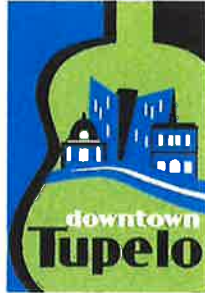

**Downtown Design
Guidelines
Tupelo, MS**

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**The Downtown Tupelo Design Guidelines have been adopted by
the Downtown Tupelo Main Street Association**



These guidelines have been developed in partnership by:

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Chapter 1: Introduction to Historic Downtown Tupelo

1. Brief History of Tupelo's Development –

Fortunately for the citizens of Tupelo, Mississippi, Oren F. Dunn, original founder and curator of the Tupelo City Museum, compiled two books, one The Story of Tupelo and the other, Chronology of Tupelo, Mississippi. Tupelo's own cartoonist, Van Bristow, created the cartoons for the stories.

There was a legend that the Chickasaw Indians happened to come to this area because the "Great Spirit" told them to erect a "magic" pole in the center of their camp. They were to follow how the pole directed them. Each morning, the pole leaned toward the east; then one morning the pole stood erect. They named this location, "lodging place," which in the Chickasaw language is translated, "To-pa-lo" or Tupelo as we know it. The Chickasaws were called the most civilized of all the Indian tribes. Their land consisted of the entire northeast Mississippi region. And the first capital was called "Old Town" or "Oklasepokny."

The Chickasaw Indians would meet three different people groups at differing times. Hernando De Soto, the Spanish explorer arrived in 1540. Even though the Chickasaw were already there, De Soto was given credit in discovering Tupelo. The Chickasaws ran them off the next year. The Indians would not have another such encounter until 1673, when Father Marquette explored the Mississippi River. In 1736, the Chickasaws would become allies with the British. They fought the French at the Battle of Ackia at King's Creek. The French and Spanish were very cruel to the Indians, but the English worked with the Chickasaws. One notable man, Colbert, married an Indian maiden. Their four children would be Indian chiefs.

The Natchez Trace was an important part of life in the Indians and settlers lives. The Trace, which began as a buffalo trail, would be used as a footpath for the Chickasaws to trade with the Natchez Indians. Andrew Jackson would actually work to make it a road. He utilized it to march troops during the Battle of New Orleans. In 1832, the Chickasaws would cede their land to the U.S. government. They moved out west to Oklahoma. When the Indians left, the settlers moved in. This led to the area being divided into ten new counties first Post Office was in Annsville in 1847, and then in 1850 it moved to Harrisburg.

In 1859, the Mobile and Ohio railroad came to Tupelo. Everyone moved to Tupelo from Harrisburg. The new post office was named "Gumpond Post Office." So the people changed the name from "To-pa-lo" to "Tupelo." The happy days would soon end with the coming of the Civil War.

In 1862, General Beauregard and his 50,000 troops occupied Tupelo after retreating from Shiloh. In 1864, General Nathan B. Forrest stopped the Union troops at the Battle of Brice's Crossroads. When Forrest threatened to stop Sherman's supply lines to the Union, General A.J. Smith would

inevitably meet Forrest at the Battle of Tupelo on July 14 and 15th of 1864. Tupelo became the county seat of Lee County due to the fact that she was the most central location. In 1870, Tupelo became incorporated on July 20, 1870. The first city limits were from Madison Street to Jackson Street, to the M & O Railroad and Main Street. By 1887, the Frisco Railroad came to Tupelo. The railroads were credited for putting Tupelo "on the map."

In 1901, Private John Allen, our illustrious congressman, acquired what is now the Pvt. John Allen Fish Hatchery. In his speech to Congress, he claimed that Tupelo was the "CENTER OF THE UNIVERSE" and that "...millions of unborn fish are clamoring to this congress today for an opportunity to be hatched in Tupelo." 1909 would mark the first Lee County Fair held in Tupelo. In 1913, the Tupelo Military Institute was founded.

Tupelo would withstand many disasters, whether natural or man-made. Oren Dunn wrote, "But like the mythological Phoenix who burned itself on a funeral pyre and rose again from its own ashes, Tupelo arose from the ashes of the Civil War, the Boll Weevil in 1916, and the economic depression, and from one of the world's worst tornadoes to become bigger and better!" These disasters were actually blessings in disguise. The Boll Weevil destroyed the cotton crops, but in turn, the farmers diversified, which brought other agriculture, industry, and people to Tupelo. Tupelo adopted a new motto, "The Cow, the Sow, and the Hen-A Factory on Every Farm." Monies were switched over to the livestock and dairy programs. Dairying came to the Cotton Belt. The hospital opened in the old YMCA building in 1918. In 1934, President Franklin Roosevelt visited Tupelo. In 1937, the Tupelo community dedicated the new hospital, called "Hospital on the Hill."

During the Great Depression, a New Deal program would help with the diversification process. Farmers would receive a subsidy for the "plow-up" program. Farmers would agree to plow up a part of their cotton crops in exchange for cotton checks. Lee County signed the Tennessee Valley Authority contract on October 11, 1933. Tupelo would have electricity.

In 1948, the Community Development Foundation was formally established. This organization was developed to solve the city's and county's problems. CDF was to sponsor the RCDC, or the Rural Community Development Council, and to sponsor a number of civic groups. The CDF focused on diversification. The first major industrial plant was Day-Brite Lighting Company.

Tupelo would come together to form a community, which forged together, united following the disasters. Many "FIRSTS" arose in Tupelo, such as:

- First TVA City of Tupelo
- First Drainage Laws written here
- First Library Bookmobile
- First Concrete Highway south of the Mason-Dixon Line
- First pure bred Jersey herd shipped to Tupelo from the Isle of Jersey
- First city in the deep south to be designated as an "All-America City"
- First self-service store, a forerunner of today's supermarkets
- First all-electric apartment house, the Kenilworth Apts. on Madison St.
- First among cities to celebrate Mother's Day
- First airplane in the state, flown by Moissant

- First Rural Community Development Program, called the Community Development Foundation or CDF

Tupelo also has some favorite people who lived in Tupelo:

- John Rankin, a fiery member of the House of Representatives
- Elvis Presley, the King. His birthplace is one of Tupelo's greatest draws in tourism.
- John Dye, an actor on *China Beach* and *Touched by an Angel*, graduated from Tupelo High School in 1981
- Guy Hovis, a featured singer on *The Lawrence Welk Show*
- Jumpin' Gene Simmons, Folk music singer-songwriter
- Alan Nunnelee, U.S. Congressman, born and raised in Tupelo
- Paul Thorn, Singer-songwriter
- Van Tiffin, American football place kicker, born in Tupelo

In order to keep this a "Brief" History, Tupelo's story must end here, but in reality, Tupelo's history goes on and on. Men and women with a spirit of community pride work together to make our city great. No matter what comes Tupelo's way, this great city will continue to exhibit the TUPELO SPIRIT, which cannot be dampened or quelled. The Tupelo Spirit will only grow stronger. This brief history is by no means exhaustive. Such a history takes the compilations of many a heroic character living ordinary lives. But no other city can boast the "SPIRIT OF TUPELO."



View of Spring Street, looking south circa 1939. The smokestack in the distance is Mississippi Power and Light.

Image 1.1



This 1907 postcard of Main Street, Tupelo, Mississippi, shows wagons filled with cotton bales and coal. Cotton was “king” in these days. Notice the Pound Kincannon-Elkin Drug Store, corner of Spring and Main.

Image 1.2



Image 1.3

2. Tupelo’s Certified Local Government Program

The City of Tupelo became a Certified Local Government in March 2006. The Certified Local Government (CLG) program was created as a partnership of federal, state and local governments for the purpose of historic preservation. Certification of a local government recognizes that the local government has met the basic requirements of an effective local preservation program, including adopting the state model statute as a local historic preservation ordinance, establishing a preservation commission, meeting regularly, beginning a survey of local historic resources, and attending state training programs. CLG status means that the local government is eligible for state grants and technical assistance.

Central Business District Overlay

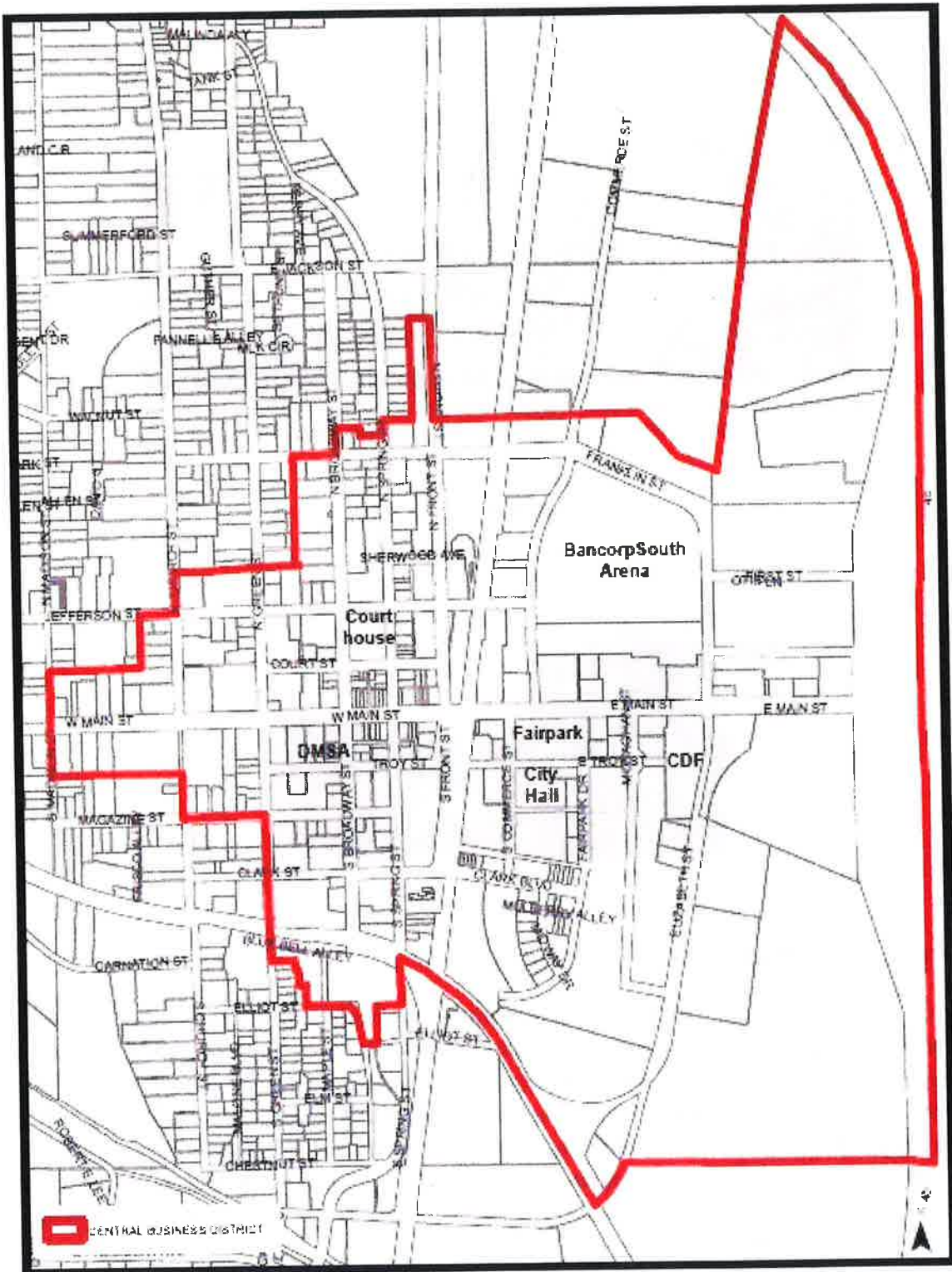


Diagram 1.1

Chapter 2: Planning a Project in the Central Business Overlay District

The City of Tupelo is granted authority to govern lands and buildings by Title 17, Chapter 1 of the Mississippi Code, 1972 Annotated. These guidelines serve as an extension of the Tupelo Zoning Ordinance, which has been formulated following a comprehensive plan for the future of the community. These guidelines are adopted for the purpose to preserve and promote the public health, safety and general welfare of the City and to encourage and facilitate the appropriate development and redevelopment within the Tupelo Central business overlay district.

The provisions of these guidelines shall apply to all land, buildings, and structures located within the Tupelo Central business overlay district, as identified on the Official Map of Zoning Districts and Sub-districts. All development that occurs within the Central business overlay district shall comply with the applicable guidelines herein, or as prescribed accordingly by the Main Street Design Committee.

2.1 Role of Design Committee

The Design Committee was created to ensure that proposed structures conform to proper design standards and the general character of the area, see Downtown Overlay Map. It also reviews all exterior building plans for all land use categories and final plans for planned unit developments, fences, signs and landscaping.

The Design Committee may request detailed construction plans and related data pertinent to thorough review of any proposal before the Downtown Tupelo Main Street Association. A letter of approval will be issued by the Design Committee to the owner after the project is approved.

The Design Committee gives prime consideration to the following criteria when reviewing projects:

- a. The historic and/ or architectural value of present structure
- b. The relationship of exterior architectural features of such structures to the rest of the structures of the surrounding area
- c. The general compatibility of exterior design, arrangement, texture and materials proposed to be used
- d. Any other factor, including aesthetics, which is deemed to be pertinent.

With respect to the district, it is the duty of the Design Committee to make the following determinations:

- a. Appropriateness of altering or demolishing any building or structure within the Downtown Tupelo Main Street Association. The Design Committee may require interior and exterior photographs, architectural measured drawings of the exterior, or other notations of architectural features to be used for historical documentation as a condition of any permission to demolish a building or structure.
- b. Appropriateness of the exterior architectural features including signs and other exterior fixtures of any new building and structures to be constructed within the Downtown.
- c. Appropriateness of exterior design of any new extension of any existing building or structure within the Downtown.

- d. Appropriateness of front yards, side yards, rear yards, off-street parking spaces, location of entrance drives into the property, sidewalks along public right-of-way, which might affect the character of any building or structure within the historic district.
- e. The general compatibility of exterior design, arrangement, texture and material of the building or other structure in question and the relation of such factors to similar features of buildings in the immediate surroundings.

The Downtown Tupelo Main Street Association does not consider interior arrangement or design, nor does it make any requirements except for the purpose of preventing extensions incongruous to the historic character of the surroundings.

2.2 Role of Property Owner

As a building owner, the first step is to determine if the project needs to go through the design review process as shown on the chart below and what types of approvals, permits, and certificates are needed for your project.

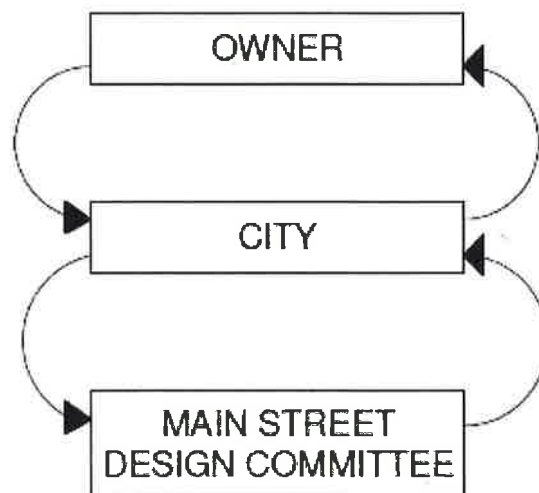


Diagram 2.1

The Design Committee must receive enough information on which to base its decision. The owner will need to fill out an application provided by the Downtown Tupelo Main Street Association (it is located on the next page or can be downloaded from our website – www.tupelomainstreet.com) In addition, the owner will be requested to provide photographs, drawings and plans or other documentation as required by the Design Committee. These submissions do not have to be prepared by a professional, but should be prepared in such a way as to be easily understood by the Design Committee members. The application spells out the requirements for submission to the Design Committee. There may be other types of permits or approvals required depending on the type of work involved. Examples could include zoning, sign

permits and asbestos removal. The City of Tupelo Development Services Department determines those permits. The owner is expected to be present at the Design Committee meeting to present their request and answer any questions that the Committee members may have.

2.3 Appeal Process

It is the responsibility of the owner to provide submittal documentation as needed by the Main Street Design Committee, and to cooperate with the Committee in determining the design of a new project or rehabilitation within the Tupelo Central business overlay district. If the owner believes he or she has been aggrieved by a decision of the Main Street Design Committee, the owner may appeal the decision to the Tupelo Planning Committee for review.

Chapter 3: Site Design

The character of Tupelo's Historic Downtown is made up not only of architecture, but also of the site that surrounds the building. While many of the following site elements do not come under the Downtown Tupelo Main Street Association review, much of the distinctive quality of the residential areas of the district comes from the landscaped borders, foundations plantings, tall shade trees, spacious lawns, and colorful flowerbeds. Outbuildings, walks, lighting, driveways, and parking areas also all play an important part in defining the setting or individual properties.

Site design guidelines addressed in this brochure apply to both new residential construction and rehabilitation. These guidelines also apply to commercial buildings. However, their designs often result in a lack of significant site elements since the building covers so much of the lots.

3.1 SUBDIVISION LAYOUTS

Tupelo is a unique historic district and retains much of its village feel through its variety, changes in scale, shaded lanes and open space. As it continues to attract new residents, there is additional pressure to develop large areas of open space into new subdivisions. These new forms may not be necessarily appropriate for the historic district and their presence may encourage other such developments.

While growth is not necessarily detrimental for Tupelo's Historic Downtown, it is important to maintain the traditional character that defines the district while accommodating additional new housing units. The following guidelines should help ensure that any new subdivisions are appropriate to the character of the Historic Downtown, and are good neighbors to existing structures.

- a. Create a hierarchy of the street grid to provide a sense of place and to distribute the flow of traffic. Streets that connect to the existing Downtown District should be the primary streets in a new subdivision; all other streets should be secondary.



Image 3.1

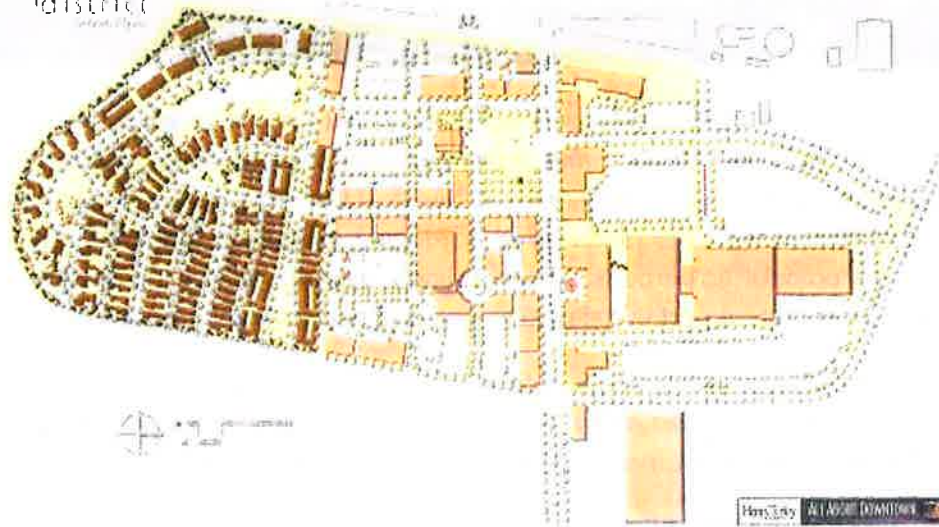
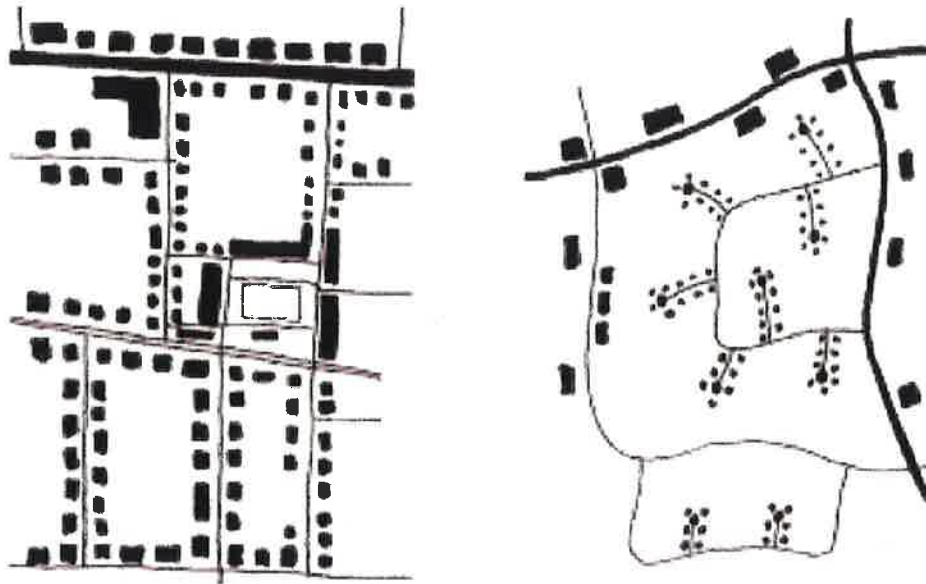


Diagram 3.1

- b. Create visible connections between new subdivisions and the Downtown District. New developments should not be walled off or be a gated community and they should be easily accessible by everyone in the Downtown District.
- c. Layout new subdivision streets in a grid pattern similar to surrounding neighborhoods. Lot sizes and shapes should be consistent with nearby existing patterns.
- d. Limit street width to maintain the scale of the district and to encourage slower automobile traffic
- e. Encourage on-street parking since it discourages large parking lots and provides a buffer between front yards of sidewalks and the street.
- f. Incorporate sidewalks in new developments to encourage pedestrian traffic and make them continuous to other areas in the district to maintain a physical link between the old and the new.
- g. Reduce the length of access roads close to the subdivision entrance.
- h. Provide better integration into the existing pattern by moving subdivision houses closer to existing neighborhoods.
- i. Minimize driveways and curb cuts.
- j. Avoid the use of cul-de-sacs. If a cul-de-sac is necessary, a minimum turn radius should be used. If a cul-de-sac is used, consider the placement of a pervious island of landscaping in the center. This island, covered with shrubs or ground cover, creates an aesthetically pleasing oasis in the middle of asphalt and also helps reduce storm water runoff.



Grided street networks are an historical precedent for road layout. Cul-de-sacs are newer forms that do not relate to the historic district.

Diagram 3.2

- k. Locate any garage to the rear or side of the new subdivision house, since it is usually the most noticeable feature on a new house and frequently is not architecturally integrated with the house.
- l. Preserve the architectural character of the adjoining Downtown District by using similar setbacks, spacing, directional expression, and orientations for new house design. Also use materials, roof forms, window patterns and other elements that reflect the traditional character of the district.
- m. Use the similar streetscape elements in new subdivisions as in existing historic surroundings. These elements may include sidewalks, planting strips, lighting and signs. Human scale and pedestrian proportions should be considered when designing streetscape elements.
- n. Preserve any older, larger trees within the new subdivision in order to blend in with the rest of the Downtown District.
- o. Plant new trees to create a canopy over the road like many lanes within the district.

While the architectural styles, sizes and shapes of these houses vary, they all have the same setback.

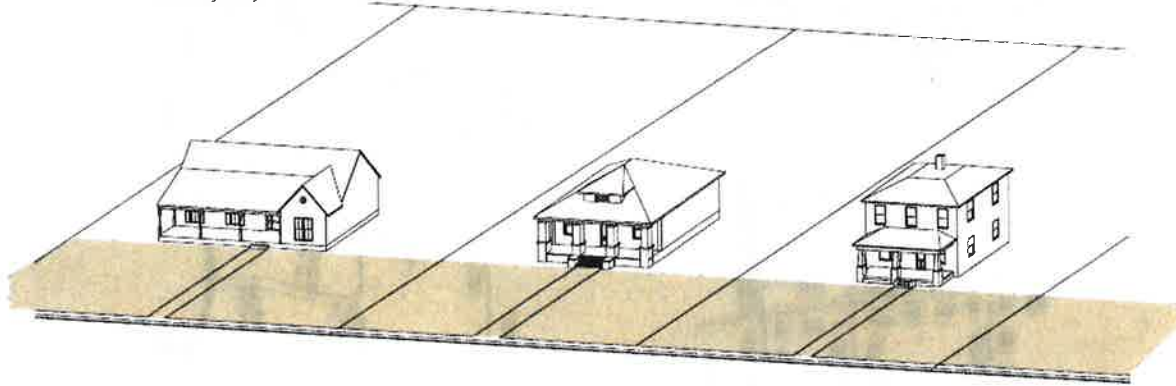


Diagram 3.3

3.2 SETBACK

Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot.

- Setbacks are established in the Tupelo Development Code.



Image 3.2

3.3 LANDSCAPING

Landscaping is a critical part of the historic appearance of many of the residential areas of the District, and the character of the landscaping treatments changes throughout the District. Many properties have extensive plantings in the form of trees, foundations plantings, shrub borders, and flowerbeds. On some streets, the dominant condition is open front lawns with large trees while other streets with more shallow setbacks have smaller yards with limited plantings.

- a. Retain existing trees and plants that help define the character of the District. Replace diseased or dead plants and trees with appropriate species.
- b. Install new landscaping that is compatible with the existing neighborhood and indigenous to the area.
- c. When constructing new buildings, identify and take care to protect significant existing trees and other plantings.

- d. When planning new landscaping, repeat the dominant condition of the street in terms of landscaped borders and heights of screening.
- e. Limit the amount of landscaping in the front yard of small lots in order to retain the neighborhood scale of landscaping to the size of the house.

3.4 DRIVEWAYS, PARKING AND WALKS

The majority of houses in the District have driveways beside the house, with a garage or carport to the rear of the site. Street side parking is common in Downtown Tupelo. Many lots have a central walk leading up to the house. In the residential areas with larger lots, the use of appropriate paving materials for both driveways and private walks can help reinforce the character of the District or detract from it. Strategically placed landscaped screening can also help reduce the strong visual impact that onsite parking areas can create.

- a. Large paved areas for parking should not be places in the front yard of any sized properties except extremely large lots with deep setbacks.
- b. Semicircular driveways with two entry points on the front of the lot are not appropriate for single-family residences in the District.
- c. Retain any existing paving materials used in walks and driveways, such as brick, stone and examples of the early use of patterned concrete.
- d. Replace damaged areas with materials that match the original paving
- e. Ensure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation. Avoid large expanses of bright white or gray concrete surfaces and asphalt in visible areas.
- f. Use identical or similar materials or a combination of materials in both walks and driveways.
- g. Do not demolish historic structures to provide areas for parking.



Image 3.3

3.5 GARAGES, CARPORTS AND OUTBUILDINGS

Many houses in the Downtown District have garages, carports and outbuildings. Some typical outbuildings may include garages or carriage houses or small residences built at the same time as the house.

- a. Retain existing historic garages, carports, outbuildings and site features.
- b. Design new garages, carports or outbuildings to be compatible with the style of the major buildings on the site, especially in materials and roof slope.
- c. New garages, carports or outbuildings should be located to the rear of the main house or they should be placed to the side of the main house without extending in front of its centerline.
- d. The scale of new garages, carports or outbuildings should not overpower the existing house or the size of the existing lot.
- e. Avoid closing in original carports, and if they must be closed in, use materials and elements that relate to the rest of the house.
- f. The design and location of any new site features should relate to the existing character of the property.
- g. Refer to the City of Tupelo Development Code for Specifics.

3.6 FENCES, GATES AND WALLS

There are a great variety of fences and low retaining walls in the District, particularly in some of the residential areas. Low height walls are found, but otherwise fences and retaining walls are rarely found in the commercial area of the District. In residential areas, most rear yards and some side yards have some combination of fencing, low retaining walls or landscaped screening, but the use of such features in the front yard, especially fencing, varies. Materials may relate to those used on other structures on the site and may include brick, stone, wrought iron, or wood pickets. Reference the city of Tupelo Development Code for Specifics.

- a. Retain traditional fences, low retaining walls and hedges. When a portion of a fence needs replacing, salvage original parts for a prominent location from a less prominent location if possible. Match old fencing in material, height, and detail. If it is not possible, use a simplified design of similar materials and height.
- b. Respect the existing condition of the majority of the lots on the street in planning new construction or a rehabilitation of an existing site using fences and gates.
- c. The design of new fences should blend with materials and designs found in the District. Commonly used materials are iron, wood and plantings. Often the materials relate to the materials used elsewhere on the property and on the structures. Wooden picket fences were popular throughout the late 19th and early 20th century and their different designs and forms may relate to various architectural styles. Vinyl fencing may be appropriate in certain circumstances in the District.

- d. The scale and level of ornateness of the design of any new fences should relate to the scale and ornateness of the existing house. Simpler and smaller designs are most appropriate on smaller sized lots.
- e. Avoid the use of solid masonry walls that visually enclose the property from surrounding more open neighboring sites.
- f. Do not use materials such as wide board fencing and concrete block walls where they would be visible from the street. These materials may be used in rear yards. If a portion of a rear fence is visible from the street, it should be camouflaged by landscaping. New chain-link fencing is prohibited in the front yard.



Image 3.4

3.7 OUTDOOR LIGHTING

Tupelo's residential areas have few examples of private site lighting. Most houses have attractive fixtures located on the house at various entry points. Most of these fixtures are electrified but some are illuminated using natural gas. Very few properties have individual lamp poles.

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

3.8 APPURTENANCES

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

- a. Place appurtenances in inconspicuous areas on the side and rear of the building.
- b. Site screen appurtenances with compatible screenings or plantings as needed.

Chapter 4: Guidelines for Residential Buildings

There are a wide range of building styles and types in Downtown Tupelo that give the District its distinctive character. In order to evaluate the appropriateness of a design change, it is necessary to understand the characteristics of the styles of the buildings as shown in Appendix C.

The following guidelines are designed to ensure that any rehabilitation project respects the overall appearance of the existing building as well as the details that give it so much of its character. These guidelines are based on the ***Secretary of the Interior's Standards for Rehabilitation***. In general, these guidelines shall apply only to the exteriors of buildings and to areas of lots visible from public rights-of-way. Proposals for exterior work to be done on public facades (front and street related elevations) shall be more carefully reviewed than that to be done on other facades. For more detailed information about many of the following rehabilitation issues, visit the City of Tupelo Department of Development Services.

4.1 FOUNDATIONS

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

- a. Keep crawl space vents open so that air flows freely.
- b. Retain any decorative vents that are original to the building.
- c. Ensure that land is graded so that water flows away from the foundation, and if necessary, install drains around the foundation.
- d. Remove any vegetation that may cause structural disturbances at the foundation.
- e. Where masonry has deteriorated, take steps as outlined in the guidelines for proper maintenance.



Image 4.1

4.2 WINDOWS

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

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

- a. Retain original windows if possible. Ensure that all hardware is in good operating condition. Ensure that caulk and glazing putty are intact and that water drains off the sills.
- b. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can in fact be repaired.
- c. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in. If the window is no longer needed, the glass should be retained and the backside frosted, screened or shuttered so that it appears from the outside to be in use.
- d. Replace windows only when they are missing or beyond repair. The original size and shape of windows should be maintained. Reconstruction should be based on physical evidence or old photographs.
- e. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
- f. Use true divided lights to replace similar examples and do not use false muntins in the replacements.
- g. The original number and arrangement of panes should be maintained. Do not change the number, location, size or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.

Elements of a Window

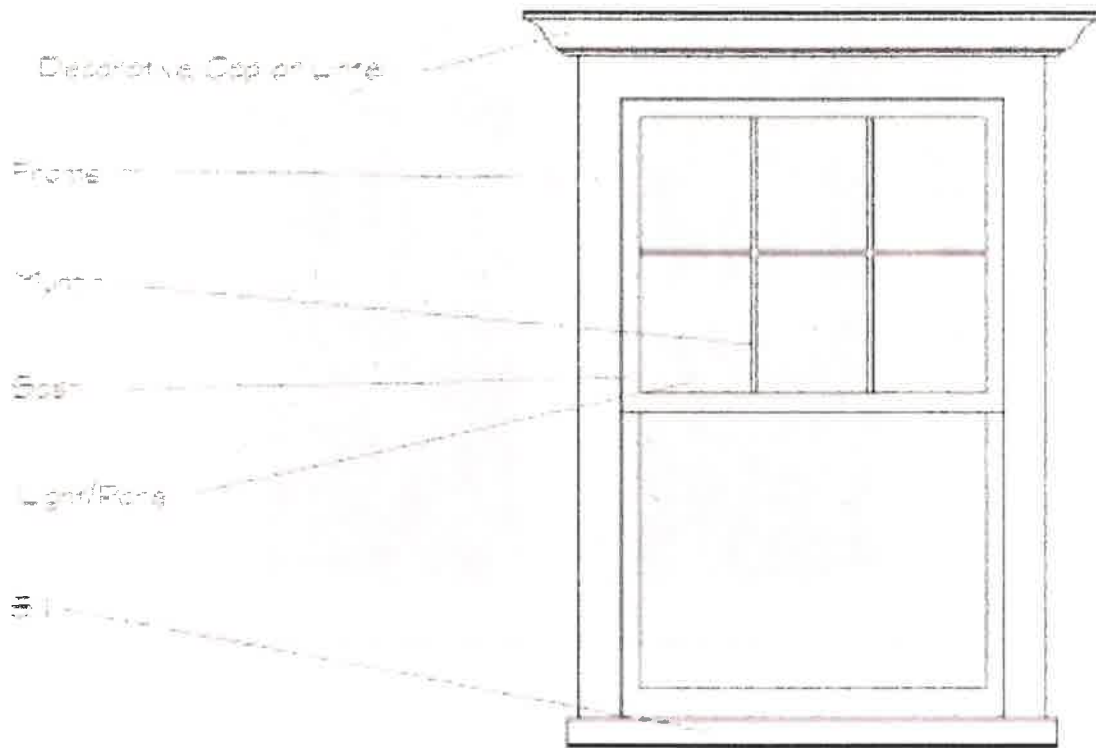


Diagram 4.1

- h. The characteristic window shape in the area is vertically higher than it is wide. Horizontal windows and picture windows are generally not appropriate.
- i. Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.
- j. If using awnings, ensure that they align with the opening being covered. Use colors that relate to the colors of the building.
- k. Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. The size of the shutters should result in their covering the window opening when closed. Avoid shutters on composite or bay windows.

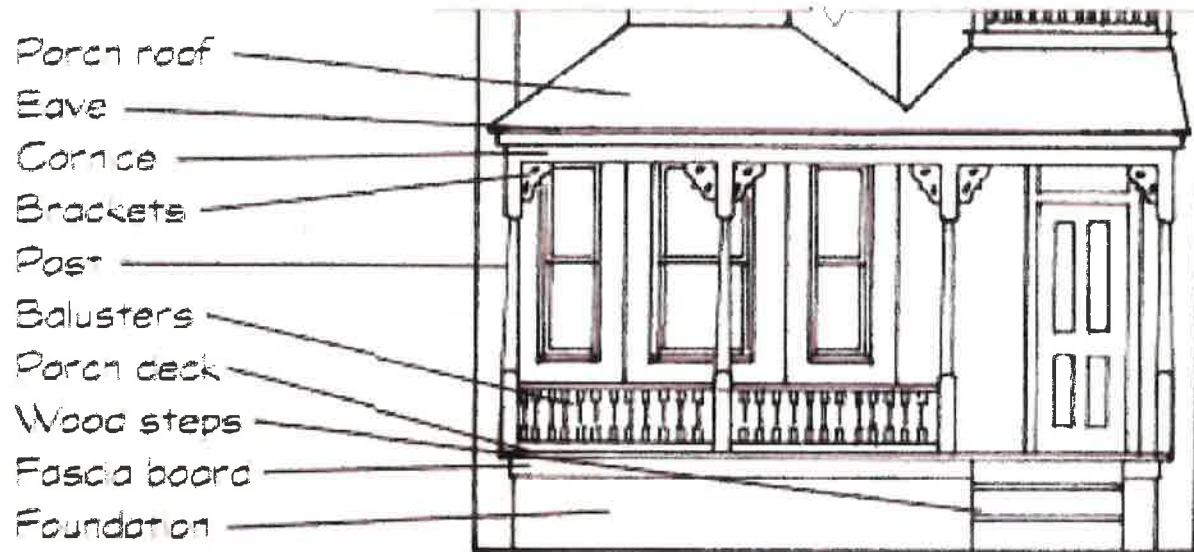


Image 4.2

4.3 ENTRIES AND PORCHES

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

- a. The original details and shape of porches should be retained. This includes the outline, roof height and roof pitch. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible in materials, size, and detail. Addition of new porches is not recommended unless there is pictorial documentation or physical evidence.



Elements of a Porch

Diagram 4.2

- b. Avoid removing or radically changing entrances and porches important in defining the building's overall historic character. If altering the porch and/or entrance is unavoidable, ensure that the new treatment matches or blends with the original style or character of the house.
- c. Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage. Correct any of these conditions.
- d. Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.
- e. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance, such as screen or glass enclosures.

4.4 DOORS

The important focal point of an entrance or porch is the door.

- a. The original size and shape of door openings should be maintained.
- b. New door openings should not be introduced on facades visible from the street.
- c. Original door openings should not be filled in.
- d. Repair damaged elements and match the detail of the existing original fabric. Reuse hardware and locks that are original or important to the historical evolution of the building.

- e. Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house. Retain transom windows and sidelights.
- f. When installing storm or screen doors, ensure that they relate to the character of the existing door. They should be a simple design where lock rails and styles are similar in placement and size. Avoid using aluminum colored storm doors. If the existing storm door is aluminum, consider painting it to match existing door. Use a zinc chromate primer before painting to ensure adhesion.
- g. Doors shall be clad or protected with weather resistant materials and be maintained.

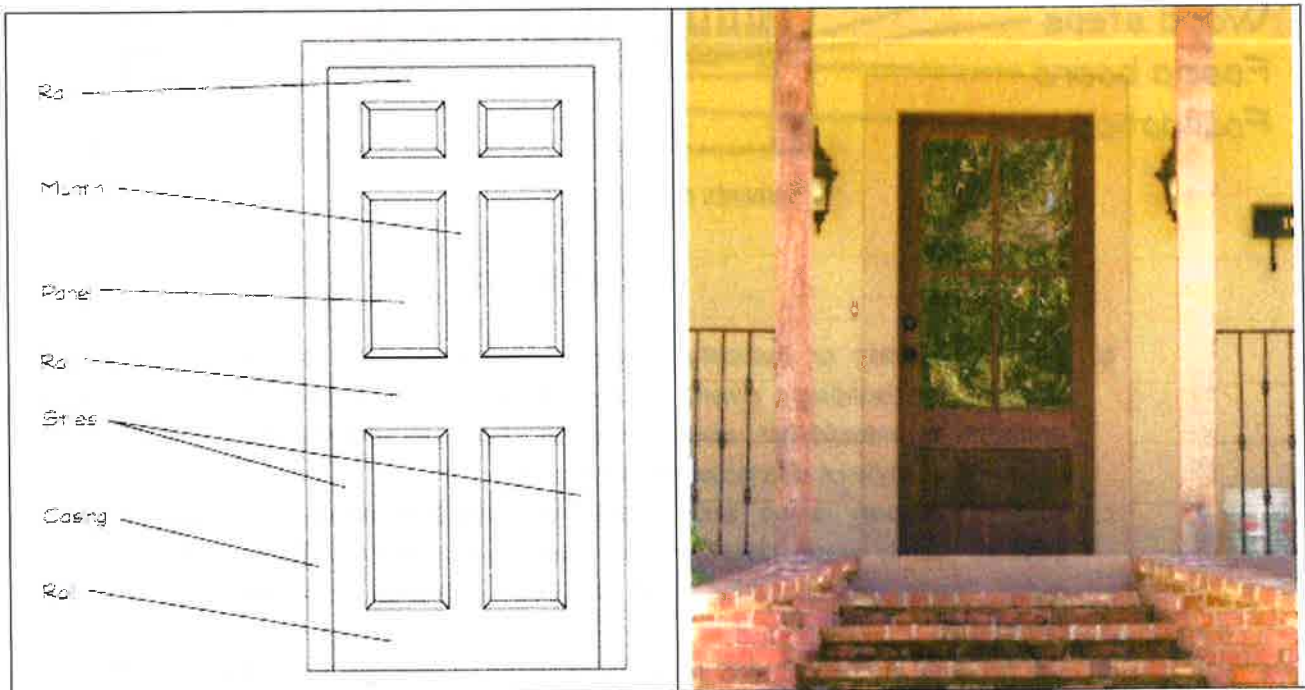


Diagram 4.3

4.5 PAINT AND COLOR

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to an historic district. Many times, however, buildings are painted inappropriate colors or colors are placed incorrectly.

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

- a. Remove loose and peeling paint down to the next sound layer, using the gentlest method possible: hand scraping and hand sanding (wood and

masonry) and wire brushes (metal). A heat gun or plate on certain types of sanders can be used on wood for heavy build-up of paint. Take precautions when removing older paint layers since they may contain lead.

- b. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal or wood. Take precautions when removing older paint layers since they may contain lead.
- c. The painting of brick and other masonry is inappropriate unless it is mismatched or so deteriorated that it cannot withstand weather. If painting is necessary, original neutral color is recommended.
- d. Choose colors that blend with and complement the overall color schemes on the street. The numbers of colors should be limited and individual details, such as brackets, should not be painted with an additional accent color. Doors and shutters can be painted a different accent color than the walls and trim. Follow color recommendations of particular architectural styles on the following pages.

Paint Placement diagram

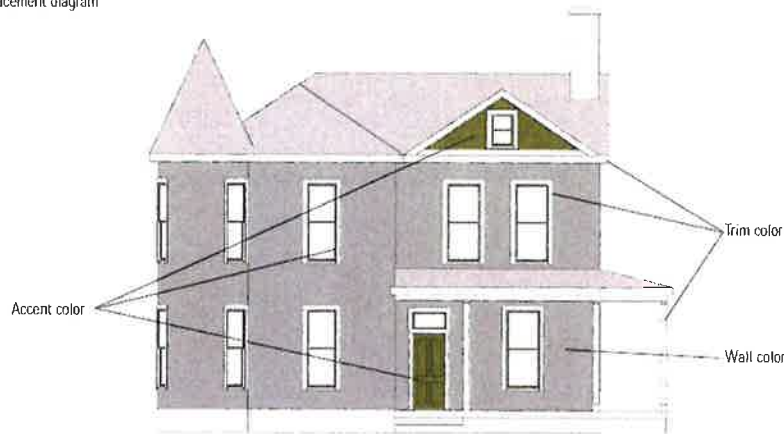


Diagram 4.4

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

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

COLONIAL REVIVAL: Softer colors should be used on these buildings, with the trim painted white or ivory, since this style reflects a return to classical motifs.

AMERICAN FOURSQUARE: Use similar color schemes as the Colonial Revival.

TUDOR REVIVAL/ENGLISH COTTAGE: The Tudor Revival style features half timbering members, which are accentuated through the use of a dark brown paint color as its trim. The stuccoed walls in the background are also in the earth tone ranges, but much lighter.

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

MINIMAL TRADITIONAL AND RANCH: These styles usually are masonry and use white or light colors for trim. Accent colors may be used on doors and shutters.

Chapter 5: Guidelines for Commercial Buildings

Historic preservation has played a major part in the economic revitalization of many of Mississippi's older downtowns including Tupelo. Appropriately rehabilitated facades located within the downtown historic district create a natural setting for commercial activities. Customers and visitors expect an attractive and well-maintained central business district. Each building improvement helps generate the next project. These guidelines reflect the pragmatic approach that historic downtowns continue to evolve and adapt with each new generation. Physical changes to historic assets are managed in a careful way but no attempt is made to stop change. Over time the framework of historic preservation and economic development can work together to keep downtown viable and help it to continue to play its important role as the historic heart of the community. The guidelines for certain types of institutional buildings such as schools, libraries, and churches may vary from commercial building guidelines. These buildings, due to their function and community symbolism, usually are of a distinctive design. Their scale is often more monumental and massing and orientation relate to the particular use within the building. For this reason, the design of any new such institutional building in the district should follow the guidelines listed in the Civic and Institutional Buildings section of Commercial Buildings. Commercial site design issues are not covered individually in a separate section. Rather, they can be referenced in different chapters throughout these guidelines. Issues such as setback, spacing and the commercial street edge are covered under the section titled Façade Analysis. Issues such as parking, curbs, sidewalks lighting and appurtenances in the commercial district are covered under Guidelines for Streetscape/Public Improvements. Accessibility issues for commercial buildings are covered under the Rehabilitation section of this chapter. These historic structures have highly decorative brick corbelling, cornices and copings. Tupelo has a variety of original and retrofitted storefronts.

GUIDELINES FOR COMMERCIAL PROPERTY REHABILITATION

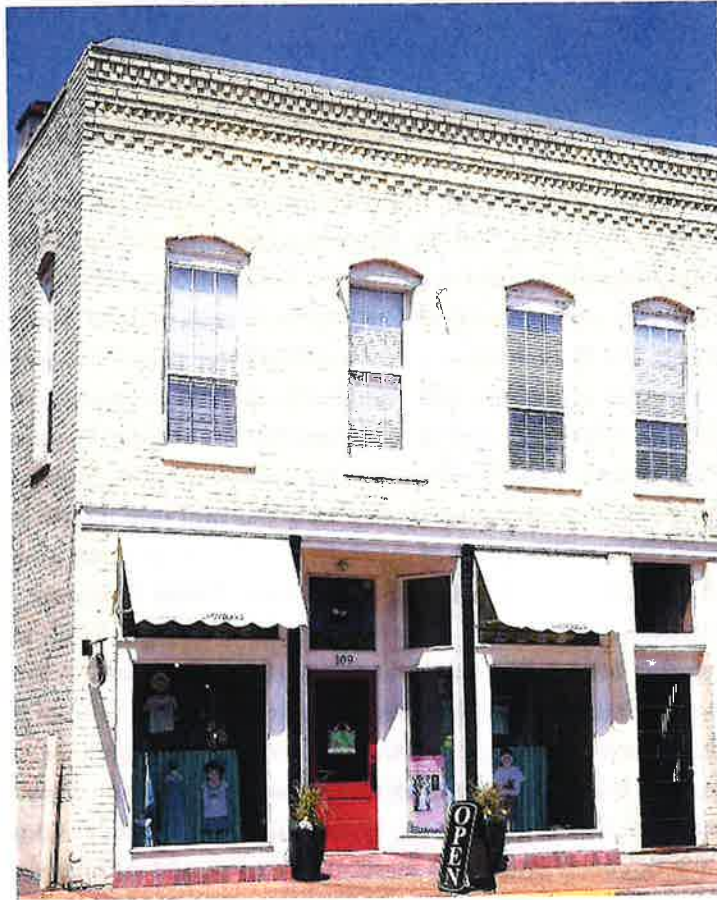
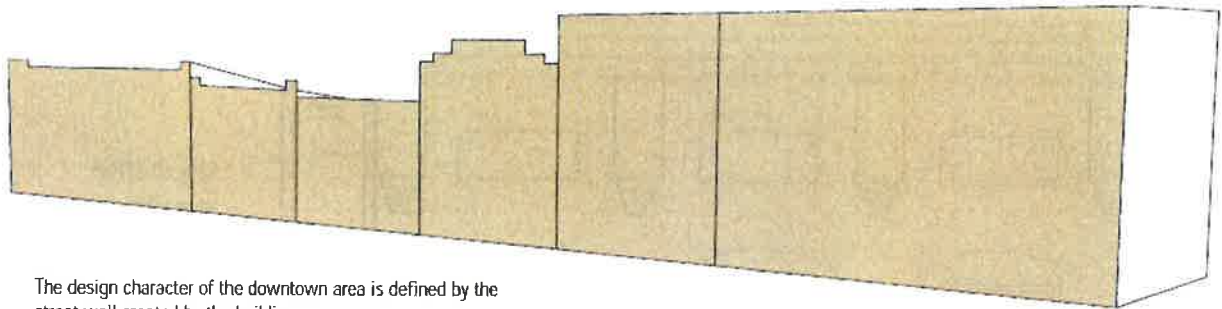


Image 5.1

5.1 FACADE ANALYSIS

Several commercial buildings in downtown Tupelo contain ground floor retail businesses that require display windows and upper-story space for housing, storage, or offices. As a result, the primary elevations—or facades—of historic commercial buildings have a predictable appearance. Generally, commercial buildings average two to four stories and nearly all have flat or shed roofs.

Tupelo also has a number of one story commercial buildings. No matter how many stories, traditional commercial buildings have three distinct parts that give the facade an overall unified appearance: storefront, upper floor(s) and cornice. The street wall created by the buildings defines the design character of the downtown area. The cornice area and parapet wall at the top of the building defines the design character of the downtown area.



The design character of the downtown area is defined by the street wall created by the buildings.



The design character of the downtown area is defined by the cornice area and parapet wall at the top of the building.

Diagram 5.1

Cornice

The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete, or metal.

Upper Floor

Upper floors are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling, metal grilles or decorative panels.

Storefront

The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. The storefront elements consist of an entrance (often recessed), display windows, a bulkhead under the display windows, transom windows over the storefront, and a cornice which covers the horizontal beam. The first floor also may contain an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows, or decorative details.

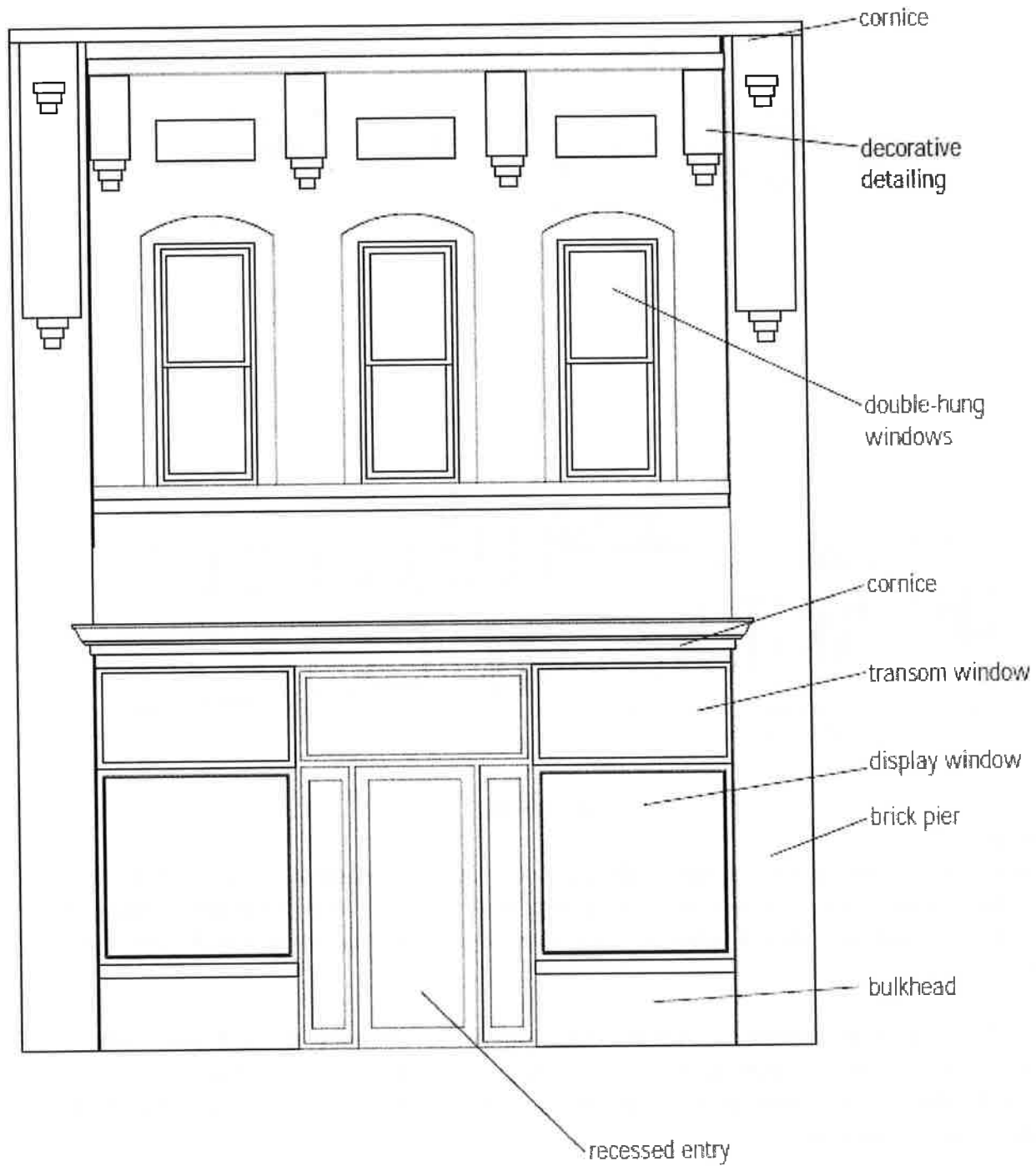


Diagram 5.2

5.2 COMMERCIAL ARCHITECTURAL FORMS



Diagram 5.3



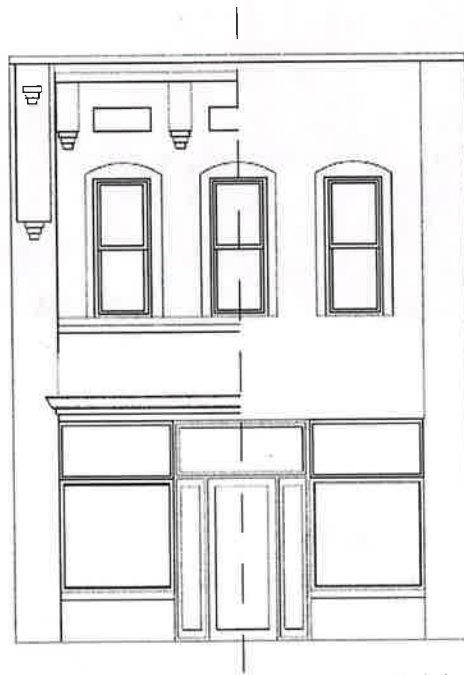
Image 5.1

5.3 PLANNING A FACADE IMPROVEMENT

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

- a. Conduct pictorial research to determine the design of the original building or early changes.
- b. Conduct exploratory demolition to determine what remains and its condition. (This work would require approval from the DTMSA Design Committee.)
- c. Remove any inappropriate materials, signs, or canopies covering the facade.
- d. Retain all elements, materials, and features that are original to the building, or are sensitive remodeling, and repair as necessary.

- e. Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
- f. When designing new elements, conform to the configuration and materials of traditional storefront design. Reconstruct missing original elements (such as cornices, windows and storefronts) if documentation is available, or design new elements that respect the character, materials, and design of the building.
- g. Avoid using materials whose appearance is incompatible with the building or district, including aluminum-frame windows and doors, aluminum panels or display framing, enameled panels, textured wood siding, unpainted wood, artificial siding, and wood shingles. False historical appearances such as "Colonial," "Olde English," or other theme designs should not be used.
- h. Avoid using inappropriate elements such as mansard roofs, metal awnings, coach lanterns, small-paned windows, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.
- i. Maintain paint on wood surfaces and use appropriate paint placement to enhance the inherent design of the building. See Paint and Color in the section for further information about painting.



The original character of a historic commercial building is often lost when features and elements are covered up or removed from a facade.

Diagram 5.4

5.4 OPENINGS: WINDOWS AND STOREFRONTS

Traditionally designed commercial buildings found in Tupelo have distinctive rows of upper story windows and storefronts on the first level. The windows typically have vertical proportions and may have a decorative lintel or cap over them. Their light (pane) configuration varies with the style and age of the building. The upper floor windows are very important as they provide light and ventilation to the interior of the upper floors. They can also help define the character of the building and can provide a pattern of openings with neighboring buildings for the street wall of the entire block.

- a. Retain the original windows and keep painted surfaces well painted.
- b. If the panes have been painted over, remove paint from the glass.
- c. Reuse as many of the original parts of the window as possible. Replace missing or damaged frames, sash, muntins and glass with materials that match the original. Reuse serviceable hardware and locks.
- d. Do not change the architectural appearance of windows by using inappropriate materials or finishes which radically change the sash, depth of reveal, and muntin configuration or the appearance of the frame.
- e. Do not change the number, location, size or glazing pattern of windows by cutting new openings, blocking in windows, or installing a replacement sash that does not fit the window opening.
- f. If windows were filled in with masonry under a previous renovation you should re-establish the window opening.

5.5 CORNICES, PARAPETS AND EAVES

Cornices and parapets add architectural interest to an old building. On many commercial buildings, cornices and parapet brickwork are highly visible elements. Cornices and parapets may be difficult to maintain because they are located high up on the building and cover a large expanse. However, these two elements are very important to maintain, as water penetration through a rotted or damaged element could severely damage a building wall or roof.

- a. Inspect your cornice and parapet for loose or missing pieces, signs of water damage, overall sagging and separation of the cornice from the building. Look for cracks or deflecting bricks in the parapet wall. This may indicate the cornice is leaning or loose, creating an unsound structural condition.
- b. Any structural problems, such as a failing parapet wall or a loose cornice, need to be stabilized and repaired or replaced. This is dangerous work and should be done only by a professional.
- c. If the building is missing its original cornice, look for historic evidence before replacing it with a new one. A new cornice should be architecturally compatible with the building and the surrounding area.
- d. New cornices and eaves should be properly flashed and sloped to ensure against water entry. Proper ventilation is also important to protect against moisture buildup.
- e. For information on painting cornices and eaves, refer to Paint and Color of this section.

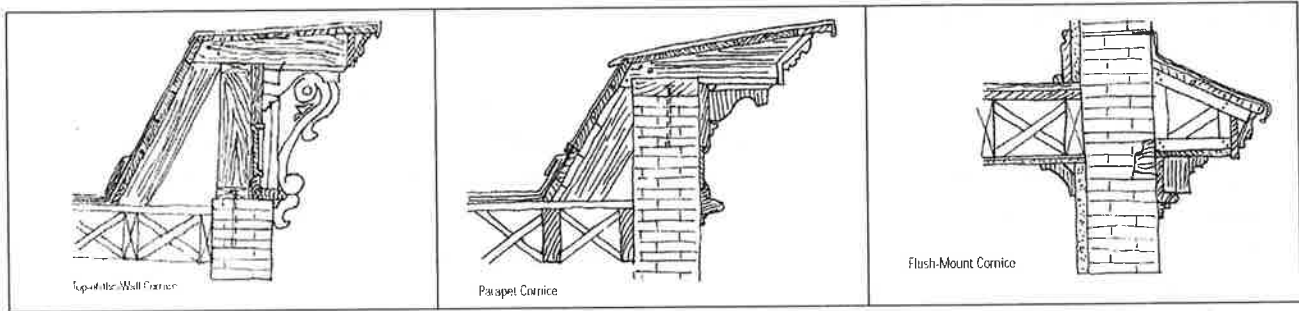


Diagram 5.5

5.6 ROOFS

The roof is not a prominent element in many of the commercial buildings found in the historic district since most are hidden from public view. Common roof materials in the historic district include metal, composition shingles or built-up roofs with tar and gravel.

- a. When trouble with roofing occurs, contact a professional, such as an architect or roofing contractor, who is familiar with the characteristics of the roofing system involved.
- b. The original roof pitch and configuration of the roof should be maintained.
- c. If you can see it, the original roof color and materials should be retained. If replacement is necessary, match the material as closely as possible. Evaluate roof replacement projects in the light of the prominence and visibility of the roof.
- d. Retain elements, such as chimneys, skylights and light wells that contribute to the style and character of the building.
- e. Maintain critical flashing around joints and ensure proper functioning of the gutter system.
- f. Ventilate any attic space to prevent condensation.
- g. Do not add new elements, such as vents, skylights or additional stories that would be visible on the primary elevations of the building.
- h. Fairpark District has its own guidelines for Roofs. See Appendix B.

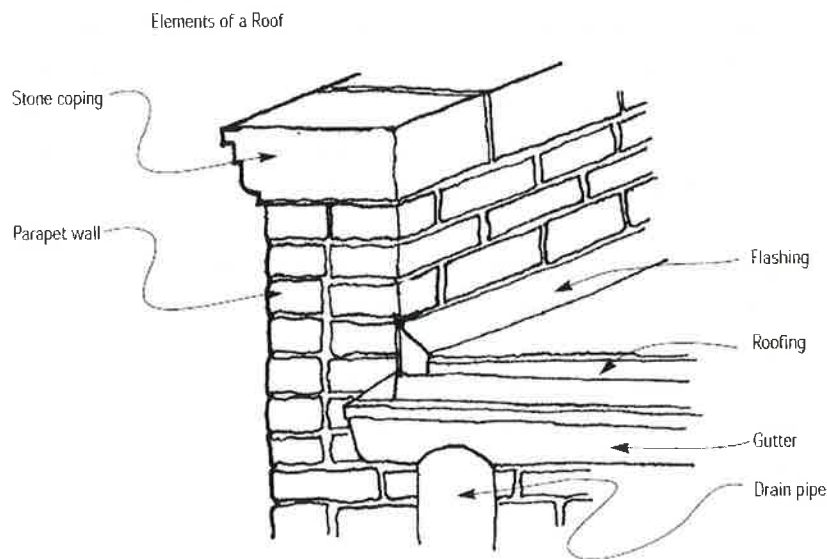


Diagram 5.6

5.7 SECONDARY ELEVATIONS

Secondary elevations on commercial buildings are often forgotten and neglected. Side elevations on corner buildings can be just as important to the public view as the front one. The area behind a building may be a utilitarian space for deliveries and storage of discarded goods. However in some cases the rear of the building may provide the opportunity for a secondary entrance, particularly if oriented to a public alley. The appearance of the back area then becomes important to the commercial district and to the individual business. Customers may be provided with direct access from any parking area behind the building. In these cases the back entrance becomes a secondary entrance to the store and is the first contact the customer makes with the business. Care should be taken to maintain secondary elevations as properly as primary ones.

- a. Keep rear entrances uncluttered and free from unsightly items such as trash or recycling materials not in containers.
 - b. Consolidate and screen mechanical and utility equipment in one location as much as possible.
 - c. Consider adding planters or a small planting area to enhance and highlight the rear entrance and create an adequate maintenance schedule for them.
 - d. Retain/Maintain any historic door or select a new door that maintains the character of the building.
 - e. Maintain the original windows and window openings when possible.
- Windows define the character and scale of the original facade and should not be altered.
- f. Review considered design changes with the DTMSA Design Committee prior to contracting or performing work. Assistance is available with determining the appropriate design.



Image 5.2

- g. Repair existing windows when possible and avoid replacement. If they are replaced, ensure that the design of the new window matches the historic window and has true divided lights instead of the clip-in muntin bar type.
- h. If installation of storm windows is necessary, see windows section on (insert correct page number) regarding proper procedures.
- i. Remove any blocked-in windows and restore windows and frames if missing.
- j. If security bars need to be installed over windows, choose a type appropriate for the window size, building style and required level of security. Avoid using chain link fencing for a security cover over windows.
- k. If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen and maintain the character of the original window's appearance from the exterior.
- l. Install adequate lighting for customer and store security. Ensure that the design of the lighting relates to the historic character of the building.
- m. Consider installing signs and awnings that are appropriate for the scale and style of building
- n. Install adequate security including alarm systems and hardware for doors and windows. Design and select systems and hardware to minimize impact on historic fabric of building.
- o. Ensure that any rear porches are well maintained; and if used as upper floor entrance(s), are well lit and meet building codes while retaining their historic character.

5.8 ARTIFICIAL SIDING

Artificial sidings are not appropriate for traditional commercial buildings. In addition to changing the original appearance of the building, artificial sidings may make maintenance more difficult if used inappropriately. They may cover up potential moisture problems that can become more serious. Remove artificial siding and restore original building material, if possible.

5.9 PAINT AND COLOR

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to a historic district. Many times, however, buildings are painted inappropriate colors or colors are placed incorrectly.

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

- a. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding (wood and masonry) and wire brushes (metal). A heat gun or plate or special sander can be used on wood for heavy build-up of paint. Take precautions when removing older paint layers since they may contain lead.
- b. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood. Take precautions when removing older paint layers since they may contain lead.
- c. The painting of brick is inappropriate unless it is mismatched or so deteriorated that it

cannot withstand weather. If painting is necessary, an original natural color should be used. It is appropriate to re-paint a brick building only if it has been previously painted. Painting of stone is inappropriate.

d. Choose colors that blend with and complement the overall color schemes on the street. Do not use bright and obtrusive colors. The numbers of colors should be limited. Follow the tips on the next page to ensure an appropriate paint scheme for your commercial building. The Design Committee is available to assist in selecting paint color.

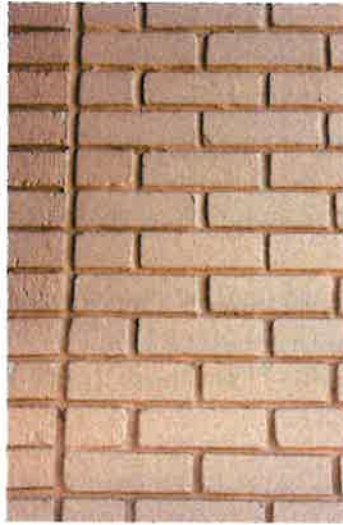


Image 5.3

5.10 ACCESSIBILITY

Access ramps and lifts are a necessity for many older historic buildings, which were not built with at-grade entrances. The Americans with Disabilities Act (ADA) requires that all commercial entities, which are places of public accommodation, be accessible to disabled users, or provide alternative accommodations. Access ramps and lifts can usually be added to historic buildings without substantially altering their historical significance if designed carefully and sensitively.

Designs for ramped access are controlled by the building code and can involve issues such as design for emergency exiting (or egress) and general safety. Applicants are encouraged to consult with an architect and the City of Tupelo Department of Development Services to determine how best to design safe ramps, which will provide wheelchair access.

NEW COMMERCIAL PROPERTY CONSTRUCTION

The following guidelines include general recommendations for the design of new commercial buildings in Tupelo's Historic Downtown. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles, although some property owners may desire a new building designed in a form that respects the existing historic styles of the district.

These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new commercial architecture for Downtown Tupelo. These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary. For instance, setback, scale and height may be more important than roof forms since the sloping roofs of most buildings are not visible in the downtown area.

There is limited opportunity to build new structures in the downtown area since existing historic buildings already occupy most of the land. For this reason, buildings that contribute to the historic character of Downtown Tupelo generally should not be demolished for new construction.



Image 5.4

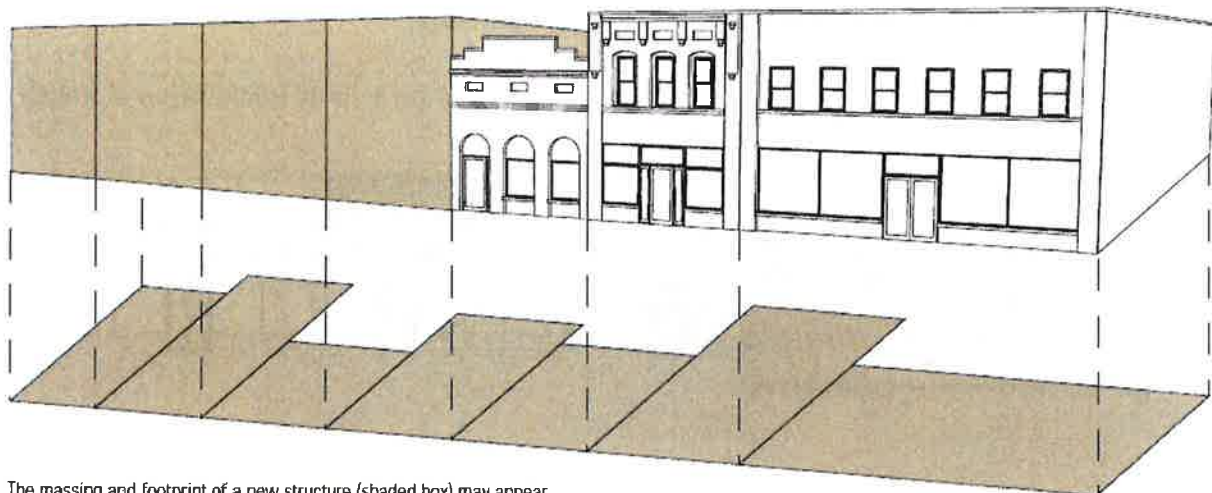


Diagram 5.7

5.11 SETBACK AND SPACING

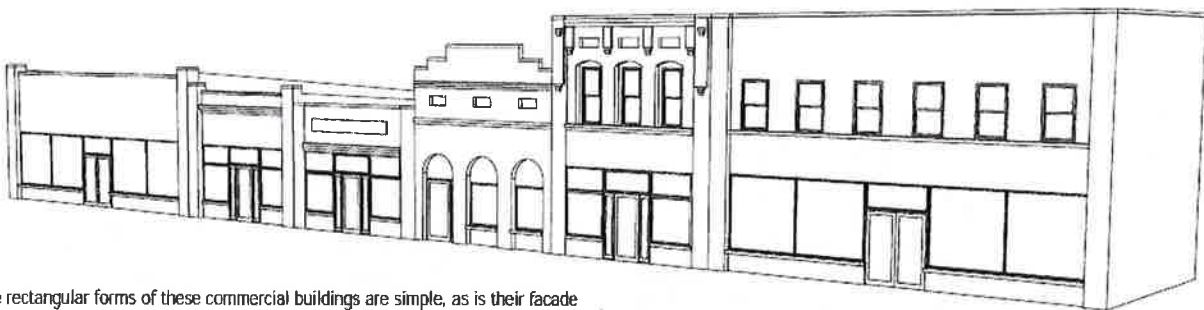
Setback is the distance between the building wall and the property line or right-of-way at the front of the lot. Spacing refers to the distances between buildings.

- a. Setback and spacing for new construction in downtown should relate to the majority of surrounding historic commercial buildings.



The massing and footprint of a new structure (shaded box) may appear too large for this block unless its facade is divided into several bays.

Diagram 5.8



The rectangular forms of these commercial buildings are simple, as is their facade organization. Decoration, cornices and openings add interest and complexity.

Diagram 5.9

5.12 COMPLEXITY OF FORM

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

- a. In general, use simple rectangular forms for new construction that relate to the majority of surrounding commercial buildings.



The majority of commercial structures in the district are horizontal or square in their expression although there are also some vertical ones.

Diagram 5.10

5.13 DIRECTIONAL EXPRESSION

This guideline addresses the relationship of height and width of the front elevation of a building mass. A building is horizontal, vertical, or square in its proportions.

- a. In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings.



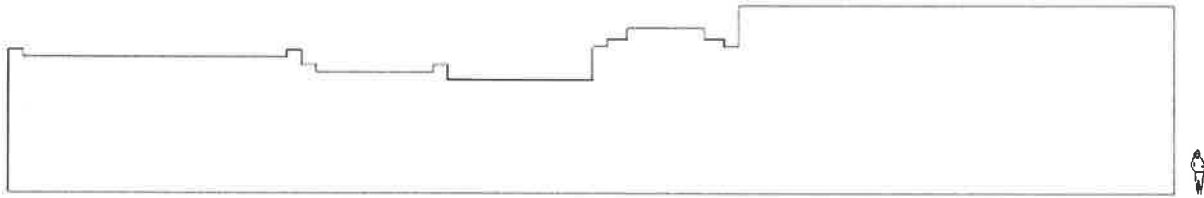
The new building (shaded box) reflects the average height of the block and its three vertical bays relate better to the existing buildings than one large facade as seen below.



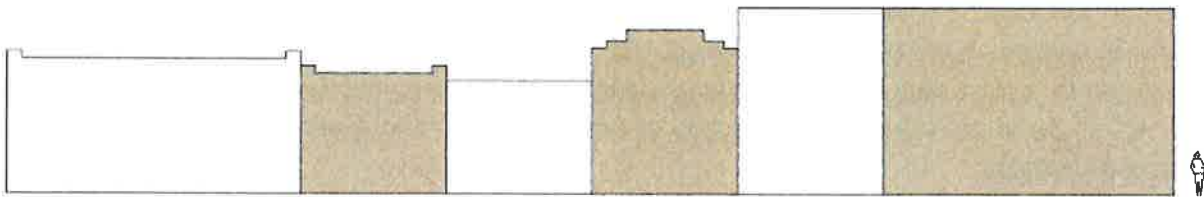
Diagram 5.11

5.14 HEIGHT AND WIDTH

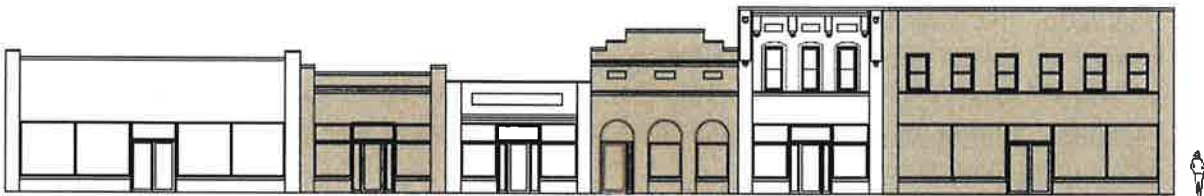
The actual size of a new building can either contribute to or be in conflict with a historic area. New construction proportions should respect the average height and width of the majority of existing neighboring commercial buildings in the district.



A large building overwhelms the scale of a human.



Dividing the facade into bays helps reduce the scale.



Adding elements and separate facades creates a human scale for the entire block.

Diagram 5.12

5.15. SCALE AND ORIENTATION

Height and width also create scale, or the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. In Tupelo, there is a variety of scale. For instance, an institutional building like a church or library may have monumental scale due to its steeple or entry portico while a more human scale may be created by a storefront in a neighboring commercial building. Orientation refers to the direction in which the front of a building faces.

- a. Provide features on new construction that reinforce scale and character of the surrounding area, whether human or monumental, by including elements such as storefronts, vertical and horizontal divisions, upper stories windows and decorative features.

- b. New commercial construction should orient its facade in the same direction as adjacent historic buildings, that is, to the street.
- c. Front elevations oriented to side streets or to the interior of lots should be discouraged.

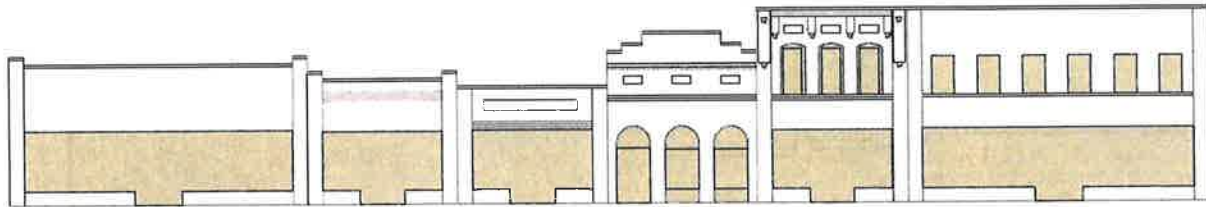


Diagram 5.13

5.16 OPENINGS: STOREFRONTS, DOORS AND WINDOWS

Commercial buildings in Tupelo have a variety of storefronts and some upper story windows. A number of storefronts have been reconfigured, but not all of are appropriate for a historic district. When looking to build a new infill commercial building, follow the guidelines below for appropriate design. Also refer to the rehabilitation section of this chapter for information on correct storefront proportion and design.

- a. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing commercial buildings in Downtown Tupelo have a higher proportion of openings to wall area. This factor suggests that new buildings should also share that general proportion of openings to wall, particularly in regard to the storefront on the first level.
- b. The size and proportion, or the ratio of width to height of window openings of new buildings' primary facades, should be similar and compatible with those on facades of surrounding historic buildings.
- c. Window types should be compatible with those found in the district, which are typically some form of double-hung sash.
- d. Traditionally designed openings generally have a recessed jamb on masonry buildings and have a surface mounted frame on frame buildings. New construction should follow these methods in the historic district as opposed to designing openings that are flush with the rest of the wall.
- e. Many storefronts of Tupelo's historic buildings have typical elements such as transoms, cornices, bulkheads, and sign areas. Consideration should be given to incorporating such elements in the design of storefronts on new buildings.
- f. If small-paned windows are used in a new construction project, they should have true divided lights and not use clip-in fake muntin bars. Most major window manufacturers make a wide variety of windows that still have true divided lights.

5.17 MATERIALS AND TEXTURE

Almost all of the buildings in Tupelo's downtown commercial area are brick masonry, and a few have wood siding.

- a. The selection of materials and textures for a new commercial building should be compatible with and complement neighboring historic buildings.
- b. In order to strengthen the traditional image of the commercial area of the historic district, brick is the most appropriate material for new buildings.
- c. Synthetic sidings, such as vinyl, aluminum and synthetic stucco (EIFS products), are not historic cladding materials in the historic district and their use is not recommended.

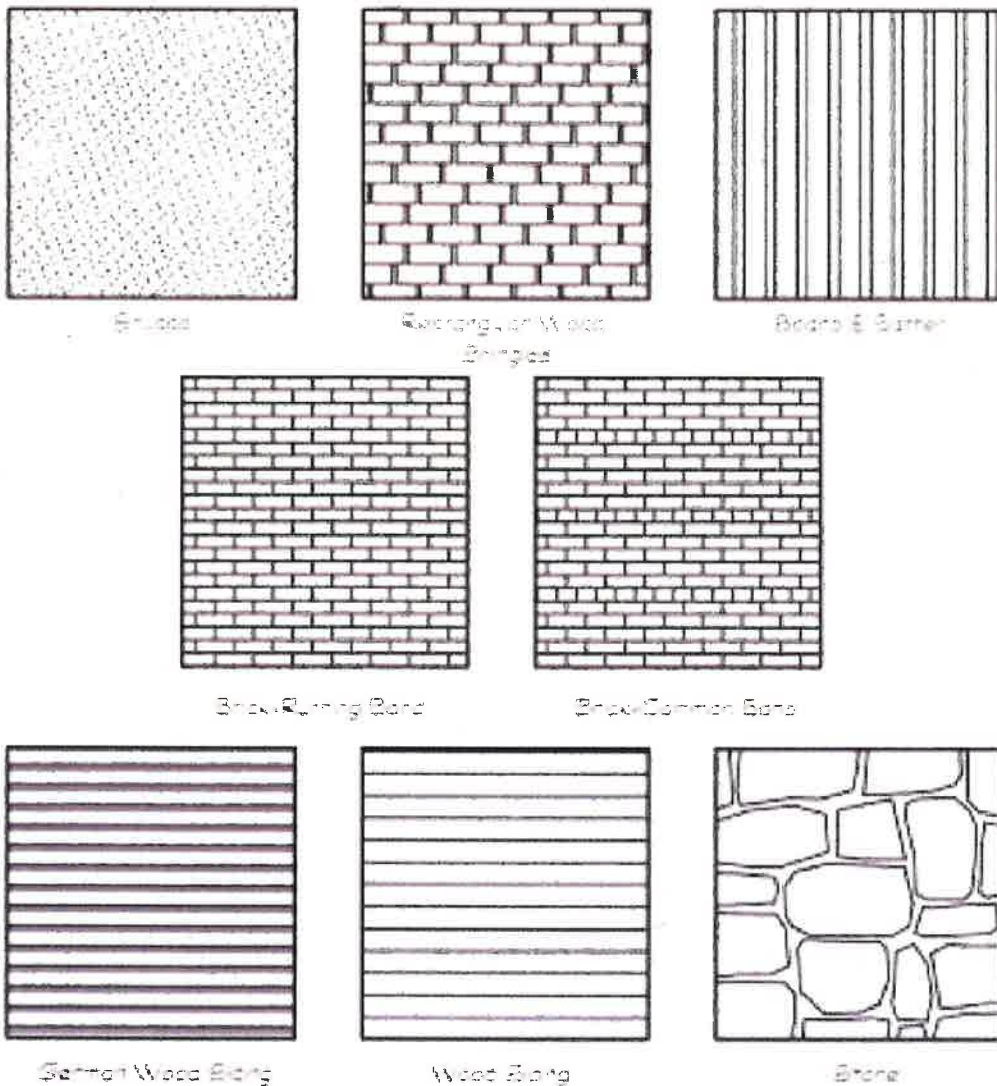


Diagram 5.14

5.18 PAINT AND COLOR

The selection and use of colors for a new commercial building should be coordinated and compatible with adjacent buildings. For further information, see the general painting guidelines

and illustrations.

5.19 DECORATIVE ELEMENTS

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

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

5.20 PUBLIC ART

All public art must have Design Committee Approval.

5.21 NEW COMMERCIAL BUILDINGS ON INDUSTRIAL SITES

New commercial construction in Tupelo's Historic Downtown may occur on redevelopment of industrial sites. Redeveloping these sites encourages more building density in the historic district and allows an opportunity for a diversified commercial market. These new commercial buildings are another opportunity to create designs that respect the historic character in the surrounding areas. The following guidelines relate specifically to building being developed on former industrial sites.

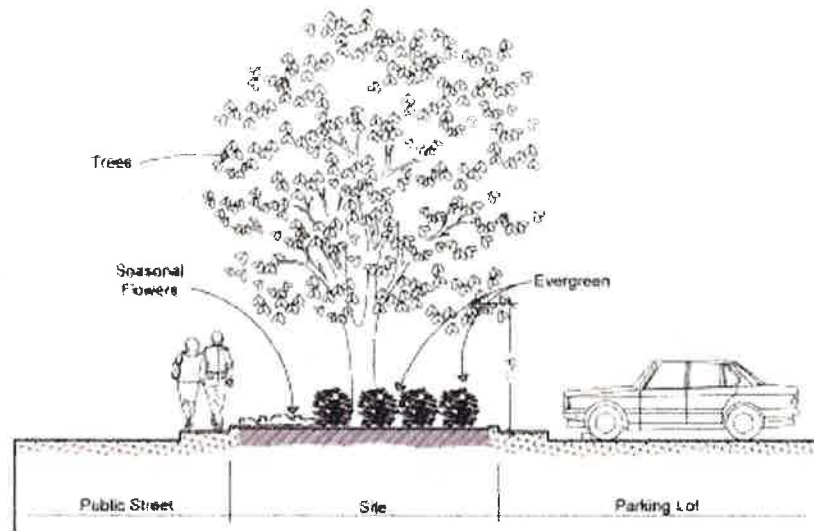
a. Building Placement and Form

- i. New construction should relate in footprint and mass to the majority of surrounding historic dwellings.
- ii. In general, use simple rectangular forms that relate to the majority of surrounding commercial buildings.
- iii. Respect the expression of surrounding historic buildings.
- iv. If there are no surrounding commercial buildings, the new building should relate to existing commercial building forms in the historic downtown.
- v. New commercial construction should orient its facade in the same direction as adjacent historic buildings, that is, to the street.
- vi. Front elevations oriented to side streets or to the interior of lots should be discouraged.
- vii. Office or commercial parks should be designed using the same guidelines as for individual buildings. This includes issues such as street frontages, siting, signage, building materials and parking.

b. Building Materials and Details

i. Building materials shall be compatible with existing commercial buildings in the historic district. Industrial materials, such as corrugated siding, are not appropriate for commercial buildings.

ii. Provide features on new construction that reinforce scale and character of the surrounding area, whether human or monumental, by including elements such as storefronts, vertical and horizontal divisions, upper stories windows and decorative features.



Landscaped medians can screen large parking lots from view and provide nice shade for passing pedestrians.

Diagram 5.15

c. Parking

i. New parking should be located to the sides and rears of buildings and should be screened with landscaping if the area is prominently visible from a public right-of-way.



Image 5.5

5.22 CIVIC AND INSTITUTIONAL BUILDINGS

The symbolism and function of town halls, courthouses, libraries, schools, churches and other civic and institutional buildings usually result in distinctive designs. These structures are the visual landmarks scattered throughout the community. They usually have a larger surrounding site and their architectural design reflects their importance in the life of the community.

- a. Recognize that the scale of these buildings may not visually relate to nearby buildings within the historic district.
- b. Design such buildings so that their materials and forms attempt to relate to surrounding structures if possible.

ADDITIONS

There are limited opportunities to make additions to many of Tupelo's commercial buildings. An exterior addition to a historic building may radically alter its appearance. Before an addition is planned, every effort should be made to accommodate the new use within the interior of the existing building. When an addition is necessary, it should be designed and constructed in a manner that will complement and not detract from the character defining features of the historic building.

These guidelines for additions apply to schools, churches, and other institutional buildings as well as commercial buildings in Tupelo's Historic Downtown

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

5.23 DESIGN

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

5.24 REPLICATION OF STYLE

A new addition should not be an exact copy of the design of the existing historic building. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new. The design of new additions can be compatible with and respectful of existing commercial buildings without being mimicry of their original design.

5.25 MATERIALS AND TEXTURES

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

5.26 ATTACHMENT TO EXISTING BUILDING

Wherever possible, new additions or alterations to existing commercial buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired.

Therefore, the new design should not use the same wall plane, roof line or cornice line of the existing structure.

5.27 SIZE

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

5.28 LOCATION

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

5.29 CONVERSION OF RESIDENCES TO COMMERCIAL USE

Several historic residences in Downtown Tupelo have been converted to commercial uses over the years. Conversion of residential buildings to commercial uses places new demands on these historic dwellings. These buildings require special care and consideration if their historic features are to be retained. The following are guidelines for preserving and rehabilitating residential buildings, which are in a commercial use.

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CHAPTER 6: SIGNS AND APURTENANCES

SIGNS

You must apply for a sign permit and receive approval before purchasing.

Signs are a vital part of the downtown scene. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the entire district. Signs can complement or detract from the character of a building depending on their design, placement, quantity, size, shape, materials, color and condition. Historically significant signs should be retained if possible on buildings, even if the business is no longer in existence.

Signs shall comply with Tupelo's sign ordinance except where stated otherwise.

The following guidelines apply to commercial and business uses in the Historic District. For complete information about Tupelo's Sign Regulations, reference the City of Tupelo Development Code.

- a. For residential buildings converted to commercial uses, flat signs attached to the wall at the first floor or suspended from the fascia between porch columns are appropriate. Signs attached to the structure should not cover any architectural detail.
- b. For residential buildings small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch.
- c. Freestanding signs should be no higher than six (6) feet.
- d. Lighting of signs should be provided only by direct external lighting, such as flood lights or spot lights. External lighting sources should be shaded, shielded or directed so that the light intensity will not be objectionable to surrounding areas.
- e. Must apply for sign permit with Department of Development Services



Image 6.1

COMMERCIAL SIGNS

6.1 TYPES AND LOCATIONS OF SIGNS

- a. Place signs so that they do not obstruct architectural elements and details (including vents) that define the design of the building. Respect signs of adjacent businesses.
- b. Flat wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, or on the pier that frames display windows or generally on flat, unadorned surfaces of the facade or in areas clearly suitable as sign locations.
- c. Projecting signs for commercial buildings should be at least 10 feet above the sidewalk and project no more than 3 feet from the surface of the building. They should not be placed above the cornice line of the first floor level unless they have a clearance of less than 10 feet. Wall signs shall not be higher than the roof line of the building.
- d. Window signs (interior and exterior) should be approximately 5.5 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass.
- e. Window signs are also appropriate on the glazing of doors.
- f. Awning and canopy signs should be placed on the valance area only. The minimum space between the edge of the letter and the top and bottom of the valance should be 1.5 inches.



Image 6.2

6.2 NUMBER

- a. Each ground floor occupant of a business structure is permitted two business signs facing each street upon which his business fronts.
- b. The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter.
- c. Of the two signs for a business, each should be a different type. A building should have only one wall sign per street frontage. Buildings on corner lots are allowed signs on both frontages.
- d. Businesses on the upper floors of a building are permitted one wall sign adjacent to the entrance.
- e. If customer access is provided at the rear of the building, property owners should consider reserving some of the building mounted sign allocation for identification of the business at that entry.



Image 6.3

6.3 SIZE

- a. In general, signs should be proportional to the building they are placed on. A sign that meets the Sign Ordinance requirements may not be appropriate given the scale of the building and the character established by the adjacent storefronts.
- b. The area of business signs upon a structure should not exceed one and one half (1 1/2) square feet of sign for every foot of front frontage of the building. The maximum square footage sign allotment should not exceed 150 square feet, except as approved by Design Committee.
- c. Flat wall signs should not exceed 18 inches in height and should not extend more than 6 inches from the surface of the building.
- d. Projecting signs should be a maximum of 6 square feet per face.
- e. Average height of letters and symbols should be no more than 12 inches on wall signs,

9 inches on awning and canopy signs, and 6 inches on window signs. When measuring letter signs the surface area of an attached sign shall be measured by finding the area of the minimum imaginary rectangle, which fully enclosed all words, copy or messages on the sign.

f. Window signs should obscure no more than 30 percent of the window glass.

6.4 MATERIALS

Use traditional sign materials such as wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood, metal, or glass. Avoid the use of foam-molded letters. Plastic individual letters are discouraged. Wall signs should not be painted directly on the surface of masonry walls if the wall has not been previously painted. Window signs should be painted or have decal flat letters and should not be three-dimensional.

6.5 COLOR

Use colors that complement the materials and color scheme of the building, including accent and trim colors. Three colors are recommended, although more colors can be appropriate in exceptional and tastefully executed designs.

6.6 LIGHTING

Illuminated signs shall adhere to the following provisions and restrictions in addition to those stated in the sign ordinance.

- a. The light for or from any illuminated sign shall be so shaded, shielded or directed that intensity will not be objectionable to surrounding areas.
- b. No sign shall have blinking, flashing or fluttering lights or other illuminating device which has a changing light intensity, brightness or color.
- c. No colored lights shall be used at any location in any manner so as to be confused with or construed as traffic control devices.
- d. Neither the direct nor reflected light from primary light sources shall create a traffic hazard to operators of motor vehicles on public thoroughfares.
- e. Neon signs must be approved.
- f. Canopies and awnings shall not have backlighting.

AWNINGS AND CANOPIES

Awnings can contribute to the overall image of downtown by providing visual continuity for an

entire block; helping to highlight specific buildings, and covering any unattractively remodeled transom areas above storefronts. They also protect pedestrians from the weather, shield window displays from sunlight and conserve energy.



Image 6.4

6.7 TYPES OF AWNINGS AND CANOPIES

- a. Standard Sloped Fabric Awnings: Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.
- b. Boxed or Curved Fabric Awnings: A more current design treatment, this type of awning may be used on non-historic or new commercial buildings on a case by case basis..
- c. Canopies and Marquees: Appropriate on some commercial buildings, canopies and marquees must fit the storefront design and not obscure important elements such as transoms or decorative glass.
- d. Aluminum or Plastic Awnings: These awnings are inappropriate for any buildings within the historic district.
- e. Pent, Eyebrow, and Mansard roofs are not allowed.

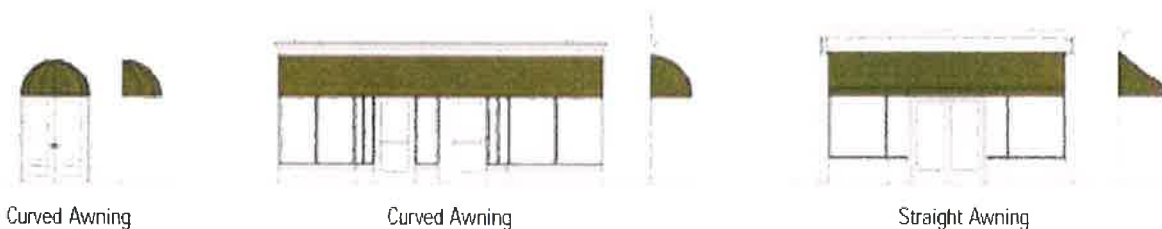


Diagram 6.1

6.8 DESIGN AND PLACEMENT

- a. Place awnings carefully within the storefront, porch, door, or window openings so they

do not obscure elements and do not damage materials.

- b. Choose designs that do not interfere with existing signs or distinctive architectural features of the building or with street trees or other elements along the street.
- c. Choose an awning shape that fits the opening in which it is installed.
- d. Make sure the bottom of the awning valance is at least eight (8) feet high.
- e. Avoid using metal or plastic awnings.
- f. Backlit awnings or canopies are prohibited.

6.9 FABRIC AND COLOR

- a. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex patterns.
- b. Avoid using shiny plastic-like fabrics.

6.10 SIGNS ON AWNINGS OR CANOPIES

- a. As appropriate, use the front panel or valance of an awning for a sign. Letters can be sewn, screened, applied or painted on the awning fabric; avoid hand-painted or individually made fabric letters that are not professionally applied.
- b. See the sign section for size and placement requirements for awning signs.

Chapter 7: Guidelines for Streetscape/Public Improvements

The publicly owned parts of Downtown Tupelo are as important as the private structures in helping define the unique character of the area. Probably the most distinctive aspect of downtown is Fairpark. This public area within the district has a dancing fountain, playground, public art, distinctive street furniture, and colorful banners. Fairpark is the town green, an area where citizens can gather for concerts, movies and birthday parties. The following streetscape guidelines encourage retaining such character defining features, expanding their use when the opportunity arises, and making additional improvements to create a streetscape that complements the downtown.

7.1 STREETS, PAVING AND PARKING

- a. Avoid widening existing streets without providing sidewalks, street trees, and other elements that maintain the street wall and emphasize the human scale.
- b. Any traffic improvements, such as traffic calming devices, should be designed to be compatible with the district, especially in the materials and colors used.
- c. Retain any remaining historic paving or curbing; and if any such material is uncovered in future public projects, consider reusing it or parts of it in the new project.
- d. Make street paving consistent throughout the district. Avoid the cosmetic patching of surfaces when more substantial repair is needed.
- e. Avoid paving over areas that could be used for plantings.
- f. Screen parking lots from streets and sidewalks with trees and shrubs and include interior planting islands to provide shade and visual relief from large expanses of asphalt.



Image 7.1

- g. Select fixtures that are appropriate to Downtown Tupelo.
- h. Avoid demolishing historic buildings for any parking areas or facilities.
- i. Attempt to provide sufficient parking on streets to prevent conversions of yards into parking lots.
- j. Ensure that the design of any new parking structure relates to the design guidelines.
- j. Attempt in the street-level design of any such facility to relate to pedestrians through the use of storefronts or display windows or other visual features.

7.2. CURBS AND SIDEWALKS

- a. Retain historic paving materials such as scored concrete and brick sidewalks.
- b. When sidewalks must be repaired, match adjacent materials (except for modern concrete) in design, color, texture, and tooling. Avoid extensive variation in sidewalk and curb materials.
- c. When sidewalks need replacement, use a paving unit such as brick or patterned concrete that relates to the scale of the district. Curbs likewise should be a material such as stone or exposed concrete aggregate. Avoid pouring concrete in continuous strips.
- d. Make sure sidewalks are continuous. Consider installing sidewalks where there currently are none.
- e. Expand brick crosswalks throughout the district to encourage more pedestrian activity.
- f. Avoid excessive curb cuts for vehicular access across pedestrian ways. Where curb cuts are necessary, mark them with a change in materials, color, texture, or grade.
- g. Avoid blocking the sidewalk with too many street furniture elements and remove obsolete signs and poles.
- h. Maintain a distinction between sidewalks and streets. Avoid paving sidewalks with asphalt and retain the curb strip.
- i. Continue to expand the installation of accessible ramps throughout the district.



Image 7.2

7.3 STREET FURNITURE AND LIGHTING

- a. Continue to use traditional designs for trash containers in the district, possibly matching other street furniture.
- b. Continue to place benches at key locations in the district. Continue to use traditional designs.
- c. Continue to make any existing or future street furniture, such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards compatible in design, color, and materials with existing elements.
- d. Avoid placing too many elements on narrow sidewalks.



Image 7.3

7.4. TREES, PLANTINGS AND OPEN SPACE

- a. Maintain the canopy effect of mature deciduous shade trees.
- b. Maintain existing plantings in all public areas, especially indigenous species. Plantings areas are especially appropriate in medians and curb strips.
- c. Consider installing street trees along more of the main streets in the district. Use indigenous and hardy species that require minimal maintenance.
- d. Consider installing landscaping, including trees, in areas like medians, divider strips and traffic islands. Site plantings so that they are protected from pedestrian and vehicular traffic, do not block views of storefronts and meet necessary traffic-safety standards.
- e. Expand the use of the existing portable planters. Site them so that they do not block narrow sidewalks and remove them in winter months when they are empty.



Image 7.4

7.5 PUBLIC SIGNS AND PLAQUES

- a. Public Signs should be consistent in design, color and material.
- b. Promote the installation of local historical plaques commemorating significant events, buildings, and individuals in the district. These place-making elements play an important role in celebrating and communicating the history of the district.
- c. Avoid placing signposts in locations where they can interfere with the opening of vehicle doors; use the minimum number of signs necessary.

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Appendix A
Downtown Main Street Association
Design Committee Review Application



**Downtown Tupelo Main Street Association
Design Review Application**

Date: _____

Name:

Business Name:

Address:

Telephone:

Email Address:

Do you own the building?

If no, who owns the building:

A brief description of your project:

Supporting Materials Submitted:

Appendix B
Downtown Design Project Checklist

Project Checklist

- ___ Begin permit application with City of Tupelo's Development department
- ___ Based on the address of the property the Development department will determine Tupelo Main Street's Design Committee involvement
- ___ Submit application for Design Committee Review
- ___ The Downtown Main Street Association shall consider only such items of business at the meeting that have been presented to the Members three (3) weeks prior to the meeting.
- ___ Design Committee Review
- ___ Pending approval from the Design Committee, the application is forwarded to the city for the permit process. The Owner is sent a response from the Design Committee.
- ___ Complete city permit process with Development Services

Note: Changes, alterations, and modifications to the design approved from the Tupelo Main Street's Design Committee will need to be resubmitted to the Design Committee for approval.

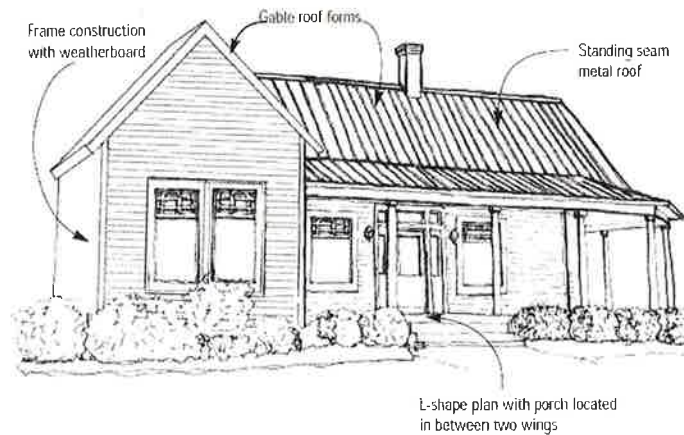
Appendix C
Typical Residential Architectural Styles
of the Central Business Overlay District

ARCHITECTURAL STYLES

The following drawings and photographs illustrate the most common architectural styles in Tupelo's Downtown District. Many of the buildings actually are simplified, or vernacular, versions of these more ornate styles. Some buildings exhibit elements from several styles. In other instances the style may be present in individual residences or commercial structures. The stylistic features identified in these drawings and photographs are examples of the kinds of distinctive elements that should be preserved when you rehabilitate your building and should be considered when designing new residences. Additional examples of commercial buildings styles may be found in *Chapter Three: Guidelines for Commercial Buildings*.

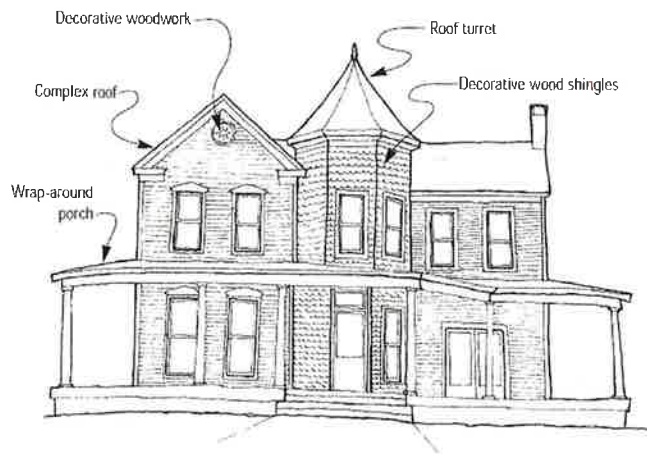
GABLE FRONT HOUSE (1870-1930)

These houses are often two stories though they can be one or one-and-one-half stories. They are generally frame construction and have weatherboards, although some may be brick veneer. Windows are double-hung and there may be a one-story half-hip porch that covers the façade of three-quarters of it. Occasionally there are two-story porches. Later versions of this form may have Craftsman influences, simple sawn or milled wood details, or Colonial Revival details.



GABLED ELL HOUSE (1870-1910)

The Gabled Ell House, or Tri-Gabled House, consists of a gable front section with a side gable attached at right angles. This results in a L-plan or a T-plan, depending on where the two sections are attached. The house may have been originally constructed as a Gable Front House and added onto, forming a Gabled Ell House, or it may have been built this way originally. A one or two-story house is usually frame construction with weatherboarding but can have a brick or stone veneer. Porches are located in the "L" formed where the two wings meet and may wrap around to the side elevation. Double-hung windows are common. This form has Classical, Italianate, sawn or milled trim, or Queen Anne details. Sawn or milled wood details are seen on porches, windows or door surrounds. When the wing's roof is lower than that of the gabled section, the Gabled Ell House is sometimes called an Upright and Wing House.



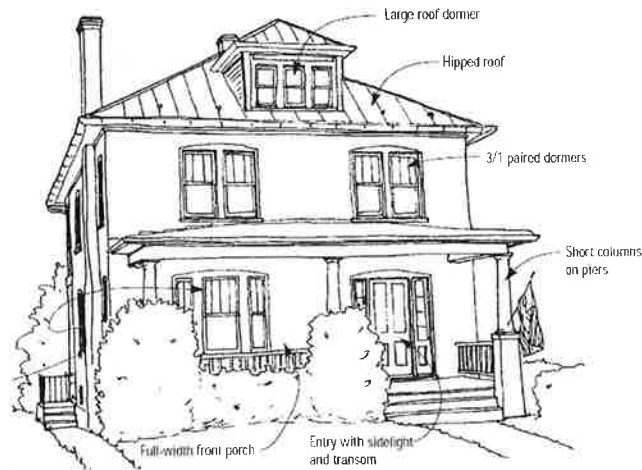
QUEEN ANNE (1880-1910)

These dwellings, commonly known as "Victorian," are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wraparound porch. More elaborate examples are richly decorated with brackets, balusters, window surrounds, and other sawn millwork and use a variety of surface materials like shingles, wood siding, and brick. Roof turrets, decorative tall brick chimneys, and a variety of gable roofs highlight the skylines of these large-scale residences. Small cottage examples, seen frequently in Tupelo's Historic Downtown District, are only one or one-and-one-half stories in height. These cottages have a simpler form and vertical proportions. They are mostly identified by their complex roof forms and decorative detailing as shown below.



AMERICAN FOUR-SQUARE (1910-1930)

Another common form found in Tupelo in both large-scale and smaller, simpler version is the American Four-Square. It has a trademark hipped roof with a deep overhang, a dominant central dormer, and a full-width front porch, often with classical details. Its name comes from its square shape and four room plan. The exterior materials may be brick, wood or stucco. Some versions of this house were sold in pre-fabricated form from companies like Sears and Roebuck.



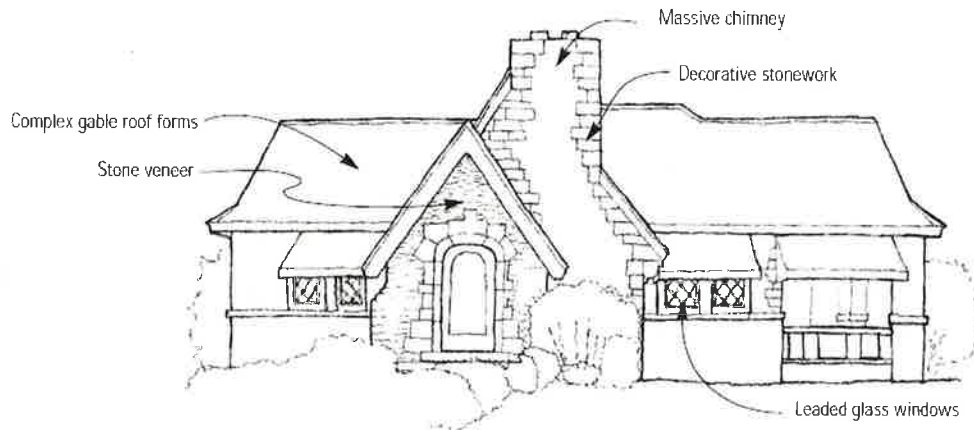
BUNGALOW (1910-1940)

Another house form that was often sold in prefabricated packages was the Bungalow style home. It is usually one or one-and-one-half stories, often with a large central roof dormer. Front porches frequently are contained within the overall roof form. Materials vary for bungalows, and include wood siding, wood shingles, brick, stone, stucco, and/or a combination of the above. The selection of materials and the decorative details often relate to the stylistic version of the bungalow design. Variations include **Craftsman**, **Tudor**, or simple vernacular.



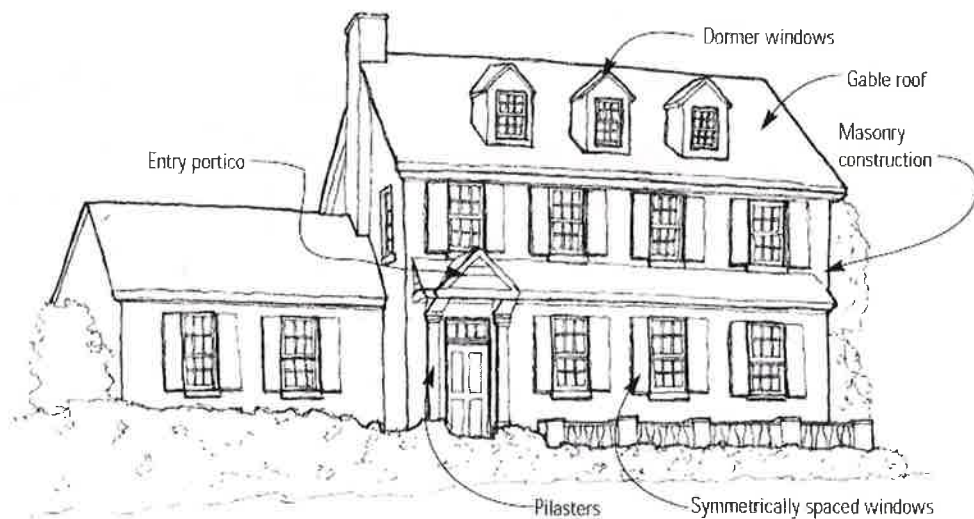
TUDOR REVIVAL/ENGLISH COTTAGE (1920-1940)

These dwellings are one or one-and-one-half stories with complex gable roof lines, roofed in slate, terra cotta or shingles. Multi-light windows used on this house can be casement, double hung or leaded glass. Chimneys are often massive and are sometimes crowned by decorative chimney pots. Tudor Revival houses tend to be frame with brick veneer or stucco and have false half-timberings as its dominant feature. English Cottage versions of this house usually have stone or brick veneer, with decorative stone quoins but no half-timbering.



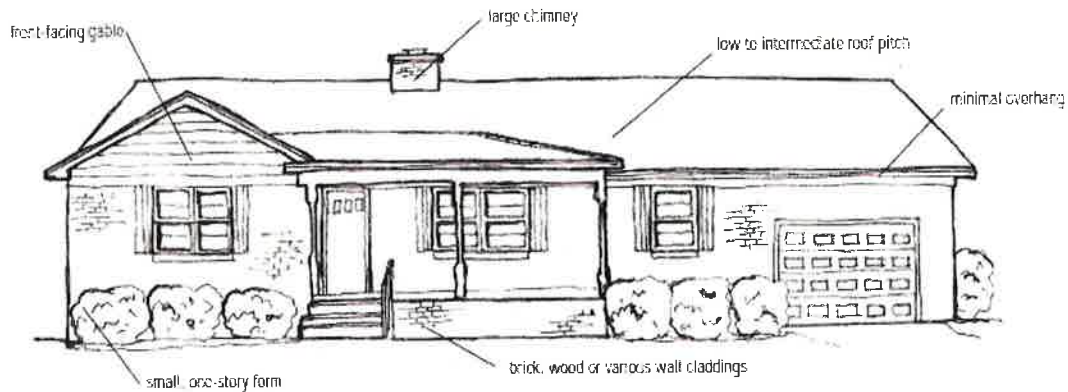
COLONIAL REVIVAL (1920-1960)

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



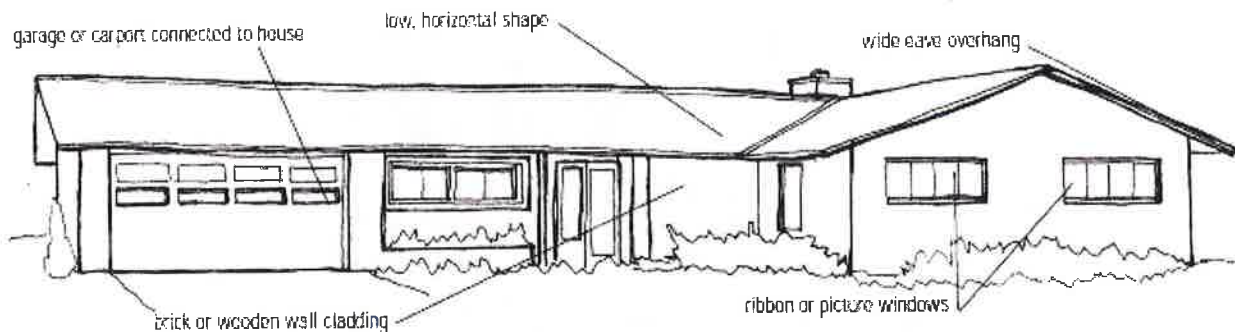
MINIMAL TRADITIONAL (1940-1960)

Many of these houses were built immediately preceding and following World War II. Materials are wood, brick, stone or a mixture. Most are one-story, but occasionally two-story examples are also seen. Roof pitches are low or intermediate, with no over-hanging eaves. Usually there is a large chimney and a front-facing gable, echoing Tudor cottage features. Detailing is simplified and often represents an earlier style, such as Colonial Revival.



RANCH (1950-1975)

The Ranch style was created in the mid-1930s by California architects and is loosely based on the Spanish Colonial style and Prairie elements, such as its low, horizontal shape with the rise of the automobile, the "rambling" form of the ranch style house was created. It maximizes the front façade width and uses a built-in garage as an extension of the house. Roof forms may be hipped, cross-gabled, and sometimes side-gabled. Eaves may have a moderate to wide overhang. Wood and brick cladding is prevalent and may be combined. Decorative iron porch supports and shutters are also common elements.



Appendix D
Guidelines for Main Street Design Committee

ARTICLE I

PURPOSE

SECTION 1. As part of the 4 Point Main Street Approach The Downtown Main Street Association (DTMSA) of the City of Tupelo, Mississippi created the Main Street Design Committee in December 2010. Hereinafter referred to as the Design Committee.

SECTION 2. The Design Committee is organized for the purposes of preserving historic and/or architectural value, creating an aesthetic atmosphere, strengthening the economy, promoting cultural welfare, stabilizing and improving property values, encouraging rehabilitation and compatible new construction and development, protecting and enhancing the City's attractions to tourists and visitors, and promoting education and patriotic heritage.

ARTICLE II

MEMBERSHIP

SECTION 1. The Design Committee Chairperson is nominated by the Organization Committee of DTMSA and confirmed by the Board of Directors. The Design Committee shall consist of a minimum of five (5) members (hereinafter referred to as "Members" or as a "Member") nominated by the Chairperson and confirmed by the Downtown Tupelo Main Street Association Board of Directors. The Design Committee shall consist of an architect, a representative of a local patriotic or historic organization, at least one member of the City of Tupelo Development Services Department, and one property owner. At least one (1) of the following disciplines shall also be represented on the Design Committee if individuals satisfying these categories are available:

1. Architect;
2. Law;
3. History;
4. Archeology;
5. Landscape architecture;
6. Real estate; or
7. Development services (i.e. zoning/planners/building inspectors)
8. Member of local artist community;
9. Engineer;
10. Public works.

SECTION 2. All Members shall serve without compensation.

SECTION 3. Any vacancy by reason of death, resignation, or other cause shall be filled for the unexpired term of the Member through appointment by the Committee

Chairperson within sixty (60) days of the vacancy, subject to confirmation by the Downtown Main Street Association Board of Directors.

ARTICLE III

MEETINGS

SECTION 1. Meetings shall be held monthly if a quorum is available.

SECTION 2. Five (5) Members shall constitute a quorum. A quorum shall be present before any business is transacted.

SECTION 3. Each Member is entitled to cast a vote. The concurring vote of a majority of those Members present shall constitute final action of the Design Committee on any matter before the Downtown Tupelo Main Street Association.

SECTION 4. A record of the vote on each question shall be kept as a part of the minutes of the Design Committee. If a Member is absent or if a Member does not vote, the record shall indicate such fact.

SECTION 5. Each Member will also be afforded the opportunity to cast their vote electronically via e-mail with a 'Read Receipt' attached to such e-mail. There is a 24-hour window to cast such votes electronically. A minimum of 5 electronic votes must be received to constitute actions.

SECTION 6. If any Member shall have a direct or indirect personal interest in any business before the Main Street Design Committee, such Member shall disclose the interest to said Committee and shall be disqualified from voting upon this business.

SECTION 7. The Downtown Main Street Association shall consider only such items of business at the meeting that have been presented to the Members three (3) weeks prior to the meeting. As an exception to the above, business not on the agenda may be considered only on the following basis:

a. After the Chairperson considers additional business not on the agenda deserving of special consideration and presents the general nature of the business without going into specific details, all according to Robert's Rules of Orders, Revised; and

b. After a motion for consideration of the business in question has been made and has received a majority vote of the Members present, all according to Robert's Rules of Orders, Revised.

SECTION 8. The order of business at a meeting shall be:

a. Roll call to determine that a quorum is present;

- b. Reading and approval of the minutes of previous meeting;
- c. Old Business;
- d. New Business;
- e. Committee reports;
- f. Other Business; and
- g. Adjournment

SECTION 9. During a meeting, the case before the Main Street Design Committee shall be presented by the Chairperson, by a Member designated by the Chairperson, or other such persons as designated by the Chairperson. Interested parties shall then have the opportunity to submit comments either in person or in writing.

SECTION 10. A public record shall be kept of those speaking before the Main Street Design Committee at all public hearings or presenting comments in writing. All decisions shall be put in writing to develop services, applicants, and monthly reports to the Downtown Main Street Association Board of Directors.

ARTICLE IV

MEETING ATTENDANCE

SECTION 1. Members may be removed from membership for three (3) consecutive or more meeting absences in a 12-month period with a vote of the quorum of the committee.

SECTION 2. Absences due to personal sickness, family death, business travel or emergencies of like nature, shall be recognized as approved absences and shall not affect the Member's status on the Design Committee, except that in the event of a long illness or such other cause for a prolonged absence, the Member shall be replaced.

ARTICLE V

ADOPTION AND AMENDMENTS

SECTION 1. These by-laws shall be in full force and effect at the first meeting of the Main Street Design Committee and all subsequent meetings of the Main Street Design Committee that follow the adoption of a Resolution approving these by-laws.

SECTION 2. These by-laws may be amended or repealed only by the Downtown Main Street Association Board of Directors

ARTICLE VI

ORDER OF BUSINESS

Roberts Rules of Order, Revised, shall apply at all meetings, unless in conflict with provisions set forth in these by-laws as adopted and/or amended.

CERTIFICATION

I, BRANDON BISHOP, do hereby certify that I am the duly appointed, qualified and acting Chairperson of the **DOWNTOWN TUPELO MAIN STREET ASSOCIATION DESIGN COMMITTEE**, and that attached hereto is a true and correct copy of the duly adopted By-Laws of the Design Committee. I do further certify that said By-Laws have not been amended or rescinded and are in full force and effect on and as of the date hereof:

Brandon Bishop

Chairperson

Dated: July 5th, 2012

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Appendix E
City of Tupelo Sign Permit Application

CITY OF TUPELO SIGN PERMIT APPLICATION
 TUPELO ONE-STOP Department of Development Services
 PO Box 1435, Tupelo, MS 38802-1435
 1st Floor Phone: (662) 841-5414 FAX: (662) 841-5825
 3rd Floor Phone: (662) 841-5510 FAX: (662) 841-5550
 E-mail address: planning@tupelo.ms.us



NAME OF PROJECT	PROJECT STREET ADDRESS	TAX PARCEL NUMBER
OWNER'S NAME	ADDRESS	BUSINESS PHONE
SIGN CONTRACTOR	ADDRESS	BUSINESS PHONE
ELECTRICAL CONTRACTOR	ADDRESS	BUSINESS PHONE

PROJECT DESCRIPTION:
 (WRITE A DESCRIPTION OF WHAT YOU ARE DOING.)

HAVE YOU OBTAINED YOUR CERTIFICATE OF OCCUPANCY OR BUILDING PERMIT? (yes or no)
 (A sign permit may not be issued unless a Certificate of Occupancy or Building Permit has been issued.)

DO YOU NEED AN ELECTRICAL PERMIT? HAVE YOU APPLIED FOR YOUR MATERIAL PURCHASE CERTIFICATE?

GROUND SIGN

# OF SQ FT OF EXISTING SIGN:	PROPOSED # OF SQ FT FOR NEW SIGN:	HEIGHT OF NEW SIGN:	DISTANCE OF NEW SIGN FROM THE STREET:
NAME OF SIGN & INSTALLATION:			

WALL SIGN

# OF SQ FT OF EXISTING SIGN:	PROPOSED # OF SQ FT FOR NEW SIGN:	LINEAR WIDTH OF BUILDING SIDE WHERE SIGN IS TO BE PLACED:
NAME OF SIGN & INSTALLATION:		

TEMPORARY SIGNS (BANNERS, STREAMERS OR INFLATABLE)
 (Banners Or Streamers May Be Use For 2 Weeks Each Quarter. An Inflatable May Be Used For One Week.)

DATE OF LAST BANNER:	PROPOSED # OF SQUARE FEET FOR BANNER:	WHEN WILL BANNER BE USED?
NAME OF SIGN AND INSTALLATION:		

CERTIFICATION

I hereby certify that I have read and examined this application and know the terms, conditions and correct legal provisions of laws and ordinances governing this type of work will be complied with whether specified or not. I further agree to submit any revisions of this application or plans that are made during construction for approval from the Department of Planning and Community Development.

SIGN PERMITS ARE NULL AND VOID IF THE SIGN IS NOT INSTALLED WITHIN ONE YEAR OF PERMIT ISSUANCE

DATE: _____ SIGNATURE: _____

FOR OFFICE USE

PARCEL NUMBER:	ABLE TO COMPLY WITH 100 FEET SEPARATION REQUIREMENT:	BUILDING DISTANCE FROM RIGHT-OF-WAY:
DATE:	APPROVED:	
NOTE 1:		

Download the Sign Permit -

http://www.tupeloms.gov/development/files/2010/09/SIGN_PERMIT_APPLICATION.pdf

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