



# Crosstie Historic District

Cleveland, Mississippi

## Legend

 Crosstie District Boundary



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Photo by Rory Doyle

# Introduction

This booklet was initiated by the Cleveland Heritage Commission and financed in part by the City of Cleveland on behalf of its current and future citizens. The purpose of this booklet is to provide information on local preservation initiatives and goals, the design review process and the historic context and visual character that define downtown Cleveland. The guidelines also aim to encourage historic preservation and high design standards in the Crosstie Historic District in order to protect and promote the city's architectural heritage and unique character. The latter part of the booklet outlines design guidelines for rehabilitation and new construction. The guidelines listed and illustrated herein are designed to assist decision makers – property owners, developers, contractors and commissioners – in developing design solutions which satisfy Cleveland's historic preservation ordinance.

The Crosstie Historic District Design Guidelines booklet builds upon the *Crosstie Historic Design Guidelines* prepared by Monica H. Callahan in 1999 and the *Cleveland Historic Preservation Manual: Guidelines for Owners and Residents* prepared by Mississippi Heritage Trust in 2008. It is consistent with preservation principles established by the United States Department of the Interior and expressed in the Secretary of the Interior's Standards for Rehabilitation.

# Cleveland Preservation Goals

Cleveland's preservation goals are outlined in the Cleveland Preservation Ordinance, which was adopted by the City of Cleveland on June 6, 1995. The goals of the Cleveland ordinance are similar to the goals in the ordinances of other historic communities in Mississippi and across the nation.

The general purpose of the Cleveland ordinance is to “preserve, enhance, and perpetuate those aspects of the city having historical, cultural, architectural and archeological merit in order to promote and protect the health, safety, prosperity, education and general welfare of the people living in and visiting Cleveland.”

More specifically, the Cleveland ordinance is designed to achieve the following goals:

1. Protect, enhance and perpetuate resources which represent distinctive and significant elements of the city's historical, cultural, social, economic, political, archeological and architectural identity.
2. Ensure the harmonious, orderly and efficient growth and development of the city.
3. Strengthen civic pride and cultural stability through neighborhood conservation.
4. Stabilize the economy of the city through the continued use and preservation of its resources.
5. Protect and enhance the city's attractions to visitors.
6. Promote the use of resources for the education, pleasure and welfare of the people of the City of Cleveland.
7. Provide a review process for the preservation and appropriate development of the city's resources.

## Cleveland Heritage Commission

The Historic Preservation Ordinance established the Cleveland Heritage Commission (CHC), the volunteer board which oversees the city's preservation program within the Office of Community Development. The CHC is charged with the responsibility of initiating local designation and design review, public education and awareness and preservation planning and research. The CHC has a minimum of nine appointed members, who serve three-year terms without monetary compensation. Members must live inside the city limits of Cleveland. Because of the work of the CHC, the City of Cleveland qualifies as a Certified Local Government (CLG) community. CLG status enables the municipality to apply for a variety of preservation grant funding opportunities at the state and federal level.

The CHC will use the Crosstie Historic District Design Guidelines as a guide to make decisions on applications submitted to the commission related to work on buildings in the Crosstie Historic District. Use of the guidelines in the manual will assist the commission in making consistent and fair decisions that are compatible with the Secretary of the Interior's Standards for Rehabilitation and sound preservation practices.

Property owners, architects, contractors and sign-makers can use the Crosstie Historic District Design Guidelines to plan their projects with reasonable assurance that their applications will be approved if the guidelines in the manual are followed. Since the commission reviews each application on a case-by-case basis, variances from the guidelines and omissions within the Crosstie Historic District Design Guidelines will be addressed by the CHC.

The Crosstie Historic District Design Guidelines, used in harmony with the Cleveland Preservation Ordinance, will assist the CHC in protecting and preserving local historic resources. The guidelines do not provide case-specific advice or address exceptions; they are only a general guide for changes to historic structures and the design of new construction. The conditions and characteristics of each structure and the appropriateness of proposed alterations will be examined on a case-by-case basis by the CHC.

# Design Review Process

Property owners within the Crosstie Historic District enjoy the advantages of increased economic value and a built environment protected from unsympathetic changes. The CHC protects the rights and investments of property owners and business establishments through the design review process. By preserving and maintaining visual character, the CHC ensures that citizens and visitors alike will enjoy the benefits of Cleveland's historic built environment. A Certificate of Appropriateness (COA) is required from the CHC before any work can be done to a building or site within the Crosstie Historic District. No exterior feature of any resource in the local preservation district shall be altered, relocated or demolished until after an application for a COA of work has been approved by the commission. Likewise, no construction in the district shall be undertaken without a COA of work approved by the commission. Additional information about city codes, ordinances, permits and zoning can be found at the Office of Community Development.

## **What is design review?**

The Historic Preservation Ordinance provides for a design review process. Design review consists of the evaluation of any proposed exterior work upon a designated property. Both minor and extensive projects must be reviewed and approved prior to beginning work. The design review process is often triggered by a building permit application; however, building permits cannot be issued until design review is complete. Work projects, such as installation of a walkway or satellite dish, may not require a building permit, but design review is still required.

## **Which properties require design review?**

All designated properties within the Crosstie Historic District require design review. Designated properties include all properties within historic districts and any individually designated sites. Design review covers both historic and non-historic properties in a historic district. The city's Official Zoning Map shows all designated districts and properties. A call to the Public Works Department can confirm whether or not a property is designated.

## **What type of work requires design review?**

All work involving change to an exterior feature of the designated property requires design review. Projects that physically alter the property include but are not limited to:

1. New construction, additions or extensive renovation or repair to existing buildings.
2. Renovation or repair to existing buildings, including changes in design or materials, roofs, windows or doors.
3. Site changes: tree removal, changes to or additions of fences, walks, driveways, parking areas and signs.
4. Demolition or relocation.

Neither interior alterations nor change in the use of property require design review. The Historic Preservation Ordinance applies only to the external appearance of the property and does not regulate zoning or land use. General maintenance that does not change the exterior appearance of a property such as paint touch-ups, minor roof repair, caulking, sign touch-up or awning repair will not require design review. General maintenance and repair to existing building elements which do not conform to this set of design guidelines do not require design review unless the element is being replaced in a different design or material.

### **What is a Certificate of Appropriateness (COA)?**

When planning a project an owner must submit a completed application for a Certificate of Appropriateness (COA). Applications are available from and should be submitted to the Public Works Department. The deadline for applications is five days prior to the CHC's regular meeting on the second Tuesday of each month.

Utilizing design guidelines and general standards for the rehabilitation of historic properties, the CHC must decide to approve or deny the application. If the application is approved, a COA will be issued and design review is complete. A COA is good for up to 6 months after the date of issuance.

### **What should an application include?**

In order for the CHC to make an informed decision, completed applications must be accompanied by support materials, such as site plans, elevations and floorplans drawn to a standard architectural scale of 1/4 inch equals one foot. Photographs of the building, site and neighboring properties are also helpful. Support materials may differ according to the type and size of the project. The application and support materials must be submitted at the same time.

### **COA Request Types and Supporting Material Requirements**

1. New Construction, Additions or Extensive Renovation or Repair to Existing Buildings
  - a. Drawings to scale with dimensions of all affected exterior elevations.
  - b. Site plan to scale showing location with dimensions, required setbacks, landscaping and other site features.
  - c. Description of all materials proposed for use on the exterior including walls, roof, trim, cornice, windows and doors.
  - d. Drawings or photographs of architectural details such as columns, railings, balustrades, roof, windows and doors.
  - e. Photographs of existing building or surroundings of proposed new building.
  - f. Documentation of historic appearance for proposed restoration to earlier appearance.
2. Renovation or Repair to Existing Buildings
  - a. Photographs, drawings to scale with dimensions of additions or changes to design or type of features such as roofs, windows, doors and railings.
  - b. Description of all materials to be used.
  - c. Photographs of each side of the building to be renovated with details of areas of proposed work.
3. Site Changes – Tree Removal, Fences, Walks, Driveways, Parking Areas and Signs
  - a. Site plan, with dimensions, showing placement of any proposed changes or additions.
  - b. Description of all materials to be used.
  - c. Drawings to scale or photographs of the type of fence, wall, gate or sign with dimensions.
4. Demolition or Relocation
  - a. Condition report of the existing building.
  - b. Photographs of the existing building.
  - c. Documentation of economic factors (if any).
  - d. Documentation of justification of demolition.
  - e. Site plan for relocation within a designated local district.

## Criteria for Issuance of a Certificate of Appropriateness

The commission shall consider the following factors when considering applications for a Certificate of Appropriateness for the following types of work:

### 1. General Factors

- a. Architectural design of existing building, structure or appurtenance and proposed alteration.
- b. Historical significance of the resource.
- c. General appearance of the resource.
- d. Condition of the resource.
- e. Materials composing the resource.
- f. Size of the resource.
- g. The relationship of the above factors upon the district as a whole and its architectural and historical character and integrity.

### 2. New Construction

- a. In advance of new construction, steps shall be taken to ensure evaluation of possible archaeological resources, as set forth in the Mississippi Antiquities Act.
- b. The following aspects of new construction shall be compatible with the buildings and environment with which the new construction is visually related, including but not limited to height, gross volume, proportion between width and height of the façade(s), proportions and relationship between doors and windows, rhythm of solids to voids created by openings in the façade, materials, textures, colors, patterns, trims and the design of the roof.
- c. Rhythm created by existing building masses and spaces between them shall be preserved.
- d. The landscape plan shall be compatible with the resource and it shall be compatible with the environment with which it is visually related. Landscape shall not prove detrimental to the fabric of a resource or adjacent public or private improvements like sidewalks and walls.
- e. No specific architectural style shall be required.

### 3. Exterior Alteration

- a. All exterior alterations to a building, structure, object, site or landscape feature shall be compatible with the resource itself and other resources with which it is related. The original design of a building, structure, object or landscape feature shall be considered in applying these standards.
- b. Exterior alterations shall not affect the architectural character or historic quality of a landmark and shall not destroy the significance of landmark sites.

### 4. Demolition

- a. The commission shall consider the individual architectural, cultural and/or historical significance of the resource.
- b. The commission shall consider the importance or contribution of the resource to the architectural character of the district.
- c. The commission shall consider the importance or contribution of the resource to neighboring property values.
- d. The commission shall consider the difficulty or impossibility of reproducing such a resource because of its texture, design, material or detail.
- e. Following recommendation for approval of demolition, the applicant must seek approval of replacement plans prior to receiving a demolition permit and other permits. Replacement plans for this purpose shall include, but not be restricted to, project concept, preliminary elevations and site plans and completed working drawings for at least the foundation plan which will enable the applicant to receive a permit for foundation construction.
- f. Applicants who have received a recommendation for demolition shall be permitted to undertake demolition without additional commission action, following the commission's recommendation of a permit for new construction. Permits for demolition and construction shall be issued simultaneously if requirements of new construction in the historic district are met and the applicant provides financial proof of his ability to complete the project.

- g. When the commission recommends approval of demolition of a resource, a permit shall not be issued until all plans for the site have received approval from all appropriate city boards, commissions departments and agencies.

**What could happen if work begins before design review?**

If work is initiated prior to the approval of a COA application or to obtaining a building permit, a stop work order may be issued. If a property owner constructs, alters, relocates or demolishes any resource within the historic district without a COA, the owner shall be required to restore the resource to its appearance or setting prior to the violation. In addition, the license of the company, individual, principal owner or the successor in interest performing such acts shall be revoked for a period of three years according to the Code of Ordinances of the City of Cleveland, Chapter 42, Article 1, Section 42-2.

**Where can additional assistance be found?**

This booklet outlines design guidelines which are useful for project planning; however, the CHC does not actually develop plans or designs. Property owners are encouraged to review the design guidelines set forth in the booklet prior to planning any rehabilitation work or new construction. Familiarity with the design guidelines will facilitate design review. For information concerning the process or for assistance with the preparation of the application, contact the Director of Public Works at (662) 843-5365. Applicants have the right to a preliminary conference with a member of the CHC for the purpose of making any changes or adjustments to the application which might be more consistent with the commission’s standards.

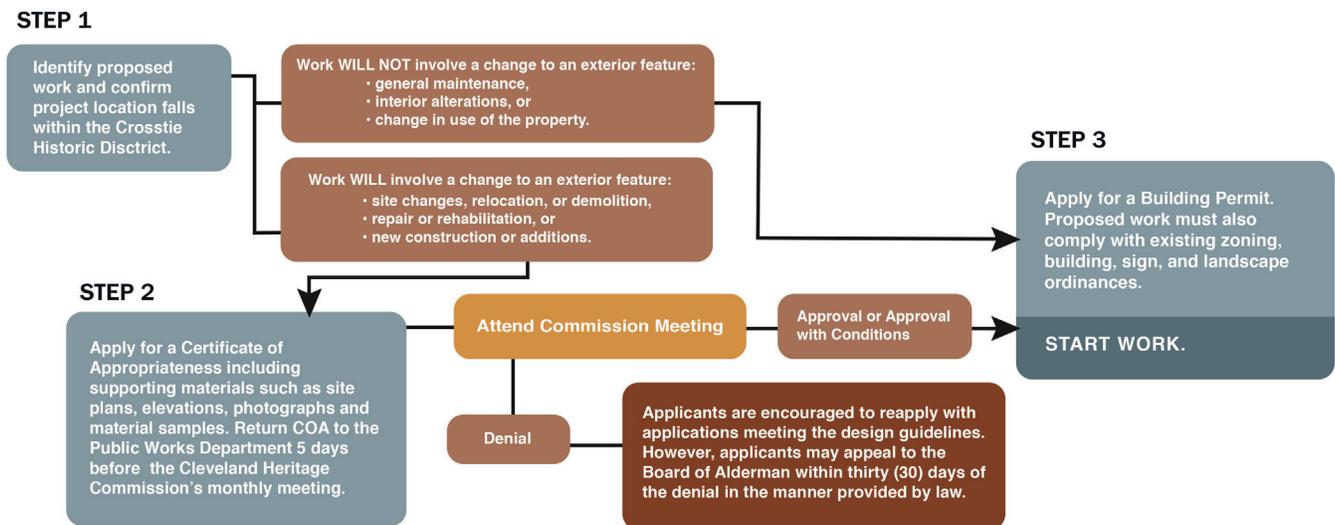
**Additional Requirements**

Anyone desiring to take action requiring a COA concerning a resource for which a permit, variance or other authorization from either the City Building Official or the City of Cleveland is also required shall make application therefore in the form and manner required by the applicable code section or ordinance. Any such application shall also be considered an application for a COA and shall include such additional information as may be required by the commission. After receipt of any such application, the City Building Official shall be assured that the application is proper and complete. No building permit shall be issued by the city which affects a resource in the Crosstie Historic District without a COA.

**Are there any other review procedures?**

Review of projects by the CHC may not be the only review required before work may proceed. The issuance of a COA shall not relieve an applicant of the need for a building permit, special use permit, variance or other authorization for compliance with any other requirement or provision of the laws of the city concerning zoning, construction, repair or demolition. Other city departments and commissions may be required to examine a project for compliance with existing zoning regulations, building codes and sign or landscape ordinance.

**THREE EASY STEPS FOR OWNERS TO FOLLOW**



# Preservation Practices and Incentives

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## Preservation Practices

Preservation is planning for the protection and maintenance of historic properties. Historic properties and buildings can contribute to the social and economic vitality of a community if property preserved and maintained. Although preservation can include restoration efforts (recapturing the pristine original design of a building), preservation usually involves varying degrees of rehabilitation. Most work on historic buildings is defined as rehabilitation rather than restoration.

The federal government defines rehabilitation as the “process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.” Character-defining features are an integral part of each building and contribute to the visual character of the surrounding area. The features which should be preserved and maintained during rehabilitation include roofs, exterior materials and ornament, storefronts, entrances, windows and their elements, awnings and signs. Many historic buildings enjoy new uses after rehabilitation. The process of rehabilitating a historic building for a new use is termed adaptive reuse. Examples include historic railroad depots and schools which are now restaurants, shops and apartment complexes.

New construction can be compatible with historic properties and buildings through attention to detail and materials. In addition, existing non-historic buildings can increase their compatibility by following similar design considerations during renovation projects. Design elements such as placement, orientation, scale, form, details and materials are essential factors when planning either new buildings or additions to existing buildings.





# History of Cleveland and the Crosstie Historic District

*The following was compiled from the Downtown Cleveland and Cleveland Founders Historic District National Register Nominations.*

Recognizing the value of downtown Cleveland, the Cleveland Heritage Commission initiated a historic resource survey in 1997 to identify and research historic properties within the area. The resulting survey report indicated that a historic district was indeed eligible for national, state and local acknowledgment.

In June 1998, a large portion of the area was nominated to the National Register of Historic Places as the Downtown Cleveland Historic District (listed May 4, 1999). National Register status increases recognition for these historic properties and enables property owners to participate in the federal tax incentive program. However, little or no protection is afforded against demolition, neglect or insensitive alterations or additions.

The City of Cleveland adopted a local ordinance on December 1, 1998, formally designating downtown Cleveland as a local historic district, entitled thereafter as the Crosstie Historic District. Local designation provides for the preservation and protection of the community and properties through the design review process.

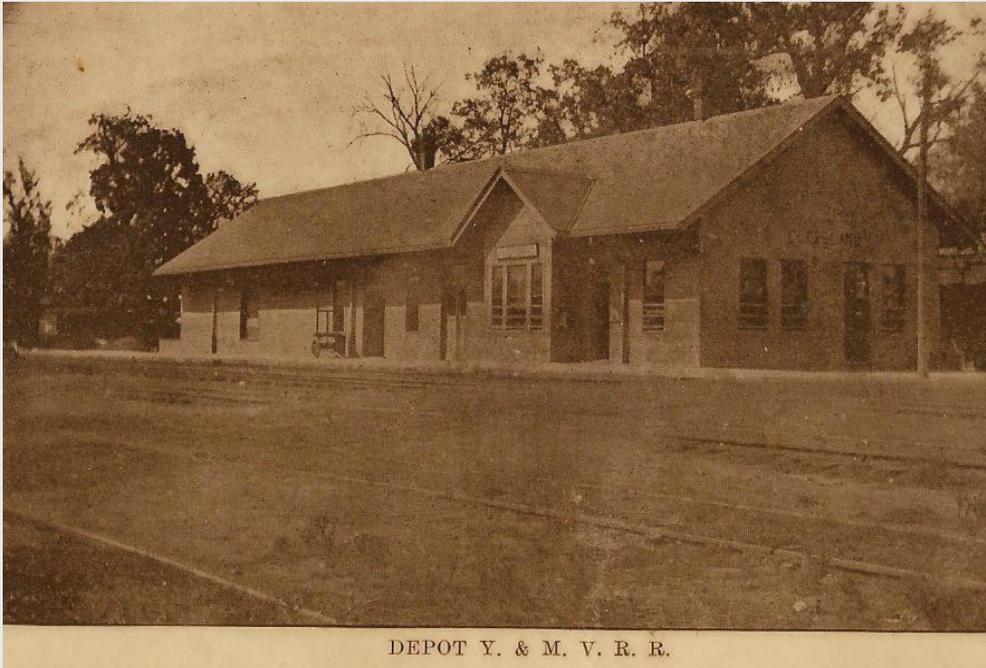
The Crosstie Historic District is significant because it exemplifies Cleveland's early pattern of development, beginning with the first establishment of commercial and industrial enterprises and the construction of civic and institution buildings. The period of significance covers approximately 60 years, from 1886 to 1948. The district encompasses an ample collection of primarily commercial types of historic architecture and retains its architectural integrity. The significance of Jones Bayou and the railroad corridor as an origin and stimulant to downtown development cannot be over-emphasized. Overall, the district is significant for more than its development pattern,

developmental period or architecture. The district is valuable as both a determining factor in and as a reflection of the development of the city and the surrounding region.

## **Diversity of early settlement: 1820 - 1885**

Prior to White settlement, the lands of Bolivar County and Cleveland belonged to the Native American Choctaws. The area, in close proximity to the east side of the Mississippi River, was mostly swampland, thick canebrakes and hardwood forests. By the 1830s, various treaties dictated the removal of the remaining Choctaw and Chickasaw Indians and in 1836, Bolivar County was created within the boundaries roughly formed by three rivers - the Mississippi, Tallahatchie and Yazoo. Settlement of Bolivar County and the surrounding area was initially slow because of the adverse conditions of the land. During this era, the clearing of woodlands and construction of railroad lines accelerated the influx of settlers.

On the east side of Bolivar County, a new rail line ran adjacent to Jones Bayou, which runs north and south through downtown Cleveland. Reuben T. Sims of Aberdeen in Monroe County owned a portion of this area and left his holdings to his heirs upon his death in 1860. In 1867, Moses Coleman purchased land on Jones Bayou and, two years later, W. L. Pearman purchased a clearing on the bayou next to Coleman's holdings. A small community emerged with the construction of a trestle across the bayou, including a general store and a post office. Early records indicated that the newborn village was first known as Fontaine, then as Coleman or Coleman's Station and later as Sims.



The Yazoo and Mississippi Valley Railroad Depot in Downtown Cleveland.

### **Prosperity of the railroad town: 1885 - 1900**

In October 1884, the Louisville, New Orleans and Texas railroad line with passenger service was completed between Memphis and New Orleans. With the completion of the railway, the needs of the railroad workers and property owners spurred the development of the community. Although it remains uncertain whether Sims or Coleman laid out the original town site, an 1885 deed indicates a plat of eight blocks located west of the railroad corridor and the sale of the property by Coleman for the railroad depot. On March 25, 1886, the railroad town was named after the 22nd President of the United States and incorporated as Cleveland.

Ideally situated halfway between Memphis and Vicksburg, Cleveland attracted a variety of entrepreneurs. By 1888, frame buildings quickly emerged to replace tents to house merchants and several saloons operating on Sharpe Avenue east of Jones Bayou. Early businessmen frequently lived along the bayou in close proximity to their enterprises and the makeshift railroad depot. As large amounts of neighboring lands were cleared for cultivation, the town prospered. By 1895, the town hosted two cotton gins north of what is now Sunflower Road, two attorneys and several new businesses on Sharpe Avenue including hotels, restaurants, meat markets, furniture stores, drug stores, dry goods businesses and clothing stores. Pearman subdivided his holdings east of the railroad in 1896, thus dividing land on all sides of the existing 1885 plat. Accessibility to the county courthouse, located several miles away in Rosedale, plagued the fledgling business community until 1899 when the problem was solved by voters choosing Cleveland as the second county seat.

### **Trials of the new county seat: 1885-1920**

With approximately \$150,000 in property values and 480 in population, Cleveland became one of the largest towns on the railroad by 1900. The next year the Bolivar County courthouse was built on the Court Street Square which had been donated by Pearman. Immediately, a shift in population from the eastern side to the western side of the bayou occurred. As the site of the new county seat, Cleveland expanded rapidly. Newspapers, lawyers and bankers began enterprises which thrived in the growing community. Lumber and brick businesses prospered as well.

Cleveland also experienced its share of growing pains. The town suffered flooding from a broken levee in 1895, but it was the fire of 1900 that destroyed many of Cleveland's frame buildings on Sharpe Avenue. Typical of early downtown development, these charred frame remnants were soon replaced by brick construction. One such example of early brick construction is the I. A. Kamien Building on Sharpe Avenue and Cleveland's first mercantile block on Sharpe and north of the Grover Hotel. Brick storefronts and warehouses became the norm for downtown Cleveland. C. R. Smith constructed Cleveland's first two-and-a-half-story building where E. P. Hill's enterprise had been located to become one of Mississippi's largest department stores. Medical professionals rented the second floor and fraternal societies met on the third floor. However, the Cleveland of the 1890s still retained its boisterous frontier town character, illustrated by the presence of more than half a dozen saloons.



Sharp Avenue (Main Street) around 1915 - 1920. As fires destroyed the early frame buildings, brick became the predominant material for new construction. Brick storefronts began to define the downtown area.

By 1905, twenty homes, one hotel, commercial offices and a variety of other buildings occupied the west side of the bayou. The town soon acquired the trappings of a prosperous community. Amenities such as South Court Bridge, a 220-foot pile bridge across the Bayou, and new sidewalks offered easier circulation. The waterworks project was completed in 1910 and the Cleveland Light, Ice and Fuel Company provided electricity. W. C. Handy, called the “Father of Blues,” enlivened the town with music and thus credited the town as the original “Home of the Blues”.

Development was continually hampered from 1905 to 1915 by fires. The worst fire in 1908 gutted the Hill block and destroyed city records located there. Another fire in 1909 ravaged five stores in the Smith block, destroying grocery stores, a bakery and a cotton company, while a firewall in Shirk’s Pool Room saved the remaining buildings from destruction. A volunteer fire department formed in 1919 to combat the perpetual blazes. Despite such destruction, Cleveland continued to attract newcomers and the population doubled between 1900 and 1910.

During the early 1900s, Cleveland continued to grow. Property values amounted to nearly three-quarters of a million dollars by 1913. In 1915 the town boasted a variety of professionals, including thirteen lawyers, four doctors, two veterinarians and two dentists. The same year citizens witnessed the construction of the present railroad depot, the paving of the streets with gravel and the establishment of a second newspaper. The cotton industry flourished as the largest agricultural commodity in the state, with Cleveland’s depot shipping an average of 5,000 to 6,000 bales a season. By 1917, the African-American population neared 40%, reflecting the prosperity of the cotton industry and the post World War I arrival of workers from Illinois.

### **Expansion as a College City: 1920 - 1940**

The 1920s were an era of somewhat slower growth. Cotton prices plummeted from one dollar a pound to twenty cents, land values dropped and the population growth slowed. The population did increase from 1,674 to 3,240 residents during this decade. Public buildings, private businesses and residential construction throughout the city doubled. Cleveland acquired a new fire truck just two weeks prior to a devastating 1921 fire, which gutted the Smith block. Brick buildings replaced many of the burned shells on Sharpe Avenue during this time. In 1922, roads

were paved and the 25-mile-long Jones Bayou was dredged. A year later a new lumber company and the Regent Theater opened on Sharpe and the old courthouse was replaced at the cost of \$150,000. Much expansion is attributed to Cleveland becoming the home of Delta State College, now Delta State University, in 1924 and the routing of Highway 61 through the city.

By 1924 Cleveland became the fourth largest city in the Mississippi Delta, indicated by its post office and cotton receipts, bank holdings and gross business. The small city featured four churches, a newly constructed fire department and city hall, a hospital, two banks, railroad shops, a cotton compress, two hotels, three restaurants, four drug stores, two department stores, a bakery, three hardware stores, lumber and brickyards, two newspapers, five garages and auto sale establishments, two barber shops, a jewelry store, theater and numerous other enterprises. The majority of these businesses were located on Sharpe Avenue (Main Street), Central Avenue (Cotton Row), Court and North streets. In the late 1920s, businesses such as the Fleming Coal and Transfer Company, the Coca-Cola Bottling Plant and the Nehi Bottling Company developed. The Grover Hotel, known as “the Delta’s first skyscraper,” was built in 1926 and included a restaurant, barber shop and tailor.

Downtown Cleveland had developed a mature form by 1930. Residential areas flanked the core of the city with Blacks living primarily on Bayou Road, Virgin Lane and North Street and Whites living on Sharpe and Pearman Avenues or Court and North streets. Despite the nationwide depression, businesses and public facilities continued to thrive. New businesses included a lumber company, several grocery stores, a wholesale grocery and professional offices. The new post office was built in 1934, and four years later, a new jail annex was constructed. Advances in technology also permitted the construction of the Ellis Theatre and several other buildings on a concrete platform over Jones Bayou.

### Development of the modern center 1940 - 1950

As the city flourished, Cleveland's population grew to 4,189 in 1940 and to 6,747 in 1950. In 1945, property values reached approximately three million dollars. Business enterprises continued to locate downtown and several buildings were constructed on Pearman Avenue to accommodate residents and legal professionals. Most of the early residential development along North and South Streets were replaced by businesses during this era. A number of new buildings were built along the east side of Pearman Avenue around 1940 and several of that street's former residences were converted to office use.

Downtown Cleveland's period of significance is documented as 1886-1948. The area is now the modern center of a larger city and represents but a fraction of the community's total size and architecture. However, the Crosstie Historic District clearly reveals the city's development from a small railroad hamlet to the modern city it has become. The core of the city with its early frame buildings and mixed land uses grew to become an area defined by brick construction, business and industrial uses and

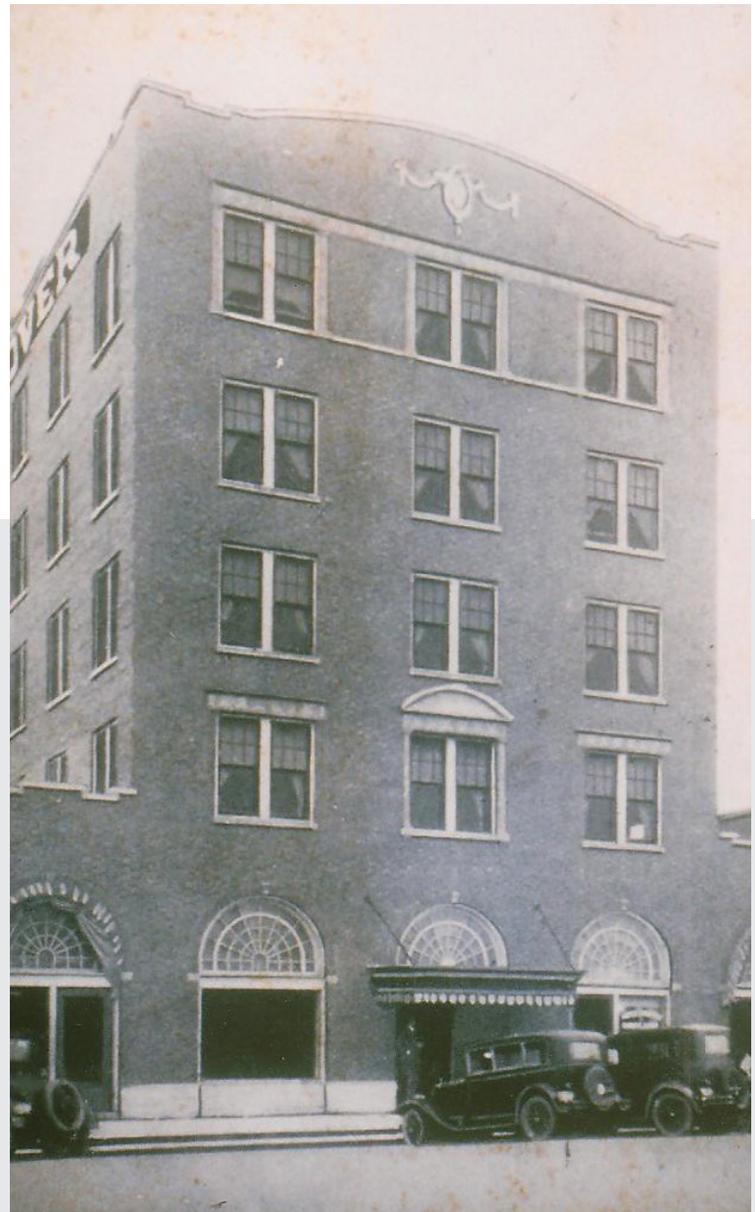
commercial and utilitarian architecture. The bayou and the railroad, which runs perpendicular to Highway 8, remain to illustrate that early development occurred along non-automotive transportation corridors. Most construction in the area dates to the period of significance and the development of other areas is easily distinguished. Thus, downtown survives as an intact and visibly discernible historic district. As Cleveland continues to grow, the preservation of such an area protects a piece of that past which can never be replicated.



Downtown Cleveland in 1955.



Aerial view of downtown Cleveland in the 1950s.



The Grover Hotel, built in 1926. "The Delta's First Skyscraper".

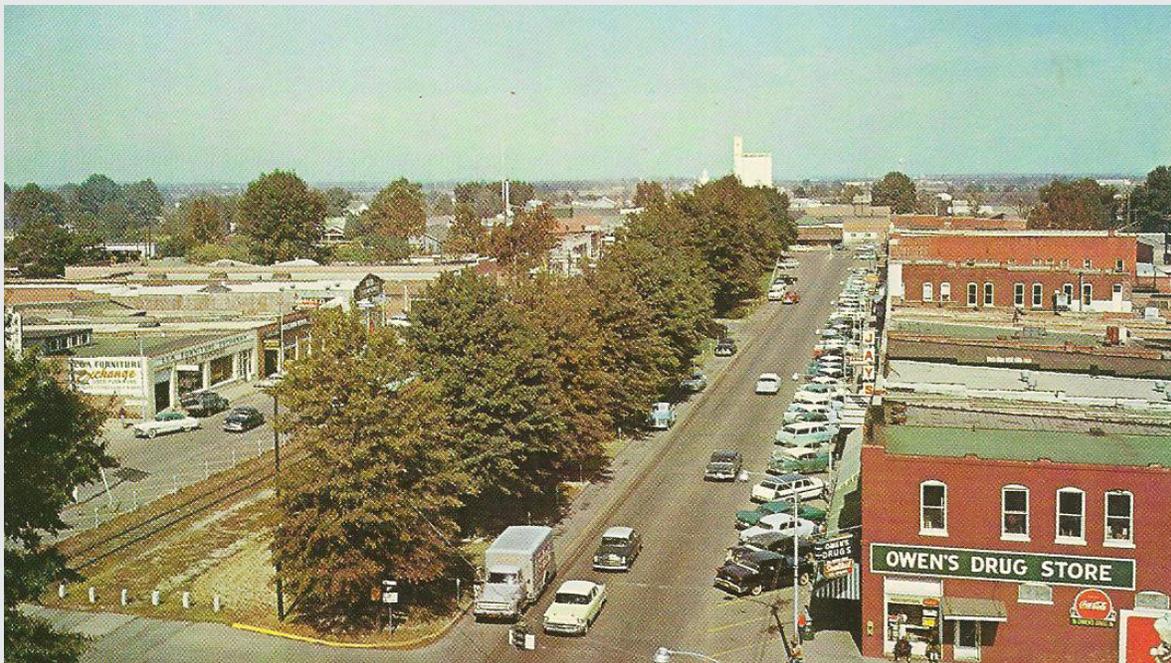
# Visual Character of the District

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The Crosstie Historic District has a unique and distinctive appearance because of the manner in which it developed. Visual character refers to the general appearance of an area created by its architecture, open spaces, streetscape features and landscaping. As a commercial core of the city, downtown Cleveland features a loose grid street pattern arranged around its early transportation corridor. In general, most buildings are turn-of-the-century, one-story, attached in a row and line the sidewalk. Brick construction, awnings and signs are characteristic of this commercial area. The early transportation corridor, running through the center of the district, forms a unique and historic open space. Parking rows and lots line the former railroad and sidewalks and there are a few empty properties. Streetscape features connecting the buildings and spaces include sidewalks, streetlights and planters.

Within the historic district the buildings range in age reflecting the period of significance. Modern infill is easily distinguishable because of the use of materials, openings and ornamentation that are not always compatible with the historic architecture of Cleveland.

Buildings in the historic district vary with three common uses: commercial or retail establishments; industrial or warehouse enterprises; and public or civic institutions. The majority of the buildings are commercial in character. Style refers to the external ornamentation or decoration of a building. When all the defining aspects of a particular style are present, the building may be labeled as a high-style example. If only a few stylistic details are present, the building is referred to as having elements of a style or as influenced by a style. Buildings with no stylistic details are termed vernacular and usually referred to by type. The majority of the buildings in the Crosstie Historic District are commercial vernacular or have elements of an architectural style. Only a few structures exhibit clear high-style construction. High-style examples include the Neo-Classical Revival Courthouse and First United Methodist Church, the Byzantine Adath Israel Temple and the Art Deco Nehi Building and Ellis Theater.



Downtown Cleveland in the 1950s.

# Design Guidelines

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## General Principles for Design and Improvement

In addition to preserving the historic architectural fabric and character of the Crosstie Historic District, proposed projects are expected to meet general community expectations for new construction and renovation in downtown Cleveland. As properties are improved and developed, projects should be visually interesting, human in scale and pedestrian friendly. All development should work to complement the form of traditional, existing buildings and enhance the overall image of the area. Creating a walkable, mixed-use, high-density downtown area with retail uses at street level supports sustainable development, maximizes walkability and access and is critical to Cleveland's economic vitality.

### 1. Storefronts and Street Level Elements

There are different types of storefront architecture with three common building types in the Crosstie Historic District – the storefront, doublefront and business block. The storefront type is the simplest type of commercial architecture named for traditional use of the first floor. On buildings more than one story high, the upper level often serves a different use and features the elements common for upper façades. One-story storefronts are common in the historic district and often appear in twos and threes. The doublefront was built for two enterprises. Buildings may be one or two stories high. The doublefront differs from the business block, which also may have two storefronts, in that it does not have an emphasized central entrance or a high degree of ornamentation. One-story, doublefront commercial buildings are common in the historic district. The business block refers to a commercial building which usually covers a large area or entire city lot. The building ranges from two to four stories high and has a high degree of architectural detailing. A prominent central entrance may be emphasized further by a roof pediment. If the ground level is divided into a series of storefronts, such buildings may be referred to as continuous business blocks. Secondary entrances to upper levels are common. The historic district contains a few prominent business blocks.



Storefront



Doublefront

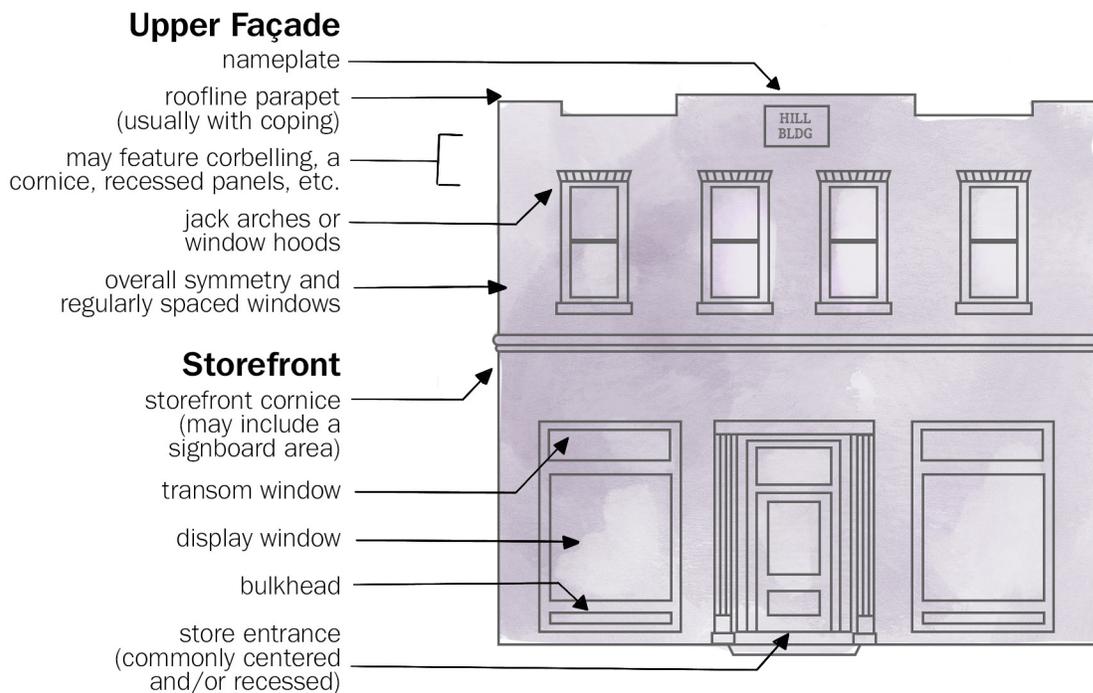


Business Block

## Recommended

- 1.1 Preserve and maintain original storefront configuration and materials and allow them to remain visible. This includes but is not limited to recessed entryways, tiled entryway floors, large display windows, doors, transoms, bulkheads, corner posts, cornices, piers and pilasters.
- 1.2 Primary entrance configurations should be preserved. Secondary entrances for upper-floor access and service/delivery should be preserved even when no longer in use.
- 1.3 Display windows and defining elements and materials such as trim, reveals, muntins and piers should be preserved.
- 1.4 Missing or damaged storefront or architectural elements should be replaced or repaired in kind so that they replicate the historic storefront or other historic examples.
- 1.5 Should replacement of a storefront feature become necessary, the replacement should accurately replicate the original in size, material and configuration based on historical research and physical evidence.
- 1.6 Where no historical documentation exists, a new storefront should be designed which is compatible with original storefronts of adjacent and nearby historic buildings. The new storefront may install a contemporary treatment that respects the character of the historic building and is compatible with the streetscape.

## Common Elements of a Downtown Building



The street-level storefront is the single most identifying characteristic of historic commercial façades. Storefronts define the spaces in which pedestrians interact with buildings. They are typically composed of large display windows, panels known as bulkheads beneath the windows, a transom row above the windows and architectural detailing that act together to create an ideal opportunity to display goods for public viewing. Recessed entrances, tiled entryways and double doors also contribute to storefront design. Secondary entrances to upper floors or for service purposes are also contributing elements to storefront design. The character-defining features of historic storefronts should be maintained and repaired if needed.



Preserved original storefront configuration.

## Not Recommended

- 1.7 Architectural details and ornamentation associated with storefronts should not be removed or covered.
- 1.8 Original transoms and entrances should not be moved, enclosed, blocked or sealed.
- 1.9 Original display windows should not be replaced with a different window type or covered with a false front.



Storefronts negatively altered by the removal or covering of architectural detail and character-defining features.



The original first floor storefront of these buildings has been removed and inappropriately replaced with incompatible materials and entry configurations.



Infilled transoms, storefronts and and incompatible entry doors have negatively affected the historic character of this buildings.

## 2. Windows, Doors and Openings

Windows and doors are prominent building components and help to establish the rhythm of a building and streetscape and define the character of a building. A building's individual pattern of windows, doors and transoms – its fenestration – is one of its most distinguishing features. Storefront windows of commercial buildings are used to create large expanses of glass and thus display space. However, the ratio of solid-to-void (wall-to-window) is very different on upper façades of institutional and civic buildings. Typically, windows are regularly spaced with an emphasis on building symmetry. Upper windows are also trimmed with architectural detailing and window accessories such as shutters, storm windows and screens. Historic windows are constructed of several components such as rails, stiles, muntins, panes, sashes and sills. Important aspects of window design include shape, dimension, grouping, spacing, type or operational category, pane arrangement, material and ornamentation. Maintaining both window components and arrangement is essential to building integrity.



The windows of the 1926 Grover hotel had been inappropriately replaced with windows of a smaller size in the 2010 photo on the left. They have since been replaced with windows matching the original as shown in the 2021 photo on the right.

### Recommended

- 2.1 Original windows, doors and transoms should be maintained when feasible and their openings kept transparent.
- 2.2 Missing or highly deteriorated windows, doors or related elements should be replaced so that they replicate the historic windows or other historic examples as closely as possible in size, design, materials, lights and configuration. Aluminum clad wood windows with baked enamel finishes may be considered in lieu of wood windows.
- 2.3 During renovation efforts, enclosed and covered window openings and doors should be reversed and inappropriate replacement windows removed.
- 2.4 Visual impact of window accessories should be kept to a minimum. Storm windows and screens should not obscure the window's pane arrangement and should be constructed of wood or aluminum painted to match the original window frame and the glazing should be clear. Interior storm windows are encouraged.
- 2.5 Historic shutters should be maintained and preserved.

## Not Recommended

- 2.6 The location and size of historic doors, windows, transoms or other openings should not be changed.
- 2.7 Additional window or door openings should not be added to primary building elevations.
- 2.8 Enclosing, covering, bricking-in or partially infilling or installing a size differing from the original windows, doors or transoms is not appropriate on primary elevations. Exceptions may be considered on rear and non-primary façades on a case-by-case basis.
- 2.9 The replacement of multi-paned doors or window sashes with snap-in false muntins or muntins between the glass is not appropriate.
- 2.10 Security grills and window bars are not appropriate on primary elevations.
- 2.11 Tinted or mirrored glazing is not appropriate.
- 2.12 Shutters should not be used on buildings where there is no historic precedent for their use. If original shutters are missing and are to be replaced, they should be replaced with shutters of a design and material that is appropriate to the overall character of the building. Decorative shutters permanently affixed to the wall of a building are not appropriate replacements.



The original windows on this building have been replaced with windows of inappropriate size, shape and material. The openings have been filled around the replacement windows. The original entry door has also been replaced and infilled.

Decorative shutters have been added, covering the original windows on this historic building's second story.



### 3. Façade Materials, Details and Ornamentation

Materials and ornament have a significant impact upon visual character. Materials form the surface or walls of the building. The type of materials used define a building in terms of both texture and color. The surface materials and textural qualities of buildings in downtown Cleveland are key factors in appearance and relationship to adjacent buildings. Brick is the most common exterior material in the Crosstie Historic District and contributes tremendously to the character of the district.

A distinguishing feature of commercial buildings in the historic district is the alignment of decorative features along a block of buildings. Decorative elements along the roofline visually connect the buildings. Decorative window hoods and pilasters applied to buildings also contribute to a building’s character and historic value and should be preserved. Trim, brackets, braces, moldings, shingles and other such decorative features contribute to the ornamentation of a building.

#### Recommended

- 3.1 Original building materials, whether located on primary, secondary or rear façades shall be retained to every extent possible.
- 3.2 If the original façade material has been overlaid or obscured by such coverings as metal, wood or stucco, these alterations should be removed and the original material repaired or replaced with similar materials during rehabilitation work.
- 3.3 Repair of exterior materials should remove only the damaged material and replace it in kind.
- 3.4 The gentlest means possible should be employed for cleaning exterior building materials.
- 3.5 Historic mortar should be replaced when necessary with new mortar matching the original in strength, composition, color and texture.
- 3.6 Historic upper-story façades and façade details such as corbelled brick, string or belt courses, cornices, windows, terra cotta and stonework should be preserved, repaired and/or maintained to every extent possible.
- 3.7 If original details or ornamentation are currently covered, they should be exposed and repaired during restoration efforts.
- 3.8 If the replacement of a deteriorated architectural detail is necessary, replace only the deteriorated portion of the feature, matching the original in size, scale, proportion, material and detail.
- 3.9 Original cornices should be repaired rather than replaced. If replacement is deemed necessary, the new cornice should reflect the original in design and materials whenever possible.



Downtown Cleveland brick facades with detailing.



Original stone facade details.

## Not Recommended

- 3.10 Original façade materials should not be covered by modern replacements such as vinyl or aluminum siding, stucco, synthetic E.I.F.S., western-motif plank siding or Hardie board siding.
- 3.11 Sandblasting to clean or remove paint from a building is not appropriate as it will damage the original material.
- 3.12 The covering or removal of architectural detailing is not appropriate.
- 3.13 The covering of upper façades is not appropriate.
- 3.14 Whenever possible, remove metal or other non-historic covering from upper façades.
- 3.15 Architectural features should not be added to buildings where none historically existed.



This original metal pilaster has been covered by metal paneling on the adjacent building.



Original facade entirely covered by incompatible metal facade.



The original facade material has been covered by textured stucco.



Columns of an inappropriate style have been added to the storefront of this historic building.

## 4. Rooflines and Parapets

Roofs are an important character-defining feature of commercial buildings. Important aspects of roof design include pitch, shape, symmetry and complexity. Rooflines of commercial and warehouse buildings are distinguished primarily by the use of parapets or false walls which create a distinctive roofline and hide the low-pitched or flat roof behind the parapet. Decorative brickwork and brick corbelling is often common at the roofline, along the cornice and on the parapet wall. A few examples, usually institutional or civic buildings, do not follow this general rule and have more traditional style hip-and-gable roofs. During roof repair and replacement, new materials should match original materials when visible. Architecturally distinctive roofing materials should be carefully handled during repairs and reused when possible. As parapets are designed to hide a low-pitched roof plane, the actual roofing material is less significant for such buildings. Roof pitch and materials may be altered for improved drainage provided that the new roof does not rise above the parapet or lap over onto the building façade.

### Recommended

- 4.1 Original roof shapes and building materials of roofs should be retained and preserved whenever possible.
- 4.2 During roof repair and replacement, new materials should match architecturally distinctive original materials.
- 4.3 Original roof-related features such as parapet walls, cornices and skylights should be retained and maintained.
- 4.4 Chimneys, even when no longer in use, should be kept in good repair and maintained in place.
- 4.5 During roof repair and replacement, defunct roof pipes and vents may be removed.
- 4.6 New roof elements such as skylights, solar panels, decks, balconies and mechanical equipment should not be visible from the street of the primary elevation or should be properly screened.
- 4.7 Gutters, downspouts and mechanical roof features should be located so that they are as inconspicuous as possible.



Typical roofline parapets in Cleveland

## Not Recommended

- 4.8 Alterations or modifications that substantially change, damage or destroy a roof's defining historic character or associated features are not appropriate.
- 4.9 Changes made to style and shape of parapet walls and cornices are not appropriate.
- 4.10 The replacement of a historic roof structure with one of a different type is not appropriate unless it is not visible on primary elevations of a building.
- 4.11 Covering original parapet or roof features is not appropriate



The original parapet has been covered by a false wood front.



An inappropriate metal gable roof has been added to this brick building.



This roof addition has negatively affected the historic character of the original parapet.

## 5. Awnings and Porches

Awnings and porches frequently provide shade for building interiors, shelter for walkways, and ornament for exteriors. Awnings are common in the historic district. Porches are limited in number and are appropriate for only a few types of buildings. Simple shed porches with wood posts reflect the earliest porches. For most buildings, awnings are the appropriate design, however, awnings would not be compatible for some early twentieth-century buildings, which utilized flat, suspended metal canopies to reinforce their horizontal lines.

### Recommended

- 5.1 Historic awnings and porches should be preserved. Historic examples should be repaired using durable materials similar to the original.
- 5.2 The design of new awnings and porches should be appropriate to the architectural character and historic documentation of the building and district and evaluated in terms of placement, shape, size and material.
- 5.3 Inappropriate “theme” awnings should be removed or incorporated into a more appropriate design.
- 5.4 Awnings and porches should be located to complement the building without obscuring or damaging storefront details and exterior ornament such as transoms.
- 5.5 Awnings should reflect the shape of and fit neatly within the frame of existing openings, generally spanning window and door openings.
- 5.6 Materials and illumination for attachments should respect the historic character of the district. Fabric and metal are the most appropriate choices for awnings.



Typical awnings in Downtown Cleveland.

## Not Recommended

- 5.7 Awnings are not appropriate on upper stories unless there is evidence to support their previous existence.
- 5.8 Awnings and should not span several buildings.
- 5.9 Convex and concave awnings are generally inappropriate.
- 5.10 Internally-lit awnings are not appropriate.
- 5.11 Historic porches, especially those located on primary elevations, should not be enclosed.
- 5.12 Upper-story balconies are not appropriate unless there is historic evidence supporting their previous existence.



Convex and concave awnings are generally inappropriate on historic buildings. While the traditional shed style awning is appropriate, it should not extend beyond the storefront.

The second floor awnings and upper story balconies are inappropriate additions to these historic building facades.



## 6. Signage

Effective presentation of a business establishment's name is an extremely important part of a storefront. Signs were often an integral part of the façades of late 19th and early 20th century buildings. It is important to remember that, unlike the modern highway strip development, the buildings and downtown streets were geared primarily to pedestrians. Consequently, there is no need for overly large signs that not only obscure important architectural features of the building but also contribute to the visual pollution of the street. Appropriately-sized signs are one of the easiest and most dramatic types of signs and expense is minimal.

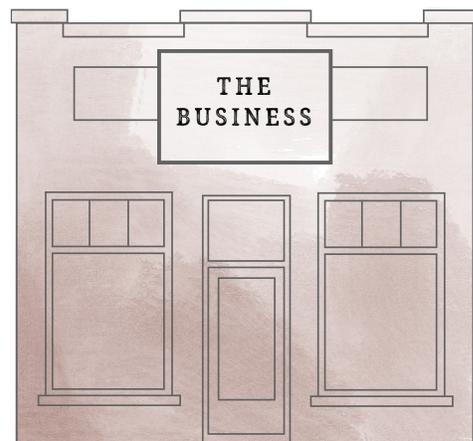
Signs are the most common and most frequently altered features in the downtown area. Signs identify business establishments, building names, products sold and services provided. Signs contribute significantly to the visual character of the area and inappropriate and competitive signage can have a significant negative impact on the historic district. When planning a new sign, consider how the position of the sign relates to the building and block as a whole. According to the Code of Ordinances in the City of Cleveland, a maximum of two permanent signs having a maximum total area of one hundred square feet shall be permitted. The four sign types allowed in the Crosstie district, flat or wall signs, window signs, awning and hanging signs and associated lighting are discussed below.

### Recommended

- 6.1 Historic signs should be preserved and maintained. Cornerstone inscriptions, inscribed surface lettering, "ghost" advertisements and mosaic tile lettering on entrance flooring are common historic signs.
- 6.2 Historic signage should be repaired when deteriorated or damaged through accepted preservation methods.
- 6.3 Deteriorated, damaged or missing signage should be replaced with new signage that is either similar to the original in material, appearance and scale or compatible with the building, site or streetscape in its shape, material, design, scale and color.
- 6.4 Contemporary signs should be placed in traditional sign locations. This includes the defined area of the storefront, hanging perpendicular to the façade, painted display windows and stitched or painted-upon awnings.
- 6.5 Signs should be mounted and located in such a manner to minimize the impact upon the building's exterior.
- 6.6 Where possible, signs should be aligned with conforming signs on adjacent buildings.
- 6.7 Contemporary signs should be of compatible design. They should be evaluated in terms of placement, size, material, shape and lighting and be compatible with the human scale and character of the building, site or streetscape.
- 6.8 Permanent sign types that are allowed are: awning, hanging, flat or wall and window signs.

### Not Recommended

- 6.9 Signs should not cover or damage storefront details and exterior ornament.
- 6.10 Plastic, vinyl or metal internally illuminated sign cabinets are not appropriate.
- 6.11 "Channel Letter" or three-dimensional graphic signs with individually illuminated letters are not appropriate.



Inappropriate sign placement and size.



Inappropriate channel letter sign.



Appropriate awning sign.

## a. Flat or Wall Signs

“Signboard” signs were historically used on most commercial buildings. They were usually placed in a specifically designed spot above the transoms for a one-story building and between the storefront and the windows on the second floor of a two-story building.

- 6.12 As a general rule, 60% of the signboard should be devoted to lettering. Eight-to-ten-inch letters are sufficiently large and are the most appropriate size.
- 6.13 Wall signs should be flush-mounted on flat surfaces and done in a way that does not destroy or conceal architectural features or details.
- 6.14 The sign itself should not exceed two feet in height in the absence of a limited surround.
- 6.15 Marine plywood is suggested for material, although other materials may be acceptable.
- 6.16 A molding around the edge will enhance the appearance and protect the edge from weather.



Appropriate flat or wall sign and placement.

## b. Window Signs

Another type of sign that is appropriate and that was common at the turn of the century is one that is painted directly on the window. Typically, these signs were metallic gold, however the use of regular paint can work well. Positioned at eye level, this type of sign can be particularly effective and one that can be easily updated or changed as necessary.

- 6.17 Signage on window areas should not cover more than 25% of the total glass area. This includes signs affixed to the interior of glass display windows and doors which are visible from the exterior.



Appropriate window sign.

## c. Hanging Signs

Signs that were hung perpendicular to the façade were common on older buildings. They are especially suitable for displaying symbols and logos, can be designed in many shapes and hung with attractive hardware. Perpendicular signs are designed primarily to be viewed by pedestrians.

- 6.18 The size and position of perpendicular signs should be managed so as to not interfere with pedestrian traffic and have a clearance of 8 feet from the bottom of the sign to the sidewalk.
- 6.19 Sign brackets and hardware should be compatible with the building and installed in a quality manner.



Appropriate hanging sign.

## d. Signage Lighting

- 6.20 Signs should be lit by an external source such as a small unobtrusive spot or floodlight that should not obscure the content of the sign or the building facade. "Gooseneck" lights are also acceptable.
- 6.21 Internally or back-lit signs are not appropriate.
- 6.22 Flashing signs are not appropriate.
- 6.23 Neon signs with no historic evidence of previous use of neon are not appropriate.



Appropriate signage lighting.  
Photo by Rory Doyle.

# 7. Exterior Lighting

Few historic light fixtures remain downtown. Those that still exist should be retained and maintained. New light fixtures should be unobtrusive in design, materials and placement. Lighting design should be considered at the beginning of any project so that it can be carefully integrated into the design of the building restoration with minimal impact to historic fabric. All lighting must be in compliance with existing city codes and regulations.

## Recommended

- 7.1 Historic light fixtures should be retained and maintained.
- 7.2 Deteriorated or damaged historic light fixtures should be repaired using methods that allow them to retain their historic appearance.
- 7.3 Missing or severely damaged historic light fixtures should be replaced with fixtures that replicate the originals or other historic examples in appearance and materials.
- 7.4 Modern light fixtures used as replacements for existing fixtures or where light fixtures previously did not exist should be unobtrusive, conceal the light source and direct light toward the building.

## Not Recommended

- 7.5 Light fixtures should not damage or obscure architectural features or other building elements
- 7.6 No exterior light should have any blinking, flashing or fluttering light, or other illuminating device which has a changing light intensity or brightness of color.



The Cotton House. Photo by Rory Doyle

## 8. Paints and Coatings

The Cleveland Heritage Commission does not regulate paint colors. These choices are left to the discretion of the property owner. However, the commission should be consulted for the recommendations on appropriate paint colors. Paint application and removal should support the historic appearance of buildings and their preservation.

### Recommended

- 8.1 The painted surface of historically painted buildings or features should be maintained.
- 8.2 New building features that were historically painted, such as metal or wood trim, should be painted and the painted surface maintained.
- 8.3 Historically unpainted buildings or features should remain unpainted. Exceptions are if the surface becomes mismatched or damaged and paint could conceal or protect the flawed surface.
- 8.4 Should owners wish to remove paint from historically unpainted buildings, they should first ensure that paint is not protecting bricks with damaged surfaces. Non-abrasive methods such as chemical cleaning, handscraping, or handsanding should be used in removal. Electric heat guns and heat plates may also be used. Caution should be exercised when using these tools.

### Not Recommended

- 8.5 Abrasive or high-pressure paint removal methods are destructive and should not be used.
- 8.6 Waterproofing coatings and paints are not appropriate for historic masonry surfaces in most circumstances as they will damage the original brick and mortar.

### a. Murals

Murals are expressions of public art painted directly on the exterior of a building or on a backing that is affixed to a building and is sanctioned by the property owner. Murals should not contain commercial speech or images, which would constitute advertising or signage. Murals can be an important enhancement to the built environment, as well as having a beneficial impact on quality of life. In these cases, murals serve as a form of public art. Whether on public or private property, all murals within the Crosstie Historic District will require review and approval by the Cleveland Public Arts Commission and the Cleveland Heritage Commission. A long-term maintenance plan should be submitted with the COA application.

### Recommended

- 8.7 Murals should be placed on side or rear elevations of buildings.
- 8.8 The paint used for a mural should be appropriate for use in an outdoor setting and should be of a permanent, long-lasting variety.

### Not Recommended

- 8.9 Murals should not be placed on primary building elevations.
- 8.10 Murals should not be placed on unpainted brick or stone walls of historic buildings.
- 8.11 Murals should not cover or obscure architectural elements, such as windows, doors, trims, cornices or other such features.



Mural appropriately placed on side elevation of historic building.

## 9. Safety and Accessibility

Some current building codes require safety features which are not original to historic structures. Additions for accessibility and safety should be done carefully so that the character of the district is maintained.

### Recommended

- 9.1 Health and safety codes and accessibility requirements should be met in ways that do not diminish the historic character, features, materials and details of the building.
- 9.2 Fire exits, stairs, landings and decks should be located on rear or inconspicuous side elevations where they will not be visible from the street.
- 9.3 New doors required for fire codes should be as compatible as possible with existing doors in proportion, location, size and detail.
- 9.4 Original designs of entryways should be preserved whenever possible when introducing accessibility features such as ramps.

# 10. Additions, Infill and New Construction

Few changes will have as significant an impact on the downtown district as new construction. Additions have the potential to make substantial changes to the architectural character of historic buildings. Additions should be considered only after determination that a new use cannot be met in the existing footprint of the building. A new addition to a historic building is considered to be successful if it preserves significant historic materials and features, preserves the historic character and protects historic significance by making a visual distinction between what is old and new. Generally, the most successful way to add an addition to a historic building is to build a small hyphen or connector. This results in minimal damage to the historic building and clearly differentiates the old from the new.

The primary principle behind new construction is that it should recall historic massing, style, scaling and detailing without precisely duplicating any one building or specific element. The challenge is to guide the construction of buildings or additions that are clearly products of the present, while at the same time being sensitive to downtown Cleveland's design traditions and neighboring buildings. The following guidelines are not intended to require particular mimicking or copying of architectural styles of the past for additions and new construction. Instead, they are generalized in nature and are intended to identify a range of design options that will encourage development compatible with the existing character of the district. Contemporary designs and materials executed in a manner sensitive to the downtown are strongly encouraged. The following factors shall be taken into account when planning and designing new construction. They apply both to entirely new structures and additions to historic buildings.

## a. Rear and Side Additions

Rear and side additions provide owners with flexibility in their building use. Additions should use design, materials and placement that minimize their effect on the district's historic character. Additions can have a tremendous negative impact upon the building if added to the front of a building. The most appropriate place for a new addition is on the rear of the existing structure.

### **Recommended**

- 10.1 Additions should cause minimal damage or removal of historic walls, roofs and features from historic buildings. Existing openings should be used to connect the building and the addition whenever possible.
- 10.2 Additions should have little or no visibility from the primary street façade.
- 10.3 Additions should be proportional to and discernible from the existing historic structure and compatible with the original building in scale, proportion, rhythm and materials. Additions should have a perceivable juncture where adjoining the original building.
- 10.4 This can be achieved by using a slightly lower roofline, recessing the wall back from the original wall (rather than flush with) or the use of a separating element. Additions should be distinguishable from the historic building by the use of a more
- 10.5 simple design. Additions should not imitate earlier architectural styles. They should be contemporary
- 10.6 in design but compatible with adjacent buildings. New additions should use a similar amount or less ornamentation than that found on
- 10.7 the original structure. For corner properties with exposed side elevations, it is important to respect the
- 10.8 pattern established by similar corner properties.

## Not Recommended

10.9 Additions to the main façade of historic buildings are inappropriate and will not be permitted.



This inappropriate addition is on the main façade of the building and uses incompatible materials, style and form.



While placed on the rear of the building, this addition does not respect the original historic building in massing, form or style and detracts from the historic character of the original structure.

## b. Rooftop Additions

### Recommended

- 10.10 Rooftop additions should use similar roof forms to the building to which they are attached.
- 10.11 Rooftop additions should allow character-defining materials and features to be retained.
- 10.12 Rooftop additions should be set back from the front of a building and not be visible from the main street.



This rooftop addition is only visible from the rear of the building and is unobtrusive in form and color.

## c. Infill and New Construction

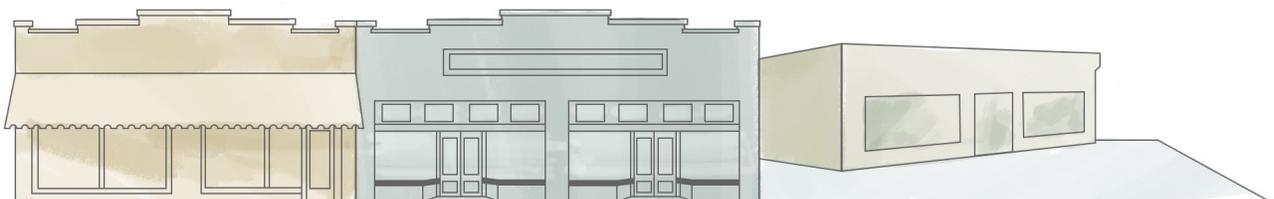
Many communities benefit economically from their historic character and new construction should not undermine the economic value of the community's architectural heritage. New buildings for Cleveland should be designed to complement surrounding buildings. The design of a new building should be similar to its neighbors in height, proportion, scale, massing, spacing, setback, orientation, roof shape, materials and textures.

### Recommended

- 10.13 New buildings should follow the established scale of the historic district and should approximate the height and width of adjacent and nearby historic buildings.
- 10.14 New construction should maintain the setback established by neighboring historic buildings.
- 10.15 New buildings should be placed so that the side setbacks approximate that of historic buildings on the same block.
- 10.16 New buildings should follow the traditional street-facing orientation and placement pattern of adjacent buildings.
- 10.17 New buildings should be attached rather than freestanding aside from institutional and civic buildings which are generally freestanding and located centrally upon the lot.
- 10.18 New buildings should utilize traditional building material types.
- 10.19 New buildings should use ornamentation that is respectful of the pattern established by existing construction.
- 10.20 New buildings may be more contemporary in design than the historic buildings but should reference the historic use of façade elements such as storefronts, entrances and parapets.
- 10.21 New buildings should echo historic buildings in the ratio of windows and door openings to wall surface. The proportion and scale of window and door openings should be compatible with adjacent historic buildings.
- 10.22 The shape and pitch of roofs for new construction should echo the shape and pitch of existing roofs in the historic neighborhood.
- 10.23 If a new building is to occupy several empty lots, it is essential that the façade be segmented with horizontal divisions to approximate the widths found upon historic examples.

### Not Recommended

- 10.24 New buildings should not be placed forward or behind the established façade line created by the repetition of similar setbacks by historic buildings.
- 10.25 Vinyl or Hardie siding is not an appropriate construction material in the historic district.



The new building to the far right disregards the setback and placement of the original historic buildings.



The Natchez Convention Center is an example of new construction in a historic district that respects the surrounding area in massing, form, and scale. It blends in to the surroundings while also being easily distinguishable as new construction.



While both of these buildings are of relatively new construction, the building on the right easily fits into the historic district while the one on the left is of incompatible construction.

## 11. Demolition

- 11.1 No structure within the district may be demolished or removed, in whole or part, until after the application for a building and/or demolition permit has been reviewed and approved by the Planning Commission and the CHC.
- 11.2 When demolition of a structure within the district boundaries is under consideration, appropriate evidence of due diligence must be submitted to the CHC, with proof or demonstration that all potential adaptive use options have been exhausted.

**THE CITY OF CLEVELAND  
DEPARTMENT OF COMMUNITY DEVELOPMENT**

215 N. Bayou Road • P. O. Box 1439  
Cleveland, MS 38732  
Phone: 662-843-4601 • Fax: 662-846-5701

**Commission Use Only**

Received: \_\_\_\_\_  
Complete: \_\_\_\_\_  
HC Review: \_\_\_\_\_  
Action: \_\_\_\_\_

**APPLICATION TO APPEAR BEFORE THE CLEVELAND HERITAGE COMMISSION**

PROJECT INFORMATION	APPLICANT INFORMATION
<p>Historic District: _____</p> <p>Property Address: _____</p> <p>Use of Property: _____</p> <p><i>A notice will be placed in front of the property prior to the Historic Preservation Commission meeting to notify surrounding property owners of a pending application.</i></p>	<p>Name: _____</p> <p>Business Name: _____</p> <p>Address: _____</p> <p>City/State/Zip: _____</p> <p>Telephone: (        ) _____ - _____</p> <p>Email: _____</p>
<p><b>Type of Request (Check any that apply)</b></p> <p><input type="checkbox"/> New Construction    <input type="checkbox"/> Addition    <input type="checkbox"/> Repair    <input type="checkbox"/> Renovation    <input type="checkbox"/> Demolition    <input type="checkbox"/> Relocation    <input type="checkbox"/> Replacement</p>	
<p><b>Proposed Feature to Change (Check any that apply)</b></p> <p><input type="checkbox"/> Building    <input type="checkbox"/> Sign(s)    <input type="checkbox"/> Fence(s)    <input type="checkbox"/> Walk(s)    <input type="checkbox"/> Driveway(s)    <input type="checkbox"/> Parking Area(s)    <input type="checkbox"/> Window(s)</p> <p><input type="checkbox"/> Door(s)    <input type="checkbox"/> Tree Removal</p>	
<p>Does applicant own the property? **    <input type="checkbox"/> Yes    <input type="checkbox"/> No</p> <p>If no, owner's name: _____</p> <p>Owner's address: _____</p> <p>Owner's City/State/Zip: _____</p> <p>Owner's phone: (        ) _____ - _____</p>	<p><b>NOTE: Appropriate support materials as required for each proposed change must be submitted to complete the application.</b></p> <p><b>Incomplete applications will not be reviewed by the Historic Preservation Commission.</b></p> <p><b>DEADLINE: Applications and all support materials must be submitted by 5 p.m. 5 days prior to the regular Heritage Commission meeting – 2<sup>nd</sup> Tuesday of each month at 12 noon in the City Hall Board Room.</b></p>

\*\* If applicant is not the owner, attach letter authorizing application and proposed change.

Briefly describe the proposed project. Description of materials should be included. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Application Representation:** The applicant or an authorized representative of the applicant must attend the public hearing to support the application.

\_\_\_\_\_  
Signature of applicant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Owner (if different from applicant)

\_\_\_\_\_  
Date

**APPLICATION FOR CERTIFICATE OF APPROPRIATENESS**  
**Checklist for Required Support Materials**

**All applications require support materials: Please check the list below for which materials are required for design review of a particular project.**

**New construction, additions or extensive renovation or repair to existing buildings**

- Drawings with dimensions of all affected exterior elevations
- Site plan showing location, with dimensions/ required setbacks/ landscaping and other site features
- Description of all materials proposed for use on the exterior -- walls/ roof, trim, cornice, windows, doors, etc.
- Drawings or photographs of architectural details such as columns, railings, balustrades, etc. roofs, windows and doors
- Photographs of existing building or surroundings of proposed new building
- Historic documentation (for proposed restoration to earlier appearance)

**Renovation or repair to existing buildings**

*For work that includes changes in design or materials of any exterior feature such as roofs, windows, doors, siding, etc.*

- Photographs, brochures or drawings, with dimensions, of additions or changes to design or type of features such as roofs, windows, doors, railings, etc.
- Description of all materials to be used
- Photographs of each side of the building to be renovated with details of areas of proposed work

**Site Changes – tree removal, fences, walks, driveways, parking areas and signs**

- Site plan, with dimensions, showing placement of any proposed changes or additions
- Description of all materials to be used
- Drawings or photographs of the type of fence, wall, gate or sign, with dimensions

**Demolition or Relocation**

- Condition report
- Photographs of existing building
- Documentation of economic factors (if any)
- Documentation of justification
- Site plans (for relocation within a designated local district)

**NOTE: INCOMPLETE APPLICATIONS WILL NOT BE PLACED ON THE AGENDA**  
**CALL 662-843-4601 FOR MORE INFORMATION**

**Building Permit Requirements:** In addition to a COA application, building permits must be acquired from the Department of Community Development. Building permits will not be issued without proof of a COA.

**Deadline for project completion:** After application approval, the COA is valid for 18 months and null and void if construction does not begin within 6 months.

## Properties Included in the Crosstie Historic District

#	Type/Use of Structure	Year Built	Address	Street	Architectural style
1	Commercial Building	1954		North Bayou Street	Modern Commercial
2	Gazebo	1994		North Sharpe Ave.	Structure
3	Commercial Building	1980	101	Cotton Row	Colonial Revival
4	Commercial Building	1940	205	Cotton Row	Commercial
5	Hotel	2019	215	Cotton Row	Commercial
6	Commercial Building	1945	301	Cotton Row	Commercial
7	Commercial Building	1945	303	Cotton Row	Commercial
8	Commercial Building	1954	307	Cotton Row	Colonial Revival
9	Commercial Building	1933	323	Cotton Row	Commercial
10	Commercial Building	1933	325	Cotton Row	Commercial
11	Commercial Building	1933	327/329	Cotton Row	Commercial
12	Commercial Building	1933	331/333	Cotton Row	Commercial
13	Commercial Building	1933	337	Cotton Row	Commercial
14	Commercial Building	1933	341	Cotton Row	Commercial
15	Commercial Building	1933	345 / 347	Cotton Row	Commercial
16	Commercial Building	1933	349 / 351	Cotton Row	Commercial
17	Municipal Building	1924	100	North Street	Colonial Revival
18	Commercial Building	1933	108	North Street	Commercial
19	Municipal Building	1933	110	North Street	Commercial
20	Commercial Building	1960	111/113/115	North Street	Commercial
21	Commercial Building	1945	112 / 114	North Street	Commercial
22	Commercial Building	1945	116	North Street	Commercial
23	Commercial Building	1940	119	North Street	Commercial
24	Commercial Building	1930	120	North Street	Commercial
25	Commercial Building	1940	121	North Street	Commercial
26	Commercial Building	1945	124	North Street	Commercial
27	Commercial Building	1909	109 / 102	North Street / North Sharp Ave.	Commercial Italianate
28	Commercial Building	1909	104	North Sharpe Avenue	Commercial
29	Commercial Building	1913	106	North Sharpe Avenue	Commercial
30	Commercial Building	1905	108	North Sharpe Avenue	Commercial
31	Commercial Building	1909	110	North Sharpe Avenue	Commercial
32	Commercial Building	1909	118	North Sharpe Avenue	Commercial
33	Commercial Building	1913	120	North Sharpe Avenue	Commercial
34	Commercial Building	1904	126	North Sharpe Avenue	Commercial
35	Commercial Building	1905	128	North Sharpe Avenue	Colonial Revival
36	Commercial Building	1954	136	North Sharpe Avenue	Modern
37	Commercial Building	1905	138	North Sharpe Avenue	Commercial
38	Commercial Building	1909	140	North Sharpe Avenue	Neo-Classical
39	Commercial Building	1925	146	North Sharpe Avenue	Commercial
40	Commercial Building	1925	150	North Sharpe Avenue	Commercial
41	Commercial Building	1930	158 / 154	North Sharpe Avenue	Commercial Italianate
42	Commercial Building	1925	160	North Sharpe Avenue	Commercial
43	Commercial Building	1925	162 / 170	North Sharpe Avenue	Commercial

44	Commercial Building	1919	172	North Sharpe Avenue	Commercial
45	Commercial Building	1909	201	North Sharpe Avenue	Commercial Italianate
46	Commercial Building	1950	222/301	North Sharpe Avenue	Commercial
47	Commercial Building	1925	224	North Sharpe Avenue	Commercial
48	Commercial Building	1930	227	North Sharpe Avenue	Commercial
49	Commercial Building	1924	300	North Sharpe Avenue	Commercial
50	Commercial Building	1927	310	North Sharpe Avenue	Art Deco
51	Commercial Building	1920	315	North Sharpe Avenue	Commercial Italianate
52	Barn	1925	318	North Sharpe Avenue	Commercial
53	Commercial Building	1919	100	North Pearman Avenue	Commercial
54	Commercial Building	1945	108	North Pearman Avenue	Commercial
55	Commercial Building	1945	110	North Pearman Avenue	Commercial
56	Commercial Building	1945	112	North Pearman Avenue	Commercial
57	Barn	1929	116	North Pearman Avenue	Quonset
58	Commercial Building	1940	120	North Pearman Avenue	Minimal Traditional
59	Commercial Building	1960	202	North Pearman Avenue	Minimal Traditional
60	Commercial Building	1920	203	North Pearman Avenue	Minimal Traditional
61	Commercial Building	1945	204	North Pearman Avenue	Minimal Traditional
62	Commercial Building	1933	206	North Pearman Avenue	Minimal Traditional
63	Commercial Building	1925	211	North Pearman Avenue	Minimal Traditional
64	Commercial Building	1950	212	North Pearman Avenue	Commercial
65	Commercial Building	1950	214	North Pearman Avenue	Minimal Traditional
66	Commercial Building	1940	213	North Pearman Avenue	Minimal Traditional
67	Commercial Building	1884	215	North Pearman Avenue	Colonial Revival
68	Commercial Building	1946	216	North Pearman Avenue	Commercial
69	Commercial Building	1940	217	North Pearman Avenue	Minimal Traditional
70	Commercial Building	1945	218	North Pearman Avenue	Commercial
71	Commercial Building	1950	219	North Pearman Avenue	Minimal Traditional
72	Commercial Building	1930	101	South Court Street	Commercial
73	Commercial Building	1954	102	South Court Street	Modern
74	Commercial Building	1970	103	South Court Street	Modern
75	Commercial Building	1938	104	South Court Street	Art Deco
76	Commercial Building	1933	105	South Court Street	Art Deco
77	Residential Building	1926	109	South Court Street	Art Deco
78	Commercial Building	1933	110	South Court Street	Commercial
79	Commercial Building	1941	111	South Court Street	Commercial
80	Commercial Building	1941	113 / 115	South Court Street	Commercial
81	Commercial Building	1930	116	South Court Street	Commercial
82	Commercial Building	1905	117	South Court Street	Commercial
83	Commercial Building	1905	119	South Court Street	Commercial
84	Commercial Building	1986	123	South Court Street	Modern
85	Commercial Building	1909	125	South Court Street	Commercial Italianate
86	Commercial Building	1980	129	South Court Street	Modern
87	Municipal Building	1924	200	South Court Street	Commercial Italianate
88	Municipal Building	1950	201	South Court Street	Modern
89	Municipal Building	1940	209	South Court Street	Modern
90	Commercial Building	1980	100	Sunflower Avenue	Neo Dutch Colonial
91	Commercial Building	1975	107	Sunflower Avenue	Commercial
92	Commercial Building	1933	118	Sunflower Avenue	Commercial
93	Commercial Building	1933	201	Sunflower Avenue	Commercial

94	Commercial Building	1909	101	South Sharpe Avenue	Commercial
95	Commercial Building	1926	109	South Sharpe Avenue	Commercial
96	Commercial Building	1909	115	South Sharpe Avenue	Commercial
97	Commercial Building	1905	117	South Sharpe Avenue	Commercial
98	Commercial Building	1905	119	South Sharpe Avenue	Commercial
99	Commercial Building	1980	129	South Sharpe Avenue	Commercial
100	Commercial Building	1905	201	South Sharpe Avenue	Commercial
101	Commercial Building	1925	205	South Sharpe Avenue	Commercial
102	Commercial Building	1913	211	South Sharpe Avenue	Commercial
103	Commercial Building	1933	213	South Sharpe Avenue	Commercial
104	Commercial Building	1923	215	South Sharpe Avenue	Commercial
105	Commercial Building	1925	217	South Sharpe Avenue	Commercial
106	Commercial Building	1909	219	South Sharpe Avenue	Commercial
107	Commercial Building	1954	221	South Sharpe Avenue	Commercial
108	Municipal Building	1934	301	South Sharpe Avenue	Colonial Revival
109	Commercial Building	1933	303	South Sharpe Avenue	Modern
110	Commercial Building	1945	311	South Sharpe Avenue	Minimal Traditional
111	Commercial Building	1955	313	South Sharpe Avenue	Modern
112	Commercial Building	1965	315	South Sharpe Avenue	Modern
113	Municipal Building	1915/2003	101	South Bayou Street	Modern
114	Commercial Building	1960	119	Commerce Avenue	Modern
115	Commercial Building	1970	109/111	Commerce Avenue	Commercial
116	Barn	1954	112	Collins Street	Industrial

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

The Standards are common sense historic preservation principles in non-technical language. They are used as the criteria to determine if a rehabilitation project qualifies as a certified rehabilitation to be eligible for Historic Tax Credits. The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

Specific information on methods and approaches for rehabilitating historic buildings is available in a collection of Preservation Briefs provided by the National Park Services. They can be found online at:  
<https://www.nps.gov/tps/how-to-preserve/briefs.htm>

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

# MISSISSIPPI HISTORIC TAX CREDIT PROGRAM



## HISTORY

The Mississippi Historic Tax Credit Program was initiated in 2006 in the wake of Hurricane Katrina. At that time, \$60,000,000 was allocated to the program. This funding had been depleted by 2015. In 2016, the Mississippi Legislature reauthorized the program with an additional \$60,000,000 in funding but removed residential eligibility and added an annual cap of \$12,000,000. The program is set to expire on December 31, 2020.

## ECONOMIC IMPACT

The economic benefits of the Mississippi' Historic Tax Credit Program are undeniable. Using data provided by the Mississippi Department of Archives and History, the National Trust for Historic Preservation analyzed 329 projects from 2006 to 2018 and found that the Mississippi's 25% historic tax credit has generated the following economic impact:

- Spurred the investment of approximately \$297,377,452 in local, qualified, non-acquisition related historic construction expenditures
- Created 3,119 construction jobs and 3,236 permanent jobs
- Generated \$169,144,700 in household income and \$141,814,200 in business income
- Earned \$9,242,700 in local taxes, \$9,432,300 in state taxes and \$49,327,800 in federal taxes

As stated in the report Economic and Fiscal Effects of the Mississippi Historic Preservation Tax Credit Incentives Program prepared by the John C. Stennis Institute of Government at the request of Speaker of the House Philip Gunn in 2016, every \$1 invested in state historic tax credits:

- Generates \$6 of construction expenditures
- Leverages \$5.71 of economic activity
- Contributes \$3.31 to gross state product
- Enhances in-state wealth by \$2.98
- Leverages \$2.90 in private investment
- Adds \$2.48 in labor income
- Attracts \$.80 of federal historic tax credits

## APPLICATION PROCESS

Rehabilitation projects that could potentially qualify for the 25% state and 20% federal historic tax credit are reviewed by the Mississippi Department of Archives and History in partnership with the National Park Service for compliance with the Secretary of the Interior's Standards for Rehabilitation. There is a three-part application process:

- Part 1 presents information about the significance and appearance of the building.
- Part 2 describes the current condition of the building and planned rehabilitation work.
- Part 3 documents that the rehabilitation work was completed as proposed and is submitted with certified costs.

## ADMINISTRATION

The Mississippi Historic Tax Credit Program is administered by the Mississippi Department of Archives and History in partnership with the Mississippi Department of Revenue. The Mississippi Department of Archives and History tracks information for each potential historic tax credit project submitted. Projects are not required to submit estimated project costs or completion date when submitting Part 2 of the application. It can therefore be difficult to estimate when the funding cap will be reached.

# MISSISSIPPI HISTORIC TAX CREDIT PROGRAM



## CURRENT STATUS

According to the Mississippi Department of Archives and History, there are currently 89 active historic tax credit projects in 23 communities. These projects include 200 East Capitol Street, Jackson (\$38,000,000), Threefoot Building, Meridian (\$18,300,000), Mississippi Hardware Building, Vicksburg (\$15,000,000), Perry Martin Distillery Phase One, Rosedale (\$4,561,700), Old Hattiesburg High School (\$10,274,508) and Big Yank Warehouse/Base Camp Coding Academy, Water Valley (\$4,500,000).

21 of the 89 projects have submitted Part 1 applications while the remaining 68 projects have submitted Part 2 applications. 64 of these projects have reported estimated qualifying rehabilitation expenditures totaling \$190,113,014, which will qualify for \$47,528,253 in state historic tax credits.

These figures do not take into account projects that are in the pre-development phase which have not yet filed applications with the Mississippi Department of Archives and History. Financing for these projects is often contingent on historic tax credit equity. If an additional \$60,000,000 in tax credits is not allocated to the program in 2020, many of these rehabilitation projects will be delayed or may never materialize.

## REAUTHORIZATION

Advocates for the Mississippi Historic Tax Credit Program are asking the Mississippi Legislature to pass HB 1792 and reauthorize the program in 2020 with the following provisions:

- Allocate an additional \$60,000,000 in available tax credits to the program for a total of \$180,000,000
- Extend the program deadline through 2030
- Remove the annual cap of \$12,000,000, potentially allowing more projects to utilize the credit each year
- Restore residential eligibility
- Remove the \$250,000 credit threshold to allow smaller projects to utilize the 75% rebate
- Allow for transferability

# MISSISSIPPI HISTORIC TAX CREDIT PROGRAM



## COMPLETED HISTORIC TAX CREDIT PROJECTS, 2006-2019

	COMMUNITY	NUMBER OF PROJECTS	TOTAL PROJECTS COSTS
1	Aberdeen	2	\$171,530
2	Baldwyn	8	\$1,448,674
3	Bay St. Louis	5	\$2,102,430
4	Biloxi	6	\$3,079,623
5	Brandon	4	\$1,332,299
6	Brookhaven	10	\$6,297,213
7	Canton	8	\$2,302,460
8	Carrollton	4	\$1,066,107
9	Church Hill	3	\$5,421,939
10	Clarksdale	6	\$5,590,556
11	Cleveland	13	\$508,632
12	Clinton	1	\$153,026
13	Columbia	8	\$612,649
14	Columbus	6	\$2,158,764
15	Corinth	3	\$304,254
16	Crystal Springs	3	\$269,392
17	Fayette	1	\$542,218
18	Forest	1	\$45,000
19	Friars Point	1	\$44,067
20	Greenville	5	\$8,115,055
21	Greenwood	6	\$1,117,282
22	Grenada	2	\$1,988,948
23	Gulfport	10	\$15,907,430
24	Hattiesburg	22	\$15,371,382
25	Hazlehurst	2	\$172,983

# MISSISSIPPI HISTORIC TAX CREDIT PROGRAM



## COMPLETED HISTORIC TAX CREDIT PROJECTS, 2006-2019

	COMMUNITY	NUMBER OF PROJECTS	TOTAL PROJECTS COSTS
26	Holly Springs	4	\$887,832
27	Iuka	1	\$179,811
28	Jackson	80	\$142,115,253
29	Kosciusko	1	\$287,922
30	Laurel	3	\$1,044,882
31	Lexington	1	\$48,409
32	Louisville	3	\$476,929
33	McComb	3	\$1,621,394
34	Meridian	2	\$257,530
35	Natchez	35	\$9,241,330
36	Neshoba County	1	\$58,101
37	New Albany	2	\$184,200
38	Ocean Springs	1	\$109,731
39	Oxford	4	\$2,550,191
40	Pascagoula	1	\$18,660,423
41	Pass Christian	3	\$208,817
42	Port Gibson	1	\$448,699
43	Raymond	5	\$751,344
44	Starkville	23	\$19,948,526
45	Stonewall	2	\$95,144
46	Tupelo	5	\$824,826
47	Tylertown	1	\$94,765
48	Vicksburg	13	\$33,903,737
49	Water Valley	2	\$210,963
50	West Point	9	\$3,385,587
51	Woodville	5	\$1,702,837
	Total	351	\$315,414,096

# MISSISSIPPI HISTORIC TAX CREDIT PROGRAM



## APPLICATIONS CURRENTLY SUBMITTED TO THE MISSISSIPPI DEPARTMENT OF ARCHIVES & HISTORY

	COMMUNITY	APPLICATIONS SUBMITTED	PROJECTS REPORTING COSTS	TOTAL REPORTED COSTS
1	Bay St. Louis	1	0	\$ -
2	Biloxi	1	1	\$350,000
3	Booneville	1	0	\$ -
4	Brookhaven	1	1	\$125,000
5	Canton	2	1	\$400,00
6	Cary	1	1	\$1,100,000
7	Columbia	3	1	\$50,000
8	Columbus	5	5	\$4,955,000
9	Greenville	2	2	\$1,620,000
10	Greenwood	6	1	\$95,000
11	Grenada	1	1	\$650,000
12	Gulfport	5	5	\$40,895,000
13	Hattiesburg	4	1	\$10,274,508
14	Jackson	16	15	\$63,588,026
15	Meridian	1	1	\$18,300,000
16	Natchez	4	3	\$181,000
17	Pascagoula	4	1	\$3,708,000
18	Rosedale	11	9	\$4,561,700
19	Starkville	3	3	\$1,315,000
20	Tupelo	2	2	\$2,801,830
21	Vicksburg	11	6	\$20,940,000
22	Water Valley	2	2	\$4,800,000
23	Yazoo City	2	2	\$9,402,450
	Total	89	64	\$190,113,014