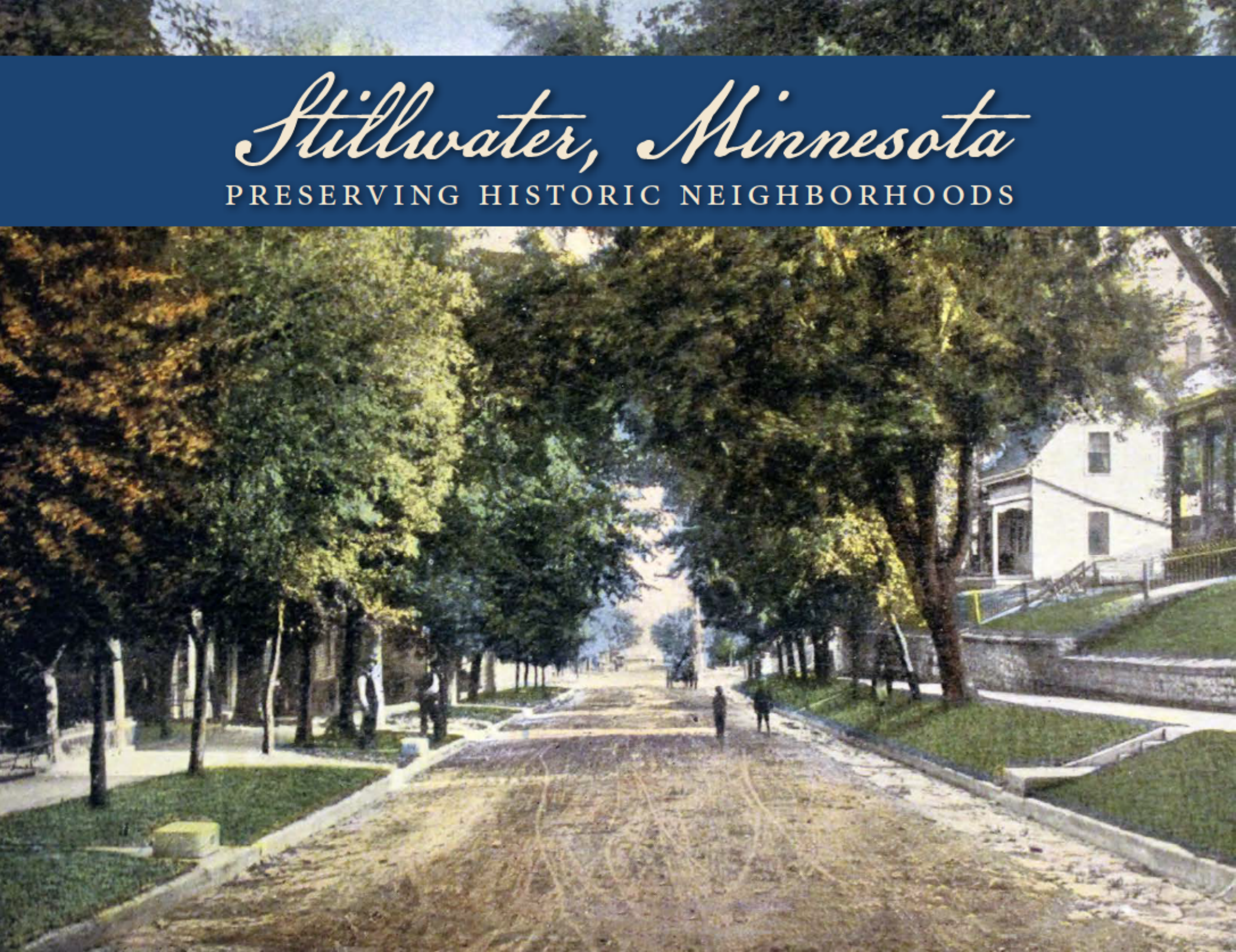
Stillwater, Minnesota

PRESERVING HISTORIC NEIGHBORHOODS





Stillwater, Minnesota

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Chester Wilson and Ruth Moody Wilson, 654 S. Broadway, Stillwater, circa 1900.
Minnesota Historical Society



Stillwater, Minnesota

PRESERVING HISTORIC NEIGHBORHOODS

STILLWATER HERITAGE PRESERVATION COMMISSION

2013





MINNESOTA HISTORICAL &
CULTURAL HERITAGE GRANTS

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BIRDS EYE VIEW OF THE CITY OF
STILLWATER
WASHINGTON COUNTY MINNESOTA 1870
DRAWN BY A. RUGER
MERCHANTS LITH. CO CHICAGO.

93-693-68

INTRODUCTION



Hospes Home, 4th and Mulberry,1921
Photograph by John Runk
Minnesota Historical Society

Opposite page: Bird's eye view of the city of Stillwater, Washington County, Minnesota, 1870, drawn by A. Ruger.
Library of Congress

The City of Stillwater is a dynamic and vibrant community, nestled along the bluffs of the St. Croix River. Stewardship of the scenic beauty of the surrounding landscape is an important value to the community, one of the things that make the city special for residents and visitors alike. In the same way, neighborhood character is an essential element of quality of life for Stillwater residents.

It begins with a sense of place. Stillwater's neighborhoods are each unique, shaped by the city's dramatic terrain with its steep ravines and high bluffs. In turn, builders altered the landscape to better suit their needs, laying out residential lots on a grid pattern when feasible and moderating the slope of city streets. As one writer observed in 1880, Stillwater's deepest ravines had "nearly disappeared. . . . However this may be, a full equivalent for beauty lost is paid for utility gained. Enough is left to mark this still as a point of rare beauty."

These historic neighborhoods, with the natural boundaries of ravine and bluff, help to enhance community stability, reinforce desirable social patterns and networks, and contribute to a sense of reassurance and security. Many local residents, for example, note how easily they get to know their neighbors, and enjoy the fact that they are recognized by others who live in the vicinity. That's why neighborhood preservation is so important.

There's an economic benefit as well. While you can always build a new house, historic resources are finite and cannot be replaced, making them precious commodities. Preservation enhances the attraction and appreciation of the streetscape and surrounding homes. In this way, a historic neighborhood establishes a climate for enhanced stability, civic pride, and further personal investment in the area. Studies across the nation have documented that when historic neighborhoods are properly preserved and maintained, property values typically appreciate faster, or at very least are stabilized where they might have been previously declining.

Residents also know that the time and money they spend on improving their properties are likely to be matched with similar commitment and efforts by surrounding property owners. Your investments will not be undermined by oversized or otherwise inappropriate construction next door, or nearby. A historic neighborhood tends to have a multiplier effect in terms of community character and desirability.

"These old buildings do not belong to us only; they have belonged to our forefathers, and they will belong to our descendants."

William Morris

Neighborhood preservation begins with the care of your own property. Most of the historic structures in the city are of high construction quality. Indeed, many residents and businesses are drawn to historic buildings because the quality and richness of their design, construction, craftsmanship and materials, make for a sound investment.

Preservation keeps alive strong Stillwater traditions in building and craft skills, due in part to the impact of the lumber industry. When people moved here from eastern states and other countries, they often brought with them centuries-old traditions in construction and the arts. This combination of culture, sophisticated design and traditional craft skills is reflected in the nineteenth century development of the city.

These were people who knew wood and learned the craftsmanship needed to turn it into a finished product. As the *Minnesota Pioneer* stated in 1848, "Stillwater can boast of as good builders as any other town, as they make abundantly evident by their works."

The wood used in many of the city's old homes came from mature old growth trees. It was carefully seasoned and typically milled to full dimensions, yielding stronger and more durable framework, cladding, windows, trim and details.

Wood was not the only native material. Frederick Steinacker founded Stillwater's first brickyard in 1859. Local clay deposits burned a yellow brick that was used extensively, in addition to "imported" red face-brick. Locally quarried stone also played an important role in the city's construction. Foundations and walls were carefully laid, resulting in buildings with considerable stability.

The city's historic buildings were thoughtfully and traditionally detailed, while the materials and finishes, including fixtures, wood floors, doors, and trim were generally of high quality. These characteristics are now increasingly rare, and highly sought and appreciated.

Preserving a historic structure also makes sound environmental conservation policy and practice. Maintaining the use of a building is the ultimate in recycling since no demolition waste is generated, no processing of materials is required, and no energy consumed. No new construction materials are required, avoiding the energy, waste and pollution from manufacturing, and avoiding energy use for transportation and construction.

Restoring and remodeling historic homes can be a daunting task. Knowing what to do — and what not to do — to both preserve and renovate a historic house should be informed by well-understood design standards and practices.

Preserving Historic Neighborhoods offers practical tools and resources for renovating traditional houses. They are intended for the homeowner who is interested in making improvements, yet wants to preserve the original exterior design of their house.

This booklet includes a brief introduction to the history of Stillwater's neighborhoods, plus a look at architectural styles commonly found in the city. It is helpful to understand the context of why the city's homes look the way they do. Preservationists often refer to "defining features" — the key elements that give a building its character. The guidelines are illustrated with drawings of common architectural details. The photographs are of Stillwater houses, except as noted.

The next chapters detail the practical issues of rehabilitation. The standards of the preservation community are explained, followed by specific details to help you through the decision-making process.

Finally, this book offers additional resources that can help you with your home rehabilitation.

A BRIEF HISTORY OF STILLWATER'S NEIGHBORHOODS



Wilson and Lee Families, 654 S. Broadway, around 1900.
Minnesota Historical Society

Although the lift bridge over the St. Croix River and the bustling commercial district are the popular images of Stillwater, its historic residential neighborhoods play a significant role in defining the city's quality of life. "The effect of these attractive places," noted historians Warner and Foote in 1880, "and the public buildings on the rising bluff, when seen from the lake, is very striking."[1]

In 1848 John McKusick platted a forty-six block grid-plan townsite. Describing the city in 1857, one observer commented that Stillwater's bluffs "retreated from the lake in the form of a semi-circle," and reported that the townsite was placed only a few feet above high water mark, and compared the city's steep grades ascending from the river to those in Quincy, Illinois or Natchez, Mississippi. Historian Emma Glaser wrote that with its bowl-like enclosure and high bluffs slashed with ravines, Stillwater was not a choice site for a town, but a "perfect situation for sawmills."[2]

The sawmills and the lumber industry as a whole drew people to settle in the St. Croix valley. Stillwater began to experience a subnstantial demand for building lots in 1853, developing in 1855 into a boom that lasted two years until the Panic of 1857 rocked the nation's economy. In 1855 the population did not exceed 1,000, housed in some ninety houses. Two years later in 1857, just before Minnesota became a state, dwellings in Stillwater numbered three hundred and forty eight, with forty-five buildings occupied by stores, hotels, etc. The population was around 2,500.[3]

Few examples of residential architecture remain from that first period. These earliest homes were typically small wood-frame dwellings. These homes were influenced by the Greek Revival style and were relatively simple and plain, lacking exterior ornamentation. Notable is the Penny-Brunswick House at 114 E. Chestnut Street.

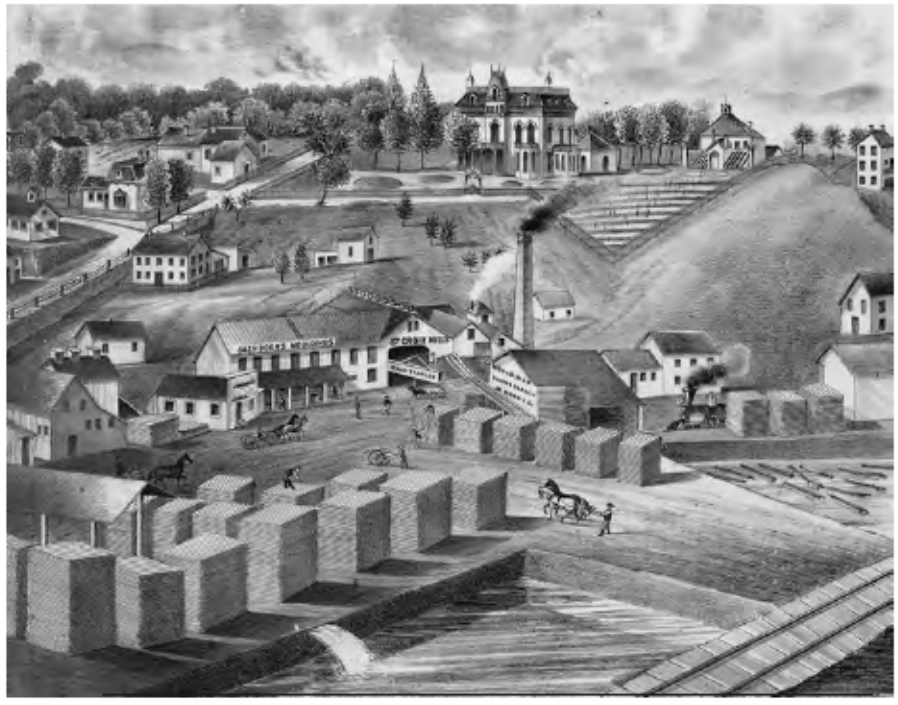
Following the Civil War, as historian Edward Neill wrote, "Another boom occurred, followed by building unpar-

alleled by anything in the history of the city." As population grew, residential neighborhoods developed away from the riverfront, primarily in the North and South Hill districts. By 1870, with about 4,000 inhabitants, Stillwater was the largest settlement in Washington County. From its "commanding position" at the head of Lake St. Croix, one observer described it as "the commercial and manufacturing center of the entire St. Croix lumbering district."[4] The impact can be seen on two birds' eye view maps of Stillwater. The 1870 map shows the townsite split by wooded ravines, and the beginning of significant residential development is evident: between 1870 and 1871, more than 200 houses were erected. By 1879, the date of publication of the next bird's eye view, the ravines are edged by residential development, and the commercial district is filled with riverfront mills, rail yards, and landings.[5]

The homes built between 1865 and 1900 followed the popular architectural trends and present an eclectic array of housing styles and sizes. Modest structures can be found next door to elaborate mansions. Great architectural variety is evident, from small Greek and Gothic Revival cottages to large Queen Anne houses complete with carriage houses. The visual richness of the area is testament to the nationally-distributed pattern books that detailed elaborate houses for execution by local carpenters and masons.

The quality of the city's homes was a direct result of local access to quality building materials. The first dwellings and outbuildings were constructed from the wood or stone, but the northern forests and the establishment of sawmills soon provided local builders with a supply of cheap lumber. Not surprisingly, most homes were constructed with wood frames and siding. Wooden shingles were the common roofing material for all types of buildings constructed before 1900; afterwards, houses were sheathed with asphalt or asbestos shingles or, in a few instances, with rolled metal sheeting. Limestone and sandstone were also quarried locally and were an important building material, although relatively few stone masonry buildings were built. Concrete block became popular after 1910 for foundations and retaining walls.

The people who came to live in Stillwater in the latter half of the nineteenth century also shaped the neighborhoods. Unlike many towns, local residential areas blended ethnic and economic groups. Among the earliest settlers were Old Stock Yankees —



Isaac Staples' home (on the hill) and sawmill. *A. T. Andreas, Minnesota State Atlas, 1874*

men and women who migrated from New England or New York State, typically a generation or more away from immigrant status. Beginning in the 1840s, thousands of European immigrants came to the United States and headed west, attracted by the undeveloped lands of northwestern Wisconsin and Minnesota. With excellent transportation to Stillwater available via steamboats up the St. Croix, Germans, Irish, and Scandinavians came to Washington County in great numbers. During the middle and late nineteenth century, each year, hundreds crossed the Stillwater levee or disembarked the trains at the Union Depot, often heading to cities and farms to the north and west.

A significant number stayed in Stillwater, creating a rich cultural milieu. One writer described the city's population mix in 1870 as "four-tenths American, two-tenths Irish, two-tenths German, one-tenth Scandinavian, one-tenth French, Scotch, etc." Immigration reached its peak by the 1890s after which the arrival of foreign-

born newcomers to Stillwater declined steadily.[6]

By World War I, the lumber industry had fallen on hard times, as the forests of northern Wisconsin and northeastern Minnesota were depleted of timber. Population declined, leaving a substantial housing stock and less need for new residential construction. That is apparent in the architectural styles, since the city has relatively fewer examples of Colonial Revival, Dutch Colonial, Tudor Revival, bungalows, and Foursquare homes than might be found in other Minnesota towns. As you go farther from the central downtown, you'll begin to see an influx of ranch houses and modern minimalist suburban homes, attesting to the renewed growth of the city after World War II.

Stillwater has never been frozen in time and that is reflected in its new housing stock. In recent decades, there has been a good deal of housing development on the outskirts of the city, and a substantial population that commutes daily to the Twin Cities. More recently, development has focused on medium-density housing, such as condominium complexes, on the north side of downtown.

1 George Warner and Charles Foote, comps. *History of Washington County and the St. Croix Valley* (Minneapolis: North Star Publishing, 1881), 513.

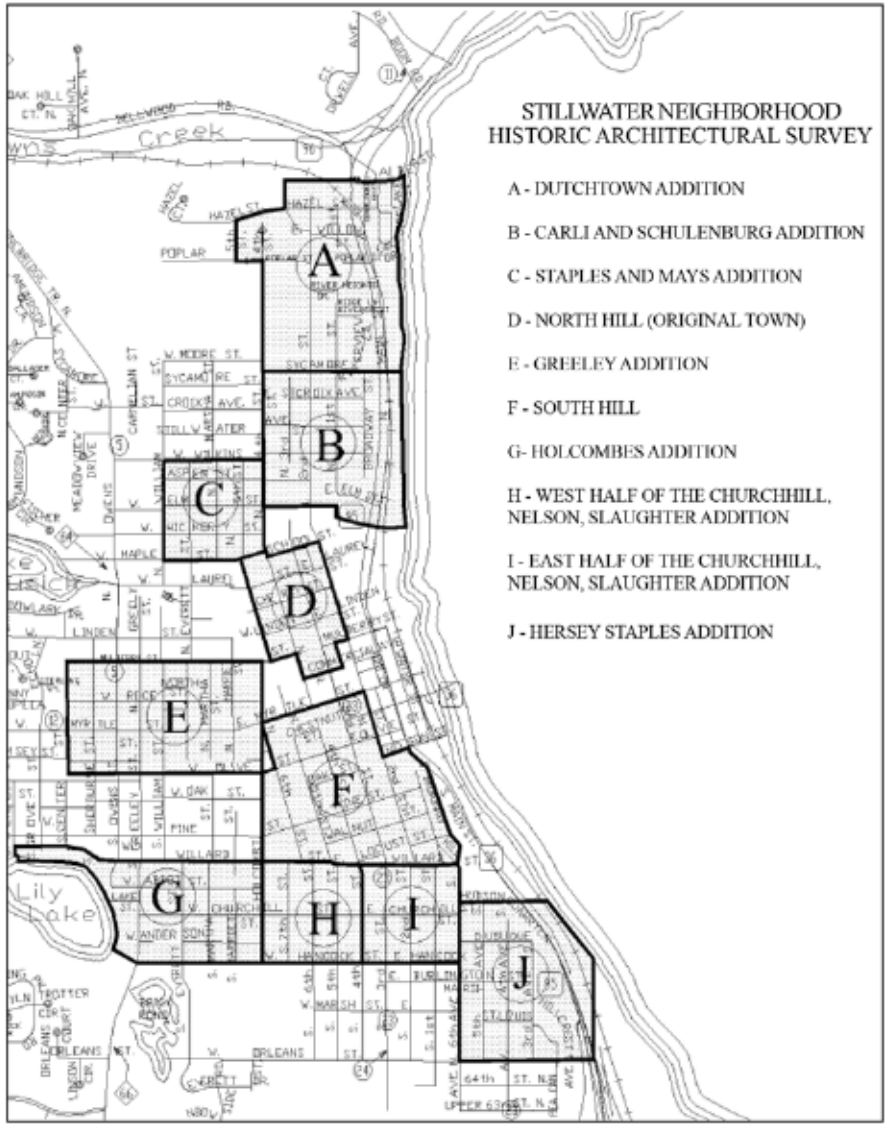
2 J. Wesley Bond, *Minnesota and its Resources* (Philadelphia: Keen and Lee, 1857), 158; Emma Glaser, "How Stillwater Came to Be," *Minnesota History* 24 (Sept. 1943), 203.

3 Edward D. Neill, *History of Washington County and the St. Croix Valley* (Minneapolis: North Star Publishing Company, 1881), 547.

4 Neill, 547; Barbara J. Henning, *Cultural Resource Investigation St. Croix River Bridge*. Prepared for the Minnesota Department of Transportation, St.Paul, Minn. Final Report, August 1999, 25.

5 Norene Roberts and John A. Fried, *Historical Reconstruction of the Riverfront: Stillwater, Minnesota*. St. Paul: U.S. Army Corps of Engineers, St. Paul District, 1985, 32-39; Alfred Ruger, *Bird's Eye View of the City of Stillwater, Washington County, Minnesota, 1870* (Chicago: Merchants' Lith. Co., [1870]); Alfred Ruger, *Panoramic View of the City of Stillwater, Washington County, Minnesota, 1879, Looking North West* (Madison, Wis.: J. J. Stoner ; Milwaukee, Wis.: Beck & Pauli, Lith., [1879]. Reprinted by Empson Archives, Stillwater, Minnesota.)

6 Robert Vogel, *Stillwater Historic Contexts: A Comprehensive Planning Approach*. Prepared for the Stillwater

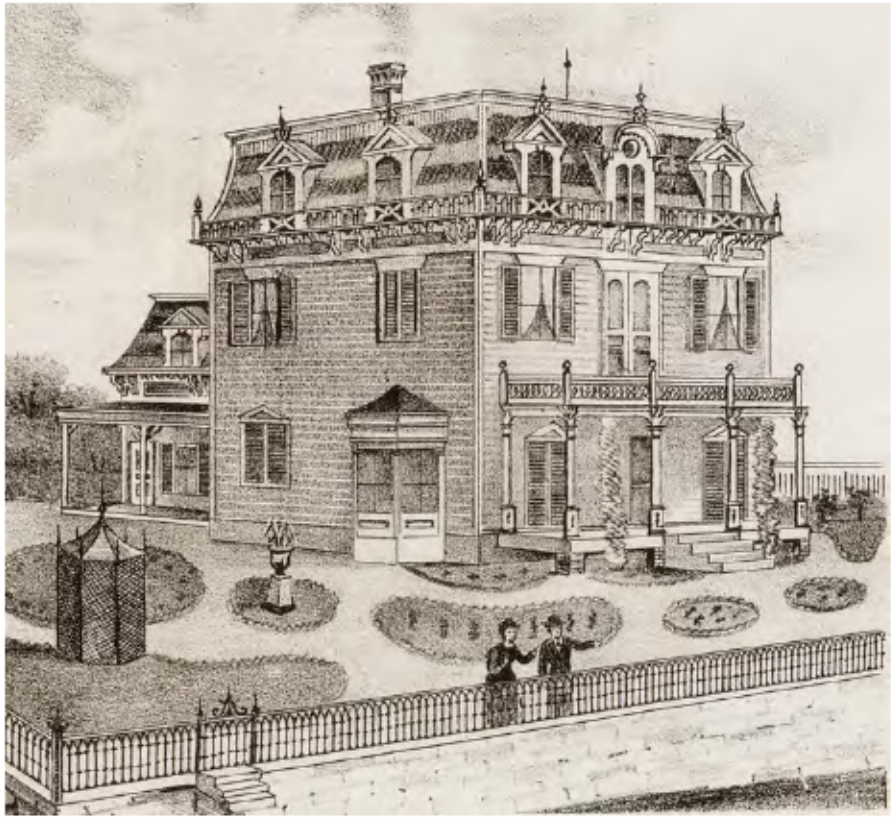


The Stillwater Heritage Preservation Commission has completed a series of neighborhood surveys. This information, with detailed descriptions and histories of many of the city's oldest homes, is available on the city website.



J. E. Poirier Home
1015 No. 1st Street, 1905
Minnesota Historical Society

STILLWATER'S ARCHITECTURAL STYLES



Captain Ralph J. Wheeler, whose house was located at 118 E. Linden, was one of Stillwater's earliest residents. His home, located at 118 E. Linden, burned in a fire on June 1, 1898.

Stillwater's homes display a wide variety of architectural styles. "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, in Stillwater, neighborhoods show differences in style, creating visual variety and help to distinguish one home 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.

Many of the first structures built in Stillwater were vernacular workers' houses, designed and built by local carpenters. Labor was cheap, but materials expensive, so the houses were often small, 1-1/2 stories, with gabled, wood shingled roofs. Most original houses were simple rectangles, but soon porches and other additions were made to increase living space, forming the familiar "L" shaped plans that we see today.

With the use of architectural pattern books, more sophisticated styles popular in other parts of the country became common in Stillwater. Greek Revival, Italianate and Gothic Revival were among the first to take root in the 1850s-1880s, followed by the popular "Victorian" styles in the 1880s- 1900s, including Second Empire, Stick Style, and Queen Anne.

The following pages introduce and briefly describe several of the most common styles seen in Stillwater. To learn more about local architectural styles, visit Stillwater's Heirloom and Landmark Sites website at: http://www.stillwater-mn.org/hpc/Sample_interface/Categories/home03.

Greek Revival

1845-1880

The Greek Revival style in America appeared after Greece won independence from Turkey in 1830. Americans identified with the Greek ideals of democracy but its ready acceptance may also reflect the Yankee instinct for a straightforward architectural style. Its stylistic elements could also easily be milled and shaped by available tools in rural areas. As a result, Greek Revival was spread by carpenter-builders through pattern books but this style also found favor with a growing number of trained architects in the country. The Greek temple form of Doric, Ionic and Corinthian columns became the order of the day as well as the dominant architectural style from 1830 to 1860.

Many of the city's streetscapes have Greek Revival traits such as gables facing the street, definitive corner pilaster trim, wide eave returns, wide frieze boards and window head trim with mold cap.

Characteristics may include:

- Primary low-pitched gable roof with returns at the eaves
- Square or rectangular plan
- Prominent, proportional columns and pilasters
- Secondary (flat) roofs over porches; portico at entry
- Entry door with sidelights and narrow transom
- Simple, flat trim at corners and frieze board beneath eaves
- Evenly spaced windows



The Andrew and Anna Olson house at 107 E. Laurel is one of the city's best examples of Greek Revival architecture.



Gothic Revival

1845-1880

The Gothic Revival style is part of the mid-19th century picturesque and romantic movement in architecture, reflecting the public's taste for buildings inspired by medieval design. This was a real departure from the previously popular styles that drew inspiration from the classical forms of ancient Greece and Rome. While distinctly different, both the Gothic Revival style and the Greek Revival style looked to the past, and both remained popular throughout the mid 19th century. The Gothic Revival style in America was advanced by architects Alexander Jackson Davis and especially Andrew Jackson Downing, authors of influential house plan books, *Rural Residences* (1837), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850). This style was promoted as an appropriate design for rural settings, with its complex and irregular shapes and forms fitting well into the natural landscape. Thus, the Gothic Revival style was often chosen for country homes and houses in rural or small town settings.

Characteristics may include:

- Steeply pitched roof
- Pointed arches as decorative element and as window shape
- Front facing gables with decorative trim (vergeboards or bargeboards)
- Porches with turned posts or columns
- Gables often topped with finials or crossbracing
- Decorative crowns (gable or drip mold) over windows and doors
- Castle-like towers with parapets on some high style buildings
- Carpenter Gothic buildings have distinctive board and batten vertical siding.







Italianate

1850-1885

The Italianate style was modeled after the medieval farmhouses of the Italian countryside.It was very prevalent within its period of popularity, and especially dominant in the period from 1855 through 1880. Since it was easily adapted to numerous building forms, it became a popular style for urban and rural residences and commercial and institutional buildings. The Italianate style is especially identified as the common architectural theme of mid- to late-19th century commercial buildings that lined the main street of many American cities and towns. The Italianate style was also commonly used for the construction of homes, again easily identified by their common bracketed cornices and long, narrow windows. Some decorative elements were of cast iron, a newly developed technology in this period.

Typical characteristics:

- Square or asymmetrical plan, sometimes with projecting bays
- Hip or gable roof, sometimes with a tower or cupola
- Narrow clapboard, brick, or limestone exterior and a limestone foundation.
- Symmetrical arrangement of the windows and entry
- Long narrow windows, sometimes with arched hoods and two-over-two sashes
- Deep cornices at the roofline, with ornate wooden brackets
- Porches with slender columns resting on low pedestals and brackets
- Original color schemes were often based on natural hues imitating stone, stucco, and brick.







Queen Anne

1870-1900

This widely-popular architectural style was introduced by British architects in the late nineteenth century. Queen Anne houses are defined by their form and by their articulated surfaces. Broad front porches, sometimes rounded wraparound type, play off the bold, asymmetrical façades featuring bay windows, corner turrets, and a variety of gables. The style is elaborated with spindle bands, cantilevered wall sections, and bands along wall mid-sections that separate different siding types.

In Queen Anne houses, architectural elements create relationships between solid forms, heightened with light and shadow. Bay windows protrude, roofs and gables intersect, and porches extend outward with openness framed by columns. Although these architectural concepts of form and space were more fully realized in the twentieth century, they played an important role in the evolution of American residential architecture.

Characteristics may include:

- Steeply pitched roofs, intersecting gables
- Roof and exterior walls of irregular form
- Vernacular houses have a major front gable
- Walls have trim bands, slight wall offsets and overhangs
- Porches may be full across the front, partial or wrap-around.
- Multiple types of siding materials
- Multiple window types and sizes
- Elements from previous styles, such as Ionic columns,pediments from Greek Revival, or Palladian windows







19th Century Vernacular

1845-1910

Nineteenth century vernacular houses of the nineteenth century are numerous in Stillwater, modestly sized, and of simple construction. They may have been designed by carpenters or by the owners themselves, and built with locally milled and manufactured products. These houses originally had minimal ornamentation and often have very simple plans and elevations. Local examples are often 1-1/2 stories.

Characteristics may include:

- Front gable or side gable
- Rectangular or L-shaped plans
- Close proximity to neighboring houses
- Minimal ornament – of standard millwork (turned or stamped)
- Standing seam steel roof material or wood shingles
- Receding or minimal additions at rear
- 2 over 2 double-hung windows, vertically proportioned
- Chimney in center between rooms





The two most common forms of vernacular residential architecture were the front-facing gable, above, and the gable and ell, right.

Second Empire

1845-1875

The Second Empire style, sometimes called the French Second Empire style or Mansard style, was an immensely popular style throughout the United States in the 1860s and 1870s. It was used extensively in the northeastern and midwestern parts of the country. The Second Empire style had its beginnings in France, where it was the popular style during the reign of Napoleon III (1852-70), commonly referred to as France's Second Empire. The style draws on an older tradition, the seventeenth century designs of French architect Francois Mansart, for whom the mansard roof is named. The mansard roof is the key identifying feature of this style and was considered both a fashionable and functional element since it created a fully usable attic space.

Characteristics may include:

- Mansard roof
- Patterned shingle roof
- Iron roof crest
- Decorative window surrounds and dormers
- Eaves with brackets
- One story porch
- Tower
- Quoins
- Balustrades







Stick Style

1870-1890

The Stick Style became a refined adaptation of Medieval building technique. It translated wall structural timbers into decorative elements on wall surfaces. Other components such as brackets, protruding cornices and gables likewise served as display elements instead of as load-bearing structures. Stick Style applied ornamental features to create complex patterns in high style houses, while vernacular dwellings applied a limited number of these elements to catch the eye.

Characteristics include:

- Steeply pitched roofs, with a main gable on the façade, often with cross gables and smaller gables.
- Wall surfaces that feature patterns of horizontal, vertical and diagonal boards reminiscent of Medieval half-timbering.
- Structural elements that emphasize vertical effects, with things such as bay windows or trim elements.
- Prominent front porch, open type, with railings; lathe-turned columns and balusters.
- Vertically-oriented windows; main windows often have stained glass in upper sash.





Foursquare

1900-1930

Prior to the advent of the Prairie Style, several plan books offered vernacular styles emphasizing simple cube-like houses with hip roofs and broad front porches, using Colonial Revival elements in a somewhat minimalist fashion. Called "Prairie Foursquare," thousands of variations of this style were built in towns and cities, and on farms throughout all parts of the Midwest. A small number occurred as moderated high style.

Prairie Foursquare's period of significance was in the late nineteenth century and in the first two decades of the twentieth. This style represents the evolution of American housing production. With the introduction of industrialized pre-cut lumber in the mid-nineteenth century, it was possible to build more houses faster. Housing construction became more efficient and this in turn brought down the cost of housing.

Characteristics may include:

- Square or nearly square floor plan.
- Front façade is symmetrical, but the entrance door may be off-set.
- Hip roof, pyramidal-shaped, with front dormer; side dormers; eaves are often flared at edges.
- Front porch extended nearly the full width of the front façade, even with an off-set entrance door.
- Wood lap siding or stucco.
- Ornamental detail found in a few specific areas, such as Colonial Revival elements in attic roof dormer face or dentillated frieze band at porch or main roof frieze board.
- Evenly spaced windows





Twentieth Century Revivals

1895-1920

In the early twentieth century, residential architecture turned for inspiration to historic antecendents.

Classical Revival Style houses (right, top) were popular with builders in turn-of-the-century Stillwater. Steeply-pitched hip or gable roofs, a broad front porch with columns are standard features, as are three-part windows in gable ends, and oval windows with simple trim were also popular. For domestic architecture, the Classical Revival represented a return to regularity and order after the heavily-decorated Italianate and Queen Anne styles waned in popularity.

During the second half the 19th century, Tudor-style architecture (lower right) was revived in Great Britain. Eventually, the style made its way to the United States during the last quarter of the nineteenth century where it was incorporated into homes across America for about fifty years. The essential characteristics of a Tudor Revival house usually include the use of half-timbering, oversized fireplaces, and the use of brick and stucco siding. Roofs are steeply pitched, and dormers and overhangs are common.

The Mission Revival Style (lower left) was an architectural movement, which drew inspiration from the late eighteenth and early nineteenth century Spanish missions in California. Smooth plaster siding, broad overhanging eaves, exposed rafter tails, arched doorways and windows, and a red tile roof define Mission revival.







Craftsman

1910-1940

The movement to sweep away almost all ornament began in late nineteenth-century England. The Arts and Crafts movement promoted simpler structures, emphasizing functional components and deemphasizing ornament. Humble materials and architectural design that sought to expose the craft of construction replaced decorative features. Americans had been prepared for this idea of simple dwellings and utilitarian structures by the Shaker religious communities in the early nineteenth century. These artisan-builders crafted their buildings with a sense of minimalism.

Function was design's sole purpose. About this time Japanese design influence, similar in simplicity to the Shaker movement, came to America. From the English colony of India came the design for a simple dwelling named the "bungalow"— a Hindi word meaning "shelter."

Characteristics may include:

- Wide low-pitched roofs and wide overhanging eaves.
- Houses sometimes set with width parallel to the street, with porches partially covering the house front facade. Roof dormers facing the street may be gable or shed dormers.
- Style features of Arts and Crafts houses exaggerated in comparison to Craftsman houses. Upper sections of gables show simplified stick work, with vertical members resting on a horizontal beam.
- Two story Arts and Crafts houses often feature a belt course, a wide trim member topped with a drip cap that makes a visual division between first and second floors; first floor narrow lap siding, wider lap or shingles above.
- Beam ends facing outward, top member of triangular braces often extend slightly with shallow beveled ends.







Postwar Housing

1946-1970

After World War II, the G.I. Bill, changes in home mortgages, and the expansion of the Interstate Highway system, combined with the so-called baby boom to create a huge demand for new homes. The ranch style, with its roomy interior and "easy living" connotation, appealed to the post-World War II generation. Because of the Depression and the war, Americans had been deprived of consumer goods for fifteen years. During this period the home-building industry was at a standstill, but after 1945, the pent-up demand, coupled with the provisions of the G.I. Bill, led to an explosion of single-family home construction. Sometimes referred to as a "rambler," ranch style homes were built in great quantities.

There were also new homes that followed principles of the Modern Movement with an increased use of horizonal lines and glass walls.

Characteristics include:

- flat or slightly pitched roof
- prominent, built-in garages
- one story
- decorative iron or wooden porch supports
- asymmetrical massing and forms
- metal or wood window frames
- use of flagstone for decorative purposes, such as planter boxes







THE SECRETARY OF THE INTERIOR'S STANDARDS

The principles behind these guidelines are based on consistent national standards grounded in years of experience. On the national level, the Department of the Interior supervises federal historic preservation programs, including the National Register of Historic Places and the Historic American Buildings Survey. In addition, the National Park Service falls under the Department's auspices, requiring careful management of the thousands of historic structures within that system. Over the years, the Department developed a set of common-sense principles to guide care of those buildings.

Before looking at the standards, it helps to distinguish between the possible approaches to a historic structure.

- *Preservation* focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
- *Rehabilitation* acknowledges the need to alter or add to a historic property to meet continuing changing uses while retaining the property's character.
- *Restoration* depicts a property at a particular period of time in its history, while removing evidence of other periods.
- *Reconstruction* recreates vanished or non-surviving portions of a property for interpretive purposes.

The Secretary of the Interior's *Standards for the Rehabilitation of Historic Properties* are the benchmark to work toward when rehabilitating historic properties in Stillwater. The *Design Guidelines*, found in the next chapter, follow the recommendations set forth in the Secretary's *Standards*, but are written to be more specific and applicable to Stillwater's historic resources. The ten standards are interpreted below:

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.

This standard is most significant if you are converting a commercial space into a private residence or office. When a store becomes a home, it is often adapted by enclosure of the storefront, changing the visual flow of the street and making it less friendly to pedestrians. The key point to remember is to avoid the loss of character-defining features and significant historic spaces as you plan for future rehabilitation.

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.

The first step in evaluating your historic property is identifying its distinctive materials, features, and spaces. Evaluate the condition of existing historic materials to decide whether materials will be repaired, maintained, or replaced. This will help you understand what is important to preserve as you prepare your plans for future repairs, maintenance, or alterations. Aim to preserve the functional and decorative features that define the character of the building, such

as historic windows, doors, columns, balustrades, stairs, and porches. Also, consider the relationship of the house and outbuildings to paths, sidewalks, and significant historic landscaping.

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.

It is best to avoid the generic "ye olde shoppe" and stick with the original design. Study the building for what it is, learning its date of construction, its architectural style, and the stylistic features that are characteristic of that style. Keep this information in mind when making decisions about replacing missing elements or adding to the house. If the building is Italianate, it is inappropriate to turn it into a Colonial Revival storefront with details like fanlights, pilasters, or pedimented doorways. Fancy "gingerbread" work doesn't fit correctly on a 1930s service station.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

A building constructed in 1890 will almost certainly have been altered, even if only to install bathrooms and modern kitchens. A cornice could need major repairs, or even replacement, in twenty-five years if it has not been well maintained. Some such alterations may now be historically significant themselves and should not be readily discarded to create a pristine "original" building. For example, if you have an 1890 building that was remodeled in 1918 to give it a "Craftsman" look, you may want to retain the historic alterations.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Every historic building contains materials and finishes that are unique to its style and period of construction. This might be the tongue and groove board floor of a Italianate display room or the heavy Kasota stone lintels of a Queen Anne building. This is especially important if the building uses Stillwater–made brick.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature,



The brackets and dentils under the eaves, and Ionic columns make this house distinctive and shoulde be preserved.

the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

With a little detective work, you can determine the physical history of your building. Historic images will help you identify if the building has been altered, and is missing a distinctive feature like brackets or decorative shingles. The Washington County Historical Society and previous owners are good sources for historic photographs.

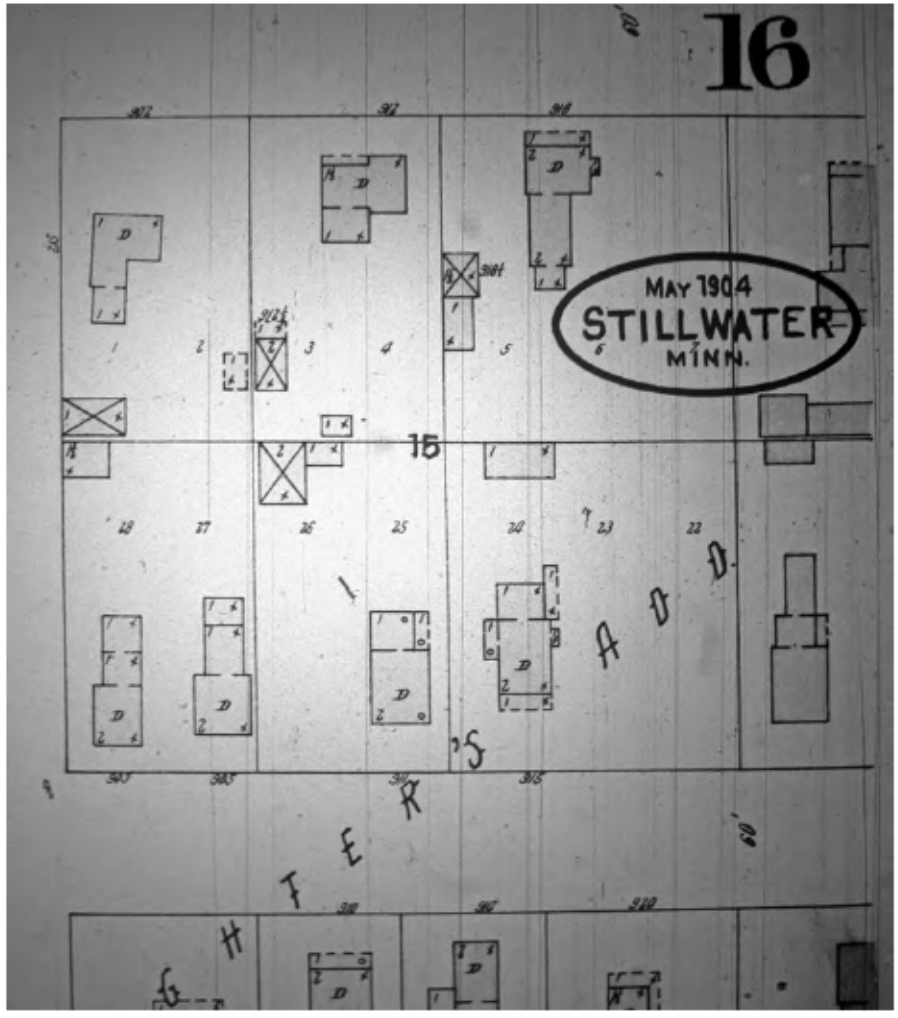
You may also be able to find clues on the building itself, such as paint shadows, nail holes, or patching in the siding, suggesting that a historic feature has been removed. When you replace missing or heavily deteriorated features use materials of the same size and shape as the originals.

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.

Never sand blast historic building materials to remove paint. This will result in pitting and texturing of the materials, particularly wood and brick. Sand blasting has been known to hasten deterioration of historic materials. Pressure washing with water at a low pressure can be an effective method to clean a historic house and prepare it for painting. Avoid pressure washing at a high pressure because it can damage historic materials, or force water into the interior cavities of a house, particularly around windows.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

This guideline is less applicable to Stillwater. However, the townsite was one of the earliest Euro-American settlements on the upper Mississippi River, so care should be given to any artifacts uncovered during construction or excavation. You might find evidence of an outbuilding foundation, or a past burn barrel on your property. It is important to recognize and document, with photographs and drawings, such discoveries. While pieces of broken glass, metal, crockery, or old marbles are exciting to discover, these are generally not considered significant archeological resources.



Do a little detective work at the Washington County Historical Society. Sanborn Insurance Maps, completed periodically between 1884 and 1956, help researchers trace the changes to a home.

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.

When adding to a historic propertiy, you should weigh how the addition will complement the historic building, the site, and surrounding neighborhood. Most preservationists prefer that an addition simply be compatible in terms of mass, materials, and color. The design can be contemporary, or reference historic elements of the building, but should not be a slavish reproduction of the original building. There is no need to confuse the historic with the contemporary.

Placement is also vitally important. Typically, a new addition should be placed on a rear or side elevation to limit the visual impact from the street. The size and scale of new additions should harmonize with the historic building.

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.

An addition should be designed so that it will become a significant part of the building's history over time, which means using quality design and materials. A new addition respects the historic building to which it is attached, and does not obscure, damage, or destroy character–defining details, like a bay window or brackets in the eaves. Keep in mind the idea that if the addition is removed in the future, it should be possible to rehabilitate the building to its original form.

RESIDENTIAL DESIGN GUIDELINES



The following design guidelines are based on nationally accepted principles for preservation and apply to historic resources across the city.

These might seem like a long list of rules, but think of them as best practices, learned through many years of experience . The guidelines provide a basis for making informed and consistent decisions about the rehabilitation and treatment of historic resources. They also serve as an informational, educational and planning resource for property owners and their design professionals who seek to make improvements which may affect historic resources.

The key is to take your knowledge to define the historic characteristics of your home. What makes it special? Then work to preserve what is there and properly replace elemnts that have deteriorated beyond repair.

If the project seems complicated, you can enlist the assistance of qualified design and planning professionals, including architects and preservation consultants. Sometimes even abrief consultation can clarify issues and provide relatively inexpensive solutions.

Entries

The entry—including the door, the door surround, and sometimes sidelights and a transom—is usually the focal point of the facade. The size of the entry is directly related to the mass and scale of the building. As with windows, any alteration to size, shape, or trim details can have a detrimental effect on exterior appearance. As a character-defining feature, whenever possible, historic doors should be repaired rather than replaced, especially on principal elevations.



1. Maintain and Conserve

Wherever feasible, the features of historic entries should be repaired rather than replaced, especially on principal elevations.

2. Size and Shape

Historic entry openings should not be enlarged or reduced to fit a new door. New entry openings should not be introduced into principal elevations, and new openings and doors should be compatible with existing historic units.

3. Trim

Original or historic features of the entry, including hoods, columns, sidelights, fanlights, and transoms and hardware should be retained. If replacement is necessary, historic trim details should be retained.

4. Doors

Wherever possible, historic paneled doors (and hardware) should be repaired and weather-stripped rather than replaced. If replacement of original or historic doors is necessary the replacement should be compatible with the material, design, and hardware of the older door. Steel-covered hollow core doors should not be installed unless they are compatible with the appearance of the house. Historic trim should not be removed for the installation of steel doors.

5. Sliding Glass or French Doors

Sliding glass or French style doors should be confined to the rear of the building where they are not visible from the public way.

6. Storm and Screen Doors; Security Doors

Storm doors should be compatible with the inner door in shape and style. Historic trim at the entry should not be removed for the installation of grill-style security doors.



This is a good example of a double door with an arched transom.

Wood Siding

Stillwater's historic residential building stock is primarily of wood frame construction, and most buildings were originally clad in wood siding (clapboards). A few houses are clad in wood shingles, but in most cases shingles were used decoratively in gable ends. Underneath layers of old asphalt, aluminum or vinyl siding, historic siding and other details sometimes remain intact. Often, this historic wood siding can be successfully restored by cleaning, replacing broken or deteriorated pieces, scraping and priming as necessary, and painting.

1. Repair

Wood siding should be maintained with paint. Deteriorated wooden siding should be replaced with new wood siding resembling the original in width, thickness and profile, and texture. New siding should be installed with the weather (exposed surface) identical to the original. Siding should be installed horizontally except in those instances where vertical or diagonal siding was used on the original exterior. Appropriate corner boards, frieze boards, drip caps, and other features should be included with new siding.

2. Vinyl and Aluminum Siding; other Manufactured Products

Buildings originally clad in wood siding should not be resurfaced with brick, stucco, artificial stone or brick veneer, or vinyl or aluminum siding. If the historic siding is unsalvageable, replacement with a product such as Hardiplank may be acceptable.

3. Shingles

Buildings originally clad in horizontal wood siding should not be resurfaced with shingles of wood or other material. Wood shingles used for cladding material or decoration, such as in the gable ends, should be retained in repair or resurfacing. Deteriorated wooden siding should be replaced with new wood siding replicating the original in width, thickness and profile, and texture.

4. Decorative Siding Treatment

Decorative siding treatments, such as paneled herringbone patterns or shingles applied to gable ends, should be retained in repair or resurfacing.

5. Painting

Exterior wood surfaces should be maintained with appropriate paint. Shingles, brick, and stone should not be painted. In most cases, unpainted historic stucco should not be painted. Exterior paint colors should be appropriate to the age, style, and condition of the building.



Properly maintained with good quality paint or stain, wood is a very durable material. A good paint job can usually be expected to last between seven and ten years.

Windows

Windows give character and expression to the building. Window size and spacing is important, as are the elements that surround the window: the sill, the lintel or cap, and decorative moldings. Any alteration—including removal of moldings or changes in window size or type—can have a significant and often detrimental effect on the building as well as the surrounding streetscape. If window replacement is necessary, manufacturers offer a variety of energy-efficient, traditionally styled units.



1. Maintain and Conserve

Wherever feasible, historic windows and sash should be repaired rather than replaced, especially on principal elevations.

2. New Sash: Size and Shape

Existing window openings should be retained. Window openings should not be enlarged or reducoooed to fit new units. New window openings should not be introduced into principal elevations. New windows should be compatible with existing historic units. Whenever possible, choose new units of wood, rather than metal. If metal is selected, it must have a baked enamel or other appropriate factory finish.

3. New Sash: Glazing

The size and number of panes of glass in each sash should not be altered. New sash, if installed, should duplicate the existing or other appropriate historic models. Crank-out units should not replace double-hung sash.

4. Trim

Retain all decorative trim around the windows, including lintels, sills, pediments, and hoods. If trim replacement is necessary the original profile should be replicated. The sill and hood are an important elements both visually abd functionally.

5. Storm Windows

Repair or replicate historic wood storms wherever possible. Storm windows should not have vertical or horizontal divisions that conflict with the divisions of the historic sash and should be flush with existing trim. If combination metal storms must be installed, they should have a baked enamel factory finish.

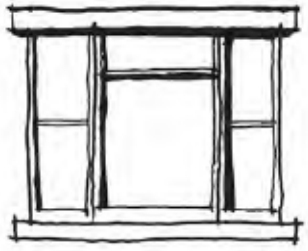


Shutters and blinds should not be installed on buildings not originally designed for them. Where appropriate, shutters should appear to be operable and should be mounted to the window casing. Shutters should be constructed of wood.

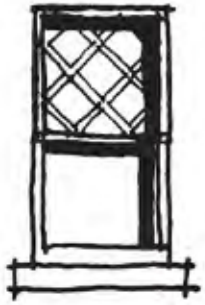
Typical Window Types



Double-hung window
Characteristic of all styles



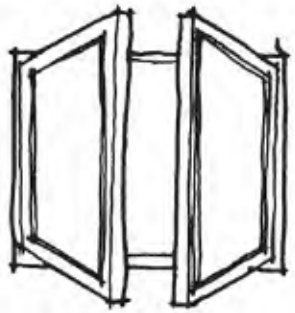
Composite Window
Characteristic of:
- Classical Revival
- Bungalow
- All Victorian styles
- Four Square



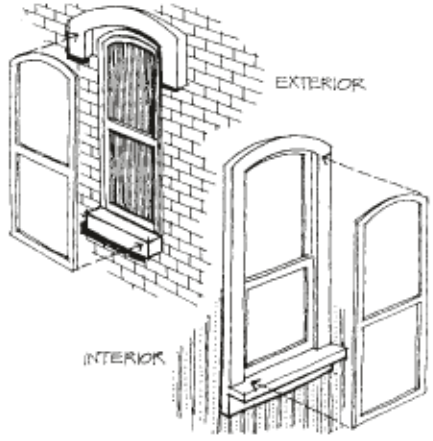
Diamond pattern
Characteristic of:
Tudor Revival
Dutch Colonial Revival



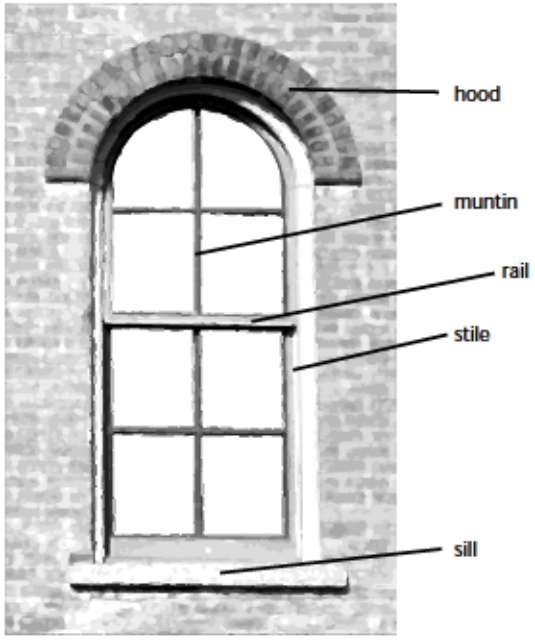
Craftsman window
Characteristic of:
Bungalow
Prairie Style
Foursquare



Casement window
Characteristic of:
Tudor Revival
Craftsman



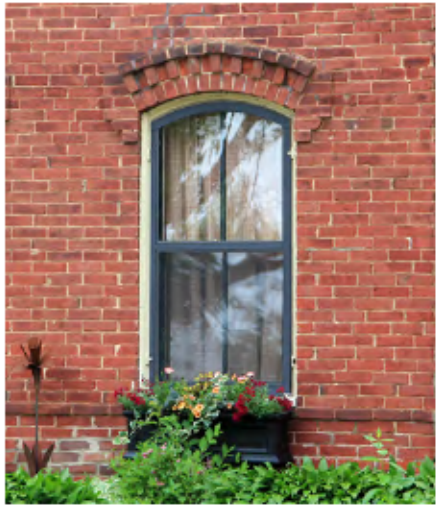
Storm windows can help conserve energy, but often look wrong on an older facade. Interior storm windows are an option. Always make sure that storm windows match the existing shape.



Elements of a historic window.

Masonry Walls

Some of Stillwater's earliest houses were built of brick and limestone. Local kilns burned red brick, and quarries along the river provided much of the buff-colored limestone. Nearly every nineteenth-century house in Stillwater rests on a limestone foundation. Concrete block was used after 1900. Brick, stone, and mortar are porous materials susceptible to water damage from rain, condensation, or rising damp. It is important to have good drainage around the foundation, a sound roof, and working gutters.



1. Repair

Deteriorated brick, stone, mortar, and other materials should be replaced with material used in the original construction or with materials that resemble the appearance of the original as closely as possible. The advice of a skilled mason should be sought for major repair projects.

2. Cleaning and Waterproofing

Masonry cleaning should be conducted only to halt deterioration and by means such as low pressure water, soft brushes, and/or appropriate chemical treatment. Sandblasting should not be used under any circumstances. Waterproof and water repellent coatings should not be used unless there is evidence of past water penetration.

3. Repointing

Original mortar joint size and profile should be retained and/or reduplicated in repointing. Mortar mixtures should duplicate the original in lime, sand, and cement proportion and should duplicate the original mortar in color and texture.

4. Stucco Resurfacing

Repairs to stucco surfaces should duplicate the original in color and texture, if evidence exists. Smooth or heavy dashed surfaces should be avoided unless they were used on the original surface.

5. Painting

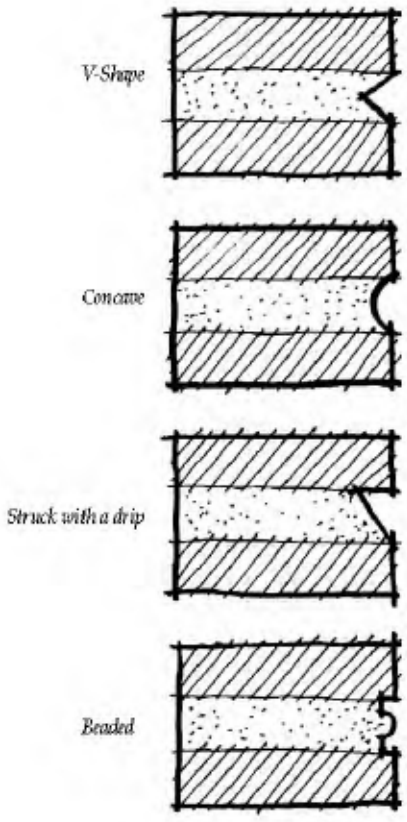
The original color and texture of masonry surfaces should be retained and unpainted stone and brick surfaces should not be painted. The removal of paint from painted masonry surfaces should only be attempted if unpainted surfaces are historically appropriate and if removal can be accomplished without damage to the masonry.

6. Resurfacing

Stucco, artificial stone, brick veneer, or vinyl or aluminum products should not be applied over historic masonry surfaces.



Mortar



Many old houses were built of softer brick and mortar than is used in new construction and major masonry repair usually requires professional assistance. In earlier buildings, a soft mortar was used, which employed a high ratio of lime. Little, if any, Portland cement was used. This soft mortar was usually laid with a finer joint than we see today. The inherent color of the material was also an important characteristic; mortars would be mixed using sand colors to match or contrast with the brick.

When repointing such walls, it is important to use a mortar mix that approximates the original in color, texture and strength. Most contemporary mortars are harder in composition than those used historically. They should not be used in mortar repairs because this stronger material is often more durable than the brick itself, causing the brick to fracture or spall during movement or moisture evaporation/freezing. Where the mortar is harder than the brick, water evaporates through the brick, damaging its harder surface. If moisture in the brick freezes, it accelerates the deterioration.



Retain original masonry and mortar where possible, repointing joints where missing or deteriorated. Mortar should match the original in composition, color, and texture, and joints should be of the same size and profile as the original. Masonry should be cleaned with the gentlest method possible; historic brick should never be sandblasted.

Roof & Chimney

Good preservation begins with a sound roof. It protects the building from the weather and prevents water from seeping into walls. Each style of architecture has distinctive roof forms, whether gable, hip, gambrel, mansard, or shed. In Stillwater the gable is most common, but there are many variations.

The shape, texture, and color of the roof are key design features of the historic building. New dormers and other additions to the roof must be carefully designed.

In Stillwater, wood shingles were used to roof the earliest houses, and asphalt shingles became standard in the early twentieth century. There are several good examples of sheet metal roofs in older neighborhoods.

1. Roofing Materials

Original roofing materials that contribute to the character of the building or district, such as tile and slate, should be maintained and retained unless badly deteriorated. If partial re-roofing in tile, slate or asphalt is necessary, replacement roofing should match the old in composition, size, shape and texture. New roofing material should be appropriate to the character of the building in composition, size, shape and texture. Rolled roofing may be used only on flat or slightly sloped roofs that are not visible from the public way.

2. Decorative Features

Historic cornices and cresting, finials and other decorative detail at the roofline should be repaired and retained wherever possible.

3. Alterations to Roof Shape

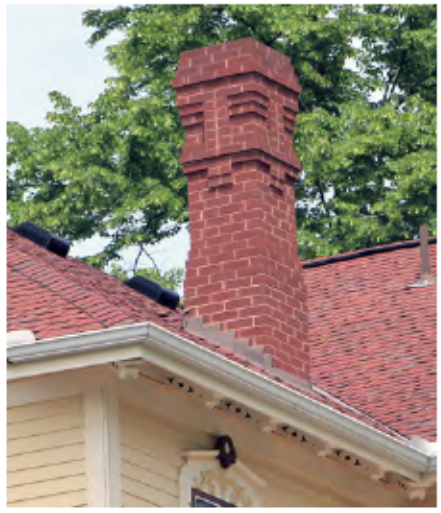
The original roof type, slope and overhangs should be preserved. The roof shape at the front should not be altered except to restore it to the original documented appearance or to add architecturally compatible dormers. The shape of existing dormers should not be altered unless compatible with the original design. Alterations to the roof shape at the sides or rear should be compatible with the architectural character of the building.

5. Skylights

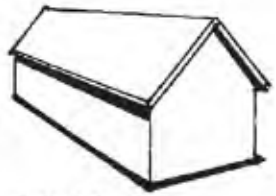
Skylights should not be installed on the front roof plane. They should be flat and close to the roof plane as possible. "Bubble" type skylights should not be installed.

6. Rebuilding Chimneys

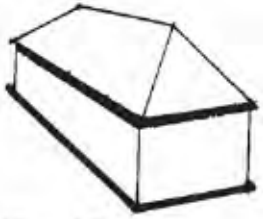
If rebuilding is necessary, original brick details such as decorative panels and corbels should be replicated. In the absence of evidence of the original appearance, repair or rebuilding should be compatible with the building type or style.







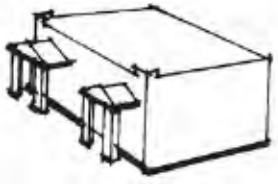
Gabled Roof



Hipped Roof



Shed Roof, behind gabled roof

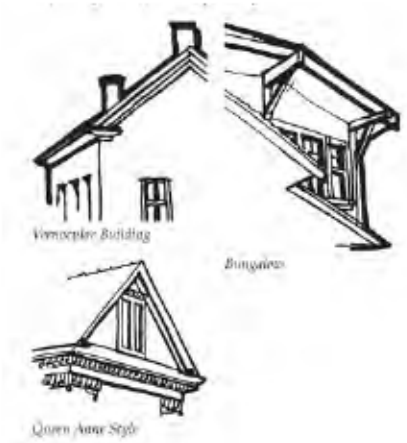


Flat Roof



Clipped Roof

Left: Roof forms found in historic Stillwater homes.



Above: Appropriate Eaves Depths on Various Architectural Styles



Roofs take many forms. Materials include asphalt shingles, slate, tile, and rolled metal.



Additions

Additions are part of the past lives of many historic houses, and often account for the variety of styles layered on a single building.

Compatible additions provide for current and future needs and the continued use of existing historic buildings. Additions must be carefully designed to relate to the principal building as well as adjacent buildings. In most cases, additions should appear contemporary, but compatible in character with the original, and sympathetic but not imitative in design. All applicable zoning regulations should be consulted in planning new construction.

1. General Character

New additions should be designed to create minimal loss of historic fabric. Character-defining features of the original historic building should not be destroyed, damaged, or obscured. New additions should conform to the size, scale, massing, height, materials, and facade proportions of the historic building and surrounding structures. The original building should remain intact as an historic building. The design of the new building should be highly compatible with the original but also a product of its own time.

2. Siting

Additions should be located on an inconspicuous elevation of the historic building, usually the rear. New additions should be compatible with the setback of the existing historic building and the adjacent streetscape. Additions should not destroy the character of the site, including topography, mature vegetation, and significant views and vistas.

3. Materials and Details

Materials and details should be compatible with the original building and the surrounding area; wood and masonry are preferable to other manufactured materials.

4. Building Elements

Roofs

The skyline or roof profile should relate to the predominant roof shapes of the historic building. Roofing materials used on additions should be appropriate to the design of the building and the visibility of the roof. Roof hardware such as skylights, vents, and metal pipe chimneys should not be placed on the front roof plane.



Traditionally, additions were made to the rear of the house, and typically stepped down in height of the original house.

Windows and Entries

Vertically-oriented, double-hung sash are the predominant historic window type in Stillwater, although there are exceptions. For additions, the proportion, size, rhythm, and detailing of windows and entries should be visually compatible with that of the existing historic building, and the rhythm of solids to voids created by openings in the facade of the new structure should also be visually compatible.

Porches

Porches are a standard feature of many historic houses in Stillwater. Whether enclosed or unenclosed they are an important part of the street-scape. The front entry of any new addition should be articulated with a design element such as a porch, portico, or landing. This element should be compatible with the size and scale of the building.

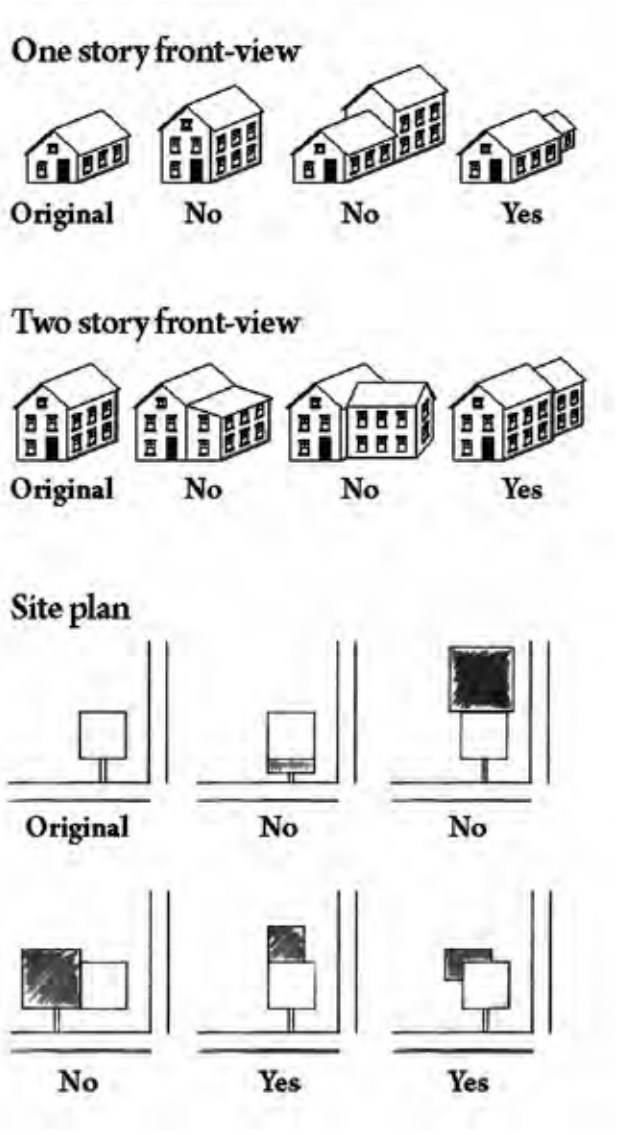


Illustration from *Rehabilitating a Historic Home*, Stillwater Heritage Preservation Commission..

Decorative Trim

Decorative trim includes the brackets, dentils, capitals, paneling, and mouldings that decorate many houses. Trim may be of wood, concrete, stone, or metal. Save any trim that must be removed and use it as guide in duplication. Where trim details cannot be matched exactly, they can be approximated in size and bulk.

Exterior architectural features including finials, cornices, brackets, columns, balustrades and railings, and window and door moldings should be retained.



1. Documentation

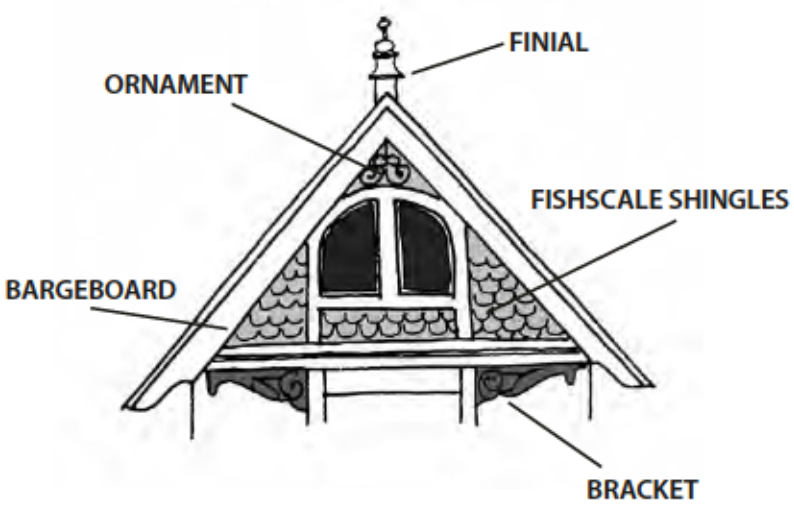
Original trim details and other architectural features should be photographed or otherwise recorded before they are removed for repair or replacement. Deteriorated trim, if removed, should be saved for use in making duplicates.

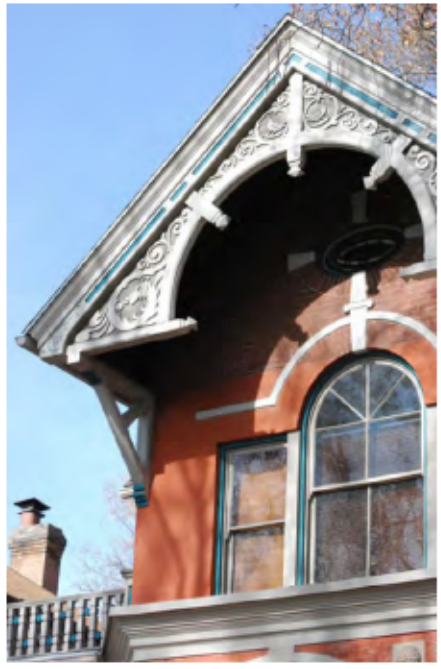
2. Repair and Replacement

New material used to repair or replace deteriorated trim or other features should match the original as closely as possible. Deteriorated trim that is unsalvageable should be replaced with trim identical or similar to the original design. Simplified trim should approximate the old in design and placement.

3. New Trim

Details should not be added in an effort to make the building look older. However, in the case of some "pattern book" houses, the addition of certain trim details such as those typical at the gable and porch may be permitted if supported by historic photos or pattern book sources.





Garages

There are many historic sheds, carriage barns and early automobile garages remaining in Stillwater. Some were designed to match the architectural style of the house, while others are simple vernacular buildings. Nearly all were sited in the rear yard and reached by an alley or narrow driveway from the street.

Carriage barns and garages add to Stillwater's historic character and should be conserved. New garages and other accessory structures should be compatible with the companion historic house and the streetscape.

1. Retain and preserve garages and other accessory structures that contribute to the historic character of the site and surrounding area.

2. Locate new garages in locations compatible with the main structure of the site and existing traditional garages in the surrounding area. New garages should not be attached to the front of the historic house.

3. Select prefabricated accessory buildings with appearance, material and scale compatible to the main structure of the site and surrounding area.

4. Replace deteriorated garages with new building designs of compatible form, scale, size, and materials.





Fences & Walls

Fences usually mark the transition from the public street to the private yard. Late nineteenth-century fences in Stillwater included wood dowels or flat sawn pickets supported by boxed posts as well as elaborate wrought iron or simple arched wire. Stillwater's hill- provided a challenge for the builders of stone and brick retaining walls. These historic walls contribute greatly to the historic landscape and should be conserved.



1. Repair and Conservation

Existing historic fences of metal or wood should be repaired and conserved wherever possible. Repairs should be compatible with the original materials and design of the fence.

2. New Fences

New fences should be compatible with the architectural character, materials, and scale of the principal building and surrounding streetscape. Fences enclosing the front yard should be semi-transparent. Appropriate materials include wrought iron and painted wooden pickets. In general, complete enclosure by opaque fences is not appropriate.

3. Chain Link Fences

Chain link fences should not be used to enclose front yards or the front half of side yards. Fences that allow some visual penetration of front yard space are preferable to complete enclosure. Chain link fences should not be used to enclose front yards or the front half of side yards.

4. Repair and Conservation of Retaining Walls

Existing historic walls (and stairs, where applicable) of fieldstone, limestone, brick, or stucco should be repaired and conserved. Repairs should be compatible with the adjoining masonry. (See Masonry Guidelines.)

5. New Retaining Walls

New walls should be compatible with the architectural character and scale of the principal building and surrounding streetscape. Masonry retaining walls should be finished with caps and other appropriate details. Limestone, brick, and natural-color split-face (rock-face) concrete block are appropriate materials for the construction of new retaining walls visible from the public right-of-way. Block with a round, striated, or polygonal profile is not appropriate. Landscape timber is not appropriate for new retaining walls visible from the public right of way.



Porches & Steps

Porches are an exterior living space that mark the transition between the private house and public street. Some only cover the entry, while others wrap around the building. Porches and steps are exposed to the weather and receive hard use. Some buildings have had a succession of replacements that reflect different styles of architecture. In reconstructing a missing porch, it is important to select posts and railings of appropriate scale and detail. Avoid using undersized ready-made trim.

Changes and additions that have taken place over the course of time are evidence of the history of the property and may have significance in their own right. A Queen Anne porch, for example, may have been placed on an earlier Greek Revival house.

1. Maintain and Conserve

Porches, steps, and handrails that are appropriate to the building and its architectural development should be conserved and retained.

2. Repair and Replacement

Historic porches, steps, or handrails that require complete rebuilding or partial replacement should be reconstructed using historical research to determine an appropriate design. Reconstructions should be compatible with the period and style of the building in material, design, and detail. Concrete should not be used to replace wooden porch floors or steps.

3. Railings

The original spacing, section, and profile of railings and balusters should be maintained in replacement or repair. Unless historical evidence indicates, reconstruction should include a bottom rail and balusters should not be nailed directly to the step or deck. Metal railings should not be used to replace wooden railings.

4. Posts and Columns

If replacement is necessary, porch posts and columns should be replaced with units that replicate the original materials, size, and scale. Elaborate details such as carving, turning, gouging, or stamping may be simplified if necessary. Wooden posts should not be replaced with metal posts or supports.

5. Decks

Decks should be constructed only at the rear of the building or where most inconspicuous from the public street. Railings, steps, and other deck details should be compatible with the architectural character of the building.





Streetscape

One important feature of Stillwater's historic districts and neighborhoods is the original layout of grid-plan streets, alleys, and sidewalks and the regular division of blocks and lots. The resulting network of spaces is a part of the city's historic character. The maintenance and repair of streets, sidewalks, planting strips, retaining walls, and fencing requires public engineering standards that are sensitive to the scale and appearance of historic areas.

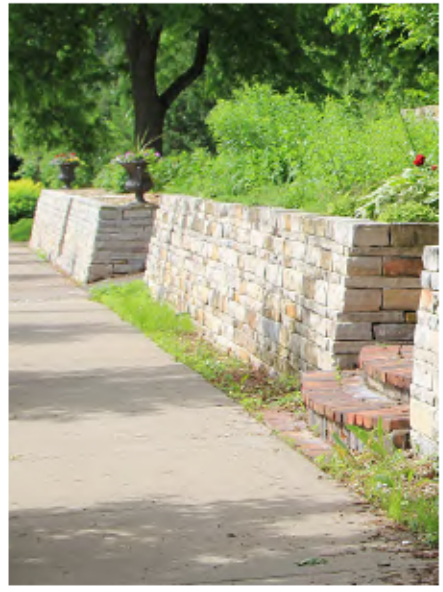
1. The maintenance and design of existing or new streets in or adjacent to historic districts should respect the original plan of interconnected streets, sidewalks, and alleys. Streets should not be widened to accommodate through traffic and alleys should not be vacated. Cul-de-sac and dead-end streets should not be created in existing grid-plan areas.

2. Preserve the mature neighborhood tree canopy wherever possible, and replant with regularly-spaced trees where necessary. Planting strips and sidewalks should be preserved and maintained at maximum width.

3. Retaining walls should be compatible with traditional walls in Stillwater, which were primarily limestone, brick, and poured concrete. While splitface (rock-face) concrete block is appropriate for the construction of new retaining walls, block with a round, striated, or polygonal profile should be avoided.

4. Iron or steel fencing should have appropriately scaled and detailed masonry or steel piers.

5. Surface parking lots should be screened with landscaping, low masonry walls, or iron or steel fencing of appropriate design.





NEW CONSTRUCTION

New construction within Stillwater's residential districts should be compatible with the existing historic buildings. Within the city, there already exists a neighborhood conservation district that includes design review for all new structures. Ask for a copy of *Neighborhood Conservation District Guidelines* at the planning department if you are building within the district.

New construction includes additions to historic buildings, new structures along primary streets, and secondary structures such as garages, sheds, outbuildings, or workshops.

Infill structures should align their facades flush with the adjacent buildings to reinforce the rhythm and consistency of the streetscape.

It is important that individual buildings act as part of the entire street facade. When a building is missing and a parking lot or park takes its place, the streetscape is disrupted when these "holes" exist.

1. Visual Relationship Between the Old and New

A new building or addition should relate visually to neighboring contributing historic buildings. Proposals for new designs within the Historic District will be considered for their specific location and will be evaluated based on their compatibility with neighboring historic structures. For a typical building, neighboring historic structures include those to each side of the structure and those directly across the street from the structure. For a new building located at a corner, the neighboring historic structures include all buildings at the intersection in addition to those immediately adjacent. Where a building falls near the edge of the Historic District, historic buildings located near but outside of the district will also be taken into account during the review process.

The goal is not to create reproductions of older buildings. The most successful new structures in the historic district are ones that are clearly modern in design but compatible with and sensitive to the character of the historic district. Main Street can be enriched by new buildings that have merit on their own and are sensitive to their setting.

2. Scale and Massing of Large Buildings

Large buildings should be designed as a series of masses or building elements compatible with the immediate streetscape. The massing of a building greatly affects the scale of a building and underlies all other architectural features. The typical commercial building in downtown Stillwater is a three-bay, one- or two-story brick block with a flat (low slope) roof. Where a large building in the nighborhood is unavoidable, the mass of the proposed structure can be broken down into traditional building blocks that relate to the scale of the streetscape, thereby blending into its context.

3. Replicating Historic Buildings

The design of a new building should not be an exact replica of any existing historic building within the district. Copies of historic buildings among original ones look awkward and present a false historic context. However, a new structure's design may be inspired by historic building designs and features, and may be traditional in form and detailing.

4. Relationship of Additions to Historic Buildings

A proposed addition to a building in the Historic District should be subordinate to the principal facade and mass of the historic building. This can be achieved through its setback massing, width, and detail. The width of an addition should generally not exceed two-thirds the width of the principal historic structure.

5. Building Placement and Setbacks

Historically, the building type dictated the structure's setback from the street. Commercial buildings such as taverns, inns, retail shops, and stores fronted directly onto the sidewalk. New construction in the district should follow the precedent of adjacent lots.

Historically, most additions to buildings in the Historic District were built at the building rear facade because there was no available building lot area on the street facade. These additions were often built up to the side yard lot lines, and had minimal visual impact on the appearance of the downtown. When an addition fronted a commercial street, it was typically set flush with the existing building to create the appearance of a larger, more substantial building. Proposed additions should follow the pattern of setbacks of adjacent buildings and building additions in order to blend into the development pattern of the immediate neighborhood.

6. Building Height and Form

The cornice line on the principal facade of an addition should be equal to or lower than the cornice line on the principal facade of the historic structure. Likewise, the ridge line of an addition should be equal to or lower than the ridge line of the historic structure. The form of new buildings should be compatible with the form of adjacent historic structures.

The height and overall size of any proposed new secondary structure should not exceed the height and overall size of the principal historic structure on the lot where it is to be constructed.

7. Building Width and Rhythm

Historically, the principal structures of the district fill most if not all the total frontage width along the street. Additions and new buildings should repeat the pattern of filling most of the street frontage of a single lot.

8. Relationship of the Facade to the Whole

All parts of a new building facade should be visually integrated as a composition, which should relate to adjacent buildings. The size and proportions of facade elements such as doors, windows, cornices, and water tables emphasize the vertical and horizontal dimensions of a facade. Exaggeration of these elements and the use of ribbon windows, vertical stacks of windows, and brick courses of contrasting colors create a design that is not compatible and out of proportion with historic buildings.

9. Roof Form, Materials, and Features

While most commercial buildings within the district have flat or shed roofs, some buildings feature other roof forms.

Historically, the roof form of an addition placed along side an existing structure facing a street followed the form of the principal building.

Continuing the historical precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary facade can have a different roof form, such as a shed roof. Mansard roofs should be utilized in additions only when the existing building features a mansard roof.

On new buildings, the use of one of the historic roof forms found in the district is recommended. Contemporary Mansard roof forms and materials, which have been overused in fast-food restaurants and strip shopping centers, are not appropriate to the Historic District.

Skylights with a low profile are acceptable on all secondary facades but not on principal facades. It is recommended that the placement of skylights relate to the overall fenestration of the building by relating vertically to other openings in the wall. The use of dormers and skylights on the same roof plane (i.e., next to each other) is not recommended.

10. Exterior Wall Materials

Additions:

An addition should either replicate the existing exterior wall material in type, color, and texture or be constructed of a historic exterior wall material found in the district. If wood siding is proposed for the addition, the width, type, and detail of the new siding should complement the proportions and scale of the existing building. The wall materials of an addition should be compatible with the wall materials of the existing building. Except on secondary facades, vinyl and aluminum siding are not appropriate in the district. Except on secondary facades, stucco finishes are not appropriate to the district.

New Construction.

The use of historic exterior wall materials such as brick, cut stone, or wood siding and their related details are strongly encouraged for new construction. The use of vinyl or aluminum siding is not recommended. Likewise, vinyl and aluminum facings and fabricated plastic building components are not appropriate on primary facades.

The size and type of siding materials should be compatible with the building type of the proposed new building. For example, a garage or workshop on an alley may have vertical wood siding such as board-and-batten siding, or may be stucco-faced masonry. A principal structure in the district historically would not have vertical wood siding nor stucco siding, but rather would have been sided with a horizontal wood siding such as clapboards, or would have been constructed of brick masonry.

11. Windows and Doors

Additions:

It is recommended that the material of windows and doors in additions match the material of the window and doors in the historic structure. The proportion of windows and doors in an addition should be similar to the proportion of original openings. Replicating the sash type and pane configuration of the historic windows is encouraged. If the sash type and configuration is not replicated, a sash type and configuration that is compatible in type to the historic sash pattern is recommended. For example, an addition to a building should either replicate the historic one-over-one, double-hung sash configuration or at least receive a double-hung sash configuration with similar dimensions to the historic fenestration.

New Construction.

The placement and proportion of windows and doors should relate to

the placement and proportion of openings on the historic buildings of the district. It is recommended that vertically proportioned windows placed in a three, four, or five-bay configuration be installed on principal facades. The percentage of window openings to total wall surface on a principal facade should not exceed 33 percent (one-third) of the total wall area. The use of double-hung sash windows is encouraged. On secondary structures, the size and type of windows and doors should relate to the type of structure proposed.

12. Shutters and Blinds

Shutters and blinds are generally discouraged on additions and on new buildings. If shutter or blinds are proposed, they should follow the historical precedent of original shutters and blinds. New shutters and blinds should be properly sized to fit the opening, and should appear operable by being mounted on proper shutter hardware. Plastic or metal shutters and blinds are not appropriate. New shutters and blinds should be fitted with traditional shutter hardware and should not be surface-mounted directly onto an exterior wall surface.

13. Building Accessibility

Where possible, a building addition should be designed to include features that make up for any accessibility deficiencies of the original building. This approach can eliminate the need for intrusive alterations to the original building. All new buildings except private homes and churches are required by law to be accessible to persons with disabilities. New buildings in the historic district should be designed with accessibility features, so that changes in level are accommodated within the new building, not at the building exterior.

14. Hardware, Mechanical, and Electrical Devices

The mounting of small louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, communications equipment, and other mechanical and/or electrical devices should be avoided on principal facades. To minimize their visual impact, devices mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping features. Air conditioning condenser units should be screened from public view.

15. Lighting

Exterior lighting of additions and new buildings should be simple and in scale with the building. New fixtures should be simple, unobtrusive, and mounted in a traditional manner. Exterior recessed downlights, if proposed, should be placed to avoid dramatic light patterns on the proposed building facade.

16. Relationship of New Outbuildings to The Historic Context

New outbuildings should visually relate to their historic context. Outbuildings should be simple in design, and should relate to the period of construction of the principal building on the lot. The design of outbuildings should not be overly elaborate. Depending on the placement of the building lot on the street, a proposed outbuilding will be treated as either a primary or secondary facade.



APPLYING THE GUIDELINES

Now that you have learned about Stillwater's architectural styles, done a little research into the history of your house, and read through the preservation guidelines, it is time to sit down and develop your own rehabilitation plan. A successful rehabilitation of a historic home begins with a careful reading of the property's historic character. With that understanding, you can develop a plan and select treatments that are sensitive to the architectural character of the storefront.

Your best piece of evidence is right in front of you—the building itself. Stop and take an inventory of the building's architectural characteristics. What construction materials were used? Are there key decorative elements such as brackets or a raised cornice? How does the storefront relate to the upper stories? The Washington County Historical Society has an extensive collection of historic photographs that can provide even more evidence about the historic character of your building.

Next, examine the current physical conditions so that you can plan the scope of the rehabilitation. Pay careful attention to the roof and walls—especially pointing if the structure is brick. Water represents the greatest danger to the long-term stability of a building. Then look at windows. Their rehabilitation or replacement is often the most crucial decision in the ultimate success of a project.

Let's walk through the process, making some basic observations.

STEP ONE

1. Shape

What is there about the form or shape of the building that gives the it identity? Is the shape distinctive in relation to the neighboring building? For example, most of the buildings are rectangular in form.

2. Roof and Roof Features

Does the roof shape or its steep (or shallow) slope contribute to the building's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its background, such as multiple chimneys, dormers, cresting, or weather vanes? Are the roofing materials or their colors or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof?

3. Openings

Is there a rhythm or pattern to the arrangement of windows or other openings in the walls? Is there a noticeable relationship between the width of the window openings and the wall space between the window openings?

Are the entrances centered? Are they recessed? Is one entrance more prominent than the others? How is the primary retail entrance differentiated from other entrances? Is there evidence that new entrances have been added or have some been relocated? Are the doors original or are they later replacements?

Are there distinctive openings or decorative window lintels that accentuate the importance the window open-



Projections give character to a historic house. Here, two three-sided bays provide interior light and break up the exterior wall space.

ings, or unusually shaped windows, or patterned window sash, like small panes of glass in the windows or doors as seen in a historic photograph of the Jansen building, that are important to the character? Would adding shutters or blinds radically change the plainness of the character of the windows? Is there a hierarchy of facades that make the front windows more important than the side windows? What about blank walls where the absence of windows? Creating windows in these spaces alters the historic character of a building.

4. Projections

What projects from the walls? Are there porches, cornices, bay windows, or balconies that shape the character of the building? How about turrets, or widely overhanging eaves, projecting pediments or chimneys? Consider the relative weight and scale of each projection.

5. Trim and Secondary Features

Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or color or patterning contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

6. Materials

What is building made of? Are the construction materials of wood? Metal? Brick or other masonry? A combination? Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning, such as broken faced stone, scalloped wall shingling, rounded rock foundation walls, boards and battens, or textured stucco?

7. Setting

What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Consider the different spatial feeling conveyed by the Washington County Courthouse where the essential character is dependent upon the open lawn and various monuments between the front door and the street. Is the specific site important to the setting such as being on a hilltop, along a river, or, is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining



Take a look at the materials in this Craftsman style house. They include wood, brick, and a pebbled stucco.

streets and other buildings? Is there a view?

STEP TWO

8. Materials at Close Range

Has the choice of materials or the combinations of materials contributed to the character? Are there one or more materials that have an inherent texture that contributes to the close range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves? Consider the differences between the rusticated concrete block or the dark brown rough brick next door. Are there combinations of materials, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels used in conjunction with rough stones for the wall?

9. Craft Details

Is there high quality brickwork with narrow mortar joints? Is there hand tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Do the clapboards have a machine smooth beveled siding? are there decorative designs executed in stucco?

Almost any evidence of craft details, whether handmade or machinemade, contribute to the character of a building because it is evidence of the times in which the work was done, and of the tools and processes used.

STEP THREE

10. Individual Spaces

Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house or the door to a garage?

11. Related Spaces and Sequences of Spaces

Is there an important sequence of spaces that are related to each other, such as the sequence from the entry way to the lobby to the stairway and to the upper balcony as in a theatre; or the sequence in an office building from the entry vestibule to the lobby to the bank of elevators? Are there adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms?

12. Interior Features

Most often, interiors have been substantially altered, so one must look carefully at the evidence. What interior features define the character of the house, such as fireplace mantels, stairways and balustrades, arched openings, interior shutters, inglenooks, cornices, ceiling medallions, light fixtures, balconies, doors, windows, hardware, wainscoting, panelling, trim?

13. Surface Finishes and Materials

Are there surface finishes and materials that can affect the design, the color or the texture of the interior? Are there materials and finishes or craft practices that contribute to the interior character, such as wooden parquet floors, checkerboard marble floors, pressed metal ceilings, fine hardwoods, grained doors or marbleized surfaces, or stenciling, or wallpaper that is important to the historic character? Are there surface finishes and materials that, because of their plainness, impart the essential character of the interior such as hard or bright, shiny wall surfaces of plaster or glass or metal?

14. Exposed Structure

Are there spaces where the exposed structural elements define the interior character such as the exposed posts, beams, and trusses in a church or train shed or factory? Are there rooms with decorative, nonstructural ceiling beams?

By now, you should have an understanding of the visual aspects of historic buildings.

PHYSICAL ASSESSMENT

Finally, it is time to look at the current physical condition of the property. Walk through the building as determine its general condition.

Mild Deterioration:
Mild deterioration generally requires only maintenance level treatments. Do the surface materials need repair? Is paint flaking? Are metal components rusting? Do joints need recaulking where materials meet glass windows?

Moderate Deterioration:
Moderate deterioration generally requires patching or splicing of the existing elements with new pieces to match the deteriorated element. Do stone or brick components need repointing? Are there leaky gutters or air conditioner units which drip condensation on the storefront? Is caulking needed? Can rotted or rusted or broken sections of material be replaced with new material to match the old? Can material from a non-conspicuous location be used on the historic facade to repair damaged elements?

Severe Deterioration:
Severe deterioration generally requires replacement of deteriorated elements as part of the overall rehabilitation. Have existing facing materials deteriorated beyond repair through vandalism, settlement, or water penetration? Is there a loss of structural integrity? Is the material rusted through, rotted, buckling, completely missing? Are structural lintels sagging? Are support columns settled or out of alignment?

Now you are ready to draft your preservation plan.

This section is adapted from Lee H. Nelson, *Preservation Brief #17—Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.* National Park Service.



GLOSSARY

a

adaptive use. The conversion of a building to a use other than that for which it was built.

alcove. A recess or small room that connects to or forms part of a larger room.

architrave. 1) The lowest horizontal element of a classical entablature; 2) The ornamental moldings (trim) around windows, doors, and other wall openings.

awning. A roof-like covering placed over a door or window to provide shelter from the elements. Historically they were constructed of fabric, but contemporary materials include metal and plastic.

b

baluster. A shaped, short vertical member, often circular in section, supporting a railing or capping.

balustrade. An assembly consisting of a railing or cap-ping supported by a series of balusters.

bay. A regularly repeated main division of a building design. A building whose facade is five windows wide may be described as a five-bay building.

bay window. A window structure projecting beyond the main wall plane; if attached to the building above ground level, properly called an oriel.

blind. A louvered shutter that excludes vision and direct sunlight, but not indirect light and air, from a house.

bond. Masonry units arranged in any of a variety of recognizable, and usually overlap-ping patterns so as to increase the strength and enhance the appearance of the construction.

bracket. A projecting support placed under an architectural overhang such as a cornice; often ornate.

brick veneer. A non-structural facing of brick laid against a wall for ornamental, protective or insulation purposes.

bulkhead. Located at the foot of a storefront, the bulkhead is the base that supports the display window.

c

canopy. An overhanging cover for shelter or shade.

capital. The top member (cap) of a column.

casement sash, casement window. A window sash which is side-hinged; a window having casement sashes.

casing. The exposed architectural trim or lining around a wall opening.

cladding. The process of bonding one material to another.

clapboard. A long narrow board with one edge thicker than the other to facilitate overlap; used to cover the outer walls of frame structures. Also known as weatherboard, bevel siding, and lap siding.

classical. 1) Decorative elements deriving directly or indirectly from the architectural vocabulary of ancient Greece and Rome; 2) architectural harmony based on the principles of ancient Greek and Roman architecture.

column. A long vertical structural member that supports a load; in classical terms, a cylindrical support having a base, shaft, and capital. (Note: In the Doric order the column has no base.)

context. The surroundings, both historical and environmental, of a building or town.



corbel

coping. A cap or covering at the top edge of a wall, either flat or sloping, to shed water.

corbel. A slightly projecting architectural element, usually in masonry, cantilevered from upper exterior walls; usually topped by a cornice or coping.

cornice. Strictly, the upper projecting part of an entablature; in carpenter/builder terminology, any projected molding ("crown molding") which crowns or finishes a horizontal fascia; the exterior assembly which closes the joint between the wall and roof of a building.

d

demolition. The intentional destruction of all or part of a building or structure.

demolition by neglect. The destruction of a building or structure caused by the failure to perform routine maintenance over a period of time.

display windows. Usually extending from the transom or cornice/frieze to the bulkhead and consisting of one pane of glass, the display window is an essential element that helps to define a building's storefront.

Doric. One of the five classical orders, column usually without a base and with a simple capital.

dormer. A roofed structure with a vertical window that projects from a pitched roof.

double-hung sash window. A window with two vertical sliding sashes, each closing half of the window opening.

e

eave. The lower part of a roof that projects beyond the wall.

elevation. The perpendicular view of a side of a building; an accurate drawing of one side of a building that represents its true dimensions in the plane perpendicular to the line of sight.

ell. A wing or addition extended at a right angle from the principal dimension of building, resulting in an "L" shaped plan.

entablature. The horizontal member carried by columns, composed of architrave (bottom), frieze, and cornice (top).

f

facade. The exterior front face of a building; usually the most ornate or articulated elevation.

fanlight. A half-circular or half-elliptical window; often placed over a door.

fascia. Any long, flat horizontal band or member.

fenestration. The arrangement and design of window and door openings in a building.

frame. The fixed portion of a window comprising two jambs, a head and a sill.

frieze. The frieze, located directly below the cornice, is a decorative band. Often, the frieze was designed in conjunction with the cornice.

frontispiece. An ornamental portal or entrance bay around a main door.

g

gable. The vertical triangular shape of a building wall above the cornice height, formed by two sloping roof planes.

gambrel roof. A ridged roof with two slopes on each side, the lower roof having the steeper pitch.

general maintenance. Ordinary maintenance needed to keep a building or structure in good repair and does not require a change in materials.

gingerbread. A pierced wooden curvilinear ornament, executed with a jigsaw or scroll saw and located under the eaves of the roof.

h

head. The uppermost member of a door-frame or window frame.

header. In brick masonry, a brick laid so that its end is exposed in the finished wall surface.

hip. The external angle at the intersection of two roof planes; a hip roof has roof planes that slope toward the eaves on all sides of the building.

hood. A projecting cover placed over an opening to shelter it.

j

jambs. Either of the vertical sides of an arch-way, doorway or window opening.

jerkinhead. A roof form with a truncated or clipped gable.

l

light. A pane of glass installed in a window sash.

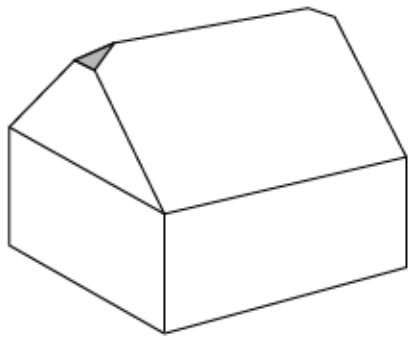
lintel. A horizontal structural member that spans an opening, for example a window lintel.

m

Mansard. A roof that is double pitched, the lower being much steeper, designed to allow a full story height within the attic space.

mass. Bulk or three-dimensional size of an object.

massing. The combination of several masses to create a building volume; organization of the shape of a building, as differentiated from wall treatment, fenestration, etc.



jerkinhead

meeting rail. The rail of each sash in a double-hung window that meets at the rail of the other when the window is closed.

mullion. A vertical member separating windows, doors, or panels set in series; often used for structural purposes.

muntin. A slender member separating and encasing panes of glass in a window sash.

o

order. In classical architecture, a column with base (usually) shaft, capital, and entablature, embellished and proportioned according to one of the accepted styles—Tuscan, Doric, Ionic, Corinthian, and Composite.

oriel. A window structure projecting beyond the main wall plane attached to the building above ground level.

p

Palladian window. A three-part window consisting of a prominent center window unit, often arched, flanked by smaller windows.

pane. A flat sheet of glass cut to size for glazing use in a window; also called a light.

panel. A section that is recessed below or raised above the surrounding area or enclosed by a frame or border.

parapet. A low guarding wall at the edge of a roof or balcony; the portion of a fire wall or party wall above the roof level.

parge. A coating of cement-based mortar (stucco) applied over rough masonry work.

pediment. In classical architecture, the triangular gable end of a roof above a horizontal cornice; a similar triangular form over a door or window.

piers. Vertical-supporting members that frame an opening such as a window or door. Sometimes designed as a flat column or pilaster, piers are often used to divide store-fronts, display windows or the entrance to a building's upper floors.

pilaster. Similar to a column, a pilaster is a shallow rectangular feature that projects from a wall and has a capital and base.

pitch, roof. The slope of a roof; usually expressed as a ratio of vertical rise to horizontal run (inches vertical in 12 inches horizontal).

plan. A two-dimensional view of a building, or horizontal section of it, seen from above; hence, a precise drawing showing the arrangement of design, including wall openings and dimensions.

porch. A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open-sided.

portico. A large porch or covered walk with a roof supported by columns or piers.

proportion. The relation of one dimension to another; usually described as a numerical ratio; in architecture, proportions determine the creation of visual order through coordination of shapes in a design.

q

quoin. A masonry (or simulated masonry) unit applied to the corner of a building; often slightly projecting.

r

rail. Horizontal members framing a panel.

reconstruction. New construction to accurately recreate a vanished building or architectural element as it appeared at a specific period of time. The work is based on reliable physical, documentary, or graphic evidence.

rehabilitation. Returning a structure to viable use while preserving its distinctive architectural and historic character.

remodeling. Changing a building without regard to its distinctive, character defining architectural features or style.

restoration. Returning a building to a particular period of time by removing later work and replacing missing earlier work.

reveal.The part of the jamb that is visible between the outer wall surface and window or doorframe.



segmental arch

rhythm. A patterned repetition or alternation of formal elements (doors, windows, porches, etc.) or motifs in the same or a modified form.

ridge. The highest point of a roof or horizontal line where two roof planes meet.

s

sash. The movable framework holding the glass in a window.

scale. The apparent size and mass of a building's facade and form in relation to nearby buildings. Important factors in establishing the scale of a facade include the physical relationship of elements such as window area to wall area; the shape and size of fenestration forms such as the subdivision of windows into lights; the bonding pattern of the brickwork; and details such as cornices and trim.

segmental arch. An arch in which the arched portion is less than a semi-circle.

shed roof. A single-pitched roof over a small room; often attached to a main structure.

shutter. An external movable screen or door used to cover a wall opening, especially a window; originally for security purposes; often confused with louvered blinds.

sidelight. A framed area of fixed glass alongside a door or window opening.

sill. The horizontal lower member of a window or other frame.

single pile. A floor plan that is one room deep.

site plan. An accurate scaled drawing of a site (lot) as if seen from above, describing the property boundary and orientation, the location of buildings, driveways, walks and other constructed site improvements, the retained vegetation, and new plantings and finished grade contours.

soffit. The exposed undersurface of an over-head building component such as a roof.

skylight. A glazed opening in a roof plane that admits light.

stoop. An uncovered platform and steps at an entrance.

streetscape. A setting or expanse consisting of the street, landscaping, and buildings along a street, as seen by the eye in one view.

street wall. The line formed by the facades of buildings set back a common distance from the street.

stretcher. A brick laid with the long side visible in the finished work

string course. A horizontal course of masonry or wood trim which projects from a wall.

symmetrical. A similarity of form or arrangement on either side of a dividing line.

t

transom. A horizontal bar of wood or stone separating a door from a transom window above it.

v

vernacular. A mode of building based on regional forms and materials.

w

water table. A horizontal course of masonry or wood trim separating the foundation walls from the exterior walls above.

Glossary definitions are in part based on *Historic Architecture Sourcebook* by Cyril M. Harris, Ed., New York: McGraw-Hill Book Company, 1977.



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2153: *The Economics of Rehabilitation*

2189: *A Guide to Tax-Advantaged Rehabilitation*

2187: *Appraising Historic Properties*

2157: *Safety, Building Codes, and Historic Preservation*

2170: *Coping with Contamination: A Primer for Preservationists*

2125: *Establishing an Easement Program to Protect Historic, Scenic, and Nahlral Resources*

2185: *Design Review in Historic Districts*

2162: Reviewing New Construction Projects in Historic Areas

Preservation Briefs series. Washington, DC: Technical Preservation Services, National Park Service. (Available on the National Park Service website.) These include:

01: *The Cleaning and Waterproof Coating of Masonry Buildings*

02: *Repointing Mortar Joints in Historic Masonry Buildings*

03: *Roofing for Historic Buildings 06: Dangers of Abrasive Cleaning to Historic Buildings*

07: *The Preservation of Historic Glazed Architectural Terra-Cotta*

09: *The Repair of Historic Wooden Windaws*

10: *Exterior Paint Problems on Historic Woodwork*

11: *Rehabilitating Historic Storefronts*

14: *New Exterior Additions to Historic Buildings: Preservation Concerns*

15: *Preservation of Historic Concrete*

16: *The Use of Substitute Materials on Historic Building Exteriors*

17: *Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*

25: *The Preservation of Historic Signs*

27: *The Maintenance and Repair of* Architectural Cast Iron

31: *Mothballing Historic Buildings*

32: *Making Historic Properties Accessible*

33: *The Preservation and Repair of Stained and Leaded Glass*

35: *Understanding Old Buildings: The Process of Architectural Investigation*

38: *Removing Graffiti from Historic Masonry*

39: *Holding the Line: Controlling Moisture in Historic Buildings*

Additional Preservation Briefs might be useful for interior work:

13: *Conserving Energy in Historic Buildings*

18: *Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements*

21: *Repairing Historic Flat Plaster: Walls and Ceilings*

23: *Preserving Historic Ornamental Plaster*

24: *Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*

28: *Painting Historic Interiors*

34: *Historic Interiors: Preserving Historic Composition Ornament*

40: *Preserving Historic Ceramic Tile Floors*

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Affordable Housing Through Historic Preservation: Tax Credits and the Secretary of the Interior's Standards for Historic Rehabilitation. Susan Escheric~ Stephen J. Farneth, and Bruce Judd.

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Preservation Tech Notes Preservation Tech Notes are developed by the National Park Service and are sold in sets by the National Technical Information Service (NTIS) of the U.S. Department of Commerce.

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Organizations

Washington County Historical Society, P.O. Box 167, Stillwater, MN 55082. (651) 439-5956, web site: http://www.wchsmn.org

Minnesota Historical Society, 345 Kellogg Boulevard West Saint Paul, Minnesota 55102-1906, 651-296-5434, web site: www.mnhs.org

National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W. Washington, D.C. 20036 202-673-4296, web site: www.nthp.org

The Preservation Alliance of Minnesota, 516 Landmark Center, 75 West Fifth Street, St. Paul, MN 55102-1406, (651) 293-9047, web site: www.mnpreservation.org

National Center for Preservation Technology and Training (NCPTI). The NCPTT, a division of the National Park Service, is dedicated to developing new preservation technologies and training preservationists. The center's Web site includes the "Preservation Internet Resources Clearinghouse," an annotated database with information about online resources for preservationists. The Web site lists conferences and educational opportunities, and provides links to other preservation-related Web sites, databases, and libraries. Web site: www.nepttnps.gov.



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