintain landscaping that contributes to the character of the historic district. This includes large trees, trellises, patios, terraces and fountains.
2. Remove a large tree or a hedge because of disease, storm damage, or if it is a threat to the structure only on a written certification of its condition by an arborist, landscape architect, a cooperative agent, or a city-designated agent. Replace it with a new tree or hedge of the same species.
3. Preserve, protect and retain historic ground-cover materials, such as brick or granite pavers. If replacement is necessary, use new materials that match the original materials, or materials traditionally found in the historic district.
4. If a landscape feature is completely missing, replace it with a new feature compatible with the character of the district.
5. When introducing additional landscaping features, keep the location and style consistent with similar elements in the historic district.
6. Incorporate existing large trees and other significant landscape elements into plans for additions and new construction.
7. It is not appropriate to alter the residential character of the historic district by significantly reducing the proportion of green area to built area on an individual lot through additions, new construction, or surface paving.
8. It is not appropriate for contemporary site features, such as

swimming pools or decks, to be visible from the street.

9. It is not appropriate to introduce raised planting beds in front yards if they would be visible from the street.
10. It is not appropriate to introduce contemporary edging materials, such as concrete, or exposed treated landscape timbers, that are inconsistent with the character of the historic district.
11. It is inappropriate to introduce gazebos or playground equipment in front yards or front side yards.

## Public Landscaping

The typical neighborhood street had a narrow pavement width (14 to 18') and a complete canopy of street trees, directing the view to the beach or to connecting streets. Hurricanes have caused great losses of street trees, but this green shade for hundreds of years formed a major part of the allure of the gulf coast. Supporting the renaissance of the tree canopy will restore the environmental benefits (shade, lower maintenance, better stormwater collection and filtration, increased oxygen production) as well as the economic and aesthetic benefits.

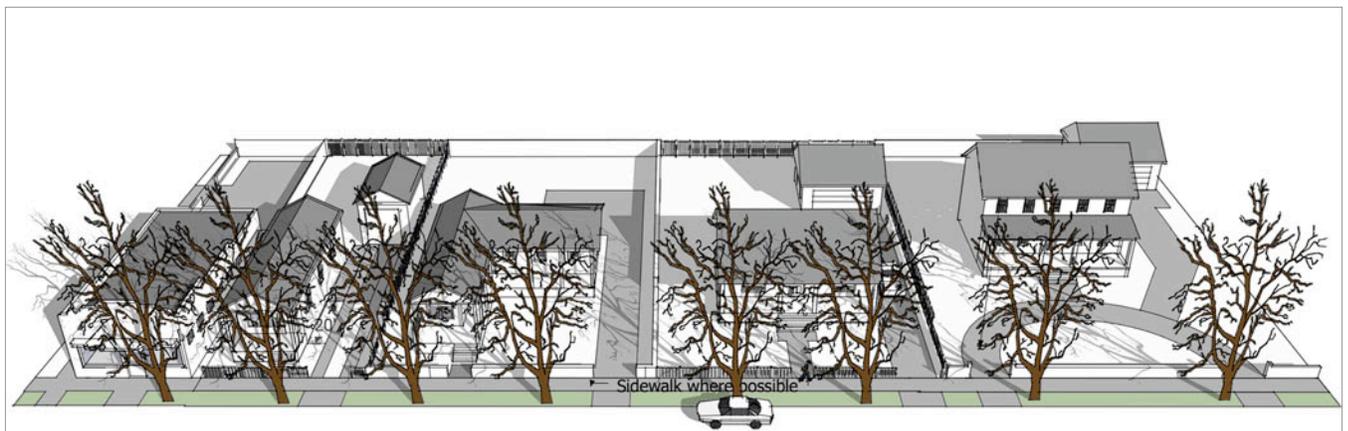
Sidewalks shall create a complete pedestrian pathway system, allowing residents to walk to activities, shops, schools, and to visit friends. All new homes shall provide a hard surface link from the front door to the public sidewalk. Streets with sidewalks typically have a curb and gutter system for stormwater. In most locations with open drainage there are no sidewalks, but each structure shall still create a clearly delineated path to the front door.

## Private Landscaping

Coordinate with Public Landscape to create a coherent landscape and planting design. Support of the street tree allée is encouraged. Because of the narrow right of way in the Historic District, street trees must be located within the private parcels. Each parcel shall provide street trees in the first 10' of the parcel, 30' on center. This requirement applies to both lawns and parking lots. Native plant species that will remain drought-resistant and low maintenance are recommended. Trees of various species may be naturalistically clustered. Low-maintenance understory shrubs may be used; maintain visibility to front entrances.

Resilient landscaping includes use of drought- and wind-resistant trees. Wind sentinel trees (such as bald cypress) may be planted to the windward side of a lot to divert wind over the structure. Wind deflector trees (such as live oaks) absorb wind and protect the structure from the strongest gusts. A row of trees may act as a windbreak against flying debris. Using sturdy hedges close to the building to defend against wind and debris can incorporate additional protection. The key to storm-resistant landscaping is to utilize native species that have proven their efficiency in the past, and have evolved to thrive in local conditions.

Planters and beds, if included, shall be of low-maintenance enclosure materials that are firmly fastened to provide a safe edge condition. Yard art is a long standing feature of Bay St Louis, ranging from the religious to the artistic.



Front setbacks in the Historic District neighborhoods range from 0' to 30'. Continuity of the street edge is encouraged. This may be achieved by a 3' - 4' fence, wall or hedge. New construction should respond to the adjacent buildings.

## Fencing

Wood picket, vertical board, stockade, and ornamental iron fences are found in the Historic District. Fences along street fronts and near buildings should be refined or ornamental, and should allow views of the yard and building. Fences for rear and side yards may be more opaque. Split-rail fences, chain-link fences, and plastic fences are not appropriate in the Historic District except on rear areas of lots. Fences along side and rear lot lines may be constructed of rough board, plank, or welded wire fabric.

Fencing shall allow ventilation and floodwaters to pass through the fence material. In a very few instances, solid cement blocks were used in the historic district; these were badly damaged in hurricanes.

## Parking

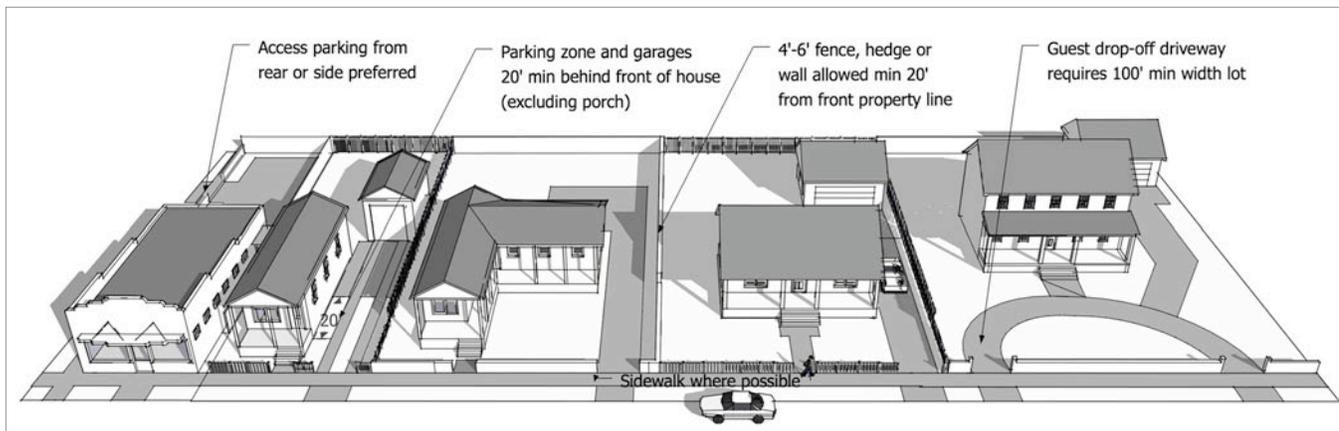
On-street parking is limited on narrow roadways, so parking for residents is typically accommodated on-site. Driveways are located at the side of the structure so as not to occlude the front elevation. Carports and garages should be located behind the structure.

Recommended parking ratios in the Historic District are as follows:

- Residential: 1 space/unit up to 2000 SF  
2 spaces/unit over 2000 SF
- Retail/Food: 3 spaces/1000 SF net retail space (excluding porch)
- Lodging: 1 space/guest room

Permeable driveway materials are encouraged, in order to reduce stormwater runoff; permeable materials include gravel, grass pave, and interlocking pavers. Alternately, the tire track paths may be paved with concrete, allowing grass or ground cover between them.

Open parking aprons with impervious paving are discouraged at the front of all residential and commercial units.



*Parking shall be located a minimum of 20' behind the front setback, and it's preferable to locate parking in the rear of the lot. Ribbon drives are encouraged. Fencing along street fronts shall be 36" to 48" tall. Behind the front setback, privacy fencing may occur to 6' high.*

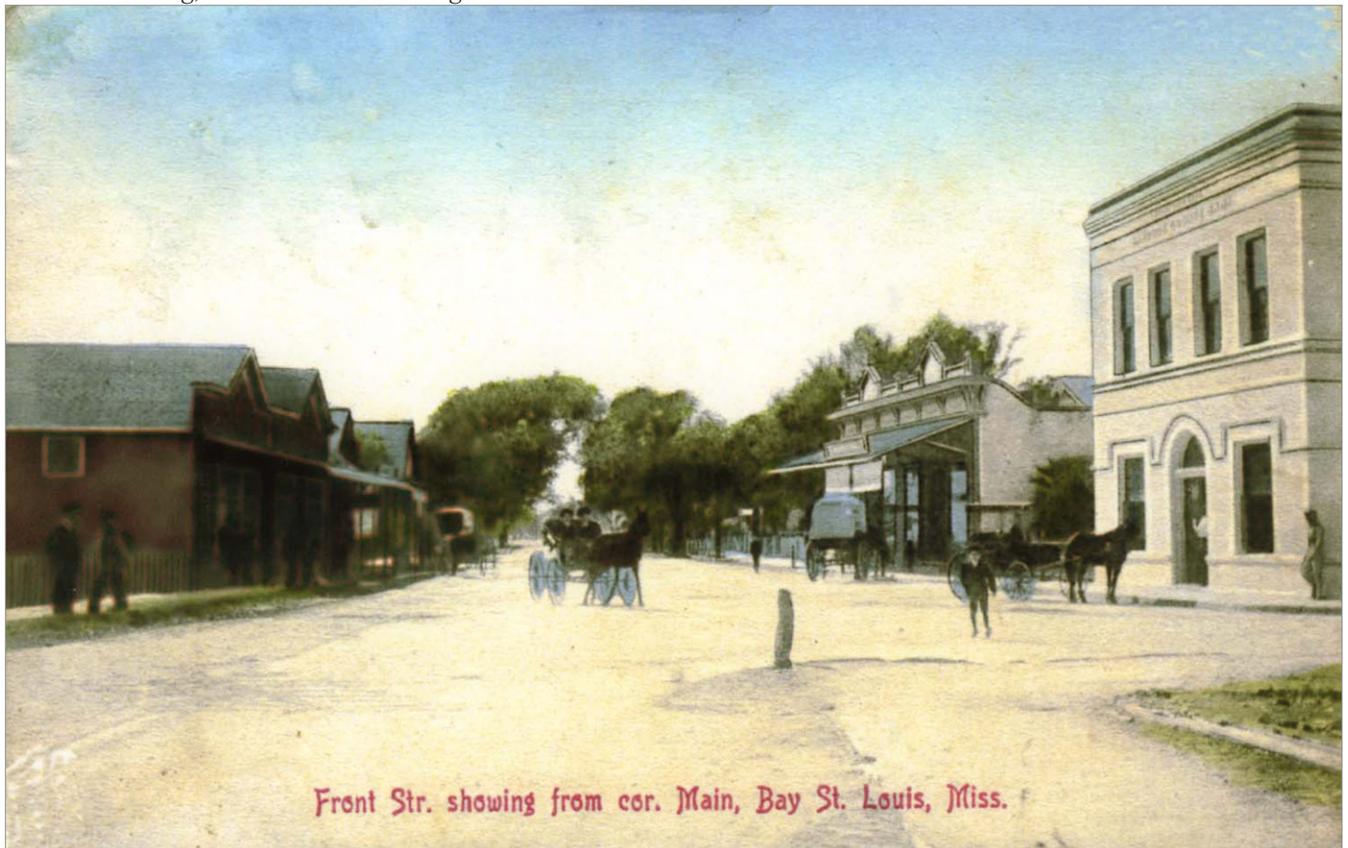
# 5 Town Center & Corridor Standards for New Construction

The Bay St. Louis Town Center Standards refers to the traditional commercial core of the city. This is the most urban portion of town, and the area that represents the unique, quirky, artistic heart of the city. In this area, one historically found the County Courthouse, City Hall, churches, shops and offices. In multi-story buildings, apartments or offices were located on the upper levels. Neighborhood services were located within walking distance of the adjacent historic neighborhoods.

Main Street at Beach Boulevard has served as the living room for Bay St. Louis for generations. Second Saturday for the Arts and the Crusin' the Coast are two events that demonstrate the power of Main Street as a special place that many enjoy. The goal of the *Historic District Guidelines* is to encourage restoration of buildings still standing, rebuild buildings that were contributing, and create new buildings that enhance the

character of the District. Arcades and awnings are encouraged on the south and west facing sides of buildings, and walkways to the beach should occur where streets terminate at Beach Boulevard.

These standards may also apply to new commercial and mixed use buildings along the corridors outside the historic district.



## Building Siting

Facades shall be built parallel to the property line along a minimum of 70% of its length. Limiting the setback from the street activates the pedestrian zone and forms an urban edge along the street. If the site occupies a corner lot, designs shall also address side streets along a minimum of 50%. The principal pedestrian entrance(s) shall be on the frontage line. Orient and screen service areas to limit negative impact on the development and neighboring areas.

There may be one principal building located at the frontage line and one outbuilding to the rear for every 50' wide of frontage or each lot. Lot coverage shall be no more than 70% (this includes impervious cover) unless a special exception is granted.

Retail frontage shall provide a shopfront along the primary frontage. Shopfronts shall have no less than 70% clear glazing. Loading docks and service areas shall not be permitted on frontages.



*Front setbacks range from 0' to 30'. Where buildings are setback, street walls should be provided to provided street enclosure. The exception to this is for civic buildings which are iconic and likely to be sited in a lawn.*

## Building Massing

The height of a proposed building should be visually compatible with adjacent buildings. The recommended height is a minimum of two levels and a maximum of four levels. The first level may have a maximum floor to floor height of 18'-0". The upper levels may not exceed 12'-0" floor to floor height. The fourth level must step back a minimum of 5'-0" measured horizontally from the front property line.

The roof shape should be visually compatible with the buildings to which it is visibly related. Buildings may have flat roofs enclosed by parapets or sloped roofs. Minimal overhangs perform better during severe wind loading conditions. Roof slopes shall direct water to drains, gutters, cisterns or rain gardens. A parapet is required to conceal mechanical equipment on the roof, to the satisfaction of the Historic Commission.

Use of awnings at the storefront level is encouraged to shield pedestrians and entry areas. Awnings may overlap the sidewalk to the maximum extent. Coordinate color choices as part of an overall color scheme. Solid colors and stripes are appropriate. Avoid backlighting awnings.

## Building Materials

Building materials found in the historic district include: horizontal wood and FRC lap siding, vertical wood and FRC siding with battens, buff-colored and painted brick, stucco, and other materials. These materials are acceptable for use in the historic district.

Avoid using materials that are incompatible with the building or district, including textured wood siding, unpainted wood, vinyl siding, metal panels such as V-crimp and R-panel. Avoid plastic or inoperable shutters where they never existed.

Building cladding may be combined on each façade horizontally. Heavier materials shall be placed below lighter materials.



*Text*

## Public Landscaping

All Class I and II wetlands shall be retained and maintained free of structures or modifications to the natural landscape, with the exception of roadway crossings and pedestrian walks, boardwalks, piers, and overlooks.

Landscape installed shall consist primarily of native and durable species tolerant of soil compaction. Shade canopies at maturity shall remain clear of building frontages.

Use street trees to define street edges, provide pedestrian canopy, and shade parking areas. Use year-round landscaping to screen service areas, parking, and utilities. Tree The City of Bay St Louis requires many existing specimen trees to be retained, including live oaks and magnolias. Incorporate existing vegetation into site design to the extent possible. Trees shall be planted along a regularly spaced allée of a single or alternating species to provide a continuous shade canopy along thoroughfares.

Resilient landscaping includes use of drought- and wind-resistant trees. Wind sentinel trees (such as bald cypress) may be planted to the windward side of a lot to divert wind over the structure. Wind deflector trees (such as live oaks) absorb wind and protect the structure from the strongest gusts. A row of trees may act as a windbreak against flying debris. Using sturdy hedges close to the building to defend against wind and debris can incorporate additional protection. The key to storm-resistant landscaping is to utilize native species that have proven their efficiency in the past, and have evolved to thrive in local conditions.

Sidewalks shall create a complete pedestrian pathway system. All new structures shall link to the public sidewalks and to each other if appropriate. Paving materials should be compatible

with the area. Typical sidewalks in downtown are concrete, from 4' to 12' wide. Color and texture of new paving should be designed to provide safe walking surfaces. Provide crosswalks at points of vehicular access, and add designated walking areas through parking areas.

## Private Landscaping

Coordinate with Public Landscape to create a coherent landscape and planting design. Support of the street tree allée is encouraged. Native plant species that will remain drought-resistant and low maintenance are recommended. Trees of various species may be naturalistically clustered. Low-maintenance understory shrubs may be used; maintain visibility to front entrances.

Green screens, trellises, planter boxes, and fence planting are desirable in areas with limited planting space. Native vines include deciduous and evergreen varieties; consider the seasonal effect before choosing deciduous only, or alternate both types.

Street screens allow shielding of unattractive views including surface parking. Street screens shall be 3'-0" to 4'-0" high and may be constructed of any acceptable fence material or a landscape hedge. Street screens shall have openings no larger than necessary to permit auto and pedestrian access. Adequate visibility for auto exiting must be maintained.

Stormwater management shall be primarily off-site through underground storm drainage. Exposed culverts and headwalls are not desirable on major thoroughfares. Where retention/detention ponds are required, side slopes shall be 1:3 so as not to require fencing. Planting the edges with native water plants will be required to stabilize and filter the stormwater basin.



*Parking shall be accessed from side or rear where possible. Parking zone is behind the front setback. Screen parking along rear and side with 4' - 6' hedge, fence or wall. Screen all parking from the front with a 3' - 4' hedge or wall. If right of way is too narrow for street trees, they shall be planted within the parcel at 30' on center or as needed to provide continuous tree canopy.*

## Fencing

Fences along street fronts and near buildings should be refined or ornamental and should allow views of the yard and building. Wood picket, vertical board, reclaimed shutters, and ornamental iron fences are found in the Historic District, and are considered acceptable materials. Consider selecting materials used elsewhere on the property. Use a scale and level of ornate detail that complements the detail of the structure. Use simpler designs on smaller lots. Gates shall be designed to swing into the private walkway or driveway, not onto the public sidewalk. Maintain paint on wood surfaces; composite wood and recycled materials are also acceptable.

Fences for rear and side yards may be more opaque. Split-rail fences, chain-link fences, and plastic fences are not appropriate in the Historic District except on rear areas of lots where not visible from the street.

Maintain the average height of fences on surrounding properties. Follow City of Bay St. Louis ordinances regarding the maximum height of fences at corners and property lines.

## Parking

Parking, although key to commercial success, can also harm a town center. The approach encouraged by these Guidelines is to utilize the historic pattern of on-street parking as well as a Park Once strategy. Parking should be grouped in the rear of the buildings.

Street parking should be conserved for customers of retail and commercial establishments. Off-street parking shall be shielded from street view by placement of the building, fencing and year-round landscaping. Preference is for parking that is accessed from a rear alley, as this reinforces the street grid and the urban edge.

Provide clear signage and pedestrian access from parking areas to main building access and the street. Plan parking so that it least interferes with pedestrian access and maintains safe vehicular access.

Reduce the scale of parking area by dividing into modules or clusters with landscaping zones between. Off-street parking may be of permeable materials such as grass pave, gravel pave, or interlocking pavers and thus reduce their stormwater runoff.

Recommended parking ratios in the Historic District are as follows:

Residential: 1 space/unit up to 2000 SF

2 spaces/unit over 2000 SF

Lodging: 1 space/guest room

Office: 2 spaces/1000 SF net office space (excluding porch)

Retail/Food: 3 spaces/1000 SF net retail space (excluding porch)

Shared spaces must be located within ¼ mile of the project.

## Signage

Characteristics of Historic District signage include:

**Attachment:** Most of the historic signage types are attached to the buildings themselves.

**Size:** Signs applied to a building are measured to the extremities of text and/or graphic logos or other symbols. Signs applied to sign boards are measured to the extremities of the board.

**Lighting Type:** Historic District signs are lit with external lighting. All sign types may be lit unless specifically noted otherwise.

**Lighting Location:** All illuminated signs are lit by a light source that is above or in front of the sign board. Backlit signs are not permitted.

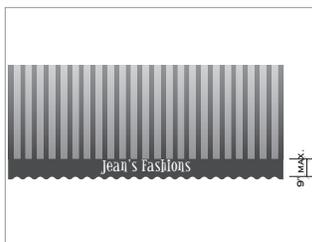
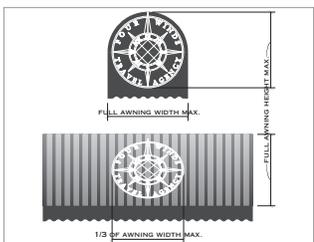
## Attached Signs

Attached signs consist of painted or vinyl graphics on a sign board; they may be attached to any part of a building, but most commonly a wall. An establishment may have Attached signs or Band Signs, but not both. The cumulative square footage of all Attached signs for an establishment should be limited to the width of the storefront multiplied by two.



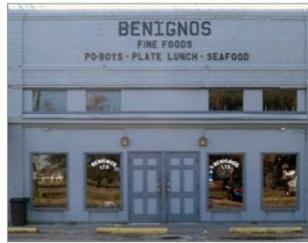
## Awning Signs

Awnings should be fabricated of canvas on metal frames. Awning signs are painted directly on canvas. Backlit awnings are inappropriate. Signs that occupy the main body of the awning may fill the entire body of the awning if painted on the end, or may occupy up to one third of the awning if painted on the side. Signs that occupy the fringe may fill the entire height and width.



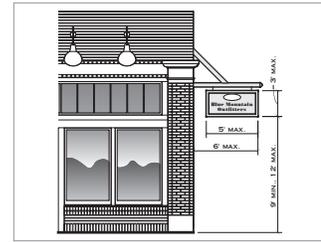
## Band Signs

This is a common business sign type and consists of a band of lettering and/or text across the entire width of the building. If lit, sign bands must be front-lit with gooseneck lights. Band signs generally occur just above the top of the first level glazing, often on an exposed beam face or entablature, if any are present.



## Blade Signs

Blade signs may either project from a wall or hang from an overhanging architectural element. In addition to the size limitations below, no blade sign shall exceed 8 square feet in the town center. Brackets or other suspension shall match the style of sign and shall not be computed as part of the allowable size of the sign.



## Window Signs

These signs may be neon behind the glass, or paint or vinyl applied directly to the glass. Neither should be mounted on opaque materials.



## Painted Wall Signs

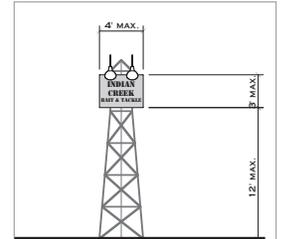
This sign type may occur only on masonry wall surfaces.



## Ground Signs

Ground signs in the Historic District are eclectic in nature because of their small scale. They include painted doors, A-frames, and small monument signs.

If located along corridors, they shall consist of an open framework supporting a double-sided sign board lit with gooseneck lights.





# 6 Relocation & Demolition

## Relocation

Moving a historic building may result in a loss of integrity of context and setting, seriously compromising the significance of the relocated building. It also is a complicated, time-consuming, and expensive process that requires thorough investigation and evaluation. However, moving a building within the historic district should be considered under the following situations: one, as a last alternative to demolition; and two, as part of a larger community revitalization plan that will result in a more compatible setting for the building.

It is critical that a move be thoroughly planned and carefully executed to avoid damage to the historic building and to any significant site features along the route. Working with contractors experienced in successfully moving historic buildings will help avoid some of the potential problems. Protecting and securing the building during and after the move is essential. To preserve as much of the architectural and structural integrity of the building, every effort should be made to move the building intact—as a single unit. If the building is relocated within the historic district, the siting and all related site modifications must be approved by the commission. The following process must be followed:

1. Record the historic building in its original setting and document the existing site conditions through photographs prior to its relocation.
2. Protect the historic building during and after the move by taking the following steps:
  - thoroughly evaluate the structural condition of the building to determine if it is structurally sound enough to withstand the move,
  - take all necessary precautions to prevent damage to the structure during the move,
  - work with contractors who have experience in moving historic structures,
  - protect and secure the building from damage due to vandalism or exposure to the elements.
3. Protect significant site features at the original site, along

the route of the move, and at the new site from damage during or after the move.

4. If the building is relocated within the historic district, select a new site that is compatible to the original site in visual character and that can provide a similar setting for the historic building in terms of setback and orientation to the street and spacing from other buildings. It is desirable to identify a site where the solar orientation of the building is similar.
5. If the building is relocated within the historic district, review the compatibility of its proposed siting with surrounding buildings according to the relevant guidelines according to the relevant design guidelines for New Construction.
6. If the building is relocated within the historic district, review related proposed site modifications according to the relevant design guidelines under Historic District Setting.

## Demolition

It is a violation of the local zoning ordinance to demolish a building within the historic district without a Certificate of Appropriateness. The demolition of a building that contributes to the special character of Bay St. Louis's historic district is an irreversible act that is strongly discouraged by the Historic Commission. Statewide enabling legislation gives the HC the authority to delay requests for demolition for up to one full year so full consideration can be given to alternatives to demolition. During the delay, the Commission and other interested parties will work with the property owners to identify viable alternatives to razing the building. Property owners are encouraged to work with the Historic Commission and other interested parties to explore all viable alternatives to demolition.

In reviewing a demolition request, the Commission assesses the impact of the proposed demolition on adjacent properties as well as the whole historic district. Serious consideration is given to the following questions:

- What is the threatened building's contribution to the historic district?
- Could the property be sold to someone whose needs it would meet?
- Could the building be adapted to meet the property owner's needs?
- Could the building be moved to another site?
- Will the proposed new use of the site compensate for the loss of the building?

When a request for demolition is submitted, the property owner must also submit a proposed site plan illustrating how the site will be modified following demolition. The property owner is also responsible for documenting the historic building to ensure a permanent record of the building survives. Such documentary photographs and drawings are retained in the Commission's files. The following process shall be followed:

1. Work with the Historic District Commission and other interested parties to seek viable alternatives to demolition.
2. Record the historic building in its original setting and document the existing site and building conditions through photographs and/or drawings prior to its demolition.
3. Salvage, or allow others to salvage, architectural materials and features that could be reused prior to demolition.
4. When requesting a COA for demolition, submit a site plan illustrating the proposed post-demolition site treatment.
5. Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—the demolition.
6. Following demolition, promptly clear the site of all debris.
7. Implement the pre-approved site plan in a timely manner following the demolition.

# Glossary

- Arcade** A row of arches with supporting piers and/or columns.
- Arch, bowspring** An arch laid out from a single radius point located well below the springline of the arch. In most cases, the sweep of the arch is between 45° and 60°.
- Arch, elliptical** An arch laid out as a series of two shorter radii arcs at the ends and a longer radius arch in the center.
- Arch, jack** A flat arch or jack arch is a lintel made up of several wedge shaped pieces that act structurally as an arch. It may be built of bricks or stone.
- Architrave** The lowest primary division of the entablature. The architrave usually sits directly on the column capital, and is frequently separated from the frieze by a tenia.
- Baluster** A spindle or post supporting the railing of a balustrade.
- Balustrade** An entire railing system with top rail and balusters.
- Bargeboard** A decoratively carved board attached to the projecting edges of the rafters under a gable roof. The top of the bargeboard occurs flush with the roof deck. Syn, vergeboard.
- Base, Column** The base is the lowest primary division of the column. The Greek Doric order typically has no base.
- Battered Pier** A pier whose sides slope downward and outward from vertical.
- Bay** The regular division of the facade of a building, usually defined by windows or other vertical elements.
- Bay Window** A window in a wall that projects at an angle from another wall.
- Bond** The pattern in which bricks are laid to increase the strength or enhance the design.
- Bracket** A carved or sawn wooden projecting element that supports a horizontal member such as a cornice or a window or door hood.
- Capital** The top primary division of a column. Capitals are usually the most distinctive portion of the classical order.
- Casing** The exposed architectural trim or lining around a wall opening.
- Clapboard** Siding consisting of overlapping, narrow horizontal boards, usually thicker at one edge than the other.
- Classical** Pertaining to the architecture of ancient Greece or Rome, or to the styles inspired by this architecture.
- Colonnade** A row of columns, typically supporting an entablature and a ceiling.
- Column** A vertical support supporting a horizontal beam, or entablature, above. The column divisions consist of the base, shaft and capital.
- Coping** A cap or covering to a wall, either flat or sloping, to shed water.
- Corbel** A small projection in a masonry wall. It may be achieved by stepping a brick out 1/2" to 1-1/2". This term may also refer to a small supporting bracket.
- Cornerboard** A vertical strip of wood placed at the corners of a frame building.
- Cornice** A projecting molding at the top of a wall surface, and the uppermost primary division of the entablature.
- Dentil** Small blocks used to enrich the base of the cornice.
- Dormer** A roofed structure with a vertical window that projects from a pitched roof.
- Double Hung Window** A window with two sashes, one sliding vertically over the other.
- Eave** The edge of a roof that projects

beyond the face of the wall.

**Eave return** The section of the eave detail that returns along the gable wall. It is a perpendicular extension of the entire molding group.

**Elevation** The external face of a building or a drawing representing the same.

**Entablature** The horizontal group of members immediately above the column capital. The entablature is primarily composed of an architrave, frieze and cornice.

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

**Fanlight** A half-round or half-elliptical window over a door with radial muntins resembling an open fan.

**Fascia** Any long, flat horizontal band or member.

**Fenestration** The arrangement of windows in a building elevation.

**French door** A door with a top and bottom rail, stiles (sides), and glass panes throughout most of its length.

**Fretwork** Ornamental woodwork, cut into an often elaborate pattern.

**Gable** The triangular section of a wall above cornice height that carries a pitched roof. A gable roof has a central ridge beam and a slope down to either side.

**Gingerbread** Pierced curvilinear ornament made with a jig or scroll saw.

**Head** The top of the frame of a door or window.

**Hipped Roof** A roof with uniform slopes on all four sides.

**Lattice** An openwork grill of interlacing wood strips, used as screening.

**Light glass.** A section of a window, the pane or glass.

**Lintel** The beam that spans an opening.

**Mass** Bulk or three-dimensional size of an object.

**Massing** The combination of several masses to create a building volume; organization of a shape of a building, as differentiated from wall treatment or fenestration.

**Molding** The contour given to projecting members to introduce variety of outline in edges or surfaces. Entablatures are made of a combination of moldings.

**Mullion** A vertical post that joins wall openings including doors, windows and cased openings. Mullion casings are flat, and usually 3-1/2" or more in width.

**Muntin** The framing strip that separates the lights in a window.

**Order** In classical architecture, a column with base, shaft, capital and entablature, embellished and proportioned according to one of the canonical styles: Tuscan, Doric, Ionic, Corinthian and Composite.

**Parapet** A low guarding wall at the edge of a roof or balcony; the portion of a fire wall or party wall above roof level.

**Parge** A coating of cement-based mortar (stucco) applied over rough masonry work.

**Pediment** All parts of a gable above the horizontal cornice. Pediments may occur over a window or door, and may be broken or round.

**Pier** A masonry column. It may be unadorned, or may be treated as a column or pilaster.

**Picket fence** A fence formed by a series of vertical pales, posts or stakes and joined together by horizontal rails.

**Pilaster** A column attached to, but projecting from a wall. They are detailed as the columns to which they are paired.

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

**Post** A simple form of a column. It is often a simple wood timber, and may be chamfered at the corners. It may have a simple base, but rarely a capital.

**Raking cornice** The cornice running at an angle along each slope of a gable. The rake rarely has a full entablature, but may include both cornice and frieze.

**Ridge** The apex of a sloped roof.

**Sash** The moveable framework holding the glass in a window or door. The sash may contain one or more panes of glass.

**Shed roof** A single plan that slopes from a high wall to a low wall. Frequently used to roof dependencies.

**Shutter** An external movable door used to cover a wall opening, especially a window.

- Sidelight                    A framed area of fixed glass alongside a door or window opening.
- Sill                            The horizontal water-shedding member at the bottom of a door or window.
- Spandrel                    The wall of an arcade above the arches and below the entablature or cornice.
- Transom                    A glazed opening over a door or window.
- Turret                        A small, slender tower common in some Victorian styles.
- Vernacular                 Indigenous regional buildings, constructed without the aid of an architect.
- Water table                The joint between the body and base of a building in masonry construction. The base is set out some distance from the wall above.<sup>1 2</sup>

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1                    Glossary definitions are in part based on *Historic Architecture Sourcebook*, Cyril M. Harris, Ed., New York: McGraw-Hill Book Company, 1977.

2                    Glossary definitions are in part based on *Traditional Construction Patterns* by Stephen A. Mouzon with Susan M. Henderson



# A Appendix: Hancock County Historical Society Catalog

## Frame Vernacular / Creole Cottage



21 St. Charles Street: National Register # 93  
Ca. 1910. Creole Cottage with 4-bay façade. 2 entrances in center. Gable roof with exposed rafter-tails. Central Chimney. (Destroyed by Katrina in 2005)



337 Main Street: National Register # 518  
Ca. 1870. 1-story 4-bay Creole cottage with gable roof, undercut gallery, and two center entrances. Cut-out balustrade and fan motif bracketed posts.



305 St. George Street: National Register # 587  
Ca. 1880. 1-story 4x2-bay Creole cottage with gable roof and undercut gallery. 2 entrances in center bays. Central chimney.



338 Main Street: National Register # 487  
Ca. 1870. 2-story 4-bay Creole cottage with gable roof and undercut gallery. Two entrances in central bays are double-leafed with shutters. Posts with capital moldings. Plain balustrade.



341 Main Street: National Register # 520  
Ca. 1870. 1-story 4-bay gable-roofed Creole cottage with two entrances in middle bays and undercut gallery. Double-leafed doors with shutters. Balustrade.

42 Main Street: National Register # 486



Ca. 1870. 1-story 4-bay Creole cottage with gable roof and undercut gallery. Two entrances in center bays contain double-leaf doors.



228 Keller Avenue: National Register # 283  
Ca. 1865. 1-story 4-bay salt-box shaped Creole cottage with shallow undercut gallery and 2 entrances in center bays. Central chimney. Replaced posts on brick piers.

## Frame Vernacular / Shotgun Single



209½ Main Street: National Register # 503  
 Ca. 1920. 1-story gable-roofed shotgun cottage with undercut gallery and scalloped porch valance.  
 (Destroyed by Katrina in 2005)



210 Ballentine Street: National Register # 118  
 Ca. 1905. 1-story shotgun cottage with gable roof and undercut gallery. Gable enriched with patterned shingles.



212 Ballentine Street: National Register # 117  
 Ca. 1905. Queen Anne-style elements. 1-story shotgun cottage with gable-on-hip roof, L-plan undercut gallery. Pediment of gable is enriched with patterned shingles and vergeboards are scalloped. Narrow posts with capitals.



02 South Toulme: National Register # 476  
 Ca. 1885. 1-story shotgun cottage with gable-on-hip-roof and 2-sided undercut gallery. Bracketed posts. Cut-out vergeboards. Shingled-gable-French doors onto gallery.



213 Main Street: National Register # 505  
Ca. 1920. 1-story 2x3-bay gable-on-hip-roofed shotgun cottage with board-and-batten siding.

117 McDonald Lane: National Register # 680



Ca. 1880. 1-story front-gabled shotgun with projecting hip-roofed porch. Curved brackets and wood posts. Diagonal boards in gable end. (No longer standing)



108 Cue Street; National Register # 375  
“Kate Lobrano House” Ca. 1900. 1-story gable-on-hip-roofed shotgun cottage with 2-sided undercut gallery. Multiple double-leafed entrances onto gallery.

143 Saint Charles Street: National Register # 98



Ca. 1890. L-plan shotgun cottage with polygonal bays and pedimented gable. Undercut L-plan gallery. Doorways with transoms and round-arched light. Unseated and severely damaged in Katrina but quickly and nicely restored.

## Queen Anne Cottage



107 Citizen Street: National Register # 152  
Ca. 1880. 1 1/2 story frame dwelling with projecting polygonal bays, recessed central entrance and front-gabled roof. Polygonal bays were gabled. Main gable contains round-arched windows. Entrance porch with turned valence and balustrade. Destroyed by Katrina in 2005



502 North Beach Boulevard: National Register # 23  
“Ada Villa” Built 1889. 1 1/2-story 5x7-bay house with gable roof and center entrance. 3 dormers, 1 polygonal. Bracketed porch posts. Cut-out bargeboards. Shingle enrichment and patterned clapboarding.



916 South Beach Boulevard: National Register # 80  
“Ballard House” Circa 1850 with Queen Anne and Colonial Revival additions. 1 1/2 story 5x2 bay house with center entrance and undercut gallery. 3 pedimented gable dormers, the central one with turned balustrades, carved arched openings and shingled pediment. Polygonal bay windows on side elevation with balustrades. Destroyed by Katrina in 2005.



111 Citizen Street: National Register # 153  
1-story 5x3 bay dwelling with center entrance, hip-on-gable roof and undercut gallery. 3-bay porch supported on paired posts with capitals. Area between posts filled by arched-wood screens. Spool-turned verge screen. Polygonal bay on side elevation. Destroyed by Katrina in 2005.



712 South Beach Boulevard; National Register # 73  
Ca. 1890. "Sycamore Hill". 1-1/2 story 6 bay frame dwelling with irregular plan. Projecting gable with Palladian window. Polygonal bay, incised porch and cut-out vergeboards. Destroyed by Katrina in 2005.



616 North Beach Boulevard; National Register # 13  
"Breath Monet House", Ca. 1820, with Queen Anne additions, ca. 1880. Rectangular plan with cross-gable, polygonal bay and turreted porch. Bracketed porch with spindle-work frieze. Shingle and scroll-sawn embellishments.



127 Railroad Avenue; National Register # 358  
Ca. 1880. Queen Anne. One of two cottages. Each 1 story, L plan with bracketed cutaway bay.



129 Railroad Avenue; National Register # 257  
Ca. 1890. Queen Anne. 2-story gable front house with irregular plan. Gables are enriched with decorative verge screens. One story shed roof porch with turned posts and elaborate brackets.

## Bungalow / Craftsman



920 South Beach Boulevard: National Register # 82  
Bungalow with Prairie School influence. Five bay stucco house with terra cotta tile hip roof. Casement windows and overhanging eaves. House burned March 24, 1994.



121 Carroll Avenue: National Register # 622  
Ca. 1910 Bungalow. 1-1/2 story eave front gable. Shed roofed dormer centered in roof width. Incised porch with paired box columns on brick piers and brick balustrades. Exposed rafter tails.



348 Main Street: National Register # 484  
Ca. 1925 Bungalow. One story front facing gable with offset projecting screened porch. Bracketed eaves. Triple pyramidal posts on brick piers.



354 Main Street: National Register # 483  
Ca. 1930 Bungalow with modernizations. One story, 3 bay frame house with carport addition.



301 Railroad Avenue: National Register # 400  
Ca. 1900 with Bungalow alterations. One story hip-roofed house with 4-bay facade and projecting gable. Incised porch with 2 entrances in middle bays. Craftsman pyramidal columns on brick piers. This house could also fit into the Frame Vernacular section, with later Bungalow additions.



137 St. Charles Street; National Register # 97  
Ca. 1925 Bungalow. One story, 3-bay house with front facing gable and projecting gabled porch. Single bay porch has pyramidal columns on brick piers. Shutters are later alteration.



312 St. John Street: National Register # 473  
Ca. 1925. Bungalow. One story front facing gable with offset projecting porch. Bracketed eaves. Triple pyramidal columns on brick piers. Shutters are later alteration and not sized to function.



119 Washington Street: National Register # 200  
Ca. 1920 Craftsman. 1-1/2 story shingled dwelling with intersecting gable roof. Incised front and side porch. Pyramidal box columns on stone perimeter wall. Twelve over one sash and multi-pane casement windows.

## Colonial Revival



103 Carroll Avenue: National Register # 616  
 Ca. 1935 Bungalow type with Colonial Revival stylistic elements. 1-1/2 story brick house with eave front tiled gable roof; three additional gables are front-facing. Segmented arch at screened porch with screened fanlight. Chimney has arched brick patterns.



107 Court Street: National Register # 368  
 Ca. 1935. Two story, 3-bay eave front gable with central entry. Paired windows. Segmental transom at front door and multi-paned transoms at french doors. Destroyed by Katrina in 2005.



406 North Beach Boulevard: National Register # 26  
 Ca. 1890 "Le Marin" or "McDonald House". Some Colonial Revival details with later dormers. 1-1/2 story 7-bay house with eave front gable and clapboard siding. Incised porch with paired posts. Central entry with double-leaf doors.



904 South Beach Boulevard: National Register # 76  
 Ca. 1890. 1-1/2 story, 5-bay frame dwelling with incised porch. Eave front gable. Three doors and two sets of paired windows on the front elevation. Two hooded dormers with decorated pediments.

## Commercial Vernacular



125 Main Street: Beach Boulevard District #388  
Ca. 1925. Masonic Temple. Neo Classical Revival. Three story, 5-bay brick building with recessed central entry. Pilasters with full entablature. Storefronts with multi-paned transoms.



137 Main Street: Beach Boulevard District #390  
Ca. 1935 Post Office. Neo Classical Revival. One story, 5-bay brick building with central entry. Concrete water table, lintels and architrave. Corbelled cornice.



104-108 North Beach Boulevard: Beach Boulevard District # 40  
Ca. 1940. Ramsey's Department Store. Two story, plastered brick building. Art Deco stepped ornamentation on north corner of second floor. Destroyed by Katrina in 2005.



200 North Beach Boulevard: Beach Boulevard District # 36  
Ca. 1900. Two story brick building, with later applied plaster. Chamfered corner entrance. Recent alterations include iron gallery.

# B Appendix: Bay St. Louis Historic District Map



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