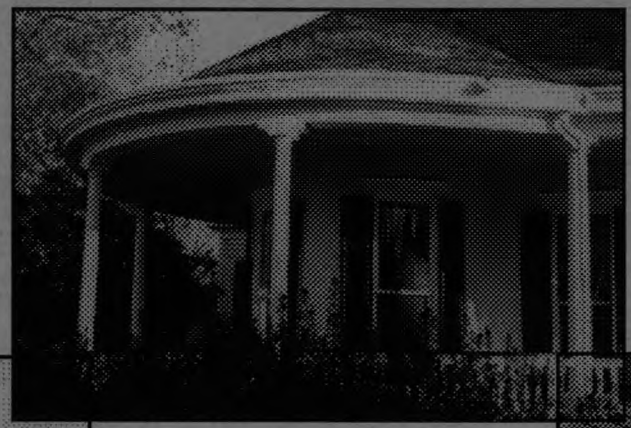
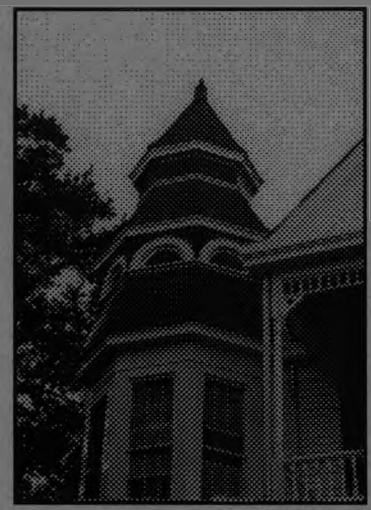
Historic Natchez DESIGN GUIDELINES





DESIGN
Mississippi

HISTORIC NATCHEZ DESIGN GUIDELINES

Natchez, Mississippi

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INTRODUCTION

Over the past few decades Historic Preservation and Rehabilitation of historic structures has grown in the United States as people have realized the value of historic structures as they contribute to the overall history of the community both economically and architecturally. Natchez has realized the splendor of its historic architecture and many people have worked hard to preserve its historic resources from shotgun structures, and ante-bellum homes and mansions, to Victorian residences and turn of the century commercial buildings. All of those structures have a place in the history of Natchez and should be preserved as a visual record of the architectural and social history of the city. Natchez is an extremely unique city in that it has vast and rich history and more importantly in that Natchez retains that history in the many historic buildings throughout the city, not just in the downtown area. The historic buildings are a visual link to our past reminding all of us of the struggles, the growth, and he events that have built Natchez into the community it is today. Natchez has a story to tell about its past and what better illustrate it than through the historic setting and buildings that are a part of that history.

The Historic Natchez Design Guidelines are intended to assist property owners, architects, contractors, public officials and the Natchez Preservation Commission during the planning stage of rehabilitation/restoration projects by providing general recommendations for physical changes to materials, details and features of historic resources in Natchez. The recommendations are consistent with preservation principles established by the Secretary of Interior Standards for Rehabilitation while remaining specific to the conditions and characteristics of local Natchez historical resources. Due to the overwhelming importance of historic resources to Natchez history and our tourist economy, the design guidelines address exterior alterations only and are concerned with preserving the materials and features of those properties that contribute to the unique historical, architectural, and culturally significant resources of Natchez.

The Natchez Preservation Commission is responsible for regulating rehabilitation and changes to historic properties in Natchez. The commission will use these Design Guidelines and the Secretary of Interior Standards for Rehabilitation in the decision making process of what is appropriate and inappropriate for historic structures in Natchez. Any changes to the exterior of an historic resource in the Natchez Review District, or historic landmark outside the review district and within three

hundred feet of an historic landmark must receive a Certificate of Appropriateness before work can begin. If the physical change is consistent with the design guidelines and is appropriate for the structure, the applicant will receive a Certificate of Appropriateness and work can begin once all permits are received.

Following the lead of Charleston and New Orleans, Natchez enacted one of the nation's first Historic Preservation Ordinances which was passed in order to protect, enhance and perpetuate the historic structures in Natchez. These structures represent distinctive and significant elements of the city's historical, cultural, social, economic, political, archaeological, and architectural identity that has made Natchez so famous. The Design Guidelines, in harmony with the Preservation Ordinance, will further assist the Natchez Preservation Commission in protecting and preserving local historic resources. The Design Guidelines do not provide case specific advice or address exceptions; the conditions and characteristics of each structure will be determined on a case-by-case basis. The final decision making is left to the involved property owners, architects, contractors, municipal authorities, and the Natchez Preservation Commission to determine what the defining characteristics of an historic property and its environment are worthy of preservation. This approach reminds us all that the responsibility to preserve Natchez historic resources does not rely on ordinances or guidelines, but upon the decisions we make as individuals and as a community.

ARCHITECTURAL HERITAGE OF NATCHEZ

Native Americans

The city of Natchez is named for the Natchez Indians, who were living in scattered village areas near the future site of the town when Europeans first explored the area. Mississippi River. The main village at the time of European settlement was the Grand Village, located within the current city limits of Natchez. The Natchez Indians also worshiped the sun and built large ceremonial mounds around the Natchez area. Documentary and archeological evidence indicates that the buildings of the Natchez Indians were simple structures with walls constructed of thin posts placed either in individual post molds or in wall trenches. The roofs were thatched and the walls covered in caned mats. A reconstruction of a Natchez Indian house can be seen at the Grand Village of the Natchez Indians. The greatest lasting influence of the Natchez Indians upon the physical character of Natchez is probably the dispersed settlement pattern that characterized the development of Natchez. The French adopted this native pattern rather than imposing the long-lot system employed in the development of New Orleans.

European Exploration

European exploration of Mississippi began with Hernando de Soto, who entered northeast Mississippi in late 1540, crossed

the Mississippi River in 1541, and returned to the Mississippi River, somewhere north of Natchez, where he died in 1542. With de Soto came European diseases that severely reduced the Indian population of Mississippi. More than a century later, in 1682, Rene Robert Cavalier, Sieur de la Salle, conducted an expedition that brought the French to the Lower Mississippi Valley, where they encountered the Natchez Indians.

French Colonial Period

In 1700, Pierre Le Moyne, Sieur d'Iberville, visited the Natchez Indians, and, about the same time, Jesuit priests established a mission in the country of the Natchez. The opening of a trading post at Natchez probably spurred the construction of a fort in 1716. Jean Baptiste Le Moyne, Sieur d'Bienville, brother of Iberville, built Fort Rosalie, and named it in honor of the wife of the Minister of Marine, le Comte de Pontchartrain. The establishment of the fort in 1716 marked the beginning of permanent European settlement in Natchez and the town's official birth. The fort stood on the Natchez bluff south of the historic house Rosalie, built about 1823. Although the fort itself was located on a high bluff, the support structures, which included a church and rectory, houses, and warehouses, were on a terrace between the bluff and the Mississippi River.

In 1717, John Law, French minister of finance, united the Company of the Indies with the Royal Bank of France to create a company that received the proprietorship of the French province of Louisiana, then including Natchez. Law's Company of the Indies promoted settlement and commerce in an area described by the French as the Natchez District, with Fort Rosalie as the seat of government.

As the population of the Natchez region grew, so did the hostility between the French and the Natchez Indians. The Natchez Indians saw their way of life being eroded, and the French became increasingly greedy for lands occupied by the Natchez. In 1729, the Natchez Indians revolted by attacking the settlers at Fort Rosalie. They killed all the white men, killed and captured women and children, freed the slaves, and burned buildings associated with the fort. In 1731, the French successfully retaliated and destroyed the Natchez Indians as a nation.

The architectural heritage of Natchez reflects the many boom and bust cycles of the city's history. After the massacre at Fort Rosalie and the collapse of John Law's Company of the Indies in 1731, the French became disheartened and lost interest in the Natchez settlement. Nonetheless, they established a provisional fort southwest of the original Fort Rosalie and built a new fort on the site of the original one. The new fort was built in the shape of a pentagon with earthen embankments and moats.

Descriptions and drawings indicate that the buildings of the French settlers looked somewhat like the buildings of their Indian predecessors, with walls constructed of posts in the ground. Dumont de Montigny described the typical cabin built by the French settler:

> In regard to cabins; they do not require much craftsmanship and their method of construction is very quick. First one takes as many poles or forked logs as are judged appropriate to the length and width desired for the cabin. These forked logs ought to be at least a dozen feet long. They are planted in the ground at regular intervals two and a half feet deep and joined together by plates laid on top. Thus is formed a rectangle of which the short sides make the width of the cabin, taking the place of a gable. In the middle of the two short sides, one raises two other forked poles to the height of sixteen to eighteen feet on which is placed the ridge pole to which are nailed the rafters, the latter being properly spaced and falling on the plates to which they are also nailed. The framework of the cabin is thus raised. It is closed in with cypress stakes driven a foot into the ground and fastened above to the plates with nails, allowing for door and windows in the walls. Finally it is covered, as I havesaid, with cypress bark or palmetto leaves and, *voila*, a cabin has been built. One can see that in a country as well wooded as Louisiana there should be no difficulty of procuring shelter since one can build a house in twenty-four hours.

The 1729 massacre and collapse of the Company of the Indies prevented the French from playing any major role in influencing the development of architecture in the Natchez District. Their lasting contributions to the physical character of Natchez are the adoption and continuation of the dispersed settlement pattern of the Natchez Indians and the determination of the future location of the town by the siting of Fort Rosalie.

English Colonial Period

In 1763, England defeated France in the Seven Years= War, also known as the French and Indian War. In the Treaty of Paris, the French ceded to Great Britain all their territory east of the Mississippi except New Orleans, and the Natchez District joined the British empire as part of British West Florida. Fort Rosalie became Fort Panmure and remained the headquarters of government for the English, just as it had been for the French.

The population expanded under British rule, with large land grants given to British military officers to reward them for their service in the Seven Year's War. When the American Revolution broke out in April 1775, immigration to the western portion of British West Florida settlement increased dramatically. Between 1775 and 1779, the population of the western portion of British West Florida more than doubled. In 1778, the Natchez District became a distinct governmental subdivision of British West Florida. British rule of the Natchez District ended during the Revolutionary War in 1779, when Spain seized control of the Natchez District shortly after declaring war against England.

Although settlement grew rapidly during the English period, architectural sophistication advanced only a little. In 1765, two years after the English took charge of the fort, engineer Phillip Pittman visited the fort and noted that all the buildings were "made of framed timber, filled up with mud and *barbe Espag-*

nole [Spanish moss]." In 1776, just three years before the Spanish arrived in 1779, Calvin Smith described the English settlement at Natchez as consisting of Aten log houses and two frame houses all situated under the bluff. These twelve buildings represent the first town at the Natchez settlement.

Log was apparently the predominant building material in Natchez during the English period and the houses were very crude and roughly built, without nails or the use of a hammer. Unfortunately, no early log houses from the English period have survived, and knowledge of early log buildings derives from drawings, historic photographs, and contemporary descriptions.

Although the English were in control of the Natchez District for less than two decades, the large numbers of Anglo-Americans who remained or moved to the area during later periods became the dominant influence on the culture and physical character of Natchez. The English also established the first semblance of a town at Natchez along the waterfront beneath the bluff. The twelve buildings below the bluff, described by Calvin Smith in 1779, evolved into what became known as Natchez Under-the-Hill after a town had been established on top of the bluff.

Spanish Colonial Period

The British subjects of Natchez initially resented the 1779 seizure of the Natchez District by the Spanish, however, Natchez prospered under the Spanish government which confirmed the earlier land grants made by the English and increased the population of the district by offering liberal land grants to new settlers. Although Natchez was only a colonial outpost and frontier settlement during most of the eighteenth century, its people rapidly developed a reputation for sophistication during the Spanish era.

The agricultural economy of Natchez underwent rapid change during the Spanish period. Tobacco had been the money crop of the region under both the French and English, but the tobacco market collapsed about 1790. Indigo replaced tobacco but remained the money crop only until about 1795, when insects proved so disastrous that the farmers abandoned production. That same year, Natchez had its first version of Eli Whitney's cotton gin. The planters had turned their attention to cotton before the introduction of the cotton gin, and, by the end of the Spanish era, it was firmly established as the money crop of the Natchez region. With the growth of the cotton economy during the later years of the Spanish period came even greater dependence upon slave labor.

From 1779 until 1789, the commandant of Fort Panmure was the governing authority of the territory. In 1789, Manuel Gayoso de Lemos assumed the position of civilian governor. The creation of a town on top of the Natchez bluff was a "direct consequence of the transfer of the Natchez District from military to civilian rule."

In 1791, Gayoso engaged John Girault "officially to survey and lay out the city anew, as no vestiges then

remained of the former survey." Girault submitted a town plan to Gayoso, who, in June 1791, commissioned Girault to lay out the city, "leaving the square in front between Front Street [also known as First and later Canal Street], and the Bluff for a Common or parade ground, subject to the further orders of the Governor."

The plan was a grid that included six streets running north and south, with the first street east of the bluff being designated First Street [now Canal] and the sixth street designated as Sixth Street [now Rankin]. Seven streets ran east and west, with the center street designated as Main Street. The streets north of Main were designated as First North [now Franklin], Second North [now Jefferson], and Third North [now High]. The streets south of Main were First South [now State], Second South [now Washington], and Third South [now Orleans]. The town grid quickly expanded eastward by the addition of Seventh Street (now Martin Luther King; formerly Pine Street). In the 1830s, a new street, Broadway, was laid out between First Street (Canal) and the edge of the bluff.

The Spanish also established Silver Street, leading from the town on top of the bluff to a new river landing below. Historic maps document that the original landing established by the French was below the plateau of French settlement associated with the fort. Early access from the bluff to the waterfront during the French period was provided by approximately four roads that led from the fort to the plateau below and a single road from the plateau to the landing.

The signing of the Treaty of San Lorenzo on October 27, 1795, officially began the transition of power in the Natchez District from Spain to the United States and the subsequent establishment of the Mississippi Territory. This treaty, also called Pinckney's Treaty, the act established the right of the United States to the land on the east bank of the Mississippi River above the 31st parallel, an area whose seat of government was located at Natchez.

After the signing of the Treaty of San Lorenzo, the shift from Spanish to American control of the Natchez District dragged on for almost two and one-half years as officials argued over the exact boundary. The United States appointed Andrew Ellicott to work with the Spanish commissioner, Natchez planter William Dunbar, to determine the 31st parallel, which was to be the border between American and Spanish territory. Andrew Ellicott arrived in Natchez in 1797 and encamped on the southern end of a ridge that is the present site of the House on Ellicott Hill. Ellicott raised the American flag at his encampment in defiance of the Spanish flag that flew at nearby Fort Rosalie, less than a mile away. For over a year, Ellicott exhorted the Spanish at the fort to evacuate the area.

Traveler Francis Bailey described Natchez at the end of the Spanish period as being "situated upon a high hill, which terminates in a bluff at the river, and consists of about eighty or ninety houses scattered over a great space of land. The streets are laid out in a regular plan; but there is so much ground between most of the houses, that it appears as if each dwelling was furnished with a plantation."

The log building that characterized the English period of Natchez architecture continued into the Spanish period. One of the most important accounts of log construction appears in a travel account written by Major Samuel S. Forman in 1788 and 1789. Describing a Natchez plantation purchased by his uncle, Forman wrote, "The place had a small clearing and a log house on it, and he put up another log house to correspond with it about fourteen feet apart, connecting them with boards, with a piazza in front of the whole. The usual term applied to such a structure was that it was 'two pens and a passage.' This connecting passage made a fine hall and altogether gave it a good and comfortable appearance." In this passage, Samuel Forman provided the earliest description of a Mississippi "dog-trot" cabin.

Besides log buildings, settlers in Spanish Natchez also constructed heavy timber structures. Mount Locust on the Natchez Trace survives as an important document for understanding the architectural character of those early heavy timber buildings.

Restored Mount Locust is a textbook example of an early planter's cottage constructed during the Spanish period. The frame house rests upon wood stumps rather than stone or brick piers. Chamfered posts support the front and rear galleries. Window and door arrangement is asymmetrical, reflecting functional rather than aesthetic priorities. The characteristic broken slope of the roof plane and the typical outside end chimney are evident on the gable end. On the rear of the house are the regionally common cabinet rooms flanking a loggia, or recessed central gallery. Mount Locust also exhibits typical early architectural details such as wide beaded siding, wood-shingle roofing, hand-wrought or rose-headed nails, board-and-batten doors, strap hinges, interior walls finished in boards rather than plaster, and the use of blue poplar as well as cypress.

The architectural character and details of Mount Locust are similar to King's Tavern in downtown Natchez, which probably dates to shortly after 1794, when Prosper King petitioned to build a house on the lot. Historian J. F. H. Claiborne provided this description of King's Tavern: "Probably the oldest house now existing in Natchez is the one occupied by Mrs. Postlethwaite on Jefferson Street, between Union and Rankin. It was one time kept as a tavern by a man named King and was the stopping place of western men on their return from New Orleans, after selling out their flatboats of produce." Like Mount Locust, King's Tavern features chamfered posts, wide beaded siding, wood-shingle roofing, rose-headed nails, board-and-batten doors, and interior walls finished in boards rather than plaster.

The only surviving house in Natchez constructed for a Spaniard is Texada Tavern, built for Manuel Texada, and probably not until 1798, the year that Natchez became part of the Mississippi Territory. An 1806 newspaper advertisement described the house as a "new brick house" and stated that the house would be "superior, when finished, to any other in the territory for accommodations." An 1856 newspaper article described the house as

the first brick house built in Natchez, and its carved interior cornices were among the earliest academic details applied to a Natchez building.

Other surviving buildings dating to the Spanish period are few; they include the Governor Holmes House, the Griffith-McComas House, the center section of Richmond, Airlie, and Hope Farm, home of Spanish governor Carlos de Grand Pre. All have been extensively enlarged and remodeled, and only Airlie exhibits many of the architectural details that are typical of Natchez buildings constructed during the period.

Spain's greatest influence on the physical character of Natchez was the laying out of the town plan and the development of Silver Street. References to Spanish influence in Natchez architecture have been principally the product of twentieth-century writers. The nostalgia for Spanish Natchez that Joseph Holt Ingraham noted in 1835 was still evident a century later in 1935, when promoters of the Natchez Pilgrimage resurrected this 'golden age' to romanticize the past and entice travelers to visit Natchez. The carpenters erecting buildings in Natchez during the Spanish period were all Anglo-Americans and included John Shannon, Patrick McDermott, James Cole, and John Scott.

Modern attempts to attribute the forms of early Natchez architecture to French or Spanish origins have usually proved fruitless. The French did little more than maintain a military presence in the Natchez District after the massacre of Fort Rosalie, and no buildings survive from that period. Buildings dating to the Spanish period were almost all built by Anglo-Americans for Anglo-Americans. Any Natchez architectural ties to the architecture of France or Spain relate more to connections between Natchez and the West Indies than to the colonial history of Mississippi. Natchez and the West Indies shared a similar mixture of national influences, climate, trade interests, and some settlers and developed similar building traditions. In 1807, traveler Fortescue Cumings noted "the similarity of Natchez to many of the smaller West India towns, particularly St. Johns Antigua, though not near so large as it. The houses all with balconies and piazzas...."

Mississippi Territorial Period

On April 7, 1798, a little more than a week after the Spanish departed from the fort, the United States Congress created the Mississippi Territory and designated Natchez as the capital. By 1813, the Mississippi Territory included all the land within the present boundaries of Alabama and Mississippi. Winthrop Sargent of Massachusetts became governor of the Mississippi Territory, and the fort at Natchez was renamed Fort Sargent in his honor. The fort was only briefly the center of territorial authority.

Fort Rosalie [also known as Fort Panmure, Fort Natchez, and Fort Sargent], the focus of four nations' struggle for empire, fell into disuse during the territorial period. In 1806, the city government of newly incorporated Natchez moved the fort blockhouse into the town proper for use as a jail. In 1820, John

James Audubon noted that the town gallows stood in the center of the fort and that the ditch [moat] provided a burial ground for slaves. Joseph Holt Ingraham described the fort in the 1830s as "the romantic ruins of Fort Rosalie, now enameled with a rich coating of verdure." The fort existed as a ruin throughout the nineteenth century, and as late as 1897, Steven Power noted that "the ruins of the old Fort Rosalie still stand...."

During the territorial period, the seat of government moved from the fort to the town earlier laid out on top of the bluff by the Spanish. Paralleling the increased development of the town on top of the bluff was the growing reputation of Natchez as a town with a split personality-Natchez proper and Natchez "improper." The town on top of the bluff gained all the trappings of genteel society. The town below the bluff, known as "Natchez Under-the-Hill," quickly gained a reputation as one of the roughest and rowdiest ports on the Mississippi River. Here docked the keelboats and the flatboats and, beginning in 1811, the steamboats. Taverns, gambling halls, and brothels lined the principal street.

From 1798 to 1803, the year of the Louisiana Purchase, Natchez was the most southwesterly outpost of the United States. In 1802, the territorial legislature moved the capital of the Mississippi Territory from Natchez to the neighboring town of Washington. Washington today is only a crossroads, and Natchez, incorporated by the territorial legislature in 1803, is the only incorporated town in Adams County. The combination of territorial status, improvements in cotton growing and production, and the ability to ship cotton on steamboats ushered in the era of "King Cotton," causing the Natchez economy to boom.

Settlement in Natchez increased rapidly as the town developed a reputation as a place to get rich in a short time. According to an 1811 published guide to the Mississippi River, "The accumulation of wealth being the grand polar star to which all the pursuits of the inhabitants are directed at present, the acquirements of taste and education perhaps are too much neglected in and about Natchez....."

Growing sophistication in Natchez architecture reflected the increasing affluence of territorial settlers. Natchez builders began to use academic embellishments to dress up building forms that had developed locally. At Texada, built for a Spaniard in 1798 at the dawn of the territorial period, these embellishments include carved wood cornices and Federal-style interior millwork. Between 1798 and 1801, on the site of Andrew Ellicott's encampment, local merchant James Moore built what is today known as the House on Ellicott Hill. This structure is a sophisticated and grand example of early vernacular architecture of the Lower Mississippi Valley. The builder installed Natchez's first fanlight above the main entrance door and finely detailed late Georgian and Federal-style millwork on the interior.

The House on Ellicott Hill exhibits a central gable with

surrounding shed attachments, a roof shape that is sometimes confused with its French Louisiana counterpart--a hipped roof with surrounding sheds. The central gable with surrounding sheds was both an original and remodeled feature on Natchez houses dating to the colonial and territorial periods. Historic photographs and drawings document it on several non-extant Adams County buildings, including the ca. 1790 mansion Concord, The Hermitage, Laurel Hill, and a Natchez jail designed by William Dunbar.

The two-story, Canal Street facade of The House on Ellicott Hill was created by a basement story dug into the side of the hill. Eliza Baker described this in an 1805 letter from Natchez to her native New Jersey as "the style which prevails in Southern countries, namely one-story with this difference-that there is a lower story dug out of the side of the hill presenting two stories in front and but one in the rear [with] a long gallery or piazza, partly enclosed by Venetian blinds."

Travel writer Fortescue Cuming made note of the "houses all with balconies and piazzas," but galleries were not always an original feature of most of the earliest Natchez houses. Residents and builders alike must have soon recognized the utility of having porches or galleries to combat the hot, wet Natchez climate. For example, the center section of Richmond, which may date from as early as 1784, did not originally have galleries. The lack of original galleries is documented by the survival of massive hewn log gutters in the eave formed by the addition of the later gallery. Galleries were first built as shed-roof additions to existing houses. Soon builders included galleries as original features but retained the broken-slope roof of their predecessors. The Briars, built ca. 1818, features an inset or integral gallery and is the quintessential example of what is regionally called a "planter's cottage," a house with gable roof fronted by a full-width gallery.

The first Natchez building to combine both the details and the form of academic architecture was Auburn designed and built in 1812 by Levi Weeks for Lyman Harding, both natives of Massachusetts. In a letter home in 1812, Weeks claimed that Auburn was the first building in the Mississippi Territory to exhibit the "orders of architecture," and no architectural historian has been able to disprove the claim. The importance of the classical portico at Auburn reached far beyond Natchez. It was one of the first Southern houses to have the two-story white columns that came to epitomize what is colloquially known as "Southern Colonial" architecture. The portico predates several other famous Southern examples like the porticos added to the White House and Arlington in Virginia, as well as the porticos designed by Thomas Jefferson for the University of Virginia.

Dunleith, built in 1856, is the only surviving house in Mississippi with a peripteral colonnade, although other documented examples existed, among them were Montebello in Adams County and Windsor in Claiborne County. Louisiana probably has the largest number of surviving examples.

Suburban Linden and the Mercer House in downtown Natchez are also significant examples of Natchez territorial-period architecture. Built about 1815 for Thomas Reed, one of Missis-

sippi's first state senators, Linden's entrance is considered the most finely detailed, fanlighted doorway in Mississippi. The Mercer House was built for merchant James Wilkins, probably not long before 1817. Its rear elevation featured two symmetrical octagonal bays flanking an inset rear gallery.

Statehood

By 1815, the population of the Mississippi Territory had grown so large that Natchez area leaders began to push for division of the territory. President Madison signed the act dividing the territory in 1817 and authorized a state constitutional convention for the western portion that became the state of Mississippi. The eastern portion became the state of Alabama in 1819. Mississippi held its state constitutional convention in August 1817 in the territorial capital of Washington, and the delegates designated Natchez as the first state capital. Edward Turner, an influential politician during both the territorial and antebellum statehood periods, bought Texada and apparently rented it to the state legislature for a legislative hall. Natchez remained the capital only until 1821, when the legislature voted to relocate, first to Columbia, then to Monticello, and finally, in 1822, to Jackson, which was laid out that same year. The cotton economy of Natchez continued to expand during statehood.

The Panic of 1837 interrupted the expanding economy of Natchez, and some planters and businessmen found themselves bankrupt. However, many who were ruined by the Panic had recouped their wealth by the time of the Civil War. Cotton commission merchant and planter Frederick Stanton was bankrupt by 1840, but rebounded to build the city's most palatial townhouse, Stanton Hall, in 1857.

In the aftermath of the Panic of 1837, a tornado struck Natchez in 1840. One of the most devastating tornadoes in American history, it killed approximately 300 people, many of whom were passengers on steamboats docked at Natchez Under-the-Hill. Natchez spent the decade of the 1840s rebuilding and repairing the damage. When Englishman Charles Lyell visited Natchez in 1848, he could still see evidence of the tornado's destruction and remarked that it had checked the progress of Natchez.

Natchez is today famous among America's historic cities for its wealth of architecturally significant buildings and grand interiors that have been preserved as evidence of the opulent life of the city's planting society during the first two-thirds of the nineteenth century. Few Southern towns have produced, or imported, and then preserved such a rich flowering of architecture and decorative arts. This rich flowering is remarkable, since the town numbered about 6,600 people on the eve of the Civil War. However, it is understandable when one considers that Natchez was one of the richest towns per capita in the United States at the time.

Settlement increased with statehood, and Mississippi, like the rest of the United States, began to demonstrate

greater sophistication in architecture. The physical appearance of Natchez during the antebellum period is documented in two landscape paintings of the city. These paintings support Joseph Holt Ingraham's 1835 description of the city's beauty:

> To the west, the eye travels over the majestic breadth of the river, here a mile wide....Turning from this scene of grandeur and beauty to the east, Natchez, mantled with rich green foliage like a garment, with its handsome structures and fine avenues, here a dome and there a tower, lies immediately before me....The front, or first parallel street is laid out about one hundred yards back from the verge of the bluff, leaving a noble green esplanade along the front of the city, which not only adds to its beauty, but is highly useful as a promenade and parade ground...

During the early statehood period, naturalist John James Audubon was one of the many itinerant artists who came to Natchez in search of work. Audubon painted a landscape of Natchez that may have been his earliest work in oil. Two 1856 newspaper articles describing the Audubon landscape help interpret the buildings that are depicted. One was Parker's Hotel, the site of the public reception for the Marquis de Lafayette when he visited Natchez in April 1825. Demolished in the 1840 tornado, the hotel ruins provided free African American William Johnson with bricks for building his 1841 townhouse. The Audubon landscape provides the only representation of the great mansion, Clifton, destroyed during the Civil War. Texada, Holly Hedges, the Adams County Courthouse, the jail, and Trinity Episcopal Church are all visible, while in the foreground of the painting is the brick kiln for the construction of Rosalie.

A second landscape of Natchez was drawn in 1835 by nineteen-year-old artist James Tooley, a native of Natchez. A dominant feature of the Tooley landscape is the First Presbyterian Church, dedicated on January 1, 1830. An 1841 perspective pencil drawing of downtown Natchez by planter and folk artist John Miller also provides information about the appearance of downtown Natchez during the antebellum period.

The Antebellum Natchez Villa

The establishment of suburban villas was another significant development in Natchez during the antebellum period and may have been based on the Indian settlement pattern adopted by the French and maintained by the English and Spanish. The concept of a rural retreat from the city and its commercial pursuits was an ideal of the cultured elite that appeared as early as Roman times.

The term villa was used in the mid-nineteenth century to describe the suburban residences of Natchez. Frederick Law Olmsted noted: "Within three miles of the town the country is entirely occupied by houses and grounds of a villa character." Natchez would have withered had the planters moved their families to the sites of their planting activities, but they generally preferred the convenience of life near town to life on the

plantation. The planters also believed that lowland areas were prone to yellow fever and other diseases. Consequently, most of the more prosperous planters established their families in grand townhouses like Stanton Hall and Choctaw, or in suburban villa estates like Melrose and Longwood on the outskirts of Natchez. These villas combined the convenience of a townhouse location with the beauty and serenity of a country estate. Residing on a suburban villa estate enabled planting families to enjoy the benefits of town life in a pastoral setting, free from the isolation of plantation life and the dirt and noise of city life, and far from the cotton fields that supported them.

The architecture of the period was rooted in time and place and incorporated vernacular traditions developed in response to the hot climate. The planters were also dependent upon local master builders, who were grounded in those same traditions. Most early American buildings were the products of master builders who both designed buildings and oversaw their construction and chose to define themselves as simply carpenters, house carpenters, master carpenters, or master builders. No Natchez planter is documented to have consulted an out-of-town architect until 1859, when Samuel Lambdin hired Howard and Diettel of New Orleans to design Edgewood and Haller Nutt engaged Samuel Sloan of Philadelphia to adapt a previously published design for his Longwood mansion in Natchez.

The local Natchez architect/builders, like their counterparts throughout America, relied heavily on published pattern books. In designing Auburn (1812), Levi Weeks based elements on several pattern books. In the early nineteenth century, pattern books published by American designers Asher Benjamin, Minard Lafever, and others appeared, and Natchez builders looked to them to keep up with changing architectural tastes.

In 1818, John and Jane [Surget] White built Arlington, whose portico was undoubtedly inspired by Auburn and its fanlight derived from designs of Asher Benjamin. Arlington apparently introduced a floor plan with side stair hall that was repeated later in other Natchez mansions. Also in 1818, John Perkins built The Briars, the quintessential example of a planter's cottage of the Lower Mississippi Valley. Although The Briars followed the local vernacular in form and plan, no other planter's cottage was ever so elaborately or academically articulated in the Federal style.

In 1823, the giant-order, or two-story-tall, porticoes of Auburn and Arlington were echoed at Rosalie. The Rosalie portico combined with other architectural features to produce the first complete form of the "grand mansion" common to Natchez and, to a lesser extent, other areas of the South. As introduced at Rosalie, this form is based on a nearly cubical brick block crowned by a hipped roof with balustrade encircling the apex of the roof. Of the five openings on the front, the center three are sheltered by a portico supported by giant-order columns. The columns are repeated at the rear, where they form a colonnade that extends the full width of the rear elevation.

In addition to Melrose, other surviving Natchez houses that exhibit the form of the grand Natchez mansion established at Rosalie include Choctaw (1836), Belmont (ca. 1838), and Magnolia Hall (ca. 1858). Two Natchez houses completed in 1858, Stanton Hall and nonextant Homewood, exhibit a variation of the form. At both Stanton Hall and Homewood, the rear colonnade is replaced by a double tier of columns.

The grand Natchez mansion and the planter's cottage with gable roof and front gallery, basic building forms common to Natchez, were dressed in different architectural styles in different periods before the Civil War. Each academic style combined certain distinctive features in a way that is characteristic of its particular period. The Federal style (also called the Adam style) is characterized by delicacy and lightness. Columns and pilasters are slender and attenuated, and ornament is often geometrical and in low relief. Nationally the Federal style was popular from about 1790 until 1820, but it did not appear in Natchez until about 1800. Both Texada (ca. 1798) and the House on Ellicott Hill (1798-1801) exhibit elements of the Federal style. The Federal style continued in popularity until 1833, when the construction of the Agricultural Bank (later Britton and Koontz) introduced the Greek Revival style to Natchez and Mississippi.

Classically-inspired architecture had been the norm in the United States since soon after the founding of the colonies. The taste for Greek, rather than Roman, proportions blossomed after the Greek war for independence in 1820. The Greek Revival style coincided with the great early-nineteenth-century wave of territorial expansion, and nascent communities from Ohio to Louisiana boasted temple-front churches, homes, and municipal buildings in the decades prior to the Civil War.

In the Mississippi Valley, the Greek Revival style coincided with the apex of the Cotton Kingdom, and, by the 1830s, a Natchez newspaper noted that "Buildings are going up in every part of the city, carpenters and joiners, painters have more work than they can accomplish [and] are realizing fortunes." This building boom lured such architects as William Nichols, James Gallier, James Dakin, and Charles Dakin into the Deep South, and it brought to Natchez a large number of builders who remained long after the boom was over. Maryland, for example, provided Natchez with at least two builders during this boom period, John Crothers, who built Dunleith in 1856, and Jacob Byers, who built Melrose.

The Greek Revival style remained popular until after the Civil War, with at least three surviving houses with classical porticos constructed ca. 1870 in that style. Local landmarks of the style include Ravenna (1835) and The Burn (1836), the two earliest residential buildings in the Grecian style, as well as D'Evereux (1836), the Commercial Bank and Banker's House (1838), the front section of Richmond (ca. 1838), Melrose (1847), Dunleith (1856), Stanton Hall (1858), Homewood (1858, no longer standing), and Magnolia Hall (1858). The Commercial Bank and Banker's House, Melrose, Dunleith,

and Stanton Hall are National Historic Landmarks.

Greek Revival buildings built after 1855 tended to be embellished with details reflecting the newly popular Italianate style. Both Stanton Hall and Magnolia Hall exhibit details like brackets and arched windows or door panels. The full-blown Italianate style first appeared in 1855 at Monteigne, a large picturesque cottage, remodeled in 1927 in the neo-classical Revival style. The grandest Italianate houses built in the Natchez area were Edgewood and Llangollen, both dating to about 1859. Two of the most significant examples of the style are The Wigwam and The Towers, both ca. 1859 Italianate remodelings of earlier cottage-form houses. Longwood, an unfinished octagonal castle, features an onion dome evocative of Moorish architecture, but the house=s architectural detailing is Italianate. Circa 1870 houses with Greek Revival porticoes include 108 Washington Street, 403 North Union Street, and 112 Martin Luther King Street.

The earliest documented example of Gothic Revival architecture in Natchez and the state is St. Mary's Chapel (dedicated 1839) at Laurel Hill Plantation (established in the 1770s). The state=s grandest example of Gothic Revival is St. Mary's Cathedral, built in 1842. This style was never very popular in Natchez, with residential examples limited to Glenfield on Providence Road, the Pintard House on North Union, and the Angelety House on St. Catherine Street, all three dating from the 1850s.

Mary Warren Miller - Historic Natchez Foundation

HOW TO USE THE GUIDELINES

The Historic Natchez Design Guidelines are intended to be easy to use and allow for quick location of specific information. The Guidelines are broken down into topical sections with the section headings easily readable on the right side of the page for easy reference. Each section is then broken down into subsections to be able to locate specific information more quickly. Each of the sections presents recommendations that are specific to each element in the section. Discussion of treatments and techniques is divided into Preferred and Not Preferred areas for easy reference. Preferred methods are always listed first and describe the best process for protection, repair, or replacement. Not Preferred methods describe what actions should not be taken because of the inappropriate or harmful affects to the materials, details, and features that are important to the historic structure. Throughout the guidelines, illustrations are provided to clarify the different recommendations. If there is additional information available on a topic it will be listed after the section. There is a glossary in the appendix of the Guidelines for architectural terms used throughout the Guidelines. Additional technical information sources and professional contacts are also listed in the appendix. Not every piece of information on preservation practices and recommendations could be included in the Guidelines. The Planning and Zoning Department Staff or the Natchez Historic Preservation Commission may have additional advice on alterations to historic structures.

USE OF THE GUIDELINES BY THE NATCHEZ PRESERVATION COMMISSION

The Historic Natchez Design Guidelines will be used by the Natchez Historic Preservation Commission as a guide in making decisions on cases that come before the board. This will enable the Preservation Commission to make consistent decisions based on the Secretary of Interior Recommendations and good sound preservation practice. Applicants seeking a Certificate of Appropriateness can use the Guidelines to tailor their application so that it will have a better chance of being approved by the Preservation Commission. Even though following the Design Guidelines is recommended, some applicants may want to do something not stated or not approved by the Design Guidelines. If that is the case, it should be presented to the Preservation Commission for review as each application is decided on a case by case basis.

PRESERVATION PRACTICES

INTRODUCTION TO HISTORIC PRESERVATION AND REHABILITATION

Historic preservation and rehabilitation have become buzz words in today's society for good reasons: people are interested in saving their history and holding on to historic buildings for their richness of architectural details, their link to the history of the community, the increase in historic tourism and more. Historic preservation is the specific act of sustaining the existing historic fabric of a building for the future while making as few changes to the historic architectural character of the building as possible. On the other hand, rehabilitation means the bringing back of a structure for the same or new use, usually adapting the building to modern conveniences thus necessitating possible changes in the historic

fabric of the building. The key to a successful rehabilitation is respecting the historic character of the building and preserving as many of the original historic materials and details as possible. Any changes or alterations to a building should be easily reversible in case a future owner would like to return the building to its original configuration. The Hitoric Natchez Design Guidelines will help provide some guidelines on how to preserve and rehabilitate historic structures and explain how to make changes to historic buildings while preserving its historic integrity.

SECRETARY OF INTERIOR STANDARDS

The Historic Natchez Design Guidelines are based upon the U.S. Department of Interior, Secretary of the Interior's Standards for Rehabilitation. The intended result of establishing standards is to advance the long-term preservation of historic resources through the preservation of their materials, features and characteristics. They apply beyond historic buildings to include historic landscapes, sites and environments. The standards should be referenced by the property owner and developer during the drafting of rehabilitation plans.

SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION:

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 an historic 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 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.

APPLYING THE STANDARDS

There are four steps in applying the Secretary of Interior Standards that should be kept in mind before doing any work. Following this four step process makes good preservation sense and should improve the chances of receiving favorable recommendation from the Natchez Preservation Commission during the review process.

1. **Identify, Retain and Preserve** the form, materials, and detailing of the property that define its historic character. Many historic buildings have rich detailing and materials that add to the historic character of the property and if removed may be hard to replace later.

2. **Protect and Maintain** those building and site components that have been identified in the first step above. The second level, which involves all regular maintenance such as caulking, rust removal, reapplication of protective coatings such as paint, repairing loose roof shingles, and the cyclical cleaning of roof gutters.

3. **Repair** will inevitably be necessary at times despite the best efforts to protect and maintain a building. Generally repair is best accomplished with the least degree of intervention required. Examples include patching, splicing, piecing in, consolidating, and even limited in-kind replacement of components. While the same kind of replacement material is always preferred, a substitute material is acceptable if its form and design conveys the same visual appearance of the remaining features and finish.

4. Replacement should be the last preservation treatment considered in this four-step process. The preferred option should be to replace a feature in kind with the same material, form and detail, but only if the existing feature cannot reasonably be repaired. Because replacement with the original material may not always be technically possible, a compatible substitute material may be allowed.

NATCHEZ PRESERVATION GOALS

Similar to many other historic communities Natchez has set up some goals for the preservation of its historic resources. Those goals are addressed in a Statement of Purpose which is a part of the
Natchez Historic Preservation Ordinance of 1991.

The following is the section of the Natchez Historic Preservation Ordinance dealing with the purpose and goals of preservation in Natchez.

> The City hereby recognizes that the City of Natchez is internationally known for its extensive and concentrated collection of Southern mansion estates, its riverfront setting, as well as its extraordinary urban grouping of historic public, commercial, and residential buildings. Natchez's unique qualities have proven increasingly attractive to residents, business interests, and tourists.

As a matter of public policy the city aims to preserve, enhance, and perpetuate those aspects of the city and the immediately adjacent Mississippi River that have historical, cultural, architectural, and/or archeological merit. Such preservation activities will promote and protect the health, safety, prosperity, education, and general welfare of the people living and visiting Natchez.

More specifically, the historic preservation 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. Insure 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, preservation, and revitalization of its resources.

5. Protect and enhance the city's attractions to tourists and visitors and the support and stimulus of its resources;

6. Promote the use of resources for the education, pleasure, and welfare of the people of the City of Natchez;

7. Provide a review process for the continued preservation and appropriate development of the city's resources.

The Historic Natchez Design Guidelines help fulfill all of the goals by setting up guidelines for owners of historic properties and the Natchez Preservation Commission to follow in the preservation and restoration of historic resources in Natchez.

CERTIFICATE OF APPROPRIATENESS PROCESS

INTRODUCTION

Following the lead of Charleston and New Orleans, Natchez enacted one of the nation's first Historic Preservation Ordinances in 1955 with revisions in 1980 and 1991. The Historic Preservation Ordinance was passed in order to protect, enhance and perpetuate the historic structures in Natchez. These structures represent distinctive and significant elements of the city's historical, cultural, social, economic, political, archaeological, and architectural identity that has made Natchez so famous. A Certificate of Appropriateness (COA) is required by the Preservation Ordinance so that changes to buildings in the historic areas will not detract from the historic setting. A COA is needed if one owns property in the local historic review district which encompasses the following nationally listed districts: Top-of-the-Hill, Under-the-Hill, Upriver Residential, Clifton Heights, Cemetery Bluff or a property is within 300 feet of the property line of an Historic Local Landmark Property. In the future it is possible that other National Register Historic Districts

will be added to the existing districts in Natchez and come under the jurisdiction of the Natchez Preservation Commission.

A COA application is required before any exterior feature is altered, painted, replaced, repaired, relocated, demolished, or the property is landscaped (including tree removal). New construction and additions in the historic review district can not take place until the designs are approved by the Natchez Preservation Commission and a COA issued. Some COA applications for simple requests, (general repairs, replacing a window, replacing in kind) may be administratively approved by the Planning and Zoning Department staff, while the more complicated applications (additions, alteration of facade, vinyl siding) will have to be reviewed by the Natchez Preservation Commission at its monthly meetings. When COA applications are submitted to the Planning and Zoning Department it will be determined by staff whether or not the application needs to be reviewed by the Preservation Commission. Any exterior work on a building in the historic district will not be granted a Building Permit until a COA is issued for the prject. If work is begun without a COA it will be stopped by the Building Inspection Department until a COA is issued. COA applications are available in the Planning and Zoning Department in City Hall.

PRESERVATION COMMISSION

The Natchez Preservation Commission is a nine-member review body appointed by the Mayor and Board of Alderman that meets the second Wednesday of every month in the City Council Chambers at 5:15pm. The Commission's area of jurisdiction includes the locally-designated historic districts, individually-designated sites throughout the City, and all land within 300 feet of such sites.

PRE-APPLICATION CONFERENCE

To insure that an application for review and approval of a proposed project is adequately determined without delay, the applicant is advised to consult with the Historic Preservation Planner (HPP) in the Planning Department. The HPP shall advise the applicant in assembling the required documentation. Information is available from the landmarks inventory file, Historic District Nominations, and from Planning Commission maps and records to assist the applicant in preparing a COA application. At that time the HPP shall advise the applicant of any policies, guidelines or criteria which the Commission may use in reviewing the application.

APPLICATION PROCEDURE

The application for a Certificate of Appropriateness listing exterior changes to a structure or site must be completed at least 15 days prior to the Natchez Preservation Commission meeting which is the second Wednesday of each month. This application deadline will allow the Planning and Zoning Department to advertise the proposed changes in the local newspaper,

send notification to neighbors of the proposed work, and for completion of the staff report noting the impact of the proposed changes to the structure and the impact to the Historic District where it is located. Applications can be obtained and submitted to the Planning Department at City Hall. The application will not be considered until it is completed and all supporting information is attached. Fees for the COA application ranges from $15 to $50 for residential projects and $15 to $100 for commercial projects. For applications dealing with general repairs or paint, there is no charge.

DOCUMENTATION REQUIRED FOR A CERTIFICATE OF APPROPRIATENESS (COA) APPLICATION

A Certificate of Appropriateness (COA) application for review shall be accompanied by the following documentation:

1. **Building Plans** - Plans and exterior elevations drawn to scale which clearly show the design intent and the architectural character of the proposed building, alteration, other changes or development. Materials, textures, colors and other characteristics affecting the appearance of the proposed construction shall be included.

2. **Site Plan** - A site plan drawn at a scale which clearly shows the following: shape and dimensions of the site; locations of existing and proposed buildings or other structures and their proposed uses; location and characteristics of existing and proposed landscaping and any substantial changes in existing topography; location, design and materials of construction of paved areas, driveway entrances and exits, walls, fences, railings, walks, terraces, signs, exterior lighting (if any) and similar features; and the relationship of the site and its proposed development to adjacent properties and existing buildings.

3. **Other Documentation** - This will supplement what is shown on the building plan and site plan, such as photographs, detailed drawings of significant decorative elements, and samples of exterior materials and colors, as applicable or necessary to provide full information.

The Planning Department may waive any of the items that are believed unnecessary or may require additional items of documentation that are deemed reasonably necessary to enable the Commission to reach an informed decision on an application.

STEPS FOR OBTAINING A CERTIFICATE OF APPROPRIATENESS (COA)

1. Determine scope of work to be undertaken to the structure.

2. Complete a one page COA application, which is available in the Planning Department. Submit any drawings, material descriptions, paint chips, plans, or photographs as necessary to further explain the project.

3. Confirm the completeness of the application with the Historic Preservation Planner.

4. Inquire as to whether the application can be approved administratively or whether it must be forwarded to the Preservation Commission for review at the next public hearing.

5. If the application proceeds to a public hearing, attend the hearing to be available in case the Preservation Commission has any questions about the application or project. After hearing an application the Commission will approve or disapprove the application at that time. Disapproved applications may be appealed to the Adams County Circuit Court within thirty days after the determination of disapproval by the Commission.

6. After the COA has been approved, begin work provided all necessary building permits have been acquired.

CRITERIA FOR ISSUING A CERTIFICATE OF APPROPRIATENESS (COA)

The Preservation Commission and/or Planning Staff shall use the following criteria in granting or denying a Certificate of Appropriateness:

General Factors:

1. Architectural design of an existing building, structure and proposed alteration;
2. Historical significance of the resource;
3. Condition of the resource;
4. Materials composing the resource;
5. Size of the resource;
6. The relationship of the above factors to, and their effect upon the immediate surroundings and, the effect upon the Historic District as a whole and its architectural and historical character and integrity.

Exterior Alterations:

1. 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, and the original design of a building, structure, object, or landscape feature shall be considered in applying these standards;
2. Exterior alterations shall not affect the architectural character of the historic quality of a landmark and shall not destroy the significance of landmark sites.

New Construction:

1. The following aspects of new construction shall be visually compatible with the buildings and environment with which the new construction is visually related, including but not limited to: the height, the gross volume, the proportion between width and

height of the facade(s), the proportions and relationship between doors and windows, the rhythm of solids to voids created by openings in the facade, the materials, the textures, the colors, the patterns, the trims, and the design of the roof.

2. Existing rhythm created by existing building masses and spaces between them shall be preserved.
3. The landscape plan shall be compatible with the resource, and it shall be visually compatible with the environment with which it is visually related. Landscaping shall also not prove detrimental to the fabric of a resource, or adjacent public or private improvements like sidewalks and walls.
4. No specific architectural style shall be required.

APPROVAL OF A CERTIFICATE OF APPROPRIATENESS

After a Certificate of Appropriateness is granted by the Preservation Commission or the Planning Staff based on the criteria above, the approved Certificate of Appropriateness will be delivered to the applicant. Before any work begins, the applicant must receive a Building Permit from the Building Inspections Department at City Hall.

RESUBMISSION OF A CERTIFICATE OF APPROPRIATENESS AFTER DENIAL

If a Certificate of Appropriateness application has been denied the applicant may resubmit an application for the same work twelve (12) months after the initial denial. An application that has been modified may be submitted at any time.

APPEAL OF PRESERVATION COMMISSION DECISION

Any applicant who wishes to appeal a decision made by the Preservation Commission shall file an appeal with the Circuit Court of Adams County within thirty (30) days after the determination of the issue by the commission in the manner provided by law.

EXPIRATION OF A CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness shall expire twenty four (24) months after its issuance, except that a Certificate shall expire if work has not begun within six (6) months of the issuance of the Certificate. When a Certificate has expired the applicant must submit a new application for a Certificate. Certificates can not be passed on to a new

owner, a separate application must be filed.

PENALTIES FOR NOT OBTAINING A CERTIFICATE OF APPROPRIATENESS

If a Certificate of Appropriateness is not obtained before any exterior work begins to a structure or resource, then the owner will be in violation of the Preservation Ordinance which could result in the following penalties:

Civil Penalty:

1. Any person who constructs, alters, relocates, or demolishes any resource in violation of the Preservation Ordinance or who causes any resource to be constructed, altered, relocated, or demolished in violation of the Preservation Ordinance may be required to restore the resource to its appearance or setting prior to the violation, or may be assessed a fine not to exceed fifty dollars ($50.00), or both. Any action to enforce this provision may be brought by the City of Natchez and may be brought by an affidavit for violation of the Natchez Historic Preservation Ordinance. The affidavit may be brought by the City of Natchez, acting by and through its Preservation Commission in any court of competent jurisdiction. This civil remedy may be in addition to, and not in lieu of, any criminal prosecution and penalty. Each day that each violation is allowed to exist may be deemed as a separate violation.
2. If demolition of a resource occurs without a Certificate of Appropriateness, then any permits on subject property, with the exception of a permit to restore the resource, may be denied for a period of three (3) years. In addition, the applicant may not be entitled to have issued to him by any city office a permit allowing any curb cuts on subject property for a period of three (3) years from and after the date of such demolition.

Criminal Penalty:

Any persons of legal entity, who constructs, alters, relocates, or demolishes any resource in violation of this ordinance may be guilty of a misdemeanor, and each may deemed guilty of a separate violation for each day during which any violation hereof is committed. Upon conviction, each violation may be punishable by a fine not to exceed one hundred dollars ($100.00) or the amount set forth in section 17-1-27 Mississippi state code, whichever is higher.

FREQUENTLY ASKED QUESTIONS

Question: Do I need a Certificate of Appropriateness (COA) to remodel my kitchen and knock out original walls of my historic house?

Answer: No, the Natchez Preservation Ordinance does not govern interior alterations.

Question: Do I need a COA to install a circular drive in the front yard of my historic house?
Answer: Yes, a circular drive would alter the landscape of the property requiring a COA.

Question: Does the preservation ordinance restrict me from building a modern architect-designed house or making a modern addition in a residential historic district?
Answer: No, good contemporary architecture can be compatible with historic architecture. The new building should relate in massing, materials, set-back from the street, scale, and rhythm.

Question: Does having a preservation ordinance protect property values?
Answer: Yes, studies in other communities and experience in Natchez has shown preservation ordinances protect property values. Investors interested in developing historic property gain assurance from knowing that their development is protected from devaluation that could occur with no controls on neighboring property.

Question: Do I need a Certificate of Appropriateness to paint the outside of my house?
Answer: Yes, even if painting the same shade of color. Paint approval usually takes a few days.

ARCHITECTURAL STYLES

Natchez is fortunate to have such a wide range of architectural styles and construction periods of historic buildings. Natchez has become famous for its anti-bellum architecture but there is a great deal of significant post-bellum architecture such as: Victorian style homes, Craftsman cottages and grand Colonial Revivals.

The following architectural styles are found locally in Natchez as well as nationally. Typically architectural styles in Natchez took longer to become popular and to be constructed than on the national level. The date ranges for the different national and Natchez architectural styles are listed and photographic examples are shown for each style.

GEORGIAN

national date range 1700-1800
Natchez date range 1800-1812

The Georgian style was the dominant style of eighteenth-century America. The style derives from the Italian Renaissance, which emphasized classical details. The Georgian house typically exhibits a box-like form with rigid symmetry and classical embellishments. Pedimented entrances, projecting pavilions, and Palladian windows

often enliven the facade. Windows usually feature keystoned lintels and sash with many small panes of glass separated by thick mullions. Entrance doors have six or more molded panels.

Natchez has only three buildings that exhibit any true Georgian characteristics. Traces of the Georgian style appear in the original mantel pieces at Airlie (ca. 1793) and in the parlor doorways of the House on Ellicott Hill (ca. 1800), which feature crossette architrave surrounds typical of the Georgian period. Auburn (1812) is an architectural hybrid of both the earlier Georgian and later Federal style and was designed by architect Levi Weeks. The house features a Palladian second-story window, keystoned window lintels, and boldly molded entrance fanlights. Auburn's interior features some of America's most elaborately executed Georgian doorways with "swan's neck" pediments.

FEDERAL

national date range 1780-1820
Natchez date range 1800-1835

The Federal style derives from the work of the Scottish architect Robert Adam and is sometimes referred to as the Adam style. The style was also known as Neoclassic, because it derived from study of classical houses. Like its predecessor, the Georgian style, the Federal style is based on Roman architectural precedent. Federal style buildings are similar to Georgian buildings in form and use of classical detail, but they are more delicate and refined. Columns and pilasters are slender and attenuated, and ornament is often geometrical and in low relief. Windows continue to have many panes of glass but are narrower and have thinner mullions. Doors feature six or more molded panels. The fanlight is the most recognizable feature of Federal architecture.

The first Natchez building to convey a strong sense of the Federal style is the House on Ellicott Hill (ca. 1800), whose entrance doorway is crowned by what is probably the city's earliest fanlight. Federal mansions and cottages appear throughout the city and its suburbs. Brick mansions include Gloucester (ca. 1803), The Elms (ca. 1804), Arlington (ca. 1818), and Rosalie (1823). Other local landmarks of the Federal style include Linden (ca. 1815) and The Briars (ca. 1818), which is the quintessential example of a planter's cottage of the Lower Mississippi Valley. Although The Briars is vernacular in form and plan, no other planter's cottage was ever so elaborately or academically articulated in the Federal style. Smaller cottages in the Federal style include Liberty Hall (ca. 1830), Williamsburg (ca. 1830), and the Presbyterian Manse (ca. 1825).

GREEK REVIVAL

national date range 1820-1860
Natchez date range 1833-1870

Greek Revival buildings, unlike the earlier Roman-inspired Georgian and Federal styles, trace their origins to the temples of

ancient Greece. Archaeological investigations in the early nineteenth century heightened interest in Grecian architecture, and the Greek ideals of democracy also appealed to the fledging republic of the United States. Greek Revival buildings tend to be rectangular blocks with low-pitched roofs and a wide band of trim beneath the cornice. Buildings feature little or no surface decoration, and square-headed openings replace the arches of the Federal period. Rectangular transoms replaced fanlights. Stone was the preferred building material, but scored stucco provided a good substitute. The Greek classical orders are expressed on the exterior of Greek Revival houses both as columns and pilasters, with square or box columns being particularly indicative of the style. The absence of bases on columns distinguishes the Grecian Doric from the Roman Doric of the Federal style. Likewise,the angle of the volutes on the Grecian Ionic differs from the Roman Ionic. Doorways and mantel pieces sometimes exhibit an Egyptian influence with architraves that are both shouldered and tapered. Windows during the Greek Revival period tend to have six-over-six, double-hung sash, and doors usually feature two vertical panels or four panels with Grecian molding profiles. The two principal ornaments of the Grecian style are the anthemion and the Grecian fret.

The 1833 Agricultural Bank (later Britton and Koontz Bank) introduced the Greek Revival style to Natchez and Mississippi. Natchez houses built in the mid-1830s usually exhibit characteristics of both the earlier Federal style and newly popular Greek Revival style. The Van Court Townhouse (ca. 1835) features a Federal style fanlight supported by Grecian pilasters adorned with a Grecian fret. The facade of D'Evereux (1836) is purely Grecian, but its rear doorway is crowned with an elaborate fanlight. Natchez landmarks of the Greek Revival style include Ravenna (1835), The Burn (1836), Commercial Bank and Banker's House (1838), Greenleaves (1838), Melrose (1847), Dixie (1853), Dunleith (1856), Magnolia Hall (1858), and Stanton Hall (1858). Numerous smaller Greek Revival cottages line the streets of Natchez. The Greek Revival style remained popular until after the Civil War, with at least three houses with classical porticos built between 1865 and 1870. These include the Grecian cottages at 108 Washington 403 North Union, and 112 Martin Luther King Streets.

GOTHIC REVIVAL

national date range 1830-1860
Natchez date range 1837-1860

The Gothic Revival style derives from European medieval architecture and was used primarily for churches until popularized as a residential style by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*. The most distinguishing architectural feature of Gothic Revival buildings is the pointed arch. Other characteristics include steeply pitched roofs, wall dormers, hood molds over doors and windows, bargeboards, pinnacles, battlements, and window tracery. Carpenter Gothic refers to Gothic Revival buildings executed in wood by carpenters who finished the exterior wall

surfaces in horizontal lap siding or vertical board and batten and utilized the newly invented jigsaw to create Gothic Revival ornament

Local architect James Hardie introduced the Gothic Revival style to the Natchez area, initially in 1837, with the construction of St. Mary's Chapel at Laurel Hill Plantation and, secondly, with the city's grandest example, St. Mary's Cathedral, built in 1842. Residential examples are few and include the Angeletty House (ca. 1855), Glenfield (remodeled ca. 1855), and the Pintard House (ca. 1855) at 611 North Union Street.

ITALIANATE

national date range 1840-1880
Natchez date range 1855-1890

The Italianate style was an outgrowth of the Picturesque movement that emerged as a reaction to the formal classicism that had dominated art and architecture for two centuries. The style was based on rambling farm houses of northern Italy. Italianate buildings tend to have low-pitched roofs with wide, overhanging bracketed eaves. Window openings are narrower, often with arched or curved heads and molded hoods, and have pane configurations of four-over-four, two-over-two, or one-over-one. Doors feature arched panels or panels with hollow corners. Porches often feature bracketed and chamfered posts, often on pedestals, and jigsawn balustrades.

The 1855 construction of Monteigne brought the Italianate style to Natchez and, before its 1927 Neoclassical remodeling, it was the city's purest expression of the style. In the late 1850s, the Italianate style appeared as detailing on houses that were otherwise Grecian in form and character. Both Stanton Hall (1857) and Magnolia Hall (1858) exhibit some Italianate detailing like the arched windows in Stanton Hall's belvedere, the arched door panels at Magnolia Hall, and the bracketed frontispieces of the entrance doorways at both houses. The grandest Italianate houses built in the Natchez area are Edgewood and Llangollen (non-extant), both dating to about 1859. Two of the most significant examples of the style are The Wigwam and The Towers, both ca. 1859 remodelings of earlier cottage-form houses into Italianate mansions. Longwood (1861), Natchez's famous unfinished octagonal mansion, features an onion dome evocative of Moorish architecture, but the house's architectural detailing is Italianate. The Italianate style continued in popularity in Natchez until the late 1880s, when it evolved into the Queen Anne style. Local post-Civil War examples include the Merrill House (1872), the Cole House (ca. 1878), and the Wensel House (1888), which expresses elements of both the Italianate style and newly popular Queen Anne style.

FRENCH SECOND EMPIRE

national date range 1860-1890
Natchez date range 1875

The French Empire style is similar in detailing and form to the Italianate style, but its distinguishing feature is a mansard roof, often covered with multi-colored slate or tin shingles. Classical

moldings and details like quoins, cornices, and belt courses are boldly executed. Windows are usually arched and feature four-over-four or two-over-two panes. Pediments often define entrance doors, which typically have arched panels. Victorian remodelers particularly like the style, because the boxy mansard roof afforded an easy and stylish way to enlarge and update earlier Federal and Greek Revival cottages.

Mississippi's finest example, and Natchez's only example, of the French Second Empire is the Christian Schwartz House (also known as Glen Auburn), built in 1875.

SWISS CHALET

national date range 1850-1890
Natchez date range 1883

The Swiss Chalet is one of several romantic and picturesque styles that reflect a rejection of the classicism popular in the eighteenth and first half of the nineteenth century. Examples of the style are rare. The style is similar to the Stick style that uses applied horizontal, vertical, and diagonal boards to suggest the structural framing of the building. The Swiss Chalet typically features a broad gable-end facade with wide overhanging eaves and jigsawn balustrades and other sawn ornament.

Mississippi's grandest example, and Natchez's only example, of the Swiss Chalet style is Edelweiss on Broadway Street. The design of the house derives from a pattern book published in 1875 by E. C. Gardner of Boston.

QUEEN ANNE

national date range 1880-1900
Natchez date range 1886-1900

The Queen Anne style is characterized by irregularity of plan and massing. Building tend to be highly ornamented and to exhibit a variety of forms, textures, materials and colors. Colored glass panels complement textured wall surfaces. Distinctive architectural features include steep gables, towers, turrets, tall chimneys, porches, projecting pavilions, bays, and encircling verandas. Colored glass panels in windows complement textured wall surfaces. English architects named the style, but it relies more on Medieval precedents than on the early eighteenth-century reign of Queen Anne.

The Queen Anne style arrived in Natchez in the late 1880s. One of the earliest examples is the house at 300 Linton Avenue with its distinctive twin turrets. Other grand examples include 729 North Martin Luther King Street, 314 Linton Avenue, 401 North Commerce Street, and 508 and 708 North Union Street. Smaller Queen Anne cottages include 815 Myrtle Avenue, 907 North Union Street, and 304 and 306 Washington Street. The Queen Anne style was popular even for shotgun houses like 22 East Woodlawn Avenue and 9 and 11 Byrne Street. The 1891 Adams County Jail is an important public expression of the style. With the arrival of the Queen Anne style, Natchez architecture became less

rooted in vernacular architectural traditions. Builders in the late nineteenth century not only relied heavily on published pattern books but also ordered windows, porch detailing, doors, mantel pieces, windows, and stair parts from suppliers who shipped by railroad to Natchez. Consequently, a local Natchez Queen Anne house differslittle from a Queen Anne house built in the North or West.

SHINGLE STYLE

national date range 1880-1900
Natchez date range 1888-1895

The steps from Queen Anne to Shingle style are few with the Shingle style distinguished by rounded contours and shingle cladding. The Shingle style also varies from Queen Anne in reducing the number and variety of motifs but enlarging their scale and complicating the massing. High style examples usually rest upon a stone foundation and feature a total covering of shingles. The shingle style was especially popular in coastal resort areas in the northeastern part of the United States.

Natchez does not have a high style example of the Shingle style, but 217 Linton Avenue is a good local example to illustrate the basic style and its close tie to the more popular Queen Anne.

EASTLAKE

national date range 1870-1890
Natchez date range 1888-1900

Eastlake is probably best understood in American architecture as a style of late nineteenth-century decorative ornament, since few true Eastlake houses were ever built. Charles Eastlake was an English designer who advocated a return to the building principles of the Middle Ages. Eastlake designed furniture to reflect his philosophy in building, and its primarily his furniture that inspired the Eastlake style in American architecture. Furniture motifs began to be translated as architectural ornament on houses, many of which were Queen Anne in style. Porch posts, railings, balusters, and pendants tended to be bold and to give the appearance of heavy-legged medieval furniture. Small mansard roofs on entrances porches and bays were also popular elements of the style. Applied surface decoration consisted of boards used horizontally, vertically, and diagonally and echoed medieval precedents.

Eastlake detailing appears on several Natchez houses that would otherwise be considered Queen Anne in style. Examples include 801 North Union Street and 13 St. Catherine Street.

ROMANESQUE REVIVAL and RICHARDSONIAN ROMANESQUE

national date range 1870-1900
Natchez date range 1900-1901

Romanesque Revival derives from eleventh-century architec-

ture based on Roman and Byzantine elements and features massive articulated wall structures and rounded arched entrances. Buildings are usually executed in monochromatic brick or stone. Facades are flanked by towers , sometimes of varying heights, and aches are sometimes supported by short columns. Buildings are somewhat fortress-like in appearance and have large hipped or gabled roofs. Architect Henry Hobson Richardson designed many of the landmarks of the style, which is often associated with his name. Richardson was one of the first group of Americans to study architecture school at the Ecole des Beaux-Arts in Paris. The style was used extensively throughout America for public and institutional buildings in the late nineteenth century.

The earliest Natchez example of Romanesque Revival is the 1892 Learned tomb in the Natchez City Cemetery. The grandest example is the Natchez Institute (1901) and the Stratton Chapel (1900) addition to the rear of the First Presbyterian Church. Both the Natchez Institute and Stratton Chapel are missing their distinctive Romanesque towers.

COLONIAL REVIVAL

national date range 1870-1920
Natchez date range 1888-1920

The Philadelphia Centennial of 1876 inspired a renewed interest in America's colonial architectural heritage, which resulted in the Colonial Revival style. Architects working in the style creatively combined a variety of colonial styles and contemporary elements to create buildings as innovative as they were derivative. Architects often intentionally exaggerated architectural elements or rendered them out of proportion with other elements. The most famous architects working in the style were McKim, Mead, and White of New York. Earlier Colonial Revival buildings were more innovative with the later examples reflecting a growing interest in historic accuracy.

Natchez-born architect Sidney Stratton (1845-1921) introduced the Colonial Revival style to Natchez and Mississippi in 1888 with his design of the John Dicks House on North Union Street. Sidney Stratton was the son of Dr. Buck Stratton, pastor and pastor-emeritus of the First Presbyterian Church in Natchez from 1843 to 1903. Sidney Stratton was among the first group of Americans to study architecture at the Ecole des Beaux-Arts in Paris. Others included H. H Richardson, Richard Morris Hunt, and Charles McKim of McKim, Mead, and White. After returning to America from Paris, Stratton first worked in the office of Hunt and later worked as an adjunct partner in the firm of McKim, Mead, and White. He retired to Natchez before his death in 1921. Included among other Natchez landmarks of the Colonial Revival style are Revennaside, the Jacobs House at 400 South Commerce, and the Roos House at 208 Linton Avenue. The John Banks House at 9 St. Catherine is one of several houses that were originally Queen Anne butremodeled in the Colonial Revival style.

SECOND RENAISSANCE REVIVAL

national date range 1870-1890
Natchez date range 1904

Second Renaissance Revival buildings are smaller in size and scale than their earlier nineteenth-century Renaissance Revival ancestors, which combined a cubical form and symmetrical arrangement with sixteenth-century Italian elements. The Second Renaissance Revival style was used for large buildings, which typically feature raised basements and distinct horizontal divisions defined by belt or string courses. Each floor of the building is articulated in a different manner with window type and surrounds sometimes varying from floor to floor. Arcades and arched openings are common architectural elements.

Natchez's only example of the Second Renaissance Revival style is the 1904 Prentiss Club, designed by Soule' and McDonald of New Orleans. The Prentiss Club was a private men's club established for "social and literary purposes only." America's first Renaissance Revival building, the Philadelphia Athenaeum, was also a private men's club.

BEAUX ARTS CLASSICISM

national date range 1890-1920
Natchez date range 1904-1910

Beaux Arts Classicism is usually reserved for large, grandiose buildings, and the distinguishing feature of the style are coupled giant-order or colossal (two-story height) columns. Other architectural characteristics are domed central blocks, facades that project and recede, and applied classical ornament. The style was developed by Americans who studied architecture in Paris at the Ecole des Beaux-Arts. Like the Colonial Revival style, Beaux Arts Classicism represents a departure from the romantic and picturesque styles of post-Civil War America and a return to classicism. The style became popular after it appeared in 1893 at the Columbian Exposition in Chicago.

Temple B'Nai Israel, built in 1904 and designed by H. A. Overbeck of Dallas, Texas, is the city's finest example of Beaux Arts Classicism. It is also the only Natchez building to feature a dome. The city's residential example of the style is the Learned House (ca. 1910) on Clifton Avenue, which features paired classical columns, projecting pavilions, and a smooth stucco finish..

NEO-CLASSICISM

national date range 1900-1920
Natchez date range 1927

Neo-classicism is based primarily on Greek architectural orders with less reliance on the Roman. Buildings tend to be monumental in size and symmetrical in arrangement. Stone finishes are common, and facades are enlivened by colossal columns and pilasters. Windows are often transomed and filled with large single-light window sashes. Shorter attic stories are also popular. Like Beaux Arts Classicism, Neo-classicism was popu-

larized by the 1893 Columbian Exposition in Chicago.
New Orleans architects Weiss, Dreyfus, and Seiferth introduced Neo-classicism to Natchez in 1926 with their remodeling of the City Bank and Trust Company on Franklin Street. The building is a smaller scale, textbook example of the style with its stone facade, Grecian Ionic attached columns, and bold pilasters. To create the characteristic shorter attic story of Neo-classicism, the architects lowered the front portion of the existing third story as part of their remodeling.

CRAFTSMAN and BUNGALOW

national date range 1890-1940
Natchez date range 1914-1955

The term bungalow has come to represent both a house form and architectural style, although the bungalow house form is sometimes dressed in varying architectural styles. Although the name derives from India, inspiration for the style derives more from Japanese architectural traditions. The most common bungalow form is a one-story house with gently pitched broad gables and wide overhanging eaves. Structural members, like purlins, ridge beams, and rafters, extend beyond the walls and roof. Porch supports are usually tapered and many are composed of a shorter wooden column atop a brick pedestal. Pergolas were also incorporated within the design of the building or as separate garden structures. The English Arts and Crafts movement was influential in the development of the both the bungalow style and its interior furnishings. The Arts and Crafts movement emphasized handmade craftsmanship as a response to the machine age. Ironically, bungalows were massed produced in great numbers and could even be orderedfrom Sears Roebuck.

Natchez's purest expression of the influence of the Arts and Crafts movement is the 1914 Shelter House at the Natchez City Cemetery, which was designed by Sam Marx. The small building illustrates all the hallmarks of the Craftsman style, including a tile roof, stuccoed wall surface, pergola entrance, wide unenclosed eave overhangs, brick or stuccoed columns, dominant stone or stuccoed fireplace, glazed entry doors, and fireplace with flanking benches. The city's purest residential example of the Bungalow style is the small cottage at 305 North Commerce Street. Examples of typical bungalows include 311 South Union Street and the twin bungalows at 25 and 27 Homochitto Street. Bungalow style houses were built as late as the early 1950s in the Woodlawn Historic District. Examples of post-World War II bungalows in the Woodlawn neighborhood include 17, 19, and 21 East Woodlawn Avenue.

SPANISH COLONIAL REVIVAL

national date range 1915-1940
Natchez date range 1925-1940

Low-pitched red-tile roofs are the most identifiable characteristic of the Spanish Colonial Revival style. Exterior surface treatment is stone, brick, or stucco, and the

facade often features parapet walls. Decorative iron grilles are common, and balconies are often features of the grander examples. Arcaded openings are common, and window and door openings are both arched and square-headed. The 1915 Panama-California Exposition at San Diego popularized the style.

Architects Weiss, Dreyfus, and Seiferth of New Orleans probably introduced the Spanish Colonial Revival style to Natchez with their 1926 design for the Gerard Brandon V House at 703 North Union Street. A near twin to this house was built shortly afterwards for the Krouse family at 311 North Union Street (1928). The city's grandest example is the Marks House at 705 North Pearl Street (ca. 1930).

ART DECO and ART MODERNE

national date range 1920-40
Natchez date range ca. 1945

The Art Deco style was popularized by the Paris International Exposition of Decorative Arts in 1925. Facades are often arranged in a series of setbacks that emphasize the geometric form of the building and give a sense of verticality. Stucco is a common exterior wall finish, and buildings are often elaborated with zigzags, chevrons, and other geometric motifs. Colored glazed bricks, mosaic tiles, pigmented glass panels, and glass bricks were also used to decorate Art Deco buildings. Art Moderne followed Art Deco and differed from Art Deco in emphasizing the horizontal over the vertical. Art Modern buildings are generally asymmetrical compositions and feature curved and smooth stucco wall surfaces, flat roofs, horizontal grooves or lines in walls, and horizontal balustrades.

The Ritz Theater, which is a ca. 1945 remodeling of an older building, is Natchez's premier example of the Art Deco style. The two-story building at 114 Main Street was remodeled in the mid-twentieth century to an approximation of the Art Moderne style.

INNOVATIVE POST-WORLD WAR II

Natchez is home to one of America's post-World War II architectural curiosities--the Lustron House. In response to the growing demand for affordable housing during the post-war boom, Carl Standlund manufactured a prefabricated house that was all steel and enameled in porcelain. The Lustron house was advertised as being easily assembled and almost maintenance free. Natchez's Lustron, which was built about 1947, is located at 505 Orleans and has lived up to the manufacturer's promises.

POSTMODERN

national date range 1965-today
Natchez date range 1980-today

Postmodernism began in the 1960s as response to the International style. Like earlier styles that relied on classical inspiration, the Postmodern style combines classical architecture with

other architectural elements. In addition to borrowing from the classics, Postmodern often borrows materials and scale from neighboring buildings. Good Postmodern architecture makes historical references by using classical details in creative and exuberant ways. Architect Charles Moore was a leading proponent of the style.

Architect Charles Moore, working with Perez and Associates of New Orleans, introduced the Postmodern style to Natchez with the 1980 additions to the 1927 Natchez Eola Hotel. Deposit Guaranty National Bank (1983), also by Perez and Associates of New Orleans, is the city's grandest example of the style.

NEO-TRADITIONAL

national date range 1980 to today
Natchez date range 1996 to today

The Neo-tradition style is most associated with communities like Seaside, Florida. The Historic Natchez Foundation, working with architects Johnny Waycaster and Associates, introduced the Neo-traditional style to Natchez with the construction of seven houses evocative of the Bungalow style popular earlier in the century. Intended for rental to families making less than 60% of the median income, the foundation sought to design a small house that would be inexpensive to build, would utilize readily available modern building materials, and would blend with the historic character of the city's older neighborhoods.

GENERAL MAINTENANCE

Because of the nature of historic structures they require more upkeep and monitoring than your normal modern subdivision home, but the trade off is a structure with style, uniqueness and rich detailing that is rarely reproduced today in the common new home. The key in maintaining an historic home is to check regularly for problems and correct them when they occur to avoid extensive damage and costlier repairs in the future. Be aware that a small problem will continue to grow if it is not addressed and may lead to a host of other problems that could have been avoided. It is easy to forget about problems when they are not readily visible, until considerable damage appears. To avoid problems an historic structure should be routinely inspected, and problems fixed when found.

Probably the most common problem in historic structures is moisture and water infiltration which, if left unattended, will cause severe problems in a short amount of time. A small leak in the roof can cause ceiling and wall damage, rot out wood support members and cause other problems related to moisture.

Through inspection and general maintenance of an historic home, replacement of deteriorated building components can be reduced. The goal in the preservation of an

historic home is to retain as much of the original historic material as possible so the building retains its historic integrity and character. If a building component has to be replaced, it should always be replaced with the same type of material as the original and in the same size. If that is not possible, then its replacement should be as close as possible to the original in size, design and material.

The best way to protect an historic building from major repair costs is to follow a maintenance and inspection checklist on a regular basis. All of the building components that require inspection and especially the ones that require special attention should be included in the maintenance and inspection checklist. Depending on the design features and components of the historic structure, one may not need to follow all of the items on the maintenance and inspection checklist below.

MAINTENANCE AND INSPECTION CHECKLIST

ROOF

Inspect: Every 6 months.

Check For:
- Roof shingles and ridge caps that are loose, missing, torn or broken.
- Flashing that is pulling away from roof penetrations such as chimneys, dormers, vents as well as along valleys.
- Water damage on interior attic spaces to determine leak locations.

GUTTERS AND DOWNSPOUTS

Inspect: Every 3 months.

Check For:
- Sagging, bent or loose gutters.
- Broken gutters that leak when it rains.
- Gutters that leak when it is not raining which usually indicates that the gutters are full of debris.
- Gutters pulling loose from fascia boards.
- Downspouts pulled loose from gutters or walls.

SIDING

Inspect: Every 6 months.

Check For:
- Cracking, blistering or peeling paint which may indicate moisture problems.
- Loose, cracked, or damaged siding boards or bricks.
- Excessive buildup of mold and mildew on surface which could indicate moisture retention on the siding or that it is coming through from the inside.

DOORS AND WINDOWS

Inspect: Every 6 months.

Check For:
- Missing or loose caulking around openings and panes.
- Cracked or loose glass.

PORCHES

Inspect: Every 6 months.

Check For: Loose or warped floor boards indicating moisture problems below the porch.
Rotted or damaged floor boards.
Water stains on the porch ceiling possibly indicating problems with the roof flashing.
Column damage from rot, insects.

FOUNDATION

Inspect: Once a year.

Check For: Recent tilting, shifting of piers.
Mortar joint cracks (indication of settling), cracks in brick, concrete or blocks.
Growth of moss or green staining indicating the possibility of moisture retention.

WINDOWS, DOORS, SHUTTERS

Windows
- Repair
- Replacement
- New Window Openings
- Storm Windows
- Burglar Bars

Doors
- Maintaining/Repairing
- Replacement
- Screen Doors
- Storm Doors/Burglar Doors

Shutters
- Maintaining/Repairing
- Replacement

WINDOWS

There are four basic functions of windows that apply to all buildings: admitting light to the interior spaces, providing fresh air and ventilation to the interior, providing a visual link to the outside world, and enhancing the appearance of the building. Windows are an important character defining feature of a building and contribute to its architectural richness, especially in the patterning of the window mullions and the windows themselves on the exterior facades. Windows were a very important part of historic buildings as they were essential for comfortable living in a house not only providing light for the interior before electricity but, more importantly, providing air movement through the house before air conditioning. Many Natchez homes were designed with large windows that opened up in every room to provide air circulation.

Many windows were covered by roofs or porches, or louvered shutters so that the window could remain open even when raining. Today with the use of air conditioning windows ae no longer used for their intended purpose, and many people feel they are energy drains on the heating/cooling system and consider replacement windows as alternatives. The wood windows that are made today do not have the character or detail of historic windows, such as glass imperfections, and detailed sash and mullion designs with unique wood shapes. With the increases of technology over the years windows have lost their handmade character and have become less detailed with mass production. Every effort should be made to preserve existing historic windows and to repair and restore them instead of replacing them with new modern windows.

Windows should be considered significant to a building if they:

1) Are original,
2) Reflect the overall design intent of the building,
3) Reflect the period or regional styles or building practices,
4) Reflect changes to the building resulting from major periods or events, and
5) Are examples of exceptional craftsmanship or design.

Once the windows have been evaluated as to their significance, it is possible to proceed with planning appropriate treatments based on an investigation of the physical condition of the windows.

SECRETARY OF INTERIOR RECOMMENDATIONS

Preferred:

Identify, retain, and preserve windows - and their functional and decorative features - that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hood molds, paneled or decorated jambs and moldings, and interior and exterior shutters and blinds.

Protect and maintain the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, Rust removal, limited paint removal, and re-application of protective coatings.

Not Preferred:

Removing or radically changing windows which are important in defining the historic character of a building so that as a result, the character is diminished.

Changing the number, location, size or glazing pattern of windows through cutting new openings, blocking-in windows, and installing replacement sashes that do not fit the historic window opening.

Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors.

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the window results.

REPAIR

Repair is the preferred method of saving an historic window rather than replacing it with something similar. All too often people think a window is beyond repair or a contractor will say it is beyond repair when the window is actually repairable. Peeling paint, loose putty, broken sash cords, and broken glass panes are not indications that windows have been damaged irreparably. All too often, historic window sashes are removed when only a small amount of work is needed such as scraping, painting, and weatherstripping to make an historic window look better and be more energy efficient. A quick method of determining whether the fabric is salvageable is the ice pick test which uses an ice pick to push on the wood. If the pick penetrates the wood less than one-eight of an inch, the wood is solid; if the pick penetrates the wood half an inch or more, the wood possibly has dry-rot. Deterioration is more common on the bottom rail of the sash and at corner joints or intersections of muntins where rain condenstion may occur. These are the areas to check first. If rot is found, new pieces should be made to replace the rotten ones. This will be less expensive than replacing the window all together, and maintain the historic character of the window.

There are three components of a window sash: the wood, glass panes and glazing compound. The glazing compound is the putty-type substance that holds the glass panes to the muntin and is the weakest link of the three components. Over time, the glazing compound can harden and crack, allowing water and air to penetrate. When that happens, it is time (about every 20 years) to reputty and reglaze. It is better to reglaze the whole window than patch the places that need it. To reglaze the window the whole window sash should be removed from the window, the existing compound should be carefully removed, the glass panes cleaned, and the window panes reglazed in place.

Each window should be examined for operational soundness - beginning with the lower portions of the frame and sash. Exterior rainwater and interior condensation can flow downward along the window, entering and collecting at points where the flow is blocked. The sill, joints between the sill and jamb, corners of the bottom rails, and muntin joints are typical points where water collects and deterioration begins. The operation of the window (opening and closing over the years and seasonal temperature changes) weakens the joints, causing movement and slight separation. This process makes the joints more vulnerable to water which is readily absorbed into the end grain of the wood. If severe deterioration exists in these areas, it will usually be apparent on visual inspection. Before undertaking any repairs all sources of moisture penetration should be identified and eliminated.

Preferred:

Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing.

Inspecting window units regularly to determine if water is entering around the edges of the frame; and, if so, the seams and joints should be caulked.

Making windows weather-tight by re-caulking and replacing or installing weatherstripping to improve thermal efficiency.

Not Preferred:

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.

Using tinting on historic windows to cut down on sunlight to the interior as it is not appropriate to the look of historic glass and over time could bubble and peel away from the window.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 9 - The Repair of Historic Wooden Windows

REPLACEMENT

When an historic window is determined to be beyond repair, or cost prohibitive to repair, then replacement of the historic window unit can be considered. Before deciding on a new window to replace the historic window, the following should be kept in mind regarding the contribution of the window to the appearance and facade of the building: 1) the pattern of the openings and their size; 2) proportions of the frame and sash; 3) configurations of window panes; 4) maintain window profiles; 5) type of wood; 6) characteristics of the glass. The search for a replacement window can begin after the contribution of the window to the building has been determined and a replacement, which retains as much of the character of the historic window, can be chosen.

GENERAL

Preferred:

Replacement in kind of parts that are extensively damaged or missing using surviving pieces as models for new pieces to duplicate the same sash, pane configuration, and other design details that are damaged.

Using a window from an inconspicuous area of a house to replace a same size window in a more prominent location of the structure that is too deteriorated to repair.

Designing and installing new windows when the historic windows are completely missing. The replacement

windows may be an accurate restoration using historical evidence or documentation, or be of a new design that is compatible with the window openings and thecharacter and architectural style of the building.

Not Preferred:

Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts is appropriate.

Removing a character defining window that is not repairable and blocking it in, or by replacing it with a new window that does not convey the same visual appearance.

Using a stock replacement window that does not fit the original opening or convey the same type of design such as six over six.

Introducing a new window design that is incompatible with the historic character of the building.

Creating a false historical appearance because the replaced window is based on insufficient historical evidence, or installing windows that are characteristic of another architectural style.

Reducing or enlarging an existing window opening for a replacement window.

NEW WINDOW OPENINGS

Preferred:

Designing and installing additional windows on rear or non-character defining elevations if required by the new use. New windows may also be cut into exposed party walls.

New window designs should be compatible with the overall design of the building, but should not duplicate the fenestration pattern and detailing of a character defining elevation.

Not Preferred:

Installing new windows, including frames, sash, and mutin configuration that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

Cutting new openings that destroy the fenestration pattern of the facade or interrupt the regularity of existing window openings.

Infilling between two existing windows with a plate glass window.

STORM WINDOWS

Storm windows have recently become a popular alternative to replacing old windows that allow air infiltration and are not energy efficient. Storm windows are a good

option if they are installed correctly. Storm windows should always be installed on the interior of the window so as not to change the visual appearance of the existing historic window. There are different types of storm windows available such as: Magnetic Storm Windows, Velcro Attachment Storm Windows, Screw in Place Storm Windows, Clip in Storm Windows, and Track Storm Windows. Below is an explanation of each kind:

Magnetic Storm Windows are sealed in place with a permanent bar magnet attached around the window frame, similar to refrigerator magnets. The magnetic "lock" forms a seal that minimizes air from the inside leaking out and air from the outside infiltrating in.

Velcro Attachment Storm Windows are similar to Magnetic Storm Windows in that they are sealed in place with a strip system around the window frame of Velcro. The storm window itself has Velcro hooks to form the seal that does not allow infiltration.

Screw in Place Storm Windows are storm windows which are attached to the window frame by the use of a screw system that goes through the storm window frame to the window frame. This type of window is not meant to be removed very often and are not for people who will use their storm windows seasonally. By screwing the storm window into place a seal is formed reducing air infiltration.

Clip in Storm Windows are for people who remove their storm windows frequently or use them seasonally. A clip system is installed to the window frame so that the storm window can be placed on and the clips will hold it in place forming the seal. These storm windows are preferred because they are least damaging to historic window frames by only requiring a small number of holes.

Track Storm Windows have been around for a long time and are typically used on the outside of windows and essentially is another window unit with its own tracks for the storm window installed on the outside of the existing window. These storm windows are not recommended for installation on the outside of windows in the Historic Districts because they obscure the historic window trim and frame and jut out beyond the surface of the wall and window frame. Interior application is allowed but is still not recommended due to the obstruction of the historic window.

Preferred:

Installing storm windows on the interior of the window so as not to obscure historic window details and trim.

Installing interior storm windows rather than replacing historic windows.

If more than one storm window must be installed on a single window (usually due to size) the sections of storm windows should line up behind the meeting rail of the original window.

It is essential to leave some holes or space for air movement so that humidity and condensation are allowed to escape reducing the chance of the windows fogging up or allowing condensation to form inside.

Using glass or acrylic panels for the storm windows without styrene or other monomers that will deteriorate causing yellowing, cracking, and checking. Thermo plastic available at hardware stores is not recommended.

Not Preferred:

Installing storm windows on the exterior of the window obscuring historic window trim and frame or jutting out beyond wall surfaces.

Installing storm windows that are tinted due to the inappropriate look they give to historic windows. Storm windows are available that provide UV protection without tinting.

Using storm windows that are not properly sized to fit the historic window.

Not allowing any space between the storm window and the window frame for air movement so that condensation occurs fogging the storm windows allowing moisture to deteriorate the interior of the historic window.

WARNING: At least one storm window in every room should be easily removable with out the use of any equipment (such as a screwdriver) in case a fire necessitates a quick egress through the window.

BURGLAR BARS

Burglar bars are not recommended for the windows in the historic district. The inappropriateness of bars on historic windows changes the historic appearance of the window and the fenestration. Burglar bars also tend to give a negative impression of the neighborhood.

WARNING: If interior burglar bars are approved for a structure be aware of Section 1005.7 of the Standard Building Code referring to burglar bars that states: "Each sleeping room or room with a required exit door in a residential occupancy that has burglar bars installed shall have at least one emergency egress window or door that is operable from the inside without the use of a key, tool, special knowledge, or effort."

If it can be proven that burglar bars are needed the following recommendations should be followed.

Preferred:

Burglar bars are placed on the interior of windows, and only the sides and rear of the structure not visible from the public right of way.

A simple design is chosen for interior burglar bars that does not compete with historic window patterning.

Not Preferred:

Burglar bars should not be placed on the exterior of any historic window.

Installing decorative burglar bars on the exterior of historic windows.

PATTERNS AND STYLES

Below is a matrix describing the different window patterns and styles that go with different architectural styles. Please be aware that over time several buildings have been updated and the historic windows currently on a house may not match the original architectural style of the structure.

DOORS

Doors are not used as often as windows on a building facade but they are still important to the architectural design of the building, especially the entrance door which is usually detailed and set off by the use of side lights and transoms. Many entrance doors in Natchez are highly decorated with carved designs and glass panels.

MAINTAINING/REPAIRING

Preferred:

Wherever possible, retain and repair doors and door openings, frames, lintels, glass, sash, fan lights, side lights, pediments, hardware and moldings whenever possible where they contribute to the architectural and historic character of the building.

Original or historic doors should be repaired rather than replaced.

Not Preferred:

Using inappropriate parts to repair an historic door or using materials that change the appearance of the historic door.

Replacing historic hardware characteristic of the architectural style of the building with new modern hardware. Deadbolt locks may be installed if the style and finish are compatible with the other hardware on the door.

REPLACEMENT

Preferred:

If a door is too deteriorated to repair, it should be replaced with a door that matches the original in size, design and appearance as closely as possible.

If a door currently on the house is not appropriate for

the style of the house then a replacement may be installed based on historical evidence or the architectural style of the building.

Not Preferred:

Replacing an existing door with one of an inappropriate style for the architectural style of the building.

Removing historic doors and replacing them with steel security doors or other inappropriate doors that do not convey the same appearance of the original door.

Exterior doors should not be replaced with a glass sliding door, or a French type door if not appropriate for the architectural style of the building.

SCREEN DOORS

Preferred:

Entry screen doors are allowed on a case by case basis for younger buildings, such as a Bungalow style, if they are appropriate to the period and style of the building, and are sensitive to the architectural character of the door.

Not Preferred:

Using metal screen doors with metal panels on the lower section and screening on the top.

Installing a screen door that requires alteration of the existing door frame, or blocking in the door frame to fill the void created by a stock door.

STORM DOORS/BURGLAR DOORS

Preferred:

Storm doors are placed only on facades of the building not visible from the right of way.

Placing burglar doors or decorative metal doors on the inside of the door instead of the outside if it is needed.

Not Preferred:

Installing metal storm doors on doors visible from the right of way.

Using a metal storm door with a metal panel on the lower section and glass on the upper section.

Installing a screen door that requires alteration of the existing door frame, or blocking in the door frame to fill the void created by a stock door.

Placing burglar doors over exterior doors.

SHUTTERS

Shutters were a valuable part of an historic building as they provided shade from the sun and rain while allowing the window to be open during hot months and block the wind during cold months. Historic shutters can add to the energy efficiency of an historic house today by closing shutters in the warmer months to reduce sun and heat build up. During the cooler months shutters can also be closed when it rains to keep the moisture from entering the building and still allow cool air flow. Many historic shutters had louvers to adjust the angle of the slats for different uses. Historic shutters should be retained where possible as they add to the architecture of the building and are characteristic of many historic architectural styles. Shutters should not be installed where there is no historic evidence of shutters or is not appropriate for the architectural style.

MAINTAINING/REPAIRING

Preferred:

Window and door shutters should be maintained and repaired rather than replaced.

Shutters should be repaired by stripping paint, dismantling pieces and then repairing, and replacing broken louvers where necessary.

Deteriorated shutters that cannot be repaired should be used for spare parts to repair the other shutters on the building.

Not Preferred:

Letting deteriorated shutters with broken louvers and slats remain on an historic structure.

Repairing wooden shutters with materials that are not compatible, such as metal and vinyl.

REPLACEMENT

Preferred:

Replacing deteriorated shutters with wood shutters of the same style and design.

Replacing louvered shutters with wood fixed slat shutters if the cost of louvered shutters is prohibitive.

Attaching replacement shutters to the original shutter hardware on the exterior of the window.

If new shutters are to be installed, they should be hinged on the existing shutter brackets, and if no brackets are available they should be anchored as closely to the window frame as possible.

Shutters that are installed should be wide enough and high enough that were they closed, they would completely cover the glass area of the window.

Not Preferred:

Replacing or adding shutters that are not the same height as the window opening.

Replacing wood shutters with plastic or vinyl shutters that screw into the facade.

Installing new shutters that are too small or too large for the window or window frame.

Installing shutters where historically there were no shutters.

SIDING

Siding and Crawl Space Enclosure
- Masonry
- Wood
- Stucco
- Substitute Siding
- Crawl Space Enclosure

Siding on an historic structure is a very distinguishable feature. Most people notice whether the structure is clad in brick, wood, stucco, or substitute siding, thereby defining a major characteristic of the building. Historically, structures in Natchez have been sided in many different materials with the most common being wood and brick; other less common siding materials are stucco and stone. Some buildings are sided in many different materials to provide a unique appearance. Over the years inappropriate siding has been used to cover up historic siding in the attempts to 'modernize' the look of the structure or make it more energy efficient with the use of asbestos shingles, asphalt shingles, vinyl and aluminum siding, or other novelty siding. The use of man-made shingles on structures in Natchez is highly inappropriate as there is very little historical evidence that buildings here were ever sided in shingles except to be used as decorative elements. The majority of historic structures have always been sided in horizontal wood clapboards, with a few exceptions where vertical siding was used on some structures for side and rear elevations. Application of non-historic exterior coverings violates the Secretary of Interior Standards for Rehabilitation, which states the historic character of a property shall be retained and preserved and that removal of historic materials or alteration of features that characterize a property shall be avoided. Siding is a major character defining feature of an historic structure and to alter that feature it must be proven that there is a substantial rason for the removal, alteration, or covering up of historic siding with substitute manmade materials. Original siding, if properly maintained, can last for generations and many of the buildings in Natchez still have original

siding that is over 100 years old and still protecting the structure from the elements.

MASONRY

There are many historic structures in Natchez that have significant masonry elements in their design. Buildings can be completely sided in masonry or have masonry architectural details. Masonry materials are considered to be brick, stone, terra cotta, concrete and mortar. The majority of the masonry buildings in Natchez are completely sided in brick with some of the buildings having their front facade stuccoed and scored to give a more formal appearance of stone blocks. Bricks have also been used to form decorative patterns on buildings and some use brick projections to give a three-dimensional appearance to normally flat facades. Stone and terra cotta masonry is typically used as an accent piece to a facade, such as a stone lintel over a window unit. There are very few structures that are completely sided in stone blocks.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended:

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of a building, such as walls, brackets, railings, cornices, window architraves, door pediments, steps, columns and details such as tooling and bonding patterns, coatings, and color.

Protecting and maintaining masonry by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

Not Recommended:

Removing or radically changing masonry features which are important in defining the overall historic character of the building which results in the diminishment of the historic character.

MAINTAINING MASONRY

CLEANING

Preferred:

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling. If a surface is in need of cleaning, the gentlest means possible should be used, such as water washing with a mild detergent.

Not Preferred:

Cleaning masonry surfaces using a high pressure wash or sandblasting is not recommended due the harmful effects and the possibility of stripping of the top layer of a brick or stone surface which acts as shielding to protect and prevent deterioration of the softer core beneath.

PAINTING SURFACES

Preferred:

Brick and stone surfaces should be left unpainted if they have never been painted. Paint is extremely difficult to remove from brick surfaces and alters the historic character of the building.

Not Preferred:

Painting brick surfaces when there is no historical evidence of the bricks ever being painted.

MORTAR REPAIR/REPLACEMENT

Preferred:

Using a soft mortar to repair or replace sections of damaged mortar. The U.S. Department of the Interior has published results of a study of mortars suitable for use in re-pointing historic masonry. The recommended formula for a good general purpose re-pointing mortar is one part lime by volume to two parts sand. To whitten the mortar or increase durability, Portland cement can be added, but only to a maximum of one-fifth of the volume of lime used. The sand used should be compatible in color, texture and grain size to the sand in the original mortar.

Not Preferred:

Replacing historic mortar or repairing mortar by using a mortar that is too hard, such as using a cement. If a hard mortar is used, the bricks will not have the ability to expand and contract with the change in temperature and humidity causing cracking and spalling.

COMMERCIAL SEALANTS

Preferred:

Not using any commercial sealants to seal the outer layer of brick or stone from water penetration.

Not Preferred:

Using a commercial sealant to prevent water penetration. Brick or stone masonry should not be sealed with a conmmercial coating because masonry does not need that type of protection if the outer surface is intact. In fact using a commercial sealant on a brick or stone surface can trap moisture inside the brick and cause it to crack and and spall. Bricks are designed to pass mositure from the inside surface to the exterior and sealing the surface will cause additional problems.

PIERS

Preferred:

The structural stability of the foundation piers should be inspected annually for signs of cracks or slippage.

If problems are detected with the piers or

flooring then treatments should include bracing, filling cracks, underpinning, or installing additional piers under the house before replacing historic piers. Always consult a professional engineer or foundation contractor if it is suspected that the supporting structure of the house is unsound.

Brick piers should be repointed where mortar has deteriorated.

When landscaping around piers, adequate space should be left so that plant material does not contribute to moisture build-up or reduce air circulation.

Replacing only interior piers with concrete or con crete blocks that are not easily visible from the exterior.

Not Preferred:

Replacing historic piers with new concrete or concrete block piers on the perimeter of an historic building where they are visible.

Resurfacing masonry piers with a commercial sealant or with a layer of concrete.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 2 - Repointing Mortar Joints in Historic Buildings

Preservation Briefs: 6 - Dangers of Abrasive Cleaning to Historic Buildings

STUCCO

The term 'stucco' refers to a type of exterior plaster applied as a two or three part coating directly onto masonry, or applied over a wood or metal lath to a wood frame structure. Stucco is not as common a siding choice in Natchez as wood or brick, but it has been used on a significant number of structures in Natchez. Often stucco was applied to exteriors in a very fine smooth surface and scored to look like large stone blocks, (i.e. Stanton Hall). On earlier buildings this gave the appearance of a more substantial expensive-looking structure sided in stone. On many structures, it is difficult to determine the difference from a distance. Often the stucco was colored to resemble pigmented stonework, (i.e. Magnolia Hall), and some were even painted to resemble marble with colored veining. More recently stucco has been used on buildings in the Bungalow or Spanish Revival Styles but has been applied in a rougher texture, not intending to represent stone or to be a smooth fine surface.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended:

Identifying, retaining, and preserving stucco features that are important in defining the overall historic character of a building.

Protecting and maintaining masonry (stucco) by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

Cleaning masonry (stucco) only when necessary to halt deterioration or move heavy soiling.

Not Recommended:

Removing or radically changing masonry (stucco) features which are important in defining the overall historic character of the building, so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of the exterior masonry walls that could be repaired so that, as a result, the building is no longer historic.

Failing to evaluate and treat the various causes of deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

MAINTAINING STUCCO

The preservation of stucco surfaces requires careful maintenance and cleaning. Stucco is a material of deceptive simplicity and in most cases its repair should not be undertaken by a property owner unfamiliar with the art of plastering. If stucco repairs are to be done properly and last a long time they should be performed by an experienced professional plasterer.

Historically there are a variety of means that were used to prolong stucco coatings. The most common treatment was to whitewash stucco, often annually. The lime in the whitewash offered protection and stability and helped harden the stucco surface and filled in hairline cracks before they could develop into larger cracks that would allow water to penetrate the surface. Other historical methods included using paraffin, another type of wax or other stucco-like coatings such as oil mastics.

Most deterioration of stucco is caused by water infiltration into the building beneath the surface. Common places to check for water infiltration is the roof, around chimneys, window and door openings, trim work, or excessive ground water or moisture penetrating through or splashing up from the foundation. Potential causes of deterioration include: ground settlement, lintel and door frame settlement, inadequate or leaking gutters and downspouts, intrusive vegetation, moisture migration within walls due to interior condensation and humidity, rising damp from excessive ground water and poor drainage around the foundation. Water infiltration will cause wood lath to rot, metal lath and nails to rust eventually causing the stucco to lose its bond and pull away from the substrate and crack or fall off. Once the origin of water infiltration is determined any necessary repairs to the building should be made, such as fixing leaky gutters, before repairing the stucco.

REPAIRS

Preferred:

Complete any necessary repairs to the building, such as fixing leaky gutters, before repairing the stucco.

Stucco repair be carried out in a well-defined area, or if the stucco is scored, the repair patch should be 'squared off' in such a way as to follow existing scoring.

A professional plasterer should be used for repairing stucco and patching areas that need to be replaced.

Before new stucco is applied the area of repair should be cleaned and free of debris, dirt, paint, oil or grease, and plant growth.

Not Preferred:

Complete repairs to the building exterior after the stucco is refinished or repaired.

Using Portland or other type cement for stucco repairs because by its nature is too rigid to bond well with a stucco surface and can possibly cause more cracking and damage due to the different characteristics of stucco and cement.

REPLACING/PATCHING

Preferred:

If an area of stucco needs to be replaced or patched is should only be done with a soft limestone based stucco.

The new replacement stucco mix should be compatible with the historic stucco in strength, color, composition and texture.

Patching of damaged stucco areas rather than wholesale replacement. In some highly visible or character defining areas it may be preferable to restack an entire wall section or feature so that differences between the patched area and the historic surface will not be so readily apparent.

Not Preferred:

Removing whole sections of stucco and replacing with new stucco instead of patching.

CRACKS

Preferred:

Small hairline cracks in stucco are usually not serious and may be sealed with a thin slurry coat consisting of the finish coat ingredients, or even with a coat of paint or white wash.

Not Preferred:

Commercially available caulking compounds are not

suitable materials for patching hairline cracks because their consistency and texture is not like stucco and tends to weather differently and attract more dirt. As a result repairs done with commercial caulking compounds will become highly visible over time.

CLEANING

Preferred:

If the stucco surface is in need of cleaning it may sometimes be cleaned using a low-pressure water wash, supplemented by scrubbing with a soft natural bristle brushes, and possibly non-ionic detergents.

Always clean a test panel in a inconspicuous area to determine if your cleaning methods will not harm the historic stucco surface.

Not Preferred:

Using a high pressure wash or sandblasting to re move dirt, those processes will damage the surface and possible crack and deteriorate the historic stucco surface.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 6 - Dangers of Abrasive Cleaning to Historic Buildings

Preservation Briefs: 22 - The Preservation and Repair of Historic Stucco

Most of the information on Stucco was obtained from Preservation Brief 22.

WOOD

The majority of houses in the Natchez Historic Districts are sided in wood which adds to the richness of the streetscape with variations in size, pattern, design, wood detailing, and even color. Additional wood materials on buildings are found in the form of cornices, brackets, window architraves, and doorway pediments. If properly maintained wood will last an extremely long time and has proven its effectiveness against the elements and other damaging forces.

Over the years many of the houses in Natchez with historic wood siding and detailing have been covered in the hopes of 'modernizing' the appearance when that became popular in the past few decades. Now that "modern" look is dated, and people are returning to the original wood clapboard look that fits the character of the historic buildings. Fairly recently many homeowners have looked at installing vinyl, aluminum or other substitute siding. While in the short term substitute siding may prove effective, in the long run it may do more harm than good. Historic wood siding is a distinguishing character of many of the historic structures in Natchez and covering up that siding destroys the historic integrity of the structure and denies the rich character of wood siding that has

listed in many cases for over 100 years. Many buildings in the 1950s through 1970s were sided in other inappropriate materials such as asbestos shingles, and asphalt siding that represents shingles. These materials not only cover the historic siding but also change the entire appearance of the structure giving a very inappropriate look.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended:

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of a building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints finishes and colors.

Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

Not Recommended:

Removing or radically changing the wood features that are important in defining the overall historic character of the building, so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

Using substitute materials for the replacement part that does not convey the visual appearance of the surviving parts of the wood features or that is physically incompatible.

MAINTAINING WOOD SIDING AND ELEMENTS

Wood siding if properly maintained will last an extremely long time, and the key is to do routine maintenance and painting to help avoid costly repair work to siding that has been neglected over time. A general test to determine if wood siding is still sound is its resistance to penetration by a knife or ice pick.

Exterior wood siding must be kept painted or stained in order to reduce the chances of water penetration which will cause deterioration. Before painting the surface it should be scraped and sanded in preparation of a new coat of paint. (Please see the section on Painting for additional information).

If mildew is present on the surface of the siding, the source of the mildew should be determined, corrected and cleaned off the surface prior to repainting.

CRACKS AND ROTTING

Preferred:

Monitor wood siding cracks and rotting. Any boards found to be cracked should be sealed or

replaced if the crack is allowing water to penetrate beneath the surface. Rotting boards should be replaced immediately and the cause for the rot should be determined such as water damage or termites.

Not Preferred:

Allowing cracks in the siding and rotting to accelerate damaging the historic surface contributing to moisture infiltration behind the siding

CAULKING

Preferred:

Areas around doors and windows should be checked regularly to make sure they are properly caulked so as to not allow water to penetrate the surface.

Not Preferred:

Allowing caulking to deteriorate or allowing space in between trim and siding to develop that will allow water and moisture to infiltrate behind the siding.

GUTTERS

Preferred:

Keep rain gutters free of debris and make sure they do not leak or portions fall off the roof leaving wood siding susceptible to water runoff from the roof.

Fixing gutter leaks and when they occur and making sure all gutter connections are tight fighting and do not leak water.

Not Preferred:

Letting gutters fill with debris (such as leaves) clogging the passageways for water runoff contributing to water standing on the roof or over flowing down the side of the structure.

Leaving broken or loose places of gutter in place allowing water to run down the surface of the structure.

PAINT

Preferred:

When paint on siding begins to peel and chip it is time for a new paint job. Before applying new paint the surface should be properly scraped and sanded so that the new paint will adhere better and last longer.

Not Preferred:

Letting paint on the side of a structure peel of and expose the surface beneath allowing water to penetrate the surface.

REPLACING CLAPBOARDS

Preferred:

When clapboards have become rotted or dam-

age they should be removed and replaced so that additional water will not penetrate the surface and rot out other portions of siding.

Damaged or rotted siding should be replaced with boards of the same type of wood if possible and always of the same dimension and thickness.

Not Preferred:

Replacing damaged or rotten siding with modern synthetic materials.

Using different types of wood clapboards or differ ent size pieces that do not match the original siding.

☞ADDITIONAL INFORMATION:

Historic Natchez Design Guidelines - Paint Section
Preservation Briefs: 6 - Dangers of Abrasive Cleaning to Historic Buildings
Preservation Briefs: 10 - Exterior Paint Problems on Historic Woodwork

SUBSTITUTE SIDING

Vinyl, aluminum or synthetic siding has become a popular siding alternative among homeowners recently. Many homeowners are attracted to substitute siding because of its perceived benefits, such as the prevention of exterior moisture from entering the building, and the elimination the need to invest in costly repainting every 4-10 years. Even though there are advantages to substitute siding there are also some disadvantages that must be explained. The application of synthetic sidings, such as aluminum or vinyl, is strongly discouraged for residences in Natchez's historic districts because it conceals the historic siding and character, lowering the integrity of the historic structure itself and the historic district as a whole. In fact, substitute siding in historic districts tends to lower the resale value of an historic home.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended:

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.

Not Recommended:

Removing or radically changing the wood features that are important in defining the overall historic character of the building, so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

Using substitute materials for the replacement part that does not convey the visual appearance of the surviving parts of the wood features or that is physically incompatible, is not recommended.

PROBLEMS WITH SUBSTITUTE SIDING AND HISTORIC STRUCTURES

While synthetic sidings may be appropriate for modern homes, they are not compatible with historic structures and cover up the original wood clapboard siding which adds to the historic integrity of an historic structure. Because vinyl siding does not allow moisture to pass through it moisture can get trapped below the siding and build up from the inside accelerating the deterioration of the wood siding. Historic wood siding was intended to breath; and pass moisture from the interior of the structure to the exterior. Many substitute sidings require that vapor barriers be installed underneath the new siding which traps that moisture and contributes to the deterioration of the original wood siding, if a vapor barrier is not installed it is still very difficult for moisture to pass through vinyl, aluminum or other man made products. Substitute siding adds little or no improvement to the insulation of the building.

COMMON PROBLEMS ASSOCIATED WITH SUBSTITUTE SIDING:

1) The most immediate problem with sheathing historic structures with substitute siding is the discordant change of character and architectural integrity to the structure due to a change and covering of the original materials.

2) The lifetime of vinyl siding is unknown. Manufacturers claim siding will last up to 20-30 years. Over 20-30 years, the chance of deterioration of unmonitored, unmaintained, and inaccessible wood siding is great. By the time damage to historic siding is detected, it may be too late to save the resource's original siding material.

3) It is predicted that vinyl, particularly colored vinyl, will fade. Substitute siding will also require that it be washed regularly to remove dirt and discolorations which adds to the likelihood of water penetrating behind the substitute siding.

4) The installation of substitute siding will immediately alter the visual appearance of a historic structure in a number of ways:
a. The siding is applied to the existing siding. This means that the new surface juts out beyond the edges of openings, trim, and corner boards;
b. Vinyl siding requires that an additional, inappropriate trim outline every opening and edge on the structure. This trim is the same color of the siding and it serves to deflect water from seeping behind the substitute siding and causing more damage.

5) In addition, damage will occur to the existing

historic siding immediately. In order to install the vinyl, attachment strips need to be nailed into the existing surface, possibly splitting the historic siding making it difficult to repair if the substitute siding is removed.

APPROVAL OF SUBSTITUTE SIDING

All applications for substitute siding will be presented to the Natchez Historic Preservation Commission and be reviewed on a case by case basis. The application of substitute siding, such as aluminum or vinyl, will be strongly discouraged for historic residences in Natchez Historic Districts. Substitute siding will be prohibited on structures where existing historic siding is repairable or the historic siding is a character defining feature of that historic structure. The applicant must provide sufficient information to prove that the application of substitute siding will have no effect on the historic integrity of the structure.

CASES WHERE SUBSTITUTE SIDING WILL BE DISCOURAGED

For individual historic resources or resources in historic districts, substitute siding will be discouraged if:

1) The existing siding is repairable.
2) The proposed siding substitute will substantially alter the character of the historic building.
3) The proposed substitute siding will irreversibly dam age or obscure the architectural features and trim of the building.

RESTRICTIONS ON APPROVED SUBSTITUTE SIDING

If approval for substitute siding is given by the Natchez Preservation Commission then:

1) Substitute siding will only be allowed on the facades of the structure that are not visible from a public right-of-way. If a lot is located on the corner of an intersection then only the side not facing a public street and the rear may be sided in artificial siding.
2) Only straight drop design patterns of siding will be allowed in the Historic District unless there is historical evidence that Dutch lap/beveled board/coved siding exists or has existed on the historic structure.
3) The new siding must match as closely as possible the width and depth of the existing siding.

INSTALLATION OF SUBSTITUTE SIDING

One of the most important factors to consider, if vinyl siding is determined to be an acceptable alternative, is the method of installation. When properly installed and routinely inspected, the likelihood of extensive damage to the historic wooden clapboard decreases. It is recommended that all wood siding be properly inspected to make sure that boards are in good condition before the installation of vinyl siding and that any rotted boards be removed to prevent further deterioration underneath the substitute siding. If possible no insulation material or vapor barriers, including a foiled paper application, be installed under substitute siding as it contributes to the accelerated deterioration of the wood underneath possibly de-

stroying the historic material for any future property owners that may want to remove the vinyl siding.

☞ADDITIONAL INFORMATION:
.Preservation Briefs: 8 - Aluminum and Vinyl Siding on. Historic Materials

CRAWL SPACE ENCLOSURE

Many structures in Natchez have been built on masonry piers a few feet off of ground level allowing space between the floor of the structure and the ground. This was done for several reasons, such as to avoid moisture being drawn up through the floor if it were placed directly on the ground, and to let air pass underneath the house allowing moisture to dry, reducing the humidity. To prevent animals, trash, or objects from going underneath the house, typically a wood lattice screen was used to fill between the brick piers. Over the years those spaces have been infilled with different materials ranging from bricks to concrete blocks and plywood.

METHODS OF CRAWL SPACE ENCLOSURE:

WOOD LATTICE

Preferred:

A wood lattice screen is the most typical infill choice in between masonry piers in Natchez.

To cut down on air infiltration in the crawl space black roofing paper can be attached to the back of the lattice.

Not Preferred:

Using lattice that is oversized or too small for the infill space.

BRICK OR CONCRETE BLOCK

Preferred:

If using brick infill recess the infill so the piers still are easily visible and leave a vent area to allow passage of air underneath the structure.

Not Preferred:

Infilling between brick piers with concrete blocks.

Infilling with brick flush with the masonry piers.

Infilling between brick piers without leaving a vent or air passage way.

WOOD PANELS

Preferred:

If using wood panels or other siding material in between brick piers, then recessing the panels and paint them the same color as the

siding on the house making sure to leave an appropriate sized air vent area.

Not Preferred:

Infilling between brick piers without leaving a vent or air passage way.

Using wood panels for infill that are installed flush with the masonry piers.

Infilling with unpainted plywood, particle board, or plastic sheets.

PAINT

Paint on historic buildings is a very subjective element and some colors will look good on buildings while others will not. There are certain colors that go with certain architectural styles as listed in this section. Many people complain that paint doesn't last very long and they are constantly repainting. The keys to making paint last a long time are to: prepare the surface properly, make sure a primer coat is applied before the topcoat and that both are quality paints. Placement of paint color is also an important part of a building. Certain tones and hues of color are appropriate on certain architectural elements, but not on others. It is difficult to determine the effect of a paint color from a small paint chip. Paint should be applied to a shaded area of the structure and one in direct sunlight to determine the effect of a paint color.

SECRETARY OF INTERIOR RECOMMENDATIONS

Preferred:

Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should only be considered pnly where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other protective coatings.

Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (handscraping or handsanding), then repainting.

Applying compatible paint coating systems fol lowing proper surface preparation.

Not Preferred:

Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

Removing paint that is firmly adhering to and t hus protecting wood surfaces.

GENERAL

Preferred:

Applying the gentlest surface preparation methods to remove damaged or deteriorated paint, such as hand scrapping or hand sanding, to avoid revealing bare wood.

Using thermal devices to achieve paint removal in situations where neglect has caused total deterioration of paint coatings.

Using chemical strippers as supplements to previous methods.

Repainting with colors that are appropriate to the historic building, district and neighborhood.

Adding a mildewcide to the paint to reduce the build up of mildew in the long run.

Cleaning brick surfaces instead of painting over them, unless historically the brick was painted.

Not Preferred:

Using abrasive cleaning methods that can cause permanent damage to historic woodwork, brick, stone, or other historic material such as rotary, belt sanding or wire brushing, sandblasting or water blasting (PSI of 100 or greater), and propane or butane torches.

Using thermal devices, such as heat gun or hot plate, improperly so that historic siding is damaged. Flareups can occur hours after work has stopped.

Failing to follow manufacturer's product and application instructions for chemical treatments to remove paint.

Using new colors that are inappropriate to the historic structure, district or neighborhood, or colors that are inappropriately placed on the structure.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 10 - Paint Removal from Historic Woodwork

In questions of color, not only color should be considered but its placement on the building and how the color and placement on that building relate to the immediate surrounding neighborhood and the historic district as a whole.

COLOR

Color is described in terms of hue, value, and intensity.

HUE is the actual color. Red, yellow, and blue are examples. Red and yellow paint mixed together produce orange, another hue. White and black are not really hues, but are used with hues to adjust value and intensity. An absence of color produces a black and white picture.

VALUE is a measure of how light (low value) or dark (high value) a color is, or how much white or black is added to the hue. For instance, red and white paint mixed together produce pink, which is simply a light red. You can determine the value of a color by taking a black and white picture of it and judging it on a gray scale.

INTENSITY - is a measure of how saturated with hue a color is. An intense color is loud or bright or brilliant and is filled with color. A less intense color is faded or muted or subdued and could be pale or dark to the point of being colorless. For instance, shocking pink is saturated while dusty rose is a less intense pink. Shocking pink uses more of a red hue and more of black and white. The most intense colors are those with no white or black in them. Electric blue is so intense because it is full of white and Williamsburg blue is not intense because it is full of white and black.

PLACEMENT

When judging the suitability of a color for a particular building, not only will the color be considered, but also the placement of the color. Color on large areas is more prominent than color on small areas. Color in full sunlight is more prominent than color in shade. Color on unbroken surfaces is more prominent than color on broken surfaces. Color in a position close to the view is more prominent than color in a recessed position.

PLACEMENT AND HUE

Almost any hue can be used if sufficiently low in intensity.

PLACEMENT AND VALUE

Light (low value) and medium (medium value) colors are suitable for body, trim, and accent colors if intensity is not too high. Pastels (low in value) or light fluorescent colors (low in value but high in intensity) are not recommended for body or trim, but possibly could be used as accent colors if in the right location and amount.

Dark (high value) colors are not recommended for body colors, but are suitable for trim and accent colors.
The higher the value, the more intense the color may be and still be suitable for use in the historic neighborhoods

of Natchez.

PLACEMENT AND INTENSITY

In general, the more prominent the position, the more subdued (the less intense) the color should be. Conversely, intense colors may be used if the position is sufficiently inconspicuous.

Subdued colors (less intense) should be used for the body of the building. Stone colors are less intense colors that are traditionally used on historic buildings.

With the exception of an intense green traditionally used in Natchez for shutters and porch hand rails, intense colors should be reserved for use only as accent colors. Accent colors should be used only on small areas in shady, recessed places with broken surfaces. Examples are narrow bed moldings on cornices, sashes on windows, narrow trim on posts or columns or gingerbread trim. Such use of an intense color would be called an accent color. One exception to this rule is the traditional use of an accent color on the front door only. If an accent color is used on the front door, it should be used nowhere else on the building.

Historic Color Palettes and Books are available in the Planning Department and at most stores where paint is sold.

ROOFS

Roofs:

- Styles
- Maintenance
- Replacement
- Roof Shape and Features

The roof of a structure with its shape and style is one of the most character defining features of a building. There are many features to a roof such as cresting, widow's walks, cupolas, dormers, chimneys, and additional design features in the size, color, and patterning of roof materials. Not only is a roof a design element of a building, but it is also essential to long time preservation of the entire structure. A weather tight roof that properly drains water runoff will go a long way to helping preserve a building from the elements.

In Natchez many different types of roofs and roof materials have been used. Roof materials ranged from wood shingles, pressed tin decorative shingles, standing seam metal, terra cotta clay tile, and slate. More recently within the twentieth century asbestos and asphalt, or composite shingles have been used on many homes in Natchez.

SECRETARY OF INTERIOR RECOMMENDATIONS:

Recommended:

Identifying, retaining, and preserving roofs - and their functional and decorative features - that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel and mansard; decorative features such as cupolas, cresting, chimneys, and weather vanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure materials are free from insect infestation

Not Recommended:

Radically changing , damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so the historic character is diminished.

MAINTENANCE

The key to preserving the condition of a historic structure is to keep it sealed from the elements by maintaining an historic roof. Signs of roofs in poor condition are: roofs that sag greatly in the middle, water stains on interior ceilings or the attic, missing shingles or bare patches. Deterioration of building materials and structural damage are usually the result of leaks in the roof and poor drainage. Some keys to maintenance are as follows:

Undertake a semi-annual roof inspection to prevent structural problems or deterioration later on and avoid water infiltration.

Look for holes, tears, missing or broken pieces of shingles or other roof material.

Check to see if flashing is in place and in good condition in valleys and rides, around chimneys, and dormer windows.

Check for leaks by inspecting the attic (if possible when it is raining) and look for signs of water running down rafters or water marks on ceilings or walls. If the inspection reveals serious problems, consult a profes-

sional roofing contractor to help you determine what needs to be done.

If your roofing system does not seem to adequately shed water away from the house, evidenced by peeling paint or mildew on masonry siding, it may be necessary to add gutters and downspouts to the building. The drainage system should be carefully installed to ensure that water is collected and funneled away from the wall and base of the building. Gutters and downspouts should be kept in good repair and free of debris.

REPLACEMENT

Preferred:

If a roof must be replaced in its entirety it should replaced with a similar roof material with the same coloration and size or pattern of shingle. If the roof is to be replaced with a different material from the current roof there should be some historical basis for the new roof material.

If a new roof color is planned it should be appropriate to the individual style of the building and should blend in well with other residences in the neighborhood.

The old roofing material should be removed before installing the new roof material so that a flat surface is available for the new material.

Not Preferred:

Replacing a roof with a completely different material than currently on the roof which is not appropriate for the architectural style of the building (i.e. a Federal style house with a Spanish clay terra cotta material) or out of scale/proportion with the structure.

Using a new roof color that is inappropriate to the individual style of the building that does not blend in well with other residences in the neighborhood.

Leaving the old roofing material on so that it produces an uneven surface, adds additional weight to the roof structure and makes leaks harder to detect. If the roof has wide spaced slats for the roof deck it may be necessary to leave the old roof in place to provide adequate support and nailing surface for the new roof.

ROOF SHAPE AND FEATURES

The roof shape and roof features are extremely important parts of the character of the roof or building. Roof shape

is characteristic of certain styles of architecture and should be preserved. Historic features such as chimneys, dormers, cupola, etc. not only add interest to the roof line but were an important features for light, ventilation, and the removal of smoke from fires.

Preferred:

Avoid making changes to the roof shape through the addition of dormers, skylights, or by changing the pitch of the roof line.

If roof line additions are necessary they should be located inconspicuously toward the rear to reduce their impact on the building's significant features and should be architecturally compatible with the style of the building.

Chimney's should be retained as important visual features of the house, even if they are no longer used. They should be regularly inspected and repaired as necessary. (See Masonry in the SIDING section). If the chimney is leaning or crumbling, it may need to be partially rebuilt by a masonry contractor.

Not Preferred:

Changing the roof shape through the addition of dormers, skylights, or by changing the pitch of the roof line altering the original architectural characteristic of the roof.

Installing additions to the roof in conspicuous places that are not compatible with the architectural style of the building.

Removing or lowering chimneys because they are no longer used. Allowing chimney's to lean or crumble over time.

☞ADDITIONAL INFORMATION:

Preservation Briefs 4 - Roofing for Historic Buildings

Preservation Briefs 19 - The Repair and Replacement of Historic Wooden Shingle Roofs

Preservation Briefs 29 - The Repair and Replacement of Historic Slate Roofs

PORCHES AND ENTRANCES

Porches

- Maintaining
- Enclosing
- Replacing Components

New Construction
Entrances

Porches and entrances are distinguishable features on a majority of houses in Natchez and often the focus of historic buildings, particularly on primary entrances. Usually porches and entrances were integral components of a historic building's design. Porches historically were treated as an additional living space besides an entrance area to the home. Entrances were often elaborated with fine trim work, sidelights, transom windows, fine paneled doors, and decorative hardware. Over the years porches have gotten smaller and entrances less elaborate, but they are still present on many homes and should be retained and preserved. Many porches in Natchez have been updated replacing an early architectural style with one that was in fashion at the time of the replacement which meant enlarging or reducing the size of the original porch. Since the architectural style of the porch may not match the style of the rest of the building it should not be used to judge the age of a building. Often simple updates were done by replacing columns, removing/adding Gingerbread trim, changing banisters and hand rails.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended:

Identify, retain, and preserve entrances, porches and their functional and decorative features that are important in defining the overall historic character of the building.

Protect and maintain the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal and re-application of protecting coatings.

Not Recommended:

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing an entrance or porch because the building has been reoriented to Accommodate a new use.

Cutting new entrances on a primary elevation. Removing an entrance or porch that is not repairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

PORCHES

Porches are found on a majority of the homes in the Historic Review District of Natchez as they played a large role in the social activities of the family and provided a

place to catch the breezes and be shielded from the elements above allowing windows to remain open. Porches were a center of activity during the warmer months and usually became the place where people would relax, take their meals and even sometimes sleep during the warm summer nights. Over the years porches have become less important with the advent of electricity and air conditioning. Porches in Natchez are usually found on the front facade and add to the architectural character of the building with a good mix of one story, and two story porches termed galleries.

Most porches consist of a wood board floor system that rests on a frame substructure which in turn rests on brick piers or a continuous brick foundation. Columns on the porch support the porch roof beams and structure. Many porches higher off of the ground have hand rails and balusters or different patterns to match the architectural style of the structure. Usually porch roofs slope down towards the columns and are of the same roof material as the rest of the house even though there are several porches in Natchez that have gable fronts.

The retention of the original porch configuration is very important for keeping the historic character of the house intact, and changes in the porch configuration or removal of the porch is discouraged. The porch is a distinguishing characteristic of a house and often signifies the buildings age and style. Care should be taken to retain such porch elements as decorative columns, capitals, gingerbread trim, turned columns, sawn cut shaped balusters, and other decorative features.

MAINTAINING

Preferred:

Checking porch roof for leaks and repair any when found.

Keeping gutters free of debris and down spouts free of obstructions.

Checking floorboards for termite damage and rot.

Painting porch components regularly to keep them sealed from the elements.

Not Preferred:

Allowing roof leaks or gutter leaks to deteriorate porch components.

Letting paint peel off of porch components allowing them to be effected by the weather and elements.

ENCLOSING

Preferred:

If a porch is to be enclosed by screening, the screen should be placed behind the columns and the framing system should be of a simple design and painted to match the color of the columns or trim with as few vertical and horizontal divisions as possible.

Porches may only be enclosed with glass if the glass is placed behind the columns and handrails and the frame system to support the windows is simple and unobtrusive and as few vertical and horizontal divisions as possible. Glass panels should be designed to fit the openings properly without the use of additional panels of other material to fill void space. Glass panels should not be tinted, etched, or sandblasted.

Front porches should not be enclosed to add additional living space for the house as it destroys the architectural character of the porch and the facade.

Rear porches may be enclosed for additional living space if they are not readily viewed from the public right of way.

Proper methods for enclosing a rear porch or gallery are to leave the existing handrails in place and panel behind them with either panels to simulate louvered shutters or lattice work backed by a flat board. Porch enclosure panels should be painted the same color as shutters or other trim colors.

Not Preferred

Enclosing a porch with screening having a decorative or elaborate framework. Using pre-manufactured screen units to enclose a porch area.

Using stock glass panels or windows to enclose a porch requiring the use of additional framing and infill panels.

Enclosing a front or rear porch to add additional living space by removing existing columns, filling in between columns with a wall.

REPLACING PORCH COMPONENTS

Porch components such as columns, rails, balusters, capitals, gingerbread trim, all add to the architectural character of the building and help define the style of the structure. Where possible the original porch component materials should be retained, but sometimes that is not always possible due to deterioration.

Preferred:

Porch components that are in poor shape be restored to match the original parts.

Components that are deteriorated or missing should be replicated to match the original design of the components.

Deteriorated columns may be replaced with fiberglass or metal columns if they are the

same height and diameter of the original columns and provide the same structural support for the porch roof.

Not Preferred:

Taking down porch components that are deteriorated and not replacing them or replacing them with parts that do not match the original in style, shape, size and design.

Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

Replacing deteriorated wood columns with decorative cast or wrought iron flat columns, two by four or similar lumber posts.

Changing the style of columns from the existing, such as replacing a turned column with a wrought iron decorative column, unless there is historical evidence for the proposed replacement style.

Adding architectural details or components to a porch that never had any, such as gingerbread trim to a Bungalow Style home.

NEW CONSTRUCTION

Preferred:

If a porch is to be rebuilt due to deterioration similar materials should be used and as many original components should be used as possible. The porch should retain similar dimensions and style.

If there is historical evidence of a porch that was removed in the past then that historical evidence should be used to recreate the porch.

If there is no historical evidence available of a rear porch one may be added if it is compatible in design, scale, and materials of the main structure and not visible from the public right of way.

Not Preferred:

Adding a front porch where there is no historical evidence or basis for it.

Removing a front porch and replacing it with a smaller porch, larger porch or not replacing it at all. If there is historical evidence to prove that the change in the size or removal of the porch is valid then it will be allowed after historical evidence is presented.

Installing a new porch using components that not are similar in material, design, scale, and color to the rest of the structure.

ENTRANCES

The entrance to a building is usually the focal point of the facade and the area to which your attention is drawn - usually with decorative trim work, transom windows, sidelights and more. Some entrance are very elaborate in architectural design while others are simple designs that provide the most utilitarian function of allowing people to enter the structure.

Preferred:

Maintain the condition of the current entrance area by keeping water from infiltrating around the door and other architectural components.

Replacing only damaged parts of entrance trim/woodwork rather than replacing the entire trim/woodwork.

Maintaining the primary entrance of the facade.

Not Preferred:

Covering up or removing the sidelights or transom windows around the entrance.

Replacing an historic door with a new door that is incompatible in style and design with the building.

Making a single door entrance into a double door entrance.

Installing a burglar door or storm door on the outside of an entry door.

Cutting an additional doorway in the main facade for access to another part of the building.

ADDITIONS

Additions

- Secretary of Interior Recommendations
- Sympathetic to Original Design
- Materials
- Massing and Setbacks
- Addition Design Recommendations
- Modernization

When adding to a historic resource the outer limits of the structure are altered to create a new profile from the exterior. Because an addition has the capability to radically change the historic appearance, an exterior addition should be considered only after it has been determined that the new use can not be successfully met by altering non-character-defining interior spaces. If the new use cannot be met with an interior modification then

the attached exterior addition will be an acceptable alternative if it meets certain requirements. Some of those requirements are that new additions should be designed and constructed so that the character defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of constructing an addition. New addition design should always be clearly differentiated so that the addition does not appear to be a part of the historic resource. Overall the design of a new addition should be compatible with the design of the histric structure and should be sensitive to the designs of the surrounding structures.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended

Placing functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Locating the attached exterior addition at the rear or an inconspicuous side of a historic building; and limiting in size and scale in relationship to the original historic building.

Designing new additions in a manner that makes clear what is historic and what is new.

Placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting the size and scale in relationship to the historic building.

Not Recommended

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Designing a new addition so its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be a part of the historic building.

SYMPATHETIC TO ORIGINAL DESIGN

Additions to historic buildings should be sympathetic to the design of the historic structure and should not detract or take away from the historic character or integrity. Additions should be of a limited size to the main structure and should be secondary in nature to the original structure. Compatible materials and design should be used in the new addition and not compete visually with

the original structure.

MATERIALS

Materials for a new addition should be similar to the materials used on the main house and blend in with the existing exterior treatments. New materials may be used but they should not be obtrusive or detrimental to the historic character (i.e. attaching a concrete block addition to a wood frame structure). If siding materials on the addition are used that match the original structure they should be separated by vertical trim to visually display where the old siding ends and the new siding begins. Roof materials should be similar to the existing roof material, for example if a metal roof is currently on the building then a metal roof should be used for the addition, mixing of roof materials between a new roof and old roof is discouraged.

MASSING AND SETBACKS

All additions should be limited in size to the historic structure and should not adversely affect the historic character of the building by using large scale massing to block historic features or obscure detailing. Additions should follow the rule of being as unobtrusive as possible. Setbacks of new additions should meet the requirements set by the Zoning Ordinance of a rear yard setback of twenty (20) feet, side setbacks of eight (8) feet with the sum of the two side setbacks equaling twenty (20) feet. If an addition is planned to infringe upon the above setbacks a Variance must be obtained from the Zoning Board of Adjustment.

ADDITION DESIGN RECOMMENDATIONS

Recommended:

Additions should be placed in the rear of a structure to minimize the impact of the addition and restrict the visibility of the addition from the street.

Additions to the side of an historic structure should be located near the rear facade of the house and not readily visible from the street. Landscaping should be planted to mask the visibility of a side addition.

Additions should not be placed on a facade with significant architectural detail or design.

The scale of the features of the new addition should be compatible to the main structure by using similar sized windows, doors and using similar door and window height lines. The addition should complement the main house and not overpower it with size or design.

The existing corner boards and other trim

elements should be left in place on the original house when building an addition to give the visual appearance of the original structure and show where the new addition begins.

A new addition should be visually readable as a new addition and not a portion of the original house through the use of design elements, visual separation, etc.

Not Recommended:

Building an addition to the front of a structure, front additions destroy the character and design of the historic facade.

Placing additions to the side of an historic structure close to the front facade of the house or within the same plane as the front facade.

Using materials that are dissimilar to the original house, such as concrete block, brick if the main house is sided in wood, etc.

Adding a two story addition to a one story structure.

MODERNIZATION

Many additions are added on to historic houses for bathrooms, kitchens, or additional living space. An addition is a good way to add modern conveniences to an historic home while keeping the historic interiors intact. If there are non-defining historic spaces on the interior of a home then those areas should be modified before building an addition. The next thing to consider before building an addition is to enclose rear porches or galleries to use for bathrooms, kitchens, etc. (See the section on Porches). Not all spaces can be modified and thus new additions may take place if they are designed properly.

NEW CONSTRUCTION

New Construction

- Sympathetic to Existing Neighborhood Architecture
- Successful New Construction
- New Construction Design Recommendations

The houses and structures in the historic districts are of many different architectural styles and designs, which add to the streetscape and uniqueness of each historic neighborhood and district. By no means does new construction have to mimic or copy architectural styles of the past. New construction can be modern in design but should harmonize with the neighborhood and compliment the other structures rather than being an obtrusive structure in the neighborhood. Generally there is very little

open space in the historic review district in Natchez and thus new construction should be designed with the existing buildings in mind. It is very important that new construction has similar setbacks, size, massing, and roof configurations as neighboring structures. The following section will help to determine the characteristics that should be met when designing a new structure for the historic review district.

SYMPATHETIC TO EXISTING NEIGHBORHOOD ARCHITECTURE

New construction in the historic review district should be of a sympathetic design to the surrounding neighborhood architecture in style and design, which means the new structure should not be completely foreign to the neighborhood environment (i.e. building a contemporary home with lots of glass and concrete). New construction should not recreate, replicate or mimic a past architectural style but should include architectural and design elements from surrounding historic structures. No specific architectural style shall be required for new construction in the historic review district.

The following aspects of new construction shall be visually compatible with the buildings and environment with which the new construction is visually related, including but not limited to: the height, the gross volume, the proportion between width and height of the facade(s), the proportions and relationship between doors and windows, the rhythm of solids to voids created by openings in the facade, the materials, the textures, the colors, the patterns, the trims, and the design of the roof. New construction should also preserve the existing rhythm created by existing building masses in the neighborhood. The landscape plan shall be compatible with the resource, and it shall be visually compatible with the environment with which it is visually related. Landscaping shall also not prove detrimental to the fabric of a resource, or adjacent public or private improvements like sidewalks and walls.

SUCCESSFUL NEW CONSTRUCTION

The most successful new construction in the Historic District should combine contemporary design with sensitivity to adjacent structures in the following areas:

1. Height
2. Proportion and Scale
3. Massing
4. Rhythm of Spacing and Setback
5. Relationship of Roof Shapes
6. Orientation
7. Consistent Materials and Textures

1. Height

   The height of new construction in the district should be compatible with adjacent structures and under the zoning ordinance can be no higher than thirty-five (35) feet in the R-1 (One-Family Resi-

dential) and R-2 (Two-Family Residential) Zoning Districts and forty-five (45) feet in the R-3 (Multiple-Family Residential) Zoning District. Zoning maps are available at the Planning and Zoning Department for reference. Most homes in Natchez are one or two to two and a half stories high. New construction height should be within 10 percent of the height of adjacent structures. Efforts should be made to match the cornice heights on adjacent buildings.

2. Proportion and Scale

New construction should match adjacent structures in proportions of width to height a building's facade, such as tall and narrow, low and squat, square. Proportions vary throughout the district with some blocks featuring one-story horizontal buildings while others are two-story and more vertical in appearance. Compatibility with adjacent structures in proportion should occur. The relationship between the openings of doors and windows of the facade must be compatible with adjacent buildings. Windows should be 1:2 or 1:3 in width to height proportion, of rectangular design, and of double-hung sash design. Large picture windows or horizontal bands of windows should be avoided. Doors should also be compatible in proportion with over or undersized entrances discouraged. Scale is affected by proportion and refers to the relationship between the size of a human and the structure. A scale for pedestrians is created when structures and their details are easily visible from the sidewalk and do not overwhelm passersby. A scale of monumental proportions is the opposite where spaces, buildings, and detail are larger than human use and needs would dictate. New construction should observe the scale of surrounding and nearby structures, window and door lines should be similar to neighboring structures. Scale would also refer to the application of detailing which should be consistent with the rest of the structure, for example on a small house massive or oversized details and decoration should be avoided.

3. Massing

The term massing refers to how the basic shapes of the building are fitted together. Massing can be very simple, such as a single rectangular shape, or be more complex with an L-shape, or even additional massing elements usually found in Victorian style architecture, such as bays, towers, and turrets. Massing patterns of the neighborhood area should be considered and reflected in the design of new construction.

4. Rhythm of Spacing and Setback

It is important that new construction in the review district be consistent with adjacent structures in spacing and setback which sets a rhythm for the block and neighborhood and adds to the historic character. The setback of new construction should be within 10 percent of the setback lines of adjacent structures and should not protrude out beyond the other structures in the neighborhood or be setback further in the lot than neighboring structures. New structures must also follow the zoning ordinance which requires a front yard setback of twenty-five (25) feet, side setbacks of eight (8) feet (with the sum of the two side setbacks equaling twenty (20) feet), and the

rear setback should be twenty (20) feet . There are also lot size requirements for one-family, two-family and multi-family residences. For a one-family dwelling a 7,200 square foot lot is required, for a two-family dwelling 8,000 square feet, and for a multi-family dwelling it is 8000 square feet plus an additional 2,000 square feet for each uit. These requirements are designed to protect the health and safety of the neighborhoods and to prevent overcrowding and a lack of space for parking and other required site features.

5. Relationship of Roof Shapes

Roofs for new construction should also be consistent with adjacent structures in the neighborhood as they also add to the streetscape in the historic districts. A new roof design should observe the predominant roof shapes of the area, such as front facing gable, side facing gable, hip, or the combinations of any of the three. The roof pitch of a new roof should be comparable to neighboring roof pitches. Roof types that are not appropriate for the historic review district include shed, gambrel, mansard, and flat.

6. Orientation

Orientation refers to the direction to which the prominent facade faces. Most houses in the historic district face the main street and new construction should do the same with the prominent entrance area also facing the main street.

7. Consistent Materials and Texture

Most homes in Natchez are constructed of wood, while there are ample brick structures and stucco homes. New construction should try to reflect the predominant materials found in the neighborhood. If wood siding is chosen for a new structure is should be a horizontal clapboard type siding of a depth of no larger than eight (8) inches. Vertical wood siding or wood shingles are not appropriate for the historic review district. Vinyl or substitute siding will only be approved if it is a straight drop design, no coved or beveled siding should be used. If brick is chosen because of adjacent properties with brick structures then brick colors, size and texture should blend as closely as possible with neighboring structures. A combination of wood and brick siding should not be used unless it is in the rear of a structure. Stucco is an appropriate siding if neighboring structures are sided in stucco. Concrete, stone, imitation stone, fiberglass shingles should be avoided in new construction. The use of vared colors, glazing, or patterned surfaces should also be avoided.

NEW CONSTRUCTION DESIGN RECOMMENDATIONS

Recommended:

The size, massing and setbacks of new construction should be similar to existing structures in the neighborhood.

Using good contemporary design to fit in

with the surrounding historic structures.

New construction should blend with the other houses in the neighborhood in terms of height, proportion, scale, massing, setback, roof shape, orientation, materials and textures and not call attention to itself.

Architectural features from surrounding structures could be used as design features in the new construction.

If a garage is to be included in new construction, should be in the rear of the house or facing an alleyway and typically should be a structure separate from the main house acting as an accessory building.

Not Recommended:

Using materials such as concrete, large plate glass, fieldstone, etc. that are dissimilar and incompatible to the materials on surrounding structures in the neighborhood and historic district so as to stand out in a negative way.

Using blank windowless walls on the front facades or the use of small thin windows, which interrupt the character of facades with patterns of large windows found on neighboring houses.

Placing a garage in the front of a house facing the street.

Using a pseudo style to replicate an historic style or mix different stylistic characteristics in a single building.

SITE FEATURES AND LANDSCAPING

Paving / Driveways
    Driveway/Parking Area Surfaces
Sidewalks
Landscaping
Site Features
Patios

PAVING/DRIVEWAYS

When many of the historic houses in Natchez were built, the car did not exist therefore the homes and yards were not designed to accommodate the modern automobile. Some larger homes in Natchez had carriage houses in the rear, but most of the houses close to downtown did not due to the accessibility of downtown

and being able to walk to most places. Only as the automobile came into existence and became more popular were people in Natchez starting to build driveways and garages in their yards. Although many driveways were constructed to accommodate the car, several houses in the Natchez Historic District still do not have driveways or offstreet parking due to the size of the lot or previous owners not wanting a driveway. Fitting in parking with historic sites and buildings is sometimes difficult, and several factors should be taken into consideration: materials for the parking area, location in relation to the historic structures, placement of the driveway and parking area on the lot, and the best way to ake a modern driveway and cars as unobtrusive as possible. The following are recommendations for installing driveways or off street parking in Natchez. Curb cuts for driveways must also be approved by the Engineering Department, and the Building Inspection Department.

Preferred:

The area devoted to parking should be as small as possible, and should not comprise the building should be as unobtrusive as possible.

Install driveways in the most inconspicuous part of the property, usually on the side of the house, which should be subordinate and complement the house rather than becoming a dominant feature of the front yard.

Run driveways along the side of the house and park cars in the rear rather than in front of the house.

Install a small parking pad to one side of the structure off of the street when off street parking is needed and the rear of the lot is not accessible for parking.

Not Preferred:

Installing a circular driveway where there is no historical evidence for it.

Building a parking pad in the front of an historic structure.

Paving the majority of the front yard for a driveway and parking area.

DRIVEWAY/PARKING AREA SURFACES

Brick:

If paving a driveway or parking area with brick it should be a paving brick rather than a house or historic brick which will not be able to sustain the loads imposed by cars and other vehicles.

The brick paving pattern that should be used is a herringbone pattern typical of brick sidewalks around Natchez.

Only red brick should be used for paving.

Concrete:

Concrete is a popular option for paving a driveway due to the inexpensive cost of concrete and installation.

Exposed aggregate concrete is acceptable for the historic district. Brick edges may be used to give the concrete a more finished look.

Colored concrete should be avoided.

Concrete should be poured with the proper number of expansion joints to prevent cracking and to allow for shrinkage and expansion.

Asphalt:

Asphalt should not be used for driveway/parking paving in the residential portion of the Natchez Historic Review District.

Gravel:

Gravel is an appropriate material for driveway/parking areas and should be of a neutral color and small size of stone.

SIDEWALKS

Sidewalks are an important part of a site and aid people in approaching an entrance with out walking through the yard. Surface types allowed for sidewalks in the Natchez Historic Review District are the same allowed for driveway/parking areas. Sidewalks should be of a small width (three to four feet) and be as unobtrusive as possible to the site. Many houses have front sidewalks parallel to the street that should be maintained and historic brick sidewalks should be retained for their historic character. Brick sidewalks in Natchez were in the herringbone pattern, thus new brick sidewalks or replacement of brick sidewalks should be in the same pattern.

LANDSCAPING

As with changes to the exterior of a structure major landscaping changes are also reviewed by the Natchez Preservation Commission, especially those dealing with historic trees that give character to our historic neighborhoods. Landscaping by nature is relatively temporary due to the cyclical life span of plants and trees, and therefore there are fewer restrictions on landscaping in the Natchez Historic Review District. Certainly every effort should be made to retain trees and historic landscaping, but if a tree or landscaping dies or is causing damage to an historic structure, it must be removed or cut back. Perennial landscaping, such as flowers and small plants shall not be reviewed.

Preferred:

Retaining historic landscaping where possible and providing routine maintenance to trees and landscaping to keep them healthy.

Replacing historic plant material with new material of the same or similar species of plant.

Leaving ample space (two to three feet) between landscaping and foundation walls to allow air to pass between reducing humidity and keeping the foundation from being damaged.

Using quick growth dense shrubbery to hide modern features of a site such as garages, parking areas, air conditioners, sheds, etc.

Adding new plant material based on historic evidence of former landscaping.

Not Preferred:

Introducing a new landscape feature, including plant material, that is visually incompatible with the site, or that alters or destroys the historic site patterns or vistas.
Cutting down historic healthy trees for no reason without permission from the Natchez Preservation Commission.

Replacing dead trees with ones that are dissimilar with original ones or ones that could cause damage to the historic structure.

Installing 'period gardens' where there is no historical evidence for them or installing 'period gardens' dissimilar to the architectural period of the house.

SITE FEATURES

Site features can include any number of things that have been added to the site over the years or may be added for modern convenience. Some examples of site features are: lighting fixtures, benches, yard art, satellite dishes, fountains, trellises, bird baths, etc. Site features should be unobtrusive as possible and not compete with the house or be a dominant feature of the site.

Preferred:

Installing lighting fixtures that compliment the architectural style of the house and that avoid shining light into a neighbor's yard or windows.

Installing path lighting at a low level rater than adding tall light fixtures along a pathway or driveway.

Retaining historic light fixtures where possible and if not, replacing with a similar style of fixture.

Placing a satellite dish in the rear of the property, properly screening it from view of neighboring properties or a public right of way.

Using benches in a landscaped portion of the site where they are complimented by landscaping.

Placing trellises made out of wood only in the rear of the site behind the main structure of a scale that does not compete with other buildings.

Not Preferred:

Introducing a new building or site feature that is out of scale or of an otherwise inappropriate design.

Placing 'yard art' such as wood cutouts, plastic animals, sculptures, etc. in the front yards in the historic district.

Placing benches on the site with no landscaping to soften there appearance.

Installing modern contemporary design light fixtures with a commercial look on the site.

Overdecorating the site with light fixtures, benches, 'yard art'.

PATIOS

Patios have become a modern necessity for outdoor entertaining and general enjoyment of a yard. Historically patios are found in some historic yards mainly apart of a formal outdoor space or garden. Patios are allowed in the historic district if they are in the rear of the property and use the same materials that are allowed for driveway/parking areas. Patios must be approved by the Natchez Preservation Commission and should not destroy historic landscaping or site features.

MISCELLANEOUS

Handicap Accessability
Demolition
Relocation
Improving Energy Efficiency
Outbuildings
Historic Rehabilitation Tax Credit

HANDICAP ACCESSABILITY

Many private homes in Natchez do not require handicap accessability by law. The houses open for tour either during Pilgrimage or open year round should make every effort to be accessible to handicap people.

A three step approach is recommended to identify and implement accessability modifications that will protect the integrity and historic character of historic properties:

1) Review the historical significance of the property and identify character defining features;
2) Access the property's existing and required level of accessability; and

3) Evaluate accessibility options within a preservation context.

There are several ways to make your historic home more accessible to not only handicapped people, but also people that have difficulties entering and exiting historic structures due to steps and other barriers. If any type of ramp is to be installed, it should be installed at a rear or side entrance and should not be placed on the primary historic facade of the building unless it is unobtrusive. Other things can be done to ease entry into a historic home, such as adding a handrail of a design that is simple and compatible with the building, and ramping the threshold of a door so there will be no stepping up to the floor level. For houses on tour with handicapped entrances, these entrances should be clearly marked for visitors. Another solution for accessability to Pilgrimage tour homes is to install temporary ramps during Pilgrimage season that can be removed when the home is not on tour.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 32 - Making Historic Properties Accessible

DEMOLITION

Demolition of buildings in the historic review district is by its very nature has a negative impact on the historic district in most cases as it removes part of the street scene and leaves holes in the district. Since the purpose of the Natchez Preservation Ordinance is to protect historic resources, demolition of a building which contributes historically or architecturally to the character of the district is inappropriate and should be avoided. The following are some guidelines for determining whether or not a building in the historic review district should be demolished.

1. Buildings which retain basic historic architectural character and design, or are a contributing structure to the historic district should not be demolished.

2. Demolition should not occur if its proposed replacement would make a less positive visual effect on the district.

3. Demolition may be appropriate if a building has lost its architectural significance or integrity because of the removal of historic portions of the building or extreme modification to the original design, and can not be feasiblely be returned to its original appearance and its removal will result in a positive visual impact on the district.

4. If it can be proven that it is not economically feasible to rehabilitate a historic structure due to deterioration and neglect and is determined to be a safety hazard by the Building Inspection Department, then demolition is appropriate.

RELOCATION

Relocation or moving a historic structure from the Historic Review District is also inappropriate and should be avoided. Moving an historic structure always negates the integrity of site and setting and presents a false impression that the building was always on the site. The following are some reasons for relocating a structure:

1. The building being relocated is an historic structure which if not moved would be demolished.

2. A building may be moved into the historic review district, if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture, and setback with existing buildings along the street.

3. If relocation does occur, the building must be carefully rebuilt to retain and maintain original architectural details and materials.

4. When setting a relocated building on a site in the historic district it should have similar setbacks as the structures on the neighboring lots and meet the requirements for setbacks as stated in the Zoning Ordinance.

IMPROVING ENERGY EFFICIENCY

Improving energy efficiency is a big part of keeping historic homes operational without having to spend a lot of money on heating/cooling and energy consumption. There are several things that an historic homeowner can do to an historic structure to make it more energy efficient without compromising the historic character of the building. The following recommendations on energy efficiency are from the Secretary of Interior.

SECRETARY OF INTERIOR RECOMMENDATIONS

Recommended:

Retaining plant materials, trees, and landscape features, especially those which perform passive solar energy functions such as sun shading and windbreaks.

Installing thermal insulation in attics and in unheated cellars and crawlspaces to increase the efficiency of the existing mechanical system.

Utilizing the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.

Improving thermal efficiency with weatherstripping, storm windows, caulking, inte-

rior shades, and if historically appropriate, blinds and awnings.

Installing interior storm windows with airtight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to historic windows.

Not Recommended:

Removing plant materials, trees, and landscape features, so that they no longer perform passive solar energy functions.

Applying thermal insulation with a high moisture content into wall cavities in an attempt to reduce energy consumption.

Removing historic shading devices rather than keeping them in operable condition.

Replacing historic multi-paned sash with new thermal sash utilizing false muntins.

Installing interior storm windows that allow moisture to accumulate and damage the window.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 3 - Conserving Energy in Historic Buildings

OUTBUILDINGS

Many houses in Natchez have rear outbuildings or accessory structures that are historic in their own right. These outbuildings have had many different functions over the years. They were detached kitchens, privies, small homes for servants, stables, storage sheds, carriage houses, and finally garages for the modern day car. Most of the outbuildings were frame structures but many were also constructed of brick and were sometimes rather substantial structures. Because of technological advances in plumbing, electricity, and the car, many of these buildings no longer had a use and most were demolished. Subsequently very few remain today and are important to the historic setting of the property.

The general criteria for repair, maintenance, and alteration of the outbuildings in the historic review district is the same as the main houses and structures in the district. Outbuildings will be reviewed by the Preservation Commission in the same manner as any other historic structure. Because of the historic significance of outbuildings as the service portion of a property, it is important that any remaining outbuildings or accessory buildings be preserved as examples of buildings that functioned as a significant part of every day life in maintaining the household.

HISTORIC REHABILITATION TAX CREDITS

As part of the Tax Reform Act of 1986, a 20% Historic Tax Credit was established to encourage rehabilitation of older historic buildings. This tax credit appeals to many taxpayers as it is an actual reduction of federal income taxes owed. To receive tax credits, the building must be income producing, such as commercial space or residential rental. If only a certain portion of a structure is income producing, the tax credit may be received, but only for the percentage of the building that is income producing.

To qualify for Historic Tax Credits:

1. A building must be listed in the National Register of Historic Places, either as an individual listing or as part of a National Register Historic District. If it is part of a National Register Historic District then it must be a contributing structure.
2. The rehabilitated building must be income producing, either for commercial or residential rental purposes.
3. The rehabilitation work must be done in accordance with the Secretary of Interior Standards for Rehabilitation.
4. An application must be processed and reviewed through Mississippi Department of Archives and History and then submitted at the federal level.

☞ADDITIONAL INFORMATION:

To obtain an information packet and application contact the Mississippi Department of Archives and History in Jackson, Mississippi at (601) 359-6940.

APPENDIX

GLOSSARY

ARCH - A means of spanning an opening by use of small units of masonry. Typically, a curved structural element which spans an opening and supports weight above.

ARCHITRAVE - The molding around a door or window opening; also in classic architecture, the lowest member of the entablature resting on the capital of the column.

BALUSTRADE - A series of balusters, posts, with a top and bottom rail, as along a staircase.

BALUSTER - A short post or pilar in a series supporting a rail or coping and thus forming a balustrade.

BAY - The regular division of the facade of a building, usually defined by windows or other vertical elements.

BEADED BOARD - A siding of thin strips of wood with rounded strips in between, usually used on exterior ceilings.

BELT COURSE - A horizontal band around a building, often of a contrasting material.

BOARD AND BATTEN - Vertical siding consisting of flat members with narrow projecting strips to cover the joints.

BOND - The pattern in which bricks are laid to increase the strength or enhance the design.

BRACKET - A small carved or sawn wooden projecting element which supports a horizontal member such as a cornice.

CAPITAL - The top member of a column or pilaster.

CASEMENT WINDOW - a window hinged on the side that opens outward.

CLAPBOARD - Siding consisting of overlapping, narrow horizontal boards, usually thicker at one edge than the other.

COLUMN - A vertical support, usually supporting a horizontal member or roof above.

CORNERBOARD - A vertical strip of wood placed at the corners of a frame building to terminate the wood clapboards or siding at the corner in a finished appearance.

CORNICE - A projecting ornamental molding along the top of a wall, window, or door.

DORMER - A small window that projects through the roofline with its own small roof.

DOUBLE HUNG WINDOW - A window with two sashes, one sliding vertically over the other.

EAVE - The overhang at the bottom edge of a roof surface that projects beyond the wall surface.

ENATBLATURE - In classic architecture, the horizontal group of elements immediately above the columns or pilasters and consisting of an architrave, frieze, and cornice.

ELEVATION - A drawing of a building facade or object , without an allowance for perspective. An elevation drawing will be in a fixed proportion to the measurement on the actual building.

FACADE - An exterior wall of a building; an elevation; commonly referred to as the front wall.

FANLIGHT - A semi-circular window over a door with radial bars in the form of a open fan.

FASCIA - A horizontal board that covers the ends of rafters.

FENESTRATION - The pattern of windows and doors on an elevation.

FLASHING - A sheet, usually of metal, used to make an intersection of materials weather tight.

FRIEZE - A horizontal band located beneath the cornice at the junction of the exterior wall and roof eaves.

GABLE - The triangular section of a wall that carries a pitched roof.

GABLE ROOF - A roof with a central ridgepole and one slope at each side.

GINGERBREAD TRIM - Pierced curvilinear ornament made with a jig or scroll saw; such as bargeboard or vergeboard.

HIPPED ROOF - A roof with uniform slopes on all four sides.

HISTORICAL EVIDENCE - Any documented evidence such as newspaper articles, historic photographs or other historic descriptions describing or showing how a structure looked during some specified point in its history.

JAMB - The side of a doorway or window opening.

LATTICE - An openwork grill of interlacing wood strips usually in a diagonal pattern, used as screening.

LIGHTS - A section of window, the pane or glass.

LINTEL - A beam supported on vertical posts at its ends that spans an opening. A horizontal element over a window or door opening which supports the wall above.

MULLION - A vertical post dividing a window into two or more lights.

MUNTIN - The strip of wood separating the lights of a window.

PALLADIAN WINDOW - An arched window flanked by two smaller square headed windows.

PARAPET - The uppermost portion of the exterior wall which extends above the roof line. It forms the top line of the building silhouette.

PEDIMENT - A low pitched gable above a portico, doors, windows, usually with decorative elements or carvings inside the gable portion.

PIER - An upright structure, usually of masonry, which serves as support for the floor joists and walls.

PILASTER - A shallow rectangular pier projecting only slightly beyond a the wall surface and normally treated as a column with a capital and a base.

PITCH - The degree of the slope of a roof.

PORTICO - A roofed space, open or partially enclosed, forming the entrance and center piece of the facade, often with detached or attached columns and a pediment.

QUOIN - Units of stone, brick, or other material used to accentuate the corners of a building.

RAFTERS - Structural supports placed at an angle to carry a pitched roof.

RIDGE - The line at the top of a sloped roof.

RISER - The vertical face of a stair step

SASH - The movable framework holding the glass in a window or door.

SCROLLWORK - Open woodwork produced by a jigsaw.

SIDELIGHT - A narrow vertical window usually found on both sides of a door.

SIDING - The material used to cover the exterior of a building to weatherproof it.

SILL - The horizontal water-shedding member at the bottom of a door or window frame.

SOFFIT - The underside of a cornice.

STUCCO - A type of exterior plaster applied as a two or three part coating directly onto masonry, or applied over wood or metal lath to a wood frame structure. Stucco is sometimes scored and colored to represent large stone blocks.

TERRA COTTA - Cast and fired clay units, used as decorative ornamentation.

TRANSOM - A small operable or fixed window located above a door or window.

TREAD - Horizontal part of a stair step.

TURNED COLUMN - A column that has been turned on a lathe to form rounded bands and shapes. Normally found on a Victorian style building.

TRELLIS - Lattice work as an outdoor screen, often a support for vines and other plantings.

TURRET - A small slender tower with a conical roof.

VERGEBOARD - The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

VERNACULAR - Indigenous, characteristic of a locality.

ADDITIONAL RESOURCES

PROFESSIONAL:

City of Natchez
Planning and Zoning Department
P.O. Box 1185
Natchez, MS 39121
(601) 445-7518

Historic Natchez Foundation
P.O. Box 1761
Natchez, MS 39121
(601) 442-2500

Mississippi Department of Archives and History
Historic Preservation Division
P.O. Box 571
Jackson, MS 39205
(601) 359-6940

National Trust for Historic Preservation
1785 Massachusetts Ave. NW
Washington D.C. 20036
(202) 673-4141

TECHNICAL PUBLICATIONS:

Illustrated Guidelines for Rehabilitating Historic Buildings - U.S. Department of the Interior, National Park Service

Preservation Briefs Series - U.S. Department of the Interior, National Park Service

PRESERVATION BRIEFS

The following are short pamphlets published by the National Park Service for the use in historic preservation by highlighting a certain aspect of preservation in each brief. Below are the numbers and titles of each brief which are available in the Planning and Zoning Department at City Hall.

1 The Cleaning and Waterproof Coating of Masonry Buildings
2 Repointing Mortar Joints in Historic Brick Buildings
3 Conserving Energy in Historic Buildings
4 Roofing for Historic Buildings
5 The Preservation of Historic Adobe Buildings
6 Dangers of Abrasive Cleaning to Historic Buildings
7 The Preservation of Historic Glazed Architectural Terra-Cotta
8 Aluminum and Vinyl Siding on Historic Buildings
9 The Repair of Historic Wooden Windows
10 Exterior Paint Problems on Historic Woodwork
11 Rehabilitating Historic Storefronts
12 The Preservation of Historic Pigmented Structural Glass
13 The Repair and Thermal Upgrading of Historic Steel Windows
14 New Exterior Additions to Historic Buildings: Preservation Concerns
15 Preservation of Historic Concrete: Problems and General Approaches
16 The Use of Substitute Materials on Historic Building Exteriors
17 Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18 Rehabilitating Interiors in Historic Buildings
19 The Repair and Replacement of Historic Wooden Shingle Roofs
20 The Preservation of Historic Barns
21 Repairing Historic Flat Plaster - Walls and Ceilings
22 The Preservation and Repair of Historic Stucco
23 Preserving Historic Ornamental Plaster
24 Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25 The Preservation of Historic Signs
26 The Preservation and Repair of Historic Log Buildings
27 The Maintenance and repair of Architectural Cast Iron
28 Painting Historic Interiors
29 The Repair, Replacement, and Maintenance of Historic Slate Roofs
30

31 Mothballing Historic Buildings
32 Making Historic Properties Accessible
33 The Preservation and Repair of Historic Stained and Leaded Glass
34
35 Understanding Old Buildings: The Process of Architectural Investigation

ADDITIONAL PUBLICATIONS:

A Field Guide To American Houses - Virginia & Lee McAlester, 1984