



PORT GIBSON DESIGN GUIDELINES





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PORT GIBSON PRESERVATION COMMISSION

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The gilded hand atop the Port Gibson Presbyterian Church is the architectural symbol of the Port Gibson community.

INTRODUCTION AND USE OF THE DESIGN GUIDELINES

- Introduction
- How to Use the Guidelines
- Use of the Guidelines by the Port Gibson Preservation Commission

INTRODUCTION

Port Gibson boasts one of Mississippi's most significant collections of historic buildings. Despite its small size, the town has over a dozen distinct architectural styles represented in its building inventory, including the state's only example of the Byzantine Revival. No other small town in Mississippi has as varied a collection of architectural styles.

Port Gibson's historic structures represent a visual record of the architectural and social history of the town. These historic structures serve as links to the past and as tangible reminders of the people and events that shaped the development of the town. Port Gibson has its own special story to tell, and its historic resources offer the best way to illustrate that story.

The historic resources of Port Gibson are also important for the future of the community. Heritage tourism is one of the fastest growing industries in our country, and Port Gibson has the potential to benefit substantially from that industry. The city's historic resources can also play an important role in attracting new industry and new residents.
During the last three decades, interest in historic preservation and rehabilitation of historic structures has increased throughout the United States. Increasingly people are realizing the value of historic structures and the contribution they make to a community, both aesthetically and economically. Port Gibson is no exception. Its first historic districts entered the National Register of Historic Places in 1979, and Port Gibson enacted a preservation ordinance in 1992.

The purpose of the *Port Gibson Design Guidelines* is to encourage historic preservation and high design standards in Port Gibson's historic districts in order to protect and promote the town's architectural heritage and unique character. The guidelines provide general recommendations for preservation, rehabilitation, alteration, and new construction in Port Gibson's historic districts. The guidelines should benefit property owners, architects, contractors, public officials, and members of the Port Gibson Preservation Commission, which has the primary responsibility for managing change in the town's historic districts.

The *Port Gibson Design Guidelines* are consistent with preservation principles established by the United States Department of the Interior and expressed in the *Secretary of the Interior's Standards for Rehabilitation.* The guidelines address only the exterior of historic buildings and focus on the architectural features that define the unique character of Port Gibson.

The Port Gibson Preservation Commission is responsible for reviewing exterior changes in the town's historic districts. The commission will use the design guidelines and the *Secretary of the Interior's Standards for Rehabilitation* in making decisions about what changes are appropriate and which changes are inappropriate. Any property owner planning to construct a new building or contemplating changes to the exterior of a historic resource in the historic district area that is subject to review by the Port Gibson Preservation Commission must obtain a Certificate of Appropriateness from the city before work can begin. If

the proposed physical changes are consistent with the *Port Gibson Design Guidelines* and the *Standards for Rehabilitation*, the applicant will receive a Certificate of Appropriateness and WORK CAN BEGIN ONCE ALL PERMITS ARE RECEIVED, including those from other city departments.

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

The final authority on the appropriateness of changes or the design of new construction does not rest with Port Gibson's design guidelines, but with the property owners, architects, contractors, municipal authorities, and members of the Port Gibson Preservation Commission. They determine the appropriateness of changes within the historic district. Ultimately, the preservation of Port Gibson's historic resources does not rely on ordinances or design guidelines, but on decisions made by the community and its citizens.

HOW TO USE THE GUIDELINES

The *Port Gibson Design Guidelines* are intended to be easy to use and to allow for quick location of specific information. The Guidelines are divided into topical sections with section headings at the top of every other page for easy reference. Each section is divided into subsections to locate specific information more quickly. The guidelines also include illustrations to clarify the text.

The *Secretary of the Interior's Standards for Rehabilitation* are incorporated into the guidelines to provide additional information and to consolidate as much information as possible into one publication. The *Standards for Rehabilitation* appear as shaded text within applicable topical sections. Boxed within the text are titles of applicable National Park Service *Preservation Briefs* that offer additional technical information. Copies of all *Preservation Briefs* are available in a loose-leaf, companion notebook at City Hall or on-line at www.nps.gov.

Included in the appendix is a glossary of preservation-related terms, resources for additional information, and a list of professional organizations for consultation.

USE OF THE GUIDELINES BY THE PORT GIBSON PRESERVATION COMMISSION

The Port Gibson Preservation Commission will use the *Port Gibson Design Guidelines* as a guide to make decisions on applications submitted to the commission. Use of the guidelines will assist the commission in making consistent and fair decisions that are consistent with the *Secretary of the Interior's Standards for Rehabilitation* and sound preservation practice.

Property owners, architects, and contractors can use the *Port Gibson Design Guidelines* to plan their projects with reasonable assurance that their applications will be approved if the guidelines are followed. Since the commission reviews each application on a case-by-case basis, variances from the guidelines and omissions within the guidelines will be addressed by the Port Gibson Preservation Commission.

PRESERVATION PRACTICES

- Introduction to Historic Preservation and Rehabilitation
- *Secretary of Interior Standards for Rehabilitation*
- Applying the Standards
- Port Gibson Preservation Goals

INTRODUCTION TO HISTORIC PRESERVATION AND REHABILITATION



The Port Gibson Design Guidelines will encourage the preservation of architectural detailing like the shingles, round vent, brackets, and original lap siding on 406 Carroll Street, a significant expression of Queen Anne Architecture.

Architecture is an art form, but it cannot be preserved in a climate-controlled, museum environment like fine art and decorative art. Some historic buildings are preserved in near museum-like settings at Colonial Williamsburg or similar restorations, but the vast majority of historic buildings have to evolve to survive. Empty buildings become deteriorated buildings and tomorrow's vacant lots. Consequently, most work on historic buildings is defined as rehabilitation rather than restoration.

The federal government defines rehabilitation as the "process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

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. Alterations should be easily reversible to allow a future owner to return the building to its original configuration. Owning a historic building or structure is a privilege and responsibility. Owners of historic properties should view themselves as temporary caretakers of a community's architectural heritage.

Many historic buildings enjoy new uses after rehabilitation. The process of rehabilitating a historic building for a new use is termed *adaptive reuse*. Many historic railroad depots are today home to restaurants, shops, museums, visitor centers, and other uses. Abandoned historic school buildings often become affordable apartments, museums, conference centers, and performing arts centers.

SECRETARY OF INTERIOR'S STANDARDS

The *Port Gibson Design Guidelines* are written to be consistent with the *Secretary of the Interior's Standards for Rehabilitation*. These federal standards determine the appropriateness of work treatments for every project taking advantage of either federal grant-in-aids or preservation tax incentives. Property owners and design professionals should reference the *Standards for Rehabilitation* during the planning process.

APPLYING THE STANDARDS

The *Standards for Rehabilitation* include basic steps in making recommendations. Keeping these steps in mind during the planning process will insure a successful rehabilitation project during the review process.



The handsome Greek Revival cottage at 902 Farmer Street has been rehabilitated and adaptively reused as an office. The building would originally have had louvered blinds rather than paneled shutters, which are a modern replacement.

PORT GIBSON PRESERVATION GOALS

Port Gibson's preservation goals are outlined in the Statement of Purpose of the Port Gibson Preservation Ordinance, which was adopted by the Mayor and Board of Aldermen on March 2, 1992. The goals of the Port Gibson ordinance are similar to the goals outlined in the ordinances of many historic communities in Mississippi and across the nation.

In adopting its ordinance, Port Gibson recognized that Missis-

Secretary of the Interior's 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 archaeological 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.

sippi's third oldest city is known for its extraordinary grouping of historic public, commercial, and residential buildings and acknowledged that Port Gibson's unique qualities have proven increasingly attractive to residents and tourists.

The general purpose of the Port Gibson ordinance is to pre-

Applying the Secretary of Interior's Standards

1. **Identify, Retain and Preserve** the form, materials, and detailing of the property that define the character of the historic property.
2. **Protect and Maintain** the character-defining aspects of the historic property with the least intervention possible and before undertaking other work. Protection includes regular maintenance
3. **Repair** is the step beyond protect and maintain. It includes patching, piecing-in, splicing, and consolidating. Repairing also includes limited in-kind replacement.
4. **Replacement** is the last resort in the preservation process and is appropriate only if the missing feature cannot reasonably be repaired. Replace with the same material, if possible, but a substitute material may be necessary.
5. **Design for Missing Features** should be based on the documented historic appearance of the property. If no documentation exists, a new design is appropriate if it respects the size, scale, and material of the property.
6. **Alterations/Additions to Historic Buildings** are some times needed to insure continued use, but they should not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.



Port Gibson has one of Mississippi's most significant and diverse collections of domes, spires, and towers, like this example at St. James Episcopal Church at 808 Church Street.

serve, enhance, and perpetuate those aspects of the city and the immediately adjacent Little Bayou Pierre having historical, cultural, architectural, and/or archaeological merit in order to promote and protect the health, safety, prosperity, education, and general welfare of the people living in and visiting Port Gibson.

More specifically, the Port Gibson ordinance outlines the following goals:

A. Protect, enhance and perpetuate resources which represent distinctive and significant elements of the city's historical, cultural, social, economic, political, archaeological, and architectural identity.

B. Insure the harmonious, orderly, and efficient growth and development of the city.

C. Strengthen civic pride and cultural stability through neighborhood conservation;

D. Stabilize the economy of the city through the continued use, preservation, and revitalization of its resources;

E. Protect and enhance the city's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided;

F. Promote the use of resources for the education, pleasure, and welfare of the people of the city of Port Gibson.

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

The *Port Gibson Design Guidelines* will assist the town in fulfilling the goals outlined in the Port Gibson Preservation Ordinance by providing written and illustrated guidelines for owners of historic properties, design professionals, and members of the Port Gibson Preservation Commission.

Having guidelines and standards facilitates the work of the Preservation Commission, whose members can make consistent and defensible decisions based on recognized preservation and design standards. The public benefits, because property owners and building professionals can follow the design guidelines during the planning process with some assurance that their projects will receive approval.



The Claiborne County Courthouse, located at 410 Market Street, is a significant Mississippi expression of Beaux Arts Classicism and features a clock tower with dome and cupola.

CERTIFICATE OF APPROPRIATENESS PROCESS

- Permit Review Procedure and Application Criteria
- Criteria for Issuing a COA
- Procedures for Issuance of COA
- Certificate of Appropriateness Process and Timeline
- Sign Requirements

PERMIT REVIEW PROCEDURE & APPLICATION CRITERIA

A Certificate of Appropriateness, hereby referred to as COA, is required from the Port Gibson Historic Preservation Commission before any action can be taken within the Port Gibson Historic Preservation District. No exterior feature of any resource shall be altered, relocated, or demolished until after an application for a COA for such work has been approved by the commission. Likewise, no construction which has any effect whatsoever on a resource shall be undertaken without a certificate of appropriateness. Therefore,

A. The commission shall serve as a review body with the power to approve and deny applications for certificates of appropriateness.

B. In approving and denying applications for certificates of appropriateness, the commission shall seek to accomplish the purposes of this ordinance.

C. Certificate of appropriateness shall not be required for work deemed by the commission to be ordinary maintenance or repair of any resource.

D. All decisions of the commission shall be in writing and shall state the findings of the commission, its recommendations and the reasons therefore.

CRITERIA FOR ISSUANCE OF CERTIFICATE OF APPROPRIATENESS

The commission and the city shall use the following criteria in granting or denying certificates of appropriateness:

1. Architectural design of existing building, structure, or appurtenance and proposed alteration;
2. Historical significance of the resource;
3. General appearance of the resource;
4. Condition of the resource;
5. Materials composing the resource;
6. Size of the resource;
7. The relationship of the above factors to, and their effect upon, the immediate surroundings and, if within a preservation district, upon the district as a whole and its architectural and historical character and integrity.

NEW CONSTRUCTION

Applications for new construction shall be reviewed based on the following:

1. In advance of new construction, steps shall be taken to insure evaluation of possible archaeological resources, as set forth in the Mississippi Antiquities Act.

2. 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 façade (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.

3. Existing rhythm created by existing building masses and spaces between them shall be preserved.

4. 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.

5. No specific architectural style shall be required.

EXTERIOR ALTERATION

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, as provided in Section VIII, A and B, 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 or historic quality of a landmark and shall not destroy the significance of landmark sites.

DEMOLITION

In considering an application for the demolition of a landmark or a resource within a preservation district, the following shall be considered:

1. The commission shall consider the individual architectural, cultural, and/or historical significance of the resource.

2. The commission shall consider the importance or contribution of the resource to the architectural character of the district.

3. The commission shall consider the importance or contribution of the resource to neighboring property values.
4. The commission shall consider the difficulty or impossibility of reproducing such a resource because of its texture, design, material or detail.

5. Following recommendation for approval of demolition, the applicant must seek approval of replacement plans, set forth in Section VIII, B, prior to receiving a demolition permit and other permits. Replacement plans for this purpose shall include, but shall not be restricted to, project concept, preliminary elevations and site plans, and completed working drawings for at least the founda-

tion plan which will enable the applicant to receive a permit for foundation construction.

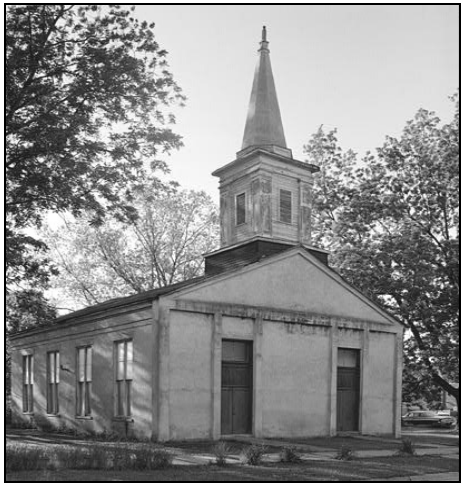
6. Applicants that have received a recommendation for demolition shall be permitted to receive such demolition permit without additional commission action on demolition, following the commission's recommendation of a permit for new construction. Permits for demolition and construction shall be issued simultaneously if requirements of Section VIII. B, are met, and the applicant provides financial proof of his ability to complete the project.

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

PROCEDURES FOR ISSUANCE OF CERTIFICATES OF APPROPRIATENESS

Anyone desiring to take action requiring a certificate of appropriateness concerning a resource for which a permit, variance, or other authorization from either the city building official or the city is also required, shall make application therefore in the form and manner required by the applicable code section or ordinance. Any such application shall also be considered an application for a certificate of appropriateness and shall include such additional information as may be required by the commission. After receipt of any such application, the city shall be assured that the application is proper and complete.

Communities enact preservation ordinances to preserve significant historic resources, like these and many other Port Gibson buildings that have been demolished.



The Christian Church stood on the corner of Church and Orange Streets and stylistically dates to ca. 1840. The stucco-covered, brick building was demolished in 1972. (Photo courtesy of Library of Congress, Prints and Photographs Division, Historic American Building Survey, Miss, 11-POGIB.9-2)



Detail: The third-story, tri-partite window of the commercial building below.



This fine building on the corner of Market and Walnut Streets was demolished in the 1970s. (Photo courtesy of Library of Congress, Prints and Photographs Division, Historic American Building Survey, Miss, 11-POGIB.10-2 and 10-3)

No building permit shall be issued by the city which affects a resource without a certificate of appropriateness. In the event that a building permit need not be obtained for a building, structure, or object to be erected within a preservation district or on a landmark or landmark site, or moored on water within or adjacent to the area of the city's jurisdiction within any preservation district, a certificate of appropriateness is still required before such building, structure, or object may be erected or moored. Thereafter, such application shall be reviewed in accordance with the following procedure:

A. When any such application is filed, the city shall immediately notify the commission chairman or vice-chairman, if the chairman is unavailable, of the application having been filed.

B. The chairman or vice-chairman shall schedule the application for hearing at the next regular meeting of the preservation commission. Regular preservation commission meetings are held the first Tuesday of each month.

C. The applicant shall, upon request, have the right to a preliminary conference with a member of the commission or of the commission staff for the purpose of making any changes or adjustments to the application which might be more consistent with the commission's standards.

D. Before the date set for the said hearing, the city shall mail notice thereof to the applicant at the address in the application and to all members of the commission.

E. Notice of the time and place of said hearing shall be given by publication in a newspaper having general circulation in the city at least ten (10) days before such hearing and by posting such notice on the bulletin board in the lobby of city hall.

F. At such hearing, the applicant for a certificate of appropriateness shall have the right to present any relevant evidence in support of the application. Likewise, the Preservation Commission shall have the right to present any additional relevant evidence in support of or in opposition to the application.

G. The commission shall have the right to recommend changes and modifications to enable the applicant to meet the requirements of the commission.

H. Within not more than twenty-one (21) days after the hearing on an application, the commission shall act upon it, either approving, denying, or deferring action until the next meeting of the commission, giving consideration to the factors set forth in Section VIII hereof. Evidence of approval of the application shall be by certificate of appropriateness issued by the commission and, whatever its decision, notice in writing shall be given to the applicant and the city building official.

I. In all cases of applications affecting National Historic Landmarks, at least two-thirds (six members of a nine-member board) of the members of the commission must approve a certificate of appropriateness in order for it to be granted.

J. The issuance of a certificate of appropriateness shall not relieve an applicant for a building permit, special use permit, variance, or other authorization from compliance with any other requirement or provision of the laws of

the city concerning zoning, construction, repair, or demolition.

CERTIFICATE OF APPROPRIATENESS PROCESS & TIMELINE

1. Application filed with the City Clerk or Building Officer and deemed to be complete* by the Chair of the Preservation Commission.

2. Within 15 days a public hearing will be held. (Applicant may have pre-hearing conference with a member of the commission.)

3. At least 8 days before hearing date the applicant is notified by mail of the hearing date.

4. At least 10 days before hearing public notice must be posted in City Hall and local newspaper.

5. Hearing process is as follows: the applicant makes a presentation on the application, the commission asks questions, comments from the public are received in either support or opposition of the application, and the commission may choose to seek professional input before making a decision.

The Preservation Commission must make a decision within 21 days to:

1. approve the application,
2. deny the application, or
3. defer the decision until the next meeting.

Applicants are notified promptly by registered mail of the commission's actions.

* Minimum requirements for a completed application are a set of drawings (showing work to be done) and a color chart.

SIGN REQUIREMENTS

1. **Type of Signs Allowed:**

   Signs must be constructed of wood. Maximum size, 9 square feet. Each sign will have a wooden molding edge around the perimeter of the sign, minimum width of 1 ¼ inch, minimum thickness of ¾ inch thick.

2. **Sign Lighting:**

   Signs can be spot-lighted but internally lighted signs will not be permitted.

3. **Location of Signs:**

   A. Signs can be hung above the sidewalk perpendicular to the shops. The bottom of the sign will be 8 feet above the sidewalk.

   B. Signs may be attached flush to the front of the shop.

   C. Signs may be placed immediately inside the store-front glass.

4. **Two Story Buildings:**

   Two story buildings may affix the signs flush to the building on the 2nd floor level. These signs can be as large as 16 square feet in area. The signs' construction shall be similar to the ones noted in Item 1.

5. **Individual buildings with a front facade of 18 feet or taller:**

   Building will be allowed to have a sign that is attached to the building, allowable to be 24 square feet in area, similar to requirements in Item 1.

6. **Sign Colors:**

   A. Signs shall be painted using any or any combination of the following colors:

Off White	Maroon	Cream
Navy Blue	Beige	Metallic Gold
Natchez Green		

   B. Shop owners may obtain commission approval to paint signs on plate glass.

7. **Post Mounted Street Signs:**

   A. Maximum size 2'6" high and 4'9" long, 11.8 square feet in total area. Construction shall be similar to Item 1.

   B. Post or between two poles - Total post or pole height 7'0". Top of sign cannot be higher than 6'6".

   C. If a planter or structure is incorporated below the sign, its height cannot exceed 4'0".

8. **Placement:**

   Signs shall not be placed to cover or damage architectural details of the building.

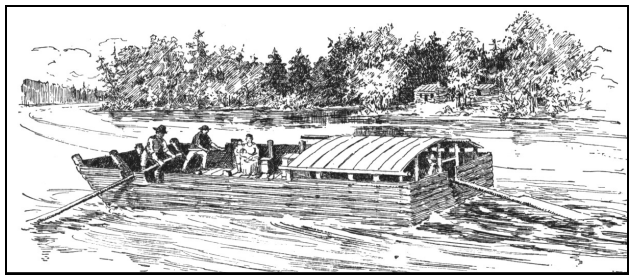
HISTORY & ARCHITECTURE

- Historical and Architectural Background
- Architectural Styles

HISTORICAL AND ARCHITECTURAL BACKGROUND OF PORT GIBSON

Katy McCaleb Headley's book, ***Claiborne County, Mississippi: The Promised Land****, served as the major source for the historical background section of the Port Gibson Design Guidelines. Other sources were also consulted, but most only confirmed or expanded information contained in the Headley history.*

Claiborne County became Mississippi's fourth county in 1802, when Pickering County split to become Jefferson and Claiborne. Newly appointed county commissioners chose the site of Gibson's Port, also known as Gibson's Landing, as the county seat. Gibson's Port stood on Bayou Pierre on a 1788 Spanish land grant to early settler, Samuel Gibson. Bayou Pierre was a stream that fed into the Mississippi River and was navigable for keel and flat boats, and, during occasional high water, even steamboats.



A nineteenth-century flatboat floats down the Mississippi River.

In 1803, by act of the territorial legislature, Gibson's Port or Gibson's Landing officially became Port Gibson. The county commissioners also acquired two acres of Samuel Gibson's land for construction of public buildings, which were to include a courthouse, jail, stock, pillory, and whipping post. These two acres are the site of the existing courthouse.

Port Gibson not only benefited from access to Bayou Pierre, which was accessible to and from the Mississippi River; but it also benefited from its location on the oldest road in the State of Mississippi—the Natchez Trace.



The National Park Service preserves sections of the original Natchez Trace at points along the commemorative Natchez Trace Parkway.

The Natchez Trace was originally a footpath that linked the territories of the Chickasaw, Choctaw, and Natchez Indian cultures, and it extended from Nashville to Natchez. Little more than a trace through the wilderness, this famous old road was the land route for upcountry boatmen, who floated goods down the Mississippi River and returned upriver to Tennessee or Ken-

tucky by foot or horseback. When Mississippi became a territory in 1798, the federal government improved the Natchez Trace to serve as a post road.

Port Gibson grew rapidly after being designated the county seat. In November 1804, Methodist evangelist Lorenzo Dow noted, "This place was a wilderness not two years ago, but now it contains thirty houses, with a courthouse and jail." Cotton was already well established as the money crop by the time that Port Gibson became the seat of Claiborne County. Southwest Mississippi abandoned indigo for cotton in the early 1790s, and Mississippi's first version of the cotton gin appeared in 1795.

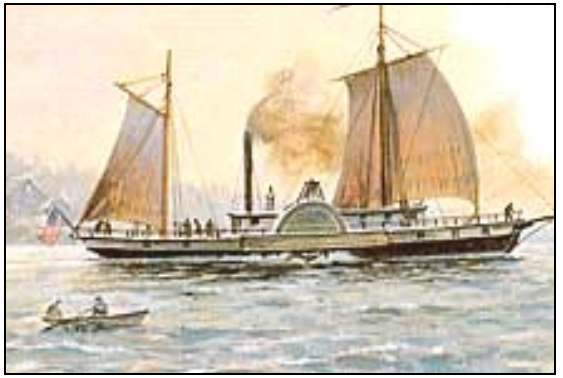
In 1809, travel writer Fortescue Cuming visited Port Gibson and described the town in his published travel narrative:

> This little town of business houses is the capital of Claiborne County, and is esteemed the most thriving place in the territory, not withstanding it is extremely unhealthy from the proximity of some stagnant ponds and the annual inundation of the Mississippi, which swells Bayou Pierre and causes it to stagnate from four to six months every year. The ponds might be drained were the inhabitants not so entirely occupied by business and pleasure, to which two pursuits they devote the whole of their time….
>
> Every house in Port Gibson is a store, tavern, or the workshop of a mechanick [sic]. There is a very mean gaol [jail] and an equally bad courthouse, though both are much in use, particularly the latter, as like the United States in general, the people are fond of litigation. Gambling is carried to the greatest excess, particularly horse racing, cards, and betting—a wager deciding every difference of opinion. On the whole, Port Gibson and its neighborhood is perhaps the most dissolute as well as the most thriving part of the territory.

Transient river travelers like boatmen, gamblers, trappers, and fishermen were largely responsible for the dissipation noted by travelers during the territorial period.

In 1811, two years after Fortescue Cuming's visit, the territorial legislature officially incorporated Port Gibson, and the first steamboat made its way down the Mississippi River. The steamboat played an important role in the marketing of cotton grown in the Port Gibson area.

The following year, on May 17, 1812, Stephen Austin penned a description of the newly incorporated town, "We came to Port Gibson, a small town on the Bayou Pierre, containing about 60 homes, some very well built and finished."



*In 1811, the **New Orleans** became the first steamboat to travel the Mississippi River. It was built to provide service between Natchez and New Orleans.*

During the first quarter of the nineteenth century, goods and people moved between Port Gibson and the Mississippi River primarily by way of Bayou Pierre. In 1828, county officials

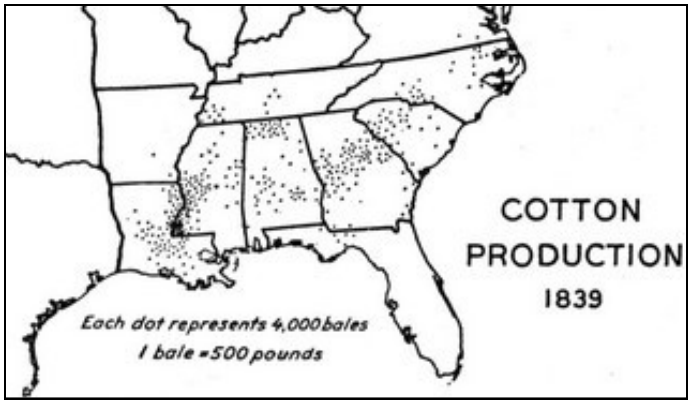
constructed a road and bridge between Port Gibson and the newly surveyed town of Grand Gulf on the banks of the Mississippi River. Horses, mules, and oxen then became the primary mode of transporting cotton and other goods between Port Gibson and Claiborne County's growing river port at Grand Gulf. According to a newspaper article, Port Gibson, by 1829, had a population of 592 and a hundred dwellings and store houses, including an academy, bank, market house, and printing office.

In 1835, writer Joseph Holt Ingraham published a travel account that includes a lengthy description of Port Gibson. Ingraham referenced the town's earlier reputation for dissipation but noted that the town was now distinguished by its morality. About Port Gibson, Ingraham wrote:



This unidentified print well illustrates the transportation of cotton on the road and bridge that were built in 1828 to link Port Gibson to Grand Gulf, Claiborne County's port on the Mississippi River. Usually, six or eight yoke of oxen pulled a wagon containing ten bales of cotton.

> Forty two miles from Natchez is Port Gibson, one of the most flourishing and beautiful towns in the south. It is only second to Natchez in the beauty of its location, the regularity of its streets, the neatness of its dwellings, and the number and excellence of its public buildings. It is but seven miles by land from the Mississippi, with which it communicates by a stream, called Bayou Pierre, navigable for keel and flat boats, and, in high floods, by steamboats, quite to the village. It is very healthy, and has seldom been visited by epidemics. It contains about one thousand souls. The citizens were once distinguished for their dissipation, if not profligacy; but they are now more distinguished for their intelligence and morality as a community. There is no town in the south which possesses so high a standard of morals as Port Gibson. This reformation is the result of the evangelical labours of the Presbyterian clergyman of that place; who, with untiring industry and uncommon energy, combined with sterling piety, in a very few years performed the work and produced the effect of an age.
>
> There are a Presbyterian and Methodist church in the town, with their respective clergymen. It contains also a branch bank, court-house, gaol, post-office, and one of the finest hotels in the state. A weekly paper, called the "Correspondent," and very ably edited, is published here. The society of the village and neighbourhood is not surpassed by any in the state. There are very pretty country seats in the vicinity, the abodes of planters of intelligence and wealth; and the county around is thickly wooded, with fine plantation interspersed; and the general features of the scenery, though tame, are beautiful.



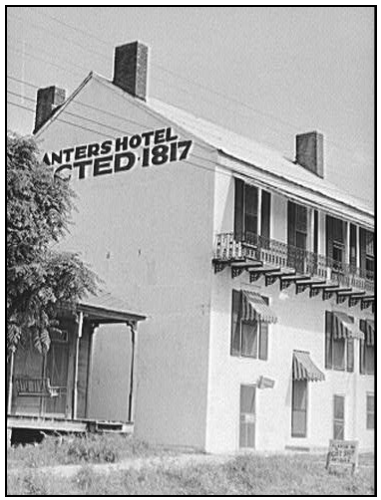
Port Gibson's growing prosperity during the 1830's resulted from its location in the Natchez District, the richest cotton-producing area of the South. The black area on the border between Louisiana and Mississippi represents the Natchez District.

In the same year as the 1839 map above and only a few years after Joseph Holt Ingraham published a description of a flourishing Port Gibson, the town suffered a devastating fire. *The Correspondent* published this account:

> It is our melancholy duty to record the total destruction of the whole business portion of our town by fire. On Saturday morning, Port Gibson was unquestionably the most beautiful town in the state; now it is a pile of ruins….Between thirty-five and forty buildings are in ashes, most of them brick buildings of first quality.

The 1839 fire destroyed primarily commercial buildings, but many merchants also had their family residences above their businesses. Newspaper accounts indicate that the west side of Market Street, including the courthouse, was almost totally destroyed. The survival of Planter's Hall, however, indicates that some of the buildings on the eastern side of Market Street escaped the fire.

At the time of the 1839 fire, Port Gibson, like the rest of the country, was already suffering economically from the Panic of 1837. Cotton prices were low and remained relatively low until 1848. In Claiborne County, the 1840s were a decade of economic recovery and rebuilding from the fire.



Dated 1817 in bold paint on the side of the building, Planter's Hotel stands on the east side of Market Street and survived the fire of 1839. The date of this historic photograph is 1940. (Photo courtesy of Library of Congress, Prints and Photographs Division, Farm Security Administration and Office of War Information Collection, LC USF34-0548-D DLC)

The economy recovered quickly as the cotton and slave-based economy of the region expanded. Cotton prices rose sharply in 1849 and 1850, dropped slightly in 1851, and continued to rise throughout the remainder of the decade of the 1850s.

Reflecting the growing prosperity of the 1850s, construction began, in 1853, on the Port Gibson-Grand Gulf Railroad, built to connect the inland county seat to the county's port on the Mississippi River. The railroad became operational in 1855 and



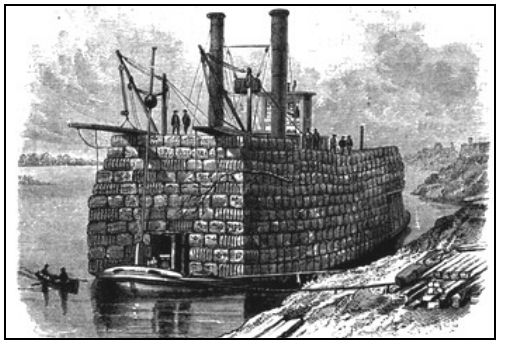
The 1840, historic Port Gibson Bank reflects the community's spirited response in rebuilding after the 1839 fire, which destroyed an earlier bank building. This historic photograph dates to 1936. (Photo courtesy of Library of Congress, Prints and Photographs Division, Historic American Building Survey, Miss, 11POGIB.5-1)

was an economic boost to both Port Gibson and Grand Gulf.

Grand Gulf was once a booming port for steamboats that carried cotton shipments from Copiah and Hinds counties as well as Claiborne County. However, Grand Gulf's glory days were short-lived. A fire in 1851, a tornado in 1853, and a yellow fever epidemic in 1855 were only a prelude to the 1856 caving of the river bank that swept away much of the town. The Union forces destroyed much of what was left in 1862, and, ultimately, the Mississippi River changed its course and deserted Grand Gulf. Today, Grand Gulf is home only to Grand Gulf Military Park, Grand Gulf Nuclear Station, and scattered houses.

Port Gibson's cotton and slave-based economy continued to expand throughout the 1850s. The construction of three, fine church buildings tangibly documents this growing antebellum prosperity. Two of these three churches, Port Gibson Presbyterian and Port Gibson United Methodist Church, were built on the eve of the Civil War. Likewise, Claiborne County's grandest plantation house, Windsor, was also built 1859-60.

Port Gibson owed the economic prosperity of its first sixty years to King Cotton, slavery, and proximity to major transportation routes. The Civil War ushered in an era of economic decline.



This Mississippi River steamboat is so loaded with cotton that the boat itself is barely visible. This was a common sight at Mississippi River ports like Grand Gulf during the era of King Cotton.

Port Gibson's location south of Vicksburg made the outskirts of town the site of military conflict during the Civil War. The Battle of Port Gibson occurred on May 1, 1863. U. S. Grant's victory forced the evacuation of Grand Gulf, secured a Union position on Mississippi soil, and paved the way to a July victory in Vicksburg.

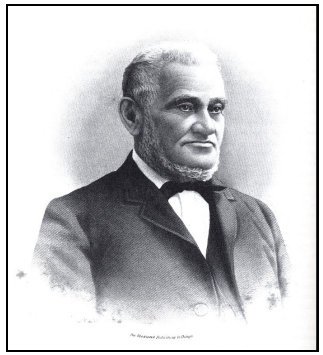


The first shots of the Battle of Port Gibson and Grant's Vicksburg Campaign were fired near the A. K. Shaifer House, now owned and interpreted by the Mississippi Department of Archives and History as part of the Vicksburg Campaign Trail.

The Civil War and successive crop failures caused the economic collapse of the planter class. Few were immediately able to resume planting at the end of the war. Some of the planters died in the conflict; others were wounded. Union and Confederate forces had confiscated equipment and animals and had destroyed plantation buildings and fences. Plantations also suffered from neglect, and foreign cotton growers had gained control of the cotton markets. Planters and freedmen had to forge new relationships to replace slavery. These relationships included paid labor, as well as sharecropping and tenant farming. During and after the Civil War, large numbers of African Americans also moved from plantations into town.

A number of former planters opened offices to practice law or medicine. Some pursued careers as educators or bankers. The planter-dominated economy of the antebellum period gave way to a new economy dominated by professionals, bankers, merchants, and manufacturers. Country stores operated by merchants replaced the plantation commissaries of the antebellum period. Hundreds of newly freed slaves entered the marketplace as consumers and fueled the merchant economy.

Many of the post-Civil War merchants in Port Gibson and neighboring Natchez and Vicksburg were Jews who arrived in America in the 1840s and 50s. At the end of the Civil War, they assumed positions of leadership in their towns. Temple Gemiluth Chassad, built 1891, is a tangible reminder of the role of the Jewish community in the development of Port Gibson.
The passage of the Reconstruction Act in 1867 took legal authority from the Confederate states



Samuel Bernheimer, the patriarch of one of Port Gibson's most influential Jewish families, entered the town's mercantile trade about 1850. Still standing are three Bernheimer commercial buildings and a grand, Stick -style house on Walnut Street that was the home of his son, Jacob. The Bernheimer House is now operated as a bed-and-breakfast.

and imposed military rule. As a result, African Americans in Port Gibson began to vote and to hold political offices previously held only by whites. In 1871, Mississippi established Alcorn College in Claiborne County, the first, land-grant college for African Americans.

Construction began in 1879 on the Natchez, Jackson, and Columbus Railroad, also known as the "Little Jay." This railroad was a branch of the Yazoo and Mississippi Valley, which was part of the Illinois Central system. The railroad went through Claiborne County, but it did not come through Port Gibson. In 1883, the Louisville, New Orleans, and Texas Railroad came through Port Gibson on its route from New Orleans to Memphis.

By 1890, Port Gibson began to experience renewed prosperity. Cotton production reached 15,000 bales annually, and the town had both a cotton mill and a cottonseed oil mill in operation. In addition to Alcorn College in Claiborne County, Port Gibson also had two private schools, an academy for men and a college for women—Chamberlain-Hunt Academy and the Port Gibson Female College. By 1907, the year the boll weevil crossed the Mississippi River, Port Gibson had added a cotton compress, a brick factory, and an ice plant to its existing cotton-based industries.

Port Gibson's architecture reflects its renewed prosperity during the late nineteenth and very early twentieth century. Some of the town's grandest buildings exhibit the national styles popular during that period—Queen Anne, Stick, Colonial Revival, and Beaux Arts Classicism.

The reality of post-Civil War Mississippi proved very different from what African Americans expected and what Reconstruction had promised. Although no longer slaves, they were in bondage to a system of segregation, both by law and custom. This second period of prosperity was short-lived. On September 10, 1907, evidence that the boll weevil had crossed the Mississippi River appeared in a cotton field six miles south of Natchez. By the fall of 1909, infestation covered the southwestern third of the state, and it took about six acres of land to produce a single bale of cotton. For residents of Southwest Mississippi, the Great Depression began, not in 1929, but in 1907.



This view of Market Street, looking south, dates to 1940. Horse-drawn vehicles still mingled with motor vehicles on Market Street at the end of the Great Depression. (Photo courtesy of Library of Congress, Prints and Photographs Division, Farm Security Administration and Office of War Information Collection, LC USF34-0548 9-D DLC)

In 1890, Mississippi enacted a new constitution that basically disenfranchised African-Americans.

The combination of segregation in the South, increased manufacturing in the North, easily available railroad transportation, agricultural upheaval, and reduced foreign immigration provided the impetus for the massive migration of Mississippi African Americans to Northern manufacturing cities like Chicago and Detroit.

Even more significant to the history of Port Gibson than the Natchez Trace was the construction of U. S. Highway 61, which comes through Port Gibson along Church Street. One of the oldest federal highways, Highway 61 extends from New Orleans to Thunder Bay, Ontario. The section of the highway between Chicago and New Orleans is internationally known as the Blues Highway, because it runs through the Mississippi Delta, the birthplace of Blues music.

Highway 61, like the railroad, became a major route for African Americans leaving the South. Today, both the Natchez Trace Parkway and Highway 61 are tourist destinations themselves and bring hundreds of visitors through Port Gibson. Highway 61 remains the major transportation route for business and commerce in Port Gibson.

In the 1940s, oil and gas exploration began to emerge as an important industry for southwest Mississippi. Like cotton before it, oil and gas created a boom and bust economy. The 1970s and early 80s were boom years and a prelude to the oil and gas bust of the mid-1980s.

The 1960s and 70s were turbulent years in Port Gibson, which was the scene of major struggles in the Civil Rights Movement. In 1965, the local chapter of the NAACP initiated a boycott of white merchants to back up demands for political and civic equality. The merchants subsequently filed a damage suit against the NAACP boycotters. This damage suit ultimately went to the United States Supreme Court, which in a landmark ruling in 1982, upheld the legality of the boycotts.

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Today, nearby Alcorn State University plays an important role in



First Baptist M.B. Church was the site of NAACP meetings to promote boycotts of white merchants during the Civil Rights Era. The original character of the historic church has been altered by the addition of brick veneer.

In the early 1970s, construction began on the Grand Gulf Nuclear Station on a 2,100-acre tract of land on the Mississippi River and adjacent to the Grand Gulf Military Park. The nuclear station became operational in 1985. Today, three economic categories dominate the economy of Port Gibson—(1) power generation, (2) agriculture (mainly timber), and (3)education. Grand Gulf Nuclear Station and Alcorn State University each employ 700 or more people.

Tourism is also a growing industry in Port Gibson, and both the city and county governments have used proceeds from the Grand Gulf Nuclear Station to restore historic buildings and to build new buildings that complement the historic character of the town. The Port Gibson Main Street Program plays an active role in the preservation, revitalization, and promotion of Port Gibson. Both the town and the county have enacted preservation ordinances to protect the unique character of Port Gibson and Claiborne County. The *Port Gibson Design Guidelines* will support their efforts.



Grand Gulf Nuclear Station is the largest employer in Claiborne County, with about 750 employees. The Mississippi River appears in the background of the photograph.





Before and after: The Port Gibson Main Street program influenced the rehabilitation of a deteriorated mid-19th century Market Street building (above) into a new home for the Harriette Person Memorial Library.









An upward glance—clockwise from top left: (1) onion dome of Temple Gemiluth Chassed on Church St.; (2) cornice of the Ellis-Bernheimer Building on Walnut St.; (3) cupola of Port Gibson City Hall on College St.; & (4) a Doric column and entablature of the RiverHills Bank of Port Gibson on Market St.

ARCHITECTURAL STYLES

The town of Port Gibson has a significant collection of historic buildings and structures, whose architectural styles and forms reflect the history of the town from the early nineteenth century through the twentieth century.

In 1802, when Claiborne County was organized and Port Gibson was designated the county seat, most of the buildings in the area were probably vernacular log structures with few pretensions to architectural style. Even the first courthouse was a log structure, described as "built of round logs thirty feet in length and twenty-four feet in breadth….covered with clapboards."

Sophistication in architectural design parallels the expansion of the Port Gibson economy. Many of its finest buildings date from 1830-1860, the era of King Cotton. The resurgence of the area's cotton economy from 1880-1907 is also reflected in the community's architecture. However, even during depressed economic times, Port Gibson managed to produce one or more examples of a nationally popular style.

Today, Port Gibson has one of Mississippi's most exceptional collections of pre-Civil War buildings in the Federal, Greek Revival, Gothic Revival, and Romanesque Revival styles. The town also has a remarkable collection of post-Civil War buildings including examples of the Italianate, High Victorian Gothic, Victorian Gothic, Queen Anne, Stick, Byzantine, Colonial Revival, Neoclassical Revival, Beaux Arts Classicism, Craftsman Bungalow, Prairie, Italian Renaissance, Tudor Revival, Art Deco, Ranch, and Neo-Traditional styles.

FEDERAL

national date range 1780-1820
Port Gibson date range 1811-1840

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 was based on the study of classical buildings. Like its predecessor, the Georgian style, the Federal style derives from Roman architectural precedent.

Federal style buildings are similar to earlier 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 generally feature sash with twelve-over-twelve, nine-over-nine, or nine-over-six panes. Doors typically feature six or more molded panels. The fanlight is the most recognizable feature of sophisticated Federal style architecture.

Many Federal style commercial buildings on Market Street were undoubtedly destroyed by the fire of 1839. Planter's Hall, with a traditional date of 1817, plays an important role in interpreting the character of Federal style buildings that once stood on Market Street. One of Mississippi's finest, late Federal commercial buildings stood at 625-27 Market Street and was willfully demolished in the 1970s. This two-and-a-half story, brick building featured marble keystones and, in the gable end, an unusual tripartite window flanked by quarter-round windows.

One of the most architecturally important, Federal style residences is the one-story cottage at 1102 College Street (below). Although the house has unfortunately been covered in artificial siding and its main roof and portico roof have been altered, its entrance doorway and portico are among the most sophisticated interpretations of the Federal style in Port Gibson.

One of the grandest Federal style houses in Port Gibson is 602 Church Street, which features the Tuscan columns, twelve-over-twelve windows, and multi-paneled doors that are so indicative of the Federal style. The house gains added significance from the survival of the original, two-story brick kitchen building.



1102 College Street is a locally significant example of the Federal Style. The house features a fanlighted entrance doorway, twelve-over-twelve window sash, and a portico supported by paired, slender, turned columns. Later alterations have compromised its significance but are reversible.



On the left is an overall view of 602 Church Street. Below is a close-up view of the front gallery and façade.



602 Church Street is one of the grandest Federal style houses in Port Gibson and features Tuscan columns and twelve-over-twelve windows.



Downtown Port Gibson has several, surviving commercial buildings in the Federal style on Market Street, including Planter's Hall at 405, the Port Gibson Reveille Building at 708, and this fine building at 617 Market Street. The façade features such Federal characteristics as Flemish-bond brickwork, a nicely detailed brick cornice, and twelve-over-twelve window sash.

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Many of the houses in Port Gibson that feature Federal characteristics were built in the 1830s, when the Federal style was waning in popularity. The Greek Revival style first appeared in Mississippi in Natchez in 1833, and buildings dating to the 1830s are often architectural hybrids incorporating details of both styles.

Similar in scale, form, and detail to 602 Church Street (above left) is 1002 Church Street (below), whose overall character is Federal. However, the house features six-over-six windows and an entrance doorway that are decidedly Greek Revival.



1002 Church Street is strikingly similar to 602 Church Street (upper left) but it is decidedly more Greek Revival, with six-over-six window sash and a doorway that is more Greek than Federal.

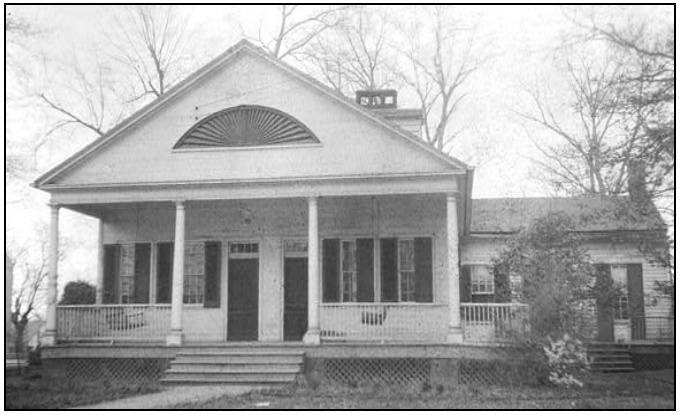
The Presbyterian Manse at 1101 Church Street also embodies characteristics that are both Federal and Greek. Its columns and fanlighted doorway are Federal, but its columns support a Grecian entablature. Unfortunately, two-over-two sash dating to ca. 1890 replace the original windows.

Cottages with unusual interpretations of the Federal style are



Although predominantly Federal, the Presbyterian Manse at 1101 Church Street features an entablature that is more typical of the Greek Revival style.

701 and 1102 Church Street, both of which feature elliptical arched openings in pedimented gable ends. The arched opening of 701 Church Street (top right) is filled with louvers in a fan pattern, while the semi-circular opening of 1102 Church Street (lower right) is fully glazed.



701 Church Street, photographed in 1936, is purely Federal. Photo courtesy of Library of Congress, Prints and Photographs Division, Historic American Building Survey, Miss, 11-POGIB.6-1)



1102 Church Street, photographed in 1940, has a Federal fanlight and Grecian box columns. Photo courtesy of Library of Congress, Prints and Photographs Division, Farm Security Administration and Office of War Information Collection, LC USF34-054898-D DLC)

GREEK REVIVAL

national date range 1820-1860
Port Gibson date range 1835-1870

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 often feature a wide band (frieze) of trim beneath the cornice. Buildings exhibit little or no surface decoration. Square-headed openings and rectangular transoms replace the arches and fanlights of the Federal period. Stone was the preferred building material, but scored stucco or rusticated wood provided a good substitute.

The Greek classical orders appear 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, elaborated with Grecian molding profiles. The two principal ornaments of the Grecian style are the anthemion and the Grecian fret.

Port Gibson has one of the most significant collections of Greek Revival residential buildings in Mississippi, reflecting the growing prosperity of the community in the 1835 to 1860 period. The majority of the Greek Revival houses are one-story and built of wood. Full-width, front galleries shade the façade of many of Port Gibson's Greek Revival cottages, but a few feature entrance porticoes.

509 Church Street is probably the most academically ambitious of Port Gibson's Greek Revival cottages, with its portico supported by Tower of the Winds Corinthian columns. Bold pilasters frame the façade, which is punctuated by thinner pilasters



The historic Port Gibson Bank building, now headquarters to RiverHills Bank, is Port Gibson's grandest example of the Greek Revival style. Greek Doric columns support a bold entablature. Window and doorway infill has been altered.

that frame all window and doorway openings.
Idlewild, at 107 Idlewild Street, is a grand example of a Greek Revival cottage with full-width gallery. Located in a picturesque suburban setting, the house features such typical Greek Revival features as a shallow hipped roof, Greek Doric columns, and a full entablature. 410 Jackson Street is one of Port Gibson's many Greek Revival houses with a gabled roof and full-width gallery supported by box columns.



509 Church Street features a classical portico supported by Tower of the Winds Corinthian columns. Later two-over-two window sash replace the original window sash.



Idlewild, at 107 Idlewild Street, features a full-width gallery beneath a shallow hipped roof.



410 Jackson Street, like many Greek Revival cottages in Port Gibson, has a full-width gallery beneath a side-gabled roof.

601 Carroll Street

resents a variation from the traditional Greek Revival cottages of Port Gibson. The house is a temple-form building that is long and narrow. The house is similar in form to a shotgun house, but it features a side hallway that extends the full depth of the building. The unusual form of the house and its chaste, Grecian details make it a favorite of architectural historians. Box columns support a full entablature which extends along the side elevations. Windows on the façade are set over jib panels which open onto the front gallery.



The temple form of 601 Carroll Street is unusual. The house exhibits the boldness and chasteness associated with Greek Revival architecture.



212-214 Carroll is a locally unique, commercial interpretation of the Greek Revival style. The building features an unusual gable-end façade, and all doorways and windows are framed by pilasters. The brick skirt around the base of the building is an unfortunate later addition.

In addition to the numerous frame cottages sprinkled throughout the town and the grand Port Gibson Bank Building on Market Street, Port Gibson also has a significant collection of smaller Greek Revival commercial buildings and two significant educational buildings. The 1857 Brashear Academy building is located at 407 Walnut Street. Port Gibson City Hall at 1005 College Street was built in 1838 as a female academy.

Toward the end of the 1850s, Grecian buildings became less pure and often featured elaborations in the newly popular Italianate style.

GOTHIC REVIVAL

national date range 1830-1860
Port Gibson date range 1850-1860

The Gothic Revival style derives from European medieval architecture and appears primarily in 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, label hood molds over doors and windows, bargeboards, pinnacles, battlements, buttresses, and window tracery.

The Gothic Revival style sometimes appears as details on houses that would otherwise be Greek Revival or possibly Italianate. The pointed arch of the Gothic Revival may appear in paneled columns or in the design of sawn balustrades. Label hood molds may crown windows and doorways.

St. Joseph's Catholic Church, at 909 Church Street, is Port Gibson's only complete expression of the Gothic Revival style. Built 1850-51, the church exhibits most of the distinguishing features of the style, including label hood molds over doors and windows, buttresses, tracery, and quatrefoils.

Carpenter Gothic refers to Gothic Revival buildings executed in wood by carpenters. Exterior wall surfaces are often vertical board-and-batten or horizontal lap siding. Carpenters also utilized the newly invented jigsaw to create Gothic Revival ornament on verge boards and balustrades.



St. Joseph's Catholic Church is Port Gibson's most complete expression of the Gothic Revival style and one of six, significant religious buildings on Church Street in Port Gibson.





511 College Street (above left) is essentially a Greek Revival house, but it exhibits Gothic Revival detailing. Label hood molds crown the entrance doorway and the windows on the façade, and the box columns feature pointed-arch panels. The wood façade is cut to resemble ashlar masonry.



805 Vine Street is a pre-Civil War example of Carpenter Gothic. Modern synthetic siding covers or replaces the original board-and-batten siding, but the scalloped sawn-work of the verge board survives.

ITALIANATE

national date range 1840-1880
Port Gibson 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 typically have bracketed and chamfered posts, often on pedestals, and sawn balustrades. Chimneys are sometimes elaborately detailed with panels and corbelled caps.

The Italianate style often emerges as architectural details on buildings that would otherwise be Greek Revival. The house at

410 Carroll Street is typical of early expressions of the Italianate style, which often appears first as details on houses that are otherwise Greek Revival. The Italianate influence appears in the bracketed, overhanging eaves.



410 Carroll Street is a locally significant interpretation of mid-nineteenth-century, Italianate architecture. The house features the bracketed, overhanging eaves so typical of the style. Unfortunately, its full-width, double-tiered gallery has been reduced to a one-story, single-bay, entry porch.

Commercial examples of the Italianate style include 222 Carroll Street, with its large, second-story arched windows, and 210 Walnut Street, which retains its original cast-iron cornice, arched window caps, and first-story, cast-iron columns and pilasters. An arched, cast-iron cornice also crowns the original entrance doorway.



The Bernheimer Building at 210 Walnut Street is a significant commercial expression of the Italianate style.



703 Church Street incorporates details of both the Italianate and later Queen Anne styles.

In its waning years of popularity, the Italianate style is sometimes mixed with details of the newly popular Queen Anne style. An example of a house that incorporates details of both the Italianate and later Queen Anne style is 703 Church Street. The house is Queen Anne in form with a cross-gable roof and eave returns, but it is Italianate in details. These Italianate details include a bay window with bracketed frieze, a sawn balustrade, and posts with dropped capitals that rest on pedestals.

One of Mississippi's most significant Italianate houses is located in Claiborne County near Alcorn State University. With its low-pitched roof and wide overhanging eaves, Canemount actually resembles the farm houses of northern Italy that were the inspiration for the Italianate style.

ROMANESQUE REVIVAL

national date range 1840-1900

Port Gibson date range 1858-1860

The Romanesque Revival style is reminiscent of the great European churches and castles of the Middle Ages. Its defining feature is the semi-circular arch, which is used for both door and window openings and for decorative elements along eaves and string courses.

Romanesque Revival buildings are usually monochromatic brick, stone, or stucco, and their facades are often flanked by square or polygonal towers of differing heights and roof shapes. Romanesque Revival features buttresses, which often project less than their Gothic counterparts. During the 1840s, the Romanesque Revival style became popular for churches in America, and, during the 1850s and 60s, its popularity surpassed the Gothic Revival as the style of choice for Christian churches.

In the late 1850s, both the Presbyterian and Methodist congregations in Port Gibson rejected the Gothic Revival of the earlier St. Joseph's Catholic Church and the Greek Revival of the Christian Church in favor of the more nationally popular Romanesque Revival.

Port Gibson Presbyterian at 609 Church Street was completed in 1860 and is finished in stucco. Port Gibson Methodist Church at 901 Church Street, which was also completed in 1860, is finished in monochromatic brick. Both churches deviate from the Romanesque Revival in featuring a central tower rather than the flanking towers that are often identified with the style.



The Port Gibson Presbyterian Church (overall view on left) was built on the eve of the Civil War in the nationally popular Romanesque Revival style. The unique gilded hand with finger pointing to heaven has become the architectural symbol for the town. The church features the semi-circular arch, polygonal tower, monochromatic stucco, and buttress so typical of the Romanesque style (close-up of façade below).





Like the Port Gibson Presbyterian Church, the Port Gibson Methodist Church exhibits the Romanesque Revival style. The Presbyterian Church at 609 Church Street is finished in stucco while the Methodist Church at 901 Church Street (above) is finished in monochromatic brick and stucco.

STICK STYLE

national date range 1860-1890
Port Gibson date range 1885-1901

The Stick style generally evolved from the Carpenter Gothic style and is usually identified by the decorative application of boards on the exterior surface of the building. Some houses appear as if their structural skeletons are repeated on the exterior. Boards may be applied horizontally, vertically, or diagonally to resemble medieval half-timbering. Shingle siding is also sometimes used as an exterior cladding. Other elements of the style include steeply pitched gabled roofs; cross gables; exposed, decorative framing in gable ends; exposed rafters, purlins, brackets, and generously sized porches with square-sectioned posts with brackets.

Port Gibson has two, excellent examples of the Stick style. 1202 Church Street is a restrained example that does not have the decorative application of boards on the exterior. Instead, it features a band of vertical shingles above the second-story windows. However, the house does exhibit other characteristics of the style with decorative framing in the front and side gables, brackets, and square-sectioned posts with brackets.

The most outstanding Stick style house in Port Gibson is the Jacob Bernheimer House at 216 Walnut Street, which is also one of the finest examples of the style in Mississippi. Although it was not built until 1901, when the Colonial Revival and Neoclassical Revival styles were becoming popular, the Bernheimer House exhibits most of the characteristics of the Stick style.

1202 Church Street is a restrained example of the Stick style. The house features decorative framing in the front and side gables, brackets, a band of shingle siding on the façade, and square-sectioned posts with brackets. The house's architectural integrity is outstanding.





Built in 1901, the Bernheimer House at 216 Walnut Street is one of Mississippi's most outstanding examples of the Stick style.

BYZANTINE REVIVAL

national date range 1880-1920
Port Gibson date range 1891-1892

The Byzantine Revival style was never a widely adapted style, but it was sometimes employed in America for synagogues and temples during the late nineteenth and early twentieth centuries. The style developed during the Byzantine Empire and derives from the architecture of Byzantium, which became Constantinople and is today Istanbul. The initial impetus for the style came from accounts of travels to Italy, Greece, and Turkey, which contained descriptions of early Christian and Byzantine buildings. The nineteenth-century Byzantine movement in architecture originated in Germany and was embraced by American architects in the late nineteenth century. Buildings typically exhibit a cruciform shape and are crowned by one or more domes. Elements of the style include round arches, circular windows, and barrel vaults.

VICTORIAN GOTHIC AND HIGH VICTORIAN

Built 1891-92, Temple Gemiluth Chassed at 706 Church Street is Mississippi's only example of the Byzantine style. The temple testifies to the growing affluence of Port Gibson's Jewish citizens in the late nineteenth century.



GOTHIC

national date range 1860-1890
Port Gibson date range 1884-1895

The Gothic Revival emerged in the first half of the nineteenth century and continued in popularity for churches and public buildings into the early twentieth century. Generally, American Gothic Revival can be divided into two major types: pre-Civil War Gothic Revival and post-Civil War Victorian Gothic. The earlier Gothic Revival buildings tend to be monochromatic, while the later Victorian Gothic buildings used materials of differing colors and textures.

High Victorian Gothic refers to an eclectic and often exuberant type of Victorian Gothic that derives from German and Italian precedent as well as English. High Victorian Gothic, which is more massive and strong, often mingles straight-headed openings with the pointed arch of the Gothic Revival. High Victorian Gothic buildings contrast sharply with late nineteenth century Victorian Gothic buildings, which often appear light and feature decorative sawn work, or gingerbread. An example of this type of Victorian Gothic is the Port Gibson African American Episcopal Church at 409 Church Street.

St. James Episcopal Church at 808 Church Street is a restrained example of the High Victorian Gothic that was popular in American in the 1870s and 80s. Although small in size, it has a steeply pitched roof and a heavy appearance that is accentuated by its two towers. The large expanse of shingled roof and the partial shingling of the towers gives the building the appearance of two major wall textures—brick and shingle.



St. James Episcopal Church at 808 Church Street is a restrained example of the High Victorian Gothic that was popular in America in the 1870s and 80s.

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The Port Gibson African Methodist Episcopal Church at 409 Church Street is an example of Victorian Gothic. Unfortunately, the church has been brick veneered.

QUEEN ANNE AND FREE CLASSIC QUEEN ANNE

national date range1880-1900
Port Gibson date range1885-1905

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



1101 College Street incorporates almost every element of the Queen Anne style.

The Queen Anne style arrived in Port Gibson in the late 1880s. One of Port Gibson's most significant Queen Anne style houses is 1101 College Street (left), which incorporates most characteristic elements of the style.

Less complex but also impressive is 1301 College Street (below top) . A simpler, two-story example of the Queen Anne style is 612 Coffee Street (below bottom), which is home to Thompson Funeral Home.

Port Gibson also has one-story, Queen Anne cottages, including



1301 College Street is an imposing Queen Anne house that still retains its original iron fencing.



612 Coffee Street is more Queen Anne in detail than in form. The house is home to Thompson Funeral Home.

406 Carroll Street, 1010 Church Street, and 1209 Market Street.



Although only one-story, 1010 Church Street (above) and 1209 Market Street (below) exhibit many of the Queen Anne details of grander, two -story houses.



Port Gibson has also a vernacular, commercial expression of the Queen Anne style. The two-story, frame building at 208-210 Carroll features such typical Queen Anne details as stained-glass windows and a variety of siding that includes lap, shingle, and diagonal flush board.



Although neglected and in need of restoration, 208-210 Carroll Street is a rare, important example of Queen Anne commercial architecture.
Lost by Fire 2015

As the Queen Anne style gave way to the

newly popular Colonial Revival, architectural hybrids appeared. Buildings that retained the Queen Anne form often were dressed in the classical detailing of the Colonial Revival style. Some architectural historians have termed these hybrids as Free Classic Queen Anne.



1006 Church Street exhibits features of both the Queen Anne and Colonial Revival styles.

Port Gibson had at least two grand examples of Free Classic Queen Anne—the non-extant Martin House that formerly stood at the corner of College and Coffee and the Redus House on Highway 61 across from Chamberlain-Hunt Academy, which has been remodeled. A surviving Port Gibson example of Free Classic Queen Anne is the cottage at 1006 Church Street (above), which exhibits the form of the Queen Anne style but features such Colonial Revival details as a dentiled cornice, paired classical colonettes atop pedestals, and a large, single-light sash beneath a decorative transom.

COLONIAL REVIVAL

national date range 1870-1920
Port Gibson date range 1900-1930

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.

Architectural details associated with the Colonial Revival style are Palladian windows, dentiled cornices, classical columns, colonettes on pedestals, turned balustrades, dormer windows, glazed and leaded doors, transoms, and sidelights. 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. The earliest Colonial Revival buildings often exhibited the Queen Anne form but featured



308 McComb Street features the gambrel roofs that identify it as an example of the Dutch Colonial Revival style.

classical detailing. Earlier, high style Colonial Revival buildings were often very innovative, but later examples of the style reflect a growing interest in historic accuracy.

Port Gibson has several expressions of the Colonial Revival style. The most outstanding example is the Dutch Colonial Revival with gambrel roof at 308 McComb Street (previous page, right). Other examples include the two-story house on Highway 547 (below) that is associated with Chamberlain-Hunt Academy and 1006 Church Street (previous page, left side), which some architectural historians would consider to be Free Classic Queen Anne.



Associated with Chamberlain-Hunt Academy, this house on Highway 547 is a restrained example of the Colonial Revival style. The classical columns and Palladian window in the dormer are identifiable characteristics.

NEO-CLASSICAL REVIVAL

national date range 1900-1920
Port Gibson date range 1900-1910

The Neo-classical Revival derives primarily from 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 feature colossal columns and pilasters. Windows often feature transoms and are filled with large, single-light window sashes. Shorter attic stories are common. The Neo-classical Revival style became popular after it appeared in 1893 at the Columbian Exposition in Chicago.

Port Gibson's grandest example of the Neo-Classical Revival style is Oak Square at 1207 Church Street. The house is monumental in size, symmetrical in plan, and features colossal, Greek, Corinthian columns and pilasters.

Other significant examples of the Neo-Classical Revival style are 1009 and 1402 Church Street and 1108 College Street. Both 1009 and 1402 Church Street are monumental and symmetrical, as well as featuring colossal, Greek-inspired columns.

1108 College has features of the Colonial Revival style as well as the Neo-Classical Revival. The house's Neo-Classical Revival details include Greek Ionic columns and a nearly symmetrical façade; however, its detailing and one-story columns suggest the Colonial Revival.



1207 Church Street is Port Gibson's grandest example of the Neo-Classical Revival style.

ITALIAN RENAISSANCE

national date range 1890-1935
Port Gibson date range 1925-1930

The revival of interest in the Italian Renaissance began in the late nineteenth century. Although not as common as the Craftsman Bungalow, Tudor Revival, or Colonial Revival styles, the Italian Renaissance style can be found throughout the country in houses dating primarily to the 1920s. The Italian Renaissance style typically features a low-pitched hipped roof with projecting eaves, ceramic tile roofs, a smooth exterior finish like stucco, and often a recessed entrance. Windows are sometimes full-length on the façade, doors and windows feature arches, and decorative balconies are common. The window openings of the first story are typically grander and more lavishly detailed than those on the second story.

Port Gibson has two examples of the Italian Renaissance style,



1402 Church Street features the colossal columns and symmetrical façade that are so typical of Neo-classical Revival architecture.



910 Church Street is a good example of the Italian Renaissance style, with an entrance loggia defined by Roman columns supporting arches.

and 910 Church Street (previous page) is the purest example. The house features a recessed entrance, or loggia, which is defined by roman columns supporting arches.

Although somewhat reminiscent of the earlier Prairie style, 1001 Church Street is primarily an example of the Italian Renaissance style. Defining architectural features include a low-pitched roof, smooth stucco finish, entrance loggia, and first-story windows that are more dominant than those on the second story. The projecting brick porch with brick piers is more typical of the Prairie style, but it has the keystoned arches associated with the Italian Renaissance style.

CRAFTSMAN/BUNGALOW

national date range 1890-1940



1001 Church Street is primarily Italian Renaissance in style, but it has some features reminiscent of the earlier Prairie style.

Port Gibson date range 1920-1940

The term bungalow represents both a house form and an 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, are visible and extend beyond the walls and roof. Porch supports often consist of a shorter wood column atop a brick pedestal, and the columns are often tapered. Pergolas are often incorporated into the design of the building or appear as separate garden structures.

The English Arts and Crafts movement was influential in the development of 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 ordered from Sears Roebuck and other companies that manufactured pre-fabricated houses.

Port Gibson has several examples of the Craftsman Bungalow style. Perhaps the grandest is 906 Church Street. Two vernacular examples are 501 Church Street and 520 Flower Street. Both feature the typical gable roofs with overhanging eaves and exposed rafter tips, and their porches feature tapered box columns on masonry piers.



501 Church Street exhibits such typical Craftsman Bungalow features as broad gables, overhanging eaves, exposed rafter tips, and tapered box columns on brick piers.



Port Gibson date range 1935-1940

906 Church Street is one of Port Gibson's better examples of the Tudor Revival style. It features the broad English building traditions. Houses typically feature steeply pitched roofs, decorative half-timbering,

The Tudor Revival style derived from the early English building traditions. Houses typically feature steeply pitched roofs, decorative half-timbering, arched doorways, and multi-paned glazing in windows. Chimneys are sometimes elaborately detailed and positioned prominently on the façade. Doors are often board and batten and pierced by glazed panels. Windows tend to be grouped in bands and are sometimes casement windows of either wood or metal. Although wood examples exist, the majority of Tudor Revival houses are brick with stucco or stone trim.

Port Gibson has several representative examples of the Tudor Revival style, but the brick cottage at 1928 Church Street (below) exhibits most of the features of the Tudor Revival style. It has fake half-timbering, a chimney on the façade, an arched entrance, and diamond-paned casement windows.



1928 Church Street is Port Gibson's only Tudor Revival building.

BEAUX ARTS CLASSICISM

national date range 1890-1920
Port Gibson date range 1901-1903

Beaux Arts Classicism combines Classical, Renaissance, and Baroque details and is usually reserved for large, grandiose buildings. Distinguishing features of grandiose examples are coupled, giant-order columns and rigid symmetry. Other characteristic details are domed central blocks, facades that project and recede, applied classical ornament, and openings that are both arched and linteled.

Beaux Arts Classicism 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.

Port Gibson has two examples of Beaux Arts Classicism. The Mississippi National Bank at 215 Walnut Street (below right) is one of the most important commercial buildings in Port Gibson and a rare commercial example of Beaux Arts Classicism.

The Claiborne County Courthouse at 410 Market Street (above right), which began life about 1845 as a Greek Revival building, received a Beaux Arts remodeling in 1903. The paired columns so typical of the style are expressed as paired pilasters on the façade. The dominant feature of the courthouse is the central tower with dome and cupola.

ART DECO AND ART MODERNE

national date range 1920-40



The Claiborne County Courthouse was built in 1845 as a Greek Revival building, but it became a sophisticated example of Beaux Arts Classicism as a result of a 1903 remodeling.

Port Gibson date range 1945-55

The Mississippi National Bank at 215 Walnut Street is a significant, commercial example of Beaux Arts Classicism. The building is now owned by the town of Port Gibson and will be restored as an interpretive center for Port Gibson history.



The Paris International Exposition of Decorative Arts in 1925 popularized the Art Deco style. Stucco is a common wall finish, and facades often feature a series of setbacks. Other wall finishes include glazed bricks, mosaic tiles, and pigmented glass. Art Deco ornament includes zigzags, chevrons, and other geometric motifs. Art Moderne differs from Art Deco in emphasizing the horizontal over the vertical. Art Moderne buildings are generally asymmetrical curved wall surfaces, flat roofs, horizontal grooves or lines in walls, and horizontal balustrades.

The Trace movie theater is the only allusion to the Art Deco or Art Moderne style in Port Gibson. The building's stepped parapet, geometrical stripes, and smooth stucco finish echoes the Art Deco, and the rounded corner of the marquis with horizontal neon stripes hints at Art Moderne.



The Trace movie theater makes the only architectural references to the Art Deco and Art Moderne styles.

RANCH

national date range 1935-75
Port Gibson date range 1950-85

The Ranch style originated in California in the 1930s and became the dominant style in America for almost forty years. The style is probably an outgrowth of several styles—Spanish, Prairie, Craftsman Bungalow, and the International style.

Houses are one-story, asymmetrical compositions with low-pitched roofs and wide overhanging eaves. Plans for Ranch houses frequently incorporate garages or carports, rear patios, and partially enclosed courtyards. Ranch houses feature cross gable, hipped, and side-gabled roofs. Wall surfaces are finished in both brick and wood and often in a combination of the two materials. Large picture windows and ribbon windows are also popular. Exterior detailing is sometimes based on Spanish or English Colonial precedents. Many Ranch houses feature shutters that are applied and inoperable as original features.

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112 Beech Street features the low-pitched roof and overhanging eaves that are typical of the Ranch style.

NEO-TRADITIONAL

national date **1980 to today**
Port Gibson date range 1993

The Neo-Traditional style is most associated with communities like Seaside, Florida, which use historic precedent to build modern communities. Goals of many Neo-Traditional designers are to reinforce the defining architectural character of a community and to create buildings that encourage more interaction among people. A successful Neo-Traditional building is not necessarily imitative. A well designed Neo-Traditional building may be patently modern, but echoes its historic neighbors in massing, rhythm, setback, and primary finish.

Port Gibson has one of the most outstanding Neo-Traditional buildings in Mississippi. The Matt Ross Administration Building at 500 Market Street is a contemporary expression of the architectural form of the Harriet Person Memorial Library and other Greek Revival buildings that once stood on Market Street.

Architect Belinda Stewart of Eupora, Mississippi, minimized the size of the building by breaking the façade into two, distinct, hipped-roof sections with a recessed connection. The first-story of the building is recessed to create a covered walkway. What would normally be pilasters on a Greek Revival storefront flush with the sidewalk are expressed as columns, or piers, to create an arcaded first-story.

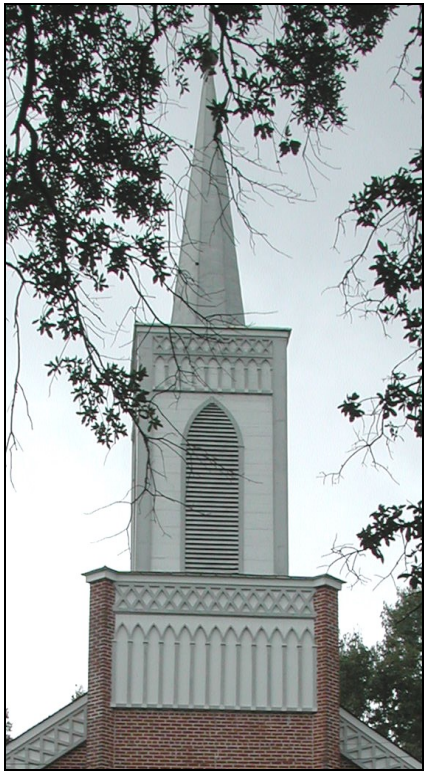
The Matt Ross Administration Building also features an outside pavilion (lower right) that is used for community festivals and other events.



The Matt Ross Administration Building at 500 Market Street (façade above and northern side elevation below) is one of Mississippi's most successful expressions of Neo-Traditional architecture. The northern side elevation features a pavilion for community events.










GENERAL MAINTENANCE

- Introduction to Maintenance
- Maintenance and Inspection Checklist

INTRODUCTION TO MAINTENANCE:

Historic buildings generally require more monitoring and maintenance than modern commercial buildings and subdivision houses. However, historic buildings offer rich detailing that is rarely affordable in today's new construction. The key to maintaining a historic building is to check regularly for problems and to correct them immediately. Deferring maintenance can have serious consequences and lead to costly repairs in the future.

Probably the most common problems in maintaining historic buildings are moisture and water infiltration. A small leak in the roof can cause ceiling and wall damage, buckle wood flooring, and rot wood support members. No gutters are better than leaking or sagging gutters, which can discharge massive amounts of water and cause serious deterioration.

The goal in owning a historic building is to preserve the building's architectural integrity and historic character. Regular inspection and prompt maintenance will preserve original building components. A sample maintenance checklist is included in the design guidelines. This checklist can be modified and expanded to reflect architectural features peculiar to particular buildings.

MAINTENANCE AND INSPECTION CHECKLIST:

ROOF

Inspect: Every 6 months

Check For: Roof shingles and ridge caps that are loose, broken, torn, or missing

Flashing along valleys and parapets and around chimneys, dormers, and vents

Water infiltration visible on interior attic spaces

GUTTERS AND DOWNSPOUTS

Inspect: Every 3 months

Check For: Sagging, bent, or loose gutters

Deteriorated gutters that leak when it rains

Gutters that drip when it is no longer raining—usually indicates debris in gutters or holes

Gutters coming loose from fascia boards

Downspouts coming loose from gutters or walls

Clogged downspouts

Water pooling at the base of downspouts

SIDING

Inspect: Every 6 months

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

Deteriorated mortar in masonry walls which could indicate rising or falling damp

Excessive buildup of mold and mildew on surface of siding, which could indicate moisture retention under the siding

DOORS AND WINDOWS

Inspect: Every 6 months

Check For: Missing or loose caulking around door and window openings

Glass panes with missing or deteriorated glazing.

Cracked or loose glass

PORCHES

Inspect: Every 6 months

Check For: Rotted perimeter beams and joists—often indicated by signs of compression beneath posts or columns

Rotted fascia boards

Loose or warped floor boards that could indicate moisture problems below the porch deck

Rotted or damaged floor boards

Water stains on the porch ceiling, possibly indicating problems with the roofing or flashing

Damage to columns and/or posts from rot or infestation

FOUNDATION

Inspect: Once a year

Check For: Signs of pooling water at bases of piers or foundation walls

Recent tilting or shifting of piers

Cracks in mortar joints (indication of settling), brick, concrete, or concrete blocks

Growth of moss or green staining indicating the possibility of moisture retention

EXTERIOR SIDING, SUPPORTING PIERS, AND CRAWL SPACE ENCLOSURE

- Exterior Siding
  - Masonry
  - Wood
  - Substitute Siding
  - Metal
  - Structural Glass
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Supporting Piers and Foundation Walls
  - Maintenance, Repair, Replacement, Alteration, and Installation
- Crawl Space Enclosure
  - Maintenance, Repair, Replacement, Alteration, and Installation

EXTERIOR SIDING

The primary purpose of exterior siding is to protect the structure and interior of a building from weather. Historic buildings feature a variety of exterior finishes, many of which can be decorative as well as functional. Siding is often a character-defining feature of a building. Greek Revival buildings sometimes feature scored stucco to resemble stone; Queen Anne style houses often mix clapboard and shingle siding; and Art Deco buildings are sometimes finished in pigmented glass panels. Changing the siding material can decrease the historic value of a building. Each type of exterior siding comes with its own special benefits and unique preservation challenges.

MASONRY (STONE, BRICK, CONCRETE, STUCCO, AND MORTAR)

Brick and stone are two of the most durable historic building materials. In the eighteenth and nineteenth centuries, brick and stone served as structural materials as well as siding. In twentieth-century buildings, brick and stone are more likely to be veneers applied to buildings that are framed in wood or metal.

The most common types of **stone** used in historic buildings in the United States are sandstone, limestone, marble, granite, slate, and fieldstone. Stone was not a popular building material in Mississippi, since good stone usually had to be imported. The use of stone in early buildings was generally limited to lintels, keystones, thresholds, splash blocks, and paving. In the early twentieth century stone was sometimes used on facades of banks and public buildings.

The masonry buildings in Port Gibson are **brick.** The brick of Port Gibson's nineteenth and early twentieth-century buildings is structural, but most later buildings, including a single Tudor Revival cottage and Ranch style houses, are brick veneer. Brick can be decorative as well as functional with some buildings featuring brick cornices, recessed brick panels, brick arches defining windows and doors, and patterned brickwork.



The brickwork of 617 Market Street is especially fine and laid in Flemish bond. The building features a well detailed brick cornice and splayed arches above the windows and entrance doorway.





910 Church Street is an Italian Renaissance house with an original concrete porch deck and original stucco finish on portions of the entrance loggia.

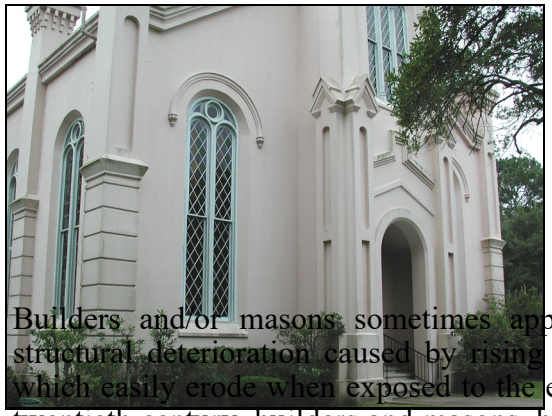
Concrete is the name used for composition material consisting of sand, gravel, crushed stone, or other coarse material that is bound with cementitious material, such as lime or cements. Adding water causes a chemical reaction that causes the mixture to harden. Various concrete mixtures have been used in building for centuries, but concrete is generally considered to be a twentieth-century building material.

Reinforced concrete is strengthened by the inclusion of metal bars, which increase the tensile strength. Both un-reinforced and reinforced concrete can be cast-in-place or pre-cast. Hollow-cast, concrete blocks with rusticated or vermiculated surfaces became popular in the early twentieth century. Pre-cast concrete buildings were also popular in the early twentieth century, although not many were built in Mississippi. Tudor Revival and Italian Renaissance Revival buildings, like 910 Church Street, often feature concrete porch decks, with or without tile.

Stucco is the term used for exterior plaster, traditionally a mixture of lime and sand, with hair or straw added as a binder. Typically, stucco is applied as a two or three-part coating directly onto masonry, or applied over wood or metal lath to a wood frame structure. Stucco became popular during the Federal and Greek Revival periods, when it featured a smooth surface and was typically scored to resemble blocks of stone. Frequently, scored stucco was decoratively painted and veined to heighten its resemblance to stone or marble.

Stucco with a rough texture is a common finish for Bungalow or Mediterranean Revival styles. In Port Gibson, stucco was a popular siding material for Greek Revival, Romanesque Revival, Tudor Revival, and Italian Renaissance Revival styles. The historic Port Gibson Bank (now RiverHills Bank) on Market Street, the town's most monumental Greek Revival building, features a stucco finish. 1928 Church Street, the town's

only example of Tudor Revival, features stuccoed gables. The town's two examples of the Italian Renaissance Revival style both feature some applied stucco.



The smooth stucco finish over the brickwork of the Port Gibson Presbyterian Church is typical of the monochromatic finishes of Romanesque Revival architecture.

Builders and/or masons sometimes applied stucco to arrest structural deterioration caused by rising damp and soft brick, which easily erode when exposed to the elements. In the early twentieth century, builders and masons, began to use hard portland cement as a stucco finish, which has created problems for owners of historic buildings.

Mortar is used to bond masonry units, whether stone, brick, terra cotta, or concrete block. Before 1880, mortar was generally soft and consisted primarily of lime and sand. After 1880, hard Portland-cement mortars became popular. Mortar should be softer than the material that it binds to allow for contraction and expansion and to allow for removal and replacement.

MAINTENANCE AND REPAIR

Retain and repair original masonry. Although very durable, masonry buildings are susceptible to damage and deterioration from poor materials, lack of maintenance, and/or inappropriate rehabilitation efforts.

BRICK AND STONE

Before the Civil War, brick was often made on the construction site from local clay, was not uniform in size, and was unevenly fired. Uneven firing created large numbers of soft brick that are particularly vulnerable to deterioration. After about 1870, brick manufacturing improved and produced bricks that were more evenly fired and more uniform in size.

Masonry buildings are subject to rising damp, a situation that occurs when the ground at the base of the building is damp and moisture wicks up the building. Rising damp causes deterioration of both masonry and mortar and damages interior wall surfaces. Historic brick buildings sometimes have a damp course below or at grade, which is a layer of slate intended to disrupt the capillary action of the moisture in the brick. Masonry buildings are also subject to falling damp, when water penetrates near or at the top of a brick wall and creeps downward.

To prevent rising damp, slope ground away from the building to allow proper drainage. Make sure that water from downspouts does not pool at the base of spouts and that the spouts channel water away from the building. Many problems with rising damp have been ameliorated by simply removing foundation plantings, which contribute to moisture retention around the base of buildings. Avoid exterior waterproof coatings, because they prevent rising damp from evaporating through the exterior surface and accelerate deterioration on interior wall surfaces.



This kitchen building behind a historic mansion in Natchez shows the effects of rising damp along the base of the building. Water running along the façade and pooling at the base of the side elevation is the source of the problem. Controlling water run-off and preventing the pooling of water will correct the problem.

Falling damp is a problem common to brick buildings that have parapet walls (extend above the roof) and is usually the result of poor flashing. Unfortunately, water can penetrate the tops of parapet walls, and sometimes capping the parapet wall with metal is the only solution to falling damp and deteriorating, interior wall surfaces.

In an effort to halt and cover the damage caused by rising and falling damp, many property owners and contractors have applied stucco to the bases or tops of walls. Unfortunately, the stucco only accelerates the problem. Impeded from easily evaporating on the lower portion of the wall, rising damp simply climbs higher. Stucco on the upper portion of a wall causes the falling damp to extend downward. In many cases, property owners and contractors have used portland-cement stucco and irreparably damaged their historic masonry. Portland cement is harder than brick and stone and is almost impossible to remove without damaging the masonry beneath.

CONCRETE
Inferior materials, poor workmanship, inherent structural design

The upper walls of this 1825 historic house in Natchez are finished in portland cement stucco on the parapet gable ends. The portland cement impedes water evaporation from falling damp and causes increased moisture problems on the interior wall surfaces. Cracks in the Portland were recently repaired using even more portland cement, identifiable by a tell-tale gray color.







Both of these significant Market Street buildings received a coat of stucco at their bases in an attempt to address problems with rising damp. 617 Market Street (above right) features two levels of stucco at the base on the façade. 708 Market Street (above left), home to the PORT GIBSON REVILLE, features a stucco base on the painted side elevation and a stucco finish on the entire façade. This common treatment, recommended by many contractors, does not solve the problem of rising damp and may exacerbate the problem, particularly if a stucco with high portland content was used.

Other masonry problems are also usually related to water. Poorly maintained gutters and downspouts that do not control water runoff are far worse than no gutters and downspouts, because large amounts of water can be discharged at one particular spot. Areas adjacent to windows and doors are particularly susceptible to water damage due to poorly maintained sills, flashing, capping, roofing, and caulking.

Clean brick and stone only when necessary to halt deterioration or to remove very heavy soiling. Employ the gentlest means possible and use only low-pressure water and a mild detergent, if necessary. High-pressure water will erode mortar and force too much water into the masonry wall. Sandblasting will not only erode mortar but will also remove the glazed outer surface of brick and hasten deterioration.

Bricks and stone that have never been painted should remain unpainted, and commercial sealants or waterproof coatings should not be applied. Moisture problems in masonry walls are best handled by addressing the source of water infiltration.

Repointing guidelines are addressed under mortar.



This National Park Service photograph well illustrates the negative effects of sandblasting, which should never be used to clean brick buildings. Sandblasting will not only erode mortar but will also remove the glazed outer surface of brick and hasten deterioration.

defects, environmental factors, and poor maintenance all are sources of deterioration in concrete. Moisture, however, is the primary source of concrete deterioration. Cracking is inevitable over a period of time, and hairline, nonstructural cracks are not a major problem as long as they do not provide a conduit for water to enter the building. Serious concrete problems are often caused by corrosion of reinforcing bars or by deflection of concrete beams and joists. Port Gibson has little concrete construction, except for Lee Grocery at 619 Market Street and porch decks of twentieth century houses.

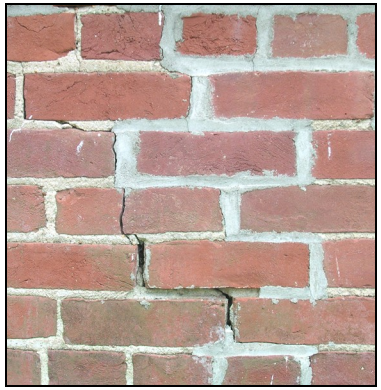
STUCCO

Traditional stucco is applied by hand in a three-part process on solid masonry walls or on lath made of wood or metal (twentieth century). Historic stucco is not a very long-lasting building material and needs regular maintenance. Historic homeowners periodically whitewashed stucco, which renewed the finish, filled hairline cracks, and increased stability. Like other masonry materials, most stucco deterioration derives from water infiltration. Water infiltration causes wood lath to rot and metal lath to rust, both of which cause stucco failure. The causes of water infiltration are generally the same for stucco as for other forms of masonry.

Repairs should be designed to keep excessive water away from the stucco with emphasis on repairs to the roof, gutters, downspouts, flashing, and parapet walls, as well as directing rainwater runoff at ground level. Inappropriate repairs and treatments often contribute to deterioration, particularly if hard portland cement is used to make repairs. Like mortar used to bond masonry, stucco used in repairs should be softer than the original masonry that it covers. Commercially available caulking compounds are not suitable for patching cracks in stucco, because dirt attaches more readily to the tacky surface of caulk, which also weathers differently. Most stucco repairs require the skill and experience of a professional plasterer. Unlike modern synthetic stucco, cementatious stucco has high impact resistance and sheds water. Stucco of lime and sand also breathes to allow water vapor to escape.

MORTAR

Preserve original mortar where possible and replace (repoint) only where necessary. Mortar used to bond masonry should be softer than the material that it binds to allow for contraction and expansion and to allow for removal and replacement. The recommended formula for brick mortar is one part lime by volume to two parts sand. To increase workability, portland cement can be added, but only to a maximum of one-fifth of the volume of lime.



The spot repointing of this brick wall does not match the original in color, texture, or form. Joints are too large and mortar is smeared on the face of bricks. The tell-tale, dark gray color and texture of the mortar indicates that portland cement mortar was used. The cracked brick and the spalled brick (center top) resulted from the hard portland mortar.

Mortar for repointing should match the original mortar in color, texture, and form (type of mortar joint; manner in which the joint was originally struck by the mason). Mortar joints should be slightly recessed, and masonry surfaces should be free of mortar.

Using a mortar that is too hard, like portland cement, will cause

cracking and spalling (surface erosion) by preventing bricks from expanding and contracting with changes in temperature and humidity. To match the color of mortar for repointing, samples need to be laid up weeks before work begins to allow for color changes in drying.

RE-



This photograph supplied by Chagrin Falls Preservation in Ohio illustrates the spalling that can occur only five years after using portland cement mortar in repointing.

PLACEMENT, ALTERATION, AND INSTALLATION

Consider replacement only when it is not feasible to repair masonry features by patching, piecing, or consolidating. Replacement should be based on the physical and/or photographic evidence of the original feature. For example, replacement bricks should match the original in size, color, and texture. Consider substituting compatible materials only if the same kind of material is not technically or economically feasible.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 1 - The Cleaning and Waterproof Coating of Masonry Buildings
Preservation Briefs: 2 - Repointing Mortar Joints in Historic Brick Buildings
Preservation Briefs: 6 - Dangers of Abrasive Cleaning to Historic Buildings
Preservation Briefs: 7 - The Preservation of Historic Glazed Architectural Terra-Cotta
Preservation Briefs: 15 - Preservation of Historic Concrete: Problems and General Approaches
Preservation Briefs: 22 - The Preservation and Repair of Historic Stucco
Preservation Briefs: 38 - Removing Graffiti from Historic Masonry
Preservation Briefs: 39 - Controlling Unwanted Moisture in Historic Buildings
Preservation Briefs: 42 - The Maintenance, Repair and Replacement of Historic Cast Stone

SECRETARY OF INTERIOR'S RECOMMENDATIONS—MASONRY

Identify, retain, and preserve

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.

Not Recommended:

Removing or radically changing masonry 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 exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially a new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.

Radically changing the type of paint or coating or its color.

Protect and maintain

Recommended:

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

Not Recommended:

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

Recommended:

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Not Recommended:

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Recommended:

Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and long range effects are known to enable selection of the gentlest method possible.

Not Recommended:

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.

Recommended:

Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural

bristle brushes.

Not Recommended:

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.

Recommended:

Inspecting painted masonry surfaces to determine whether repainting is necessary.

Not Recommended:

Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Recommended:

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.

Not Recommended:

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure water-blasting.

Recommended:

Applying compatible paint coating systems following proper surface preparation.

Not Recommended:

Failing to follow manufacturers' product and application instructions when repainting masonry.

Recommended:

Repainting with colors that are historically appropriate to the building and the district.

Not Recommended:

Using new paint colors that are inappropriate to the historic building and district.

Recommended:

Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of masonry features.

REPAIR

Recommended:

Repairing masonry walls and other masonry features by re-pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Not Recommended:

Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Recommended:

Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

Not Recommended:

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

Recommended:

Duplicating old mortar in strength, composition, color, and texture.

Not Recommended:

Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the different porosity of the material and the mortar.

Repointing with a synthetic caulking compound.

Using a "scrub" coating technique to re-point instead of traditional repointing methods.

Recommended:

Duplicating old mortar joints in width and in joint profile.

Not Recommended:

Changing the width or joint profile when repointing.

Recommended:

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Not Recommended

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Recommended:

Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete.

Not Recommended:

Patching concrete without removing the source of deterioration.

Recommended:

Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of masonry features when there are no surviving prototypes such as terra-cotta brackets or stone balusters.

Not Recommended;

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

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

Recommended:

Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Not Recommended:

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

REPLACE

Recommended:

Replacing in kind an entire masonry feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing a masonry feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Design for Missing Historic Features

Recommended:

Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new masonry feature that is incompatible in size, scale, material, and color.



This Port Gibson, Queen Anne commercial building originally featured three different siding materials. The upper gable is finished in shingles, the second story in lap siding (obscured by later asbestos shingles), and the first story in diagonal boards.

Lost by Fire 2015



Queen Anne houses typically have at least two different siding materials. This cottage on Church Street in Port Gibson features (from the bottom of the projecting gable to the peak) lap siding, shingle siding, and tongue-and-groove siding.

WOOD (LOG, CLAPBOARD, WEATHERBOARD, BEVELED SIDING, DROP SIDING, SHIPLAP SIDING, TONGUE-AND-GROOVE SIDING, BOARD-AND-BATTEN SIDING, NOVELTY SIDING, SHINGLE SIDING, DECORATIVE ELEMENTS**)**

Wood has played a major role in the construction of historic buildings in almost every period and style. It is used structurally and as flooring, siding, ornament, and interior finish. The availability of wood and its ability to be planed, sawn, gouged, and carved contribute to its usefulness and popularity. Wood is the most common exterior siding used in residential buildings in Port Gibson.

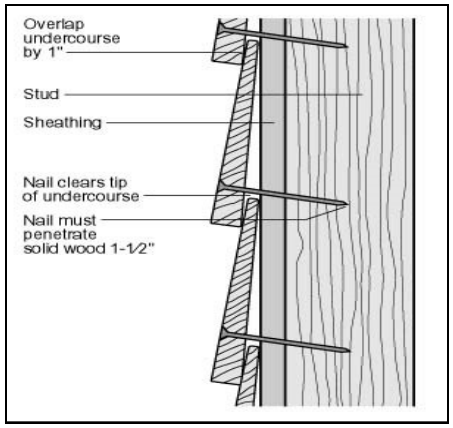
Log construction was common in Mississippi before the Civil War. It was a simple form of construction that required little craftsmanship and no access to sawmills. In some rural areas of Mississippi, chinked-log construction for dwelling houses continued well into the 1850s. Log construction also remained popular for farm buildings. Sometimes logs were used only as a framing material and siding was originally applied to the exterior surface. Port Gibson has no surviving historic buildings with exposed log construction.

Clapboard, weatherboard, and lap siding are generally interchangeable and generic terms to describe wood siding consisting of horizontal boards that overlap to shed water. Typically, board width varies from 6 to 9 inches, and boards overlap at least 1 inch. Very early houses sometimes had siding as wide as 12 or more inches.

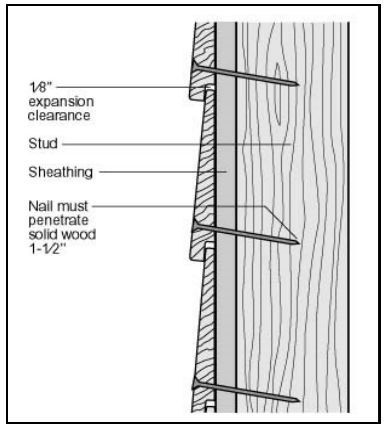
Beveled siding is a type of lap siding that refers to horizontal boards that are beveled, or tapered with the upper edge thinner than the lower edge. Beveled siding includes both plain and

rabbeted patterns. Overlapping beveled siding creates a bold shadow line and leaves a cavity between the siding board and the stud or sheathing behind.

Rabbeted beveled siding features a 1/2 inch rabbet milled to fit over the thin edge of the preceding course, which allows the overlapping siding to lie flat against the studs or sheathing. Rabbeted beveled siding is sometimes called drop siding.



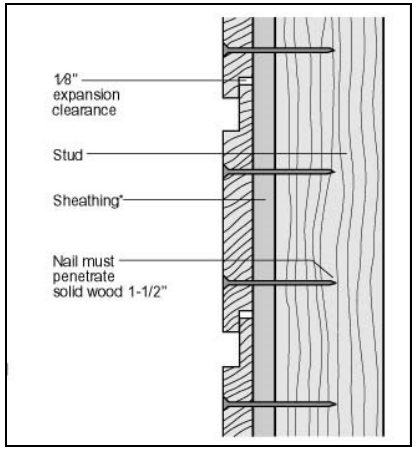
Plain beveled siding



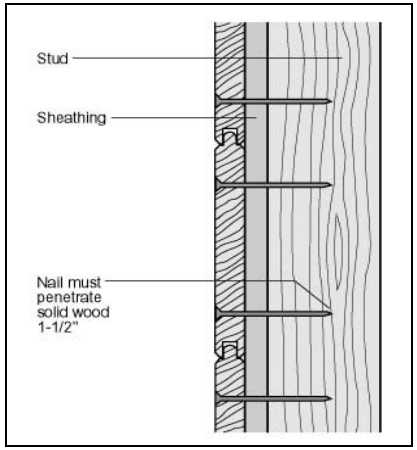
Rabbeted beveled siding

*The drawings above illustrate the installation of **beveled siding**. The beveled siding on the left side is plain. The installation of plain beveled siding leaves a cavity behind the siding and creates a bold shadow line. The rabbeted bevel siding on the right features a 1/2 inch rabbet milled to fit over the edge of the preceding board, which allows the siding to lie fat against the studs or sheathing.*

Shiplap siding is not beveled and lies flat against studs or sheathing. Each piece of siding is cut to lap over or under the adjoining piece of siding. Often the boards are cut and nailed to create decorative channels. Some finely finished Greek Revival houses feature shiplap siding that was milled and installed to resemble blocks of stone.



Shiplap siding



Tongue-and-groove siding

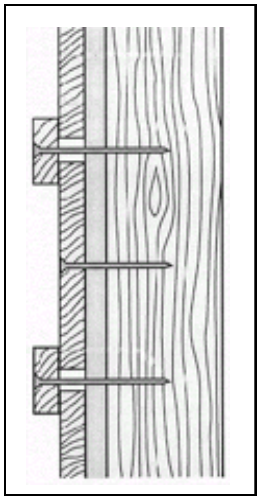
The drawings above illustrate the installation of shiplap (left) and tongue-and-groove (right) siding. The shiplap siding on the left is not beveled and lies flat against the studs or sheathing. Each piece of siding is cut to lap over or under the adjoining piece to create a channel. The tongue-and-groove siding on the right is often found on exterior walls where they are protected from weather by porches or galleries. Many of the Federal and Greek Revival houses in Port Gibson feature tongue and groove wood siding on their front walls. Tongue-and-groove siding is sometimes called flush siding. A modern lumber-yard term is center-matched siding.

Tongue-and-groove siding is often found on exterior wall surfaces protected from the weather by porticoes or galleries, particularly during the Federal and Greek Revival periods. Tongue-and-groove siding is typically installed with the grooved edge down to assure a weather-tight fit. The tongue-and-groove siding used in Federal and Greek Revival houses often features a bead run along the edge of each board. Tongue -and-groove siding is sometimes referred to as center-matched siding at lumber yards. The façades of many Port Gibson houses feature tongue-and-groove siding.



The façade of 602 Church Street is one of many Port Gibson houses finished in tongue-and-groove siding on the facade, a popular siding during the Federal and Greek Revival periods for exterior walls sheltered by porticoes and galleries.

Board-and-batten siding consists of vertical boards that are laid flat against structural members and are spaced at least 1/2 inch apart to allow for expansion. Wood strips, called battens, are applied atop the boards to cover the spacing. Board-and-batten siding is often associated with vernacular buildings, but is also a distinguishing feature of Carpenter Gothic architecture. The Carpenter Gothic house at 805 Vine Street originally featured board-and-batten siding.



Board-and-batten siding



805 Vine Street in Port Gibson originally featured board-and-batten siding like this Carpenter Gothic Episcopal Church in Canton, Mississippi.

Novelty siding is a term sometimes applied to rabbeted siding types that were popular in the twentieth century, particularly the siding that is grooved. Some architectural historians also use the term novelty siding to describe the narrow siding with

rounded edges that was popular during the Colonial Revival period. The term novelty siding is also used to describe late nineteenth and early twentieth century boards that were beaded and/or grooved for use on exterior ceilings, sheltered exterior walls, and interior wall surfaces. This form of siding is usually referred to as simply "beaded-board," and it was especially popular for kitchen and bathroom walls in the late nineteenth and early twentieth centuries.

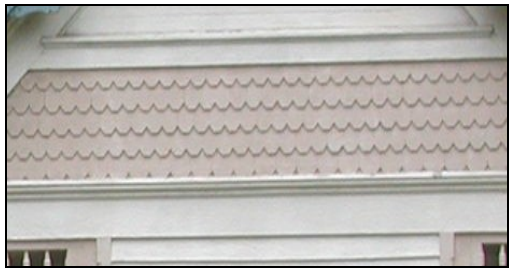
Shingle siding is most commonly found on Queen Anne style houses, Shingle-style houses, Stick style houses, and Craftsman Bungalows. Houses in the Queen Anne style usually feature shingles in combination with other siding materials.



406 Carroll Street features an unusual shingle-siding pattern in the front gabled projection.

Shingle siding appears most frequently on upper wall sections and on gables. Shingles can be sawn in a variety of patterns, with the fish-scale pattern being one of the most popular.

In Port Gibson, examples of shingle siding include 208-210 and 406 Carroll Street and 1010 and 1202 Church Street.



1010 Church Street features the fish-scale shingles most commonly associated with the Queen Anne style.



1202 Church Street, one of Port Gibson's two examples of the Stick style, features a band of shingles at the base of the upper gable.

MAINTENANCE AND REPAIR

If properly installed and maintained, wood will endure for a long time. Retain and repair original wood when possible. Like masonry, wood is susceptible to damage and deterioration from poor materials, lack of maintenance, insect infestation, and inappropriate rehabilitation efforts.

CLAPBOARD, WEATHERBOARD, BEVELED SIDING,

DROP SIDING, SHIPLAP SIDING, TONGUE-AND-GROOVE SIDING, BOARD-AND-BATTEN SIDING, NOVELTY SIDING

Historic board siding should be retained and repaired when possible. The key to preserving wood siding is regular maintenance and repainting to prevent water infiltration.

Inspect frequently for cracked or sprung siding boards, which should be sealed or reattached to prevent water from penetrating. Check also for damage from insects, particularly termites which can climb upward in search of damp wood. Inspect and maintain caulking to prevent water infiltration. Caulk around windows and doors and at junctions of trim and siding.

Inspect gutters and downspouts to make sure that leaking gutters or downspouts are not causing damage to the wood siding.

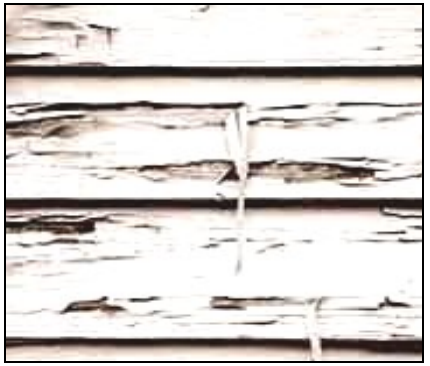
Repaint when paint on siding begins to peel and chip. Before repainting, the surface should be scraped, sanded, and washed. If mildew is present, the source of the mildew should be determined, corrected, and cleaned prior to repainting. Some mildew is inevitable on shaded areas in hot, humid climates, but excessive mildew indicates a problem. Mildew preventives can also be added to paint.

High-pressure water is not necessary or advisable to clean the surface of wood. Normal hose pressure is sufficient. When sanding, do not use rotary drills with sanding discs, because they can damage the wood and leave marks on the surface of the siding. Also, do not use a rotary wire stripper, which can seriously damage the surface of the siding.

Sections of siding that have severe alligatoring or peeling may require total paint removal before repainting. Both the electric heat plate and the electric heat gun are proven to work effectively. Generally, chemicals are not necessary except to supplement thermal methods. Do not use a blow torch, which can set fire to the building.

Follow the instructions of paint manufacturers in making paint selections and in applying paint. If you intend to use latex paint atop oil paint, be sure to apply an oil-based primer before applying latex paint. Also, follow instructions concerning weather conditions and drying time. If a building is painted properly, the painted finish can last ten years with occasional washing and touch-ups.

Problems with exterior paint are most often related to improper preparation. However, some problems result from improper application. For example, not allowing sufficient drying time





These National Park Service photographs illustrate a painted finish with severe peeling (left) and the use of a electric heat gun (right) to remove a deteriorated paint finish.

between coats can cause the top layer to wrinkle. Problem with exterior paint finishes are sometimes related to moisture problems, both interior and exterior. Blown-in insulation in wall cavities can also cause moisture problems and exterior paint failure, because the insulation has no vapor barrier.

REPLACEMENT, ALTERATION, AND INSTALLATION

Consider replacement when it is not feasible to repair. Replacement should be based on the physical and/or photographic evidence of the original feature.



These two Victorian houses in Natchez were restored in the mid-1980s and feature typical late nineteenth-century paint schemes. Both houses were thoroughly scraped, sanded, washed, primed (oil primer), and painted (two finish coats of latex). Both houses have insulated attics but no wall insulation. Their mid-1980s paint jobs still looked good over a decade later.

CLAPBOARD, WEATHERBOARD, BEVELED SIDING, DROP SIDING, SHIPLAP SIDING, TONGUE-AND-GROOVE SIDING, BOARD-AND-BATTEN SIDING, NOVELTY SIDING

Remove and replace rotted siding and badly split siding to prevent moisture penetration. Use boards of the same dimension and thickness for replacement. Make sure that the replacement material conveys the same visual appearance as the original. Using the same type of wood is not always best. For example, modern cypress available at lumberyards is not the best choice to replace historic cypress siding. Modern cypress does not have the qualities of the old-growth cypress used in historic houses and does not typically hold up as well as redwood or some other types of wood.

SUBSTITUTE SIDING (ASBESTOS SHINGLES, PERMASTONE, ALUMINUM, VINYL, CEMENT FIBER, SYNTHETIC STUCCO)

Substitute siding became popular in the twentieth century. Many homeowners have installed substitute siding in the hope of eliminating maintenance problems associated with wood. Manufacturers and installers usually tout substitute siding as being maintenance free.

Prior to World War II, many owners of older houses installed asbestos shingles on top of their existing wood siding. After World War II, homeowners turned first to aluminum siding and, during the past twenty years, to vinyl siding. During the last decade, builders across the nation have begun installing cement fiber siding and synthetic stucco on new houses to simulate the appearance of wood clapboard and lime stucco.

Asbestos-shingle siding, composed of cement and asbestos**,** is an original siding material on many buildings dating prior to 1960. Many owners of historic houses also installed asbestos shingles on top of their original wood siding. Like vinyl siding today, manufacturers and installers of asbestos shingles touted their product as being maintenance free. However, the color in asbestos shingles fades, and most houses clad in asbestos shingles have been painted. Asbestos shingles are also brittle and subject to cracking. Most important, asbestos shingles are now considered to be a hazardous material and require special handling and disposal.

Asbestos shingles are no longer manufactured, but property owners can sometimes locate some replacement shingles from roofers who have small stockpiles of them. Sometimes property owners can remove a shingle from a less prominent place to replace a damaged shingle on a more prominent location.

Many historic homeowners have successfully removed asbestos shingles and exposed their original wood siding. Unfortunately, some property owners have also discovered that their original siding was irreparably damaged during installation of the asbestos shingles, which split the original siding as wood strips were nailed to the surface. Like vinyl and aluminum, asbestos shingles also hamper proper maintenance by concealing moisture and termite damage.

Removing asbestos shingles can be costly due to environmental hazards. Many communities require that property owners hire asbestos abatement companies to undertake removal.



Inappropriate asbestos-shingle siding has been installed over the historic horizontal wood lap siding. The inappropriate siding does not convey the same visual characteristics of the historic wood siding and can obscure moisture and termite damage.

Permastone is a trade name that is now generically used to describe a variety of synthetic substances that resemble stone. The term formstone is also used to describe the fake stone panels that were used in the mid-twentieth century as substitute siding. Permastone, which is still available today, was very popular in the Northeast but not as well promoted in the South. The installation of permastone radically changes the exterior appearance of a historic house, and most preservation commissions will not approve its installation.

Aluminum siding dates to the 1960s and is still available from manufacturers today. Although advertised as being maintenance free, much of the aluminum siding installed in the 1960s has been painted. Aluminum siding is subject to scratching, denting, and chalking. Special care should be taken in cleaning aluminum siding, because power washing can dent the surface. It can also be difficult to replace individual pieces of aluminum siding, since patterns are sometimes discontinued and not easily matched. Follow the directions of paint manufacturers in painting aluminum siding, which requires specially formulated primer. Like asbestos shingle and vinyl siding, aluminum siding hampers proper maintenance by concealing damage from moisture and termites.

Vinyl siding is an original siding material on many late twentieth and early twenty-first century houses. Owners of historic buildings all across American have also installed vinyl siding atop their original wood siding. Like asbestos shingles and aluminum siding, manufacturers and installers promote vinyl siding as being maintenance free. Unfortunately, the color in vinyl siding does fade, and vinyl siding can be discolored or spotted by something as simple as a yard sprinkler. Most paint manufacturers are today producing paint especially formulated for vinyl siding, which indicates that many homeowners are now painting their vinyl siding.

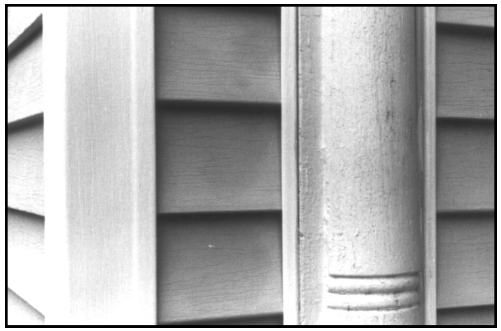
The inability to match replacement vinyl siding, when making repairs to existing vinyl siding, is a common reason for painting. Like aluminum siding, vinyl siding will dent, so it should not be pressure washed. Heat from fire or a nearby BBQ grill can also cause it to burn and melt.

The installation of vinyl siding alters the appearance of a historic wood structure. Particularly disconcerting are the J-channels, or vinyl strips, around windows, doors, and corner blocks. Historic towns, like Charleston, Savannah, Vicksburg, and Natchez restrict the use of vinyl siding in historic districts. Improperly installed vinyl siding, which results in moisture penetration and retention, is very damaging to buildings, and random inspections of houses with vinyl siding reveal that many



These photographs illustrate how vinyl siding negatively alters the exterior appearance of a historic building. The vinyl siding is nearly flush with the trim around the windows, and J-channels have been installed around the windows to prevent water infiltration behind the siding.



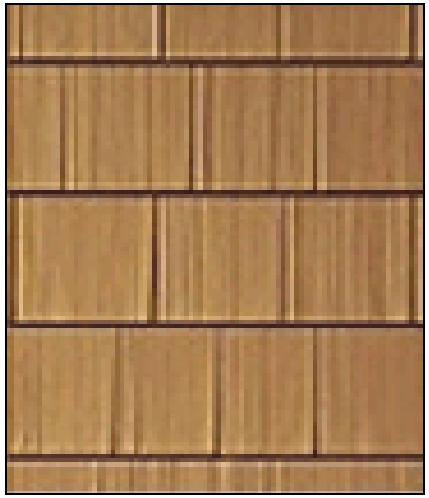


Examples of vinyl siding showing the installation of J-channels around every opening and the historic trim, if it survived the installation process.

installers pay little or no attention to the manufacturer's specifications. Installation of vinyl siding can also irreparably damage original wood siding, which sometimes splits when hanging strips are nailed to the surface. Like asbestos shingle and aluminum siding, vinyl siding hampers proper maintenance by concealing damage from moisture and termites.

About the only acceptable use for vinyl siding on a historic building is to replace original siding that is irreparably damaged by fire. The vinyl pattern should then match the original pattern of the wood siding as closely as possible.

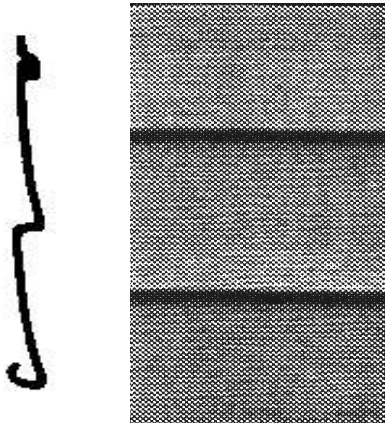
Cement fiber siding is a relatively new product that is being used all across America in new house construction. The siding is composed of ground sand, portland cement, cellulose fiber, and other additives. Cement fiber siding is more appropriate than vinyl for new construction in historic districts, because it installs like wood and looks like wood. Both shingle siding and lap siding, are available in cement fiber. Like wood, it requires periodic painting.



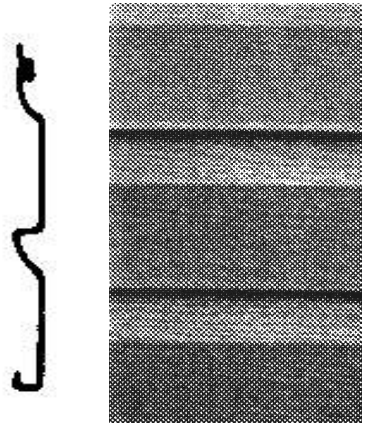
Cement fiber siding is available in a shingle pattern .



Cement fiber siding is available in lap siding with a smooth or textured finish.



This vinyl example illustrates straight drop siding, which better replicates historic nineteenth-century siding.



This vinyl example illustrates the coved or grooved siding, popular in the mid-twentieth century.

Manufacturers maintain that cement fiber siding is impervious to rot and termites, and they generally offer a 50-year manufacturer's warranty. Installation of cement fiber can be tricky, and it is important that installers carefully follow the manufacturer's This synthetic stucco system involves the application of a plasticized cement stucco product on top of an exterior mounted, polystyrene foam-board insulation panel. This system is usually coated with an acrylic polymer sealant.

recommendations for installation Common problems include wavy wall surfaces due to underlying foam sheathing and overnailing by power nailers.

Cement fiber siding is the most appropriate substitute siding for historic buildings that have lost their original siding. Builders need to compensate for irregularities in historic studs before installing the siding, or the newly installed, cement fiber siding will be very wavy.



This Neo-traditional house in the Craftsman bungalow style was built in 1996 and features cement fiber siding. Built as part of an affordable housing initiative in Natchez, the house is located in a historic district neighborhood.

Synthetic stucco (Drive-It, Dryvit, E.I.F.S.) is used as a substitute for real stucco. E.I.F.S. is an abbreviation for *exterior insulation finishing system*. Dryvit is a trade name for E.I.F.S.

Synthetic stucco has been used all across America for siding on residences and commercial buildings, but it has been the focus of multiple lawsuits. The major problem with E.I.F.S. is its ability to retain moisture and to mask termite infestation. Some termite inspectors will require that dirt be excavated from around the slab to prove no termites are present. Some builders recommend E.I.F.S. only for metal-frame structures.

The publicity about lawsuits has hurt the resale of houses with synthetic stucco. E.I.F.S. is also not as strong as traditional stucco, which is applied to bricks, concrete blocks, or lath (wood and metal) attached to wood or metal structures. Synthetic stucco has its place, and it sometimes used in the restoration of historic buildings on reconstructed parapets of historic storefronts.

METAL (LEAD, TIN, ZINC, COPPER, BRONZE, BRASS, IRON, STEEL, NICKEL ALLOYS, STAINLESS STEEL AND ALUMINUM)

Metals used in historic buildings include lead, tin, zinc, copper, bronze, brass, iron, steel, and, to a lesser extent, nickel alloys, stainless steel, and aluminum. Metal has been used both to roof

☞ADDITIONAL INFORMATION:

Preservation Briefs: 6 – Dangers of Abrasive Cleaning to Historic Buildings
Preservation Briefs: 8 – Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
Preservation Briefs: 10 – Exterior Paint Problems on Historic Woodwork
Preservation Briefs: 16 – The Use of Substitute Materials on

Historic Building Exteriors
Preservation Briefs: 26 – The Preservation and Repair of Historic Log Buildings

SECRETARY OF INTERIOR'S RECOMMENDATIONS—WOOD

Identify, Retain, and Preserve

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

Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., like stripping a grained finish to an exterior wood feature such as a front door.

Protect and Maintain

Recommended:

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:

Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

Recommended:

Applying chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

Not Recommended:

Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.

Recommended:

Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should

be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

Not Recommended:

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

Recommended:

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

Not Recommended:

Removing paint that is firmly adhering to, and thus, protecting wood surfaces.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

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

Recommended:

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand-scraping and hand-sanding), then repainting.

Not Recommended:

Using destructive paint removal methods such as propane or butane torches, sandblasting or waterblasting. These methods can irreversibly damage historic woodwork.

Recommended:

Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary
prior to repainting.

Not Recommended:

Using thermal devices improperly so that the historic woodwork is scorched.

Recommended:

Using chemical strippers to supplement other methods such as hand-scraping, hand- sanding, and the above-mentioned thermal devices. Detachable wooden elements such as shutters, doors, and columns may—with the proper safeguards—be chemically dip- stripped.

Not Recommended:

Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.

Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

Recommended:

Applying compatible paint-coating systems following proper surface preparation.

Not Recommended

Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.

Recommended:

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

Not Recommended:

Using new colors that are inappropriate to the historic building or district.

Recommended:

Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of wood features.

Repair

Recommended:

Repairing wood features by patching, piecing in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material –of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.

Not Recommended:

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

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.

Replace

Recommended:

Replacing in kind an entire wood feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing an entire wood feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Design for Missing Historic Features

Recommended:

Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new wood feature that is incompatible in size, scale, material, and color.



The Italianate commercial building at 210 Walnut Street features ornamental cast iron, including posts, cornices, frieze, and window caps.

buildings and to clad exterior walls. In the 1920s, 30s and 40s, corrugated tin was used both as a roofing material and siding material in rural America. Corrugated tin as exterior siding returned to popularity in the 1990s, when it was embraced by architects designing modern houses for wealthy clients. Although traditionally associated with interior ceilings, pressed metal has also been used as exterior cladding, particularly in historic storefront architecture.

Metal storefronts appeared in New York as early as the 1820s, but the most extravagant use of metal in commercial facades generally dates to the second half of the nineteenth century and the first decade of the twentieth century. By the late nineteenth century, builders all across America had easy access to metal building parts from catalogues that offered entire facades, posts and columns, porches, steps, entablatures, cornices, cresting, scrolls, grilles, window sash, window lintels, and all sorts of decorative details.

The elaborate use of metal storefronts and metal ornament is more common in large urban areas, but even small towns in Mississippi like Port Gibson generally have some examples of architectural metal.

MAINTENANCE AND REPAIR

Original metal should be preserved and repaired. Metals should be identified to make sure that incompatible metals are not placed together. For example, cast-iron, steel, tin, and aluminum should not be used with copper. Sometimes inexperienced craftsmen unknowingly install copper roofing, gutters, and spouts with incompatible metals. Just like masonry and wood, architectural metal is subject to damage from excessive moisture.

Allowing water to stand on architectural metal causes corrosion. Architectural metal ornament is very susceptible to wind damage, so methods of attachment should be routinely inspected and repaired. Repair deteriorated architectural metal by patching, splicing, and reinforcing whenever possible.

Use the gentlest means possible in cleaning architectural metal. If sanding, scraping, and wire brushing do not sufficiently prepare the surface for repainting, low-pressure sandblasting can be used safely and effectively. Always make a test patch in an inconspicuous place before sandblasting. Using alkaline paint removers and acidic cleaners on the job site is usually not a good idea, since the chemicals seep through cracks and cause damage to the hidden, interior surfaces.

Metals that were originally painted should be repainted following the recommendations of paint manufacturers. Do not use water-based paints, because they cause immediate oxidation on the surface of the metal. Also make sure that metal surfaces are completely dry before painting.

REPLACEMENT, ALTERATION, AND INSTALLATION

Architectural metal that is too deteriorated to repair should be replaced, when possible, with metal to match the missing original. Several companies manufacture cast and pressed metal in historic patterns. If the same kind of material is not available or is economically not feasible, use a substitute material that conveys the same visual appearance. Missing cast-iron uprights on storefronts can often be replicated in wood. Some metal ornament can be replicated in fiberglass.

STRUCTURAL GLASS

Structural glass became a popular building and siding material during the first half of the twentieth century and is usually associated with the Art Moderne and Art Deco styles. Structural glass includes glass building blocks and reinforced plate glass, which are essentially windows rather than siding. It also includes opaque pigmented structural glass, more commonly known by the trade names of Carrara or Vitrolite, which was often installed as exterior siding. By the 1930s and 40s, pigmented structural glass was available in over 30 different colors. Even small towns like Port Gibson usually had some buildings with structural glass.

Pigmented structural glass was especially popular in the con-

☞ADDITIONAL INFORMATION:

Preservation Briefs: 6 – Dangers of Abrasive Cleaning
Preservation Briefs: 11 - Rehabilitating Historic Storefronts
Preservation Briefs: 27 - The Maintenance and Repair of Architectural Cast Iron

SECRETARY OF THE INTERIOR'S RECOMMENDATONS—METAL

Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors. Identification is also critical to differentiate between metals prior to work. Each metal has unique properties and thus requires different treatments.

Not Recommended:

Removing or radically changing architectural metal features 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 historic architectural metal from a façade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material in order to create a uniform, or "improved" appearance.

Radically changing the type of finish or its historic color or accent scheme.

Protect and Maintain

Recommended:

Protecting and maintaining architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.

Not Recommended:

Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin, and aluminum.

Recommended:

Cleaning architectural metals, when appropriate, to remove corrosion prior to repainting or applying other appropriate protective coatings.

Not Recommended:

Exposing metals which were intended to be protected from the environment.

Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

Recommended:

Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

Not Recommended:

Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

Recommended:

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

Not Recommended:

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with grit blasting which will abrade the surface of the metal.

Recommended:

Using the gentlest cleaning methods for cast iron, wrought

iron, and steel—hard metals—in order to remove paint buildup and corrosion. If hand-scraping and wire brushing have proven ineffective, low pressure grit blasting may be used as long as it does not abrade or damage the surface.

Not Recommended:

Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron, or steel; or using high pressure grit blasting.

Recommended:

Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

Not Recommended:

Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

Recommended:

Repainting with colors that are appropriate to the historic building or district.

Not Recommended:

Using new colors that are inappropriate to the historic building or district.

Recommended:

Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.

Not Recommended:

Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

Recommended:

Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of architectural metal features.

Repair

Recommended:

Repairing architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods. Repairs may also include the limited replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts or features when there are surviving prototypes such as porch balusters, column capitals or bases; or porch cresting.

Not Recommended:

Replacing an entire architectural metal feature such as a column or a balustrade when repair of the metal and limited replacement of deteriorated or missing parts are appropriate.

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

Replace

Recommended:

Replacing in kind an entire architectural metal feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples could include cast-iron porch steps or steel-sash windows. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing an architectural metal feature that is not repairable and not replacing it; or replacing it with a new architectural metal feature that does not convey the same visual appearance.

Design for Missing Historic Features

Recommended:

Designing and installing a new architectural metal feature such as a metal cornice or cast-iron capital when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced architectural metal feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new architectural metal feature that is incompatible in size, scale, material and color.

struction of movie theaters, restaurants, and other commercial buildings. It also represented a quick way to modernize the exteriors of older buildings. Structural glass panels varied in thickness from about ¼ to 1 ¼ inches and were produced in varying sizes depending on placement and use. The glass panels could be applied to flat masonry surfaces. Although not recommended, the glass panels were also sometimes applied to wood. Generally, a bonding coat was applied to the backing surface, and the panels were attached with an asphalt mastic. On exterior surfaces, angle irons or metal clips, bolted to the substrate, helped hold the panels in place. Cork tape or joint cement was used to mortar the joints between panels.

MAINTENANCE AND REPAIR

Retain and repair original structural glass whenever possible. Patching is preferable to replacement. Deterioration of structural glass is usually due to failure of the mechanical support system or breakage from accidents or vandalism. Failure of the mechanical support system usually results from moisture penetration through the joints between panels. The moisture weakens the bond between the mastic and masonry, and it also rusts the angle irons or metal clips. Failure also can result from long-term hardening of the mastic adhesive. Many times, it is necessary to remove unbroken or cracked panels to make repairs to the substrate and/or to reapply mastic adhesive. The glass panels can be removed with solvents and a taut piano wire. Steam can also be used effectively to soften mastic.

REPLACEMENT, ALTERATION, AND INSTALLATION

Historic pigmented structural glass is no longer manufactured in the United States. Sometimes, but rarely, recycled glass can be located for replacement. The only replacement for brightly colored structural glass is a substitute material, One of the best products is spandrel glass, which can be ordered in custom colors. Less expensive alternatives include painting the back of plate glass to simulate the color of the original or applying sheet plastics. However, both painted plate glass and sheet plastic are likely to fade over time.

SUPPORTING PIERS AND FOUNDATION WALLS

Historic frame buildings are traditionally built on piers or foundation walls. Nationwide, most piers and foundation walls of historic frame buildings are built of brick. A lesser number are built of stone, and some vernacular buildings even feature piers fashioned from wood stumps. Only a small number of historic buildings in Mississippi had stone piers and few, if any, had stone foundations. Historically, masons left openings in foundation walls for ventilation, and these openings were often filled with metal grilles or wood architectural features like framed louvers or framed bars.

MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION AND INSTALLATION



This small commercial building, illustrated in a National Park Service photograph, is sided with pigmented structural glass, which is no longer manufactured in the United States. The glass panels are subject to deterioration from moisture and are popular targets for urban vandals.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 12 – The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

Maintain and repair existing original brick piers and foundation walls, if possible. Follow guidelines in the general masonry section for maintenance and repair of brick piers and foundation walls. If piers are too deteriorated to repair, the mason should build new piers on the perimeter of the building that exactly match or appear to match the deteriorated original. In some cases, the same appearance can be achieved by using reproduction, wood-mould brick to veneer concrete blocks or piers built of less expensive brick. In replacing piers that are not visible, the mason can use concrete block or less expensive brick that do not match the original.

Maintain and repair, if possible, original grilles or other original ventilation infill in foundation walls. Replace to match, if the original feature is too deteriorated to repair. Reproduction grilles are inexpensive and easily obtainable from several sources. Add additional ventilation, if necessary, to address problems of moisture accumulation.

Maintain and repair existing original stone or wood stump piers, if possible. Replace to match the original stone or wood stump piers that are visible on the perimeter, if the piers are too deteriorated to repair. Piers that are not visible can be replaced with brick or concrete block. Remember that wood stump piers can serve as conduits for termites migrating from the ground to the structure of the building. Stumps should be treated with wood preservative and periodically checked for termites. Houses can be protected from termites by a bait system, as well as a barrier system.

CRAWL SPACE ENCLOSURE

Most historic houses that rest on piers originally featured some type of crawl space enclosure to keep animals from getting beneath the house. Spaces between perimeter piers were most frequently filled with lattice panels. However, many historic houses featured decorative brick, louvered panels, spaced horizontal or vertical boards, or simple chicken wire. Usually, the grander the house, the grander the crawl space enclosure.

In an attempt to modernize or increase energy efficiency, many of today's historic homeowners have created solid foundation walls by infilling the space between perimeter piers. Most commonly, homeowners hire masons to construct brick walls to span the space between piers, and the new foundation walls are built flush with the surface of the piers. In addition to compromising the historic appearance of the building, such enclosures can be very visually disruptive. Masons rarely match the brick or mortar color of the piers, and the workmanship is usually inferior. Some historic homeowners, particularly in less affluent neighborhoods, have filled the spaces between perimeter piers with concrete block, tin, vinyl siding, plywood, and plastic.

MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Original crawl space enclosures should be preserved and repaired when possible. The design of replacement infill should be based on physical evidence or historic photographs, when available. In the absence of such documentation, the design of the crawl space enclosure should be based on the documentation for a similar property in the same geographic area. Some vernacular buildings, like country stores and tenant houses, never featured any type of crawl space enclosure, and lattice panels would be an inappropriate infill.

Historic homeowners who seek more enclosure than what is

provided by the appropriate historic treatment have options that are inexpensive and do not compromise the historic character of the building. Simply stapling black roofing paper or attaching black-painted, insulation panels to the backs of traditional lattice panels will block chilling winds without being visible. The black backing showing through green lattice simply reads like darkness beneath the house. The backing has the added benefit of preventing the growth of weeds behind the lattice.

Homeowners who want total masonry enclosure of the crawl space have alternatives that will not compromise the historic





This Queen Anne cottage at 1209 Market Street in Port Gibson features an unusually elaborate, crawl space enclosure of decorative brick. This cottage exhibits exceptional architectural integrity.



This crawl space enclosure has altered the historic character of this historic house and is visually inappropriate. The enclosure also has no vents to provide air



The lattice used to enclose the crawl space beneath this historic house is inappropriately installed, because it

appearance of their houses. New masonry walls can be recessed behind the face of the original piers. When painted black and fronted by lattice panels, the new masonry walls are not visible. Since the new walls will be painted, they can be built from cheap brick or concrete block.

Even houses that originally had no crawl space enclosure can retain their historic appearance with simple enclosures that are built or installed behind the perimeter piers. Examples include black-painted panels, which are attached behind perimeter piers, or deeply recessed, black-painted masonry walls. The black-painted masonry disappears into the shadow of the crawl space if the wall is deeply recessed. When building crawl space enclosures, be sure to provide adequate ventilation to prevent moisture accumulation beneath the house.

ROOFS, GUTTERS, SPOUTS, DRAINAGE

- Roofs
  - Maintenance and Repair
  - Replacement, Alteration, and Installation

- Gutters, Spouts, Drainage
  - Maintenance and Repair
  - Replacement, Alteration, and Installation

ROOFS

A weather-tight roof with good water run-off is essential to the long-term preservation of a historic building. A poorly maintained roof accelerates deterioration and, if unchecked, will ultimately cause general disintegration of the structure.

The varying shapes, ornaments, and finishes make roofs decorative as well as functional. A building's roof provides clues to its style and period of construction. A gambrel roof identifies a Dutch Colonial house or its later revival. French Colonial houses feature a steep hipped roof atop a lower hipped roof, or what is sometimes called a pavilion roof. A mansard roof is the main defining element of the French Second Empire style. Steeply



Lattice panels appropriately enclose this crawl space. The panels are backed with black roofing paper to block the wind and to block the sun, which effectively prevents the growth of weeds behind the panels.



This vernacular house features a crawl space appropriately enclosed with vertical boards nailed to a frame between the brick piers.



Fortunately, this homeowner recessed the crawl space enclosure. This treatment would look more appropriate if the new brick were painted black and faced with green lattice.

pitched, complex roofs with multiple gables are typical of the Queen Anne and Eastlake styles. Clay tile roofs are distinctive features of Spanish Colonial Revival buildings. Roofs with overhanging eaves and exposed rafter tips are indicative of

☞ADDITIONAL INFORMATION:

Preservation Briefs: 39 - Controlling Unwanted Moisture in Historic Buildings

the Craftsman bungalow style. Onion domes indicate Moorish architecture.

Some features of roofs are both functional and decorative. Chimneys, which are functional, are also indicative of a building's style and age. Chimneys represent major decorative elements in the Italianate, Queen Anne, or Tudor Revival styles. Dormers, which light and ventilate upper stories, can represent significant architectural compositions and appear in several different styles, including Queen Anne and Craftsman Bungalow, as well as Federal and Greek Revival and their later classical revivals.

Roofs are sometimes crowned by clerestory rooms, towers, cupolas, spires, metal cresting, and balustrades. In some Gothic Revival and Queen Anne style buildings, roof gables terminate in decorative vergeboards (also called bargeboards). Ornamental brackets support the roof eaves of Italianate style buildings. Roof surfaces can also be decorative with patterns and textures created by stamped-metal shingles, ceramic tiles, or slate shingles arranged in patterns of color.

In Port Gibson, most roofs are gabled or hipped. However, the city also has some representative examples of pyramidal, gambrel, jerkinhead (clipped gable), shed, and flat roofs. Wood shingles were used in Mississippi throughout the nineteenth century and into the early twentieth century, but few homeowners opt for wood shingles today. Nineteenth-century Mississippi builders tended to use imported slate only for grand brick buildings built after 1835. Standing-seam metal roofs were not widely used in Mississippi until after the Civil War and were used more on commercial than residential buildings, until the late nineteenth and early twentieth century. The most common roof materials in Port Gibson today are composition shingle, asbestos shingle, standing-seam metal, v-crimp and corrugated metal.



701 Church Street is a Federal style house with gable roof and unusual front-facing gable. The slope of the gable roof is pierced by gabled dormers.

Idlewild, at 107 Idlewild Street, is a Greek Revival house with a shallow, pyramidal roof.





905 Church Street is a Greek Revival style house with a hipped roof. The house also originally featured a balustrade on the crown of the roof.



308 McComb Street features a main gambrel roof and a large gambrel dormer. The gambrel roof is the main indicator of the Dutch Colonial Revival style.



406 Carroll Street features a gabled main roof and a projecting bay with a jerkinhead roof, also sometimes described as a clipped-gable roof.

MAINTENANCE AND REPAIR

Retain and repair, if possible, original roofing materials like slate shingles, standing-seam metal, pressed-metal shingles, clay -tile shingles, and asbestos shingles. Also, retain and repair any ornamental roof detailing, including chimneys.

Water-stained ceilings are usually the first indicators of a leaky roof. However, poorly installed or deteriorated flashing is sometimes at fault. Blocked gutters and downspouts can also cause water to back up and damage the interior of a building. Some water-stained ceilings result from rain penetrating windows or siding that has split or popped loose. Stained ceilings can also result from leaking plumbing pipes and central cooling units installed in overhead spaces. Building owners should undertake a thorough investigation before replacing the roof, particularly if the existing roof appears to be in good condition. Finding the source of a roof leak can be difficult, since water sometimes enters at one place, runs along a rafter, and exits some distance from the actual leak.

Inspect roofs semi-annually, if possible, to prevent leaks before they occur and cause major damage to interior spaces and furnishings. Metal roofs need periodic painting to inhibit deterioration from rust. Missing or broken shingles and holes in metal are indications that roofs need repair. Examine puffed areas of standing-seam roofs that could indicate failure of the fastening clips. Excessive noise during wind can also indicate failure of roof clips. Inspect the flashing in roof valleys, around chimneys, and along parapets and dormers. Check flashing or seals around roof vents and exhaust pipes. Visit the attic during heavy rains for evidence of water infiltration. Pin points of light may also be visible from the attic and indicate perforations in standing-seam metal roofs.

Roof repair is dangerous and best left to competent professionals. Slate, asbestos, and clay-tile shingles require special expertise, since they crack and break easily. Proper repair of a standing-seam metal roof involves soldering. Competent roofers also know that certain metals, like copper and iron, are incompatible and should not be used together.

REPLACEMENT, ALTERATION, AND INSTALLATION

Signs that a roof may need replacement include sagging, numerous missing or broken shingles, bare patches with no shingles, excessive wear on composition shingles, and substantial water staining or damaged plaster on interior ceilings. Extensive applications of roofing tar on metal roofs can also indicate that a standing-seam metal roof needs replacement.

If too deteriorated to repair, install new roofing to match the original, if feasible. If not feasible, use a substitute material that approximates the original as closely as possible in texture, pattern, and color. If the building originally featured a wood-shingle roof, "architectural" composition shingles in a weathered-wood blend are a less expensive alternative.

Remove old roofing material before installing new roofing material. Installing new roofing atop old roofing produces an uneven surface, adds additional weight to the roof structure, and makes leaks harder to detect.

Installation of a new roof represents a substantial financial investment, and property owners should consider seeking the services of an architect or reputable general contractor to insure that the roof is properly installed. Roof installation is dangerous and best undertaken by competent professionals.

Attach wood shingles to wood nailing strips and not to plywood decking, because wood shingles need air to breathe. Plywood decking retains moisture from wet shingles and will cause the shingles to curl upward toward the sun.

Experienced contractors and roofers know that v-crimp metal roofs should be attached at the v-crimp and not by screws and washers into the flat surface of the panels, as illustrated by some manufacturers of the product. Often, washers crack when screwed too tight and they also deteriorate with time. Some experienced roofers still prefer to install composition shingles by hand-nailing rather than machine-nailing, since machine-nailing sometimes drives the nail too far into the shingle to hold it securely.

GUTTERS, SPOUTS, AND DRAINAGE

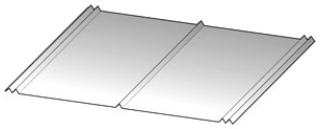
Some historic buildings originally featured no gutters or downspouts. Vernacular buildings, in particular, were less likely to have gutters or downspouts. Roof gutters on nineteenth-century buildings were often boxed wood gutters that were an integral part of the cornice. These built-in gutters were sometimes called concealed gutters and often featured metal



Texada, an early Natchez house, originally featured a wood-shingle roof. Today, the house is appropriately roofed with an architectural grade of composition shingles that resemble wood shingles in color and texture. serve as the state's first



Corrugated metal is an appropriate roofing material for late nineteenth- and twentieth-century vernacular buildings like tenant houses and outbuildings.



V-crimp metal is an appropriate roofing material for late nineteenth- and twentieth-century vernacular buildings.



R-panel metal roofing is not appropriate for historic buildings.

scuppers that channeled the water to the downspouts. Gutters that were attached rather than integral were generally half-round, and historic downspouts were almost always round. The purpose of gutters and downspouts is to control water run-off from the roof.

Controlling water run-off from the roof not only protects a building and the ground around it, but it can also channel water for domestic use. In Mississippi, many nineteenth and early twentieth-century buildings featured gutters and downspouts that directed rain water to underground cisterns and/or attic vats, which stored the water for drinking and washing. Towns often had public cisterns that also provided water for fire protection. Surviving cisterns with their domed brick necks and flat iron tops are sometimes mistakenly identified as wells.

MAINTENANCE AND REPAIR

Many historic buildings have lost their original boxed cornices as a result of re-roofing. Surviving, original box gutters and any original scuppers should be retained and repaired, if possible. Often roofers simply do not want to take the time to repair and reline box gutters and will recommend covering the integral gutter and hanging a metal gutter on the face of the cornice. However, attaching a gutter in front of a boxed cornice changes the character of the building.

Maintain and repair original cistern tops and associated pumps and hardware. Preserve original downspout boots or splash blocks.

Frequently inspect built-in and attached gutters and downspouts to keep them free of debris and to check for areas that need relining or replacement. During heavy rain, look for gutters that overflow or downspouts that discharge little or no water. No gutters and downspouts are better than deteriorated gutters and downspouts, which discharge large amounts of water at points of poor attachment, joint separation, or perforation from rust and corrosion.

Inspect the ground at the base of the building to make sure that water drains away from the building and does not pool at the base of downspouts. Reshape the ground if necessary to allow for proper drainage. Be wary of foundation plantings and brick edging that hold water at the base of buildings. Foundation plantings can be particularly damaging to masonry buildings by keeping the ground at the base of the building moist and contributing to rising damp.

REPLACEMENT, ALTERATION, AND INSTALLATION

Remove deteriorated gutters and spouts even if replacement is economically impossible. Install new gutters and downspouts

to meet architectural standards to insure that the dimensions of the gutters and spouts are sufficient to carry the water from the roof. Make sure that new gutter clips are properly installed and that gutters maintain the necessary slope to carry water to downspouts. Install half-round gutters and round downspouts to maintain the historic appearance of the building. Round downspouts are also less likely to cause moisture problems when attached to masonry buildings.



This photograph illustrates moisture problems on the stucco of the Matt Ross Administration Building. Rectangular downspouts that lie flat against the building are more likely to cause moisture deterioration than round downspouts.

☞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

SECRETARY OF INTERIOR'S RECOMMENDATIONS—ROOFS

Identify, retain, and preserve
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.

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 that the

historic character is diminished.

Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

Applying paint or other coatings to roofing material which has been historically uncoated.

Protect

Recommended:

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:

Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

Recommended:

Providing adequate anchorage for roofing materials to guard against wind damage and moisture penetration.

Not Recommended:

Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.

Recommended:

Protecting a leaking roof with plywood and building paper until it can be properly repaired.

Not Recommended:

Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials—masonry, wood, plaster, paint and structural members—occurs.

Repair

Recommended:

Repairing a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.

Not Recommended:

Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse intact slate or tile when only the roofing substrate needs replacement.

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

Replace

Recommended:

Replacing in kind an entire feature of the roof that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a

compatible substitute may be considered.

Not Recommended:

Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Design for Missing Historic Features

Recommended:

Designing and constructing a new feature when the historic feature is completely missing, such as a chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historic appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new roof feature that is incompatible in size, scale, material, and color.

Alterations/Additions for New Use

Recommended:

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right of way and do not damage or obscure character-defining features.

Not Recommended:

Installing mechanical or service equipment so that it damages or obscures character-defining features, or is conspicuous from the public right of way.

Recommended:

Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Not Recommended:

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

WINDOWS, DOORS, BLINDS, AWNINGS AND CANOPIES

Windows
- Maintenance and Repair
- Replacement
- Alteration, and Installation

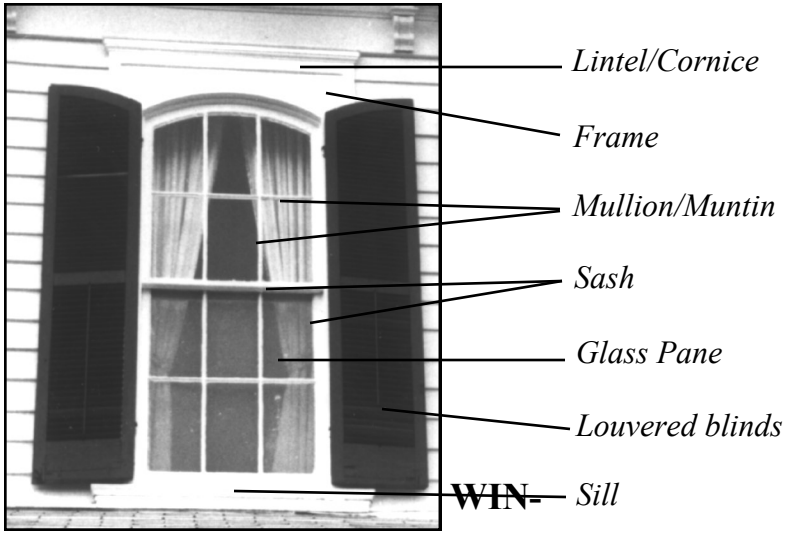
- Window Screens
- Storm Windows
- Burglar Bars

Doors
- Maintenance and Repair
- Replacement, Alteration, and Installation

- Screen Doors
- Storm Doors
- Burglar Doors

Blinds and Shutters
- Maintenance and Repair
- Replacement, Alteration, and Installation

Awnings and Canopies
- Maintenance and Repair
- Replacement, Alteration, and Installation



WIN- DOWS

Windows have four basic functions: (1) admitting light to the interior spaces, (2) providing fresh air and ventilation to the interior, (3) providing a visual link to the outside world, and (4) 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 muntins (also called mullions or sash bars) and in the arrangement of the windows themselves.

Windows were a necessity before electricity and air-conditioning, because they provided light and ventilation. Porches and louvered shutters allow windows to remain open during the rain. Screens provide protection from insects.
Today, we rely primarily on electricity to light and cool our buildings, and property owners sometimes regard windows as "energy drains" on heating and cooling systems. In historic

houses, windows sometimes become the primary focus of energy conservation efforts. Owners and builders often rush to replace historic wood sash with new wood, vinyl, or metal replacement windows that advertise, but do not always deliver, substantial energy savings and lower maintenance costs.

Today's mass-produced windows do not have the character or detail of historic windows and lack such features as imperfections in glass panes and specially milled sash and muntins that reflect the style and period of the building. Mass-produced windows are usually not as durable as original historic sash. Owners and builders should make every effort to preserve existing historic windows and to repair and restore them, rather than replacing them with new modern windows.

The design of a building's windows is indicative of the building's age and style. Twelve-over-twelve windows with small panes are often clues that a building dates to the late eighteenth or early nineteenth century. Federal style buildings generally have twelve-over-twelve or nine-over-six sash. Greek Revival buildings typically exhibit six-over-six sash with larger panes. Improvements in technology enabled nineteenth-century glass manufacturers to make larger sheets of glass, and, by the end of that century. Queen Anne houses featured windows with two-over-two or one-over-one sash. Replacement of original windows devalues a historic building and removes important clues that indicate its age and style.

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.

After evaluating window significance, owners and builders can plan appropriate treatments based on an investigation of the physical condition of the window.





The Port Gibson windows on the left are typical of windows in the Federal (12-over-12) and Greek Revival (6-over-6) periods.





The Port Gibson windows on the left are typical of windows of the late nineteenth and early twentieth centuries, with 2-over-2 and 1-over-1 sash.

MAINTENANCE AND REPAIR

Repair of historic windows is preferable to replacement. Historic wood windows have proved their value in their very survival. In Natchez, for example, many houses dating from 150 to 200 years old retain the majority of their original wood windows. All too often builders and owners think a window is beyond repair when it is easily repairable. Peeling paint, loose putty, broken sash cords, stuck sash, and broken glass panes are not indications that windows need replacement. Property owners sometimes replace historic window sashes when only a small amount of work is needed.

Scraping, painting, glazing, planing, and weather stripping can make a historic window look better, operate easier, and conserve energy. Deterioration that requires major repair or partial replacement is usually confined to the bottom rail of the sash or to corner joints and the intersection of muntins, where rain condensation is likely to occur. If excessive rot exists, new pieces can be made to replace the rotten ones. Repairing is less expensive than replacing the window and will maintain the historic character and value of the building. Also, modern sash units may not easily fit into existing window openings, if the original opening is not the same size as modern replacements or if the building has undergone some uneven settlement.

The wood used in older sash is generally far better than the wood used today in most replacement sash. Modern insulated sash do conserve energy, but these double-paned sash are subject to moisture infiltration and often become cloudy and nearly opaque over time. The only remedy for a cloudy, insulated sash is replacement. In the hot, moist Mississippi climate, many of the insulated windows installed in the 1980s needed replacement before the year 2000. Modern metal and vinyl windows are not appropriate for historic buildings, and their installation decreases the historic value of a building. Vinyl-coated windows may initially require less painting, but they too are subject to rot. The best way to treat historic windows to conserve energy and preserve historic value is to retain and repair the existing historic windows and to weather strip or install storm windows.

The three components of a historic window sash are the (1) wood, (2) glass panes, and (3) glazing compound. The glazing compound is the putty-type substance that holds the glass panes inside the window frame and muntins and is the weakest link of the three components. The glazing compound is intended to be weak to allow for the replacement of broken panes. Over time, glazing compound hardens and cracks, which allows water and air to penetrate the sash. Re-glazing an entire window pane is preferable to patching, which is more likely to allow water to penetrate. Windows need re-glazing about every twenty years.

Homeowners should examine window frames and sashes regularly to check for operational soundness. The window sill, joints between the sill and the 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 and can cause slight separation. This slight separation 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, identify and eliminate all sources of moisture penetration.

REPLACEMENT

When a historic window sash is beyond repair, a replacement

sash is necessary. Before deciding on a new window sash and/or window frame to replace a deteriorated or missing historic window, the following characteristics of windows should be considered:

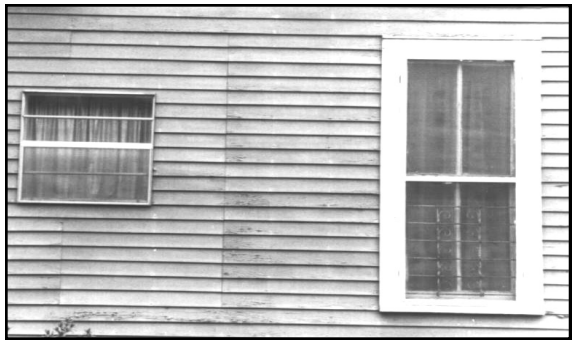
1) the pattern of the openings and their size;
2) proportions of the frame and sash;
3) configurations of window panes;
4) profiles of the window muntins;
5) type of wood; and the
6) characteristics of the glass.

The search for a replacement window can begin after the contribution of the window to the building has been determined, and the replacement should retain, to the degree possible, the character of the historic window. The best replacement is a custom-made sash to duplicate the original. This not only maintains the historic appearance of the building, but it also simplifies and lowers the cost of installation.

The use of recycled historic materials is often discouraged by architectural historians, as it confuses the physical history of a building. However, salvage and wrecking yards are good sources for inexpensive, matching sash. Recycled historic windows are a better choice than replacement windows of incompatible design. Also, relocating a window from an inconspicuous area of the house to a more prominent location is preferable to replacement by a window of incompatible design.

ALTERATION AND INSTALLATION

Often new uses for interior spaces of historic buildings trigger alterations to windows. The installation of kitchens, bathrooms, and closets is a major cause of window removal and the inappropriate alteration of windows. Many historic houses feature one or more window openings that were shortened in height and in-filled with inappropriate sash due to the installation of kitch-



The metal window on the left is inappropriate for a historic structure and does not convey the same visual appearance as the neighboring original window.

The proportions and glazing pattern of this picture window on the right are not appropriate for a historic house.

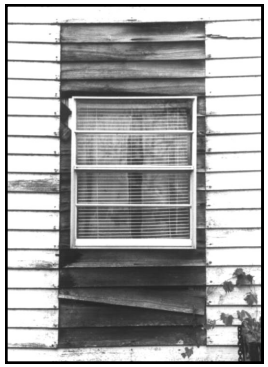




The multi-paned picture window on the first story of the building on the left looks particularly out of place when compared to the original windows on the upper story.



This Port Gibson window illustrates the difficulty in using modern replacement sash in historic window openings. The metal replacement sash does not fit the original opening in height or width. The space at the top of the metal replacement window is filled with corrugated metal.



This metal window is not appropriate for a historic house. It is an obvious replacement for a much larger window that has been removed. The original window hole has been filled by unpainted boards . Modern metal windows with horizontal divisions, like the ones above and below on the left, are not suitable for historic buildings.

en counters. More creative and appropriate solutions are possible to accommodate kitchen counters.

Some historic houses feature kitchen counters that are designed to create plant wells, or mini green houses, where they extend across a window. Other historic houses feature kitchen counters that drop to window sill level to create a desk area or window seat in the kitchen. Better than altering the window is to run the counter across the window, after painting the inside surface of the window panes black to camouflage the installation from the exterior.

If an owner is determined to remove a window to accommodate interior changes, the window frame should be retained on the exterior and in-filled with shutters in a closed position. The window sash and interior window trim should be labeled and stored on site in attic, basement, and garage.

New functions and changing circumstances can also spur the installation of new window openings in historic buildings. Newly exposed party [shared] walls in houses or commercial buildings offer opportunities for increased ventilation and light that were not available to earlier owners. New windows installed in such walls should be compatible with the design of the building but should not exactly duplicate the detailing of the original windows.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 9 – The Repair of Historic Wooden Windows

Preservation Briefs: 13 – The Repair and Thermal Upgrading of Historic Steel Windows

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS--WINDOWS

Identify, retain and preserve

Recommended:

Identifying, retaining, and preserving 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.

Not Recommended:

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 which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

Obscuring historic window trim with metal or other material.

Stripping windows of historic material such as wood, cast-iron, and bronze.

Recommended:

Conducting an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement methods and possible replacement options can be fully explored.

Not Recommended:

Replacing windows solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

Protect and Maintain

Recommended:

Protecting and maintaining 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 coating systems.

Not Recommended:

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

Recommended:

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

Not Recommended:

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

Recommended:

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e., if repairs to windows and window features will be required.

Not Recommended:

Failing to undertake adequate measures to assure the protection of historic windows.

Repair

Recommended:

Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

Not Recommended:

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

Failing to reuse serviceable window hardware such as brass sash lifts and sash locks.

Using 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.

Replace

Recommended:

Replacing in kind an entire window that is too deteriorated to repair using the same sash and pane configuration and other design details. If using the same kind of material is not technically or economically feasible when replacing windows deteriorated beyond repair, then a compatible substitute material may be considered.

Not Recommended:

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

Design for Missing Historic Features

Recommended:

Designing and installing new windows when the historic windows (frames, sash, and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

Not Recommended:

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.

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

Alterations/Additions for the New Use

Recommended:

Designing and installing additional windows on rear or other non-character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.

Not Recommended:

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

Recommended:

Providing a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

Not Recommended:

Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed.

WINDOW SCREENS

Screens for windows became popular in the late nineteenth century. Homeowners in earlier periods combatted insects with cloth netting draped at the windows or around beds. Historic window screens are typically of two types - (1) exterior, full-size screens in wooden frames that hang from brackets at the top and latch from the inside at the bottom and (2) interior, half-size screens in wooden frames that slide on interior tracts. Both types of window screens were easy to install and remove seasonally. With the advent of air-conditioning, many owners of older homes have discarded the screens, and new houses often have windows with no provision for window screening.

MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Repairing existing wood screens is preferable to replacement. Many historic homeowners have maintained the interior sliding screens that were either original features or later additions to their historic homes. The exterior, full-size aluminum screens that are available today detract from the historic appearance of the building and are easy to damage by bending. An inexpensive alternative to installed aluminum screens are the light-weight wood and aluminum screens that are portable and adjustable in width. They are available in a variety of heights and widths and generally cost about ten dollars a window. These screens consist of two sliding frames that adjust to fit inside an open window and are held in place by the window tracks and the weight of the upper sash.

STORM WINDOWS

Storm windows are a popular alternative to replacing old windows that allow air infiltration and are not energy efficient. Some historic houses in cold climates featured original, exterior, wood storm windows that exactly matched the wood sash and were interchangeable with window screens.

Installing storm windows is preferable to replacing historic windows, and storm windows are an economical way to increase energy conservation. Exterior storm windows are generally more efficient in conserving energy, but they detract from the historic appearance of a structure and are more difficult to remove for cleaning. Magnetic, Velcro, and clip-in storm windows are ideal for people who remove their storm windows frequently or use them only seasonally and who want to preserve the historic appearance of their building.

MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Original storm windows should be maintained and repaired in the same manner as historic window sash. Installing new storm windows on the interior of the window preserves the historic character of the building and provides easier access for both cleaning and seasonal removal. However, interior storm windows have increased potential for condensation and deterioration, so they should be thoroughly sealed to prevent room air from leaking into the air space. The outer window should be loose enough to allow moisture to leak to the outside. Several kinds of storm windows are available. If more than one storm window must be installed on a single window opening due to height, the junction of the storm window sections should line up behind the meeting rail of the original sash. The use of thermo plastic available at hardware stores is not recommended.

WARNING: At least one storm window in every room should be easily removable without the use of any equipment (such as a screwdriver) in case of fire.

Magnetic storm windows feature a permanent bar magnet attached around the window frame, similar to refrigerator magnets. The magnetic "lock" forms a seal to minimize air infiltration.

Velcro attachment storm windows are similar to magnetic storm windows. They feature a Velcro strip system around the window frame. The storm window itself has Velcro to adhere to the strip around the window frame.

Clip-in storm windows feature a clip system, which requires only a small number of holes in the window frames. Clips hold the storm window in place and form the seal.

Screw-in-place storm windows are storm windows which attach to the window frame by a screw system that goes through the storm window frame and into the window frame. These storm windows are a little more difficult to remove than other types of interior storm windows, since they require a screw driver.

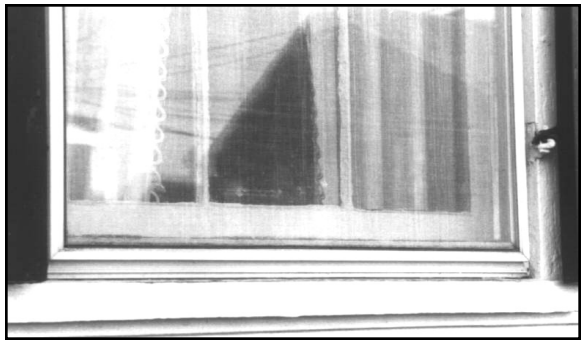
Track Storm Windows are typically



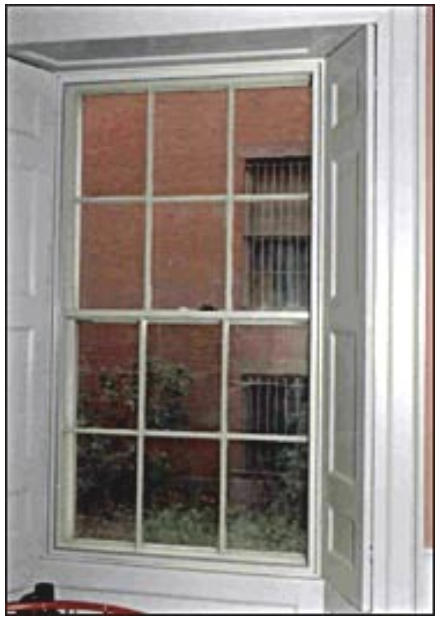
The black color and half-size of these window screens detract from the appearance of this historic house.



These poorly sized aluminum window screens alter the appearance of these historic windows.



Exterior storm windows alter the exterior appearance of historic buildings and are difficult to remove for cleaning.





These photographs of windows in two historic houses illustrate the use of "invisible" interior storm windows. Interior storm windows are easier to remove for cleaning, are not visible on the exterior of the house, and are barely visible on the interior. Manufacturers of "invisible" interior storm windows offer storm windows that are attached either by clip or by magnetic seal, like the examples pictured above.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 3 – Conserving Energy in Historic Buildings

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS — ENERGY CONSERVATION

Windows

Recommended:

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

Not Recommended:

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

Recommended:

Improving thermal efficiency with weather stripping, storm windows, caulking, interior shades, and, if historically appropriate, blinds and awnings.

Not Recommended:

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

Recommended:

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

Not Recommended:

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

Recommended:

Installing exterior storm windows which do not damage or obscure the windows and frames.

Not Recommended:

Installing new exterior storm windows which are inappropriate in size or color.

Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential.

Recommended:

Considering the use of lightly tinted glazing on non-character defining elevations if other energy retrofitting alternatives are not possible.

Not Recommended:

Using tinted or reflective glazing on character-defining or other conspicuous elevations

BURGLAR BARS

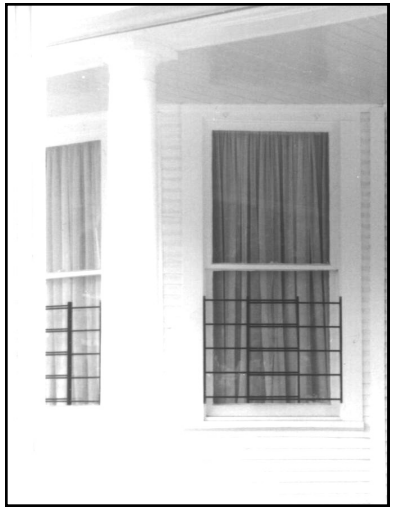
Burglar bars are not recommended for windows in historic districts. The installation of burglar bars radically alters the exterior appearance of a historic building. Only in major urban districts were burglar bars an original feature of some buildings. Burglar bars give a negative impression to potential residents, businesses, and tourists, because widespread installation implies a high crime rate. Property owners should consider electronic security systems for safety and appearance.

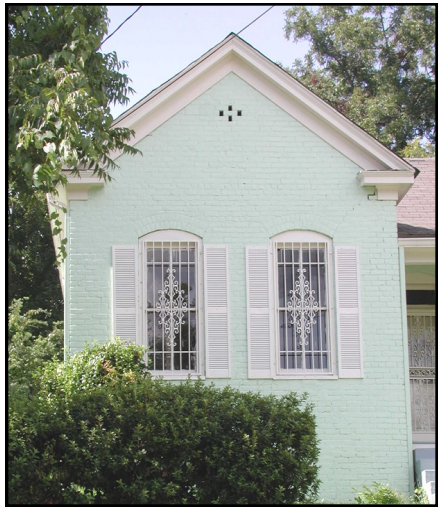
INSTALLATION

If a property owner makes a convincing case for burglar bars, the bars should be simple in design and installed only on the interior of windows that are located on the side or rear, where they are not visible from the public right-of-way.

WARNING: *Section 1005.7 of the Standard Building Code 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."*

Even burglar bars that are operable from the inside can cause death from fire. The occupant may be asleep, trapped, or too overcome by smoke to unlock the bars, which make it difficult for firemen or other rescue personnel to enter the building.





Burglar bars are not appropriate for historic windows, because they change the character of the windows.





Burglar bars mask the historic details of this ca. 1900 Free Classic/Queen Anne cottage, illustrated in detail on the right.

DOORS

Doors do not punctuate buildings as often as windows, but they are often the focal point of a building's façade. Georgian, Federal, Greek Revival, and Italianate doors are often accentuated by the use of frontispieces, sidelights and transoms. Italianate doors often feature glazed upper panels and/or panels with hollow-sided corners. Queen Anne doors are sometimes richly ornamented with wood carving and etched or stained-glass panels. The leaded-glass doorways of some Colonial Revival houses are the most outstanding architectural feature of the building.

Doors provide clues to both the style and date of a building. Federal style doors usually feature six or more molded panels. Greek Revival doors typically have only four or two vertical panels. Colonial Revival doors often have five horizontal panels. Bungalows houses might have doors with only panels that are nearly square. Altering and removing historic doors decreases the historic value of a building and removes important clues that identify its date and style.



Federal



Greek Revival



Italianate



Queen Anne

MAINTENANCE AND REPAIR

Wherever possible, retain and repair original doors and door openings, including frames, lintels, fanlights, sidelights, transoms, hardware, and moldings. All these features contribute to the richness of a historic building.

Original doors that have never been previously painted should remain unpainted. Doors and interior millwork in late nineteenth and early twentieth century houses were often left unpainted and then varnished. Doors that were originally painted should remain painted. Pre-Civil War buildings typically had painted doors and millwork. Original wood graining and other decorative finishes should be preserved.

Dip-stripping and sandblasting can cause irreparable damage to historic doors. Doors that are dip-stripped are sometimes left too long in the solution and improperly neutralized. Dip-stripping tends to raise the grain of the wood and often results in fuzzy doors. It also loosens glue joints. Sandblasting erodes the soft, porous fibers of the wood faster than the hard, dense fibers and creates ridges and valleys. Sandblasting also erodes projecting carvings and moldings and creates a porous surface.

REPLACEMENT, ALTERATION, AND INSTALLATION

If an original door is too deteriorated to repair, it should be replaced with a door that matches as closely as possible the original door in size, design, and finish. Missing or broken hardware should be replaced with reproductions to match the ORGINAL

original. Elaborately decorated, cast-metal hinges, for example, may be suitable for Queen Anne buildings dating to the late nineteenth century, but they are inappropriate for earlier houses.

Original doors that are too altered to repair should be replaced with a door that matches as closely as possible the original door. The most common examples of door alterations involve (1) splitting a single-leaf door to create a double-leaf door and (2) inserting or removing glass panels.

If the existing door is not original and is inappropriate for the style of the building, a replacement door may be installed based both on historical evidence and the architectural style of the building. The new door can be custom-made to match the missing original based on a historic photograph, if one exists. Without a historic photograph, an original door from a building similar in age and style can also serve as a design source for a new custom-made door. Salvage companies may also provide a source for a recycled door appropriate to the style of the building.

Avoid replacement doors that are incompatible with the style of the house. Sliding glass doors and French (glazed) doors have replaced many original paneled doors in historic houses. Glazed Queen Anne doors have sometimes been replaced by paneled doors to create an earlier appearance.

Today, hundreds of original historic doors are being replaced all across America with mass-produced, leaded-glass doors that are fine for new houses but are not inappropriate for historic buildings.





This mass-produced, leaded-glass door is not appropriate for this mid-twentieth-century Colonial Revival cottage, which would have featured a "colonial" paneled door.



This Queen Anne style house has lost its original corner porch and entrance doorway. The original doorway would have featured a transom and single-leaf door with glazed upper panel. The original porch was enclosed and a new, inappropriate 1970s door with raised panels was installed. Unfortunately, the house also lost its original porch detailing and entrance steps.

SCREEN DOORS

Screen doors were often original features in late nineteenth and early twentieth century houses and were practical additions to earlier houses. Some Queen Anne, Tudor Revival, Spanish Colonial Revival, and Italian Renaissance houses have elaborate screen doors that echo the detailing of the house.

MAINTENANCE AND REPAIR

Historic screen doors should be preserved and repaired.

REPLACMENT, ALTERATION, AND INSTALLATION

New screen doors for historic houses should be made of wood, with rails and styles echoing the design of the entrance door. They should be painted or stained to match the entrance door.

Metal screen doors, particularly those with metal panels in the lower section, are inappropriate for historic buildings. Also inappropriate are stock screen doors that are too large or too small and result in the alteration of the size of the door opening.

STORM DOORS

Storm doors should be restricted to doors on secondary elevations not visible from the right of way. If installed on a primary elevation, the storm door should be made of wood with rails and styles echoing the design of the entrance doorway.



The ornate screened door above is an original feature of this ca. 1925 Spanish Colonial Revival house.



The double-leaf screen doors above are correctly sized and designed for the entrance doorway of this Greek Revival house.

BURGLAR DOORS

Metal burglar doors are inappropriate for historic doorways, and their use should be restricted to doorways not visible from the public right-of-way. These metal doors are sometimes elaborately decorated and radically alter the character of a historic building. Metal burglar doors also give a negative impression to potential residents, businesses, and tourists, because their existence implies a high crime rate.

WARNING: *Section 1005.7 of the Standard Building Code 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."*





A burglar door and sidelight grilles (right) obscure the historic doorway of this Colonial Revival house. Burglar doors and barred windows also increase the risk of death from fire, by making it difficult for rescue personnel to enter the building.

BLINDS AND SHUTTERS

Architectural historians use the term *blind* in reference to the hinged louvered panels affixed to the outside of a window or door and the term *shutter* in reference to hinged panels or boards that have no louvers. Today's homeowners and builders generally use the term *shutter* to encompass both shutters and blinds.

Blinds and shutters played an important role in the daily life of a historic building. In early houses, paneled and batten shutters provided privacy, security, and protection from storms. Blinds fulfill those same functions, but they also admit light and air. Before air-conditioning, blinds were especially useful in summer, because they allowed air circulation, while providing shade and allowing windows to remain open during rain. The adjustable louvers that became popular in the mid-nineteenth century made it easier for the historic homeowner to operate the blinds with maximum efficiency. Even today, window shutters and blinds can add to the energy efficiency of a house. Closing shutters and blinds during the day reduces sun and heat buildup.

Some early buildings featured shutters on the first story and blinds on the upper story. Many nineteenth-century and early twentieth-century commercial buildings featured doors with paneled shutters or store doors with integral paneled shutters that were removed during the day. These integral shutters covered only the glazed portion of the door.

Some twentieth-century historic houses, like Colonial Revival houses dating from 1920 onward, feature original shutters or blinds

blinds that are purely ornamental and were never intended to be operable. Such shutters and blinds are often nailed to the house on the outside of the window frame. These houses will have no evidence of shutter hardware.

MAINTENANCE AND REPAIR

Window and door shutters and blinds should be maintained and repaired rather than replaced. Often the wood used in the historic shutter or blind is far better than wood available today. Blinds too deteriorated to repair can provide spare parts for the repair of other blinds.

Avoid dip-stripping historic shutters and blinds, because it loosens joints and hastens deterioration. Scrape and sand shutters and blinds before repainting. Retain original shutter and blind hardware, where possible, and replace with reproduction hardware to match the missing original.

REPLACMENT, ALTERATION, AND INSTALLATION

Replace shutters and blinds too deteriorated to repair with replacement shutters and blinds of the same design. If all original shutters or blinds are missing, make new shutters or blinds based on a historic photograph or patterned after original shutters or blinds from a similar historic building.

Use original hardware to hang shutters and blinds, where possible, and buy reproduction hardware where needed. When hanging operable shutters or blinds without appropriate hardware, install the shutters to appear to be operable.

Do not install shutters or blinds when inappropriate for the architectural style of the building or when no evidence of historic shutters or blinds exists. Twentieth-century bungalow houses or Spanish Colonial Revival houses, for example, rarely featured shutters or blinds.

When installing replacement shutters or blinds, make sure that the replacement shutters or blinds are the same height and width as the window opening. Installing shutters or blinds on picture windows is inappropriate.

Vinyl shutters and blinds, as well as many stock replacements in wood, are not appropriate for historic buildings. The proportions and detailing of stock modern blinds are usually incorrect for historic buildings.

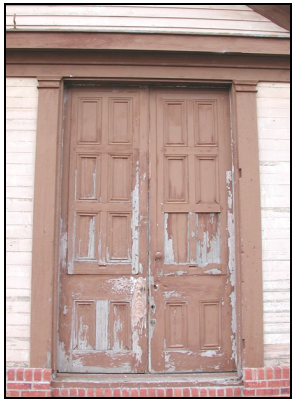


This window in a Port Gibson house retains its original louvered blinds. The louvers are adjustable rather than fixed, which made the blinds even more functional in controlling sunlight and air movement. Adjustable louvers became popular in the mid-nineteenth century but were not commonly used later in the nineteenth century.



This Greek Revival commercial building at 212-14 Carroll Street in Port Gibson retains its original paneled blinds. The doorway (below right) features the original integral shutters, and the window on the side elevation still retains its original paneled shutters (below left).









The window blinds (popularly known as shutters) of these two houses are original and properly fit the windows. The house on the left illustrates original shutters that are properly sized and hung for paired windows and a bay window.



T*he vinyl blinds flanking this window are too narrow and incorrectly hung outside the window frame. Paneled blinds are also inappropriate for Victorian houses.*



Blinds on this arched window are too short, too narrow, and wrongly hung outside the window frame. Also, blinds for this window should form an arch when closed.

AWNINGS AND CANOPIES

Awnings on commercial and residential buildings have been popular since the nineteenth century. Historic photographs of downtown Port Gibson illustrate the commercial use of canvas awnings. Awnings help control temperature, prevent merchandize from fading in display windows, and protect customers from sun and rain. Awnings can also help in merchandizing, since they create an additional sign surface and make buildings more colorful and attractive. The installation of awnings can also minimize the impact of an altered storefront by placing it in shadow. Some twentieth-century commercial buildings, particularly those dating to 1920 and later, originally featured suspended canopies of metal or wood.

Canvas awnings were not as widely used on residential buildings, but historic photographs document operable awnings on late nineteenth and early twentieth-century houses, particularly in coastal areas. Bracketed wood awnings are also original features on some houses, particularly Italianate style houses dating to the nineteenth century.

Historic wood awnings, supported by brackets, are an original feature of this Italianate-style house dating to ca. 1870.



MAINTENANCE AND REPAIR

Original awnings and canopies of wood and/or metal should be preserved and repaired.

REPLACEMENT, ALTERATION, AND INSTALLATION

Original awnings and canopies of wood or metal that are missing or too deteriorated to repair, should be replaced to match the original as existing or documented in historic photographs.

Install new awnings without damaging window trim or other architectural fabric. Take care to insure that the awning does not become a source of water infiltration.

Types of Awnings:

Metal and Wood Awnings

Metal and wood awnings are not appropriate for historic buildings, unless they were an original design feature of the building.

Vinyl Awnings

Vinyl awnings are inappropriate for historic buildings.

Pole-supported Awnings

Pole-supported awnings are appropriate for entrances on certain commercial buildings to provide protection from rain. A pole-supported, canvas awning is preferable to the addition of a non-historic porch, vinyl or metal awning, or

porte-cochere. Pole supported awnings should not be used to shade individual windows.

Traditional Canvas Awnings - Commercial

Install canvas awnings to emphasize rather than obscure the architectural detailing of a historic building. For example, installing individual awnings above window and door openings can expose decorative cast-iron posts and other architectural features.

Install canvas awnings to maintain, rather than disrupt, the architectural rhythm of the buildings on a block. On historic buildings with altered storefronts, install the awning to reflect the original first-story height rather than the lowered plate-glass storefront.

Select awnings that compliment the style and color of the building, as well as the other buildings in the block.

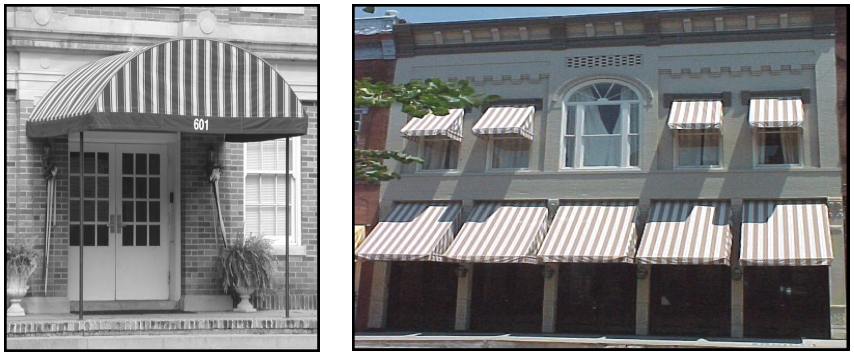
Traditional Canvas Awnings - Residential

Although canvas awnings were not widely used on residential buildings, they are preferable to metal awnings. Install canvas awnings to emphasize rather than obscure the architectural detailing of a building.

Install individual awnings over each window rather than spanning two windows with a single awning.

Adding a canvas awning to shelter an entrance of a house is preferable to the addition of a structural porch; canopy; or porte cochere.

Choose colors, patterns, and designs for houses that are subdued to avoid disrupting the character of the neighborhood.



Canvas awnings are appropriate for commercial buildings. The awnings illustrated above are correctly sized and hung.



Canvas awnings are appropriate for residential buildings. The awning above left is correctly hung. The awning in the center is incorrectly hung with one awning for two windows. The metal awnings above right are incorrect for historic buildings. o

PORCHES, ENTRANCES, ENTRY STEPS, AND ACCESSIBILITY

- Porches
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Entrances
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Entry Steps
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Accessibility
- Health and Safety

PORCHES

Porch is a broad term that encompasses porticoes, galleries, piazzas, and verandas—terms that are both regionally and architecturally inspired. In Natchez, gallery is the common term for the porches that are such an integral part of the city's architecture. However, in Charleston, South Carolina, the popular term is piazza. Houses built in the South, where the climate is warm, are more likely to have porches than their Northern counterparts.

Porches are often the dominant architectural feature of a historic house or commercial building, and they are both functional and decorative. Porches conserve energy by providing shade and outdoor living space in the summer, and they protect sheltered portions of a building from deterioration. A historic porch with its columns, posts, balustrades, brackets, or other decorative details is also an important determiner of a building's style and period of construction.

Federal style porticoes and porches typically feature slender, turned Roman columns, round or oval handrails, and balusters that are either slender and turned or are rectangular in section. Greek Revival porches or porticoes are bolder with more massive columns that are turned, possibly fluted, or are boxed. The columns of a Greek Revival porch usually support either a frieze with cornice or a full entablature. Handrails are often built of component parts and shaped to shed water; balusters may be elaborately turned or rectangular in section. Italianate style porches generally feature chamfered posts with dropped capitals and balustrades with shaped handrails and decoratively sawn balusters.

Sometimes, a Federal, Greek Revival, or Italianate cottage features a full-width porch that is integral rather than attached—the porch is actually inset beneath the front slope of the gable roof. Porches of late nineteenth-century buildings in the Queen Anne, Eastlake, or Stick styles are usually generous in size and may wrap around two or more elevations of the house. These porches often exhibit chamfered or intricately turned posts, sawn brackets, spindle friezes, shaped handrails, and balusters that are sawn or fancifully turned. Porches of Free Classic



The house at 1002 Church Street features a two-story, full-width gallery that is inset beneath the front slope of the gable roof. The gallery detailing reflects the Federal style.

Queen Anne houses usually have the form of the Queen Anne style with the detailing of the Colonial Revival style.

Colonial Revival porches dating to the early twentieth century echo the designs of the earlier Federal period with turned columns and Roman classical orders. Balusters of Colonial Revival houses are decoratively turned but slender in proportion. The porch of the Neo-Classical Revival style differs from the Colonial Revival style principally in its reliance on Grecian orders, its monumentality, and its symmetry.



1101 College Street features a wrap-around gallery that is typical of the Queen Anne style.



1009 Church Street is Neo-Classical Revival in style and its gallery features Grecian Corinthian columns

A porch features box columns that tapered

resting on brick piers is one of the most identifiable and common characteristics of the Craftsman/Bungalow style. The pedestals are sometimes linked by a brick porch wall that substitutes for a balustrade. The concrete porch decks of the Craftsman/Bungalow style are practical innovations for lower maintenance. Pergolas are frequently incorporated into the design of Craftsman/Bungalows to create additional outside living space.



The most identifiable feature of a house in the Craftsman/Bungalow style is a short, tapered box column resting on a brick pier, like this Port Gibson example at 520 Flower Street.

Porches are not as large and prominent in Tudor Revival houses, where they generally appear as unsheltered concrete entry decks, gabled entrance structures, or as outside living spaces inset beneath the main roof or a projecting gable and enclosed by low brick walls and supporting piers.

Porches of Italian Renaissance buildings and other Mediterranean styles often feature arcaded porches with concrete and/or tiled decks. Port Gibson has two Church Street examples.



This Port Gibson Tudor Revival house at 1928 Church Street has an entrance loggia and once featured a large porch beneath the front gable. This original porch has been enclosed, but its enclosure still expresses its original function.



The arcaded porch at 910 Church Street.



The arcaded porch at 1001 Church Street.

The Ranch style houses of the mid-twentieth century sometimes have porches, but they are usually only concrete decks beneath roof overhangs, like the Port Gibson Ranch style house at 112 Beech Street.



112 Beech Street is one of Port Gibson's most significant expressions of the Ranch style. Like most ranch houses, the porch consists only of a concrete deck sheltered by the overhang of the roof.

MAINTENANCE AND REPAIR

Porches provide much enjoyment and are the most decorative architectural feature of many houses and commercial buildings. Porches also protect entrances and portions of the elevations that they shelter. However, porches that are framed and/or decked of wood require regular maintenance, and deferring maintenance can have serious and expensive consequences. Simple failure to clean and maintain gutters can cause deterioration of porch posts or columns, which are often difficult to repair and particularly expensive to replace.

Retain and repair, if possible, original porch materials and detailing. The materials used to build a historic porch are probably far superior to what is available today. Modern-day epoxies can be used successfully to repair deteriorated sections of original turned posts, columns, and balusters. Repairs to box columns or square or rectangular-sectioned posts should be made with lap joints, when possible, to shed water. Butt joints are more subject to rot from water infiltration.

Failure to paint and maintain porch decking accelerates deterioration of perimeter beams and joists. Bases of posts and columns should be periodically checked for signs of settlement that indicate deterioration and compression of supporting perimeter beams. Porches should be routinely painted, and joints,





Failure to clean and maintain gutters is the primary cause of porch deterioration.

joints, cracks in posts, columns, and balustrades should be carefully caulked to prevent water infiltration.

Improper repair of deteriorated tongue-and-groove flooring can hasten deterioration. Carpenters making repairs to porch decking sometimes saw the rotten ends of tongue-and-groove flooring back to the first supporting joist and create a junction that is particularly vulnerable to water damage. Differences in thickness between old and new flooring can also create depressions that hold water. In making repairs, use wood that has been pressure treated to increase its resistance to rot and infestation and prime all sides before installation.

Avoid planting trees that grow so large that their root systems damage nearby concrete porch decks or patios that are original features of twentieth-century historic houses. Protect and maintain historic ceramic tile that is sometimes a feature of a porch deck.

REPLACEMENT, ALTERATION, AND INSTALLATION

If historic porch materials are too deteriorated to repair, replacements should duplicate, as closely as possible, the deteriorated original. Inappropriate replacements alter the historic appearance of a historic building and greatly devalue its architectural significance.

Among the most common inappropriate replacements include the (1) replacement of a wood porch with poured concrete, often at a lower level, (2) the replacement of posts or columns wood posts or cumns .





The porches of the two Natchez shotgun houses above have lost their original porch framing and posts. Both now have concrete porches and metal trellis posts.





These two Natchez shotgun houses have been appropriately restored and feature wood-frame porches, repointed brick piers, wood porch posts, and (left) a typical balustrade treatment for a vernacular house. The concrete steps on the left were pre-existing. Note also the v-crimp metal roofing on both houses.

with metal trellis panels, and (3) the replacement of original wood balusters with metal or inappropriate wood substitutes.

Use treated wood when replacing original porch framing, including joists as well as perimeter beams. Today, most builders laminate treated boards to replace or scab onto original perimeter beams. When reconstructing a wood-frame porch, remember that porch floors are pitched to drain water with the usual pitch being about 1:10 (fall of one inch for every 10 feet).

When replacing, repairing, or newly installing wood porch flooring, use new, treated, tongue-and-groove flooring in a width that matches the original porch flooring or is suitable for the period in which the house was built. If in doubt, match the width of the porch flooring boards to the width of the interior flooring of the house. Prime all sides of the tongue-and-groove flooring before installation. Be sure that the flooring boards extend sufficiently beyond the fascia board (1 ½ to 2 inches) to allow water to run off without damaging the fascia board and any cover molding.

Reproduction columns and posts are readily available from column companies, which feature both stock reproductions and custom-made columns. Many stock, reproduction columns are often near replicas of the columns used in twentieth-century classical buildings. Pre-Civil War buildings, however, often require custom-made columns. Sometimes the best and least expensive method for obtaining a reproduction column is to ship an original column to the company making the reproduction. Shipping costs are often less than the expense of an architectural drawing.

ENTRANCES

Entrances are often the focal point of the façade of a historic



Oak Square at 1207 Church Street boasts one of the town's grandest porches. Giant-order columns support a full-width gallery which shelters the town's most lavish entrance doorways. The second-story doorway opens onto a small balcony that crowns the entrance doorway.

building. Architectural features of entrances include frontispieces, doors, sidelights, transoms, fanlights, brackets, hoods, stoops, loggias, and other elements. Entrances, like porches, interpret the style and period of buildings.

Entrances of Federal style buildings sometimes feature elaborate semi-circular or elliptical fanlights set over multi-paneled doors. Greek Revival builders favored rectilinear shapes in frontispieces, transoms, and sidelights, and doors usually have two or four panels. Italianate entrances often feature bracketed cornices and four-panel doors with arched panels. Romanesque Revival entrances are delineated by a semi-circular arch.

Queen Anne style houses tend to have transomed and elaborately decorated doors, some with etched or stained-glass panels. Colonial Revival and Neo-Classical Revival entrances are



Italianate



Romanesque Revival



Gothic Revival

Entrance Doorways of Port Gibson



Federal



Greek Revival



High Victorian Gothic



Byzantine



Queen Anne

often particularly grand with elaborate leaded-glass fanlights, transoms, and glazed doors.

Tudor Revival entrance doorways are often arched and defined by gabled projections, which shelter arched doors with small glazed openings. Doors of Craftsman/Bungalows are generally full or partially glazed and are usually sheltered beneath the porches so typical of the style. Iron balconets and classically inspired fanlights and columns accentuate the arched entrances of Italian Renaissance buildings, and the doors themselves are generally glazed and double-leaf.

MAINTENANCE AND REPAIR

Original entrances with their associated components and detailing should be maintained and repaired. Replacing original doors or other features lessens the historic value of the building. Entrances with elaborate fanlights, sidelights, and/or leaded glass need to be periodically checked to make sure that glazing and metal components are in good condition.

REPLACEMENT, ALTERATION, AND INSTALLATION

If original entrance features are too deteriorated to repair, they should be replaced to match the original as closely as possible. If the existing entrance has been altered and the owner desires to restore it, the missing features should be based both on historical evidence and the architectural style of the building.

ENTRY STEPS

Entry steps, like entrances themselves, can be character-defining features of a historic building. Eighteenth and nineteenth-century houses generally featured wood or stuccoed-brick entry steps. Because entry steps are exposed to the weather, unless sheltered within a loggia or porch, few historic houses retain original wood entry steps. Most wood entry steps built for today's historic houses are crude imitations of the original entry steps. Old pattern books and historic photographs provide design resources for building appropriate entry steps.

The main components of entry steps are treads, risers (upright board beneath tread), and stringers (diagonal board along the side). Well-detailed, wood steps for a nineteenth-century house would feature bull-nosed treads, a beaded stringer, and a bed mould beneath the tread. The overhang of the tread above both the riser and stringer should be about equal.

MAINTENANCE AND REPAIR

Original entry steps with their associated components and detailing should be maintained and repaired if possible.

REPLACEMENT, ALTERATION, AND INSTALLATION

If original entry steps are too deteriorated to repair, replacement should match the original as closely as possible. If no evidence exists to document the original entry steps, new steps should be based on the architectural style of the building.

Avoid installing entry steps that are incompatible with the age and style of the building. Simple entry steps without risers are appropriate for historic dependency buildings, country stores, or other vernacular buildings. Crude entry steps without risers are not appropriate for more sophisticated historic buildings.

Avoid brick entry steps that overpower the façade of a historic building. Concerns about maintenance have caused many historic home owners to replace wood steps with brick steps. In the nineteenth and early twentieth century, bricks steps on historic buildings were traditionally stuccoed. The color, texture, and pattern of exposed brick can be very visually disruptive and overwhelm the historic character of a building.





The brick entry steps of this Port Gibson house are appropriately stuccoed and do not draw attention from the architecture of the house.





The steps of the Italianate house (above left) are appropriately built of wood and detailed like the balustrade. The brick steps on the Federal house (above right) overpower the house and draw attention from the historic character of the building.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 15 – Preservation of Historic Concrete
Preservation Briefs: 17 –Architectural Character
Preservation Briefs: 35 –Understanding Old Buildings: The Process of Architectural Investigation
Preservation Briefs: 40 –Preserving Historic Ceramic Tile Floors

SECRETARY OF THE INTERIOR'S RECCOMENDATIONS — ENTRANCES AND PORCHES

Identify, retain and preserve
Recommended:
Identifying, retaining, and preserving entrances—and their

functional and decorative features—that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

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.

Stripping entrances and porches of historic material such as wood, cast iron, terra cotta tile, and brick.

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

Cutting new entrances on the primary elevation.

Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

Protect and Maintain

Recommended:

Protecting and maintaining 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 protective coating systems.

Not Recommended:

Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.

Recommended:

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of historic entrances and porches.

Repair

Recommended:

Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

Not Recommended:

Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

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.

Replace

Recommended:

Replacing in kind an entire entrance or porch that is too deteriorated to repair—if the form and detailing are still evident—using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

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.



An accessible entrance is located at the rear of Stanton Hall in Natchez. The jalousie screening of the rear wing is recessed at the entry to a discrete ramp leading to the back gallery of the house.

ACCESSIBILITY

The enactment of the Americans with Disabilities Act in 1990 (also the Architectural Barriers Act of 1968 and Section 504 of the Rehabilitation Act of 1973) has presented new challenges to owners of historic properties open to the public. According to the *Secretary of the Interior's Standards for Rehabilitation*, "The goal is to provide the highest level of access with the lowest level of impact." Successful projects are usually the result of carefully balancing historic preservation concerns with accessibility needs. Most historic buildings open to the public are not exempt from providing accessibility.

In many cases, historic buildings can be made accessible with few physical alterations. Modification may be as simple and inexpensive as a ramp and the creation of a designated parking space. Some buildings, particularly those with first stories raised high above ground level, present a formidable challenge that can only be overcome by installation of an elevator and associated exterior and interior remodeling. Programmatic access, which can be achieved through an exhibit or audio-visual program, may be the only solution to providing access to areas of some historic buildings or to natural attractions.

Too often, property owners construct insensitive, overpowering ramps that would be more at home on modern beachfront properties. Careful planning, utilizing design and historic preservation professionals, can insure that the historic character is preserved and that the building is accessible to disabled visitors.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 32 –Making Historic Properties Accessible

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS —ACCESSIBILITY

Recommended:

Identifying the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.

Not Recommended:

Undertaking code-required alterations before identifying those spaces, features or finishes which are character-defining and must therefore be preserved.

Recommended:

Complying with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Not Recommended:

Altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.

Recommended:

Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.

Not Recommended:

Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

Recommended:

Providing barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

Not Recommended:

Providing access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.

Recommended:

Designing new or additional means of access that are compatible with the historic property and its setting.

Not Recommended:

Designing new or additional means of access without considering the impact on the historic property and its setting.

HEALTH AND SAFETY

Evolving local, state, and federal regulations regarding health and safety codes can impact the exterior appearance of historic buildings. Fire codes for residential use of commercial buildings may require additional fire-rated staircases or fire escapes. Apartment conversions of second-story spaces in historic commercial buildings may require street entrances and/or exits, which necessitate alterations to facades or interiors of commercial spaces. Fire codes also often require alterations to entrance doors of buildings that are open to the public. Historically, entrance doors opened inward, but fire codes require that doors open outward. Original balustrades on historic porches and balconies may need to be retrofitted to meet height codes, and buildings that historically had no balustrades may need to add them to insure that the buildings comply with safety codes.

Too often, property owners make insensitive or radical alterations to the historic character of buildings to make them conform to code. Often a simple addition will solve the problem. For example, installing a plain horizontal rod or bar above a historic balustrade is often all that is needed to meet the height code. Careful planning that utilizes design and historic preservation professionals can insure that the historic character is preserved and that the building meets health and safety codes.

Many historic buildings commonly contain materials that have been determined to be toxic or potentially hazardous to occupants and/or workers. Materials like roofing, siding, insulation, and floor coverings sometimes contain asbestos. Historic buildings also contain lead-based paint, which was banned about 1978. Historic building owners need to insure that all workers involved in the encapsulation, repair, or removal of toxic materials are properly trained and that disposal of toxic materials conforms to health and safety codes.

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS — HEALTH AND SAFETY

Recommended:

Identifying the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

Not Recommended:

Undertaking code-required alterations to a building or site before identifying those spaces, features, or finishes which are character-defining and most therefore be preserved.

Recommended:

Complying with health and safety codes, including seismic code requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Not Recommended:

Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with safety codes.

Recommended:

Removing toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

Not Recommended:

Destroying historic interior features and finishes without careful testing and without considering less invasive abatement methods.

Recommended:

Providing workers with appropriate personal protective equipment for hazards found in the worksite.

Not Recommended:

Removing unhealthful building materials without regard to personal and environmental safety.

Recommended:

Working with local code officials to investigate systems, methods, or devices of equivalent or superior effectiveness and safety to those prescribed by code so that unnecessary alterations can be avoided.

Not Recommended:

Making changes to historic buildings without first exploring equivalent health and safety systems, methods, or devices that may be less damaging to historic spaces, features, and finishes.

Recommended:

Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e., so that they are not damaged or obscured.

Not Recommended:

Damaging or obscuring historic stairways and elevators or altering adjacent spaces in the process of doing work to meet code requirements.

Recommended:

Installing sensitively designed fire suppression systems, such as sprinkler systems that result in retention of historic features and finishes.

Not Recommended:

Covering character-defining wood features with fire-resistant sheathing which results in altering their visual appearance.

Recommended:

Applying fire-retardant coating, such as intumescent paints, which expand during fire to add thermal protection to steel.

Not Recommended:

Using fire-retardant coatings if they damage or obscure character-defining features.

Recommended:

Adding a new stairway or elevator to meet health and safety codes in a manner that preserves adjacent character-defining features and spaces.

Not Recommended:

Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.

Recommended:

Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior

addition. Such an addition should be on an inconspicuous elevation.

Not Recommended:

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street, or where it obscures, damages, or destroys character-defining features.



The Harriet Person Memorial Library storefront is typical of mid-nineteenth-century Port Gibson. Several buildings with similar storefronts have been lost to fire and demolition.

Below the two doors on the left is an example of a sensitive ramp to provide accessibility.

STOREFRONTS

- Maintenance and Repair
- Replacement, Addition, and Alteration

The term *storefront architecture* is often used to describe the architectural form of downtown commercial buildings. Since many historic commercial buildings share party walls and their rear elevations face onto service alleys, the storefront is the architectural identity of the building. Like churches, schools, fire stations, and courthouses, storefront architecture is an identifiable building form that can be expressed in different architectural styles.

Early commercial buildings in the Federal style resembled residential buildings with hipped or gabled roofs and bay or oriel display windows. Greek Revival storefronts were similar, with the first-story storefront sometimes defined by Grecian pilasters supporting an entablature or frieze with molded cornice. Both Federal and Greek Revival storefronts featured single or double-leaf doors with multiple glass panes atop molded panels.

As glass became available in increasingly larger units throughout the nineteenth century, the size of display windows in storefronts grew larger. Paralleling the evolution of glass size was the nineteenth-century development of architectural cast iron, which allowed structural members to reduce in size and accommodate larger pieces of glass. The parapet façade also became a character-defining feature for storefront architecture during the

MAINTENANCE AND REPAIR

nineteenth century. By the late nineteenth century, ornamental parapets in stamped or pressed metal adorned commercial buildings all across America.



222 Carroll Street is an example of a Port Gibson cast-iron storefront. Originally, the building featured a central entrance with transom and sidelights that was flanked by display windows over molded panels. Modern plate glass replaces the original doorway and display windows.

210 Walnut Street features a cast-iron storefront, cast-iron cornice, and window caps. The building retains its original central entrance with sidelights and transom. The transoms of the flanking display windows appear to be original, but the windows themselves have been altered.



A typical, post-Civil War storefront might feature a transomed entrance of double-leaf glazed doors flanked by display windows with transoms above and molded panels beneath. To one side of the storefront was sometimes a transomed opening with single-leaf door that provided access to the upper story of the building. Cast-iron posts, both structural and ornamental, flank the storefront sections and support the upper wall, which typically rests on an iron beam. A large, two-story commercial building might have two storefronts separated by a pair of doorways opening into staircases to the upper story. Some storefronts, like 222 Carroll Street and 210 Walnut Street, provided no exterior access to the upper story, which was reached only from an interior staircase.

Not all nineteenth or early twentieth-century commercial buildings had display windows. A large number of storefronts featured repeating doorways, which allowed the entire storefront to be thrown open to accommodate shoppers and to ventilate the interior during warm weather. An example of a commercial building with repeating doorways is the Harriet Person Memorial Library at 608 Market Street.

Recessed entrances also became popular in the late nineteenth and early twentieth centuries to provide shelter for sidewalk shoppers and to increase display space. Also popular were cloth awnings, which provided shelter for shoppers and protected merchandize from the sun.

Today's "modern" storefronts date principally from innovations in the 1920s and 30s, which witnessed the widespread use of plate glass and the introduction of aluminum, stainless steel, pigmented structural glass, tinted and mirrored glass, glass block, and neon to storefront architecture. Also, during this period, fixed metal canopies began to replace operable canvas

awnings.



This view of Market Street dates to 1940 and illustrates the one-story commercial buildings with fixed metal canopies that became popular in the 1920s and 30s.

A storefront is more than the architectural identity of a commercial building; it is also the commercial identity of the business behind the storefront. When businesses change, storefronts are often remodeled. Business owners also remodel storefronts to give their businesses a new look in the hope of creating new interest in their services or goods. Businesses are also competitive, and construction of new commercial buildings often spawns copy-cat remodelings of older buildings. Frequently, business owners remodel only the street level or lower floors of multi-story buildings and create buildings with split architectural personalities. A historic commercial building might have an Italianate upper story and an Art Deco first story.

Owners of historic commercial buildings confront several issues in maintaining and rehabilitating storefronts. They need to determine the original appearance of the building and to evaluate both the condition of the building and the significance of later changes. They also need to consider the commercial use of the building. For example, historic buildings remodeled for use as jewelry stores in the mid-twentieth century are not generally functional for other retail uses, since the amount of display glass was greatly reduced.



This historic commercial building has a split architectural personality. The lower storefronts do not relate to one another or to the upper storefront of this significant 1869 Natchez building.

Maintain and repair original features of storefronts, if possible. Evaluate the condition and significance of later changes to determine whether the remodeling itself is significant. Historic preservation specialists recommend maintaining and repairing a later storefront remodeling of an older building, if the later storefront is significant and in repairable condition. If the later remodeling and its architectural features are insignificant and/or deteriorated, the property owner may decide to restore the original appearance of the commercial building based on the surviving physical evidence and/or historic photographs.

Guidelines for maintaining and repairing historic storefronts are the same as those for other buildings. Consult the appropriate sections of the design guidelines handbook for recommendations for siding, porches, entrances, doors, windows, etc.



The owner of this late 1860s commercial building restored the building to its ca. 1925 historic appearance, with a remodeled storefront typical of the 1920s and 30s.

REPLACEMENT, ALTERATION, AND INSTALLATION

With a growing appreciation of historic architecture and increased interest in heritage tourism, many business owners are now restoring historic storefronts, and these restored storefronts are proving beneficial to business. The restoration of historic storefronts is a major component of many downtown revitalization programs. Many communities have discovered that the restored storefront is actually the most versatile storefront treatment, because it allows buildings to function as retail, office, or even residential, if that is the only market for the building.

In addition to historic photographs, consult Sanborn Insurance Maps, business letterheads, newspaper advertisements, and city directories for architectural footprints and drawings to document the original appearance of the building. Check sidewalks for evidence of supporting posts for porches, and examine the base of buildings for surviving original thresholds. Historic photographs of similar buildings in the same community can also serve as good references for restoring a historic storefront.

Avoid creating a historic appearance that never existed. Many business owners created “colonial” storefronts during the mid-twentieth century in a misguided attempt to create a historic appearance. Common elements of the typical colonial storefront were multi-paned windows, doorway pediments, poorly fitting shutters, and lap siding. The installation of an entire aluminum storefront atop an aluminum canopy became a popular treatment for commercial buildings in the 1950s and 60s. By the 1970s, almost every town in American featured one or more commercial buildings whose facades were totally obscured by window-

less aluminum. In the 1960s and 70s, the addition of shingled mansard roofs became popular as quick storefront fix-ups. Also popular were the fake New Orleans storefronts, which featured "old brick," modern French doors, shutters, and iron balconys.

If an existing storefront needs replacement, it is acceptable to install a contemporary treatment that respects the character of the historic building and is compatible with the streetscape. The new storefront openings might echo the conjectural size and placement of original openings but feature simple glass infill.





No photograph existed to guide the restoration of the first-story of this Natchez commercial building. Following National Park Service guidelines, the owner installed a contemporary first-story storefront that is compatible with the building and the streetscape.



This 1960s inappropriate remodeling illustrates the popularity of mansard roof additions and "Colonial" motifs, including "old brick," a doorway with fanlight and sidelights, windows above panels, and shutters.



This one-story building received an inappropriate pseudo-New Orleans style remodeling that created a fake two-story appearance with "old brick" siding, shuttered French doors on the upper level, and a balcony.

Preserve significant historic signage, like the neon "Red Goose" sign identifying the former location of H. Frishman on Market Street in downtown Port Gibson.



☞**ADDITIONAL INFORMATION**:

Preservation Briefs: 11 – Rehabilitating Historic Storefronts
Preservation Briefs: 25 – The Preservation of Historic Signs

SECRETARY OF INTERIOR'S RECOMMENDATIONS — STOREFRONTS

Identify, Retain, and Preserve
Recommended:

Identifying, retaining, and preserving storefronts—and their functional and decorative features—that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures. The removal of inappropriate, non-historic cladding, false mansard roofs, and other later alterations can help reveal the historic character of a storefront.

Not recommended:

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

Changing the storefront so that it appears residential rather than commercial in character.

Removing historic material from the storefront to create a recessed arcade.

Introducing coach lanterns, mansard designs, wood shakes, non-operable shutters, and small-paned windows if they cannot be documented historically.

Changing the location of a storefront's main entrance.

Protect
Recommended:

Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Not Recommended:

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

Recommended:

Protecting storefronts against arson and vandalism before work begins by boarding up windows and installing alarm systems that are keyed into local protection agencies.

Not Recommended:

Permitting entry into the building through unsecured or broken windows and doors so that interior features and finishes are damaged through exposure to weather or through vandalism.

Stripping storefronts of historic material such as wood, cast-iron, terra cotta, carrara glass, and brick.

Recommended:

Evaluating the overall condition of storefront materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the preservation of the historic storefront.

Recommended:

Repairing storefronts by reinforcing the historic materials.

Repairs will also generally include the limited replacement in kind—or with compatible substitute materials—of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

Not Recommended:

Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

Replace

Recommended:

Replacing in kind an entire storefront that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Not Recommended:

Removing a storefront that is not repairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

Design for Missing Historic Features

Recommended:

Designing and constructing a new storefront when the historic storefront is completely missing. It may be an accurate restoration during historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible in size, scale, material, and color.

Using inappropriately scaled signs and logos or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.

ADDITIONS TO HISTORIC BUILDINGS, CONNECTIONS BETWEEN HISTORIC BUILDINGS, AND NEW CONSTRUCTION

- Additions to Historic Buildings
- Connections Between Historic Buildings
- New Construction
  - Height
  - Proportion and Scale
  - Massing
  - Rhythm of Spacing and Setback
  - Roof Shape
  - Orientation
  - Materials and Texture

ADDITIONS TO HISTORIC BUILDINGS

Additions have the potential to make substantial changes to the architectural character of historical buildings. Additions should be considered only after determination that a new use cannot be met without altering significant interior spaces. New additions should be added in a manner that preserves the character and detailing of the historic building. The new addition should not be vi

be visually disruptive, but neither does it need to mimic exactly the appearance of the historic building. The design of a new addition should be clearly differentiated, so the addition reads as an addition and not as part of the historic building. The genuine historic building should stand out from any new additions.

A new addition to a historic building is considered to be successful if it (1) preserves significant historic materials and features; (2) preserves the historic character, and (3) protects the historic significance by making a visual distinction between what is old and what is new.

Significant existing additions should be preserved. Pre-Civil War houses often have late nineteenth or early twentieth-century rear wings that represent early attempts to bring the kitchen into the house. Some of these additions were done well without sacrificing the architectural integrity of the main house. However, not all additions are significant and worthy of preservation. Many later additions were poorly designed and constructed, and they sacrificed the original form, materials, or craftsmanship of the historic building to which they were added.

Many new additions respond to the need for modern bathrooms, kitchens, and additional living space. Some historic houses simply cannot accommodate the necessities of modern living within the existing exterior walls. Before building an addition, however, investigate the possibility of enclosing all or a portion of a rear porch without altering the character-defining features of the porch. Historically, many rear porches were originally fully

fully or partially enclosed with jalousies (fixed louvered blinds) for shade and privacy. Glass and jalousies offer excellent ways of creating more living space on a rear porch without making an addition and without sacrificing the porch detailing.



The rear gallery millwork of this house had earlier been removed for bathroom enclosures that did not respect the architectural character of the house. These later enclosures were removed, the gallery millwork was restored, and new bathrooms were installed behind new louvered jalousies set within the restored gallery millwork.

This historic house once had multiple rear additions that completely obscured the rear galleries. The deteriorated, rear additions were removed and the rear gallery was restored and enclosed with glass. The enclosed rear gallery contains the kitchen on the first story and a bathroom and sitting room on the second story.



Design new additions to



The first-story entrance door of the glass-enclosed rear gallery is barely visible.



This National Park Service photograph illustrates an appropriate design for a modern addition and a proper method of connecting it to the historic building.

be secondary to the original building. The new addition should be smaller than the original building and sited in a secondary position. Choose materials that are similar to the materials used on the historic building. Adding a brick addition to a historic frame building is inappropriate, because the texture and color of the brick will draw attention to the addition. Likewise, roof material should be similar. If siding materials on the addition match the original structure, use vertical trim to visually differentiate the junction between old and new. Maintain existing corner boards and trim elements to delineate the original structure and separate it from the new addition.

Design new additions to replicate the scale and rhythm of features of the historic building. Use similar height lines and make window and door openings retain the general size and rhythm of the openings on the historic building. Architectural detailing should complement rather than exactly duplicate the detailing of the historic resource. If the historic building has an elaborate Federal or Greek Revival style doorway, the entrance to a new addition should be compatible but plain, to keep the focus on the genuine historic doorway.

Design all new additions to be reversible without significant damage to the historic building or loss of its architectural detailing. If an addition or porch enclosure obscures an original window, retain the window in place and close the shutter blinds. If built-ins in a new addition or enclosure of a porch renders an original doorway inoperable, retain the doorway and convert it into a shallow closet with shelving.

Generally, the most successful way to add an addition to a historic building is to build a small hyphen or connector. This results in minimal damage to the historic building and clearly differentiates the new from the old. In making an addition to a historic house, the hyphen sometimes takes the form of a covered walk, whose outer walls are faced with lattice or jalousies. Connectors between historic commercial buildings and additions are also sometimes glass, which leaves the exterior wall of the historic resource exposed. Architectural hyphens or connectors should be recessed from the streetscape.



This side additon is inappropriate in proportion and scale, height, materials, massing, and roof shape. The upper and lower porches, the entrance door, and the second-story windows of this historic house have also been remodeled.

CONNECTIONS BETWEEN HISTORIC BUILDINGS

Sometimes the need arises to connect two historic buildings. Preserving and rehabilitating small, historic shotgun houses often requires the connection of two of the houses to create a larger house that meets the needs of today's renters and homeowners. Sometimes, two historic commercial buildings can be connected to create a complex large enough to satisfy the needs of a downtown commercial tenant.

Connections between historic buildings need to be as inconspicuous as possible, and such connections are best achieved by small hyphens or connectors. Design the connection to be inconspicuous and to insure that the historic buildings continue to appear as distinct and separate entities. Connections should be made toward the rear of the buildings and their roofs should be at a lower pitch than the roofs of the historic buildings being connected.

NEW CONSTRUCTION

New construction does not have to mimic or copy architectural styles of he past. Historic districts typically have buildings that were built at different times and in varying architectural styles. However, new buildings should harmonize with existing buildings in historic neighborhoods, and their design should be complementary rather than intrusive.

Many communities, like Port Gibson, benefit economically from their historic character, and intrusive new construction should not undermine the economic value of the community's architectural heritage. An ultra modern, multi-story building would devalue Port Gibson's historic character. Design new buildings to conform to neighborhood height, proportion, scale, massing, spacing, setbacks, roof shape, orientation, and materials and textures.

Height

Similarity in building height contributes to the visual continuity

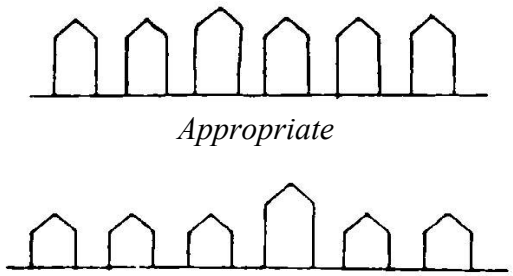


The Matt Ross Administration Building on Market Street is one of Mississippi's most successful examples of designing a new building to fit into a historic context. Although built in the 1990s using modern technology of the time, the building complements its neighbors and echoes the historic character of Market Street in downtown Port Gibson.

of a historic neighborhood. The height of new construction should be compatible with existing historic buildings and vary no more than 10% from the height of adjacent buildings. Existing historic residential and commercial buildings in Port Gibson are no more than two stories in height.

Proportion and Scale

New construction should echo the proportion and scale of the historic neighborhood. Scale refers to the relationship between the size of buildings and humans. Buildings are said to have a human scale when the building and its details are discernible from the sidewalk. When the scale of a building overwhelms a pedestrian, the scale becomes monumental.



Appropriate

Not Appropriate

The height of new construction should be compatible with adjacent structures and within 10 percent of their height.

Particularly important in integrating new construction into historic neighborhoods is maintaining the traditional relationships of width to height. A one-story Ranch style house with eight-foot ceilings would be intrusive in a neighborhood of vertical Queen Anne houses with steeply pitched gables.

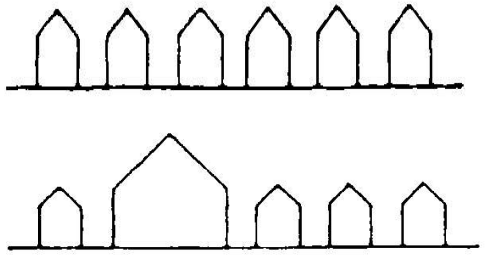
New buildings should also echo historic buildings in the ratio of window and door openings to wall surface, also known as solid to void ratio. Windowless walls are particularly intrusive, since historic buildings are characteristically and frequently punctuated by window and door openings. The proportion and scale of window and door openings should also be compatible with adjacent historic buildings. Window openings should measure 1:2 or 1:3 in width to height proportions and should contain double-hung sash.

Massing

Design new construction to reflect the massing pattern of historic neighborhoods. The term massing refers to how the basic parts of buildings fit together. Massing can be as simple as a square or rectangular block or as complicated as a Victorian Queen Anne with multiple gables, bays, towers, turrets, porches, and wings.

Rhythm of Spacing and Setback

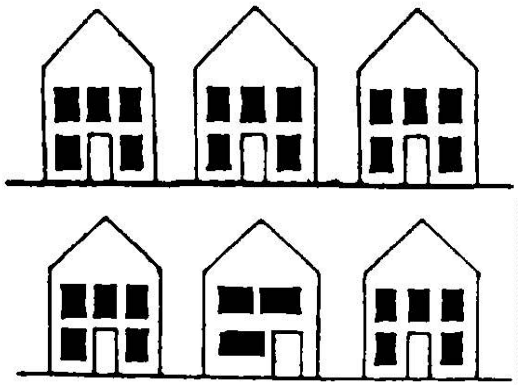
New construction should conform to the rhythm of the historic neighborhood. The new building should follow the spacing and setback patterns established by its historic neighbors.



Appropriate

Not Appropriate

The proportions of new construction should be compatible with adjacent structures and maintain similar height to width ratios.



Appropriate

Not Appropriate

The relationship between the doors and windows of new construction and neighboring historic buildings should be compatible.

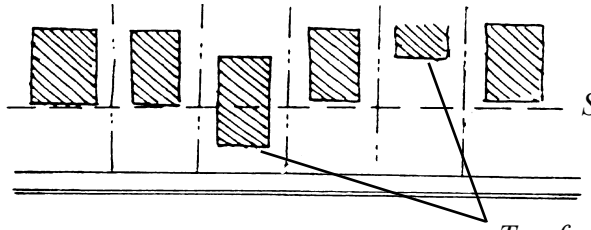


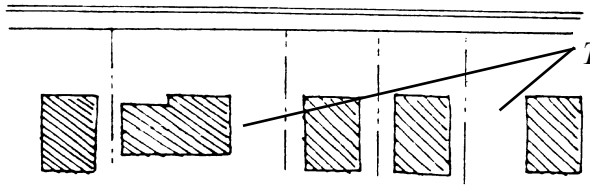


The ca. 1965 building on the right, which stands on the same block as the ca. 1870 historic building on the left, is an example of incompatible new commercial construction. The building on the right is inappropriate in height, scale and proportion, massing, orientation and is not compatible with the streetscape.

Roof Shape

The shape and pitch of roofs for new construction should echo the shape and pitch of existing roofs in the historic neighborhood. New construction should also follow the general estab-





Setbacks which are inconsistent with the setback pattern of the existing structures in the neighborhood are inappropriate.

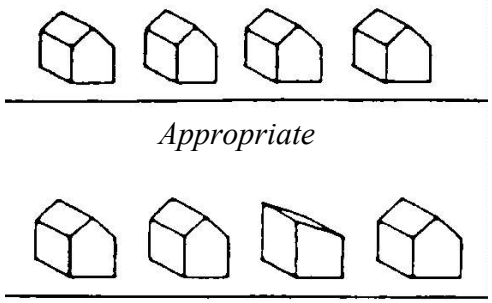


Compared to its historic neighbor on the left, everything about this commercial building is intrusive, including setback, scale, proportion, massing, rhythm, roof shape, and signage.

lished pattern of roof orientation in terms of being front gabled or side gabled or a combination of both.

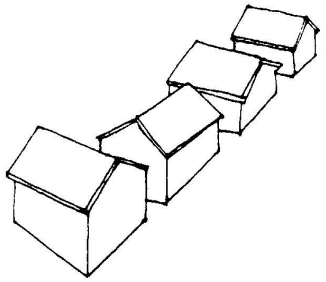
Orientation
Orient the front of new buildings to the street. The building should be oriented parallel to the lot lines, maintaining the traditional pattern of the block.

Materials and Texture
Use materials in new construction that are similar to those commonly found in the historic neighborhood. Port Gibson's residential neighborhoods feature brick, stucco, and wood siding. Port Gibson's historic commercial neighborhood is predominantly brick and stucco. Roofing material for new buildings should also be compatible with the existing roofing material in the neighborhood. If vinyl or other substitute siding is used on new construction, it should match as nearly as possible the design and pattern of historic wood siding in the historic neighborhood.



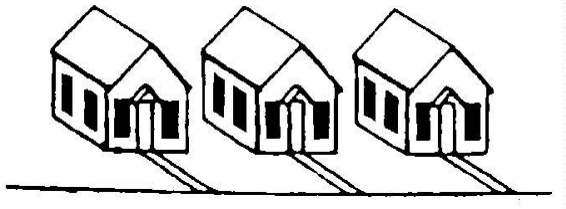
Appropriate

Not Appropriate

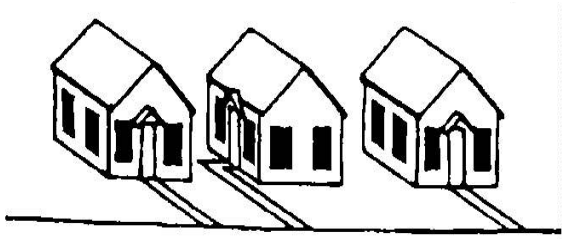


Not Appropriate

Roof shapes, pitch, and orientation of new construction should be compatible with the historic buildings in the neighborhood.



Appropriate



Not Appropriate

New construction should be oriented to face the street, in keeping with historic neighbors.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 14 – New Exterior Additions to Historic Buildings: Preservation Concerns

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS - NEW ADDITIONS TO HISTORIC BUILDINGS

Recommended:

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

Not Recommended:

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non -character defining interior spaces.

Recommended:

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.

Not Recommended:

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

Recommended:

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

Not Recommended:

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

Recommended:

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

Not Recommended:

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

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.

Recommended:

Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

Not Recommended:

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.

Recommended:

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:

Designing new additions such as multi-story greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.

Recommended:

Designing additional stories, when required for the new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

Not Recommended:

Construction of additional stories so that the historic appearance of the building is radically changed.

BUILDING SITE, BUILDING SETTING, AND LANDSCAPE FEATURES

- Outbuildings/Dependency Buildings/Support Buildings
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Fences and Walls
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Sidewalks, Walkways, Driveways, and Patios
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
- Fountains, Urns, Benches, Lighting, Yard Art
  - Maintenance, Repair, Replacement, Alteration, and Installation
- Trees, Hedges, Bushes, Flower Beds, etc.
  - Maintenance, Replacement, and Installation
- Building Site, Setting, and Relocation of Historic Buildings

OUTBUILDINGS

Many historic houses originally featured associated outbuildings

or structures, which are also known as dependency buildings and support buildings. In the South, during the pre-Civil War period, these outbuildings might have included any number of the following building types: kitchen, privy, slave quarters, overseer's house, smoke house, cistern house, dairy, gazebo, greenhouse, cold frame, corn crib, poultry house, plantation store, barn, stable, carriage house, billiard hall, ten pin alley, office, and chapel.

The number of outbuildings decreased throughout the nineteenth century and, by World War II, most of America's houses featured only a detached garage. By the end of the twentieth century, even the garage had become an integral part of the residence itself. Historic outbuildings represent a particularly endangered historic resource, since most have become functionally obsolete. Many historic homeowners, who juggle time and resources, often have to choose between preservation of the main house and its historic outbuildings. Preservation of historic outbuildings increases the historic value of a property.



602 Church Street retains its original two-story detached kitchen building. Outbuildings increase the value of historic properties, and their preservation is especially important since so few survive today.

MAINTENANCE AND REPAIR
Maintain and repair historic outbuildings, if possible. Guidelines for maintaining and repairing outbuildings are the same as those for other buildings. Consult the appropriate sections of the design guidelines handbook for recommendations.

REPLACEMENT, ALTERATION, AND INSTALLATION
Build an additional outbuilding rather than replace a historic building that no longer fulfills its original function. Investigate new uses for the obsolete outbuilding. A historic garage may be inadequate for today's multi-car, modern family, but it can be sensitively and adaptively rehabilitated as an office, storage house, or guesthouse.

Design new outbuildings to complement rather than detract from historic buildings by following the guidelines for new additions and new construction. The construction of new outbuildings should not destroy significant landscape features. Neither should the construction of new outbuildings disrupt the historic setting of the property. Make sure that new outbuildings reflect the character of the historic property. Victorian gazebos, for instance, are out of character in the front yards of Ranch style houses.

FENCES AND WALLS

Most historic houses built before 1900 featured fences. Today, we erect fences for privacy, for decoration, and for protection of children and family pets. In the eighteenth and nineteenth centuries, fences were erected primarily to keep animals out of the yard. Pigs routinely performed the functions of today's garbage trucks and roamed freely in the streets. Rural homeowners needed fencing to protect the house yard from farm animals.

During the antebellum period, rural Mississippi residences typically featured only wood fencing. Picket fences enclosed house yards, and rail fences ran along roadsides. In the late nineteenth century, wire fencing came into common use.

Urban areas featured both wood and iron fences, but picket fences were more common. Picket fencing typically extended along sidewalks, and only in front of houses, unless the house had a corner location. Picket fencing in the nineteenth century often featured a skirt or base board, which could be easily replaced, when deteriorated, without disturbing the pickets. The pickets that held the gate latch were often painted dark to obscure finger prints, which also helped pedestrians identify the point of entry.

Iron fencing became popular in the 1830s, but it was not popularly used in Port Gibson until the late nineteenth century. Iron fencing can be either wrought or cast, depending on the manufacturing process, with more ornate fencing cast in moulds.



509 Church Street still retains its historic picket fence. In the nineteenth century, every house along Church Street would have featured a picket fence.

During the antebellum period, iron fencing usually extended only across the front of a historic property. Even palatial Stanton Hall in Natchez originally featured iron fencing only along the front, with wood fencing along the sides and rear.

Urban areas also featured vertical board fences to enclose rear yards, to screen side yards, and to provide privacy between buildings. Structural members of board fences traditionally face inward with the smooth face of the fence facing outward.









These two Queen Anne houses on College Street both feature original iron fencing, although the lower example has been raised on a modern brick wall.

In the late nineteenth and twentieth centuries, many vernacular houses featured chicken wire and hog wire fencing. In the mid-twentieth century, chain-link fencing became the most popular fencing material in America. Generally, in Mississippi, masonry walls were not original features of historic landscapes, unless they functioned as retaining walls. This was also true in Port Gibson, where masonry walls were built of brick and stuccoed.

MAINTAIN AND REPAIR

Original fences and walls should be retained and repaired, if possible. Repair individual pickets rather than replacing an entire section of fence. Wood used in repair should be chosen for its resistance to rot and infestation. Guidelines for maintaining and repairing historic fences and walls are generally the same as those for buildings. Consult the appropriate sections of the design guidelines handbook for recommendations.

REPLACEMENT, ALTERATION, AND INSTALLATION

Replace deteriorated or missing historic fencing and walls with new fencing or walls to match the original as documented by surviving physical evidence or in historic photographs or drawings. Choose new treated wood for its resistance to rot and infestation. Painted aluminum may be substituted for iron, because it conveys the same visual appearance. Picket and rail fencing are today available in vinyl, but the vinyl products do not convey the same visual appearance. Stuccoed concrete block is a reasonable substitute for stuccoed brick.

If no documentation exists for the design of original fencing or walls, base new designs on surviving or documented original fencing or walls at a similar house of the same style in the same neighborhood. Installing fences and walls that are inappropriate in design and materials detract from the historic character of the property.

Vertical board fences and masonry walls taller than three feet are not appropriate in front of historic buildings. Be wary of fence designs that mix construction materials, unless documented by physical evidence or historic photographs and drawings. Inappropriate, but popular, are fences constructed of vertical brick piers that are spanned by vertical boards, pickets, or panels of wrought iron. These materials were not historically combined for fencing, and fences with this design are more appropriate for modern subdivisions. In general, metal fences should have metal posts and wood fences should have wood posts. Chain-link fencing is not appropriate for historic properties and should be used only where it is not visible from the street.

Install new fences to screen parking areas, mechanical equipment, garbage cans, or other unsightly areas. Such fences may be composed of pickets, vertical board, lattice, or jalousies. New fences should harmonize with the architectural style of the house. Install new board fences with framing members facing inward and the smooth surface facing outward.

SIDEWALKS, WALKWAYS, DRIVEWAYS, COURTYARDS, AND PATIOS

Paved sidewalks, walkways, driveways, courtyards, and patios are all landscape features that are associated with urban buildings. Rural communities generally featured graveled drives and graveled walks, with brick used sparingly as an exterior paving material. Brick was the most common paving material in the nineteenth century, and it was typically laid without mortar on a

bed of sand. Pre-Civil War houses sometimes had extensive rear courtyards that were paved in brick. Paved sidewalks typically featured bricks laid in a herringbone pattern. Imported slate was sometimes used for paving material for some mansion houses and fine public buildings.

Cement was first used as a paving material in the mid-nineteenth century, when it was used for flooring in brick dependency buildings and basement rooms. The use of cement and/or concrete as a paving material for sidewalks, walkways, and driveways dates to the early twentieth century.

MAINTAINANCE AND REPAIR

Maintain and repair historic paving, when possible. Nineteenth-century brick paving and slate paving, which was historically laid without mortar, can often be leveled and repaired by reworking the sand bed and replacing damaged brick or slate. Do not repair historic brick or slate paving by filling cracks with mortar. Maintain and repair historic graveled drives and walks.

REPLACEMENT, ALTERATION, AND INSTALLATION

If repairing historic paving is not possible, new paving should be installed to match the deteriorated original.



This photograph illustrates a brick sidewalk laid in a typical herringbone pattern. Herringbone was a popular pattern for walks in the nineteenth century.

Driveways and parking areas paved with concrete are usually additions to historic buildings built before 1920. Except for patios and courtyards, the installation of new paving is generally a response to the growing number of cars. In accommodating new driveways, parking areas, and walkways, property owners should consider the historic character of the site and the setting, as well as the materials used for paving. New paved driveways and parking areas need to be as unobtrusive as possible.

Install new paved driveways or parking areas in the least conspicuous part of the historic property. Do not install circular driveways or create parking areas in front of historic buildings, unless documented historically. The paving of long graveled driveways is also inappropriate, because it gives historic properties a modern subdivision appearance. Asphalt is not an appropriate paving material for driveways and parking areas on historic properties. Also inappropriate is stamped concrete to resemble brick or cobblestone paving. Acceptable paving materials are red brick, concrete, and exposed aggregate.

For new brick sidewalks, walkways, and driveways for historic properties, bricks should be butt-jointed, or laid without mortar joints. Using mortar introduces too much pattern and texture to the landscape. Brick paving is easier to maintain and repair without mortar joints, and the bricks can be laid in sand atop a concrete base. Herringbone was historically the most popular paving pattern for brick paving, and the herringbone patterned brick were held in place by a borders of bricks laid on end along the borders. Only red brick should be used for paving.

LANDSCAPE OBJECTS AND LIGHTING

Many historic properties feature original landscape objects like fountains, urns, benches, bird baths, and other ornaments.

MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Maintain and repair historic fountains, urns, benches, sundials, trellises, bird baths, and other landscape ornaments that are original to historic properties. Replace missing or badly deteriorated landscape ornaments based on physical evidence or historic photographs and drawings.



Concrete strips are appropriate for driveways in historic districts. They minimize the impact of driveways on the character of the historic property and its neighborhood.



The front yard of this historic house has been inappropriately paved for parking. Parked cars and the lack of landscaping disrupt the character of the historic neighborhood.

Install exterior lighting fixtures that compliment the architectural style of the house. Avoid the introduction of new landscape ornaments, whose scale and design are inappropriate for historic properties. Large-scale lamp posts are meant for street lighting and should not be used in the yards of historic houses, and few historic houses in Mississippi had cast-iron fountains. Refrain from over-decorating front yards with too many landscape ornaments. Permanent yard art, like wood cutouts, plastic animals, and sculptures, is also not appropriate for the front yards of historic neighborhoods.

TREES, HEDGES, BUSHES, FLOWER BEDS, ETC.

MAINTENANCE, REPLACEMENT, AND INSTALLATION

Every effort should be made to retain historic plant material, unless it is causing damage to historic buildings or is jeopardizing the safety of building occupants. Generally, preservation commissions pay little attention to plant material with the exception of providing some legal protection for large trees and historic formal gardens.

Replace historic plant material with new plants of the same or similar species. Use quick-growth dense shrubbery to hide parking areas, mechanical systems, and neighboring intrusions. Do not plant trees with damaging root systems near building foundations, walkways, sidewalks, driveways, patios, or courtyards. Avoid introducing new plant material that is incompatible with the historic site and/or setting. Tall hedges should not be planted in front of historic properties or in front of new con-

struction in a historic neighborhood.

BUILDING SITE, SETTING, AND RELOCATON OF HISTORIC BUILDINGS

The landscape associated by ownership with a historic building is its building site, which contributes to the overall character of a particular historic property. The sites of some historic properties are significant in their own right. The setting is the general area or neighborhood in which a historic property is located. Maintaining the integrity of the site and setting are important in protecting the value of a historic building.

Relocating or removing historic structures or buildings on a site diminishes the historic character and historic significance of a property. Moving historic buildings onto the site creates a false historic appearance and devalues the relocated building itself. Generally, historic buildings should be preserved on their original sites unless their very survival requires that they be relocated. The new site of a relocated historic building should convey the same sense of place as the original site.

SECRETARY OF INTERIOR'S RECOMMENDATIONS -BUILDING SITE

Identify, retain, and preserve

Recommended:

Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary or monuments; water features including fountains, streams, pools, or lakes; and subsurface archaeological features which are important in defining the history of the site.

Not Recommended:

Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.

Recommended:

Retaining the historic relationship between buildings and

landscape.

Not Recommended:

Removing or relocating buildings or landscape features thus destroying the historic relationship between buildings and the landscape.

Removing or relocating historic buildings on a site or in a complex of related historic structures—such as a mill complex or farm—thus diminishing its historic character.

Moving buildings onto the site, thus creating a false historical appearance.

Radically changing the grade level of the site. For example, changing the grade adjacent to a building to permit development of a formerly below-grade area that would drastically change the historic relationship of the building to its site.

Recommended:

Providing proper drainage to assure that water does not erode foundation walls; drain toward the building; or damage or erode the landscape.

Not Recommended:

Failing to maintain adequate site drainage so that buildings and site features are damaged or destroyed; or alternatively, changing the site grading so that water no longer drains properly.

Recommended:

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archeological resources.

Not Recommended:

Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.

Recommended:

Surveying and documenting areas where the terrain will be altered to determine the potential impact to important landscape features or archeological resources.

Not Recommended:

Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archeological resources.

Protect and maintain

Recommended:

Protecting, e.g., preserving in place important archeological resources.

Not Recommended:

Leaving known archeological material unprotected so that it is damaged during rehabilitation work.

Recommended:

Planning and carrying out any necessary investigation using professional archeologists and modern archeological methods when preservation in place is not feasible.

Not Recommended:

Permitting unqualified personnel to perform data recovery on archeological resources to that improper methodology

results in the loss of important archeological material.

Recommended:

Preserving important landscape features, including ongoing maintenance of historic plant material.

Not Recommended:

Allowing important landscape features to be lost or damaged due to a lack of maintenance.

Recommended:

Protecting building and landscape features against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Not Recommended:

Permitting the property to remain unprotected so that the building and landscape features or archeological resources are damaged or destroyed.

Removing or destroying features from the building or site such as wood siding, iron fencing, masonry balustrades, or plant material.

Recommended:

Providing continued protection of masonry, wood, and architectural metals which comprise the building and site features through appropriate cleaning, rust removal, limited paint removal, and re-application of protecting coating systems.

Not Recommended:

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.

Recommended:

Evaluating the overall condition of materials and features to determine whether more than protection and maintenance are required, that is, if repairs to building and site features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of building and site features.

Recommended:

Repairing features of the building and site by reinforcing historic materials.

Not Recommended:

Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited compatible replacement of deteriorated or missing parts are appropriate.

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

Replace

Recommended:

Replacing in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new

work. This could include an entrance or porch, walkway, or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Recommended:

Replacing deteriorated or damaged landscape features in kind.

Not Recommended:

Adding conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that is historically inappropriate, thus creating a false sense of historic development.

Design for Missing Historic Features

Recommended:

Designing and constructing a new feature of a building or site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

Not Recommended:

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

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

Introducing a new landscape feature, including plant material, that is visually incompatible with the site, of that alters or destroys the historic site patterns or vistas.

Alterations/Additions for the New Use

Recommended:

Designing new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.

Not Recommended:

Locating any new construction on the building where important landscape features will be damaged or destroyed, for example removing a lawn and walkway and installing a parking lot.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features.

Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys important landscape features.

Recommended:

Removing insignificant buildings, additions, or site features which detract from the historic character of the site.

Not Recommended:

Removing a historic building in a complex of buildings; or removing a building feature, or a landscape feature which is important in defining the historic character of the site.

SECRETARY OF INTERIOR'S RECOMMENDATIONS — SETTING

Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving building and landscape features which are important in defining the historic character of the setting. Such features can include roads and streets, furnishings such as lights or benches, vegetation, gardens and yards, adjacent open space such as fields, parks, commons, or woodlands, and important views or visual relationships.

Not Recommended:

Removing or radically changing those features of the setting which are important in defining the historic character.

Recommended:

Retaining the historic relationship between buildings and landscape features of the setting. For example, preserving the relationship between a town common and its adjacent historic houses, municipal buildings, historic roads, and landscape features.

Not Recommended:

Destroying the relationship between the buildings and landscape features within the setting by widening existing streets, changing landscape materials or constructing inappropriately located new streets or parking.

Removing or relocating historic buildings or landscape features, thus destroying the historic relationship within the setting.

Protect and Maintain

Recommended:

Protecting and maintaining historic building materials and plant features through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems; and pruning and vegetation management.

Not Recommended:

Failing to provide adequate protection of materials on a cyclical basis which results in the deterioration of building and landscape features.

Recommended:

Protecting buildings and landscape features against arson and vandalism before rehabilitation work begins by erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Not Recommended:

Permitting the building and setting to remain unprotected so that interior or exterior features are damaged.

Not Recommended:

Stripping or removing features from buildings or the setting such as wood siding, iron fencing, terra cotta balusters, or plant material.

Recommended:

Evaluating the overall condition of the building and landscape features to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of building and landscape features.

Repair

Recommended:

Repairing features of the building and landscape by reinforcing the historic materials. Repair will also generally include the replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts of features which there are surviving prototypes such as porch balustrades or paving materials.

Not Recommended:

Replacing an entire feature of the building or landscape when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

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

Replace

Recommended:

Replacing in kind an entire feature of the building or landscape that is too deteriorated to repair—when the overall form and detailing are still evident—using the physical evidence as a model to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute maerial may be considered.

Not Recommended:

Removing a feature of the building or landscape that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Design for Missing Historic Features

Recommended:

Designing and constructing a new feature of the building or landscape when the historic feature is completely missing, such as row house steps, a porch, a streetlight, or terrace. It may be a restoration based on documentary or physical evidence; or be a new design that is compatible with the historic character of the setting.

Not Recommended:

Creating a false historical appearance because the replaced feature is based on insufficient documentary or physical evidence.

Introducing a new building or landscape feature that is out of scale or otherwise inappropriate to the setting's historic character, e.g., replacing picket fencing with chain link fencing.

Alterations/Additions for the New Use

Recommended:

Designing required new parking so that it is as unobtrusive as possible, thus minimizing the effect on the historic character of the setting. "Shared" parking should also be planned so that several businesses can utilize one parking

area as opposed to introducing random, multiple lots.

Not Recommended:

Placing parking facilities directly adjacent to historic buildings which cause damage to historic landscape features, including removal of plant material, relocation of paths and walkways, or blocking of alleys.

Recommended:

Designing and construction new additions to historic buildings when required by the new use. New work should be compatible with the historic character of the setting in terms of size, scale, design, material, color, and texture.

Not Recommended:

Introducing new construction into historic districts that is visually incompatible or that destroys historic relationships within the setting.

Recommended:

Removing insignificant buildings, additions, or landscape features which detract from the historic character of the setting.

Not Recommended:

Removing a historic building, building feature, or landscape feature that is important in defining the historic character of the setting.

GLOSSARY

ANITQUITIES ACT OF MISSISSIPPI - The Antiquities Act of 1972 was enacted to locate, protect, and preserve sites, objects, buildings, shipwrecks, and locations of historical, archeological, or architectural interest in the state. The approval of the Mississippi Department of Archives and History is required for the transfer of, or construction activities on, state, county, or municipal lands or water which may affect objects, buildings, shipwrecks, and locations of historical, archaeological, or architectural interest.

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.

BALUSTER - A short post or pillar in a series with a top and bottom rail.

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

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

BEADED BOARD - A siding of narrow boards with beads run between boards, 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.

CERTIFICATE OF APPROPRIATENESS - A document evidencing the approval of the preservation commission for work in the historic district proposed by an applicant.

CERTIFIED LOCAL GOVERNMENT - A federal program authorized by the National Historic Preservation Amendments Act of 1980 that provides for the participation of local governments in a federal/state/local government preservation partnership. The federal law directs the State Historic Preservation Officer (SHPO) (in Mississippi, the director of the Department of Archives and History) and the Department of Interior to certify local governments to participate in this partnership.

CLAPBOARD - Siding consisting of overlapping 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 siding and give the corner a finished appearance.

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

DORMER - A window that projects through the slope of the roof that is sheltered by 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.

ENTABLATURE - 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 a 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 illustrating how a structure looked during some specified point in its history.

HISTORIC REHABILITATION TAX CREDITS - The Tax Reform Act of 1976 established the first tax credits to encourage rehabilitation of older historic buildings. Currently, a 20% tax credit is available. To qualify 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 individually or as a contributing building or structure in a National Register district
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's Standards for Rehabilitation.
4. An application must first be processed and reviewed by the Mississippi Department of Archives and History before submittal to the National Park Service, Department of the Interior.

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 that spans an opening and is supported on vertical posts at each end. A horizontal element over a window or door opening that supports the wall above.

MISSISSIPPI LANDMARK - A public site, object, building, ship-wreck, or location of historical, archeological, or architectural interest officially designated a landmark by the Mississippi Department of Archives and History as empowered under the provisions of the Antiquities Act. An easement in perpetuity is filed with the deed in the chancery clerk's office in the county where the landmark is located. Approval of the Mississippi Department of Archives and History is required for any construction activities or transfer of property ownership.

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

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

NATIONAL HISTORIC LANDMARK - A district, site, building, structure, and/or object that has been formally designated as a National Historic Landmark by the Secretary of the Interior and possesses exceptional value or quality in illustrating or interpreting the heritage of the United States in history, architecture, archaeology, engineering, and culture and that possesses a high degree of integrity of location, design, setting, materials,

workmanship, feeling, and association. Designation of a National Historic Landmark status automatically lists a property in the National Register of Historic Places.

NATIONAL REGISTER OF HISTORIC PLACES - The official list of the nation's cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archaeological resources. The National Register is administered on the federal level by the National Park Service, Department of the Interior, and on the state level by the Mississippi Department of Archives and History. Certified Local Governments now also have to approve National Register nominations.

NATIONAL TRUST FOR HISTORIC PRESERVATION - The only national, private, nonprofit organization chartered by Con-

gress with the responsibility for encouraging public participation in the preservation of sites, buildings, and objects significant in American history and culture. The National Trust no longer receives federal financial assistance. Its income derives from membership dues, endowment funds, contributions, grants, and proceeds from program services.

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.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILTATION AND GUIDELINES FOR REHABILITATING HISTORIC STRUCTURES - A federal document delineating ten standards and numerous guidelines for the sensitive rehabilitation and preservation of historic buildings. These ten standards are the ten commandments of preservation theology and are integrated into most of America's preservation ordinances.

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.

STATE HISTORIC PRESERVATION OFFICER; OFFICE - The official within each state who has been designated and appointed by the governor to administer the federal and state historic preservation program in a state (in Mississippi, the director of the Mississippi Department of Archives and History); that agency of the state which provides administrative and technical support to the state historic preservation officer in carrying out federal and state historic programs. In Mississippi, the state historic preservation office is the Historic Preservation Division of the Mississippi Department of Archives and History.

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.

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 - Architecture that is not high style and academic but indigenous and characteristic of a locality. Shotgun and dog-troll houses are examples of vernacular architecture.