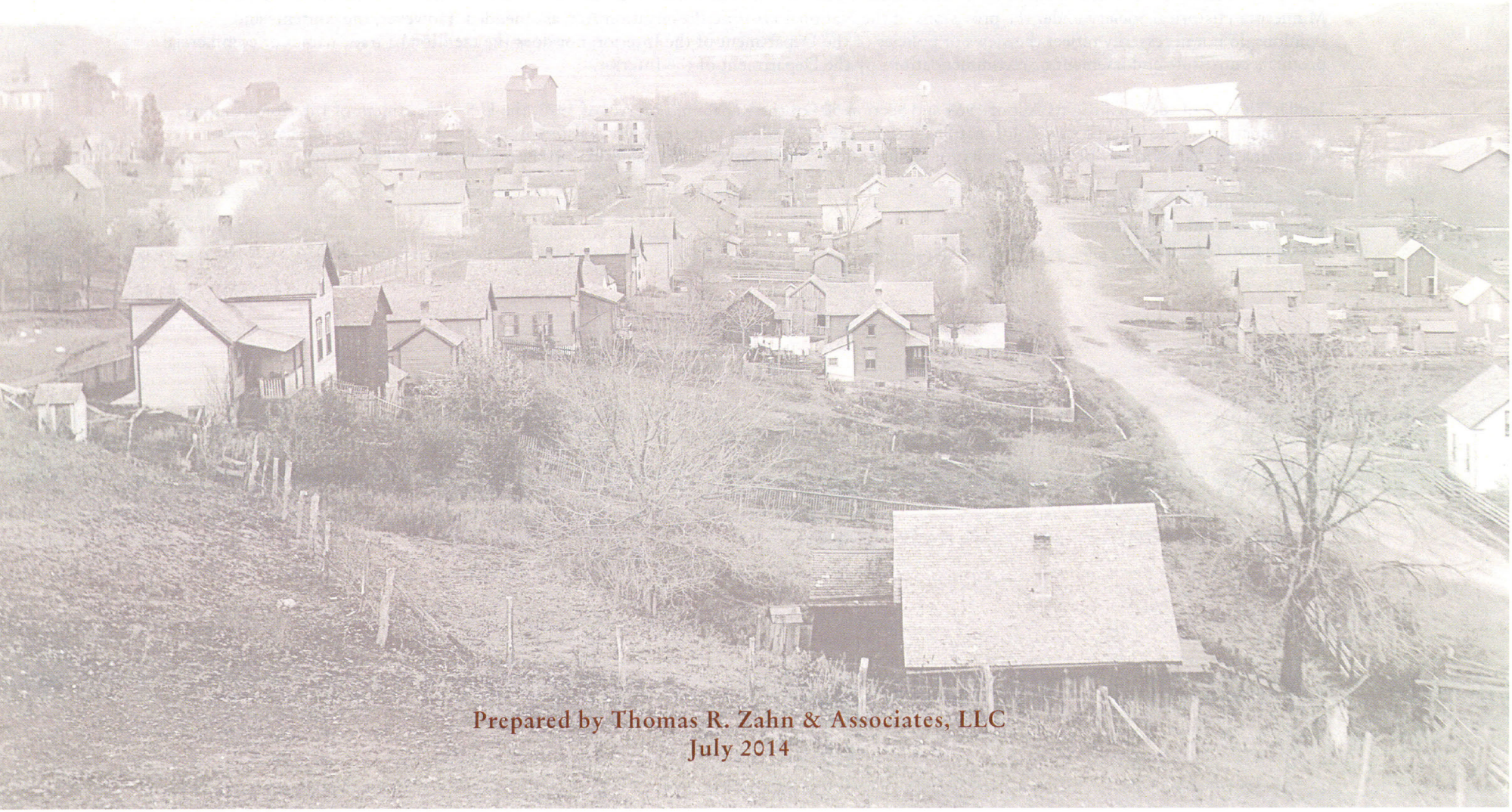
City of Carver
Design Guidelines for Residential Properties

Prepared for the Carver Heritage Preservation Commission



Prepared by Thomas R. Zahn & Associates, LLC

July 2014

Credits

Cover Photograph:1893 *photograph by O.B. Benson of the Village of Carver.* (Minnesota Historical Society collection)

Historic photographs included in this report are from the collections of the City of Carver and John von Walter collection, and the Minnesota Historical Society.

This project has been financed in part with Federal funds from the National Park Service and the Department of the Interior, through the Minnesota Historical Society under the provisions of the National Historic Preservation Act, as amended. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendations by the Department of the Interior.

Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of Interior prohibits discrimination on the basis of race, color, national origin, age or handicap in its federally assisted programs. If you believe you have been discriminated against in any program activity, or facility as described above, or if you desire further information, please write:

Office of Equal Opportunity
U.S. Department of the Interior
Washington D.C. 20240

The City of Carver
Design Guidelines for Residential Properties

Prepared with the support of the City of Carver

Greg Osterdyk, Mayor

Carver City Council

Glen Henry
Cindy Monroe
Carrie Newhouse
Mike Webb

Prepared for the Carver Heritage Preservation Commission

John von Walter, Chair
Jon Stone
Matt Wright (alternate)
Kathleen von Walter
Gregg Witt
John Willard

Prepared by

Thomas R. Zahn & Associates, LLC

July 2014

Table of Contents

Preface 1

Carver's Street Map 2

Short History of Carver Village 3

Building Project Categories 6

Planning a Building Project 7

City of Carver Approval Process for Exterior Alteration 8

Design Review Process 8

Financial Incentives for Building Owners 9

Residential Architectural Design in Carver 10

Building Styles and Vernacular Architecture 10

Residential Style/Timeline Chart 11

Illustrated Building Styles in Carver 12

Building Maintenance and Guidelines: Materials 20

Masonry 20

Wood 22

Metals 23

Other Materials 24

Residential Building Maintenance and Guidelines 25

Exterior Wall Materials and Finishes 26

Roofs, Chimneys, Soffits, Gutters and Downspouts 29

Residential Windows 31

Entry Doors 33
Porches and Steps 35
Exterior Trim and Architectural Features 38
Additions to Historic Buildings 39
Garages and Outbuildings 40
New Residential Construction 42
Public and Semi-public Landscaping Features 43

Applying the Guidelines to Carver's Residential Structures 45

Phasing a Residential Renovation Project 96

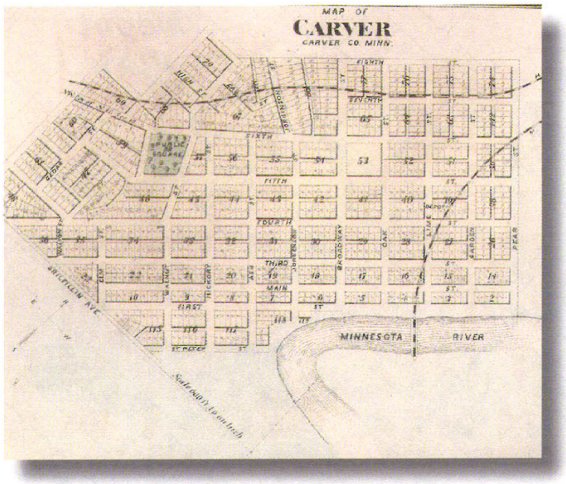
Appendix I • *Secretary of the Interior's Standards* 98

Appendix II • *Preservation Definitions and Procedures* 99

Appendix III • *Glossary of Residential Architectural Terms Found in the Guidelines* 100

Appendix IV • *Historic Preservation Tax Credits* 104

Preface



1874 Andreas Atlas Plat Map

The City of Carver is pleased to present the City of Carver's Design Guidelines for Residential Properties. This publication provides building preservation and rehabilitation information for residential property owners within Carver's Historic District.

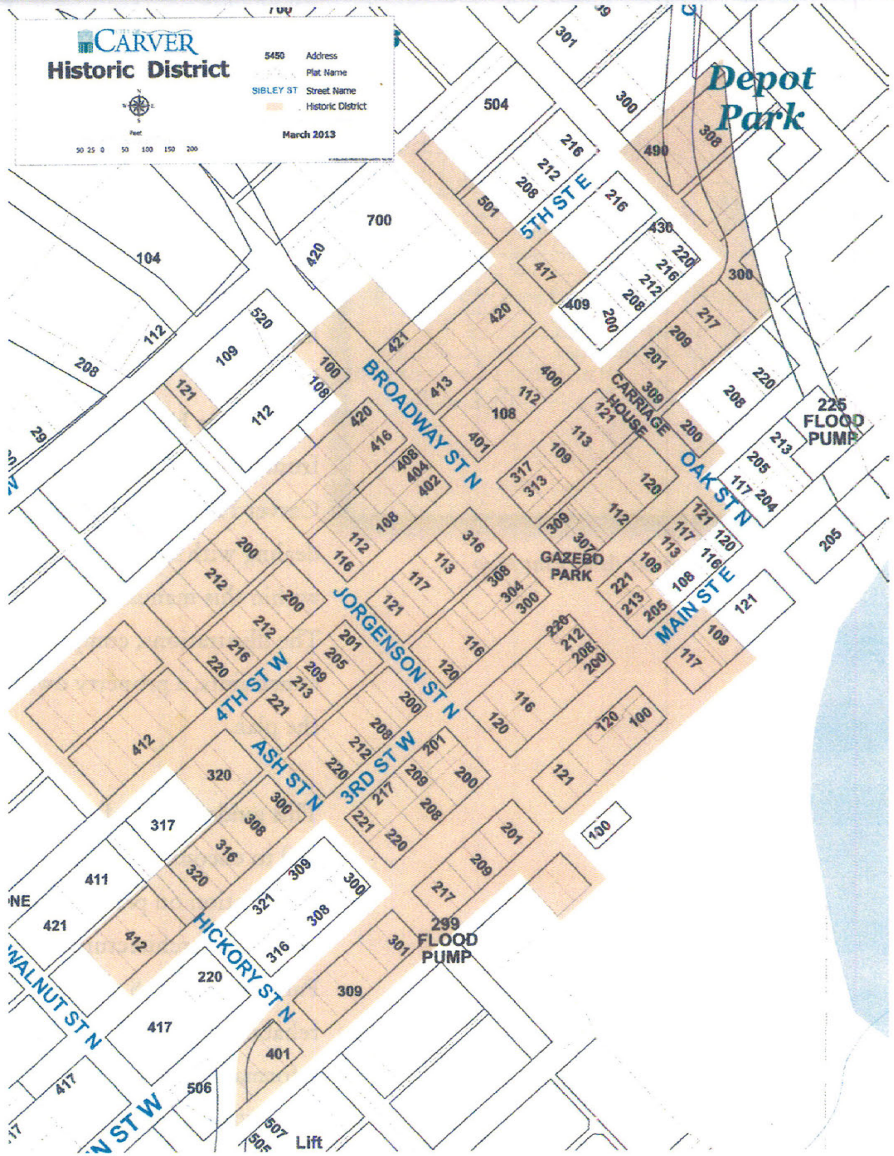
One of Carver's greatest resources is its unique concentration of historic buildings. This manual is designed to demonstrate how using guidelines can often uncover and preserve a building's hidden historic or architectural value.

The Carver Heritage Preservation Commission (HPC) and City Staff have answered many questions from property owners about improvements or repairs to their buildings since the establishment of the Carver HPC in the 1980s, ranging from the proper treatment for doors, windows, siding and roofs, to dealing with new construction within the historic district. The written guidelines and visual examples within this manual are meant to aid those desiring to understand and care for an historic property. The illustrations, comprehensive in nature, represent the ideal. However at times, due to financial constraints, a property owner may incorporate only part of the plan or undertake long-term phasing of the plan.

This guide is part of a continuing effort to provide information on sound maintenance practices and to encourage building improvements for Carver's rich, historic residential resources. It provides information on programs designed to encourage the rehabilitation and preservation of Carver's residential architecture. The City has resources available including the "Preservation Briefs," National Park Service, U.S. Department of the Interior, to assist property owners with restoration and rehabilitation projects. Additional programs and financial assistance may be available. For more information, contact the Carver City Offices at (952) 448-5353 and visit the HPS (Heritage Preservation Services) website of the National Park Service at: *http://www2.cr.nps.gov*

Carver's National Register District & Street Map

The Carver Heritage Preservation Commission (HPC) is responsible for monitoring change for those properties within the Carver National Register Historic District— shown on the adjacent map. The district retains the scale and character of a mid-late nineteenth century rivertown settlement. Carver's residential areas radiate northeast and southwest from Broadway Street for approximately 2-3 city blocks. This collection of early residential architecture is comprised of approximately 60 brick and wood frame structures.



Short History of Carver Village

The town of Carver owes its existence to the Minnesota River and to the strategic spot on which it lies just below the Carver (Little) Rapids limestone barrier that during low water periods made Carver the river's head port. Situated at the confluence of the Minnesota River, Carver Creek, and Spring Creek, the future town site had instant access to fresh water, river transportation when there were no roads, and shelter from harsh north winds by steep forested bluffs. Moreover the site's creeks could provide running water to power a sawmill and flour mill, and sat at the edge of the Eastern Big Woods, providing ample wood for fuel, building materials, and for future export to the fledgling Minnesota Territorial town of St. Paul, some 32 miles downstream.

Native Americans and fur traders had long taken advantage of the area's amenities. About 1805 the Little Rapids trading post was established at today's Carver Rapids, some 11,000 feet upstream on the Minnesota River from today's Carver. The post was operated by Jean Baptiste Faribault of the Northwest Fur Company and was visited by fur traders, Dakota Indians, and Christian missionaries. An early map and narration indicates that a Dakota village was located at the mouth of Carver Creek where it meets the Minnesota River.

In the summer of 1851 the Treaties of Traverse des Sioux and Mendota were signed between the Dakota and the United States Government, culminating in the sale of thousands of acres of land to the U. S. The Dakota and the trading post personnel vacated land in the area in anticipation of settlement. Before final ratification and the legal opening for land settlement actually took place in the U. S. Congress, Axel Jorgenson, an immigrant from Fredrikshald, Norway, settled on land in the winter of 1851-1852 as a Sooner.
Settling "sooner" than was legal, Jorgenson laid claim to 415 acres that would become the Town of Carver. The first European to settle in Carver, Jorgenson named his claim Lukenborg, or Luksenborg, which others came to call Fulton, perhaps after Robert Fulton, the inventor of the steamboat. Jorgenson built a shanty hotel, the Hotel Luksenborg, to augment his business of hauling lumber and logs to and from St. Paul on Minnesota River pole barges.

In the 1850s Minnesota Territory a major investment epidemic was speculation on town sites for development. This consisted of investors buying tracts of land at advantageous locations, often on rivers and creeks, subdividing the tracts into lots, and then selling the parcels to prospective pioneer merchants and citizens. Promising riverside sites were high on the list, due to steamboat and barge travel in an area then largely devoid of roads. Carver was an ideal location for a steamboat and barge terminal where goods would have to be off-loaded and reloaded for continuing trips in either direction, and an ideal jumping off point for pioneer settlers, most of them immigrants from Europe, seeking a



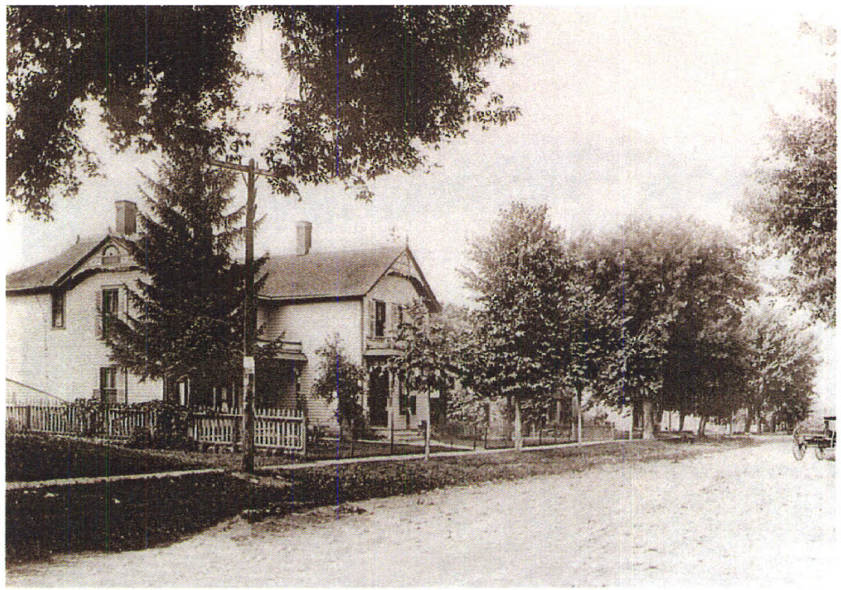
Turn-of-the-century flooding of the Minnesota River. View looking to the southeast.

better life on the nation's newly available farmland surrounding the fertile Minnesota River Valley.

Using St. Paul City Engineer and surveyor John T. Halsted, the Carver Land Company finished surveying and platting the Town of Carver in 1857 and divided up its lots among themselves according to their investment. Platted lots were oriented in a general north-south layout, with residential buildings following this orientation. Commercial buildings along Broadway were generally oriented east-west, often with several buildings on one lot. The earliest homes were placed close to the street, often housing even an early home-based business. Homes were generally built on one or two lots, though in a few cases on several lots.

Steamboats carried passengers and pioneer immigrants to Carver, rapidly opening up the surrounding area to settlement by farmers who could buy land from the U. S. government for $1.25 an acre. The steamboats shipped firewood, building materials, soldiers, household goods, farm equipment, foodstuffs, and much more, both to and from Carver and places upstream and downstream. Prior to 1860 most of Carver's pioneer settlers were from the eastern United States. After 1860 most Carver settlers were immigrants from Sweden and the German States. Already in 1860 Swedish immigrants began holding a monthly market day in Carver, where town residents and area farmers traded and sold foodstuff, goods, and even bartered their services.

With the coming of the Minneapolis & St. Louis Railroad in 1871, and the Hastings and Dakota Railroad shortly thereafter, Carver's heyday as a riverboat town began to wane as goods, foodstuffs, and people began to be transported more and more by rail, which operated year around and which didn't have to rely on variable river levels and winter ice.



Early 20th century photograph of 112 Third Street East looking to the east and north.

In 1877 Carver ceased to be a township and was incorporated as a village. Already by the end of the 1870s the village of Carver had 800 residents and the majority of its buildable lots were filled.

In April 1965 a great flood inundated many towns and cities in the Mississippi and Minnesota River Valleys, including the lower part of old Carver. This further depressed Carver and forestalled modern construction and renovation. In the ensuing years a floodwall was constructed between the Carver levee and the town of Carver to help keep the Minnesota River at bay. The 1965 flood proved to be both curse and blessing. Knowing the lower town area was susceptible to flooding, investors and developers overlooked redevelopment and new replacement construction that occurred in so many other communities. Saved in place was a great concentration of Carver's early commercial and residential buildings, though often hidden underneath inappropriate layers of stucco, vinyl siding, and non-historic materials covering historic windows, doors, storefronts, and architectural details.

On June 25,1969 a non-profit corporation called Carver-on-the-Minnesota Inc. was founded by Edith Herman, Anne Neils-Doerr, Mary Lee Dayton, and Helen McNulty, dedicated to "stopping the wasteful deterioration of a typical 19th Century river town". In the 1960s and 1970s Edith Herman, Anne Neils, and others purchased and began renovations to save several deteriorating Carver properties, including Springside, Dikeside, Hilldale, the Gables, The Andrew G. Anderson House, and Carver Cottage. Their hard work directly resulted in the old town of Carver in 1980 becoming one of the first historic districts in Minnesota to be placed on the National Register of Historic Places. The Nationally Registered Carver Historic District then included eighty-seven buildings and four structures of historical significance dating from the middle of the 1800s through the first quarter of the 20th Century, noting Carver's early river town settlement, commerce, dwelling places, and architecture.

One structure at a time, Carver's buildings are shedding their architecturally inappropriate shells and revealing their historic charm to residents and visitors alike. Today much of the landscape surrounding Carver has been acquired by the United States Department of the Interior, managed by the U. S. Fish and Wildlife Service. Federally owned and protected wildlife refuges ensures that the vista will appear very much as it did for millennia as seen by Native Americans, voyageur fur traders, explorers like Jonathan Carver, and to pioneer White settlers beginning in the middle of the 1800s.

Historic Carver, slowly waking from its long nap is now protected by National Register status, Minnesota State Register status, a city enacted Carver Historic District ordinance, a city council-appointed Heritage Preservation Commission, and Design Guidelines to carefully transition Historic Carver back to its early character.

Historical introduction by John von Walter,
Chair Carver Heritage Preservation Commission

Building Project Categories

Like Carver's historic residential structures, each construction or rehab project is unique and full of hidden dimensions. However, most work falls into one of the following categories:

Preservation—For residential structures that have experienced little change through time

Preservation is essentially retaining and properly maintaining the existing historic aspects of a building. Buildings that retain and reflect the historic character of the district serve as the backbone among new and altered structures. It is impossible to overstate the importance of maintenance. As buildings weather, deteriorate, age, and erode, maintenance is easy to postpone. Simple preventative measures such as caulking windows, repainting exposed and worn surfaces, re-shingling, and guarding against water leakage are time proven money savers.

Restoration–For residential structures that have architectural significance, but have gone through some change

Carver has buildings that are historically and/or architecturally significant, but have been altered. Restoration is the process of returning the structure to its original appearance. Restoration, however, does not imply the creation of a precious museum piece.

Renovation–For residential structures that have been modified extensively

Many buildings benefit from some degree of renovation using modern materials and techniques that convey the character of missing original features. But it is important to preserve the integrity of an aged building. Renovation often involves the undoing of previous generations of changes, such as removing layers of old paint, peeling off applied artificial siding or stucco, or replacing inappropriate windows and doors. This process involves stripping away one or more layers of "modernization."

Redesign–For residential structures that are sound but do not enhance the streetscape

Inevitably there will be a certain number of buildings which are basically sound, but do not enhance the historic character the city wishes to express. These buildings can be redesigned to support the historic district. There is often much latitude in the redesign of such structures. However, it is important that the new facades appear appropriate and compatible in the context of the overall streetscape.

New Construction–For filling gaps in the streetscape

An important element in a historic district is the quality of infill construction. The desired effect of new construction in a district is to complement existing structures. It is important that new construction not be allowed to dominate or overpower its more historic neighbors. Its basic design elements (size, mass, material, color) must be compatible with surrounding structures. These guidelines will suggest ways of achieving this.

Planning a Building Project



Evaluate Your Home

Look closely at your building. It's often clear to see where changes have been made. Look at similar buildings in the community that may not have had major alterations. Look for historic photographs. Photographs may be found in the Carver Heritage Preservation Commission collection, the Carver County Historical Society, and the Minnesota Historical Society. Search through storage areas, basements, garages and attics for missing facade elements. Look for traces of missing porches, missing balustrades, walled-up windows and doorways, and clues on historic maps.

Set a Budget

Once you have a good idea what your building looked like, you will need to decide what you can afford to do. Don't feel that you have to do everything at once. While your plan should reflect an overall approach, you may want to complete the actual work in phases. Keep in mind that there are potential sources of assistance. Federal tax incentives, accelerated depreciation, or tax credits may also be available for income-producing properties and should be explored as part of your budget planning.

Decide on an Approach

The previous section described the typical building project improvement options. Your project may fit into one of these categories or it may straddle categories. Let your budget and your building be your guides. Pay special attention to the impact of your plans on neighboring buildings and on the whole streetscape.

Apply the Design Guidelines

The Heritage Preservation Commission is responsible for preserving and enhancing the historic character of Carver's Historic District and, in that capacity, provides design review for residential improvement projects that impact the historic character of the community.

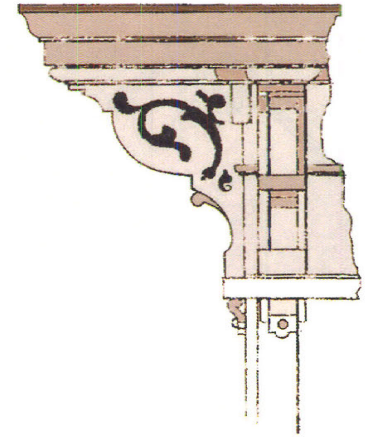
The design guidelines in this manual cover most of the issues likely to arise in the course of residential facade remodeling. They are intended to illustrate the kinds of renovation approaches and details most likely to require Heritage Preservation Commission (HPC) approval. The HPC and the City will be able to give additional guidance in special situations. Remember that the goal is to promote and to preserve the historic character of the Carver Historic District.

The Carver HPC is pleased to assist property owners in improving commercial and residential property in a historically appropriate manner, the following information explains the HPC's approval process for exterior alterations to properties located within the Carver Historic District.

City of Carver Approval Process for Exterior Alterations

Statement of Charge

The Carver City Council has charged the Carver Heritage Preservation Commission with the review of any exterior changes to buildings within the Carver Historic District.



Scope

The HPC will take into consideration the size, scale, color, material, character and adjacent environment of your building when reviewing a request for modification.

Design Review Process

If your building is within the Carver Historic District, and you are planning modifications to the exterior of your property, the HPC encourages you to discuss the plans with the HPC or Carver Building Official prior to your application for a building permit. At this informal discussion the HPC can answer questions regarding preservation techniques, and offer advice regarding appropriate exterior modifications for your property.

The Commission encourages all applicants for building permits to contact the committee at an early stage for a concept review of the initial plans. In discussion with the commission, plans are often altered to establish period correct designs. Because of this it is suggested that you present only an initial idea/sketch and supporting information at the first meeting, before drawing up official plans for final approval.

A formal building review will take place at a regularly scheduled meeting after a building permit has been requested and the following items have been submitted for HPC review and approval:

A. Photographic documentation (also, if available, older/historic photographs should be submitted).
B. Narrative of work to be done and how the work relates to the historical appearance of the building.
C. Scaled site plan and elevation drawing of side(s) to be modified, indicating building materials to be used.
D. A preliminary timeline for the project.

These submissions must reach the City offices 14 days prior to the regularly scheduled HPC meeting. For more information regarding design review or to schedule your meeting with the HPC, please call **952-448-5353** or stop by Carver City Hall.

Approval without HPC Design Review

Some projects may be approved by City staff without going through HPC Design Review. Please check with the City Building Inspection Department to see if your project is eligible for administrative review.

Financial Incentives for Building Owners

Federal Historic Preservation Tax Credits

Historic Preservation Tax Credits are available to building owners interested in substantially rehabilitating historic buildings. Commercial, industrial, income producing, and **rental residential structures** that are listed on the National Register of Historic Places or within a National Register district may qualify for a 20% investment tax credit.

Minnesota Historic Preservation Tax Credits

In 2010 the State of Minnesota enacted a 20% historic preservation tax credit program. Minnesota's state historic preservation tax credit will allow a state income tax credit equal to 20 percent of the cost of rehabilitating a qualifying historic property. The program mirrors the federal rehabilitation tax credit, a provision that has been in place since 1976. Projects are eligible to claim the state credit if they are allowed the federal credit, a program which requires properties to be listed in the National Register of Historic Places or within a National Register district.

For further information go to *Appendix IV • Historic Preservation Tax Credits* on *page 104.*

Local Incentives

The City of Carver has a Façade Treatment Loan Program which is a 0% interest loan program available to any commercial property owner located within the following areas: the 100 and 200 Block of 4th St. E, the 100 and 200 block of 3rd St. E. and the 100 through 400 blocks of Broadway. The loan program provides matching funds of up to $5,000 for exterior improvements approved by the Heritage Preservation Commission.

The City also has a program to rebate water and sewer connection charges for properties in the historic district that are changing the use of their building (resulting in additional water and sewer connection charges to be paid) but are also completing rehabilitations.

Please check with the City to determine if your project may be eligible for either of these programs.

Facade Easement

A commercial or rental building facade can be donated to a preservation organization such as the Preservation Alliance of Minnesota, and leased back to the building owners to provide tax benefits. The program is most beneficial for historic buildings requiring major investment. For more information contact the Minnesota State Historic Preservation office or the Preservation Alliance of Minnesota.

National Trust Loan Fund (NTLF)

NTLF specializes in pre-development, acquisition, mini-permanent, bridge and rehabilitation loans for residential, commercial and public use projects. Eligible borrowers include not-for-profit organizations, revitalization organizations, or real estate developers working in designated Main Street communities, local, state or regional governments, and for-profit developers of older and/or historic buildings.

Building Styles and Vernacular Architecture

"Style" is defined as those consistent qualities and features that link different elements together into groups. While buildings of a similar style provide continuity to a neighborhood differences in style can create visual variety and help to distinguish one home from another and one neighborhood from another. These differences result from what was popular at the time of construction, or the whim of the designer, builder, or owner. Learning about the style of one's home can help answer many preservation questions, including those regarding original treatments, color schemes, and what should replace missing elements.

Architecture in general is made up of three core components: *function*, *structure*, and *aesthetics*. These basic elements interface in varying degrees to form two categories: "Vernacular" and "High Style" architecture. The majority of the historic buildings in the Historic District were constructed during the mid-late 19th Century. While there are outstanding examples of architecturally intact "high style" residential buildings, such as the Italianate residence (Hilldale) at 412 Third Street West, the John Funk Jr. House rendered in the Queen Anne style at 112 Fourth Street East, and the Eastlake adorned "the Gables" located at 201 Fourth Street East, the majority of the community's structures are "vernacular" in design and disposition. Often in Carver these homes were more modest in scale and in application of ornament—utilitarian in function and layout. They, as a congregate, were no less important to the community's rivertown development than the "mansions" that housed Carver's more wealthy families. Beauty can be found in both the stately, ornately-adorned dwelling and the simple, well-constructed cottage.

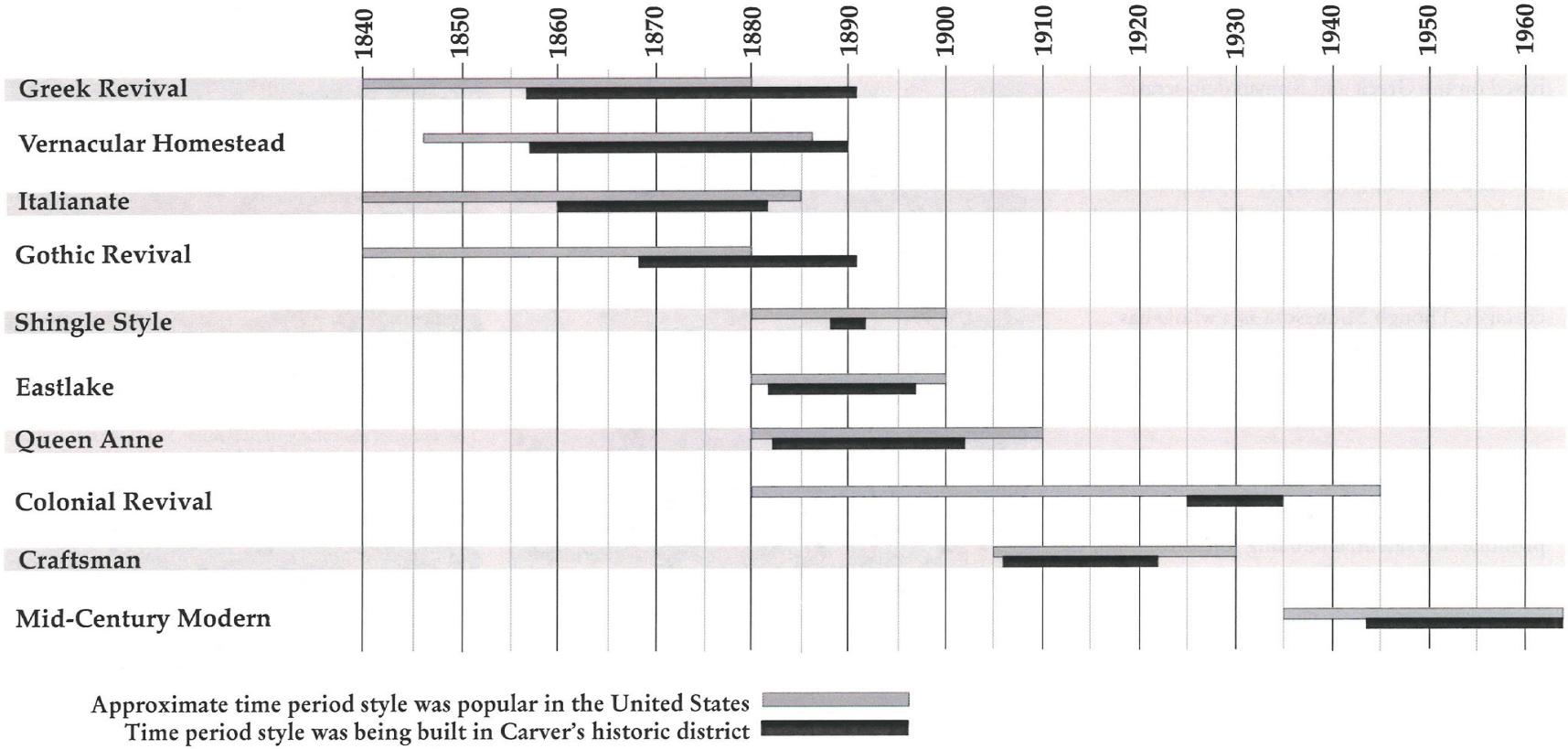
In both vernacular and high style dwellings, individuality is expressed not only by scale and shape, but also by details such as the turn of the porch post, or the return on a roof profile. In the more exuberant architecture there may be a flourish of details that lead to defining the style. In the vernacular the details, where they exist, are more subtle. And often in both there may be a liberal mix of style details that reflect a structure's evolution through time and fashion, making attributing any one style to a structure difficult, if not impossible.

Understanding the limitations, we should always look for design clues that will aid us in making appropriate and sound decisions in maintaining Carver's richly historic residential fabric. Also we should understand that some flexibility in interpretation may also serve the long-term best interests of a property and the general growing acceptance of preservation as a benefit to the economic and cultural wellbeing of the community.



Photograph of Fourth Street West as it appeared in 1916. View looking to the south and east.

The following chart demonstrates the timeline of major architectural styles in the United States and the approximate time period they were being built within Carver's historic district.



Vernacular Greek Revival (circa 1857-1902)

Classical models of architecture were of particular interest to a young, idealistic nation based on the Greek and Roman democratic principles. Indeed, the style was so prevalent in the mid-eighteen hundreds that it grew to be called the "National Style." Examples of Greek Revival buildings ranged from high style public buildings and institutions such as banks, to grand Southern plantations, to diminutive cottages. Though Minnesota as a whole has few pure Greek Revival homes, some of the style's distinctive features are evident in many of Carver's vernacular cottages.

The Greek Revival and similar vernacular building profiles are some of the oldest and most prominent residential building forms found in the Carver Historic District.

Identifying Characteristics in Carver

- Simple rectangular footprint.
- Temple profile in the front facing gable.
- Returns of the roof line at the cornice.
- Symmetry in the placement of windows and doors on the elevation (fenestration).



113 Fourth Street West is a fine example of a simple, yet elegant Greek revival house.

Some other Carver examples of Greek Revival-influenced houses include:

100 Fifth Street West

117 Fourth Street West

401 Main Street West



The design of the cottage at 300 Main Street West is a good example of Greek Revival influences in vernacular housing.



Built about 1858 the house at 400 Oak Street North is one of Carver's earliest buildings.

Vernacular Gabled-L/ Gabled-T/Homestead Cottage (circa 1857-1890)

The Gabled -L and Gabled-T layout refers to the non-style-conscious house design which evolved from the rural dwelling of the mid-1800s to the modest village cottage. Simple in layout, and home to an emerging working class, the Homestead dwelling rejected ornate architectural detailing for simple, utilitarian functionality.

Identifying Characteristics in Carver

- Minimal architectural detailing.
- Defined by shape, rather than architectural detailing.
- Tri-gabled, in the shape of an L or T, with a front porch or side porches tucked into the crook of the L of T.
- Carver brick or wood frame construction with clapboard siding.
- Simple, box-like massing.
- Kitchen almost always in the lesser elevated wing.

Some other Carver examples include:

121 Main Street West

209 Third Street West

416 Broadway Street North



217 Main Street West is one of several Homestead cottages rendered in Carver brick.



420 Broadway Street North is a clapboard example of this residential form.



The home at 121 Sixth Street West is an outstanding example of a well-preserved Gabled-L cottage.

Italianate (circa 1860-1882)

The Italianate style evolved from the romantic notion of the northern Italian houses and landscapes depicted in late eighteenth-century paintings. These residences often strongly influenced the architecture of the commercial storefront of the late nineteenth century. A typical Italianate is two to three stories high, is characterized by a square or rectangular shape, and is of stone, brick or wood frame construction.

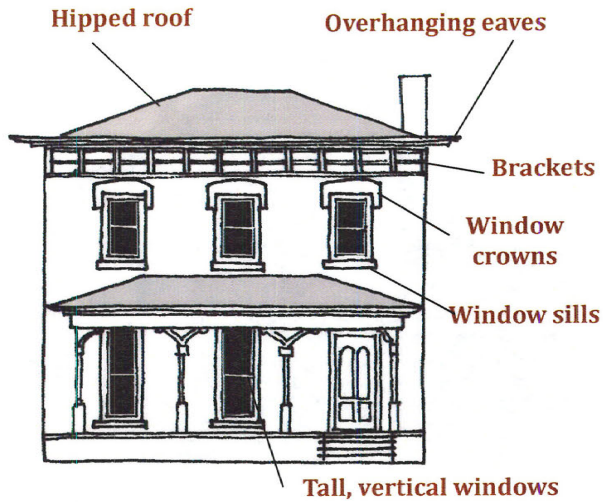
Identifying Characteristics in Carver

- Rectangular or square plan.
- Vertical orientation, with tall windows and doors.
- Distinctive wide eaves with brackets — sometimes grouped in pairs around the roof overhang.
- Gently sloping hipped roofs.
- Generally symmetrical and have clapboard, brick or ashlar walls.
- Frequently windows have hoodmolds or pediments, and sometimes they are rounded at the top.
- Bay windows and balustraded balconies are common.

Some other Carver examples include:

113 Fourth Street East

116 Third Street West





200 Third Street East is a clapboard example of a modest Italianate home.



The residence at 412 Third Street West is an outstanding example of the Italianate Villa style of architecture.

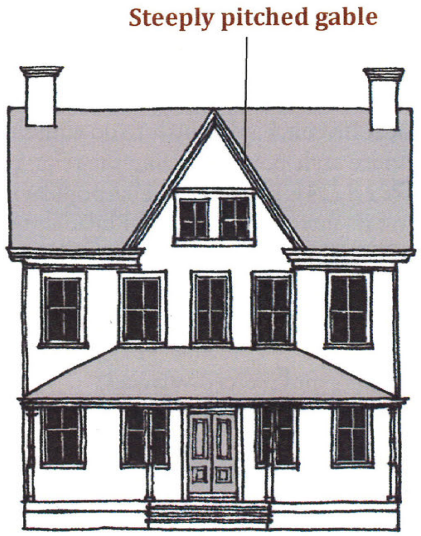
Vernacular Gothic Revival

The Gothic Revival cottage became very popular in the United States with the 1850 publication of Andrew Jackson Downing's *The Architecture of Country Houses.* This pattern book promoted "Picturesque" styles such as the Gothic Revival and Italianate architecture, and sold over 16,000 copies before the end of the Civil War.

The style loosely reflects the vertical orientation of medieval Gothic ecclesiastical architecture. While Carver's Gothic Revival cottages have been modified over time, the roof lines date back to the fashion of the second half of the 19th century.

Identifying Characteristics in Carver

- Steep sloped roofs.
- Vertical orientation with the steeply pointed gables and dormers.
- Drip moldings.
- Many examples display elaborate bargeboards (gingerbread adornments).
- Often picturesque with irregular massing.





The property at 205 Third Street East displays a steeply pitched gable on its west-facing elevation.

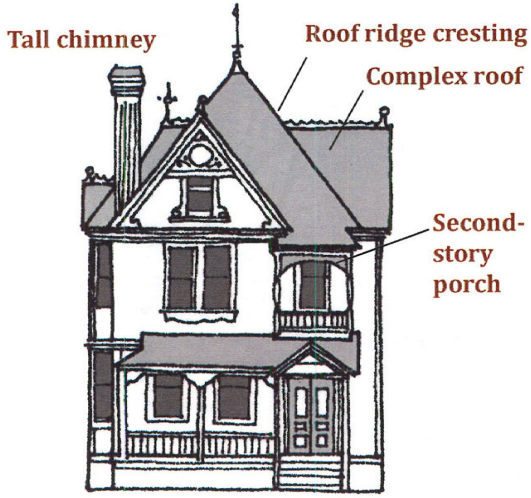


213 Third Street East displays the steeply pitched roof and drip moldings associated with Gothic Revival cottage architecture.

Eastlake/Queen Anne (circa 1880-1910)



112 Fourth Street East is a "High Style" example of Queen Anne residential architecture.



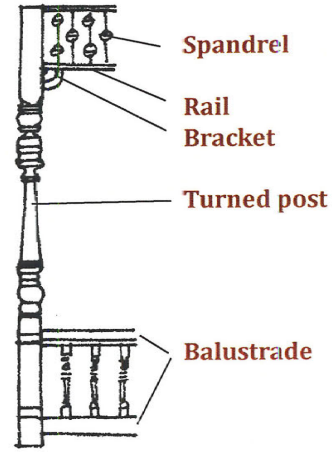
The Queen Anne Style was conceived in the 1870's by the English architect Richard Norman Shaw who was in search of a style suitable for domestic and public building structures. It draws heavily from Tudor and Stuart eras in Great Britain, but has little to do with the English Renaissance style popular during the reign of Queen Anne (1702-1714). The style became popular in this country after its introduction at the Philadelphia Centennial in 1876. It reached Carver around 1885.

Identifying Characteristics in Carver

- Spoon carving and pierced valances.
- More complex and irregular than any formal style before it.
- Irregular in plan and asymmetrical in massing.
- Strong vertical orientation.
- Variety of surface texture, roofs and wall projections.
- Roofs are multiple and complex.
- One-story and two-story bay may project from the principal facades.
- Rounded turrets (towers).
- Upper sash on double hung windows may have colored and elaborately paneled glass.
- May display classical details such as porch columns, dentils and modillion.
- Shingles and clapboards are frequent exterior wall materials.
- Tall, thin chimneys.
- Main floor "picture" windows.

Some other Carver examples Include:

208 Main Street West
217 Third Street West
220 Third Street West
413 Broadway Street North





The Eastlake adornment of 201 Fourth Street East is a fine example of this "picturesque" style.

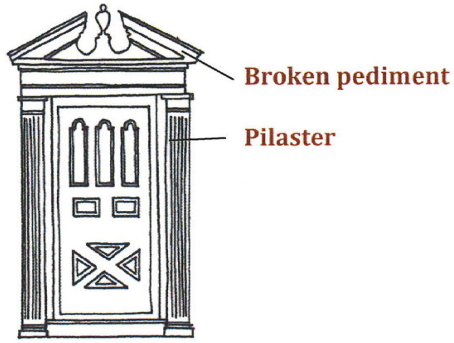
Colonial Revival (circa 1925-1935)

In this country the Colonial Revival style dominated domestic architecture throughout the first half of the 20th century. However, by the 1900s the town of Carver, which was topographically limited by the river and the surrounding bluff, had already experienced its greatest growth period. Consequently, unlike most Minnesota towns, Carver has very few residences rendered in the Colonial Revival style.

The name Colonial Revival came from a rebirth of interest in the early English and Dutch homes prominent along the Atlantic coast. Another source of inspiration came from the colonial style commonly known as Georgian Colonial (1800) and from English architecture of the same period. This renewed interest in classical forms dates from Chicago's Columbian Exposition in 1893.

Identifying Characteristics

- Symmetrical placement of windows and door on the main facade.
- Side gabled form.
- Chimneys are often placed to contribute to overall symmetry.
- The standard window is the rectangular double-hung.





201 Third Street West is one of Carver's few Colonial Revival houses.

Bungalow & Craftsman (1905-1922)

The Craftsman style was influenced by the California designs of the brothers Charles Sumner Greene and Henry Mather Green. The firm of Greene & Greene was located in Pasadena and developed and refined the Craftsman style bungalow between 1893 and 1914.

The Craftsman designs were influenced by the English Arts and Crafts movement of the 19th century, and growing interest in the designs of the Far East. The bungalow was popularized in America by the broad distribution of California bungalow magazines in the teens and twenties. The Craftsman home and its variations peaked after the Prairie School influence was waning, and nationally had a period of popularity that stretched from the turn of the century until around 1940.

The term "bungalow" is believed to be derived from the East Asian word "bangia," referring to a low house with surrounding porches. In mid-nineteenth century India the British built rest houses called "dakbungalows" along main roads. The influence of that Eastern design can be seen in the American bungalow.

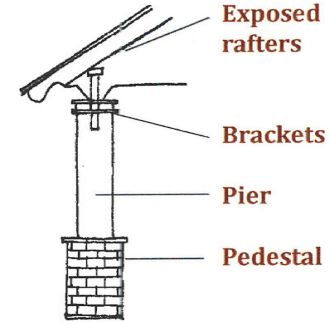
Some other Carver examples include:

108 Main Street East

213 Fourth Street West

Identifying Characteristics in Carver

- Modest dwellings with a horizontal emphasis.
- Low pitched roofs with exposed rafter ends (parallel beams supporting roof).
- If a second story is provided, it was usually a half-story to give the house a one-story look.
- Front porch generally spans the entire front elevation.
- Living room frequently extends across the front of the house.
- Protruding brackets frequently are utilized as decorative features.





112 Fifth Street West displays a full-width front porch that has subsequently been enclosed.

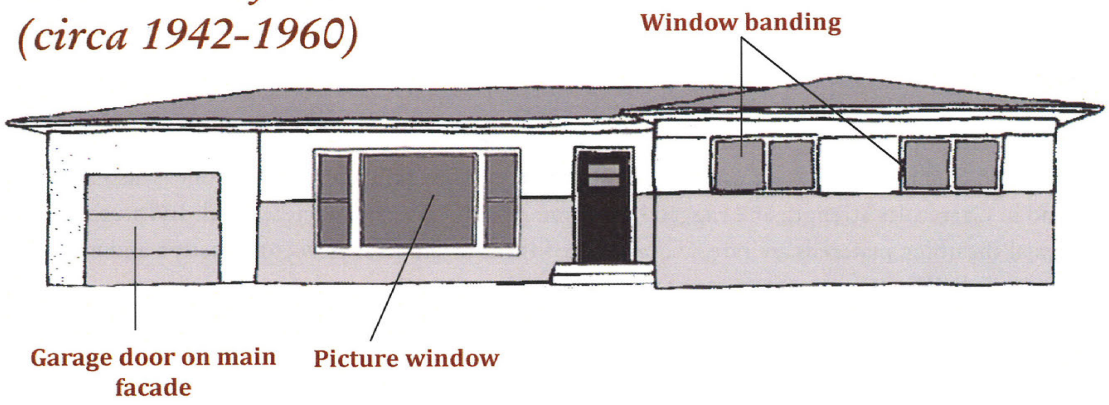


109 Fourth Street East is an example of a modest one & one-half story bungalow.



216 Fourth Street West is a Bungalow that has had modifications to its porch posts, railings, and front lower level.

Mid-Century Modern (circa 1942-1960)



The Ranch home is a twentieth-century vernacular style that grew from the expansion of the middle-class domestic needs of America's postwar population explosion. As soldiers returned from World War II and started new families, there was a growing need for quickly constructed, simple, and affordable homes.

The single-story Ranch home was influenced in style by the Prairie School work of Midwest architect Frank Lloyd Wright, with its long, horizontal orientation, low pitched roof, and window banding (ribbon windows). However, the Ranch often took advantage of factory made materials such as imitation stone, pressed fiber wood siding and metal siding. Short of the vague references to Prairie School, and some use of stone, the Ranch home is generally devoid of historic stylistic detailing.

Identifying Characteristics in Carver

- Single-story residence with a strong horizontal orientation.
- Low pitched gable and hipped roofs.
- Often an exterior attached brick fireplace stack on the gable end.
- Use of a variety of exterior materials including face brick, stone, artificial stone, horizontal wood siding, particle board siding, and/or metal siding.
- Wide use of "picture windows" with or without flanking side windows.
- Often displaying a garage door at one end of the front facade.

Some other Carver examples include:

320 Third Street West

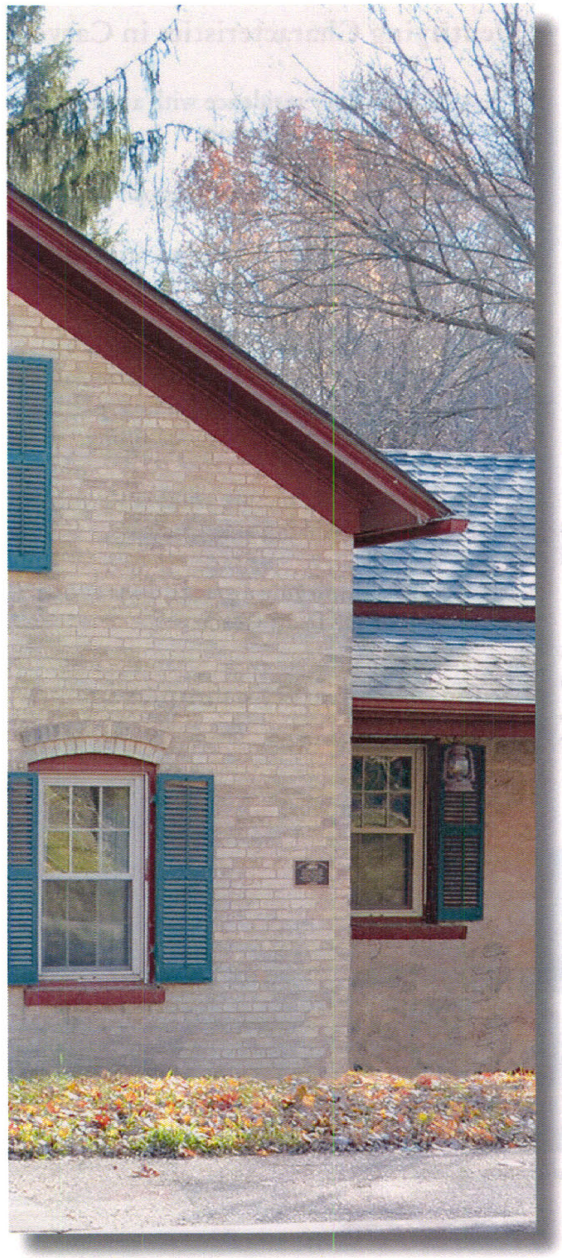
200 Fourth Street West



212 Third Street West displays a tuck-under, double garage.



208 Third Street West is one of Carver's best examples of the mid-century modern Ranch house.



Masonry

Masonry is a popular construction material in Carver. Brick, and to a more limited and recent extent, stucco and concrete block were used as structural and exterior finish materials. Stone is also a material found in Carver. Its strength and rugged beauty are its chief assets. Concrete block and stucco as original sheathing materials are rare, and the use of these materials in new construction and in work on historic buildings is not recommended.

Moisture

Masonry should be checked regularly for moisture penetration. Moisture can enter masonry through leaky roofs, gutters or downspouts, poor drainage, or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground through permeable building materials by capillary action.

Repointing

Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster work. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. New mortar joints should match the original in style, size, mortar composition, and color. It is especially important to repoint with a mortar of the same hardness as the original, usually two parts sand to one part lime - with up to 20 percent of the lime combined with cement. Harder modern mortars with a high content of Portland cement will resist the warm weather expansion of the brick, causing cracking and spalling of the brick surface. In cold weather, this same inflexibility may cause cracks to open up as the historic bricks contract.

Cleaning

Although cleaning masonry can have a dramatic impact on the appearance of a building, it should nevertheless only be done to halt deterioration, and not merely to attain a 'new' facade. Cleaning and removing paint generally requires knowledgeable contractors. The Minnesota State Historic Preservation Office keeps a list of qualified cleaning contractors who operate in the State.

Whether owners hire professionals or decide to clean the masonry themselves, masonry should always be cleaned by the gentlest possible method. In many cases low pressure water washing (no more than 220 psi), together with scrubbing with a natural bristle brush, may be sufficient.

If paint or heavy grime must be removed, a chemical cleaner may be required. There are a wide range of chemical cleaners available, and a qualified cleaning contractor should be consulted to evaluate your building and recommend a treatment. Whatever treatment is selected, a test patch should first be tried and allowed to weather for a few weeks or months. If the results of the test are satisfactory and no damage is observed, it should be safe to proceed.

Sandblasting is never an appropriate cleaning method for historic masonry.

Sandblasting

Sandblasting is especially harmful to brick surfaces, eroding the hard outer layer to expose a softer, more porous surface that will weather rapidly. **Be aware that sandblasting will disqualify a project from consideration when applying for state or federal tax credits or grants.**

Painting

In general, exposed masonry should not be painted. Unless the surface was painted from the beginning, as was sometimes the case with very soft brick, cleaning and repointing of the masonry is usually preferable. A previously painted surface should be chemically cleaned. Only if chemical paint removal proves impracticable (due to a cementitious paint coat, for example) should previously painted brick or stone be repainted.

Some buildings in Carver may be constructed of soft brick. When reviewing the application of new paint over a soft brick exterior, the HPC, in consultation with the State Historic Preservation Office, should determine if such an application will benefit or hinder the preservation of the structure under review.

References

The following publications contain more detailed information about masonry.

Preservation Brief #1—The Cleaning and Waterproof Coating of Masonry Buildings

Preservation Brief #2—Repointing Mortar Joints in Historic Brick Buildings

Preservation Brief #6—Dangers of Abrasive Cleaning to Historic Buildings

Preservation Brief #38—Removing Graffiti from Historic Masonry

Introduction to Early American Masonry: Stone, Brick, Mortar, and Plaster by Harley J. McKee, FAIA., National Trust/Columbia University Series on the Technology of Early American Buildings Vol I. New York

All *Preservation Briefs* are from the Department of the Interior, National Park Service, Cultural Resources, Heritage Preservation Services—and are available at the City Office—or online at:
www2.cr.nps.gov/tps/briefs/presbhom.htm



Wood

The most popular building material in the Historic District is wood, due to its structural flexibility, economy, and strength. In addition to clapboard siding, cornices, brackets, and other decorative facade elements were often made of wood. These original exterior woodwork elements should be retained wherever possible. Regular maintenance will prevent deterioration.

Check periodically for soft, rotted areas, splits, dampness, and pest infestation. Damaged or decayed sections can usually be repaired by renailing, caulking, and filling. Epoxy pastes and epoxy consolidants can also be very effective in repairing even seriously rotted wood. DO NOT caulk under individual siding boards or window sills - this action seals the building too tightly and does not allow the building to 'breathe.'

Keep all surfaces primed and painted to prevent wood deterioration from moisture. If a new coat of paint is necessary, it is vitally important to clean the wood before any work is done. Remove dirt with household detergent and water to allow new paint to adhere to the wood. Hand scraping and sanding is recommended for removing damaged and deteriorated paint. Only in extreme cases should all paint down to the bare wood be removed, such as where the paint has blistered and peeled. Use electrical hot air guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. Chemical strippers may be used to aid in the cleaning process - be certain to follow directions to thoroughly neutralize the chemicals after use; otherwise, new paint will not adhere to the surface. When painting, use an oil-based primer followed by two final coats of oil-based or quality latex paint.

Severely rotted or missing pieces may be reproduced by a good carpenter or millwork shop. It is best to match or at least complement the existing details when replacing woodwork. It is a good idea to remove vegetation that grows too closely to wood.

References

The following publications contain more detailed information about wood.

Preservation Brief #10—Exterior Paint and Problems on Historic Woodwork

Respectful Rehabilitation-Answers to Your Questions About Old Buildings by the Preservation Press, Washington D.C.

Metals

Items such as fences, gutters, downspouts, structural supports and roofing were done in metal because of needed versatility. These decorative and utilitarian components in metal give buildings their human scale and liveliness.

These architectural elements are essential to the character and appearance of your building. They should not be removed unless absolutely necessary.

A sound paint coat is essential to prevent rust and corrosion on metals. Rust or paint buildup may be removed by chemical treatment or low pressure dry grit blasting (80-100 psi). If parts are missing, they can be reproduced in fiberglass or aluminum using existing pieces to make a mold. If the missing pieces are relatively free of ornamental detail, wooden pieces might be substituted.

All metals requiring painting should first be primed with a commercial metal primer, followed by two finish coats of oil-based paint.

References

The following publications contain more detailed information about metals.

Preservation Brief #13—The Repair and Thermal Upgrading of Historic Steel Windows

Metals in America's Historic Buildings: Uses and Preservation Treatments by Margot Gayle, David W. Look, AIA, and John G. Waite, Government Printing Office, Washington D.C.



Other Materials

Many residential buildings in Carver have been covered with other materials such as stucco, asphalt shingle siding, and synthetic and metal siding to modernize their appearance or limit the necessity for maintenance. These materials often obscure important details or cause them to be removed, such as cornices, window trim, or the storefront as a whole. They frequently can cause or intensify internal structural problems, and they reduce the visual historic interest of a complex wall surface.

The loss and distortion of original detail are the most obvious problems encountered with applied sidings. An impervious layer of siding can allow serious decay or insect damage to go unseen and unchecked as well. Moisture from condensation or interior water vapor can create mold and rot wooden materials or damage masonry in the wall.

Within Carver's Historic District applied stucco has been successfully removed from both wood and brick residential structures revealing their original detailing and scale of materials. However, care should be taken to determine if the method of stucco application destroyed original fabric beyond repair. Prior to a major stucco removal, a small sample might be removed from the back of the structure to determine the extent of damage to the original sheathing of the property.

Today there are many synthetic and metal siding materials that are intended to mimic wood lap siding. Synthetic siding such as vinyl, aluminum, and steel siding should not be applied to buildings in the Historic District. Whenever possible, such materials should be removed in the course of maintenance and improvements to properties.

New Building Materials sometimes are made available by manufacturers that mimic historically produced items. Proposals to use new materials may be made to the Heritage Preservation Commission, but will require product samples and detailed documentation related to both the design and installation of the material prior to consideration. The HPC will then make a determination whether the specific application of the new materials on the historic structure comply with the Secretary of the Interior's Standards for Rehabilitation.

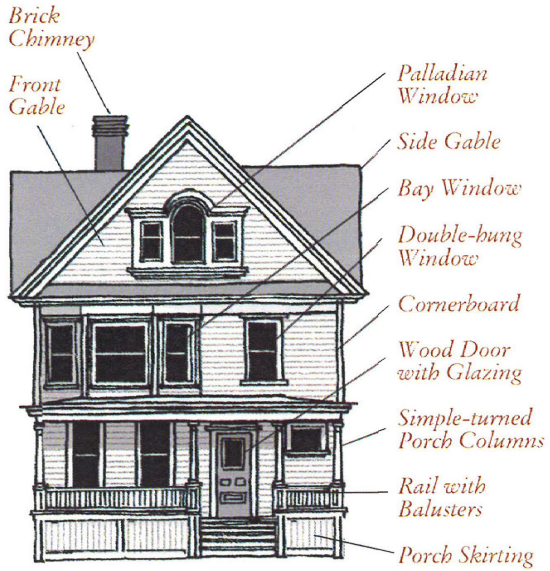
References

The following publication contains more detailed information about substitute siding materials.

Preservation Brief #8—Aluminum and Vinyl Siding on Historic Buildings

Residential Building Maintenance and Guidelines

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation state that: *"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."*



Carver has a broad and deeply textured tradition of significant vernacular housing patterns accented with some "high-style" residential architecture. This chapter builds on that basic understanding of the evolution of residential styles and provides guidelines and design direction that homeowners, architects, contractors, the local building official, and the Heritage Preservation Commission can apply in the preservation and maintenance of these resources.

Retention of Distinguishing Features

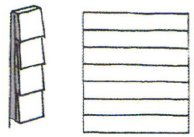
Most structures in historic Carver possess some components that contribute architectural character. It is important to identify, retain, and preserve these character-defining elements whenever possible. Materials (such as brick, stone, wood clapboard siding, stucco, shingle siding) and design features (such as brackets, cornices, posts, balustrades, windows, and doors) collectively provide architectural continuity, integrity and interest, as well as provide information about the local culture and values during that period of the community's development. Misdirected renovation can result in the destruction of character-defining detail or the addition of details which are inappropriate to the building's style or period.

The preservation principles that should guide the care and treatment for historic homes—and help avoid remodeling mishaps—are simple:

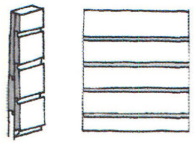
- Retain and repair historic materials and features where possible. If replacement is necessary, the new feature should replicate the old in size, shape, material, and texture.
- Design compatible, reversible additions. If alterations are necessary, they should be compatible with the design of the original structure and made with the least negative impact on the historic fabric, leaving no scars if removed at a later date.

Basic Upkeep

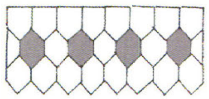
From a maintenance perspective, it is important to protect the resource from the intrusive destruction of moisture and exposure to the elements. The structure's shell should be watertight with effective flashing materials, vapor barriers and a sealed finish. Roofs, chimneys, exterior walls, windows, doors and foundations should be inspected on a regular basis to insure they provide a good seal. Providing vigilant and regular maintenance will help eliminate future costly repairs.



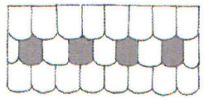
Clapboard Siding



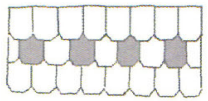
Weatherboard Siding



Diamond Shingles



Fish-Scale Shingles



Dog-eared Shingles

Exterior Wall Materials & Finishes

Wood Elements

In old Carver, and throughout most of the country, wood is the most commonly used material for residential architecture. Wood is a highly durable material that, if maintained properly, will provide a long and useful life. Wood elements include clapboards, shingles, cornices, brackets, columns and balustrades. These wood features are important in defining the historic character of the building, and their retention, protection, and repair are of particular importance in rehabilitation projects.

The most common wood siding is known as clapboard, consisting of long horizontal boards that are nailed to the building's frame from the ground up. Only the tops of the boards are nailed, and the bottom of each board covered the top of the course below it. This method of nailing helps the siding to shed water. The exposed width of each clapboard (the "reveal") is an important characteristic of each individual building.

Wood Siding Guidelines

- Wood siding should be maintained with paint or stain.
- Original wood siding should not be resurfaced with shingles, brick, stucco, artificial stone, brick veneer, vinyl, steel, or aluminum siding.
- Wood siding that has deteriorated beyond repair should be replaced only with new material resembling the original in width, thickness, profile, and texture.
- In any repair or replacement of wood siding, the distinctive wood features should be retained, or if necessary replaced with matching wood elements.

Wood Wall Shingle Guidelines

- Original wood wall shingles should be repaired rather than replaced.
- If replacement is necessary due to deterioration, the new shingles should match the original in size, placement, texture and design.

Wood Maintenance Suggestions

- Wood should be periodically checked for soft or rotted elements, splits, and insect infestation.
- Cracked wood can often be repaired with waterproof glue or plastic wood. Large cracks may be filled with caulk followed by putty or plastic wood. The surface should then be sanded, allowed to dry, and painted.
- All exposed wood should be kept painted or treated with preservatives.
- Use paints (oil or latex) consistent with the existing paint surface for exterior siding.
- Trees, shrubs, and other plants should be kept well away from the wood above the foundation to prevent damage from moisture and root movement.

Additional information on wood surface preparation and painting, and wood replacement can be found in the BUILDING MAINTENANCE AND GUIDELINES: MATERIALS, page 20.

Masonry Elements

Next to wood construction, brick is the second most popular construction material in Minnesota's older residential neighborhoods. Brick, stone, stucco and concrete block are widely used as structural and exterior-finish materials. Locally manufactured brick ia a common material found in Minnesota's historic homes. Chaska and Carver are both regionally known for their late 19th and early 20th century brick production and construction. Early brick was hand-formed and fired from local clays. Later brick, especially that from the 20th century, was commercially made, more regularly formed and harder. When replacing brick, try to match the original as closely as possible.

Masonry Guidelines

- Masonry materials original to the structure should be preserved and maintained.
- Brick or stone surfaces should never be sandblasted or subjected to any kind of abrasive cleaning.
- Brick walls which have never been painted should not be painted unless the brick and mortar is extremely mismatched from earlier repairs or patching.
- Concrete block and stucco are more recent additions as masonry building tools, and should not be used on historic brick and stone buildings.
- Deteriorated brick, stone, mortar, and other materials should be replaced with material that match the original, as closely as possible.
- Repointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand, and a mortar with similar content should be applied. The use of Portland cement is generally not appropriate due to the hardness of the mortar versus the softness of the brick.
- Original brick surfaces should not be stuccoed.
- Repairs to stucco walls should duplicate the original in color and texture.



Turn-of-the-century photograph of laborers at a nearby Chaska brickyard.

Masonry Maintenance Suggestions

- Repairs should be done carefully to match the original brickwork and mortar, using hand tools, not electric power saws, to remove mortar.
- Masonry surfaces should be cleaned only when necessary to remove bad stains or paint build up.
- Masonry walls should not be covered with silicone-based water sealants. Water sealants can trap water on the interior of the building and damage walls.
- Previously sandblasted brick which is in poor condition may be painted to provide a sealing coat.

- Keep exterior brick clean of mildew, efflorescence, and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
- It is always wise to hire a skilled mason for any major masonry repair projects.

More information on moisture problems, repointing, cleaning, and painting of masonry walls is discussed in the BUILDING MAINTENANCE AND GUIDELINES: MATERIALS on page 20.

Foundation Guidelines

Many Minnesota dwellings have finely crafted foundations of native stone. While limestone is the most prominent foundation material, some Carver houses are supported with other masonry foundations.

- All original foundations should be preserved and maintained in their original design and with original materials and detailing.
- Repointing and repair of masonry foundations should follow masonry guidelines listed above and discussed on pages 20-21.

Foundation Maintenance Suggestions

- Peripheral grading should direct all surface water away from the building to prevent water from collecting around the foundation walls.
- Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement.

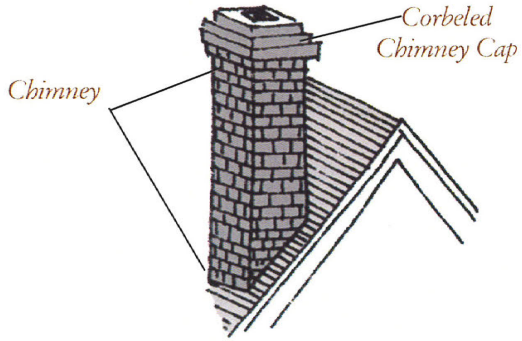
References

The following publications contain more detailed information about wood and siding.

Preservation Brief #8–Aluminum and Vinyl Siding on Historic Buildings
Preservation Brief #10–Exterior Paint and Problems on Historic Woodwork
Preservation Brief #37–Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
Respectful Rehabilitation-Answers to Your Questions About Old Buildings by the Preservation Press, Washington D.C.

The following publications contain more detailed information about masonry.

Preservation Brief #1–The Cleaning and Waterproof Coating of Masonry Buildings
Preservation Brief #2–Repointing Mortar Joints in Historic Brick Buildings
Preservation Brief #6–Dangers of Abrasive Cleaning to Historic Buildings
Preservation Brief #38–Removing Graffiti from Historic Masonry
Introduction to Early American Masonry: Stone, Brick, Mortar, and Plaster by Harley J. McKee, FAIA., National Trust/Columbia University Series on the Technology of Early American Buildings Vol I. NY
Masonry: How to Care for Old and Historic Brick and Stone by Mark London, Preservation Press, Washington D.C.



Roofs, Chimneys, Soffits, Gutters and Downspouts

The character of a building's roof is a major feature for most historic structures. Similar roof forms along a street help create a sense of visual continuity for the neighborhood. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof. Many of Minnesota's historic residential structures originally had wood shingle or tile roofs.

Roof and Roof Addition Guidelines

- Original roofs should be preserved in their original size, shape, pitch, and eave depth with original features (such as cresting, chimneys, finials, cupolas, etc.), and, if possible, with original roof material.
- The materials used in a partial roof repair should match the original units in composition, size, color, shape, and texture.
- Replacement roof materials should convey a scale, texture, and color similar to those used originally. Very light-colored asphalt shingles are generally inappropriate.
- Rolled and rubber roofing should only be used on flat or slightly sloped roofs which are not visible from the street.
- New dormers or skylights should only be added to rear or side rooflines that are not visible from the street or public walkways.
- Skylights which are flush with the roofline or lay flat are more appropriate than those with convex or "bubble" designs.

Chimneys

Chimneys often feature decorative brickwork or designs that contribute to a building's architectural character.

- Chimneys should be preserved and maintained in accordance with the brick and mortar guidelines.
- Chimneys should be repointed and cleaned according to masonry guidelines to match original materials, colors, shape, and brick pattern.
- If chimneys have been extensively repointed resulting in mismatched colors and textures, painting the chimney to match the original color may be appropriate.
- If rebuilding is necessary, original brick details such as decorative panels and coffers should be replicated.
- In the absence of evidence of the original appearance of the chimney, repair or rebuilding should be compatible with the building style or type.
- New chimneys and metal flues should not be added to the front roof plane.
- Metal flues should never be exposed and only approved when concealed within a architecturally appropriate enclosure.

New flues may be added to secondary elevations with Commission approval. All new flues should not obscure original architectural features and must be enclosed with either brick or wood framing compatible with the host architecture

Roof and Chimney Maintenance Suggestions

- Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled asphalt shingles.
- Inspecting upper floors and attic spaces during or following a rainstorm may also guard against water-related problems.
- Know what metals are used in your cornice or roof's flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
- Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron-oxide oil base. Asphalt-based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
- Gutters and downspouts should be inspected annually, and cleaned if necessary, to prevent water backup.
- Invasive tree branches should be trimmed away from the roof and eaves to prevent shingle and roof damage.
- Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of low-profile chimney caps over chimneys or flue openings is recommended to keep out moisture. Flat screening can keep out unwanted birds and bats.

Roof and Soffit Vents

New, low profile vents may be added to the roof and soffits if placed sufficiently back from the primary elevation so as not to impact the roof or soffit profile from the public right-of-way. Roof and soffit vents on back elevations may be approved. Concealed roof ridge venting is appropriate and should be encouraged and approved at the discretion of city staff.

Gutters and Downspouts

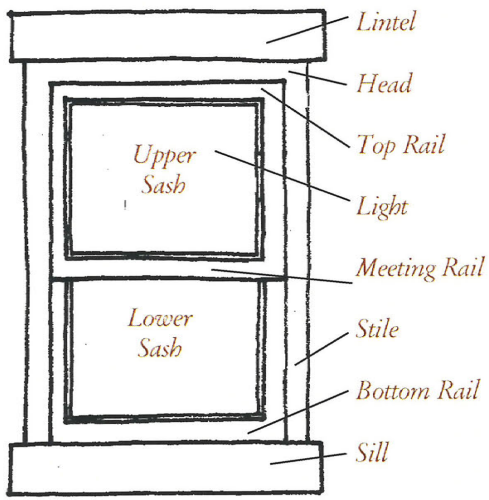
Most historic gutters in historic Carver are attached, as opposed to built-in. Original gutters and downspouts, if at all possible, should be repaired and not replaced. If gutter replacement is necessary the Commission should determine the practicality/economic viability of replacing the old gutters with like "Half Round" metal gutters of the same shape, style and size. If new gutters and downspouts are installed, the primary and secondary elevation installations should be compatible.

New downspouts, if at all possible, should not be applied to the primary elevation. In the case where there are two primary elevations, downspouts should follow existing architectural lines of the lesser elevation, vertically and directly to the ground minimizing their impact on the overall aesthetic of the architecture. New gutters and downspouts may be painted to match and blend into the features to which they are attached. Wooden and simulated-wood fiberglass gutters and downspouts are appropriate, vinyl and plastic gutters, are not.

References

The following publications contain more detailed information about roofs and chimneys.

Preservation Brief #4—Roofing for Historic Buildings
Preservation Brief #19—The Repair and Replacement of Historic Wooden Shingle Roofs
Preservation Brief #29—The Repair, Replacement, and Maintenance of Historic Slate Roofs



Sash Window

Storm Window Suggestions

Storm windows may be desirable for energy conservation. An exterior storm window can also serve to protect older wooden sashes. They should conform with the size and shape of the existing sash and be painted to match as well.

Residential Windows

The pattern of windows, doors, and other openings on the facade of a historic structure strongly defines its character through their shape, size, construction, arrangement, and profile. Changing these can have a negative impact on the historic integrity of structure. Windows in historic houses were generally wood sash. Many of the historic windows of residential structures have double-hung sash and a vertical orientation. Windows are important design elements and establish the visual rhythm, balance, and general character of the facade. Any alteration, including removal of moldings or changes in window size or type, can have a significant and often detrimental effect on the appearance of the building as well as on the surrounding streetscape.

Maintaining historic windows and doors often makes good economic sense, as they were typically better constructed than modern windows and have a much longer life span. If you are thinking about replacing your historic windows or doors, please consult a preservation-sensitive contractor or repair-person for suggestions on simple, inexpensive repairs which might extend their useful life.

Original windows, if at all possible, should be repaired and not replaced. In the replacement of windows on primary elevations, if there is photographic documentation of the original window design, the replacement should replicate the original in materials, scale, and configuration (wood/glass). If there is no documentation available, the replacement should follow the general design in materials, scale and configuration of main entries for the structure's period, architectural style and fenestration balance. The same rules apply for screen/storm windows. However, wood framed combinations that match the original storm/screen frames in scale, profile, and configuration (wood-to-glass) with concealed metal-framed screen/storm window inserts may be appropriate.

Window Guidelines

- Windows should be preserved and maintained (including lintels, sills, surrounds, pediments, and hoods) in their original location, size, and design, with original materials and numbers of panes.
- If windows are deteriorated beyond repair, the installation of new wood windows should match the original window in design, size, and proportion.
- Vinyl-clad windows or windows of anodized aluminum may be more appropriate at the rear or sides of dwellings that are less visible from the street.
- If only one or two windows on the main elevation of the house are deteriorated, and need to be replaced, consider moving good-condition windows of like size and design from secondary elevations to the more prominent facade.

- Original window openings should not be covered, concealed, or down-sized to accommodate the addition of smaller, stock replacement windows.
- Original wood storm windows and screens should be preserved and maintained.
- New windows should not be added to primary facades or to secondary facades where visible from the street.
- The addition of window screens to historic windows is appropriate if the screens are full-view design or have a central meeting rail to match the historic window.
- Wood-framed screens are an important component of wood-framed windows and should be used instead of the commonly available aluminum.
- Crank-out units should not be used to replace original double-hung sash units.
- Shutters should not be affixed to buildings not originally designed for them.
- If there is documentation, and often remaining hardware, wood shutters may be mounted to the window casing.

Replacement Windows

Recently, replacement aluminum and vinyl-framed windows have become widely available. Replacement of historic wood windows with these modern windows can greatly harm the integrity of a historic structure and is strongly discouraged. While gridded designs are available in these aluminum and vinyl replacement windows to make them appear to be more "historic," the gridding is usually sandwiched between panes of glass and not laid out in a historic pattern.

Storm Windows

If new combination storm windows are required, there are wood-framed metal combinations that can be custom made for the window openings. Once the wood frame is painted and the windows installed, they have an original storm window appearance with the added advantages of adjustable screens and glazing, and easy, snap-out cleaning .

If combination metal storms are installed, they should have a baked-enamel finish. Storm windows should not have vertical or horizontal divisions which conflict with the divisions of the original sash. The installation of storm windows can help in lowering energy costs and are appropriate for older dwellings. Storm windows should be full-view design or have the central meeting rail at the same location as the historic window behind it. Windows of wood or dark anodized aluminum or baked enamel are preferred to those of "raw" mill finish or shiny aluminum.

References

The following publications contain more detailed information about windows.

Preservation Brief #3–Conserving Energy in Historic Buildings
Preservation Brief #9–The Repair of Historic Wooden Windows
Preservation Brief #10–Exterior Paint Problems on Historic Woodwork
Preservation Brief #33–The Preservation and Repair of Historic Stained and Leaded Glass

Entry Doors

Residential front entries are often important focal points in the composition of the main facade. Framed by other character-defining features such as elaborate surrounds, sidelights, fan lights, and transom windows, these entrance sets help define the stylistic treatment of the house. An Italianate design may have a small entry porch leading to a set of double doors. A Colonial Revival entrance may be crowned with a broken pediment or a full pediment with fanlight. A Bungalow-style entry may include a simple, projecting hood supported on brackets.

Original doors, if at all possible, should be repaired and not replaced. In the replacement of doors on primary elevations, if there is photographic documentation of the original door design the replacement should replicate the original in materials, scale, and configuration (wood-to-glass). If there is no documentation available, the replacement should follow the general design in materials, scale and configuration of main entries for the structure's period and architectural style. The same rules apply for screen/storm doors. Original storm/screen doors, if at all possible, should be repaired and not replaced. However if replacement is necessary, appropriate wood framed combinations with concealed metal-framed screen/storm window inserts may be appropriate.

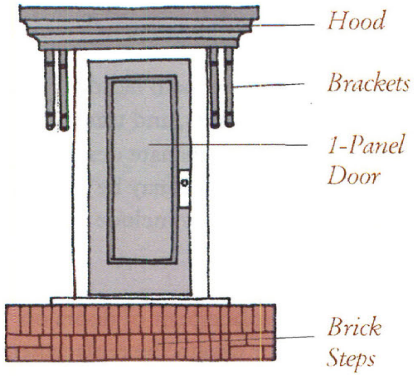


The Greek Revival door surround at 320 Ash Street North displays a hint of the building's early architectural elegance.

Entry Door Guidelines

- Original entryways, with all their architectural features (including hardware), should be preserved and maintained in their original opening and configuration.
- New doors should not be introduced into principal elevations.
- If any component of the entry set is beyond repair, historic trim details should be replicated.
- In replacing missing original doors, replacement doors should be similar in design to the original in style, materials, glazing (glass area), and lights (pane configuration).
- If the original design is unknown, a secondary entrance may contain a similar original door which can be moved to the main entrance.
- Steel-covered hollow-core doors should not be installed on primary elevations unless compatible with the design of the house.
- Mill-finish aluminum storm doors should not be installed on major elevations of historic homes.
- Storm door frames and panels should not conceal an original wood or wood and glass door panel set.
- Sliding glass doors should not be introduced to the primary facades of historic buildings, unless the original design included this type of modern unit.

Residential Doors: Original doors, if at all possible, should be repaired and not replaced. In the replacement of doors on primary elevations, if there is photographic documentation of the original



door design the replacement should replicate the original in materials, scale, and configuration (wood-to-glass). If there is no documentation available, the replacement should follow the general design in materials, scale and configuration of main entries for the structure's period and architectural style. The same rules apply for screen/storm doors. Original storm/screen doors, if at all possible, should be repaired and not replaced. However if replacement is necessary, appropriate wood framed combinations with concealed metal-framed screen/storm window inserts may be appropriate.

Replacement Doors

Doors of "decorator" designs available from wholesale hardware stores usually are an awkward fit in historic front entrances. These doors are not similar enough to the original door designs of most historic dwellings. Doors with fake leaded glass inset designs cheapen the appearance of a well-crafted historic home.

Storm and Screen Doors

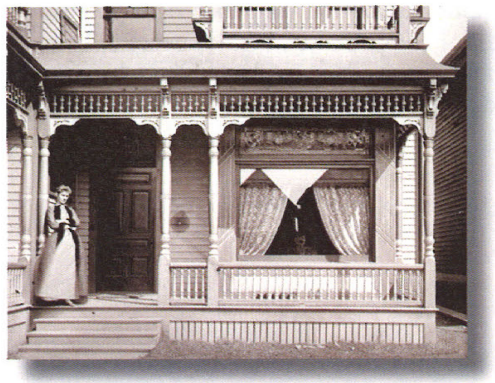
Screen or storm doors should generally be simple in design and have ample open area for maximum door visibility. That said, Folk Victorian and the Queen Anne style homes often displayed fretwork in their seasonal doors. It therefore may be appropriate to have screen or storm doors with wood embellishments, but only on houses with compatible architectural styles.

Brief History of Porches

The front porch has played an important cultural, architectural, and social role in the United States. It provides shelter from the elements, but it also serves as an outdoor living space. The word "porch" is derived from the Latin word porticus, which was a roofed area surrounded by columns. It is now defined as a covered platform that is placed at an entrance to a building.

Porches were common to several different house styles, and also to vernacular houses. For example, the Gabeled-L or gabled vernacular building types, have a porch tucked into the crook of the L footprint. In the late 1800s, porches with decorative details like trim and brackets were common on Queen Anne style architecture. In the early 20th century, the Craftsman style was characterized by the features of the Craftsman porch which included heavy columns or piers, exposed rafter ends and gable porch roofs. This was the last style to incorporate a porch into its design configurations.

The incorporation of porches into new construction declined in the 20th century. Still, many structures built before 1940 have porches that contribute to the character of their houses and are important design elements. Their maintenance and preservation is important to the integrity of the properties.



This recent addition to the photography archives of the Minnesota Historical Society shows a young woman standing on a Queen Anne style front porch circa 1890.

Porches and Steps

Most 19th and early 20th century houses had unenclosed front porches. Historically, residential porches in their various forms served many functions. They defined a semi-public area to help smooth the transition between the public street and the private space of the home. They provided a sheltered outdoor living space in the days before internal climate-control systems were available. They also provided an architectural focus to help define entryways and broaden the architectural detailing of the main structure. Porches are one of the most important defining characteristics of pre-1955 residences.

The porch usually stretched across the full width of the front facade, but in some cases only covered the entry. (See entry discussion above.) Since porches and steps are exposed to the weather and receive hard use, some buildings have had a succession of replacements which reflect the changing architectural aesthetic and economics. In some cases turn-of-the-century dwellings had their original porches removed and replaced with porches of a later style. These changes reflect the historical and architectural evolution of the property and may be significant features in their own right.

Porches, like other elements, are vulnerable to weather damage. Moisture is the worst enemy of most porches. Moisture which can be caused by precipitation, poor drainage, and condensation, can cause great damage. It causes rot, deterioration, and decay, and moisture may eventually cause collapse. The accurate reconstruction of a lost porch will require physical clues, historical research, and/or photographic documentation research to complete the job.

Many of Carver's residential porches have either been removed or enclosed over time. In the reconstruction of a porch on a primary elevation, if there is photographic documentation of the original design, the replacement should replicate the original in profile, design, materials and detailing. If there is no documentation available, the reconstruction should follow the general design in materials, scale and configuration of main porches for the structure's age, architectural detailing including post, balustrade, latticework, and skirting.

When repairing a porch, it is best to start from the top of a structure and work down, so you probably want to start at the porch roof. The roof provides protection for the other parts of the porch, so it is important to check it thoroughly for damages. Repair the roof first and then the foundation. Then attack the problems in between the roof and foundation.

Porch Guidelines

- Original porches, including their character-defining features (such as roof form, eave depth, brackets, turned posts and spindles, railings, wood decking, and beadboard ceilings) should be maintained and preserved.
- Porches that were originally open should not be enclosed.
- In the repair or the replacement of porch features it is important to identify key design elements and that the work be compatible in materials, design, and detailing to the original features.

- In a missing porch railing, the original spacing (ratio of solid to void) and profile of balusters should be maintained.
- Replaced wood steps should always have full-wood risers and appropriate skirting on the sides.
- Additional porch elements, such as "gingerbread," should not be added if they did not exist on the original structure.
- Porches did not always include balustrades, and they should not be added unless there is evidence that a balustrade existed on a porch historically or if required by local building codes.
- Aluminum, wrought iron, or other modern material railings or posts should not be used to replace lost wood railings and posts.

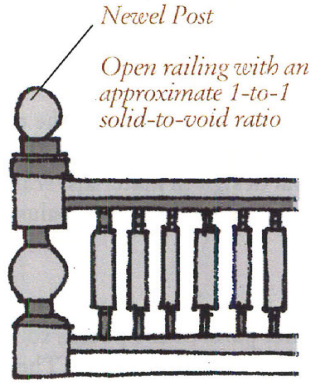
Screen Porch Enclosures

Screened or glass-enclosed porches should generally be added only to the back of the main structure so they do not alter the appearance of the main facades. However, historically, front porches were often seasonally screened and therefore well-designed screens are not discouraged. Framing for the screen should be set back behind the plane established by the rail and baluster and it should follow the existing structure of the porch. The framing should not obstruct the open sections of the porch or should do so minimally. The framing should always be located behind the balustrade and it should not cause irreversible damage to the original fabric of the porch. The frame paint color should match the color of the original storm and screen window frames.

Decks

Outdoor wood decks are popular additions and can usually work well with older buildings. As in the case of adding rooms, wood decks should be built only at the rear of buildings. Decks on the sides of buildings may be appropriate if they are not visible from the street. Deck features should be simple rather than ornate in design and be compatible with the architectural features of the main house.

New porch construction on secondary facades is often quite visible from the public right-of-way. The Commission should review these secondary porches for compatibility, but not necessarily the complexity of the primary porch features. Decks should not be visible from the public right-of-way. The Commission may approve decks and porches on side and rear elevations if they are adequately buffered from public view.



Open Railing

Railing Suggestions

Most open balustrades on porches of historic homes serve as a screen between the public yard and the semi-private porch space of the property. Consequently, exterior balusters are generally much thicker and bulkier than interior balusters, and range from 1-to-1 to 1-to-3 solid-to-void spacing. Using interior staircase balusters on exterior replacement railings should be avoided.



Example of an appropriatle, simple extrior houese light at 113 4th Street West.

Lighting

Many dwellings retain original exterior light fixtures at the porch ceiling or adjacent to the main entrance. Often these distinctive features add to the building's character and should be maintained and preserved. If the original light fixtures are missing, light fixtures with simple designs and detailing are preferred to large, ornate, "colonial"-style fixtures. Many companies now provide light fixtures based upon historic designs, and the addition of these types of period fixtures is appropriate and encouraged.

Lighting Guidelines

- Original light fixtures should be maintained and preserved.
- New light fixtures introduced to the main facades should be simple in design if new, based on traditional designs of the primary structure.
- Security lights, such as flood lights, should be mounted on rear or sides of buildings.
- Walkway lighting should be provided by low footlights rather than "historic" post-mounted fixtures.
- Carriage lamps or any fixtures of a period earlier than the original residence should be avoided.

References

The following publication contains more detailed information about porches and steps.

Preservation Brief #15–Preservation of Historic Concrete: Problems and General Approaches

The true beauty and integrity of Carver's 19th century architecture is its utilitarian simplicity. Care should be taken to avoid the temptation of introducing overly-fussy "Victoriana" detailing, signage, and applied elements that distract from that original simplicity of the community's structures.

Exterior Trim and Architectural Features

Architectural detailing is a major component in defining a building's character and style. The rich texture of wood siding, shingles, and machine-made decorative trim add visual interest and often playfulness to the facades of both "high-style" and vernacular 19th and 20th century residences. Wood features, if well-maintained, can add durability and longevity to the architecture of our neighborhoods.

Decorative bargeboards, wall shingles, brackets, uniquely shaped windows, roof-ridge cresting, and/or other architectural features are not uncommon to turn-of-the-century Queen Anne, Eastlake and Shingle style homes. In many cases, Victorian homes that have been later sheathed with stucco, patterned tar paper, synthetic siding, asbestos or asphalt shingles, may have encapsulated original wood lap siding and decorative ornamentation that may be relatively well-preserved.



Note the wood balcony detailing at the 117 Third Street East residence.

Exterior Trim Guidelines

- Original architectural detailing (including "Gingerbread" millwork, bargeboard, eaves, brackets, dentils, cornices, moldings, shingles, columns, pilasters, balusters, window and door moldings, or any decorative or character-defining features) should be maintained and preserved.
- If the details need to be replaced, the new materials should match the original as closely as possible.
- In the replacement of exterior trim and architectural features, the materials used should match the original based upon physical, pictorial, or historical evidence (not guesswork) in materials, scale, location, proportions, form, and detailing.
- Trim work should not be added unless original and authentic to the building.

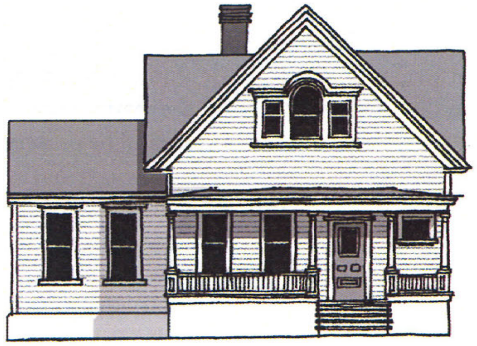
Exterior Trim Maintenance Suggestions

- Photograph documentation should be made of any decorative trim scheduled for removal, repair and reattachment.
- If there are repeating features (such as modillions, brackets, and dentil sets) that are missing or need to be replaced, intact pieces should be templated for accurate duplication in a mill shop.
- In the replacement of missing features, house "pattern book" sources may be able to provide direction for acceptable new trim features.

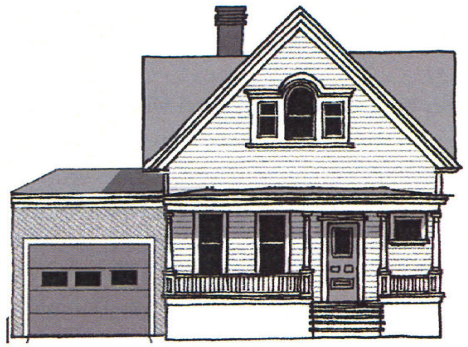
Utility and Service Equipment

Necessities such as electric meters and boxes, condensing units, gas meters, solar panels, air conditioners, television antennae and satellite dishes are contemporary features in Carver. They can seriously impair the visual qualities of historic architecture if improperly located.

- All added elements should be located on secondary or back elevations and adequately screened from the public right-of-way.
- Solar panels and satellite dishes should be mounted as far out of public view as possible.
- Window air conditioners should not project from the main facade. Low profile, internal window units should be encouraged if possible.



An appropriate addition should complement the historic architecture with compatible siding, window size and rhythm, and roof treatment. Garage doors may be added to the back facade of a side addition.



Avoid the use of incompatible and multiple siding treatments and roof profiles. Also, avoid using windows that are not compatible with the original windows in size, pattern and type. Garage doors should not appear on the front facades of historic homes–unless it is a replacement door on a mid-20th century design that originally incorporated a front garage entry.

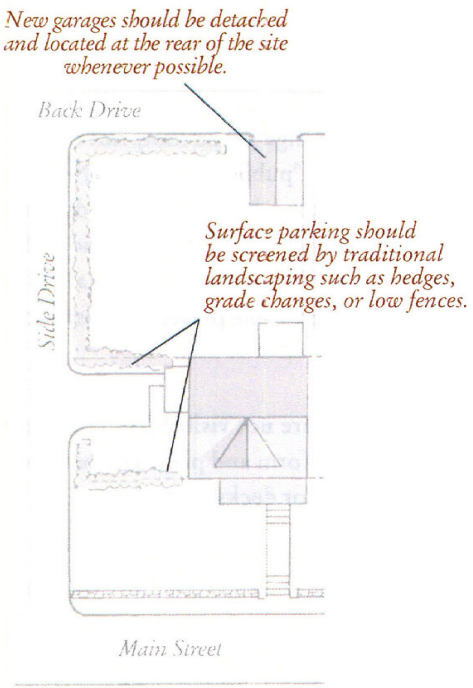
Additions to Historic Buildings

Our homes should be able to adapt to the needs of each generation of occupants and this may include adding additional living space. However, with historic properties, any change in the footprint or profile of the structure should be designed to have minimal impact on the major "public" elevations. Nothing can alter the appearance of a historic structure more quickly than an ill-conceived addition. Additions can not only radically change the appearance of a structure, but can also result in the destruction of much significant historic material in the original structure. Careful planning of additions will allow for the adaptation of historic structures to the demands of the current owner, while preserving historic character and materials.

In planning additions the best approach is to place additions where they are not visible from the street, or where they will have the least negative effect on the building's overall form and plan. The back of buildings is the best locations for the addition of rooms, wings, porches, or decks.

Addition Guidelines

- Additions should be located at the rear of the historic structure.
- They should be of a compatible design in keeping with the original building's design, roof shape, use of materials, color, and location of windows, and cornice heights, etc.
- Character-defining architectural features, as well as significant landscape features and views should not be removed, damaged or hidden by new additions.
- While being compatible, additions should remain simple and not imitate an earlier historic style or architectural period. For example, a Queen Anne style rear porch addition would not be appropriate for a 1920s Craftsman/Bungalow house.
- If an addition to the original structure is visible from the public right-of-way, it should appear distinguishable from the historic building, not an exact copy of it. The addition should be set back from the front-facade plane, be smaller in mass, and be constructed of materials and features compatible with the historic fabric of the house.
- If an addition necessitates the removal of architectural materials, such as siding, windows, doors, decorative elements, and the like, these should be carefully removed and reused in the addition where possible.
- Secondary entryways are generally discouraged on front-facing additions.



Garages and Outbuildings

Historically, original garages, sheds, stables, barns and other outbuildings were utilitarian in design and, although they may have echoed the architecture of the main structure, were almost always much simpler in design and detail. Traditionally located on alleys or to the side and set back from the main house, these buildings often contribute to the character of the historic neighborhoods and should be preserved and retained as long as possible. However, the guidelines recognize that outbuildings may have outlived their usefulness in terms of size and condition. This is especially true of historic garages, which often accommodate only one small car.

While a few of Carver's residences still retain significant outbuildings on their properties, many of the original barns and sheds have been lost over the years. With the transition from horse-drawn buggies to the automobile, more recent garage structures have been built either as freestanding structures or as appendages to the primary building. Rarely have these more recent structures complimented the design of the original residence.

Original Garage and Outbuilding Guidelines

- Garages that contribute to a property's historic character or are original to a property should be preserved and maintained.
- Original features should be maintained and repaired to match the original.
- Garages and outbuildings original to a property should not be moved or relocated to another part of the lot.
- Original garage doors should be maintained if possible, but may be retrofitted with modern hardware and custom garage door openers.
- Any new additions or changes to a historic garage or outbuilding should preserve the character of the original by maintaining the overall shape, materials, fenestration, colors, and craftsmanship.

New Garage and Outbuilding Construction Guidelines

- New garages should be smaller in scale and reflect the general character of the primary building in design, shape, materials, and roof shape. For example, use gable-roof forms if the main dwelling has a gable roof; use hipped-roof forms if the main dwelling has a hipped roof.
- New garages should be detached and located at the rear of the site whenever possible.
- The siding of garages and outbuildings should be compatible with those used on the main house. If located towards the rear of the lot, secondary buildings may have exterior-siding materials that differ from the main house.
- For highly-visible, front-facing garage doors wood-paneled doors are generally more appropriate

than paneled doors of vinyl, aluminum, or steel. Wood-paneled, overhead, roll-up doors are widely available and are appropriate for new garages.
- Metal garage doors may be appropriate for mid-century and later residential sites.
- New carports should be located at the rear of the principal structure. Most readily available carport designs have flat roofs and metal support columns and are not compatible with older building designs.
- Surface parking should be screened from the street by hedges, grade changes, or low fences.

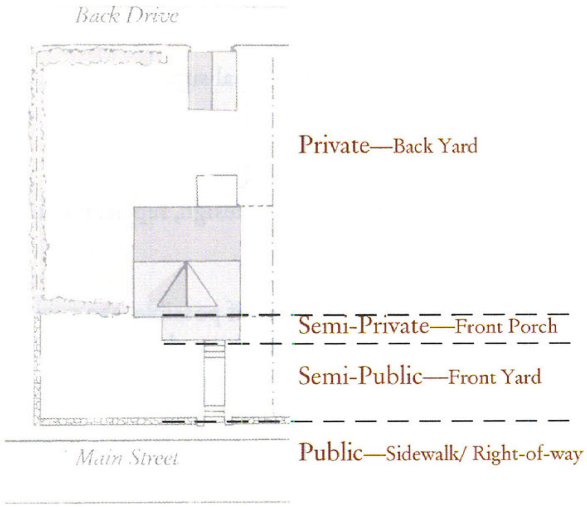
In replacement of out-building windows on primary elevations, if there is physical or photographic documentation of the original window design, replacement should replicate the original in materials, scale, and configuration (wood/glass).

Any repair or reconstruction of garages and outbuildings should seek compatibility with the main structure. In the replacement of a roof, if possible, the new roof should reflect the roof type, slope, shingling, and shingle color of the main house. Similarly the siding, window and/or door replacement should reflect the materials, design and detailing of the fenestration and service entries on the secondary elevations on the main structure.

In the construction of a new garage, if there is photographic documentation of the vehicular storage building, the new construction should replicate the original in materials, scale, roof pitch, orientation, and siting and be compatible with the main structure.

Garages Doors

Original barn-like doors, if at all possible, should be repaired and not replaced. New garage doors should be compatible, with the design of the primary structure while still reflecting their role as part of a secondary, service building. There are many modern, single and double, garage door designs that reflect a high degree of styling and detailing compatible with historic homes, while retaining the convenience, practicality, and utility of overhead garage doors. Well-designed, articulated, overhead doors may be approved by the Commission.



Public-to-Private Zones

New Residential Construction

The following guidelines are intended to help ensure that the design and development of new homes are compatible with the adjacent older homes in the neighborhood. While new construction should provide visual compatibility to the streetscape, it should not attempt to replicate its older neighbors, but rather maintain the quality of the streetscape through a new design.

New Construction Guidelines

Site Issues

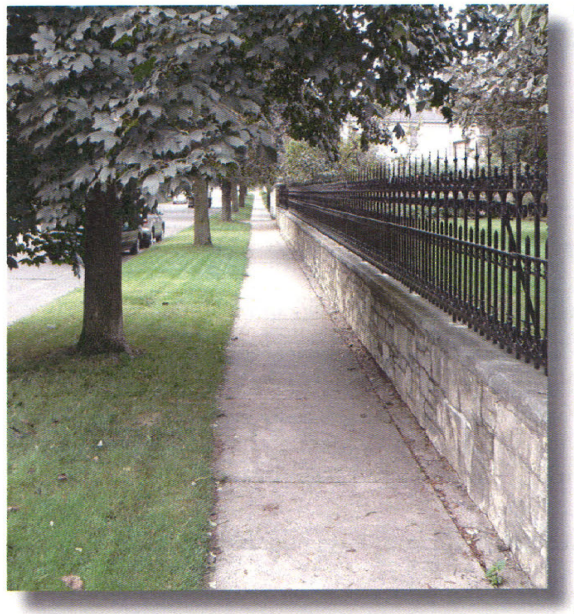
- New construction should be compatible with the front facade orientation, height, setback, proportion, and scale of the older properties in the neighborhood.
- The architectural style and design of building elements should be consistent within itself and complimentary with the neighborhood. Consider foundation height, building proportions, exterior siding or facade treatment, roof pitch, roof style and materials, door and window style and materials, color, and texture.
- The design of a new home should not maximize the allowable lot coverage. It should provide ample open space around a structure and incorporate a variable footprint within the required set backs.
- New homes should respect the natural features and assets of the site, including land forms and trees. Site design that requires altering land forms and removing trees is discouraged.
- The site design should reflect the zone transitions of the immediate neighborhood. Most often these are from public (sidewalk/right-of-way) to semi-public (front yard) to semi-private (front porch / portico) to private interior and back yard.
- The irregularity of the rhythm of placement is a major factor in Carver's charm and appeal. Any new construction should reflect somewhat the relaxed nature of the community's evolution.

Materials

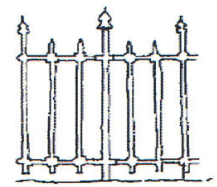
- If the new construction is of brick, the brick should be compatible with typical mortar and brick color tones found in the district and along the block.
- If the new construction is of wood, the siding should be compatible with the application of wood on neighboring structures.
- Cement board siding may be appropriate for new construction, however, the surface of the new siding should be smooth and not display an artificial raised woodgrain finish.
- Generally, vinyl and metal siding are discouraged.
- The use of artificial brick or stone veneers is discouraged.

Details

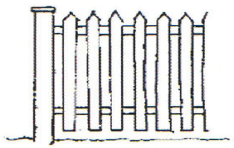
- Roof skylights and exposed metal flues should not be visible on the front elevation.
- Parking should be screened from the street and located to side and rear of the new construction.



Many communities have a well-planned residential pedestrian/vehicular circulation system with the public sidewalks adjacent to planted boulevards that provide a buffer from the more hectic pace of the motorized vehicles.



Wrought Iron



Pointed Picket

Public and Semi-Public Landscaping Features

Just as unique architectural features provide a residential structure with character, the public landscaping features are an important component of a neighborhood's public character. Every neighborhood has a defined character. Its identity should be maintained by public engineering and services that complement the traditional street, boulevard, planning, and sidewalk infrastructure.

Public Landscape Guidelines

Street and Driveway Patterns

- Communities and neighborhoods should respect and maintain their traditional street and driveway patterns.
- Streets should retain their traditional widths.

Boulevard and Sidewalks

- Communities should preserve their mature tree canopy whenever possible.
- If boulevard trees are lost to disease, the boulevards should be reforested with disease-resistant trees planted at regular intervals with equal spacing between the sidewalks and curbs.
- The sidewalk and boulevards should retain their traditional widths.

Fences or low retaining walls are generally used on residential properties to separate lots and outline front yards. Fences were typically constructed of wood, cast iron, brick, stone, or wire. In recent decades chain link fences have been popular, however, chain link fencing is generally considered an industrial feature and not visually compatible in a residential neighborhood.

Traditional retaining walls were usually constructed of limestone, brick, field stone, or poured concrete. More recently most street-facing retaining walls are being constructed in variations of color, texture and shape of concrete block.

Fence and Retaining Wall Guidelines

Fences

- Original historic fences should be preserved and maintained.
- If the original fence is missing, it may be reconstructed based on physical or pictorial evidence.
- Fences enclosing a front yard should allow some visual access to the yard and generally not be taller than four feet.
- Privacy or open-lattice fences enclosing rear yards should generally be no taller that six feet.
- Fences may be stained or painted to blend with the dwelling or building.
- Wrought iron, cast iron and aluminum replicating cast iron may be allowed if compatible with



Wood picket fences are a classic in neighborhoods with a predominance of clapboard siding, however, they do require a good deal of maintenance.

the original design of the site.

- Wooden fences may be of flat board only. Stockade fence with round and half-round boards is discouraged.
- Fences of synthetic materials such as vinyl are discouraged.

Chain Link

- Chain link fences are not appropriate.
- The painting of existing chain link fences in dark green or black colors is recommended.
- The screening of chain link fences with hedge, ivy, or other vining cover is also encouraged.

Retaining Walls

- Original walls of stone, brick, stucco or concrete should be preserved and maintained.
- The repair and maintenance of masonry walls should follow the masonry guidelines on page 20.
- If possible, new retaining walls should be constructed of traditional masonry materials.

General

- New fences or walls must be designed so as to minimize their impact on the site's historic fabric.
- New fences or walls should be removable without impairing the essential form and integrity of the historic property.
- Many municipalities regulate fence height, so check with your local building official to determine the local standards.

Applying the Guidelines to Carver Structures

The following residential properties were selected to illustrate the application of the design guidelines. These examples display potential renovations that can be used to guide appropriate improvements in other similar residential buildings within the community.

Main Street East

116 19th century Homestead Cottage

Main Street West

200 Hoken and Josephine Holm House
1885 Vernacular Victorian

300 19th Century Greek Revival Cottage

309 Circa 1897 Vernacular Cottage

Third Street East

112 Anton Knoblauch House
Circa 1860, 1890s Vernacular Victorian

205 Circa 1900 Victorian Cottage

213 19th Century Gothic Revival Cottage

Third Street West

116 Charles O. Johnson House
Circa 1870 Italianate

200 Christian Bristle House
Circa 1875 Victorian Homestead Cottage

209 Circa 1870 Homestead Cottage

300 Jacob and Barbara Magdelena Zimbleman House
1887 Vernacular Cottage

308 Olaf Hanson House
1882 Victorian Cottage

316 Holm-Muehlberg House
Circa 1882 Homestead

Fourth Street East

109 Early 20th Century Vernacular Cottage

113 Levi and Eliza Griffin House
1860 Italianate

121 Saloon and Carver Free Press
Turn-of-the-century Vernacular/Colonial Revival

Fourth Street West

117 Peter Weego House
Circa 1860 Greek Revival Cottage

213 Franzen-Luedke House
1915 Bungalow Cottage

Fifth Street West

100 Circa 1880 Veracular Greek Revival House

112 Early 20th Century Craftsman Cottage

Ash Street West

320 Joseph A. Pike House
Circa 1863 Greek Revival

Broadway Street North

404 19th Century Vernacular Cottage

408 19th Century Vernacular Cottage

416 Circa 1882 Homestead

420 19th Century Vernacular Cottage

Existing Condition

116 Main Street East

19th century Homestead Cottage

Asphalt shingles need some repairs.

Returns in the main gables have lost their dimensions and shingles.

Original lap siding has been covered in stucco.

Front porch roof supports a satellite dish.

Both porches have been enclosed.

Side porch is sheathed in artificial siding and displays a modern metal clad door and an adjacent undersized stock window.



Potential Renovation

House and porch roofs have been repaired and re-shingled as needed.

Stucco that covers the original lap siding has been removed.

Front and side porches have been opened up and appropriate posts, detailing and decking has been installed to the two porches.

All woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Satellite dish has been relocated to a less visible location.



Existing Condition

200 Main Street West

Hoken and Josephine Holm House
1885 Vernacular Victorian

Visible exterior woodwork is in need of some repair and repainting.

Original buff-colored brick is covered with a heavily textured stucco.

Mid-20th century single car garage has been built facing Main Street.



Potential Renovation



Early photograph of 200 Main Street West looking to the west and north.

Roof repaired and re-shingled as needed.

Wood elements scraped, primed and repainted as needed.

Paint colors of windows, doors, and trimwork on house and garage coordinated.

"Volunteer" shrubs that obscure the main elevation removed.

Stucco removed to expose the original buff-colored brick.

Garage painted in colors that are compatible with the main house.

Garage door replaced with a wood paneled door that compliments the age of the main structure.



Existing Condition

300 Main Street West

19th Century Greek Revival Cottage

Roof appears to need some repairs.

Entire house is covered with fibrous cement shingles over the original lap siding.

Visible woodwork on the house is in need of repair and repainting.

Once open front porch has been enclosed and displays windows that emphasize the horizontal.

Bump-out side porch and room have been added to the east side of the first floor.

Concrete steps with industrial pipe rails lead to the industrial front door.

Historic photograph of 300 Main Street West before its front porch was enclosed.



Potential Renovation

House and porch roofs have been re-shingled.

Fibrous shingles that cover the original lap siding have been removed.

Damaged siding has been repaired or replaced, and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Matching wood-framed storm/ combination windows have been installed over all double-hung windows.

Enclosed front porch has been opened up.

Front door opening displays an historic style door with appropriate trim.

Originally designed simple, tall posts with capitals and spindled railings have been installed. (See historic photographs)

Skirting has been installed around the two open porches.



Existing Condition

309 Main Street West

Circa 1897 Vernacular Cottage

Hipped-roof, open front porch has been removed.

Structure would benefit from some selective repointing and cleaning of the brick.

Brick around the foundation shows signs of ground water absorption.



Potential Renovation

House has been repaired and re-shingled where needed.

Brick has been cleaned and repointed as needed.

Open front porch has been reconstructed as defined by the "ghosting" of the roof profile on the front elevation.

Skirting was installed around the low front decking.

(Professional advice should be sought on how to best address the water absorption and moss problems around the foundation.)



Existing Condition

112 Third Street East

Anton Knoblauch House
Circa 1860, 1890s Vernacular Victorian with Eastlake embellishments



Early photograph of 112 Third Street East before most of its ornamentation was removed and it was sheathed in stucco.

The decorative fretwork has been removed from the main gables.

The original lapboard siding has been covered in stucco.

The east open porch has been enclosed and the second-story doorway above it has been sealed up.

The west side porch is completely obscured by an overgrown evergreen in the front yard.

The front porch has lost its original railing on the second floor with the access door replaced with a window on the main facade.

The wood steps have been replaced with concrete steps at the main entry.

The property retains its decorative wire fence.



Potential Renovation

The stucco has been removed and the original wood siding exposed.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

The decorative ridge finial and gable fretwork have been rebuilt.

Operable shutters, as seen on historic photographs, have been installed.

Balestrades have been rebuilt above the front entry porch and the east porch.



Existing Condition

205 Third Street East

Circa 1900 Victorian Cottage



Roof displays an exposed stovepipe.

Main facade profile has been dramatically altered with a raised roof on the eastern portion of the second story.

With modifications to the north facing gable, the decorative shingles and original window(s) have been removed

Original windows have been replaced with an off-center modern window set.



Potential Renovation



Exposed pipe has been enclosed

Main facade's gable has been re-established with decorative wall shingles, and appropriate double-hung windows installed that match the treatment in the west-facing gable.



Existing Condition

213 Third Street East

19th Century Gothic Revival Cottage

Roof needs some repairs and new shingles.

While the house has retained its original fenestration sizing and placement, the original clapboard siding has been covered in artificial, wide-lap metal siding.

Front porch displays sagging and the addition of a raw stock support post.

There may have been fretwork in the highly peaked front gable.



Potential Renovation

House and porch roofs have been repaired and re-shingled.

Artificial siding that covered the original clapboard has been removed.

Damaged siding has been repaired or replaced, and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Porch decking has been leveled and existing porch posts repaired as needed.

New post, matching the original posts, has been fabricated and installed in the center of the sagging porch roof.

Lattice skirting has been installed around the new porch deck.



Existing Condition

116 Third Street West

Charles O. Johnson House
Circa 1870 Italianate

This modest Italianate has lost many of its style-defining features.

Rain downspouts run down the main elevation of the house.

Original wood storm windows and screens have been replaced with raw aluminum combination windows.

Original sheathing and window and door surrounds have been covered in stucco.

While the front porch has remained open, it has lost its turned posts and balustrade.

Original door set has been downsized to fit a modern commercial stock door.

The porch roof rests on mid-20th century, wrought iron supports.

The wood framing and skirting of the porch deck has been replaced with a modern brick, short wall.



Potential Renovation

House and porch roofs have been repaired and re-shingled as needed.

Downspouts have been moved to the secondary elevations of the house.

Raw aluminum combination windows have been removed and replaced with more complimentary combination windows.

Stucco that covered the original brick has been removed.

Damaged siding has been repaired or replaced, and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Undersized poles have been removed, and appropriately sized and placed porch posts and a balustrade have been installed.

New door set has been installed that enhances the architecture of the house.

Lattice skirting was added to frame the porch deck.



Existing Condition

200 Third Street West

Christian Bristle House
Circa 1875 Victorian Homestead Cottage

Roof has moss growing on it and would benefit from new shingles.

Downspouts run down the front elevations of the house.

Original balustrade has been replaced by a low wall covered in lapboard.

There is an open staircase attached to the east elevation of the house.



Potential Renovation

House and porch roofs have been repaired and re-shingled as needed.

Commercial extruded aluminum storm windows have been removed and replaced with storms that are more compatible with the existing wood storms on the house.

Architectural details are repaired to provide accenting features.

Balustrade was installed to open the porch to the south.



Existing Condition

209 Third Street West

Circa 1870 Homestead Cottage

Main and porch roofs appear to need some repair.

House displays both original wood storm windows and commercial, raw aluminum storms.

Visible woodwork on the house is in need of repair and repainting.

Entire house is covered in stucco over the original lap siding.

Once open front porch has been enclosed and a stock commercial door installed.



Potential Renovation

House and porch roofs have been repaired and re-shingled as needed.

Extruded aluminum storm windows were removed and replaced with storms that are more compatible with the existing wood storms on the house.

Stucco that covered the original lap siding and the foundation stone has been removed.

Damaged siding has been replaced or repaired, and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Side porch has been opened up and new posts and railings installed.



Existing Condition

300 Third Street West

Jacob and Barbara Magdelena Zimbleman House
1887 Vernacular Cottage

Roof needs replacement.

Window openings display extruded aluminum combination storm windows.

There are a variety of window shapes and sizes on the south elevation.

Front porch has been partially enclosed.

Porch has lost its original posts which have been replaced by a mid-20th century wrought iron support.



Potential Renovation

Main and porch roofs have been re-shingled.

Raw aluminum storm windows have been removed and replaced with wood-frame combination windows.

Incompatible and odd shaped windows have been removed or realigned to enhance the original window pattern.

Front porch has been opened.

Wrought iron support has been removed and appropriately sized porch posts and railings installed.



Existing Condition

308 Third Street West

Olaf Hanson House
1882 Victorian Cottage

Decorative bay on the main facade has been wrapped in plastic sheeting.

House displays some raw aluminum storm combinations over some of its double-hung windows.

Porch appears to be in the process of being rebuilt, but has lost its original post and railings.

Timbers have been used to construct a retaining wall.



Potential Renovation

House and porch roofs have been repaired where needed.

Extruded aluminum storm windows have been removed and compatible wood storms installed on the house.

The corner post and rails on the side porch have been replaced.

Lattice skirting frames the porch deck.

A stone retaining wall has be built across the front of the property.



Existing Condition

316 Third Street West

Holm-Muehlberg House
Circa 1882 Homestead

Roof appears to need some repairs.

A number of additions and changes to the original footprint make it difficult to see the original configuration.

It is difficult to determine what level provides the main access to the house.

Siding is in need of painting.

Main facade displays an exposed stovepipe.

Porch has lost its original posts which have been replaced by undersized, stock poles.



Potential Renovation

House and porch roofs have been repaired and re-shingled as needed.

Multiple additions at the southeast corner of the original footprint have been removed.

A recognizable front entry has been installed.

Damaged siding has been repaired or replaced, and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Front stovepipe has been enclosed.



Existing Condition

109 Fourth Street East

Early 20th Century Vernacular Cottage

Roof appears to be in fairly good condition.

There are both original wood storm windows and commercial, extruded aluminum combination storms on the house.

Visible woodwork on the house is in need of repainting.

Entire house is covered with wide artificial siding.

Exposed metal stovepipe is attached to the east elevation of the house.



Potential Renovation

Extruded aluminum storm windows have been removed and replaced with storms that are more compatible with the existing wood storms on the house.

Wide artificial siding that obscured the original lap siding has been removed.

Damaged siding has been repaired or replaced, and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Exposed stovepipe has been enclosed.



Existing Condition

113 Fourth Street East

Levi and Eliza Griffin House
1860 Italianate

Roof appears to be in good condition.

Original clapboard siding has been covered in stucco.

Broken pediment with surround frames the front door.

Wide double garage has been added to the west elevation of the house.

Double garage displays a metal paneled double-wide overhead door.



Potential Renovation

Stucco that covered the wood lapboard siding has been removed.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Garage has been painted a muted color different from the main house.

A panneled wood doors with an appropriate transom and surrounds has been installed on the main house.

Two single garage doors with windows have replaced the double garage door.



Existing Condition

121 Fourth Street East

Saloon and Carver Free Press
Turn-of-the-century Vernacular/Colonial Revival

Modern picture window with side windows has been installed on the second floor of the front facade.

Early ornate front porch, as seen in the historic photograph, has been removed.



Potential Renovation

Picture window set on the second floor has been removed and a set of windows that match the westerly windows on the second story has been installed.

Missing porch has been reconstructed following the documentation in the circa 1930s photograph of 121 Fourth Street East.



A wedding day at 121 Fourth Street East before its decorative, wrap-around porch was removed.



Existing Condition

117 Fourth Street West

Peter Weego House
Circa 1860 Greek Revival Cottage

Roofs may need some repair.

Some lap siding requires repair or replacement.

Front porch has been enclosed with combination windows, a wood storm door, and a short wall of brick veneer on the north elevation.

Porch has lost its original posts and balustrade.



Potential Renovation

House and porch roofs have been repaired and re-shingled as needed.

Raw aluminum storm windows have been removed and replaced with storms more compatible with the age of the house.

Clapboard has been repaired and repainted as needed.

Porch enclosure has been removed and appropriately sized and placed porch posts and railings have been installed.



Existing Condition

213 Fourth Street West

Franzen-Luedke House
1915 Bungalow Cottage

There are both original wood storm windows and commercial, extruded aluminum storms.

There is visible sagging at the corners of the north-facing front porch.

Some woodwork on the house is in need of repair and repainting.

Front porch is enclosed in translucent plastic sheeting.



Potential Renovation

Seasonal plastic sheeting has been removed.

Structural fatigue at the corners of the front porch has been corrected.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Existing and engaged porch posts have been restored and a compatible balustrade installed.



Existing Condition

100 Fifth Street West

Circa 1880 Veracular Greek Revival House

While this house retains most of its original integrity, the wrap-around screen porch hides much of its architectural detailing.



Potential Renovation

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

The wrap-around porch has been opened and an approriate treatment has been added for the front entrance.



Existing Condition

112 Fifth Street West

Early 20th Century Craftsman Cottage

House displays some raw aluminum combination storm windows.

Roof displays a prominent satellite dish on the main facade.

Clapboard house has been encapsulated in stucco.

Front porch has been enclosed and may have lost its original posts.



Potential Renovation

Stucco has been removed from the clapboard sheathing of the house and porch.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and repainted.

Enclosed front porch has been opened and appropriately designed posts installed.

Satellite dish has been moved to a less prominent location on the back side of the house.



Existing Condition

320 Ash Street West

Joseph A. Pike House
Circa 1863 Greek Revival

Roof appears to need some repairs.

Windows display extruded aluminum combination storms.

Entire house and window surrounds are covered in artificial siding.

Main facade returns have lost their volume and shingles in the re-sheathing.

Greek Revival architecture is clearly seen in the surround with transom and side lights at the main entry.

Front stoop supports mid-20th century wrought iron step railings.



Potential Renovation

House roofs have been repaired or replaced where needed.

Raw aluminum combination storm windows have been removed and replaced with storms that are more compatible with the original architecture of the house.

Artificial siding and surrounds that covered the original lap siding and the original window surrounds have been removed.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.



Existing Condition

404 Broadway Street North

19th Century Vernacular Cottage

This early structure has maintained its original footprint through time.

Property originally housed a commercial use and likely had access directly onto the public right-of-way.

When converted to residential the access door was moved to the south side of the main massing.

Original clapboard is now covered with fibrous cement shingles.

The entry is now defined by a raised stoop, modern post and railing, and pent roof.



Potential Renovation

Shingles that covered the original lap siding have been removed.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Access porch has been redressed to make it more compatible with the main architecture.



Existing Condition

408 Broadway Street North

19th Century Vernacular Cottage

The original lap siding has been covered by artificial siding.

The window surrounds have also been modified by the applied siding.

Main elevation displays an unusual fenestration placement.



Potential Renovation

House roof has been repaired and re-shingled where needed.

Extruded aluminum storm windows have been removed and replaced with storms that are more compatible with the age of the house.

Artificial siding has been removed.

Damaged wood siding has been repaired or replaced and all the woodwork on the exterior has been sanded, primed and painted in compatible colors.



Existing Condition

416 Broadway Street North

Circa 1882 Homestead

Roof appears to be in good condition

Main body of the house has stucco applied over the clapboard.

There is a variety of window shapes and sizes on the two main gabled elevations.

Entry porch has been enclosed.



Potential Renovation

Stucco has been removed and damaged siding has been repaired or replaced.

All the woodwork on the exterior of the house has been sanded, primed and painted in compatible colors.

Shape and orientation of the main double-hung windows have been standardized.

Front porch has been opened and posts with tracery have been installed.



Existing Condition

420 Broadway Street North

19th Century Vernacular Cottage

This home has managed to retain most of its original detailing and finishes.

Complex roof needs repair and re-shingling.

Side porch has been enclosed and lost its original posts.



Potential Renovation

House and porch roofs have been repaired and re-shingled.

Storms that are compatible with the age of the house have been installed.

Damaged siding has been repaired or replaced and all the woodwork on the exterior of the house has been sanded, primed and painted.

Side porch has been opened with compatible posts and tracery installed.

Both door openings display matching decorative screen doors.



Phasing A Home Renovation Project

When planning the renovation of your home or business, remember that it may make financial sense to phase the project over time. The completion of each phase would increase the aesthetic and actual value of your building, while getting you one step closer to the completion of your project. The following example demonstrates how the phasing could be implemented.

Existing Condition

This Homestead-style residence has lost its original porch post. The porch roof is currently supported by 2x2 and 4x4 stock commercial poles. The base of the porch is covered in frameless, commercial vinyl skirting. Also, the exterior has been enclosed with fibrous cement shingles over the original clapboard siding. Often this type of shingle contains asbestos fiber.



Phase 1

This phase may be as simple as repairing and painting the facia of the porch, removing the aluminum storm window in the front dormer window and replacing it with a wooden storm that matches the other windows on the front elevation, and repainting all the windows and facia on the house.



Phase 2

This phase may include the removal of all the fibrous wall-shingles, repairing or replacing any damaged siding, and painting the house in compatible paint colors.



Phase 3

This final phase shows the house with a repaired and re-shingled porch and main roofs, framed skirting around the base of the porch, and decorative porch posts with Victorian brackets. Plantings should be added to visually soften the handsome stone foundation.



APPENDIX I • Secretary of the Interior's Standards for Rehabilitation

The following standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

Resources

The following publications contain more detailed information about the Standards.

Weeks, Jay D. and Anne E. Grimmer, The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstruction of Historic Buildings. Washington, D.C.: Heritage Preservation Services, U.S. Department of the Interior, 1995. 188 pp.

Birnbaum, Charles A., FASLA, and Christine Capella-Peters, Editors, The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes. Washington, D.C.: Heritage Preservation Services, U.S. Department of the Interior, 1996. 148 pp.

Appendix II • Preservation Definitions and Procedures

Historic District Guidelines: Criteria and standards used by the City of Carver and the Carver Heritage Preservation Commission in determining the appropriateness of proposed work on properties and public improvements within the Carver Historic District.

Guidelines Goals:

- To preserve and protect the historical and architectural built environment within the district;
- To regulate the exterior design components of materials, arrangement, shape and texture proposed for use within the district to ensure compatibility;
- To help restore the cohesive, aesthetic appearance that the original buildings once displayed;
- To stabilize and improve property values;
- To strengthen the local economy;
- To promote a better understanding of preservation through education and application; and
- To promote the pleasure and welfare of the present and future citizens of Carver Minnesota.

General Principal: Guidelines are designed to guide decisions not dictate solutions, taking into consideration both the historic and practical ramifications of those decisions.

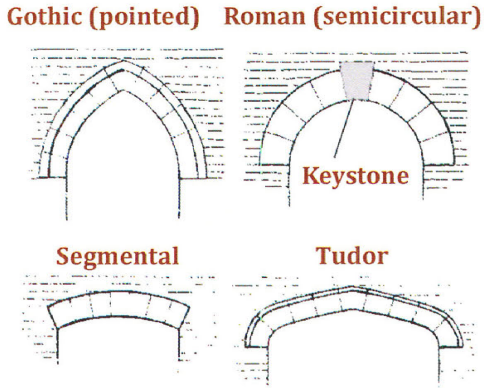
New Construction General Principal: New buildings should not imitate past architectural styles; they should reflect the era of their own construction, since it is usually impractical to accurately imitate architecture of the past and since it creates pseudo-old buildings. However, new construction should be consistent with existing buildings along a street in terms of height, scale, setback and rhythm, relationship of materials, texture, details, color, roof shape, orientation, and proportion and rhythm of openings.

Primary Elevations: Building facades that are visible from the public right-of-way. While most buildings have one primary elevation, structures that are located on the corners of intersecting streets may have two primary elevations. Architecturally, primary elevations are defined by a refinement of details, and in some cases wrap-around porches, and corner towers or bays. Most design review attention should be given to primary elevations.

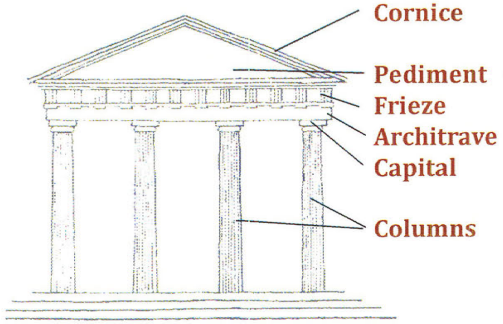
Secondary Elevations: Building facades that are obscured from, or only partially visible from the public right-of-way. Depending upon their visibility, these elevations generally get less scrutiny in the design review process.

APPENDIX III • Glossary of Residential Architectural Terms

Arch Types



Classical Orders



Arch — An architectural structural system for spanning a door or window opening. Arches are often constructed of wedge-shaped stones or bricks, and are designed to bear the weight of the materials above.

Ashlar — Stone that has been shaped into facing blocks for building into a wall.
Coursed Ashlar Rows or courses of stone laid in a uniform pattern.
Random Ashlar Stones of various sizes laid in a wall creating a random pattern.

Balloon Frame — A method of timber-frame construction popular in America during the 19th and 20th Centuries.

Barge Board or Verge Board — A board, often decorative, covering the projecting rafter of the gable end of a roof.

Batten — Narrow strips of wood used to cover joints on vertical board and batten siding.

Bracket — A projection, sometimes decorative element, which supports or appears to support a projecting cornice, lintel, sill, roof, eaves, or porch columns.

Capital — The upper member of a column, usually decorative and larger than the shaft below.

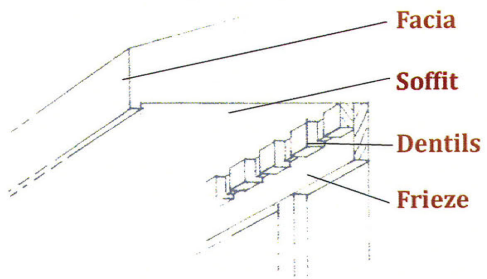
Casing — Molding of various widths and thicknesses used to trim door and window openings.

Chimney Crown — Ornamental treatment made of brick, stone or cast concrete built into the upper part of the chimney to form a "crown."

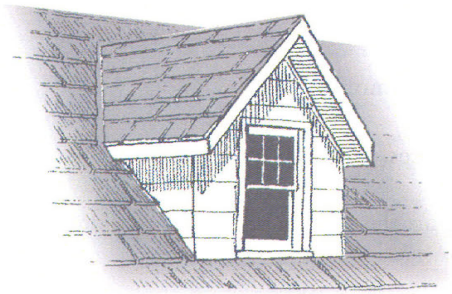
Clapboard — Narrow, horizontal, overlapping wooden boards, usually 4 to 6 inches wide, used as siding. *(pronounced "kla'berd")*

Classical Orders — Refers to the architectural styles of ancient Greece and Rome. The ancient Greeks developed three basic designs — the Doric, the Ionic, and the Corinthian; the Romans adopted these forms and added some of their own. The easiest way to identify the classic order of a building is by its distinctive capitals.

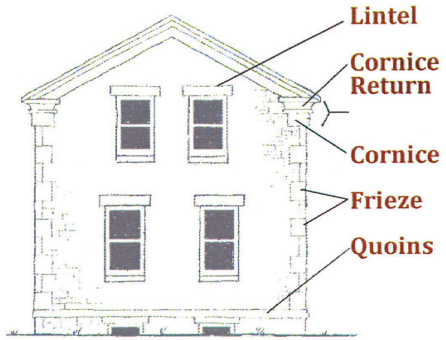
Fascia/Soffit/Dentil



Dormer with window



Facade Elements



Column A perpendicular supporting post circular or rectangular in section.

Coping The cap for covering the top of a wall. (See parapet.)

Cornice A classical decorative element made up of molded members usually placed at or near the top of an exterior or interior wall. (See classical orders.)

Cornice Return That portion of the cornice that returns on the gable end of a house.

Cupola A small structure built on top of a roof with louvered and/or windowed sides to let air and light into a building.

Dentils Small projecting blocks or "teeth" used in the frieze, and each cog or tooth is called a dentil. (See Cornice.)

Dormer A structure, usually containing a window or window-sets, built into and projecting from a pitched roof. The term is also used to describe a window such as "dormer window."

Eaves The margin or lowest part of a roof projecting over the wall usually includes fascia, soffit and other trim.

Elevation Any of the sides of a building. The east elevation faces east, the south elevation faces south, etc.

Facade The face, front, or chief elevation of a building.

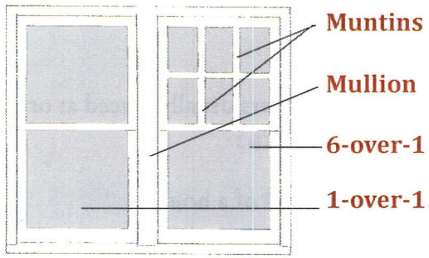
False Front A front wall which extends above the gabled roof behind giving a building the appearance of greater mass.

Fascia A flat board, band, or face, used sometimes by itself but usually in combination with moldings, often located at the outer face of the cornice. (See cornice detail.)

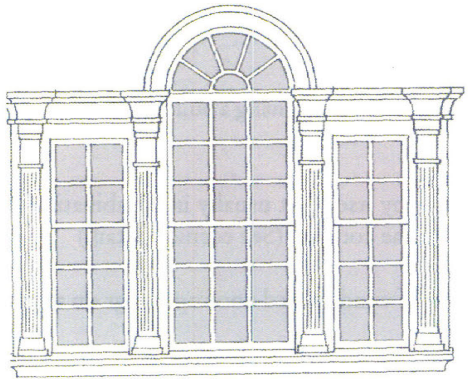
Fenestration The arrangement, proportions and pattern of window and door openings on an elevation.

Flue The space or passage in a chimney through which smoke, gas, or fumes ascend. Each passage is called a flue, which, together with any others and the surrounding masonry, make up the chimney.

Double-hung Window



Palladian Window



Folk Victorian Vernacular architecture built between 1870 and 1910 which copied some "gingerbread" features of the Victorian era styles but were not as elaborate as the "high style" Eastlake/Queen Anne architecture of that period.

Gable The triangular portion of the end wall of a building.

Half-timber A type of construction in which spaces formed by a timber frame are filled in with stone, bricks, stucco, etc., found commonly in Tudor Revival architecture.

Hip Roof A roof that rises by inclined planes from all four sides of a building. (See roof types.)

Key Stone Wedge-shaped stone at the highest point of an arch that locks the others in place.

Lintel A horizontal structural member that supports the load over an opening such as a door or window. (See facade.)

Masonry Wall construction using stone or brick with mortar

Mansard Roof A roof with two sloping surfaces on all sides. (See roof types.)

Modillions Decorative brackets that appear to support the roof by projecting out, under the roof soffit.

Mullion A slender bar or pier forming a division between panels or units of windows, screens, or similar frames.

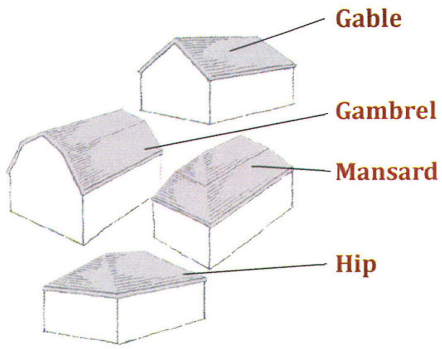
Muntin The members dividing the glass or openings of sash, doors, and the like.

Order A condition of logical or comprehensible arrangement of separate elements into the design of a building.

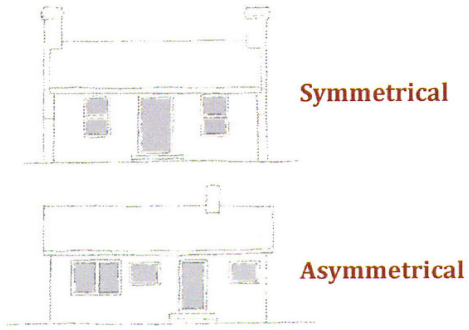
Oriel Window A projecting angular window divided by mullions and transoms and supported by corbels or brackets.

Palladian Window A Renaissance inspired window arrangement consisting of three openings treated as one. The arched center unit is generally flanked by lower side windows.

Roof Types



Symmetrical/Asymmetrical



Sash The framework that holds the glass in the window.

Shingle A thin piece of wood or other material used to cover the roof or walls of a house.

Slope Incline of roof expressed in inches of vertical rise per foot of horizontal run.

Soffit The underside of the members of a building, such as cornices, beams, and arches. (See cornice.)

Pitch The incline or rise of a roof. Pitch is expressed by the ratio of the rise divided by two times the run

Portico An entrance porch, usually with columns and a roof.

Quoin A stone serving to form the corner of a building wall. (See Facade.)

Roof Types See illustrations.

Symmetrical A design system where elements are exactly the same on each side of the center of a façade (or face of a building). Asymmetry is the lack of symmetry.

Water Table A ledge or offset on or above a foundation wall, for the purpose of shedding water. (See Facade.)

Appendix IV • Historic Preservation Tax Credits

While there are many reasons to preserve, restore, rehabilitate, and recycle older buildings, financial incentives can be the most tangible. Financial incentives for rehabilitation have been developed on the state and national levels. With the implementation in 2010 of the Minnesota rehabilitation program, improvements to historic commercial properties has never been more feasible for the property owner.

Historic Preservation Tax Credit Program Benefits

The Historic Preservation Tax Credit Program benefits the owner, the occupants, and the community by:

- Encouraging protection of landmarks through the promotion, recognition, and designation of historic structures
- Increasing the value of the rehabilitated property and returning underutilized structures to the tax rolls
- Upgrading downtowns and neighborhoods and often increasing the amount of available housing and commercial space within the community.

Federal Historic Preservation Tax Credit Program

Historic Preservation Tax Credits are available to building owners interested in substantially rehabilitating historic buildings. Commercial, industrial and rent producing residential structures that are listed on the National Register of Historic Places or are a "contributing" structure within a National Register district may qualify for a 20% investment tax credit. Buildings not currently on the National Register may use tax credits if they become listed or are determined eligible for listing.

Federal Program Provisions

To qualify for the Investment Tax Credit, a property owner must:

- Have a certified historic structure. To be certified, the building must be listed individually on the National Register of Historic Places or be a contributing part of a historic district that is either listed on the National Register or certified as eligible for the National Register
- Use the building for an income-producing purpose such as rental-residential, commercial, agricultural, or industrial
- Rehabilitate the building in accordance with the Secretary of the Interior's "Standards for Rehabilitation" and "Guidelines for Rehabilitating Historic Buildings." The National Park Service (NPS), with advice from the Minnesota State Historic Preservation Office, determines whether a project meets the standards.
- Spend an amount greater than the building's adjusted basis (roughly the current depreciated value of the building not including land value) on the approved rehabilitation project
- Complete the work in a timely manner. Projects must meet the minimum expenditure test within a two-year measuring period, but applicants may take up to five years to complete a phased project if the plans and specs are approved in advance of construction.
- Pay a fee to the NPS; the fee shall be no less than $250 and no greater than $2,500 and shall be based upon the qualifying rehabilitation expenditures.

Minnesota Historic Preservation Tax Credit Program

In 2010 the State of Minnesota enacted a 20% historic preservation tax credit program. Minnesota's state historic preservation tax credit will allow a state income tax credit equal to 20 percent of the cost of rehabilitating a qualifying historic property. The program mirrors the federal rehabilitation tax credit, a provision that has been in place since 1979. Projects are eligible to claim the state credit if they are allowed the federal credit, a program which requires properties to be listed in the National Register of Historic Places or contributing structures within a National Register Historic District to qualify. Minnesota currently has over 1,600 listings in the National Register representing almost 7,000 individual properties. Projects must be income-producing to use the credit, therefore, homesteaded residential projects are not eligible.

The Minnesota program allows the project proposers to choose either a certificated, refundable credit or grant option. The state grant, like the tax credit, comes at the completion of the project, and is equal to 90 percent of the allowable federal rehabilitation tax credit. The grant option may have some advantages in the syndication of tax credits, and widens the investor pool by allowing individuals, teams, and/or non-profit organizations to participate in the state program.

Minnesota Program Provisions

The state provisions are the same as the federal provisions, with the exception that the tax credit would be available for a property that is any of the following:

- Listed on the National Register of Historic Places.
- Certified as a contributing element of a National Register Historic District.
- Certified as historic by local heritage preservation commission or Certified Local Government.