

PASS CHRISTIAN HISTORICAL PRESERVATION COMMISSION

GUIDELINES

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INTENT OF THE GUIDELINES

These guidelines are intended to act as a guide in directing new construction as well as modifications to existing buildings in the respective Historic Districts to maintain the character and quality of the architectural tradition of the area, and to promote those qualities which impart its special character.

The guidelines are written to allow and encourage creativity, innovation and variety, while respecting the special character of the architectural heritage of the city. They are defined as concisely as practical, in order to remove the process of decision making from the personal aesthetic judgment of the members of the Historical Preservation Commission and place it in a more structured format. However, in some cases, aesthetic factors are difficult to quantify, and in these cases aesthetic judgment shall prevail.

A building that is a "good neighbor" supports rather than competes with the established visual character of the block. It contributes to an overall design unity and conveys a strong sense of belonging in its setting; blending harmoniously with the structures around it.

In an effort to guide revitalization efforts, the City of Pass Christian will require property owners in the Historic Districts to submit plans for all exterior changes to existing buildings, demolition, relocation of existing buildings, signs and all new construction or site alteration, to the Historic Preservation Commission for review and approval.

While the jurisdiction of the Commission includes the exterior of all buildings, the main emphasis shall be on the principal facade and the two flanking sides of the buildings. However, the scope of Historic District Commissions' powers cover the exterior and grounds of any property within the boundaries. Constituents of a Historic District have a responsibility to help the Commission's members monitor the District.

NOTES:

The Ordinance creating the Pass Christian Historic Preservation Commission did so for the public welfare and in order that the quaint and distinctive character of the Historic District may not be injuriously affected.

The policy of the Commission is to base all of its decisions upon its Guidelines and open meetings so as to give the widest publicity to the objectives and its decisions.

Our goal is to preserve not just a few isolated landmarks but to conserve and enhance the buildings and neighborhoods that give this community its unique flavor and beauty; to adapt them to the needs of the present so that they may lend dignity, continuity and variety to the future.

The Commission wants to ensure that all improvement plans will respect the character and integrity of the entire area, as well as, its buildings. Otherwise, an individual can find that the environment of his carefully restored home is to be destroyed by some poorly conceived "improvement". This is not to say that the District must remain static. Well designed new amenities and buildings can be compatible with and enhance the old, adding vitality to a Historic neighborhood.

Description of Scenic Drive given by The National Trust for Historic Preservation: "Scenic Drive remains the largest architecturally intact major nineteenth-century resort area in the South and one of only a few in the nation like Cape May, New Jersey, and Newport, Rhode Island, (both of which are National Historic Landmarks) that have managed to retain most of their original character".

The Scenic Drive Historic District is a noncontiguous district composed of 22 antebellum structures and 76 structures built or restored to their present appearance before 1912. Two structures originally located on the beach but subsequently moved to the Southern side of Second Street are included, as is one commercial property on Davis Avenue and a row of vernacular cottages on Seal Avenue. In both instances architectural significance and visual access from the beachfront warrant their inclusions.

Originally part of a nearly five-mile cohesive stretch of important seaside residences, the West Beach area, was devastated by Hurricane Camille in August, 1969. The majority of the buildings were completely destroyed and the continuity is severely impaired. Those architecturally significant properties along the Western portion of Scenic drive that survived the storm are included on an individual basis, with their boundaries following the lines of the lot fronting of West Scenic Drive.

Interest in preserving old buildings encompasses more than a sensitivity to architectural, historical and aesthetic values; although they play a role in the preservation movement. These values are joined by an appreciation of the dollars and cents merits of retaining a community's heritage; its districts and buildings that are deemed beautiful by residents and visitors. The challenge is to develop a workable plan to retain these assets.

THE SECRETARY OF THE INTERIOR'S

STANDARDS FOR REHABILITATION

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

BACKGROUND

Historically, buildings constructed on the front beach were constructed with a strong sense of "front" which faced the beach. These front facades were most frequently enhanced with broad galleries.

GUIDELINES

Buildings are encouraged to present a strong entrance "front" to the street. Buildings are encouraged to have a strong facade addressing the waterfront. Steps, walks, rails, etc., should accentuate the frontal qualities of buildings.

BUILDING/GROUND RELATIONSHIP

BACKGROUND

Residential structures (up until the 1950's) were almost always constructed of wood frame raised approximately 2' to 3' above grade on brick piers. This is a very common characteristic throughout the city.

Commercial structures were generally constructed on grade, sometimes of brick.

GUIDELINES

New wood frame construction should be encouraged to be raised above the ground approximately 2' to 3'.

On the South side of Scenic Drive and the Business District, elevation shall be no higher than forty (40) feet from ground level. This rule shall also apply anywhere within the Historic District.

BUILDING LOCATION

BACKGROUND

Historically, buildings in the business district were constructed on the front property line. Buildings in other areas of the district were in most cases constructed about fifteen feet from the front property line.

GUIDELINES

New structures in the business zone shall be constructed a maximum distance from the front property line not to exceed the median distance from the front property line (of all structures) on the same side of that particular block.

BUILDING BULK

BACKGROUND

The buildings of Pass Christian were residential structures generally constructed of wood frame with wood siding one or two stories in height, raised above the ground from 3 feet to 10 feet on brick piers. They had pitched roofs, a strong sense of a "front" that faced the water, and broad galleries or porches.

GUIDELINES

The maximum building size of a structure shall be encouraged to be not greater than 6,000 square feet. Two units per building shall be the maximum allowed for residential uses in a commercial district.

The maximum height for new construction shall be 40 feet measured from the ground to the top of the ridge of the highest major roof form.

SCALE OF A DISTRICT

The scale of a building is determined by its absolute height and width, and their relationships, or their proportion, to each other. As buildings in Historic Districts usually are similar in scale, it is important that new buildings respect that existing scale. While a new building may not be different in terms of square footage, if the scale is much different, the building takes on an intrusive presence.

The elements within the building are part of the overall composition and changes to the element's proportions can affect the overall proportions.

A change in the size of the windows or the siding are two examples of elements whose dimensions define the proportions. Following are examples.



Note how the new Buildings are out of scale with the existing buildings and how they interrupt the visual continuity of the row.

a. Typical Commercial Row

BUILDING BULK/SCALE, CONTINUED



b. Commercial Row
With Intrusion



c. Commercial Row
With Intrusion

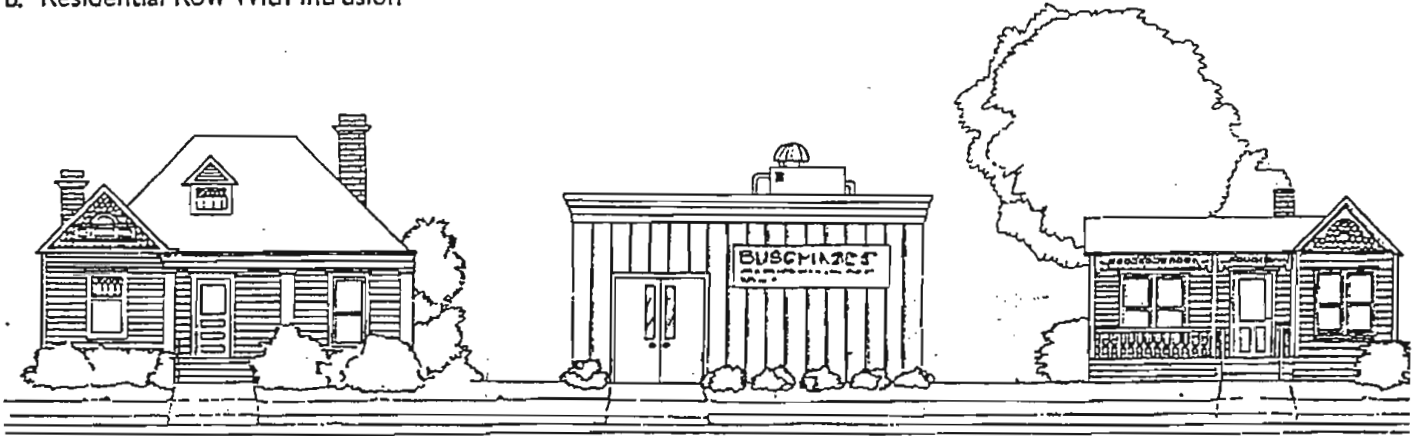
BUILDING BULK/SCALE, CONTINUED

In other areas, the street wall is not as obvious but still is a characteristic of the district. Residential districts may have a standard setback, but there also is more space between the buildings. The buildings form a streetwall but it has a system of regularly recurring gaps.

a. Typical Residential Row



b. Residential Row With Intrusion



GUIDELINES - RESIDENTIAL AND COMMERCIAL

Exterior wall surface material is encouraged to be wood, brick, stone, stucco, glass or wood weatherboard siding (vinyl or metal siding is discouraged).

Buildings clad in metal panels are prohibited.

Plywood siding is prohibited.

ROOFS

110

BACKGROUND

Pitched roofs were the most prevalent roof type in Pass Christian.

GUIDELINES - RESIDENTIAL AND COMMERCIAL

All new construction is encouraged to have visible roofs with a minimum pitch of 6 on 12. Applied roofs, such as mansard appendages to a structure with a flat roof, are prohibited.

Brightly colored roofs intended to attract attention are prohibited.

Minor roof forms such as porticos, turrets, dormers, etc., are encouraged. They should be secondary to the dominant roof form and used to vary silhouette patterns and heights of buildings.

New structures in the business zone shall be constructed a maximum distance from the front property line not to exceed the median distance from the front property line (of all structures) on the same side of that particular block.

Sheet metal roofs are encouraged.

PORCHES

BACKGROUND

Porches are traditional characteristics of Pass Christian Architecture. They functioned (in pre-air conditioning days) to provide shade on windows and to shelter an outdoor space from sun and rain. Porches were generally raised (as was the rest of the building) approximately 2' to 3' on brick piers.

GUIDELINES

Porches and galleries should be encouraged on all new construction. The replacement of a wood porch with a concrete porch shall be prohibited on all buildings.

Buildings, especially residential buildings, are encouraged to be raised from the ground plane a minimum of 2'. The areas between piers of raised buildings are encouraged to be enclosed with a solid brick chain wall, lattice work or other decorative screening. Exposed wood pilings and/or exposed non-decorative structural steel or steel pipe are not permitted.

Brick or stucco covered piers will be permitted.

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Brick or stucco covered piers will be permitted.

GLASS

BACKGROUND

Glass has traditionally been clear glass, since tinted glass and reflective glass are a recent technological development.

GUIDELINES - RESIDENTIAL AND COMMERCIAL

Reflective or mirrored glass is prohibited. Tinted glass is subject to approval by the Commission.

WINDOWS

BACKGROUND

Residential buildings in the district traditionally had double hung windows constructed of wood, proportioned with a vertical emphasis.

GUIDELINES - RESIDENTIAL AND COMMERCIAL

Replacement of wooden windows on new or existing construction with mill finished aluminum windows, or black/or bronze anodized aluminum windows on existing structures is prohibited.

Double-hung, casement or French Doors, triple-hung windows, slip-head windows, vitrines and entresol windows are permitted, as are transoms.

Illustrations of the above windows are as follows:

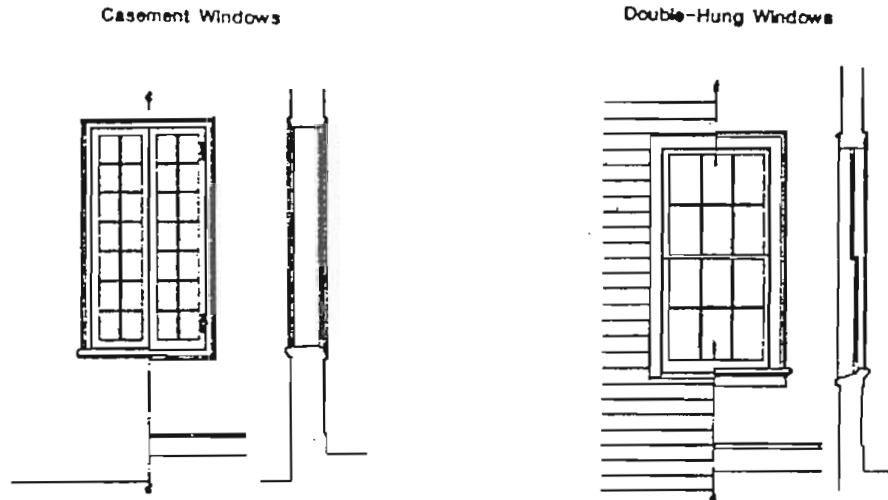
a) Casement Windows

Casement windows, hinged on the side and mounted singly or in pairs, were typical in French influenced architecture as the use of vertical-sliding (up and down) sash was not common until after 1830. Thus, the introduction of hung sash into buildings which predate 1830 should be avoided. Because the use of casements is associated with the early years of the 19th century, each window is usually multi-lighted with generally small light sizes. Casement windows are only rarely found on later buildings, and then only in special cases.

Because casements are associated with early styles, they must not be added to a building of a later date, as this is inconsistent and has the effect of "earlying up" the building.

Casement sashes were always hung on the inner face of an exterior wall and made to swing inward. In no case should they be hung on the outside or swing to the outside on existing 19th century buildings.

WINDOWS, CONTINUED



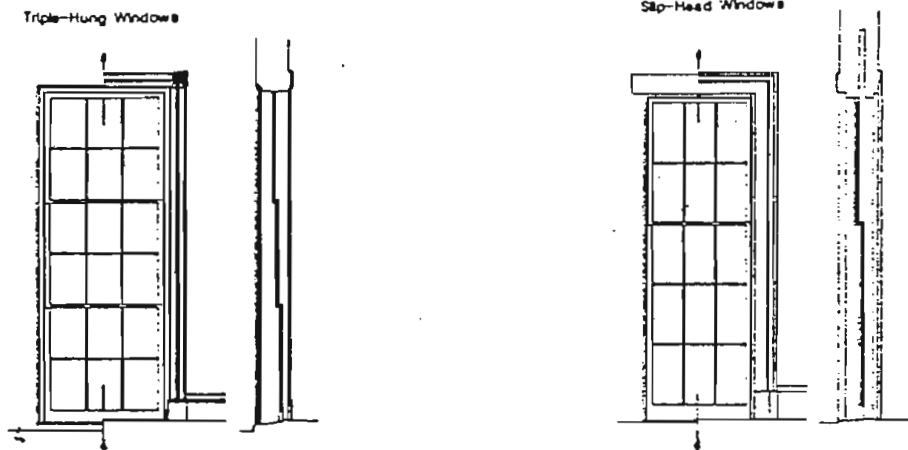
b) Double Hung Windows

Double-hung (vertical sliding) windows were derived from a window form invented in Holland in the 17th century. Their use spread to England but was not widely adopted in France. Consequently, the early French influenced architecture of New Orleans did not use hung windows. When American colonial and national style trends began in local buildings, the use of hung sash became widespread. Because hung sash is so closely identified with post-French colonial styles (after 1825), its use should be limited to buildings of that period. Double hung sash are usually two equal sized sash, each with multi-lighted glass panes, with a window sill approximately 24" to 36" above the floor level.

c) Triple-Hung Windows

Triple-hung windows evolved from double-hung windows, but they differ in that they open to the floor. With no notable exceptions, the use of triple-hung windows was limited to the 1830's. Again, because they are so closely identified with a particular style/period, they should be preserved and/or restored where appropriate for the building involved. Also, their use should be limited to buildings where they are stylistically appropriate. Triple hung windows contain three (3) equally sized multi-lighted sash, which could all open to the top of the frame to allow passage through the window.

WINDOWS, CONTINUED



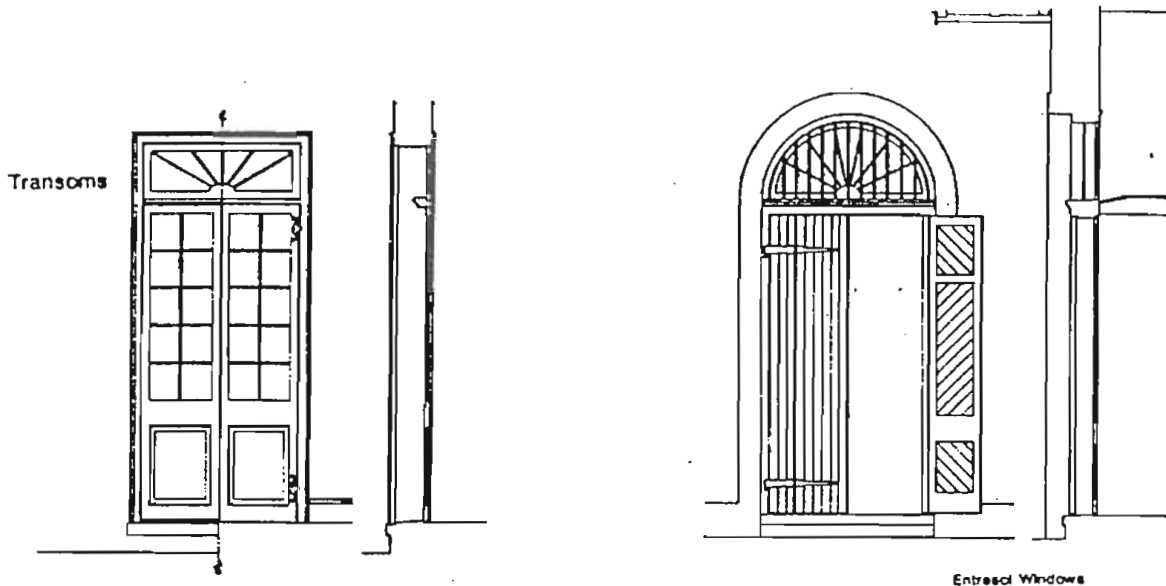
d) Slip-Head Windows

Slip-head windows serve the same purpose as triple-hung windows but superceded them. Their distinguishing characteristic is a pocket in the head section of the frame into which part of the bottom sash could slip. This allowed the check rail to be located above the midpoint of the opening so that when the lower sash was in the fully raised position, people could walk through the opening. Without the slip-head feature, an opening would have to be twice as high as the height needed for clear passage.

e) Transoms

Known as transom windows, these sashes are usually found in association with doors (either single or pairs). In true French colonial buildings, transoms sometimes occurred over pairs of casement windows, but, aside from the Ursuline Convent, no others have survived. A transom is simply a multi-lighted glazed sash located above the transom bar (horizontal element above door or window) and it is generally operable. This feature allows the doors to be kept locked while permitting ventilation through the open transom. Transom designs vary according to date and style, from simple rectangular sash with vertical muntins to elaborate designs. Round, segmental and elliptical transoms also are common. Rarely, carved or cast ornament was added to particularly fine transoms during the 1830's.

WINDOWS, CONTINUED



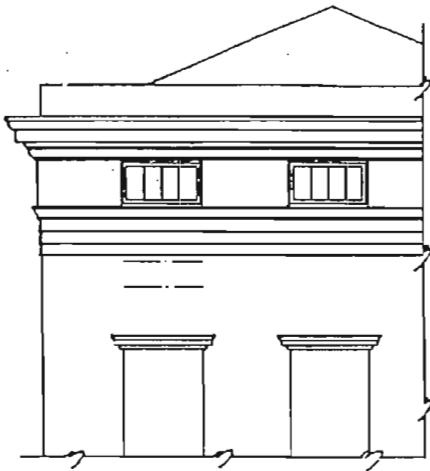
f) Entresol Windows

During the four decades following the fire of 1794, a number of buildings were built with what is known as an entresol level. This was a floor level just above the ground floor shop with a ceiling height of only a little over six feet. In most cases, this entresol was not expressed as a separate floor and was disguised as part of the first. This had the effect of giving the building a lofty proportion, since the principal floor, above the entresol, had a wrought iron balcony that was quite high above the street - higher than the first balcony would usually be. In order to get light and air into the entresol, the transoms of the first floor openings (usually round headed) opened into the entresol, with the floor level between the shop and entresol level corresponding with the transom bar.

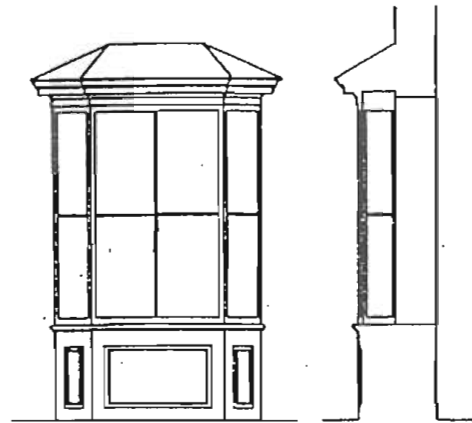
g) Frieze Windows

This is a type of small window located in the frieze below the main exterior cornice in buildings of the Greek Revival style or others having a similar condition at the top of the front wall of the building. Their purpose was to give light and air to an attic floor. Glazed sash (similar to transoms) was employed, but occasionally, ornamental grilles were placed over the openings to make them more decorative.

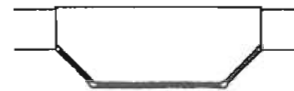
WINDOWS, CONTINUED



Frieze Windows



Vitrines



h) Vitrines

A vitrine is a display window, generally projecting from the first floor street elevation of a commercial building. Occasionally, vitrines were conceived as integral parts of an original building design, but more often they were added at a later date by taking out the sash and shutters of the original ground floor opening and filling it with a three-sided glazed projection having a sheet metal roof and paneled base. Some vitrines are supported by heavy, ornamental wooden brackets projecting from the building face. Because of their high level of craftsmanship and detailing, vitrines are among the most charming of accretions.

SHUTTERS

BACKGROUND

Traditionally shutters were used on buildings functionally rather than as ornament. Consequently, the size of the shutters were always such that when closed they would completely fill the full width and height of the adjacent window or door opening. Shutters were typically constructed of wood in a louvered design or a flat vertical board design.

GUIDELINES - RESIDENTIAL AND COMMERCIAL

Wooden louvered operable shutters are encouraged. When shutters are used, they must be constructed of the proper size in relationship to the window so that they will completely cover the window (both in width and height) if they were closed.

If shutters are installed and are not operable they must be installed with a space between the back of the shutter and the exterior wall surface and must overlap the door or window trim identical to an original operable installation. The use of shutter hardware is encouraged.

On renovation projects of existing historic buildings, it is recommended that shutters not be installed unless they were original to the structure. If shutters were original to the structure, then new shutters must match the original in design, material, and installation details.

If shutters are being installed on new construction, it is recommended that they be fabricated from wood.

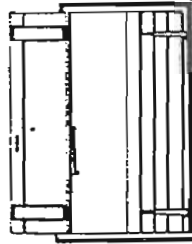
Shutters must be given a paint finish. Typically, paint colors for shutters contrasted with the paint color on adjacent walls.

The following illustrations are permissible shutters: Batten shutters, vertical board, stile and rail shutters, paneled shutters, louvered shutters, half paneled, half louvered shutters, breaking shutters, and half paneled, half louvered shutters.

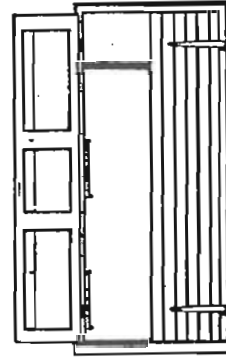
SHUTTERS, CONTINUED

a) Batten Shutters

The simplest form of shutter consists of vertical boards with battens nailed crosswise (horizontally) to hold them together. The outer surface of the boards is usually divided by vertical flush beads run onto the edges or flat surfaces at 4" to 5 1/2" on center. Batten shutters invariably hang on wrought iron strap hinges which are about two-thirds as long as the shutter is wide.



Batten Shutters



Vertical Board, Stile and Rail Shutters

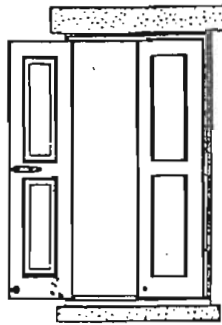
b) Vertical Board/Rail and Stile Shutters

From the exterior side, this type of shutter looks like the simple batten shutter - it has vertical beaded boards. On the other side, the battens are replaced by a frame of rails and stiles. These have the effect of dividing the back side into panels and create a finer, more finished shutter. These shutters are usually hung on strap hinges. As is true of the edges of battens, the edges of these rails and stiles are molded, or a separate panel molding is added at the joint between the frame of rail and stiles and the flat, recessed rear surface of the vertical boards that make up the front of the shutter. In some instances, the interior paneled area is filled in with a single flat panel which covers the interior surface of the vertical exterior boards or with diagonal boards flush with the surrounding stiles and rails.

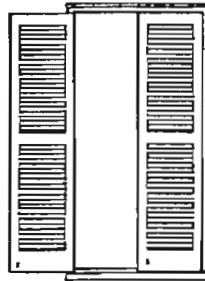
c) Paneled Shutters

Paneled shutters consist of a frame of rails and stiles which support panels of wood that are held in place by panel moldings. In general, they look like small paneled doors. The size, profile and scale of each element is related to the style of the building. Shutters of this type may be hung on strap hinges or various types of butt hinges, depending upon the style and date of the building involved.

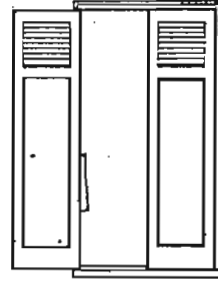
SHUTTERS, CONTINUED



Paneled Shutters



Louvered Shutters



Half Paneled, Half Louvered Shutters

d) Louvered Shutters

Louvered shutters are most useful items because they afford privacy and a measure of security without preventing the free motion of air through openings whose sash have been left open. They also block the direct rays of the sun and can be closed up tightly to resist hurricanes and intruders.

The more common early type of louvered shutter had fixed blades, later, adjustable blades became common. Different types of butt hinges—depending upon the style and date of the building were used to hang the shutters.

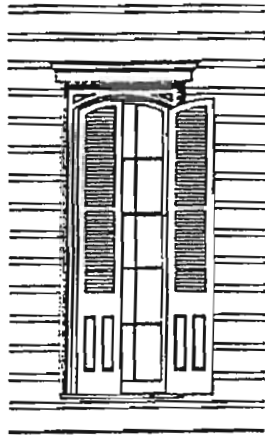
e) Breaking Shutters

A type of shutter that came into use in the second, third and fourth decades of the 19th century is now known as the "breaking shutter" as no historical name is known. These solid shutters protect the large, arched openings on the first floor street facades of shop/residences of the Post-Colonial style. Their distinguishing feature is the fact that they employ a special strap hinge that has an extra knuckle (joint) about a foot from the main pintle (hinge) (which is driven into the frame of the door). This allows the face of the frame to be set almost a foot behind the front face of the exterior wall. A small section of shutter (about ten inches wide) is attached to the section of hinge between the pintle and the knuckle. When the shutter is opened, this section folds flat against the jamb (or reveal) of the opening. The larger portion of each shutter can then be folded back flat against the face of the wall. This detail gives expression to the thickness of the masonry wall, even when the shutters are closed. Therefore, while frames were ordinarily only relieved (set back) about two inches from the face of the wall, through the use of breaking shutters frames could be set eight to twelve inches in from the wall face.

This type of shutter (or blind) invariably had vertical beaded boards on its outer surface, with a heavy frame of rails and stiles on the inside. Usually, the space created between the rails and stiles was filled

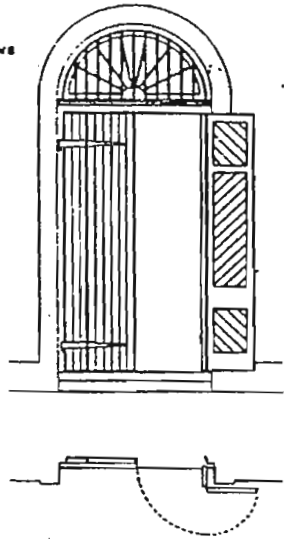
SHUTTERS, CONTINUED

solidly with beaded boards set diagonally, although a few examples with panel moldings and recessed flat panels may be found. The breaking shutter is only found on structures predating 1840.



Half Paneled, Half Louvered Shutters

Breaking Shutters



AWNINGS

BACKGROUND

Canvas awnings were common in the turn-of-the-century. Metal awnings are a more recent introduction and do not convey the historical ambiance of the Historic District.

GUIDELINES

Canvas awnings are encouraged.

Metal awnings are prohibited.

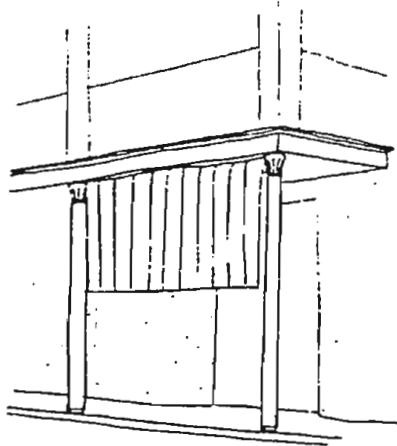
Wood, or copies of old wood awnings are encouraged.

Valence, skirt, or fringe type awning are prohibited.

Fixed (non-retractable) awnings are strongly discouraged. All applications for fixed awnings must be approved by the Commission.

Awnings proposed for advertising or contrived decorative uses are prohibited.

- 3) Drop (roll-up) Awning, minimum height above sidewalk is 6'8", hung from curb edge of gallery.
 - a) Separate awnings between column bays—each awning must be consistent in color, material and other details.
 - b) Single awnings covering multiple bays.



Awning-Drop

- 4) Gable end awnings and barrel types are not recommended as they are fixed.

AWNINGS, CONTINUED

Awnings for use as sun and rain protection are generally acceptable, while awnings proposed for advertising or contrived decorative uses are prohibited. Awnings shall not be erected from under balconies. They may be permitted only where other protection from the weather cannot be provided.

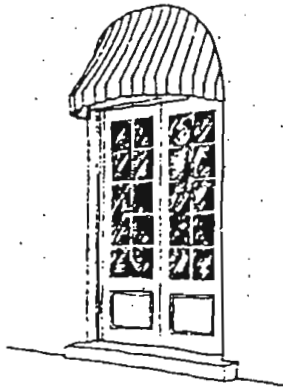
A. The following types of awnings are acceptable for types of openings indicated:

- 1) California Type (rope pull), sides not closed: Single opening—square headed window or door.

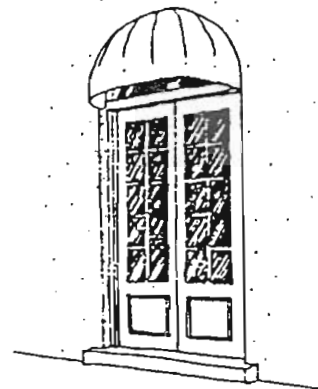


Awning—California Type

- 2) Circle or Quarter Sphere Awning (rope pull). must follow contour of opening: Single opening—arch head window or door. Awning must be a minimum of nine (9) feet above the sidewalk.



Awning—Circle



Awning—Quarter Round

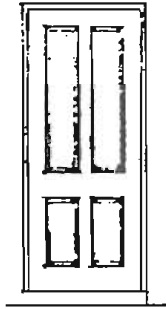
DOORS

Solid wood paneled doors and French doors are permitted. Side lights and transom lights are encouraged.

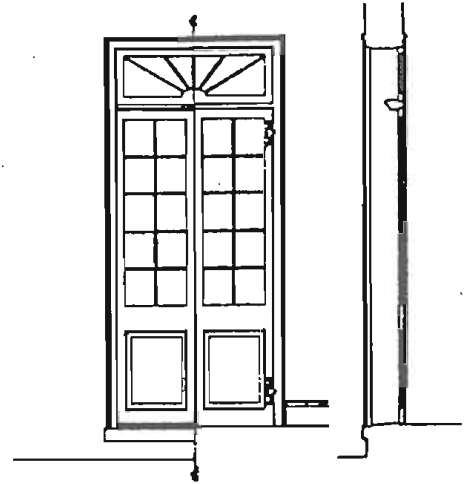
Any other type of doors, including storm doors or wrought iron security doors must be approved by the Commission.

Examples of paneled and French Doors are illustrated below.

Paneled Doors



French Doors



FENCING

BACKGROUND

The majority of fences in the District were constructed of wood pickets, generally painted white, located on the property line. These fences were in varying designs. To a lesser extent, fences may be found constructed of cast iron. The fences were traditionally between three and four feet in height.

GUIDELINES - RESIDENTIAL AND COMMERCIAL

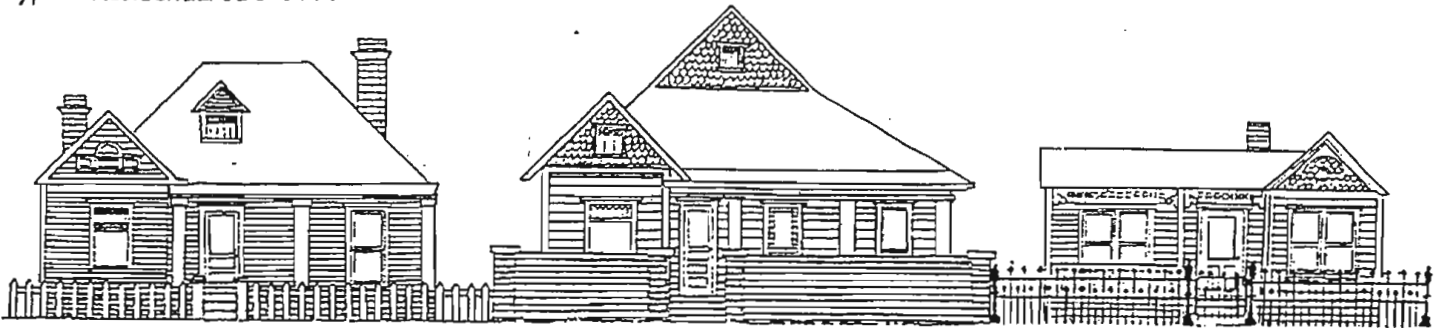
White wood picket fences with a minimum transparency of 20% are encouraged along the street edge of all parcels of land. New fences may be constructed of wood, brick and wood, brick and iron, cast iron or wrought iron. Where wood or iron fences are used, they shall be painted. Secondary fences separating parcels along side lot lines are encouraged and should be of the same character. The maximum height of fences in the area forward of the front yard setback requirement shall be three to four feet. Chain link fences, barbed wire, concrete block, stockade, plywood, hardwood or asbestos board, and electrified fences are prohibited. Gates of appropriate and compatible design to fence types, and other elements such as gazebos, etc., are encouraged.

Gazebos of appropriate architectural character, (i.e., lacy wood or decorative iron structures) are preferred, with a maximum of 2 per parcel.

Overhead portals are allowed upon approval of the Commission.

Pedestrian pathways and street furniture define the context within which the buildings are viewed. Consequently, care should be taken to maintain the historic or original street face.

Typical Residential Street Face



Note how the brick wall disrupts the visual continuity.

In this illustration, the continuous line of fences in the front yard has been broken by a new brick wall, which is of an inappropriate scale.

Site development features play an important role in the maintenance of the historic street face. The location and design of these features can have either a positive or a negative influence on the district's character.

EXTERIOR LIGHTING

GUIDELINES

Post mounted lights should not exceed twelve (12') feet in height.

The use of pole mounted high pressure sodium utility/security lights is prohibited.

The Pass Christian Historical District shall not be illuminated by privately controlled floodlights or other illumination except as approved by the Commission or as permitted specifically by the Ordinance.

SECURITY/DECORATIVE

Double-swivel and single swivel floodlight fixtures, if permitted, should not exceed 75 watts in strength and must be adjusted so as not to cast light directly into the openings of neighboring buildings.

As each floodlight casts sufficient light to illuminate a twenty-foot long area, the spacing of double-swivel fixtures shall not be less than forty (40) feet on center and single-swivel fixtures shall not be less than twenty (20) feet on center. In no case shall a floodlight fixture be closer than ten (10) feet from the front facade.

In certain instances the illumination of pathways with small downlight fixtures mounted no higher than three (3) feet above the pathway may be acceptable provided that the installation can be accomplished without the use of exposed exterior conduit.

All lighting on front elevations must be approved by the Commission.

In no case shall exterior lighting or any other lights cast light into the openings of neighboring buildings.

LANDSCAPING

GUIDELINES

GENERAL GUIDELINES, RESIDENTIAL AND COMMERCIAL

Existing planting patterns have been strongly influenced by storm damage and as a result many lots and parcels of land are vacant and tree locations and other planting patterns reflect this condition. New building sites should respect these historic patterns and all healthy, mature trees and shrubs should be maintained.

Existing trees shall be protected and retained wherever possible and new trees planted whenever necessary to comply with the City's Tree Ordinance. Landscaping requirements for the City are mandated as well by the Tree Ordinance; therefore those specific requirements will also apply. In addition, the planting of new trees over and above the minimum requirements is encouraged.

Planting of flowering trees and shrubs is encouraged. The Historic Commission maintains a listing of desirable trees and shrubs for this area, as well as those that are prohibited. Landscaping properly maintained through mowing, weeding, pruning, fertilizing, and watering shall be encouraged. The construction of earth berms are prohibited.

Landscape elements are part of the streetscape and play an important role in establishing and maintaining a District's character. The lot is a continuation of the building and its presence and so should be considered part of the building. This includes any furniture, lamps, benches, trash receptacles, planters, sculpture, pools, or any other object, and any site development features such as plantings, walks, steps, walls, fences, parking facilities and ancillary structures. These landscape elements take on an even greater importance in a Historic District where the elements are repeated many times.

Swimming pools are prohibited in the front of houses.

In new parking lots there shall be one (1) tree planted in a green space equal to the size requirement of one parking space (9' x 20') for each ten (10) spaces provided. Each tree shall be at least eight (8) feet tall with an appropriate size caliper for the particular species excluding ingress and egress.

Air-conditioning condensing units that are mounted on the ground shall be located in either side yards or rear yards. No equipment shall be installed in a front yard.

LANDSCAPING, CONTINUED

Visual screening consisting of ornamental fencing or landscaping shall be installed around all air-conditioning condensing units to conceal them from view.

Items used to screen mechanical equipment shall be of materials or design that are typical to the District. Whenever possible, landscaping should be used as the screening element.

Exercise or play ground equipment should be located in the back yard.

Air-conditioning condensing units mounted on any roof where they are visible from any street is prohibited.

A three (3) foot strip of shrubs shall be planted across the entire front facade against the building of all new commercial construction except where a building is constructed on the front property line.

All commercial and industrial developments with frontage on U.S. 90 shall provide a landscape buffer within the property boundary abutting the public right-of-way. Trees or shrubs shall be planted at the rate of one tree or shrub per each 25 linear feet of street frontage, either in ground or in containers.

Whenever vehicular uses (access and parking) are greater than 5,000 square feet, an area equivalent to 10% of the vehicular use area shall be required as landscaped area. Each landscaped area shall have a minimum dimension of five feet. One tree per each 100 square feet of interior landscaped area is required with three shrubs required per each tree.

Any existing tree may be credited according to criteria indicated in the Ordinance and Guidelines list. A minimum area (size to be determined by the Commission) shall be required to be left unpaved around preserved trees in order to aid in their survival.

DRIVEWAYS/SIDEWALKS/PARKING LOTS

GUIDELINES - RESIDENTIAL AND COMMERCIAL.

The construction of parking lots shall be to the rear of the building whenever possible. When necessary, parking will be allowed in a side yard, but no closer to the front than the front wall of the building. We would NOT encourage parking in the front yard.

The layout of the parking shall be designed to retain as many trees as possible and to present the least amount of detracting from the building and the maximum amount of screening from the street.

Parking on the sides or in the rear of buildings is encouraged. All parking on the north side of the highway is encouraged to be screened from the road and/or adjacent residential parcels with dense landscaping or fences of an appropriate design.

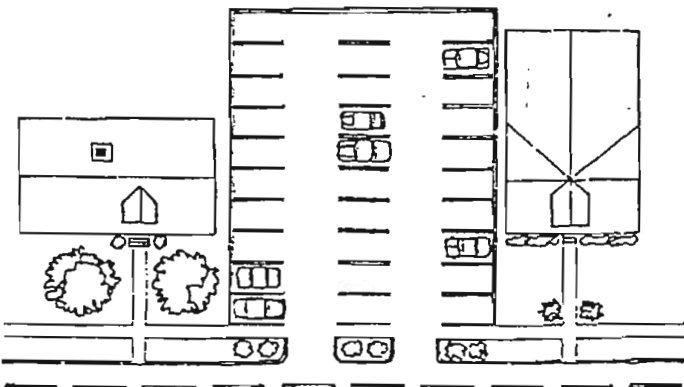
Parking on the South side of Scenic Drive :

The South side of Scenic Drive to the East are privately owned parcels and belong to the beach front homes located on the North side of Scenic Drive. There is a No Parking Ordinance for anyone except the owners of the property.

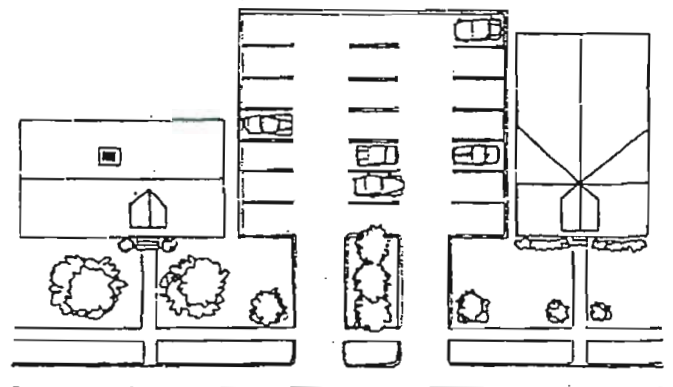
Treatment of parking facilities could have a tremendous impact on a historic district. It is essential that their design be addressed in the guidelines which accompany the district's ordinance.

Location and set-back are key considerations as are the plantings and screening.

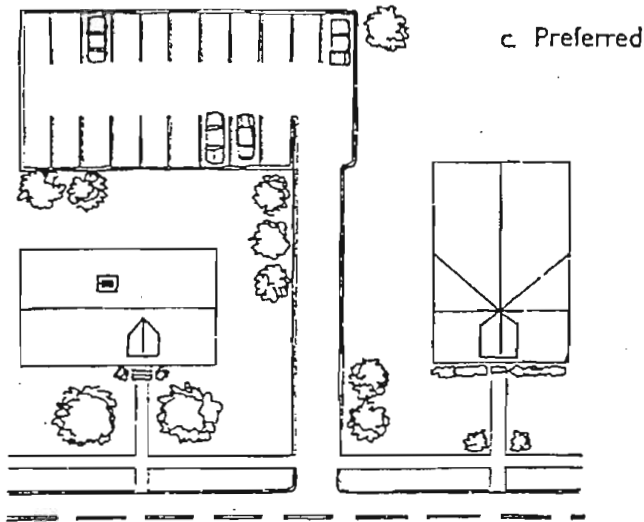
a. Intrusive



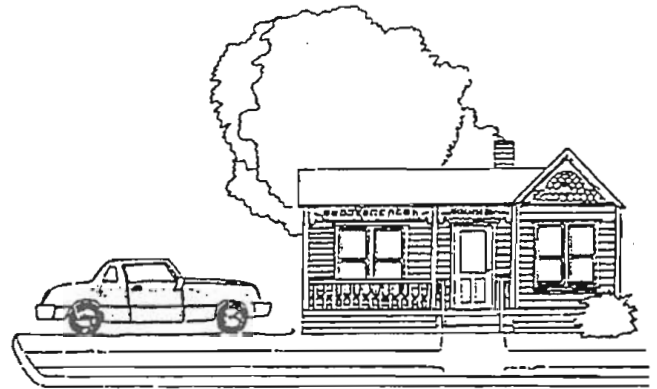
b. Acceptable



DRIVEWAYS, PARKING LOTS, SIDEWALKS, CONTINUED



d. Unlandscaped Parking Lot



e. Landscaped Parking Lot



From the above illustrations it is seen how a poorly sited and designed facility can be an incompatible intrusion. If enough are allowed, the eventual result will be the loss of the district.

While it is important to preserve or restore the original streetscape, it also is important not to create an appearance which never existed. This is sometimes done through the introduction of reproduction elements and is inappropriate in historic districts which never had such elements or when the reproductions are from the wrong period.

MISC. ITEMS

AERIALS, ANTENNAS, ETC., PROHIBITED.

The construction of aerials, antennas, or satellite dishes of any type within the Historic District is prohibited without the express approval of the Commission.

FLAG POLES, PENNANTS, BANNERS, STREAMERS, ETC.

Flag Poles must be approved by the Commission. Only one (single arm) flag pole is permitted to each property. Refer to chart.

Pennants, banners, streamers, and all other fluttering, spinning or similar type signs and devices are prohibited except for national flags and flags of political subdivisions of the United States and except for flags of bona fide civic, charitable, fraternal, religious and welfare organizations; provided that during nationally recognized holiday periods, or during a special civic event, such as Mardi Gras, pennants, banners, streamers, and other fluttering, spinning, or similar devices pertaining to said periods or events may be displayed on a temporary basis, to be defined by the Commission.

SKYLIGHTS

Skylights should not be visible from the street and shall be located for the least visibility from any location. There shall be a minimum number of skylights on a roof, with minimum alteration to original roof structure. Skylights shall not be placed on roof slopes with dormers. Long axes of skylights shall be parallel to the rafters. Skylights shall not be placed on roof slopes with dormers. In all cases, skylights must be approved by the Commission.

PUBLIC TELEPHONE BOOTHS

Such telephones shall be illuminated for night use and situated in such a manner as to avoid the creation of a potential hazard for adjacent streets, roadways, or driveways. Such telephones must not obstruct any public sidewalk or pedestrian way. When covered, public telephones must have the approval of the Commission.

PUBLIC TRANSIT WAITING STATIONS

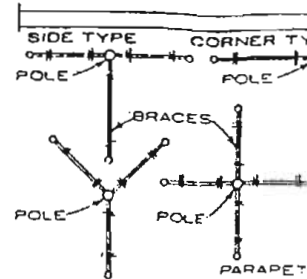
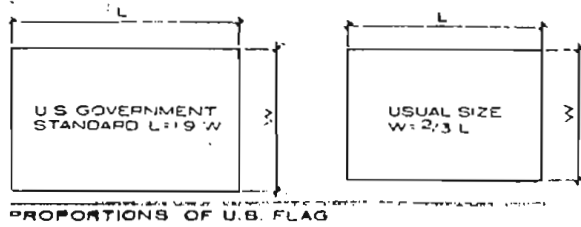
These must be approved by the Utility Department and the Commission. Such facilities shall be situated in such a manner as to avoid the creation of a potential hazard for adjacent streets, roadways or driveways.

MISC. ITEMS, CONTINUED

Such facilities must not obstruct any public sidewalk or pedestrian way. When covered, such shelter must have the approval of the Commission.

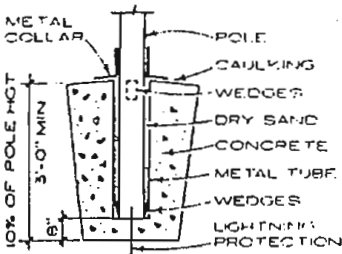
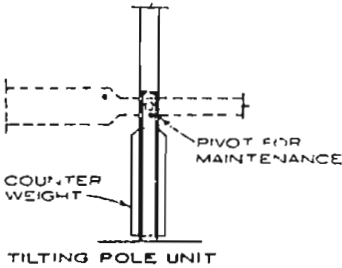
All public telephone booths and public transit waiting stations must have the approval of both the Utility Department of the City of Pass Christian and the Historic Preservation Commission.

Illustrations of the correct size - height, diameter, etc. - of acceptable flag poles, as an example, are shown on the next page.

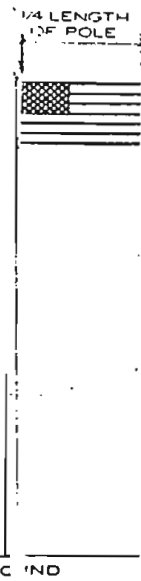
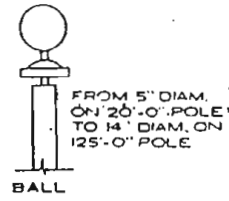


U.S. FLAG SIZES AS MANUFACTURED AND USED

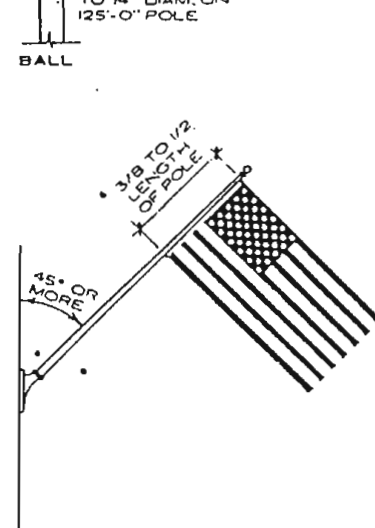
WIDTH	LENGTH	WIDTH	LENGTH
3'-0"	5'-0"	10'-0"	18'-0"
4'-0"	6'-0"	10'-0"	19'-0"
4'-4"	5'-6"	12'-0"	20'-0"
5'-0"	8'-0"	15'-0"	25'-0"
5'-0"	9'-6"	20'-0"	30'-0"
6'-0"	10'-0"	20'-0"	38'-0"
8'-0"	12'-0"	26'-0"	45'-0"
10'-0"	15'-0"		



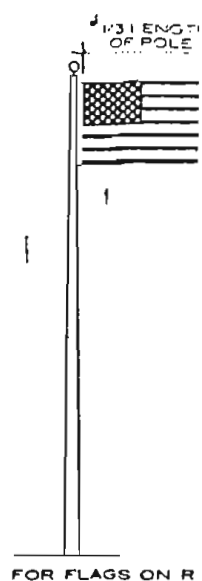
FOUNDATION FOR GROUND SET POLE



POLE ON GROUND



OUTRIGGER POLES FOR FLAGS ON BUILDING FRONTS



FOR FLAGS ON ROOF

SIZE OF FLAG IN RELATION TO POLE HEIGHT

RECOMMENDED FLAG SIZES

POLE	FLAG SIZE
15'-0"	3'-0" x 5'-0"
20'-0"	4'-0" x 6'-0"
25'-0"	4'-0" x 6'-0"

RELATION OF HEIGHT OF POLE TO HEIGHT OF BLDG.

HEIGHT OF POLE	HEIGHT OF BLDG.
20'-0"	1 to 2 stories
25'-0"	3 to 5 stories

NOTE:
Outrigger poles require bracing for lengths over 13'-0", and are available in entasis tapered shapes of bronze, aluminum and stainless steel.
* For windy weather, smaller flags than the above are generally used.

POLE SIZES AS GENERALLY MANUFACTURED (STEEL)

LIGHTWEIGHT SWAGED JOINED SECTIONS			HEAVYWEIGHT SWAGED JOINED SECTION			EXTRA HEAVYWEIGHT SWAGED JOINED SECTIONS			CONE TAPERED OR ENTASIS TAPERED		
HT.	BASE DIAM.	TOP DIAM.	HT.	BASE DIAM.	TOP DIAM.	HT.	BASE DIAM.	TOP DIAM.	HT.	BASE DIAM.	TOP DIAM.
20'-0"	3 1/4"	2 1/4"	20'-0"	4"	2 7/8"	25'-0"	5"	3 1/2"	20'-0"	5"	3 1/4"
25'-0"	4"	2 1/4"	25'-0"	4 1/2"	2 7/8"				25'-0"	5 1/4"	3 1/4"

TRASH RECEPTACLES AND MECHANICAL EQUIPMENT

GUIDELINES

Air-conditioning condensing units mounted on any roof where they are visible from any street is prohibited .

Air-conditioning condensing units that are mounted on the ground shall be located in either side yards or rear yards. No equipment shall be installed in a front yard.

Visual screening consisting of ornamental fencing or landscaping shall be installed around all air-conditioning condensing units to conceal them from view.

Items used to screen mechanical equipment shall be of materials or design that are typical to the District. Whenever possible, landscaping should be used as the screening element.

All storage sheds (or houses) and all refuse storage shall be screened from pedestrian view by an opaque screen of an appropriate height, and should be located in the backyard.

Window air conditioning units are not allowed on street facades. On other facades, units may be mounted in double hung windows, provided that the sill, frame and shutters are not modified.

All equipment and accessories, such as door bells, mail boxes, intercom systems, etc., should be as compact and unobtrusive as possible.

COLORS

GUIDELINES - RESIDENTIAL AND COMMERCIAL

All colors of new construction, as well as renovation of existing buildings, shall comply with the approved colors of the Commission.

All colors proposed to be used on new construction, as well as renovation of existing not in compliance with the accepted colors of the Commission, shall be submitted to the Commission for review and approval.

An extensive chart of paint colors from various companies is on file with the Commission, available to residents.

PASS CHRISTIAN HISTORICAL PRESERVATION PRE-APPROVED PAINT COLORS

<u>Victorian Term</u>	<u>Sears</u>	<u>Pittsburgh</u>
1. Bronze Green	044	7425
2. Buff	-	3340
3. Light Drab	021	2548
4. Medium Drab	-	SC-75
5. Dark Drab	-	SC-39
6. Fawn	-	4492
7. Shutter Green	018	7426
8. Straw	059	D4340
9. Light Gray Stone	-	2636
10. Medium Gray Stone	-	3638
11. Dark Gray Stone	-	SC-66
12. Light Slate	-	3764
13. Medium Slate	-	3764
14. Dark Slate	070	3751
15. Light Blue Stone	-	M3006
16. Dark Blue Stone	-	4036
17. Light Blue Green	-	3429
18. Dark Blue Green	-	4431
19. Light Brownstone	015	3490
20. Medium Brownstone	-	3491
21. Dark Brownstone	019	4610
22. Amber	-	4289
23. Indian Red	030*	4245
24. Old Gold	-	4288
25. Light Olive	052	3336
26. Medium Olive	-	4342
27. Dark Olive	-	SC-40
28. Olive Yellow	-	4335
29. Reddish Brown	006	7193
30. Terra Cotta	020	7240
31. Colonial Revival	069	2084
32. Colonial Revival Gray	-	2754
33. Colonial Revival Ivory	022*	2496
34. Colonial Revival Yellow	-	3275

PAINT COLORS, CONTINUED

TABLE I VICTORIAN PAINT COLOR NAME EQUIVALENCY

<i>Victorian Term</i>	<i>Sherwin-Williams</i>	<i>Benjamin Moore</i>	<i>Glidden</i>	<i>Devoe</i>
Bronze Green	BM-77-24 Valley Green	not available	42794 Town House	2YO20A Ground Pine
Buff	BM-76-1 Wax	HC-18	21382 Prairie	2M58D Chamois Buff
Light Drab	BM-73-11 Raw Linen	GN-98	20802 Porpoise	not available
Medium Drab	BM-73-13 Buckskin Tan	GN-106	19292 Stonington	not available
Dark Drab	BM-73-15 Loam	GN-105	19383 Tenderfoot	not available
Fawn	BM-75-30 Green Gold	HC-16	16573 Arapaho	2U58B Rich Olive
Shutter Green	BM-78-16 Greenish Black	Essex Green 43	1931, 3931 Tavern Green	1UM40A Malaga
Straw	BM-76-4 Corn Stalk	HC-17	21163 Wicker	2D58C Mustard Tone
Light Gray Stone	BM-80-19 Oyster Gray	GN-29	89212 Silver Lining	2M40E Liquorice Tint
Medium Gray Stone	BM-80-22 Georgian Gray	GN-27	20892 Wood Smoke	2M40D Jaguar
Dark Gray Stone	BM-80-31 Gray Flannel	GN-26	18093 Tarragon	2D40C Drake
Light Slate	BM-80-4 Silvermine	GN-77	75582 Ascot	2M38D Granite Tone
Medium Slate	BM-80-5 Shadow Gray	GN-76	71343 Blue Shadows	2D38C Carbon
Dark Slate	BM-80-7 Slate Gray	GN-75	not available	2U38B Bison
Light Blue Stone	BM-78-14 Restoration Green	AJ-2	55373 Pinehurst	not available
Dark Blue Stone	BM-78-32 Deep Water	AJ-76	58834 Buccaneer	1U25B Arden Green
Light Blue Green	BM-77-29 Tavern Green	HC-118	48593 Bayberry Green	1D35C Mossy Green
Dark Blue Green	BM-78-24 Triton Green	HC-130	55464 Deep River	1U29B Bedford
Light Brownstone	BM-72-18 French Buff	CB-44	12793 Doeskin	2D44C Baron Brown
Medium Brownstone	BM-72-20 Arroyo	CB-43	14114 Sea Chest	2D46C Hemlock
Dark Brownstone	BM-72-22 Mocha Java	HC-68	08694 Rustique	1U47B Corsair
Amber	BM-75-7 Gold View	GB-13	20474 Butterscotch	2U14B Sardony
Indian Red	BM-71-8 Sumac Brown	Country Redwood	1915, 3915 Colonial Red	1VR34A Navarro
Old Gold	BM-75-16 Old Gold	CB-84	16594 Burlap Brown	2YO11A Cadiz
Light Olive	BM-76-22 Fading Fern	OT-94	27333 Balsa	2D24C Argosy
Medium Olive	BM-76-31 Moss	OT-93	32034 Caisson	not available
Dark Olive	BM-76-24 Delta Moss	OT-92	30854 Greenbriar	1YO25A Upland Green
Olive Yellow	BM-76-8 Veldt Grass	GB-61	25903 Inca Gold	2U21B Athena
Reddish Brown	BM-72-6 Black Oak	HC-64	not available	1UM32A Brown Clove
Terra Cotta	BM-74-8 New Brick	ET-6	10974 Colony Brick	2YO31A Cinnamon Stick
Colonial Revival Blue	BM-79-30 Windmill Blue	HC-145	67452 Harper's Ferry	2M37D Country Stone
Colonial Revival Gray	BM-80-11 Shaker Gray	HC-169	89392 Pewter	2M39E Driftwood Tone
Colonial Revival Ivory	BM-73-17 Eaglet Beige	OW-75	16632 Corinthian	2H57G Almond Haze
Colonial Revival Yellow	BM-81-1 Yellow Corn	YL-3	3921 Victorian Yellow	2D16C Anatolia

TABLE 2 COLOR AFFINITY CHART

An asterisk following a color name indicates that the match is less successful in some values in some of the modern commercial paint lines.

Bronze Green	A universally applicable color used for roof striping, ironwork, and occasionally for shutters
Shutter Green	A universally applicable shutter color used throughout the nineteenth century
Buff	Straw, Fawn, Medium Stone, Dark Stone, Light Slate, Medium Slate, Dark Slate, Medium Drab, Dark Drab, Old Gold
Light Drab	Medium Drab, Dark Drab, Straw, Fawn, Light Brownstone,* Medium Brownstone, Dark Brownstone, Medium Gray Stone, Dark Gray Stone, Light Slate, Medium Slate, Dark Slate, Old Gold, Light Blue Green,* Dark Blue Green
Medium Drab	Light Drab, Dark Drab, Straw,* Fawn, Buff, Light Brownstone,* Medium Brownstone,* Dark Brownstone, Old Gold
Dark Drab	Light Drab, Medium Drab, Straw, Light Brownstone, Medium Brownstone,* Old Gold, Fawn, Buff
Fawn	Straw, Buff, Light Drab, Medium Drab, Dark Drab, Light Gray Stone,* Medium Gray Stone, Dark Gray Stone, Medium Brownstone,* Dark Brownstone, Dark Blue Green
Straw	Buff, Fawn, Old Gold, Light Drab, Medium Drab,* Dark Drab, Medium Brownstone, Dark Brownstone, Medium Gray Stone, Dark Gray Stone, Light Slate, Medium Slate, Dark Slate, Light Olive, Medium Olive, Dark Olive
Light Gray Stone	Medium Gray Stone, Dark Gray Stone, Light Drab, Medium Drab, Dark Drab, Fawn, Buff, Straw, Old Gold, Light Brownstone, Medium Brownstone, Light Slate, Medium Slate, Dark Slate, Light Blue Stone
Medium Gray Stone	Light Gray Stone, Dark Gray Stone, Light Drab, Medium Drab,* Dark Drab, Fawn, Buff, Straw, Old Gold, Light Brownstone, Medium Brownstone, Dark Brownstone, Light Slate, Medium Slate, Dark Slate, Light Blue Stone, Dark Blue Stone, Dark Blue Green
Dark Gray Stone	Light Gray Stone, Medium Gray Stone, Light Drab, Medium Drab,* Dark Drab,* Light Brownstone, Medium Brownstone, Dark Brownstone, Fawn, Straw, Buff, Old Gold, Light Slate, Dark Slate, Dark Blue Stone, Light Blue Green,* Dark Blue Green
Light Slate	Medium Slate, Dark Slate, Light Drab, Medium Drab, Fawn,* Straw, Buff, Old Gold,* Light Gray Stone, Medium Gray Stone,* Dark Gray Stone
Medium Slate	Light Slate, Dark Slate, Light Drab, Medium Drab, Dark Drab, Fawn, Straw, Buff, Old Gold, Light Gray Stone, Medium Gray Stone, Dark Gray Stone
Dark Slate	Light Slate, Medium Slate, Light Drab, Medium Drab, Dark Drab, Fawn, Straw, Buff, Old Gold, Light Gray Stone, Medium Gray Stone, Dark Gray Stone
Light Blue Stone	Dark Blue Stone, Light Blue Green, Dark Blue Green,* Light Drab, Medium Drab,* Fawn, Buff
Dark Blue Stone	Light Blue Stone, Dark Blue Green,* Light Blue Green,* Medium Drab, Dark Drab, Fawn
Light Blue Green	Dark Blue Green, Light Blue Stone, Dark Blue Stone, Light Drab, Medium Drab, Dark Drab, Buff, Straw, Fawn,* Old Gold*
Dark Blue Green	Light Blue Green, Light Blue Stone,* Dark Blue Stone,* Light Drab, Medium Drab, Dark Drab,* Buff, Straw, Fawn, Old Gold*
Light Brownstone	Medium Brownstone, Dark Brownstone, Light Drab, Medium Drab,* Dark Drab, Light Gray Stone, Medium Gray Stone, Dark Gray Stone, Old Gold
Medium Brownstone	Light Brownstone, Dark Brownstone, Light Drab, Medium Drab,* Dark Drab,* Light Gray Stone, Medium Gray Stone,* Dark Gray Stone, Old Gold,* Fawn*
Dark Brownstone	Light Brownstone, Medium Brownstone, Light Drab, Medium Drab, Light Gray Stone, Medium Gray Stone, Dark Gray Stone, Old Gold, Fawn
Amber (an accent color only)	Terra Cotta, Light Olive, Medium Olive, Dark Olive, Medium Brownstone, Dark Brownstone, Old Gold
Indian Red	A universally applicable color for detail accenting

Criteria For Evaluation

Historical and Cultural Significance

1. National Register Properties/National Importance
Buildings and sites of national importance are exceptional examples of architectural types or styles. The buildings are listed on The National Register Of Historic Places.
2. Local/Neighborhood Significance
Those buildings are a unique example or a good example of a particular architectural type of style which is significant to the town's history and cultural heritage.
3. I.D. with Historic Events and Personages
Those buildings that have attracted famous people to choose to live there or have been the place of a historic happening.
4. Architectural and Landscape Values
The architectural and landscape's value to the historic district and to the entire community is to support rather than compete with the established visual character of the block.
5. I.D. With Aboriginal Man
6. Broad Historic Values
7. Contributory and Intrusive
The contributory building in The Scenic Drive Historic District makes a contribution to the District in that they blend and support the National Register Properties. They are a "good neighbor" to historic preservation.
Intrusive is a structure that is the exact opposite of the above description.

TABLE 2 - COLOR AFFINITY CHART

CONTINUED

Old Gold	Light Drab, Medium Drab, Dark Drab, Buff, Straw, Light Brownstone,* Medium Brownstone,* Dark Brownstone, Medium Gray Stone, Dark Gray Stone, Light Olive,* Medium Olive, Dark Olive
Light Olive	Medium Olive, Dark Olive, Reddish Brown, Indian Red (accent), Terra Cotta, Amber,* Olive Yellow, Old Gold, Fawn,* Straw, Buff,
Medium Olive	Light Olive, Dark Olive, Reddish Brown, Indian Red (accent), Terra Cotta, Amber, Olive Yellow, Old Gold, Fawn, Straw, Buff
Dark Olive	Light Olive, Medium Olive, Reddish Brown, Indian Red (accent), Terra Cotta, Amber, Olive Yellow, Old Gold, Fawn, Straw, Buff
Olive Yellow	Medium Olive, Dark Olive, Reddish Brown, Fawn, Straw,* Buff, Old Gold
Reddish Brown	Light Olive, Medium Olive, Dark Olive, Straw, Fawn, Old Gold, Terra Cotta, Medium Brownstone, Dark Brownstone
Terra Cotta (an accent color only)	Amber, Light Olive, Medium Olive, Dark Olive, Light Brownstone,* Medium Brownstone, Dark Brownstone
Colonial Revival Blue	Colonial Revival Ivory, Colonial Revival Gray
Colonial Revival Gray	Colonial Revival Ivory, Colonial Revival Blue
Colonial Revival Ivory	Colonial Revival Yellow, Colonial Revival Gray, Colonial Revival Blue
Colonial Revival Yellow	Colonial Revival Ivory, Colonial Revival Gray

ILLUSTRATIONS

- Street and Yard Furniture
- Fences
- Walks
- Lighting Standards
- Trash Receptables
- Bollards
- Drinking Fountains
- Cast Iron Tree Grates
- Tree Guards
- Planters
- Planting Procedures