City of Excelsior Preservation Design Manual

Prepared for the City of Excelsior
and the
Excelsior Heritage Preservation Commission

Prepared by Thomas R. Zahn & Associates LLC

Credits

Historic photographs included in this report are from the collections of the Excelsior-Lake Minnetonka Historical Society, The Hennepin County Historical Society, and the Minnesota Historical Society.

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City of Excelsior Preservation Design Guidelines

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Table of Contents

Preface 1

Where Does The Design Manual Apply? 2

Introduction 3

A Brief History of Excelsior 3

Secretary of the Interior's Standards for Rehabilitation 5

Planning A Building Project 6

Approval Process for Exterior Alterations 7

Site Alteration Permit Process Flow Chart 9

Why Preserve Excelsior's Historic Buildings? 10

Preservation Approaches and Principles 12

Financial Incentives for Building Owners 14

How To Use This Manual 15

Building Materials 16

Masonry 16

Wood 18

Metals 19

Other Materials 20

Roofing 20

General Masonry Guidelines (GM) 21

General Wood Guidelines (GW) 21

General Metal and Other Materials Guidelines (GMe) 22

General Roofing Materials Guidelines (GR) 23

Commercial Architectural Design in Excelsior 24

Historic Building Forms in Excelsior 24

Building Styles 25

General Storefront Design Considerations 27
General Storefront Guidelines (GS) 29
Doors, Windows and Awnings 30
Door Guidelines (D) 33
Window Guidelines (W) 34
Awning Guidelines (A) 35

Architectural Details and Paint Colors 36
Architectural Detailing Guidelines (AD) 38
Paint Color Guidelines (PC) 38

Signage and Lighting 39
Commercial Sign Guidelines (CS) 41
Commercial Lighting Guidelines (CL) 42

Back Entries and Additions 43
Back Entries and Additions Guidelines (BEA) 44

New Construction 46
New Construction Guidelines (NC) 47
Examples of Compatible New Construction **48**

Site Improvements 49
Site Improvement Guidelines (SI) 49

Streetscape Elements 51
Streetscape Elements Guidelines (SE) 51

Cottage Commercial 52
Cottage Commercial Guidelines (CC) 53

The Commons 54
Commons Guidelines (C) 54

Landmarks 55

Exterior Wall Materials and Finishes 56
Residential Wood Siding Guidelines (RWE) 57
Residential Wood Wall Shingles Guidelines 57
Residential Wood Maintenance Guidelines 57
Masonry Guidelines (RME) 58
Masonry Maintenance Guidelines 58
Residential Foundation Guidelines (RF) 59
Foundation Maintenance Godsends 59

Residential Roofs and Chimneys 60
Roof and Roof Additions Guidelines (RR) 60
Chimney Guidelines (RC) 61
Roof and Chimney Maintenance Tips 61

Residential Windows 62
Windows Guidelines (RW) 62

Residential Entry Doors 64
Entry Doors Guidelines (RED) 64

Porches and Steps 65
Porch Guidelines (RP) 66

Residential Lighting 67
Lighting Guidelines (RL) 67

Residential Exterior Trim and Architectural Features 67
Exterior Trim Guidelines (RET) 68
Exterior Trim Maintenance Guidelines 68

Residential Additions to Historic Buildings 69
Addition Guidelines (RA) 69

Residential Garages and Outbuildings 70
Original Garage and Outbuildings Guidelines (RGO) 70
New Garages and Outbuilding Construction Guidelines 70

Public Landscaping Features 71
Public Landscaping Guidelines (PLF) 71

Fences and Retaining Walls 72
Fence and Retaining Wall Guidelines (FRW) 72

Appendix I • Downtown Building Significance by Address 74

Appendix II • Excelsior's Landmarks 77

Appendix III • Glossary of Preservation Planning Terms 86

Appendix IV • Glossary of Architectural Terms Found in the Guidelines 88

Appendix V • Glossary of Organizations and Programs 91

Appendix VI • Public Signage 93

Appendix VII • Historic Preservation Tax Credits 94

Appendix VIII • Guide on Successful Exterior Painting 96

Appendix IX • Minnesota's Architectural Styles 98

Preface

The City of Excelsior is pleased to present the City of Excelsior Preservation Design Manual. This publication provides building preservation and rehabilitation information for property owners within Excelsior's Downtown Historic District and individual historic Landmarks.

One of Excelsior's greatest resources is its unique concentration of well preserved historic and architecturally interesting buildings located near the shores of beautiful Lake Minnetonka. This manual is designed to demonstrate how using guidelines can often uncover and preserve a building's hidden historic or architectural value.

The City of Excelsior has a long history of being proactive and preserving the City's irreplaceable historic resources. As early as 1980, the City Council established the Excelsior Heritage Preservation Commission. Then in 1997, the City Council adopted the City's historic preservation ordinance, establishing development review and design standards for historic resources. In 1998 the City Council designated the Excelsior Downtown Historic District, which included 59 structures and one site that were classified as contributing to the historic character of the downtown. Since the 1990s the City has designated 20 Landmarks.

The Excelsior Heritage Preservation Commission (HPC) and City Staff have answered many questions from property owners about improvements or repairs to their buildings since the establishment of the Excelsior HPC, ranging from the proper treatment for doors and windows, awnings, and signs, to the care of masonry and wood framing elements. The written guidelines and visual examples within this manual are meant to aid those desiring to maintain and enhance an historic property. The illustrations, comprehensive in nature, represent the ideal. At times, because of financial constraints, a property owner may incorporate only part of the plan or undertake long-term phasing of the plan.

This guide is part of a continuing effort to encourage appropriate historic improvements and growth patterns. It provides information on programs designed to encourage the rehabilitation and preservation of the community's commercial architecture and surrounding business properties. Property owners in a locally designated district find that by following design guidelines and obtaining Site Alteration Permits, an owner's investment in his or her property will be better protected and the entire historic area improved. With locally designated historic districts and landmarks, as well as other tools there is a clear commitment, purpose and blueprint as to how Excelsior will evolve in the 21st century.

The City has resources available, such as the "Preservation Briefs," National Park Service, U.S. Department of the Interior to assist property owners with restoration and rehabilitation projects. Additional programs and financial assistance may be available. For more information, contact the Excelsior Planning Office at (952) 653-3674 and visit the Heritage Preservation Services (HPS) website of the National Park Service at: https://www.nps.gov/tps/how-to-preserve.htm

Where Does The Design Manual Apply?

The Preservation Design Manual applies to properties within the Excelsior Downtown Historic District and the individual historic Landmarks.

A listing of the buildings within the downtown district can be found in:
Appendix I • Downtown Building Significance by Address.

The Landmarks are listed in:
Appendix II • Excelsior's Landmarks.

Map of the Excelsior Downtown Historic District

A Brief History of Excelsior

The community of Excelsior, Minnesota began in 1852, founded by settlers from Eastern states of the United States who were attracted to the area by the sale of large tracts of government land opening up in the West. George Bertram, a tailor from upstate New York, along with other early settlers, formed the Excelsior Pioneer Association in 1853. Incorporated in 1877, the Village, located on the south shore of Lake Minnetonka, did not follow the typical north/south street grid, but was oriented to the lake itself. The origin of the name is thought to have been derived from either the Longfellow poem similarly entitled, popular at the time, or from the New York State motto "Excelsior", which means "ever upward." Located twenty miles south-southwest of downtown Minneapolis, Excelsior's population of some 2,400 people reside within less than one square mile, some of which is water. State Highway 7 is the main route into and out of Excelsior.

*The **Excelsior** steamboat*

Agriculture, lumberyards and tourism sustained Excelsior's early years. Due to the location's scenic beauty, visitors were attracted to Excelsior early on, and numerous hotels and summer cottages catered to tourists. Prior to the advent of air conditioning, lakeside living held much appeal to city dwellers and southerners during the hot Midwestern summers. Tourists from Minneapolis, Saint Paul and beyond were able to reach Excelsior by steamboat in the mid-century and by railway in 1881 when the Minneapolis and Saint Louis railway reached the village. Shortly thereafter the Minneapolis, Lyndale and Minnetonka Railway and the Saint Paul, Minneapolis and Manitoba (later the Great Northern) Railroad reached Excelsior as well. Farmers, fruit growers and lumbermen all took advantage of the appearance of railroads by shipping their goods via this new mode of transportation.

From 1867, Water Street served as the main thoroughfare of the community. With growing needs to serve both residents and summer visitors, boarding houses, hotels, and commercial establishments of various kinds were rapidly constructed. By 1890, a large number of goods and services as well as year-round and summer dwellings were in place.

Fire was a constant hazard in the nineteenth century. A major fire on December 31, 1894 destroyed most of the structures between Second and Third Streets on Water Street's west side. Constructed as one and two-story wood-frame buildings, most were re-built in brick: the Apgar Building (nos. 218, 220, and 226; 1895), the Miller Block (nos. 234-

Water Street in the early 20th century looking toward the lake.

236; 1900), and the Oddfellows Hall (nos. 250-252; 1897) were all notable. Joined by other new brick structures in the 200 block, they all graced Water Street by 1900.

The east side of Water Street between 2nd and 3rd Streets was destroyed by fire on April 29, 1902.

Year round residents were increasing in number by the 1880s. Large private homes were being built and steamships carried residents and visitors around the lake. Though scuttled in the second quarter of the 20th century due to the increase in buses and automobiles, the Minnehaha, one of those boats, was discovered at the lake bottom in 1979. She was restored and returned to service in 1996 and carries passengers between Excelsior and Wayzata yet today.

A prominent feature of Excelsior's history is the Excelsior Amusement Park. Built east of the docks in 1924, it served as a major attraction with a regional draw. The amusement park was demolished in 1974.

Fire continued to plague Water Street in the 1940s and 1950s. A Red Owl store, a bowling alley, an inn and a theater all burned down or suffered severe smoke damage within a few short years.

Today a stretch of green along the lakeshore harkens back to the early settlers, who set aside the land for the enjoyment of all residents. This thirteen-acre Commons, now over one hundred and fifty years old, remains today a vibrant arena for community events such as summer concerts, art fairs, and sporting events. The Commons is an individually designateded Landmark.

The Excelsior Downtown Historic District extends along three blocks of Water Street from the municipal docks on Lake Minnetonka at the north to George Street on the south. In addition it extends to the east along portions of Second Street and Third Street. The historic district contains a total of 70 properties, with 56 contributing buildings and 1 contributing site. See the list of properties in **Appendix I • Downtown Building Significance by Address** starting on page 74.

Detail of the Roller coaster at the Excelsior Amusement Park.

Secretary of the Interior's Standards for Rehabilitation

The National Park Service, the division of the U.S. Department of the Interior where federal historic preservation programs are housed, has published ten standards for rehabilitation projects involving historic buildings and landscapes. The standards were created by professional staff members at the National Park Service, based on extensive research into rehabilitation techniques, products and philosophies. The standards guide both federal projects and those undertaken at the state and local levels, by public and private building owners and they outline appropriate treatments and rehabilitation techniques for buildings of any age and type. The goal of the standards is to encourage rehabilitation of historic buildings in a way that makes them modern and functional while still retaining their essential historic character.

The City of Excelsior has adopted the Secretary of the Interior's Standards for the review of all exterior modification of the City's historic resources, and the Design Manual uses the Standards as a foundation. It is important to remember that variations from the standards can be acceptable, but only when it is shown that there are compelling technical, financial, or programmatic reasons for the variation.

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

Resources

The following publications contain more detailed information about the Standards.

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

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

Planning A Building Project

The HPC is pleased to assist property owners in improving commercial and residential property in a historically appropriate manner. The HPC encourages property owners to meet with staff early in the planning stages, and bring concept plans to the HPC for more complex projects like additions and demolitions. The following information explains the HPC's approval process for exterior alterations to properties located within the Excelsior Downtown Historic District and the individual Landmarks.

Evaluate Your Building

Look closely at your building. It's often clear to see where changes have been made. Look at similar buildings in the Village that may not have had major alterations. Look for historic photographs. Photographs may be found at the Excelsior-Lake Minnetonka Historical Society, The Hennepin County Historical Society, or the Minnesota Historical Society. Search through storage areas, basements, garages and attics for missing facade elements. Pay special attention to the impact of your plans on neighboring buildings and on the whole streetscape.

Set a Budget

Once you have a good idea what your building originally looked like, you will need to decide what you can afford to do about it. Don't feel that you have to do everything at once. While your plan should reflect an overall approach, you may want to complete the actual work in phases. Keep in mind that there are potential sources of assistance. Federal tax incentives, accelerated depreciation, or tax credits may also be available and should be explored as part of your budget planning. (See page 14)

Apply the Design Guidelines

This design manual is intended to illustrate the kinds of renovation approaches and details most likely to require Heritage Preservation Commission (HPC) approval. The HPC and the City will be able to give additional guidance in special situations. Remember that the goal is to promote and to preserve the historic character of the Downtown Historic District and the individual Landmarks.

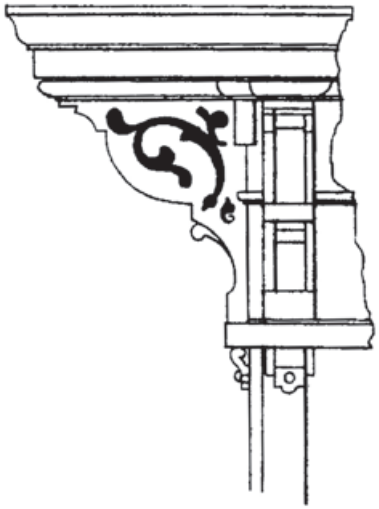
Architecture represents local values and identity. The preservation of this cultural context, including its historic land use patterns, maintains the ties that bind people to places. The social consequences of expression, therefore, are very much in the public interest. The law, however, cannot create beauty nor guarantee that others will do so. Rather than infringing on a citizen's freedom of expression, a historic district ordinance should clearly define the distinct features and characteristics of the community that are important to its citizens. Property owners should then be allowed the greatest latitude of expression, consistent with the criteria identified as necessary to maintain the community's integrity.

The HPC does not seek to prevent change. Change is expected and reinvestment in the community's historic buildings and districts is encouraged. These guidelines are designed to help accommodate change so that modifications enhance the unique character of the historic resource and so that those features that are a significant part of the property's and Excelsior's heritage are preserved.

References

The following publication contains more detailed information about evaluating your building.
Preservation Brief #35—Architectural Investigation

Approval Process for Exterior Alterations



Statement of Change

The Excelsior City Council has charged the Excelsior Heritage Preservation Commission (HPC) with the review of any exterior changes to buildings within the downtown district.

Scope

The HPC will take into consideration the size, scale, color, material, historic character and adjacent environment of your building when reviewing a Site Alteration Permit request. A Site Alteration Permit shall be received for all proposed residential, commercial and public buildings that are designated as historic or are located within Excelsior's Downtown Historic District. The HPC reviews each complete application for a Site Alteration Permit at their monthly meetings. The HPC may approve, approve with conditions, or deny an application. All findings and decisions of the HPC shall be final, subject to appeal to the City Council.

Site alteration work includes new construction, demolition, moving, alterations or repair, including color and signage, or any other work that will affect the exterior appearance of a historic resource/building or a non-historic resource located in Excelsior's Downtown Historic District.

Administrative Approval

To expedite the review process, applications and plans for minor classes of work may be approved by the Zoning Administrator, when the work is in conformance with approved guidelines, would have no significant impact, or be a potential detriment to the Landmark or a historic district, and is listed below as a minor class of work below. All administrative review decisions shall be reported to the Commission at the next regular meeting. Administrative approval may be available for:

1. painting
2. changes in roofing material
3. replacement in kind (or substantially in kind) of windows using the same or similar sash and pane configuration, including use of compatible substitute materials.
4. landscaping projects including fences
5. installation of garbage and recycling enclosures
6. installation of exterior lighting including light poles
7. signs

Exempt Work. The following shall not require a Site Alteration Permit:

1. Ordinary maintenance (such as lawn mowing, shrub trimming, re-painting, etc)
2. Work affecting only the interior of a structure (such as plumbing, insulation, flooring, etc)
3. Movable items such as planters or furniture.
4. Replacement of roofing with the same type and color of materials.
5. Residential construction that does not require a building permit and does not affect the historically significant features of the historic resource (for example, painting, landscaping, fences less than six feet high, artwork, arbors, minor repairs, replacing a broken glass in a window, etc.), and accessory buildings under 120 square feet.

Site Alteration Permit Review Process

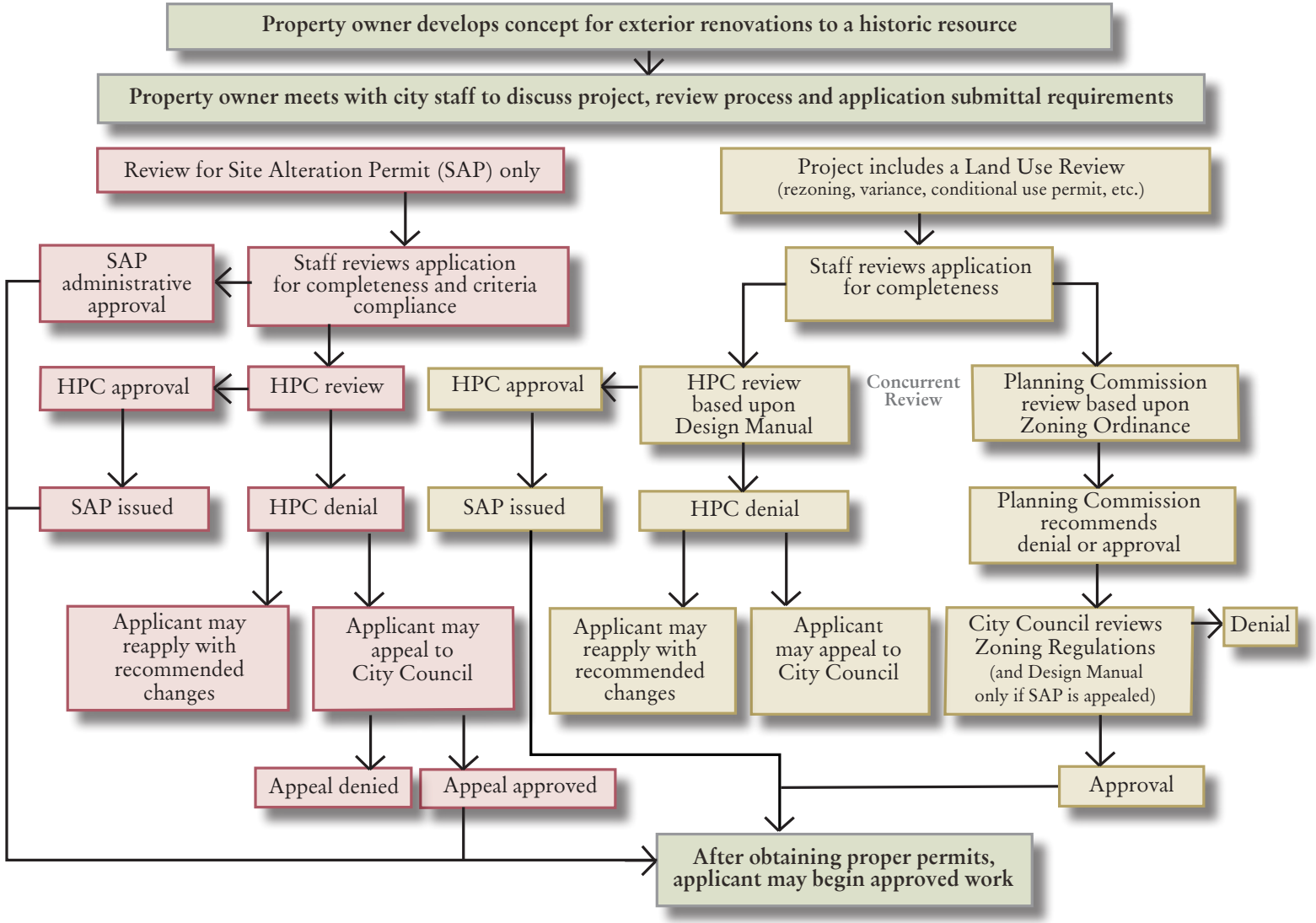
If your property is a Landmark or within the Excelsior Downtown Historic District and you are planning modifications to the exterior of your property, the HPC encourages you to discuss the plans with City staff prior to your application for a Site Alteration Permit. If the project is more complex (e.g. demolitions), the Commission encourages applicants to contact the committee at an early stage for a concept review of the initial plans.

In addition to the Site Alteration Permit application, supporting documentation as outlined on the application checklist must be submitted to provide the HPC and staff with a complete understanding of the proposed project. This may include the following materials but will vary depending on the scope of work:

- Description of the proposed work and how the project meets the Secretary of the Interior's Standards and the Design Manual guidelines.
- Photographs of existing conditions.
- Site Plan.
- Elevations, sections and floor plans.
- Materials and specifications including product and color samples for brick, mortar, roofing, and brochures and specifications for windows and doors.

City staff can assist you with the details of these submissions. For further information or to schedule a review by the Heritage Preservation Commission, please contact the City Planner at (952) 653-3674.

City of Excelsior Site Alteration Permit Process



Why Preserve Excelsior's Historic Buildings?

As you participate in Excelsior's historic preservation program, you are helping the City accomplish its goal of maintaining its ties to the past through preservation of its architectural heritage reflected in its historic resources. By preserving the character of a historic building, you bring familiarity of the past into the future; you ensure that the people and families who built our historic buildings, who lived and worked in them, are remembered and honored. However, preservation is not only a historical concept, but a practical discipline that has economic, social and environmental benefits.

Economic Development

Numerous studies have demonstrated that historic preservation is a cost-effective strategy to improve the local economy.

Historic Preservation Promotes Quality of Life

Quality of life is becoming the critical ingredient in economic development, and historic preservation is an important part of this equation. Historic buildings are one of the primary ways a community differentiates itself from another. Any community can duplicate a community's water lines, shopping mall or tax rate. No community can duplicate another's historic resources.

Historic Preservation Increases Property Values

Studies across the country have shown that property values in designated National Register or local historic districts either stabilize or increase. Many times these increases are greater than surrounding neighborhoods which may have similar architecture but do not have protective overlays.

Historic Preservation Attracts Visitors

Historic architecture attracts visitors to cities. Heritage tourism, or tourism which focuses on historic areas and sites, is one of the rapidly growing segments of the tourism industry. Design guidelines encourage historic rehabilitation that is authentic and reinforces historic neighborhood character making cities attractive to tourists and visitors.

Historic Preservation Attracts and Retains Small Businesses

Over the last decade, small businesses accounted for more than 85% of all new jobs created. Historic buildings provide ideal locations for many of these small businesses. The average small firm employs 12 people, and the average space requirement for workers is 250 square feet per person, which is the average size of a historic building in a downtown.

Historic Preservation Benefits Property Owners

Real estate often represents our largest economic asset, and property owners all want this asset to improve in value. Through the design review process, the Excelsior Heritage Preservation Commission protects the rights and investments of property owners and business establishments from inappropriate new construction, misguided remodeling, or inappropriate demolition.

Possible Tax Credits

As of 2010, the State of Minnesota allows an income tax credit of up to 20% for rehabilitation of a building listed on the National Register. This is in addition to the Federal 20% Rehabilitation Tax Credit program.

Historic Preservation is "Green"

Reusing historic buildings is the ultimate form of recycling. When historic buildings are demolished, their embodied energy, which is the amount of energy associated with extracting, processing, manufacturing, transporting and assembling building materials, is lost and building material waste is hauled to landfills.

Preserving Buildings Reduces Waste in Landfills

According to the U.S. Environmental Protection Agency, building debris constitutes around a third of all waste generated in the county. This can be reduced significantly if historic structures are retained rather than demolished.

Historic Buildings Often Last Longer than New Ones

The life expectancy of rehabilitated historic buildings is almost always greater than that of new structures. Buildings from the 19th to the mid-20th century were constructed with better quality materials, now expensive or difficult to obtain. Historic buildings are often composed of old-growth lumber, long lasting masonry, and interior materials such as plaster and were built with quality craftsmanship. Materials used in buildings over the past 50 years were often less quality and the life expectancy of pre-1960 buildings is generally greater than those built in more recent decades.

Building Energy Savings

Historic buildings were designed to operate on much lower energy budgets and took advantage of natural elements. High ceilings, natural light, and windows for cross ventilation; shutters and canopies for controlling sunlight are effective means to reduce a building's energy consumption.

Adaptability

Owners also recognize that floor plans of many historic properties easily accommodate changing needs. They permit a variety of uses while retaining the overall historic character.

Social

Historic downtowns are typically seen as the heart of the community. The level of civic pride, which largely determines the amount of citizen involvement in a community, is affected by the well-being of the downtown. Studies have shown that towns with well-maintained downtowns have increased citizen involvement. This citizen involvement includes volunteering, improving personal property, contributing to charity, and getting involved in the decisions that affect the downtown.

Awards and Responsibilities of Ownership

Ownership of an historic property carries both the benefits described above and a responsibility to respect the historic character of the resource and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range policy that promotes economic well-being and overall viability of the community and those residents and owners play a vital role in the implementation of that policy through careful stewardship of the City's historic resources.

Preservation Approaches and Principles

All building projects and treatments within the downtown district should be guided by the *Secretary of the Interior's Standards for Rehabilitation* and this Design Manual (See page 5). Like Excelsior's historic structures, each construction or rehab project is unique and full of hidden dimensions. The complete definitions for treatment for **Preservation**, **Rehabilitation**, and **Restoration** can be found in the *Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995.* (*https://www.nps.gov/history/local-law/arch_stnds_8_2.htm*) Most work falls into one of the following categories:

Preservation

Preservation is defined as "the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property." Buildings that retain and reflect the historic character of the district serve as the backbone among new and altered structures. It is impossible to overstate the importance of maintenance. As buildings weather, deteriorate, age, and erode, maintenance is easy to postpone. Simple preventative measures such as caulking windows, repainting exposed and worn surfaces, and guarding against water leakage are time-proven money savers.

Rehabilitation

Rehabilitation is defined as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." Rehabilitation often involves the undoing of previous generations of maintenance, such as removing layers of old paint, peeling off applied wood siding, and uncovering original floors. Repair and alteration make it possible to introduce a contemporary use while preserving those portions and features of the property that are significant to its historic, architectural, and cultural values.

Restoration

Restoration is defined as "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period." Excelsior has buildings that are historically and/or architecturally significant, but have been altered. Restoration is the process of returning the structure to its original appearance. Restoration, however, does not imply the creation of a precious museum piece. The structure must have an economically feasible use in order to justify restoration.

Redesign

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

Additions

Some commercial buildings may benefit from additions to their original shell. However, in most historic downtowns and especially with brick construction, commercial structures usually share sidewalls and are built in front at zero-lot-line next to the sidewalk. Consequently, most additions to downtown buildings occur on the back façade.

New Construction

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

The guidelines in this manual generally apply to all of the above categories.

Planning Priority

When planning a preservation project, you should chose the preservation method that requires the least intervention. By following this tenet, the highest degree of integrity will be maintained for the property.

First: Preserve. If a feature is intact and in good condition, maintain it as such.

Second: Repair. If the feature is deteriorated or damaged, repair it to its original condition.

Third: Replace. If it is not feasible to repair the feature, replace it with one that is the same or similar in character (e.g. materials, detail, finish) to the original one. Replace only that portion that is beyond repair.

Fourth: Reconstruct. If the feature is missing entirely, reconstruct it from appropriate evidence.

And Lastly: Distinguish New Features and Additions. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features from original historic elements.

Flexibility of Design Review

Retaining as much of a building's original fabric as possible is a key principle for preservation in Excelsior; however, some degree of flexibility in making alterations may be considered, especially when the alterations will continue the usefulness of the historic resource. Such flexibility in the decisions are based on the significance of the property and how the alteration will affect the integrity of the historic resource and the overall character of the district if it is located in a historic district.

For most historic resources in Excelsior, the front façade storefront is the most important to preserve because that is where the character defining elements are typically found and is also most visible. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall that are not as visible may be less sensitive to change. The rear wall is usually the least important with fewer character defining elements, and alterations can occur more easily without causing negative effects to the significance of the property. Please see page 43 for additional guidelines on back entries for commercial properties

Financial Incentives for Building Owners

Local Incentives

The City recognizes that historic resources are a benefit to the community; hence the City offers a 50% reduction in building permit fees for improvements to Landmarks listed in Appendix II and 25% reduction in building permit fees for improvements to contributing buildings in the Excelsior Downtown Historic District.

Federal 20% Rehabilitation Tax Credit Program

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

Minnesota State Rehabilitation Tax Credit Program

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

For further information on Preservation Tax Credits go to Appendix VII • Historic Preservation Tax Credits on page 94.

Older Building Tax Credits

Substantially renovated buildings that do not qualify for Historic Preservation Tax Credits are eligible for a 10% investment tax credit for non-historic buildings put into service before 1936.

Facade Easement

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

National Trust Loan Fund (NTLF)

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

How to Use This Manual

This Design Manual is intended to be used in conjunction with the Preservation Ordinance. Whenever the Design Manual and Preservation Ordinance conflict, the Preservation Ordinance shall prevail.

Starting with **Building Materials** below, each title section in the Design Manual is organized into two different parts – **Background Information** and **Design Guidelines.**

Background Information

The first part provides background information for the property owner. This narrative discusses the issues typically associated with the specific design topic, including the general preservation theory that is relevant to the topic at hand. This component also typically includes a list of references for property owners on the specific topics.

Design Guidelines

Specific design guidelines are then listed and are intended for contractors, architects and the HPC. These are also numbered to indicate their relative position within a section and to aid in specific reference in the design review process.

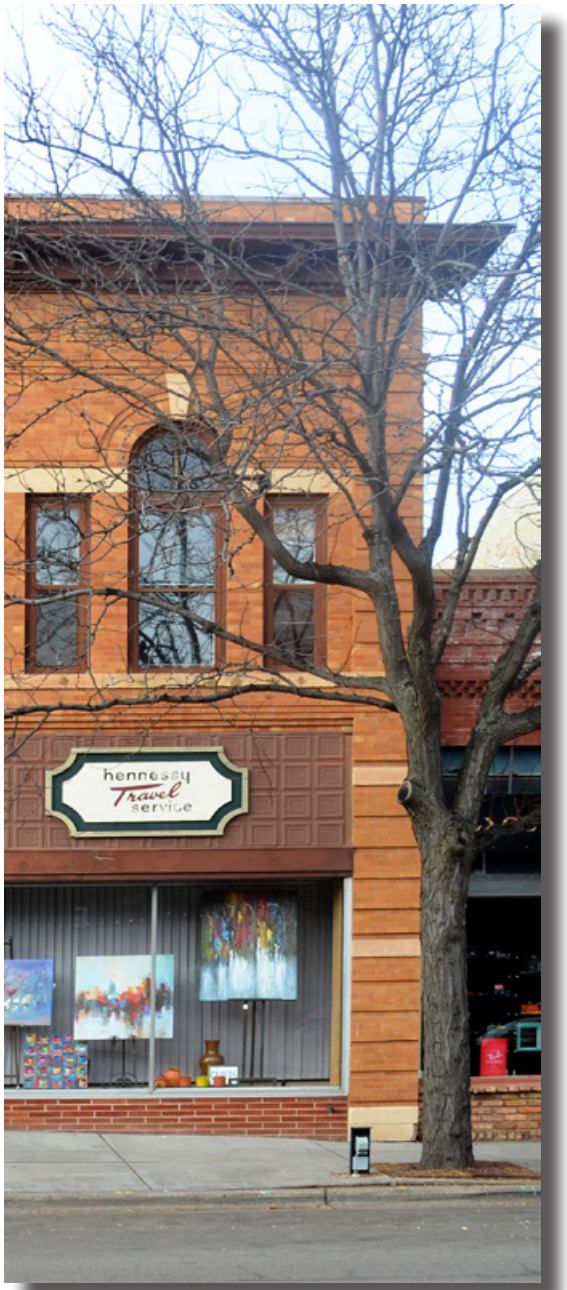
Residential Landmarks vs. Non-residential Landmarks

Non-residential Landmarks, such as cemeteries, parks, churches and commercial buildings should follow the guidelines stated in the commercial portion of the Design Manual. Residential Landmarks are listed in Appendix II • Excelsior's Landmarks beginning on page 77.

Frequently Used Terminology in this Manual

Guidelines	The principles by which the Heritage Preservation Commission (HPC) will require compliance, when it is found applicable to the specific proposal.
Should	The term "should" is used when a compliance is expected, except in conditions in which the HPC finds that the guideline is not applicable or an alternative means of meeting the intent of the guideline is acceptable.
May	The term "may" is used when the HPC exerts discretion in determining if an action is appropriate using the information specifically related to the project or the context of the project.
Shall	The term "shall" is used when a compliance is specifically required, when the statement is applied to the proposed action or use.

A complete list of terminology can be found in Appendix III • Glossary of Preservation Planning Terms on page 86.



Masonry

Masonry is the most popular construction material in Excelsior's downtown. Brick, limestone and to a more limited and recent extent, stucco and concrete block were used as structural and exterior finish materials in the district's second generation of buildings. Brick and stone strength, durability, and beauty are their chief assets. Concrete block and stucco are used less, and the use of these materials in new construction and in work on historic buildings is not recommended.

Moisture

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

Repointing

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

Cleaning

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

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

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

Sandblasting

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

Sandblasting is never an appropriate cleaning method for historic masonry.

Painting

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

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

References

The following publications contain more detailed information about masonry.

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

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

Preservation Briefs provide guidance on preserving, rehabilitating, and restoring historic buildings. These NPS Publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

Wood

Next to brick, the second most common building materials in the downtown is wood, due to its structural flexibility, economy, and strength. Storefronts, cornices, brackets, and other decorative facade elements were often made of wood. These original exterior woodwork elements should be retained wherever possible. Regular maintenance will prevent deterioration.

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

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

For information on painting wood see **Appendix VIII • Guide on Successful Exterior Painting** on page 96.

References

The following publications contain more detailed information about wood.

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

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

Metals

Cast iron and sheet metal are sometimes used in ornamental and practical roles in the district's historic buildings. Intricate detail was reproduced in cast iron or stamped sheet metal as an architectural ornament at low cost, while practical hardware such as fences, gutters, down spouts, structural supports and roofing were done in metal as well. The decorative or utilitarian components in metal give buildings their human scale and liveliness.

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

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

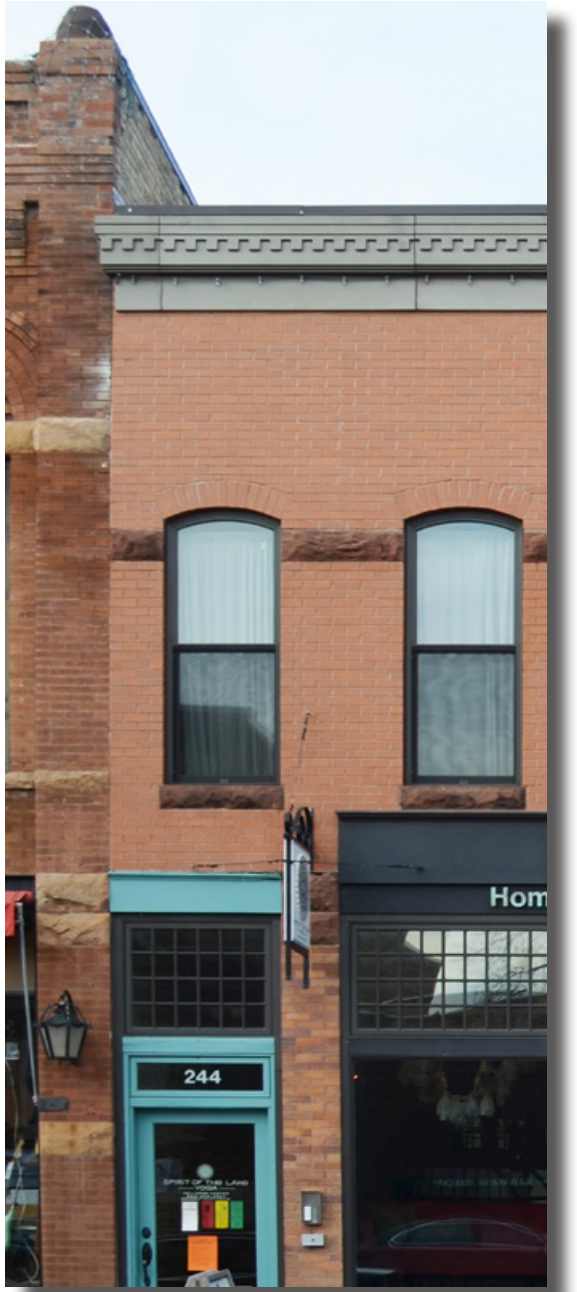
All metals requiring painting should first be primed with a commercial metal primer, followed by two finish coats of oil-based paint.

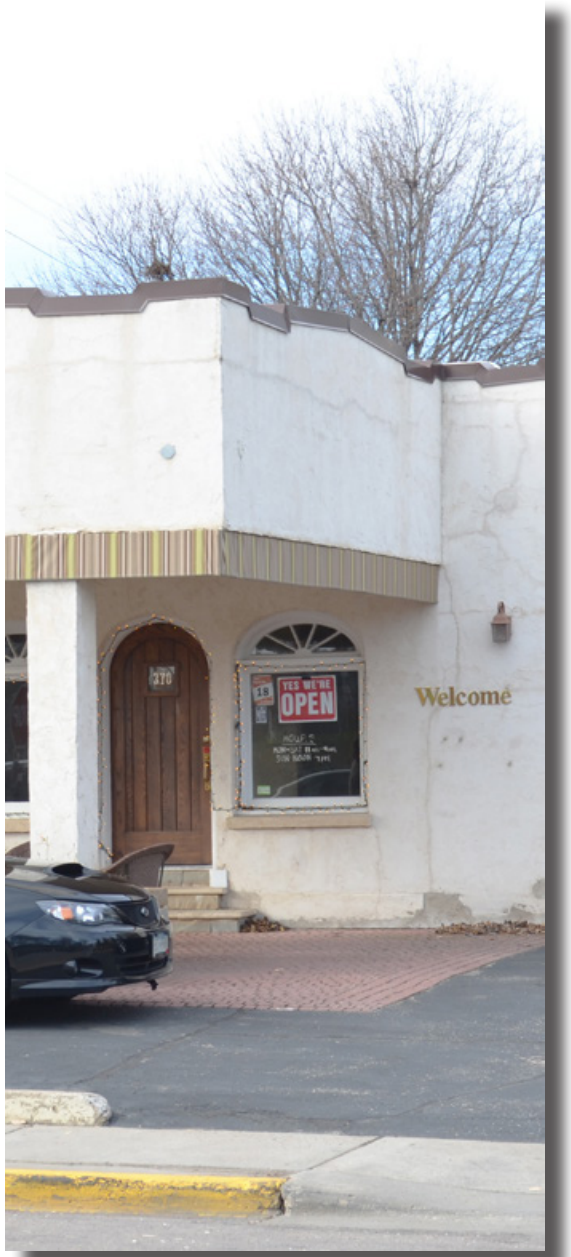
References

The following publications contain more detailed information about metals.

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

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





Other Materials

There are very few buildings in Excelsior's downtown that were originally built with stucco exteriors. In those few cases, the stucco finish is an historic component of the building and should be preserved and maintained. Some buildings in Excelsior have been covered with other materials to modernize their appearance or limit the necessity for maintenance. Stucco is a common example. The materials often obscure important details or cause them to be removed, such as cornices, window trim, or the storefront as a whole. They frequently can cause or intensify internal structural problems, and they reduce the visual interest of a complex wall surface.

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

Today there are many synthetic and metal siding types that are intended to mimic wood lap siding. Synthetic siding such as vinyl, aluminum, steel siding, fake brick or stone, and gravel aggregate materials should not be applied to buildings in the historic district. Whenever possible, such materials should be removed in the course of maintenance and improvements to properties. Technology is constantly changing, and new building materials such as fiber cement siding may be approved for new construction within the district. The Heritage Preservation Commission, through the city, maintains a file on new building materials that are acceptable for renovations and construction in the downtown area.

References

The following publication contains more detailed information about other materials.
Preservation Brief #8—Aluminum and Vinyl Siding on Historic Buildings
Preservation Brief #22—The Preservation and Repair of Historic Stucco

Roofing

The roof form plays an important role in defining the character of a building and creating continuity and rhythm in the district. Most roofs in the commercial areas are flat or sloped and not visible. The Cottage Commercial buildings were originally constructed for residential purposes and have a wider variety of roof forms, such as gable, gambrel and hip, which are key features.

Asphalt shingles is the predominant roofing material found in the district. The original roofing materials, shape, overhang style, and roof structure shall be maintained and preserved to the maximum extend feasible.

References

The following publication contains more detailed information about roofing for historic buildings.
Preservation Brief #4—Roofing

General Masonry Guidelines

- GM.1 Sandblasting is never an appropriate cleaning method for historic masonry.
- GM.2 Brick shall be maintained in its natural color and shall not be painted.
- GM.3 The primary elevations of buildings along Water Street's "brick building row" shall not display concrete block or be stuccoed.
- GM.4 When repointing, new mortar joints shall match the original in style, size, mortar composition, and color.
- GM.5 No masonry units should be damaged or overcut in the removal of mortar.
- GM.6 New mortar should be of the same hardness as the original.
- GM.7 Cleaning masonry should be done only to inhibit deterioration of the brick.
- GM.8 Masonry should always be cleaned by the gentlest possible method, commonly a low-pressure water washing (no more than 220 psi). If even the gentlest method for cleaning of masonry is damaging to the historic material, cleaning should be deleted from the project.
- GM.9 If paint or heavy grime is to be removed, a chemical cleaner may be required.
- GM.10 A qualified cleaning contractor shall be consulted if a chemical cleaning agent is required.
- GM.11 If chemical paint removal proves impracticable (due to a cementitious paint coat, for example) previously painted brick or stone may be repainted.
- GM.12 For new brick construction the bricks shall not exceed 2.5 inches by 8 inches.
- GM.13 Concrete masonry units (CMUs) are not allowed as an exterior finish.

General Wood Guidelines

- GW.1 Original exterior woodwork elements shall be retained wherever possible.
- GW.2 Damaged or decayed sections of wood elements can usually be repaired by renailing, caulking, and filling. Only fillers specially formulated as wood consolidants should be used.
- GW.3 Severely rotted or missing pieces shall be reproduced by a good carpenter or millwork shop.
- GW.4 Match or at least complement the existing details when replacing woodwork.

- GW.5 Caulking should not be applied under individual siding boards or windowsills.
- GW.6 Wood surfaces should be primed and painted to prevent wood deterioration from moisture.
- GW.7 Only in extreme cases should all paint down to the bare wood be removed.
- GW.8 Deteriorated and flaking paint should be removed by careful hand scraping, followed by sanding.
- GW.9 Electrical hot air guns on decorative wood features and electric heat plates on flat wood surface may be used when additional paint removal is necessary.
- GW.10 Chemical strippers may be used to aid in the cleaning process.
- GW.11 Fiber cement planking may be used to replace highly deteriorated wood siding on secondary elevations of masonry buildings and all elevations of residential buildings in the historic district.
- GW.12 Wood elements of a building should be painted to utilize colors consistent with an integrated design for all material and color choices of the entire exterior.

General Metal and Other Materials Guidelines

General Metal

- GMe.1 Decorative architectural metal elements should not be removed from a primary façade.
- GMe.2 Rust or paint buildup on metal elements may be removed by chemical treatment or low pressure dry grit blasting (80-100 psi).
- GMe.3 Missing metal parts may be reproduced in fiberglass or aluminum using molds made from the original elements.
- GMe.4 Simple missing metal pieces may be reproduced in wood.

Other Materials

- GMe.5 Synthetic siding such as vinyl, aluminum, and steel siding shall not be applied to contributing buildings in the historic district.
- GMe.6 Synthetic siding should be removed in the course of maintenance and improvements to properties.
- GMe.7 Stucco and fiber cement siding may be acceptable in some cases for noncontributing structures.
- GMe.8 Gutters or other storm water controls shall be constructed of weather-durable materials, except where evidence of other historic materials exist on the structure. Plastic shall not be considered an acceptable material.

- GMe.9 Imitative materials such as wood-textured siding, stone or brick that are fake or a veneer, should not be used.

General Roofing Materials Guidelines

- GR.1 Original roofing materials should be retained unless deteriorated.

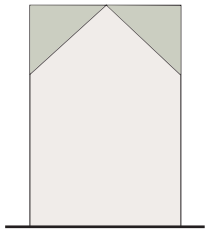
- GR.2 In commercial structures that display pitched roofs, when partially reroofing, deteriorated roof coverings shall be replaced with new materials that match the old in composition, size, shape and texture.

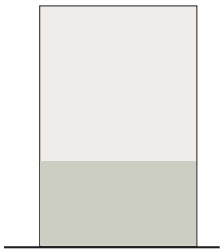
- GR.3 When entirely reroofing, new materials that alter the appearance of the roof in composition, size, or shape shall not be used.

- GR.4 The replacement of asphalt roof with asbestos shingles is acceptable. Generally, light-colored shingles are not appropriate because they are a more modern development.

- GR.5 Skylights may be permitted if they do not detract from the architectural character of the building. Generally, the use of skylights on the façade facing a public right-of-way is discouraged because of increased visibility and incompatibility with most architectural styles.

Historic Building Forms in Excelsior





Some of the early builders in Excelsior tried to establish a sense of stability and permanence in the community, constructing solid buildings made first of wood and then later, brick. Most of the key buildings within the downtown were built in the late-19th and early-20th century and many of them remain relatively intact architecturally. The major changes that have taken place were in response to changing fashions in merchandising and perhaps more significantly in an attempt to be "modern and up-to-date." The following are examples of the most common commercial and converted residential building forms in Excelsior.

The Boomtown Block

Boomtown architecture refers to the 1-2 story, wood frame commercial buildings built in the late 19th century, which lacked the detailing of a formal style. The Boomtown type usually has a false front upper-facade that conceals the true roofline, giving the building the appearance of more mass, epitomizing the minimum of style, and the maximum of utility. A good wood frame example is the Bennett Brothers Livery Stable at 432-28 Second Street.

One-Part Commercial Block

This building type was sometimes developed as speculative retail development on land of lower value. During the Victorian era and the early twentieth century, the one-part commercial block often housed a small commercial establishment. In downtown Excelsior, this type is represented historically by the J. D. Jamieson Grocery building at 239 Water Street.

Two-Part Commercial Block

In most Minnesota historic downtowns, the most common building type is the two-part commercial block. This building type in Excelsior is two stories, has a distinct separation between the first level, or public space, and the upper story, or private spaces. The lower level of this building type is generally commercial in nature: a store, restaurant, hotel lobby, etc. The upper level is generally private in nature: living quarters, offices, meeting rooms, etc. This commercial block type, dating from Roman antiquity and common during the late Middle Ages, was prevalent in the United States from the 1850s to the 1950s. In downtown Excelsior, this type is represented historically by the Odd Fellows Hall, built in 1897 at 250-252 Water Street.

The Bennett Brothers Livery Stable on Second Street has been architecturally embellished and modified over time, but retains its "boomtown" partial false front at the second story.

Note that the later added dormer, picture window and vertical siding do not meet the Secretary of the Interior's Standards. (page 5)

The Independent Order of Odd Fellows Temple (1897) at 250-252 Water Street displays Italianate influences in the strong vertical orientation of its facade with a corbeled brick cornice, and a subtle reference to Romanesque architecture in its decorative brick rounded arches over the second story windows.

Building Styles

Buildings of a similar type provide continuity for the community. Differences in style create visual variety and help to distinguish one building from another. These differences result from what was popular at the time of construction, the use of the building, or the whim of the builder, or owner. Learning about the style of one's building can help answer many preservation questions, including those regarding original treatments, color schemes, and what should replace missing elements.

The majority of the historic buildings in the downtown and along the shoreline were constructed during the late 19th to early-20th century. While most of Excelsior's commercial downtown buildings were constructed of sturdy brick, a few of the early structures were wood frame construction covered in clapboard siding.

Some of Excelsior's 1800s commercial construction was in a distinctive architecture style characterized by elevated rectangular false fronts, often with display storefront windows on the street level that announced from a distance that they were commercial businesses. These "boomtown" false fronts generally were built on wooden structures and concealed gabled roof peaks and more mundane buildings behind. Known as "boomtown architecture," it was a typical style of many frame buildings built hastily in growing frontier towns along railroads, rivers, and land transportation routes, and was most common from about 1870-1900 in the American Midwest and West. The Bennett Brothers Stables originally built in 1899 at 432-438 Second Street is a rare example of a false front Excelsior commercial building.

The majority of the historic buildings in downtown Excelsior were constructed from the late 1800s through the 1910s. During this time, most commercial buildings in smaller communities throughout the United States were a derivation of the Italianate style. Common elements distinguishing this style are large, heavily bracketed or dentilated cornices, decorative window hoods, and semicircular or segmental arch-headed windows. Although high-style examples exist, most Italianate commercial buildings were essentially vernacular, meaning they were constructed in a locally accepted method and form, on which standard (and sometimes prefabricated) decorative elements were placed. Excelsior examples include the Apgar Building (1895) at 218-226 Water Street, the Fred Hawkins Building/Gluek Building (1904) at 235-237 Water Street, and the Welter Building (1902) at 229-231 Water Street.

The Romanesque style, dating back to the late-19th century, was not as widespread in Minnesota as the Italianate. This style's name came from the extensive use of the rounded arch in early Roman construction. The American architect, Henry Hobson Richardson, in the mid-nineteenth century began using heavy masonry construction and rounded arches. The Romanesque Revival style quickly developed throughout the country, especially in the construction of warehouses and office buildings.

The Miller Block displays a variety of classically inspired details, such as strong well-defined pilasters, Palladian window sets with large keystones above, and a projecting dentilated cornice. Note the original storefronts and canvas awnings with vintage valance signage.

The Laramie Ford Building displays strong Art Moderne design in its streamlined, smooth wall surfaces, brick and window banding, and its curved corner at the intersection of Water and Second

The Philadelphia Centennial Exhibit of 1876 led to a renewal of interest in our country's past and in the development of a national architectural style. This, and the increased influence of the Ecole des Beaux Arts of Paris on American architecture, developed into the Classical Revival Style. This was a popular style throughout the country from the 1890s to the 1920s. The main characteristic of this style is a more academically correct use of classical forms including cornices, pilasters, and classical detailing such as the use of Palladian window sets, dentils and keystones. The Miller Block, built in 1900 at 232-238 Water Street, displays Classical Revival detailing in its upper story. Another Excelsior building with some classical detailing is the Excelsior Masonic Hall built in 1926 at 249 Water Street.

The first half of the 20th century saw the introduction of the Art Deco style commercial architecture in Minnesota. The Art Deco name originated with the 1925 exposition *Internationale des Arts Decoratifs* in Paris. The style, with its focus on decorative objects such as jewelry, clothing, furniture and handicrafts, as well as architecture, was most in fashion between the two world wars. And it was the first popular style to break with the tradition of reviving and reworking historic themes. Excelsior has a good example of this modern movement in the Tonka Theatre (built in 1940 at 26 Water Street) and the Laramie Ford building (constructed on the same block in 1945 at 34-50 Water Street). The Laramie Ford Building displays the streamline designing of the Art Moderne movement. The Streamline Art Moderne was the second phase of the Art Deco movement that emerged during the Great Depression of the mid-1930's.

A fine example of Mid-Century Modern design in commercial architecture is the Hour Glass Cleaners at 426 Lake Street. The structure displays a corrugated roof that floats on glass curtain walls.

Cottage Commercial

One of Excelsior's unique commercial features is the expansion of commercial uses beyond the brick row of Water Street. Commerce spilled over into the cottages and Victorian houses on either side of Water Street on Second Street, along the 300 block of Water Street and on George Street to the south and west. While the majority of these residential structures were built around the turn of the century, most do not have clearly defined High Victorian styling, but rather have the charm of a more simple, vernacular detailing in their massing, roof pitches, turned spindles and post, and other Victorian architectural ornament.

Cottage Commercial structure on George Street.

General Storefront Design Considerations

First and foremost, if your building retains its original storefront the window, door and frame-set should be preserved and maintained. In restoring a storefront that has been lost over time, your plan should be based upon a traditional Excelsior storefront design. One characteristic of the traditional commercial facade is a well-defined frame for the storefront. This area is defined by a pilaster or pier on either side, the sidewalk below and the storefront cornice above. It is important to contain the storefront within this frame. When the storefront is allowed to extend beyond its frame, it may no longer appear as an integral part of the overall facade design; rather, it may appear tacked on. Look at historic photographs of your building or of similar buildings to understand the original configuration of your storefront.

The following are several ideas to consider when planning your storefront renovation. Each originates in the design of the traditional storefront; however, they are not solely historical concepts. They represent sound design principles aimed at enhancing both appearance and accessibility.

Contain the storefront

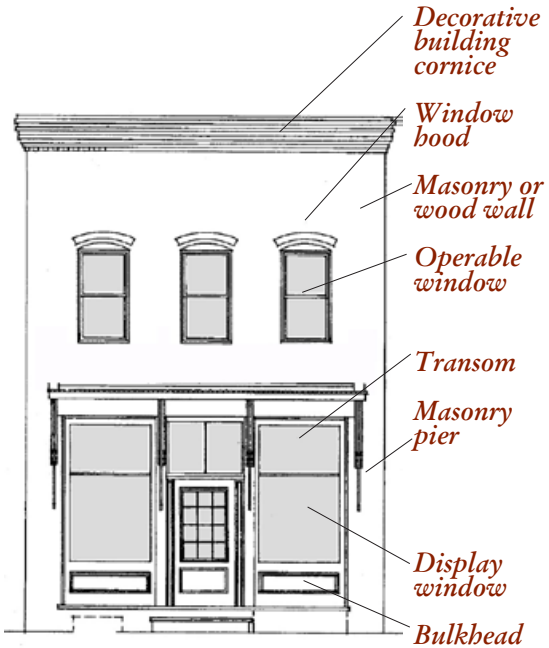
A storefront should be designed to fit within the original facade opening and not extend beyond it. The storefront might be set back slightly (perhaps 3 inches) from the plane of the facade to accentuate this sense of containment.

Transparency

Large display windows were a prominent feature of the traditional storefront. As a design element, they are integral to the overall proportioning of the facade. Functionally, the large glass area provides maximum light and display area, while visually opening the facade to the street. As a rule, the storefront should be composed primarily of glass, while the upper facade should be more solid and contained with smaller, evenly spaced windows and door openings.

Appropriate materials

The color and texture of the storefront materials should be simple and unobtrusive: (1) The storefront frame can be wood, cast iron, or aluminum with a baked enamel finish; (2) the display windows should be clear glass; (3) the entrance door should have a large glass panel and can be made of wood, painted steel, or aluminum with a baked enamel finish; (4) the base panels (bulkheads) can be of wood, polished stone, glass, tile, or pre-finished or painted aluminum-clad plywood panels; (5) the storefront cornice can be made of wood, cast iron, or sheet metal, or appropriate prefabricated painted components, or sometimes the horizontal supporting beam can serve as the storefront cap; (6) the side piers should be of the same material as the upper facade.



Historic Building Elements

Inappropriate designs

Certain materials and design elements should never be used on a traditional historic commercial building. A mansard roof with wooden shingles is not appropriate. Inappropriate historical themes should also be avoided. Small windowpanes, and Colonial doors are 18th-century elements that do not belong on most 19th- or 20th-century facades.

Simplicity

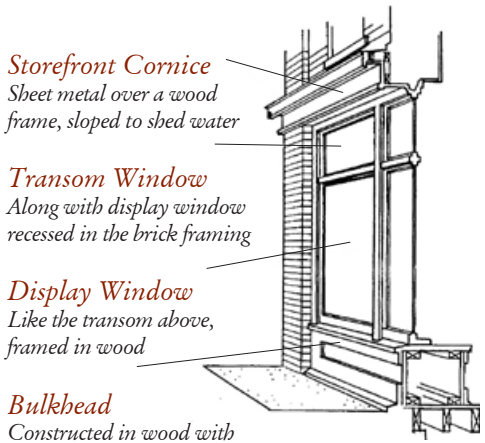
Whether you are renovating an existing storefront or designing a new one, remember that the emphasis should be on transparency. The fundamental design should include large display windows with thin framing members, a recessed entrance, a cornice or a horizontal sign panel above the storefront to separate it visually from the upper facade, and low base panels to protect the windows and define the entrance.

Missing or Altered Storefront Replacement

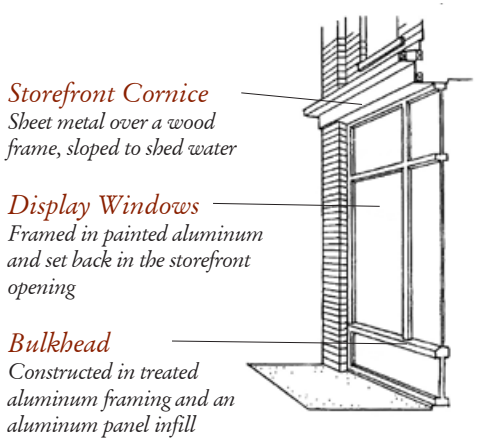
While commercial property owners are encouraged to use traditional materials in the reconstruction of missing or altered building elements, often it is economically infeasible. Therefore, owners may consider using newer building materials that emulate the appearance of traditional elements.

When designing a new storefront for your commercial property, you should meet with the Excelsior HPC to determine what contemporary building materials are acceptable and available.

The traditional storefront is generally constructed of a combination of materials, such as wood framing, plywood moldings, metal flashing, and plate glass. The typical elements of the storefront are the metal-clad window crown or cornice, the wood framed transom window, the wood framed display window, and the wood or metal bulkhead. The window and bulkhead are generally set back in the storefront opening at least six inches.



The reconstructed storefront can create the same "look" using newer building materials such as insulating glass and aluminum framing. However, the proportions and placement of the different elements need to closely match the elements of the original storefront.



Excerpts from Keeping Up Appearances *from the National Trust for Historic Preservation.*

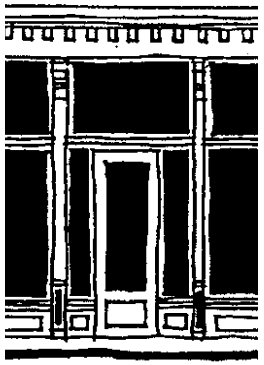
General Storefront Guidelines

- GS.1 Like all of the retail buildings along Water Street, the first story of a retail building shall be designed as a storefront.
- GS.2 Original commercial doors and windows should be maintained and repaired before being replaced.
- GS.3 If replacement is necessary, new elements should duplicate the original element closely in form, proportions, and profile.
- GS.4 Any new storefront modifications or construction in an historic building should be sized to fit within the original storefront open.
- GS.5 Storefront entries should meet accessibility standards and not include steps.
- GS.6 Entryways into a building shall be recessed to allow for a sheltered entry.
- GS.7 In the event that the original storefront has been removed, renovated in an inappropriate manner, or irreparably damaged, a new storefront should be constructed that is consistent with the architectural style of the original building.
- GS.8 A storefront being reconstructed on early historic buildings should be composed primarily of glass with large display windows and recessed glass-paneled commercial doors. Transom windows above the windows and doors may be appropriate based upon documentation.
- GS.9 New storefront framing should be wood, cast iron, or aluminum with a baked enamel finish. No new, raw extruded aluminum framing should be used in window or door replacement unless originally design with raw aluminum framing as seen in some Art Deco designs.
- GS.10 Display windows shall be clear glass.
- GS.11 New commercial entrance doors should have a large glass panel and can be made of wood, painted steel, or aluminum with a baked enamel finish.
- GS.12 Base panels (bulkheads) should be of wood, brick, polished stone, glass, tile, or pre-finished or painted aluminum-clad plywood panels.
- GS.13 The storefront cornice shall be made of wood, cast iron, or sheet metal, or appropriate prefabricated painted components, or sometimes the horizontal supporting beam can serve as the storefront cap.
- GS.14 Any reconstruction of side piers should be of the same material, color and texture as the upper façade.
- GS.15 Mansard roofs clad in wooden shingles, rough textured wood paneling, stucco, metal siding, brick or stone that are fake or veneer, and gravel aggregate materials should not be applied to a historic front façade.
- GS.16 Inappropriate historical themes such as early-American small windowpanes, and Colonial doors are 18th-century elements that do not belong on most 19th- or 20th-century facades.
- GS.17 When an historic commercial structure has been subdivided by multiple owners and unique storefronts have been added for the different businesses, any future modifications to those storefronts should be in the direction of returning the storefronts, windows and doors to their configuration as originally designed and built.

Doors, Windows, and Awnings

Doors and windows help to define the architecture of historic downtown Excelsior. The upper story windows establish a rhythm in the streetscape that ties the facades together. The storefront with its large glass area opens the store to the street, inviting pedestrians to look and possibly come inside. Most doors in the district were wood frame with a large glass area to match the openness of the storefront as a whole.

Doors and windows should be carefully maintained and repaired. Always retain original doors and windows if at all possible. Replacement of elements should duplicate the original form of the material closely. The original size and spacing of window muntins dividing the sash are particularly important. The size and division of window sashes should be appropriate to each building's style. Hardware is often a troublesome repair problem. Window and door hardware that reproduces turn-of-the-century forms is now readily available. Inoperable decorative shutters are inappropriate for use in the district. On buildings that originally featured shutters, make sure the panels exactly match the size and shape of the window opening.



Original storefront doors were often recessed, constructed of wood with a large window above a single or double panel that complemented the bulkhead design below the display windows

Storefront entry doors

Storefront entry doors should present an attractive appearance and should be visually appropriate for your storefront. Original doors should be retained if possible. If a new door is to be installed it should closely resemble the design and proportions of the original door. Wood is the preferred material, but steel or aluminum with a baked enamel finish may also be used. Colonial-era style doors, ranch style doors, unpainted aluminum doors and other very decorative door designs should be avoided.

Replacement windows

If replacement windows are approved by the HPC, the double-glazed aluminum or wood windows should match the original wood windows in size and style. Never replace a multi-pane window with a single large pane of glass. Aluminum windows should be in a baked enamel finish rather than raw unfinished aluminum.

Storm windows

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

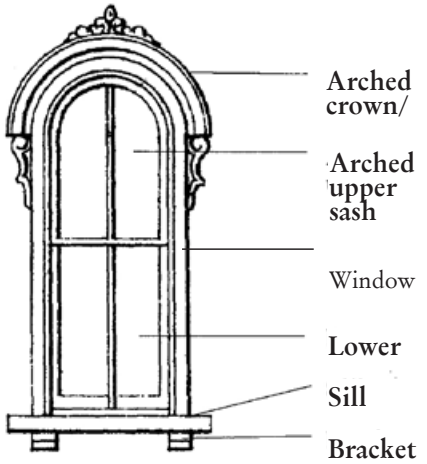
Why Preserve Historic Wood Windows?

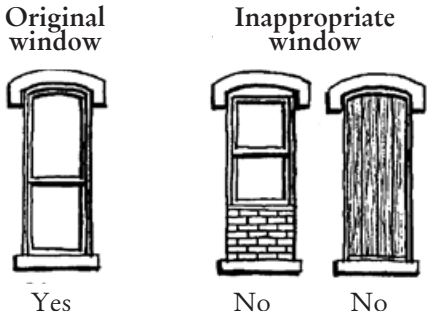
- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district or Landmark.
- Vinyl is harmful both in its creation and disposal.

General Maintenance

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

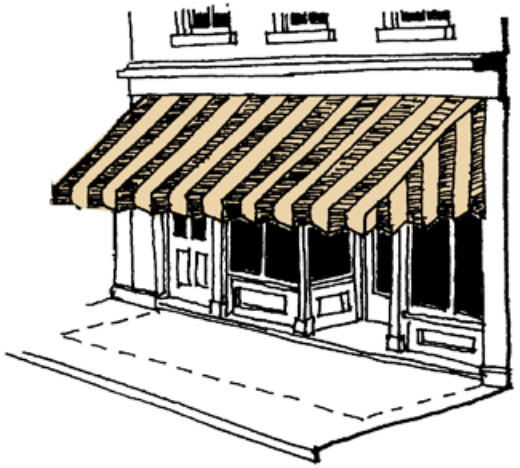
For more information on general maintenance and more involved repair of wood windows, see Preservation Brief #9.





Awnings

Canvas awnings were a familiar feature of 19th-century storefronts. Apart from their primary function of sun and glare protection, they also offer shelter to pedestrians and can be an attractive addition to the storefront. Additionally, the valance can serve as a sign panel for your business.



Select awnings that closely follow historical precedents in shape and design. Awning sizes and mounting height should be based on the original storefront design, and be operable, unless evidence of a building's original awning suggests otherwise. Always fit the awning within the storefront opening. Awnings should never extend continuously across several storefronts. Choose a water-repellent canvas or vinyl-coated canvas material; aluminum awnings or canopies are inappropriate. A wide variety of canvas colors are available, and you should pay special attention to choosing a color or color combination that coordinates with your building and its surroundings.

To be historically appropriate, and to allow ample clearance above the sidewalk areas, awnings may need to cover or conceal decorative transoms containing patterned cut glass. The use of bubble, concave, or convex awning forms was not common to early storefront design and should be avoided. Vinyl coated fabric, fixed metal, transparent or opaque vinyl or wood awnings are inappropriate. Awnings that are backlit are not acceptable.

Canvas awnings on Water Street around the turn of the century.

Awnings have been used since the 19th century for storefronts in commercial downtowns.

The application of new fabric awnings is encouraged where appropriate.

References

The following publications contain more detailed information about windows.

Preservation Brief #3—Conserving Energy in Historic Buildings
Preservation Brief #9—The Repair of Historic Wooden Windows
Preservation Brief #10—Exterior Paint Problems on Historic Woodwork
Preservation Brief #11—Rehabilitation of Historic Storefronts
Preservation Brief #13—The Repair and Thermal Upgrading of Historic Steel Windows

Door Guidelines

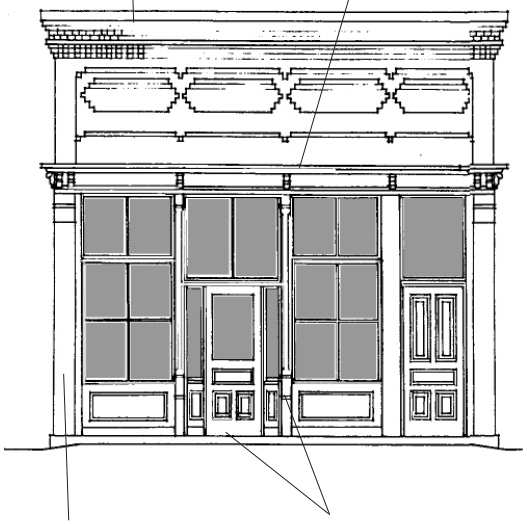
- D.1 Original commercial doors should be maintained and repaired before being replaced is considered.
- D.2 Original door openings shall not be reduced or enlarged in size, or filled in, especially on street facades unless such changes will allow for the reinstallation or restoration of historically accurate sidelights or transoms.
- D.3 If the original doors are not desired (for use), the door may be fixed in place to retain the original appearance of the building.
- D.4 New commercial access doors should be placed in the original location in the storefront. This is generally ether centered and recess in the central bay or recessed adjacent to either side pier.
- D.5 The installation of new doors should closely resemble the design and proportions of the original door. Wood is the preferred material, but steel or aluminum with a baked enamel finish may also be used. Metal frame doors may be more appropriate than wood frame doors on later architectural styles such as Art Deco façades.
- D.6 For storefronts that display both a commercial door and an upper-story access door, their different functions should clearly be defined by their design. The business door should match the proportions of the display winds with a bulkhead below supporting a framed tall panel of glass. The more utilitarian door should have a higher paneled bulkhead with a shorter framed glass panel above. If historically correct, both doors may support a framed glass transom above.
- D.7 No door should be designed to swing into the public right-of-way.
- D.8 Double door entries shall not be more the seven feet in width.
- D.9 When replacing a door, use a design that has an appearance similar to the original. Where the original design is unknown, us a door design associated with the building style or type.
- D.10 Colonial-era style doors, ranch style doors, unpainted aluminum doors and other very decorative door designs should be avoided.
- D.11 No raw extruded aluminum-framed doors should be installed within the historic district, with the possible exception for doors and storefronts that originally displayed uncoated aluminum elements common in Art Deco and Art Moderne design.
- D.12 No storefront doors shall use permanent, retractable, or roll-down security doors or bars that are visible to the public from the street, sidewalk, parking lot, or trail.
- D.13 When an historic commercial structure has been subdivided with differing storefronts, any future modifications to the commercial doors should be in the direction of returning the entire commercial storefront to its original design.
- D.14 Where storm doors are used they should be wood frame, sized to fit the original opening, and not obscure the design or frame-to-window proportions of the original commercial door.

Window Guidelines

- W.1 Original window components, window openings, and window patterns shall be maintained and preserved to the maximum extent feasible.
- W.2 If windows cannot be repaired and need to be replaced, the new windows should be double-glazed for energy efficiency and match the original in size and style.
- W.3 Window openings should not be reduced or enlarged in size, especially on street facades.
- W.4 Greater flexibility in installing new windows may be considered on secondary and rear walls. If new windows are to be installed into original window openings, the new windows should match the existing windows in the building in shape, size, design, material, and spacing between windows. New openings shall be of the same size and height as other window openings.
- W.5 The closing or filling of window openings on the primary façade of a building or on any façade that faces a street, shall be prohibited. The closing or filling of window openings on the side or rear facade shall be discouraged unless the HPC finds that such windows do not contribute to the historic nature of the building and can be closed without loss of a unique architectural feature.
- W.6 Use materials in a replacement window that appear similar to the original. Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance will match the original dimension, profile and finish.
- W.7 Convey as closely as possible the character of historic sash division in a new window. Muntins that divide a window into smaller panes of glass should be genuine on key facades and other highly visible places. Snap-in muntins located on the outside of a window may be used in secondary locations, but should have a similar depth and shadow line. Strips of material located between panes of glass to simulate muntins are inappropriate.
- W.8 Original multi-pane windows should never be replaced with a single larger single pane of glass.
- W.9 If the windows are framed in aluminum, the frame should have a baked enamel or anodized aluminum finish.
- W.10 No raw extruded aluminum-framed windows should be installed.
- W.11 Upper-story storm windows should conform in size and shape of the existing sash and be of similar color.
- W.12 Shutters should not be used on buildings not originally designed for them.
- W.13 If a building was designed with shutters and they are to be replaced, the new shutters should be large enough to cover the entire window area. The new shutters should also be operable and constructed of durable wood.
- W.14 When an historic structure has been subdivided with differing primary facades, any future modifications to the windows at both the storefront and the upper story should be in the direction of returning the entire façade to its original design.
- W.15 Windows on new construction should be visually compatible with historic windows to which they are visually related. Windows shall be recessed from the exterior wall, not flushed with the surface of the building and taller than they are wide.

Awning Guidelines

- A.1 New awnings should closely follow precedents in shape and size.
- A.2 The awning should be mounted at a height determined by the original storefront design.
- A.3 New awnings must be sized to fit within the opening it covers and not extend over side piers or several storefronts.
- A.4 Avoid covering or obscuring significant features.
- A.5 New awnings should be made of a water-repellent canvas or vinyl-coated canvas material.
- A.6 The awning color or color combination should be coordinated with the colors found in the main façade and those of its neighbors. Solid colors are encouraged.
- A.7 Simple shed shapes are appropriate for rectangular openings. Bubble, concave or convex awning forms were not common to early storefront design and should be avoided.
- A.8 Fixed metal, transparent or opaque vinyl or wood awnings are inappropriate.
- A.9 Backlit awnings are not acceptable.
- A.10 For buildings with multiple storefronts and multiple tenants awnings shall have continuity in style and size.



Architectural Details and Paint Colors

Architectural details are among the most distinctive elements that identify the different styles in downtown Excelsior. Brackets, bulkheads, cornices, columns, pilasters, decorative moldings, and window hoods were used extensively to embellish buildings. These features are crucial to the historic and architectural character of the building.

Architectural details shall be retained on existing structures within the historic downtown. New construction should mirror existing details, or display contemporary details that harmonize with its neighbors. It is essential that architectural detailing be carefully maintained in order to ensure its long-term survival. Modern artificial siding frequently covers cornices or window trim and involves the destruction of much architectural detail. This practice is not appropriate.

Added Elements: Necessities such as electric meters and boxes, condensing units, gas meters, solar panels, air conditioners, television antennae and satellite dishes are contemporary features in downtown Excelsior. They can seriously impair the visual qualities of historic architecture if improperly located. All added elements should be located on the roof or to the rear of buildings in the district and screened by appropriate plantings or fencing. Solar panels and television aerials should be situated as far out of public view as possible.

Paint Colors

Painting is the traditional method used to protect wooden and some metal and masonry buildings from the attack of moisture and other destructive environmental factors. It is more often thought of as a decorative element. Paint should provide the district's buildings with both a strong protective and a decorative surface layer. Oil based paints have traditionally been used on the district's wooden trim elements, and it is generally the best policy to continue using these paints on wood, rather than latex paints, unless careful preparations are made. Colors used originally vary with the age and style of the building. White paint was often applied to early, classical, vernacular-cottage architecture. Earth tones (greens, dark reds, pale yellows and browns) were popular in the latter half of the 19th century; lighter shades predominated in later decades. However, there is no clear rule for paint colors in a stylistically mixed group of buildings like those in the district, other than to avoid bright or unusual colors. Those who desire precise guidance can perform, or hire a consultant to undertake, paint analysis to determine paint colors at a specific time in a building's history.

The City of Excelsior strongly recommends that property owners keep the wood components of their buildings regularly painted and follow these guidelines in selecting the type and color of paint.

In the case of historic buildings certain colors are more appropriate to a building's forms, style, and setting than others. A balance must be struck between existing use of colors, the desires of property owners to use various colors and the limitation of color use. The end result of a project involving color choice should be compatible with the area's character and with colors used in nearby buildings.

It is recommended that the elements of a building be painted to utilize colors consistent with an integrated design for all material and color choices of the entire exterior. Typically, trim elements that have the same function on the exterior receive same or similar colors: for example, all window and door frames are the same color, or cornices use the same or similar colors. The window sash and doors can be painted a darker color than the walls and trim. Avoid painting masonry that is not painted. Prepare the surface to be painted by removing all loose paint and sanding all rough edges that remain. Prime the surface with a high quality oil-base primer and follow with two finish coats of oil-base or quality latex paint.

References

The following publications contain more detailed information about painting.

Preservation Brief #10—Exterior Paint Problems of Historic Woodwork

Paint in America : The Colors of Historic Buildings by Roger W. Moss (Editor), Preservation Press, Washington D.C.

Paint Color Hierarchy

Minor Trim

- Window sash
- Doors
- Storefront frame
- Small details on cornices, window hoods, bulkheads, brackets, and corbels

Major Trim

- Building cornice
- Window hoods
- Window frame
- Storefront cornice
- Storefront columns
- Bulkheads

Architectural Detailing Guidelines

- AD.1 Architectural details shall be retained on existing structures within the historic downtown.
- AD.2 When restoring or working on a historic building, property owners are encouraged to restore any ornamentation that may have been removed previously.
- AD.3 If it is not feasible to repair the feature, then replace it with one that is similar in character to the original based on physical or pictorial evidence to assure accuracy. Replace only that portion that is beyond repair.
- AD.4 A substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original.
- AD.5 When reconstructing an element is impossible and inadequate information exists to allow for an accurate reconstruction, develop a new design that is a simplified interpretation of it.
- AD.6 The new element should be similar to comparable features in general size, shape, texture, material and finish.
- AD.7 New construction should display contemporary details that harmonize with its neighbors.
- AD.8 All added elements such as electric meters and boxes, condensing units, gas meters, solar panels, air conditioners, television antennae and satellite dishes should be located on the roof or to the rear of buildings and appropriately screened from view.

Paint Color Guidelines

- PC.1 Wood elements of a building should be painted to utilize colors consistent with an integrated design for all material and color choices of the entire exterior.
- PC.2 Paint color choices should generally fall within a subdued palette associated with historic buildings within the district.
- PC.3 Bright or unusual colors should be avoided. If used at all, they are more appropriate for accent colors on doors and signs.
- PC.4 City staff maintains a pre-approved paint color palette.
- PC.5 In general, if masonry was originally unpainted, it should not be painted. Exceptions may be made for severely damaged brick (as from sandblasting) or if the masonry is heavily stained and cannot be adequately cleaned.

Signage and Lighting

Signage is an essential element in any commercial district. Anonymity is clearly not good for business. Unfortunately, signage has often been one of the most disfiguring elements in the urban landscape. A visual clutter of oversized and ill-positioned signs presents a negative image for the entire street.

A business sign is important not only as an identifier, but equally significant as an expression of an image for the business. Don't underestimate the value of quality signage. A clear message, presented with style, will encourage passersby to venture in. Money spent on quality signage is usually money well spent.

When thinking about signage, consider the following:

Size and placement

Signage should be directed at and scaled to the pedestrian. Don't assume that the largest sign is the best. Pay particular attention to how your sign relates to your building. Look for logical signage locations on your facade.

On commercial architecture the best location for signage is at the continuous flat wall areas above storefront display windows and below the upper level windows. Where such space is limited by the location of the storefront cornice or a balcony, signage can be applied to the display windows or on low-profile projecting signboards. Don't cover windows, doors, or architectural ornaments. A good sign looks like it belongs where it was placed. It should be an extension of the overall design of your facade.

Since some of Excelsior's businesses are located in residential structures, their commercial signage is often provided on freestanding, sign posts in front yards. Further signage discussion and city requirements for both permanent and temporary signs are listed in the Excelsior Zoning Code.

Message and design

A good sign is simple and direct. Don't be tempted to say too much. Choose a letter style or graphic treatment that projects your image and is clear and easy to read. Coordinate sign colors with the colors of your building. Remember that visual clutter will only dilute your message.

A good sign can take many forms. It may be painted on a flat panel, or it might have a sculptural quality. Individual letters might be applied to the facade. Logos or lettering can be painted, stenciled, or engraved on windows. Even the valance of an awning can be an excellent signboard. Sign designs that brings additional identity to storefront businesses, by using three-dimensional signs, symbols, or representations

of the business (mortar and pestle, scales of justice, barber poles, etc.) are encouraged. Small two-sided signs that project perpendicularly over the sidewalk are excellent for communication for pedestrians. Neon signage cannot be used on the building exterior. Lighting for other kinds of signage should be limited to direct illumination by soft/warm LED or compact florescent light fixtures.

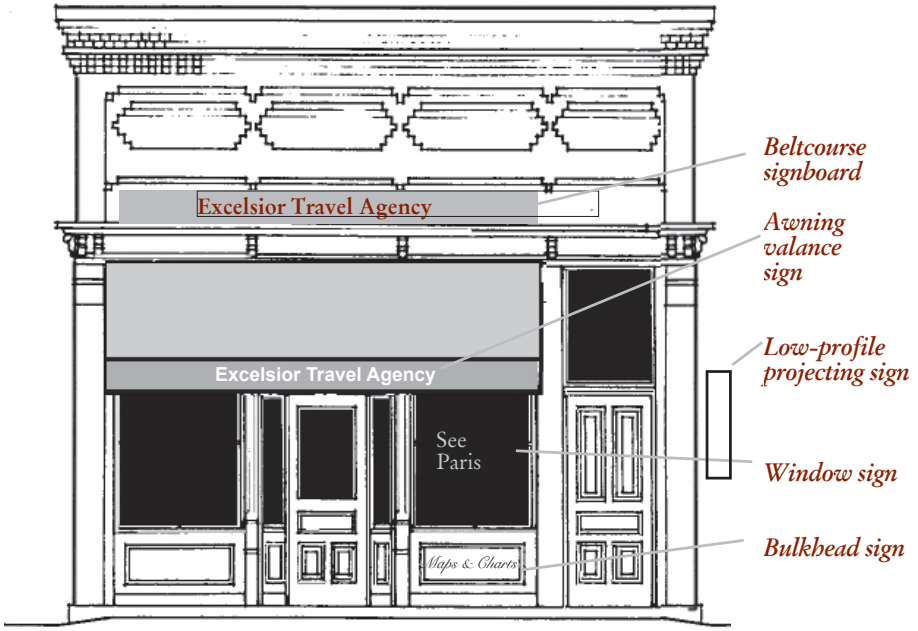
Inappropriate signs

Certain sign types are generally considered inappropriate in an historic commercial district. These include large projecting signs, rooftop signs, and internally illuminated awnings and signs.

Ghost signs

The preservation of historic signs is also important as the reuse of historic structures occurs over time. Ghost signs, faded advertisements generally painted on the exposed side walls of commercial structures, from the downtown's period of significance should be preserved and not obscured by newer signage or overpainted.

The **FRED HAWKINS HOTEL CAFE** *ghost sign in downtown Excelsior*



Commercial Sign Guidelines

All signage should be in compliance with the requirements of the Zoning Code.

Orientation & Placement

- CS.1 A projecting sign should be suspended from a decorative support structure.
- CS.2 Horizontal sign orientation is the preferred arrangement. Vertical signs should only be displayed where the building supports a vertical location without interfering with building detailing or architectural design.
- CS.3 Signage should be placed at traditional sign locations including the storefront beltcourse, hanging or mounted inside windows, or projecting perpendicularly from the face of the building.
- CS.4 For residential type buildings used for commercial purposes, a flat sign attached to the wall at the first floor or between porch columns is appropriate.
- CS.5 Freestanding signs, in general, are not an appropriate sign type in a traditional downtown, except for use in the front yard of a residence that has been converted to commercial or office use. In this case, freestanding signs should be no higher than 6 feet.
- CS.6 For multi-tenant buildings, placement of individual tenant signs should be coordinated to achieve a unified signage appearance.
- CS.7 Placement of signs on buildings should not cause visual clutter.
- CS.8 Signs should not conceal any architectural features.
- CS.9 Signs should be sized in proportion of the building and facade.
- CS.10 Sign attachment parts should be reused in their original location (holes in the façade or fixing positions) to protect the original building materials.
- CS.11 Signage mounting brackets and hardware should be anchored into mortar, not masonry.
- CS.12 Printed store signage is acceptable on the awning valance.
- CS.13 Movable sandwich boards are also allowable downtown and provide additional signage for businesses.

Design

- CS.14 Signs should be made of traditional materials such as wood or metal, with painted or ornamental metal lettering.
- CS.15 Modern materials, such as acrylic, vinyl, and plastic, may be appropriate if they are able to simulate traditional materials.
- CS.16 Glossy and highly reflective materials are often difficult to read and are inappropriate.
- CS.17 Signs should have no more than four colors and should be coordinated with the accent colors on the building or awnings; competition between too many colors often results in decreased legibility.
- CS.18 Overly-ornate and trendy typefaces that are hard-to-read should be avoided.
- CS.19 Three-dimensional letters/symbols, with at least one-half inch depth or reveal, are preferable.
- CS.20 The quality of the visual environment in the District should not be eroded by inappropriate franchise designs and signage. Where businesses are required to utilize a franchise image and/or color, the franchise image may be acceptable by utilizing other mitigating historic sign design features such as a raised sign border, dimensional letters, small lettering size and scale.

Ghost Signs

- CS.21 Ghost signs should be preserved as a significant and enduring feature of Excelsior's Downtown Historic District.

Lighting for Signs

- CS.22 Commercial sign lighting fixtures should be simple in design or concealed.
- CS.23 Spot or up-lit lighting for signs is recommended.
- CS.24 Neon signage is not appropriate on the building exterior unless it was integral to a building style such as Art Deco or Art Moderne.
- CS.25 Use lighting that provides a warm light, similar to daylight.
- CS.26 Internally-lit or flashing signs are not allowed in the historic commercial district.

Commercial Lighting Guidelines

General

- CL.1 All lighting shall conform to the provisions of the Zoning Ordinance

Exterior Building Lighting

- CL.2 Light fixtures shall be appropriate to the building's architectural period.
- CL.3 Light fixtures should be low profile and have minimal projection from building face.
- CL.4 Lighting should not conceal any architectural features.
- CL.5 The light source should not be visible from the public right-of-way.
- CL.6 "Historic" theme light fixtures such as Colonial style coach lanterns are not appropriate to the Excelsior Downtown Historic District.
- CL.7 Flashing lights are not appropriate for historic commercial districts.
- CL.8 Light fixture mounting brackets and hardware should be anchored into mortar, not masonry.

Free-Standing Lights

- CL.9 Street lights on the public right-of-way and site lighting shall be replaced at the time of redevelopment so as to match or complement the historic public fixtures in conformance with City standards, which may be found in the Design Standards.

Back Entries and Additions

With on-street parking becoming more limited, parking lots have developed behind the commercial structures facing Water Street and the intersecting side streets. Back doors that once were limited to the service uses such as deliveries and distribution have now begun to provide access to store customers. This change in circulation patterns is also leading to design modifications in what were once secondary elevations and access points.

When implementing design improvements to secondary facades, property owners should be aware of the main (street) facade elements that give identity to their building or business. Any improvements should reflect the design elements associated with their building—signage, awnings, paint colors, use of materials, etc. and should be coordinated on all public facades of a business. However, it should be considered that sides and backs of buildings usually have different details, window sizes, various wall heights, and different brick colors, all of which clearly indicate a distinctive character without being repeats of the front facades.

As noted earlier, potential for expanding an historic building's footprint is very limited. As in most Victorian downtown commercial blocks, the buildings in Excelsior are sited at zero-lot-line adjacent to the sidewalk and share common sidewalls with their neighbors. Therefore the overwhelming majority of expansions occur on back elevations and expansions to the back are limited to the small amount of open space within the building's back lot line. If buildings are expanded to the back, and the back also serves as a customer entrance point, special care should be made to design the addition to complement the host structure in style, materials, detailing, color and scale. Care should also be taken not to cover existing architectural features of adjacent buildings such as working windows or doorways.

Before

After

Above are photographs of the before and after back elevation of 219 Water Street. Note that the original openings in back facade were respected and preserved in the renovation.

Back Entries and Additions Guidelines

- BEA.1 Improvements to a back entry should reflect the elements and detailing of the main building. Depending upon the scope of the project, these may include signage, light fixtures, awnings and color selection.
- BEA.2 The height/width ratio of rear windows should reflect the height/width ratio of street front windows.
- BEA.3 Improvement of rear entrances is encouraged, to accommodate use of parking areas behind buildings.
- BEA.4 For rear elevations to become inviting for customers and tenants, the ground floor needs to have attractive entrances, or storefronts for retail display. Loading dock doors can be converted to storefronts and entrances.
- BEA.5 The addition of decorative elements, such as trim and cornices, depends upon the date and style of the building. Rear elevations in the historic area should retain their simple design quality in most cases. However, the use of awnings and attractive signage will make the elevation more appealing for pedestrian traffic.
- BEA.6 Install adequate lighting for customer and store security. Ensure that the design of the lighting relates to the historic character of the building.
- BEA.7 Consider adding planters or a small planting area to enhance and highlight the rear entrance.
- BEA.8 Rear entrances on existing buildings shall clearly be secondary entrances and avoid the appearance of a primary façade.
- BEA.9 The entrances should be transparent, promoting visibility from inside and outside.
- BEA.10 Rear facades shall contain less glass than front facades at all building levels.
- BEA.11 Rear and side elevations are often constructed of common brick or of inferior materials. Determine whether current materials give an appropriate finished appearance similar to the front elevation. If not, refer to the material guidelines for appropriate new materials. For instance, soiled concrete may require painting or covered with new brick.
- BEA.12 Additions should be compatible with the host building.
- BEA.13 Additions should be designed to minimize the loss of significant features on the host building and its adjacent neighbors.
- BEA.14 Additions to historic buildings shall be limited to the rear elevation or the most inconspicuous side of the building so not to overwhelm the original historic structure.
- BEA.15 Additions generally should be designed to complement the proportions and materials of the host building but not create a sense of false history

by trying to match the historical architectural features. Design for additions may be contemporary with reference design motifs of the historic building.

- BEA.16 Additions shall not visually change the profile of an historic building or streetscape.

- BEA.17 Permanent rooftop additions are not allowed within the district.

- BEA.18 Rooftop patio construction shall not be highly visible from the public right-of-way, or obscure original fenestration on secondary elevations of adjacent buildings.

- BEA.19 Rooftop decks on one-story buildings shall not be permitted. Rooftop decks on multi-story buildings shall be only permitted on the rear most part of the building if the second or third story screens the rooftop deck from the street adjacent to the front lot line. For corner lots, rooftop decks shall be screened with an extension of the building wall, which is architecturally consistent with the building, from the street adjacent to both lot lines. Rooftop decks shall not exceed 200 square feet in size.

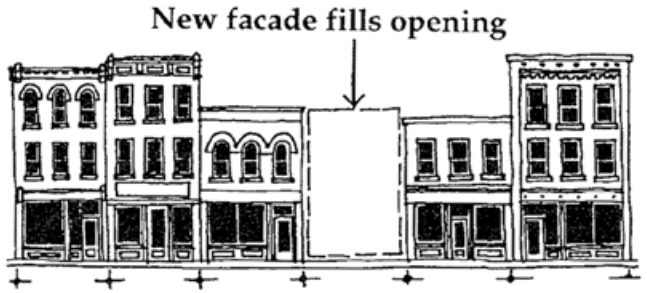
New Construction

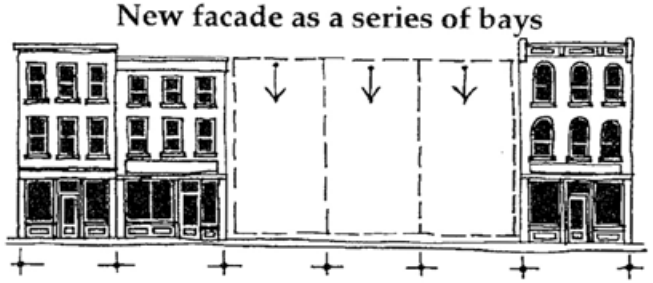
Discussion of the issue could fill a book and is beyond the scope of this manual. However, the general principle for new construction the Excelsior Downtown Historic District is to maintain the scale and quality of design in the district. The Excelsior Downtown Historic District is architecturally diverse with an overall pattern of harmony and continuity.

While it is not generally considered appropriate to construct new buildings that give the viewer a false sense of history, new infill construction should be readable as new and well-designed in harmony with the surrounding historic streetscape. In creating compatibility and complementary design, new construction should be compatible with the size, scale, massing, height, rhythm, setback, color material, building elements, site design, and character of surround structures and the area. Avoid using noncontributing, newer buildings as examples to follow when designing new construction.

New construction should reflect the historic patterns that give Excelsior its unique charm. Additions to the streetscape should not call undue attention to their height or massing. They should reflect and enhance the pattern and rhythm of storefronts, windows and parapets along Water Street. Details such as elaborate Victorian wood and stone designs help give older buildings character, however, new infill construction may echo their patterns of placement and profiles, but should not attempt to duplicate historic detailing in new materials.

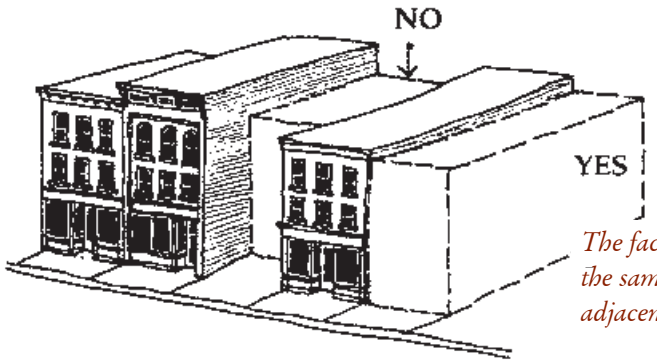
The site placement of new construction within in the historic streetscape also plays an important role in the compatibility and continuity. The historic district along Water Street has a clearly defined pattern of placement. New infill should respect that pattern and have the same setback as its commercial neighbors.





New Construction Guidelines

- NC.1 **Height** – A new building's height should relate to the average height of existing adjacent structures.
- NC.2 **Proportion of a building's front façade** - Façade proportion of new construction should be compatible in height and width to its adjacent buildings and the streetscape. If the site is large, the mass of the facade can be broken into a number of smaller bays, to maintain a rhythm similar to the surrounding buildings.
- NC.3 **Setbacks** - New construction setback shall be consistent with the adjacent older buildings. In areas of zero setback from the right-of-way, the new setback shall be the same. In areas on side streets where the setbacks are less formal and more residential in design, variation is setback is more acceptable.
- NC.4 **Orientation** – New construction should be oriented to the primary street and not inward or to the side. Corner commercial or office buildings should be designed so that the entrance faces a primary street. The secondary elevation should be well designed and contain windows, storefronts and decorative features so that it visually enhances the secondary street. Blank walls should be no longer than ten feet where the building is not set back from the lot line.
- NC.5 **Building spacing** - New construction should fill the entire lot width opening, unless coordinated with pedestrian walkways from back parking areas.
- NC.6 **Roof shapes** - Roof styles in the downtown area should be predominately flat, with parapets and/or cornices.
- NC.7 **Proportion of openings within the façade** - The size and proportion of window and door openings should be similar to those on surrounding facades.
- NC.8 **Relationship of solids to voids** - The ratio of window area to solid wall should be similar to neighboring buildings.
- NC.9 **Materials** - New construction facade should be composed of materials similar to surrounding facades.
- NC.10 **Architectural character and details** - New construction should be a balance of new and old in overall design and architectural detail. A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow the building to be seen as a project of its own time and yet be compatible with its historic neighbors. Architectural details should reflect some of the detailing of surrounding buildings in window shapes, cornice lines, and brickwork, while at the same time display contemporary details that harmonize with its neighbors.
- NC.11 **Colors** - Material and paint colors should relate to each other in a coherent and consistent design, and also be selected in response to the existing materials and colors of surrounding buildings.



The facade is set on the same plane as the adjacent buildings.

Examples of Compatible New Construction within a Historic Downtown

The Excelsior Library is a good example of compatible new construction with quality materials and historic architectural design references.

Compatible new construction should reflect the architectural patterns of its neighbors but still remain a good example of contemporary architecture.

This example of new construction displays many references to late 19th and early 20th century commercial architecture. Notice the use of pilasters in the side piers, large display windows over paneled bulkhead, and dentils along the projecting cornice.

Site Improvements

Some parts of the downtown commercial district are made up of residential structures that have subsequently been converted to commercial uses. These areas also retain their residential landscaping features such as planting beds, front and side yards, and residential fencing. Therefore, these guidelines also address the differing landscape environments in central Excelsior.

Generally, landscaping which respects the street as a public room is encouraged. Distinctive features of public spaces such as the acorn-style streetlights along Water Street should be preserved. New street furniture such as benches, planters, sign standards, and trash containers should be compatible with the character of the downtown.

The streetscape can be divided into three visual areas: public, semipublic and private. Public space is provided by the publicly-owned sidewalks, boulevards, streets, and medians. Semi-public space includes front yards and side yards on corners. While privately owned, this space is open to view by passersby. Private space is generally that which lies behind the front face of the building. Buildings, landscaping elements in front yards and boulevard trees provide a "wall of enclosure" for the street "room." Generally, landscaping which respects the street as a public room is encouraged. Boulevard trees mark a separation between the automobile corridor and the rest of the streetscape and should be maintained. Front yard enclosures, such as hedges or walls, should permit visual penetration of the semipublic space. Low hedges or fieldstone retaining walls and visually open fences, such as low picket or wrought iron, are preferred. Chain link fences, while visually transparent, should not be used in front yards or in the front half of side yards. Privacy fences, timber or modern composite material retaining walls and high hedges are also inappropriate in front yards.

Site Improvement Guidelines

Landscaping

- SI.1 New commercial construction and building additions shall meet the landscaping requirements in the Zoning Code.

- SI.2 Retain existing trees and plants that help define the character of the district. Replace diseased or dead plants and trees with species approved in the City's Tree and Shrub Planting and Protection Standards.

- SI.3 Use trees as frequently as possible in site improvements to provide shade was well as to create additional edges and mass to the site.

- SI.4 With residential structures that support commercial uses, front yard enclosures, such as hedges and walls, shall permit unrestricted view into the yards and gardens from the public right-of-way. Low hedges or stone retaining walls and visually open fences such as low-picket or wrought iron is preferred.

Parking Lots

- SI.5 Parking lots shall meet Zoning Ordinance requirements. Locate new parking to the sides and rears of existing buildings. They should be screened with landscaping, if the area is prominently visible from a public right-of-way. Use a combination of low plantings and trees in order to screen parking, provide shade and create continuity with adjacent sites. Existing parking areas not in conformance with this regulation shall be brought into compliance with the screening requirements in conjunction with any permit or other activity which is subject to this Design Manual.

- SI.6 For very large parking lots, add interior landscaping to soften appearance of asphalt and to add pedestrian paths through the lot.
- SI.7 Property owners are encouraged to enhance existing parking lots with appropriate landscape materials.
- SI.8 Avoid demolishing historic buildings for any parking areas or facilities.

Fences and Walls

- SI.9 Retain traditional fences, walls and hedges.
- SI.10 The design of new fences and walls should blend with materials and designs found in the district. Commonly used materials are brick, iron, wood, stone and plantings. Often the materials relate to the materials used elsewhere on the property and on the structure.
- SI.11 The scale and level of ornateness of the design of any new walls and fences should relate to the scale and ornateness of the existing buildings. Simpler and smaller designs are most appropriate on smaller sized lots.
- SI.12 Avoid the use of solid masonry walls that visually enclose the property from surrounding more open neighboring sites.
- SI.13 Do not use materials such as chain-link fencing, timber, or concrete block walls where they would be visible from the street.

Utilities and Appurtenances

- SI.14 Site appurtenances, such as overhead wires, utility poles and meters, antennae, exterior mechanical units, and trash containers, are necessary part of contemporary life. However, their placement may detract from the character of the site and building.
- SI.15 Place site appurtenances at inconspicuous areas on the side and rear of the building. Place low-profile mechanical units on sections of roofs that are not visible from public rights of way and, if necessary, paint the units with weather-resistant paint.
- SI.16 All mechanical equipment on the ground should be screened with plantings or materials compatible to those used in the principal building.
- SI.17 Trash storage areas should be integrated into the structure whenever possible. Where such receptacles must be located outdoors, full screening of the area shall be applied using materials and design which are consistent with the principal building.
- SI.18 Utility lines shall be placed underground by the developer with any new commercial development or redevelopment.
- SI.19 Locate utility connects and service boxes on secondary walls when feasible. Paint these elements to match the existing background material.
- SI.20 Antennae and other communication dishes should be placed on inconspicuous rooftop locations.
- SI.21 Exterior stairways, porches, decks and railings shall be designed and constructed of materials appropriate to the traditional character and architecture of the building.
- SI.22 Exterior stairways and decks should be located on the back of the building.
- SI.23 All added elements such as electric meters and boxes, condensing units, gas meters, solar panels, air conditioners, television antennae and satellite dishes should be located on the roof or to the rear of buildings and appropriately screened from view.

Streetscape Elements

The publicly owned parts of the downtown are as important as the structures in helping define the unique character of the district. Trees provide a shade and texture to Water Street, and historically styled light fixtures in the downtown complement the traditional character and are inviting to tourists. Much of the downtown has been designed in a way to accommodate the pedestrian. It includes wide sidewalks, many street trees, and amenities such as benches. Other sections of the downtown, particularly on the edge of the district, have large expanses of asphalt, a lack of street trees and corresponding shade, and fewer pedestrian related amenities. The following streetscape guidelines encourage retaining character-defining features for the district and expanding their use in key areas when the opportunity arises.

Street Elements Guidelines

Bicycle Parking

- SE.1 Commercial developments shall incorporate bicycle parking spaces, whenever appropriate, in a convenient, and visible location. Bike racks of unique design are encouraged.

Street Furniture

- SE.2 Public sidewalks should be utilized for public or privately provided seating, trash receptacles, and other street furniture when adequate space remains for public use, including circulation and visibility.

- SE.3 No private or public furniture or other obstructions shall restrict the width of public sidewalks to less than a 6 foot-wide walkway in the downtown. Such furniture shall not be closer than 6 feet to any other public furniture, nor shall such obstructions extend to within two feet of the face of the curb unless otherwise approved by the City Council.

Parks and Open Space

- SE.4 Open space is an important asset in the commercial district, encouraging visitors to spend more time in the community. Private property owners are encouraged to design small gathering and resting places into their developments or redevelopment projects.

- SE.5 The City and private groups should make available usable public space in or near the downtown area which can serve as a gathering space for the Downtown Historic District visitors.

Street Trees and Landscaping

- SE.6 Maintain the canopy effect of street trees on existing streets. Add new trees to fill-in gaps, to replace diseased trees, and to create a more contiguous canopy, particularly on streets where there is high and pedestrian traffic.

- SE.7 All trees that are removed in the public right-of-way as a result of development or redevelopment shall be replaced according to City standards with appropriate use of tree guards and grates. Specifications for tree plantings and grates are found in the Appendix of the City's Design Standards.

Paving and Curbs

- SE.8 Asphalt shall not be permitted as a material for paving of sidewalks or other pedestrian ways. Brick, textured and colored concrete, and natural stone shall be permitted. Other materials may be permitted by the City.

- SE.9 Sidewalks adjacent to public streets shall encompass the full width of the area between the curb and the front property line, with the exception of public planting areas which meet the setback distances described above.

- SE.10 Avoid excessive curb cuts for vehicular access across pedestrian ways; where curb cuts are necessary, continue sidewalk material to create continuity in the district.

Street Lights

- SE.11 The existing light standards are appropriate to the downtown area and future installation and maintenance should continue this design.

- SE.12 Major streetscape improvements considered in the future should be consistent with the historic character of the downtown area and follow traditional designs.

Cottage Commercial

The evolution of some residential structures to commercial uses has resulted in the creation of a unique and attractive new life for many of the houses on the side streets off of Water Street. Not all buildings are cottage-like in character, but each has the opportunity to develop its front yard area with gardens or similar features that bring a new sense of connection between the structure set back from the street and a public walk.

Cottage Commercial uses occur in two areas in the downtown district; along Water Street near George Street, and along Second Street between Water Street toward School Avenue. In some cases, the Cottage Commercial uses include office and/or residential functions as components of the building especially for larger houses. Parking for these uses is typically rather limited, occurring on the street for customers or to the rear of the building for employees.

Maintenance and Roofing

The residential structures, being made of wood and masonry, should follow similar maintenance patterns as discussed in the masonry, wood, metal, and roofing sections of this manual on pages 16-20. The guidelines for the maintenance and repair of those materials and roofing are found on pages 21-23. In addition,

architectural features, including original doors, windows and ornamentation should be maintained and preserved as discussed on pages 30-31, and follow the Architectural Detailing Guidelines on page 38.

Signage

Signage for Cottage Commercial is, and should be considerably more restrictive then with buildings that were designed to support commercial advertising. Signage should be limited to modest signboards that do not detract from the character of the residential architecture, or be displayed on hanging posts in the front yard or through the use of sandwich board signage.

Outbuilding

Unlike their commercial structure neighbors, the Cottage Commercial parcels often have outbuildings commonly associated with residential living, such as shed and garage structures. Consequently there are guidelines that direct the maintenance of these supportive structures.

Cottage Commercial Guidelines

- CC.1 New accessory buildings should follow the character and pattern of historic accessory structures, but be subordinate to it in terms of size, massing, and detailing.
- CC.2 It is inappropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the principal building and the site, or if it will require removal of a significant historic building element or site feature, such as a mature tree.
- CC.3 New garages and accessory buildings should be located at the rear of the lot, respecting the traditional relationship of such buildings to the primary structure and the site.
- CC.4 New garages should generally be one story tall and shelter no more than two cars.
- CC.5 Roof form and pitch should be complementary to the primary structure.
- CC.6 Materials for new garages and accessory structures should be compatible with those found on the primary structure and in the district. Vinyl siding and prefabricated structures are inappropriate.
- CC.7 Garage doors should be consistent with the historic scale and materials of traditional accessory structures. Wood is the most appropriate material, and two smaller doors may be more appropriate than one large door.

The Commons

A basic tenet of historic preservation is the protection of the character defining elements of a building or site. The Commons historically has played a pivotal role as Excelsior's public gathering place. Over the years it has supported a wide variety of park-like activities such as a swimming beach, picnicking, public dancing, and an array of sporting activities and public celebrations. These activities were supported by a bath house, a bathing beach, refreshment concessions, restaurant pavilions and other, now gone, structures. However, the Commons' "sense of place" as a public resource remains strong.

Another pivotal character defining feature is the Commons' topography. Mature trees grace the uplands and around the playground, while the lower area is open for gatherings and sports. Physical improvements have been minimal. Playground equipment has been added. The seats for the ball field were installed in the 1930s. The bandshell was constructed for the 1976 Bicentennial celebration, and the concession stand was built in 1987.

Commons Guidelines

The Commons should continue to be accessible for a wide range of uses.

- C.1 The uninterrupted scenic viewscapes to Lake Minnetonka from the downtown should be preserved.
- C.2 Existing mature trees should be preserved.
- C.4 Any new retaining walls should be constructed of traditional masonry materials or timbers.
- C.5 The WPA-era bleachers should be preserved and maintained.
- C.6 Any structures, features or objects in the Commons that are 50 years old or older should be professionally evaluated for their significance before they are modified and/or demolished.

Landmark Guidelines

Excelsior has a broad and deeply textured tradition of both significant vernacular housing patterns and "high-style" residential architecture. A sampling of the depth and diversity of the community's domestic design styles can be found in Appendix II • Excelsior's Landmarks, starting on page 77.

The City of Excelsior's Heritage Preservation Commission (HPC) has answered many questions from property owners about improvements or repairs to their buildings. It remains the main resource for information on the appropriate treatment of the city's historic resources. With these guidelines, and in coordination with the State Historic Preservation Office (SHPO) of the Minnesota Historical Society and local building officials, the Excelsior HPC can provide property owners, craftsman, and contractors with clear, understandable answers to their preservation and renovation questions.

This section of the manual builds on that basic understanding of the evolution of residential styles and provides guidelines and design direction that homeowners, architects, contractors, local building officials, and the Excelsior Heritage Preservation Commission (HPC) can apply in the preservation and maintenance of our-ever expanding architectural heritage and resources.

The Wyer/Pearce House at 201 Mill Street built in 1887.

Retention of Distinguishing Features

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

The preservation principles that should guide the care and treatment of Excelsior's local landmarks help us avoid remodeling mishaps—are simple:

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

Basic Upkeep

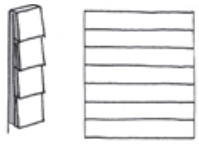
From a maintenance perspective, it is important to protect the resource from the intrusive destruction of moisture and exposure to the elements. The structure's shell should be watertight with effective flashing materials, vapor barriers and a sealed finish. Roofs, chimneys, exterior walls, windows,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

Exterior Wall Materials and Finishes

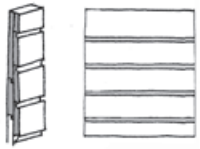
Residential Wood Elements

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

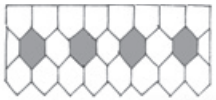
The most common wood siding is known as clapboard, consisting of long horizontal boards that are nailed to the building's frame from the ground up. Only the tops of the boards are nailed, and the bottom of each board covered the top of the course below it. This method of nailing helps the siding to shed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



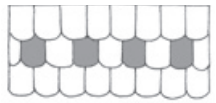
Clapboard Siding



Weatherboard Siding



Diamond Shingles



Fish-Scale Shingles

Contrary to many manufacturer's claims, artificial siding will not significantly increase energy efficiency. The primary sources of a building's energy losses are doors, roofs, and windows. Attic insulation, weather-stripping, and storm windows are much less expensive than new siding, and they provide a higher rate of energy efficiency.

References

Additional information on wood surface preparation and painting, and wood replacement can be found in BUILDING MATERIALS: WOOD page 18 and GENERAL WOOD GUIDELINES page 21.

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

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

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

Preservation Brief #37–Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

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

Residential Wood Siding Guidelines

- RWE.1 Wood siding should be maintained with paint or stain.
- RWE.2 Original wood siding should not be resurfaced with shingles, brick, stucco, artificial stone, brick veneer, vinyl or aluminum siding.
- RWE.3 Wood siding that has deteriorated beyond repair should be replaced only with new material resembling the original in width, thickness, profile, and texture. Residing should be restricted to only that area needing replacement.
- RWE.4 In any repair or replacement of wood siding, the distinctive wood features should be retained, or if necessary replaced with matching wood elements.

Residential Wood Wall Shingle Guidelines

- RWE.5 Original wood wall shingles should be repaired rather than replaced.
- RWE.6 If replacement is necessary due to deterioration, the new shingles should match the original in size, placement, texture and design.

Residential Wood Maintenance Guidelines

- RWE.7 Wood should be periodically checked for soft or rotted elements, splits, and insect infestation.
- RWE.8 Cracked wood can often be repaired with waterproof glue or plastic wood. Large cracks may be filled with caulk followed by putty or plastic wood. The surface should then be sanded, allowed to dry, and painted.
- RWE.9 All exposed wood should be kept painted or treated with preservatives.
- RWE.10 Use paints (oil or latex) consistent with the existing paint surface for exterior siding.
- RWE.11 Trees, shrubs, and other plants should be kept well away from the wood above the foundation to prevent damage from moisture and root movement.

Residential Masonry Elements

Next to wood construction, brick is the second most popular construction material in Excelsior's older residential neighborhoods. Brick, stone, and stucco are widely used as exterior-finish materials. Locally manufactured brick are common materials found in Minnesota's historic homes. Early brick was hand-formed and fired from local clays. Later brick, especially that from the 20th century, was commercially made, more regularly formed and harder. When replacing brick, try to match the original as closely as possible.

Turn-of-the-century photograph of laborers at a southern central Minnesota brickyard.

Masonry Guidelines

- RME.1 Masonry materials original to the structure shall be preserved and maintained.
- RME.2 Brick or stone surfaces should never be sandblasted or subjected to any kind of abrasive cleaning.
- RME.3 Brick walls which have never been painted should not be painted unless the brick and mortar is extremely mismatched from earlier repairs or patching.
- RME.4 Concrete block and stucco are more recent additions as masonry building tools, and should not be used on historic brick and stone buildings.
- RME.5 Deteriorated brick, stone, mortar, and other materials should be replaced with material that match the original, as closely as possible.
- RME.6 Repointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand, and a mortar with similar content should be applied. The use of Portland cement is generally not appropriate due to the hardness of the mortar versus the softness of the brick.
- RME.7 Original brick surfaces should not be stuccoed or covered in artificial siding.
- RME.8 Repairs to stucco walls should duplicate the original in color and texture.

Masonry Maintenance Guidelines

- RME.9 Repairs should be done carefully to match the original brickwork and mortar, using hand tools, not electric power saws, to remove mortar.
- RME.10 Masonry surfaces should be cleaned only when necessary to remove bad stains or paint build up.
- RME.11 Masonry walls should not be covered with silicone-based water sealants. Water sealants can have the affect of trapping water on the interior of the building and that can damage your inside walls.
- RME.12 Previously sandblasted brick which is in poor condition may be clear-coated to provide a seal.
- RME.13 Keep exterior brick clean of mildew, efflorescence, and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
- RME.14 It is always wise to hire a skilled mason for any major masonry repair projects.

References

More information on moisture problems, tuckpointing, cleaning, and painting of masonry walls are discussed in the Building Materials: Masonry on page 16 and General Masonry Guidelines on page 21.

Residential Foundation Guidelines

Some Excelsior dwellings have finely crafted foundations of native stone. Limestone is the most prominent foundation material.

- RF.1 All original foundations should be preserved and maintained in their original design and with original materials and detailing.
- RF.2 Repointing and repair of masonry foundations should follow masonry guidelines listed above and discussed on page 16.

Foundation Maintenance Guidelines

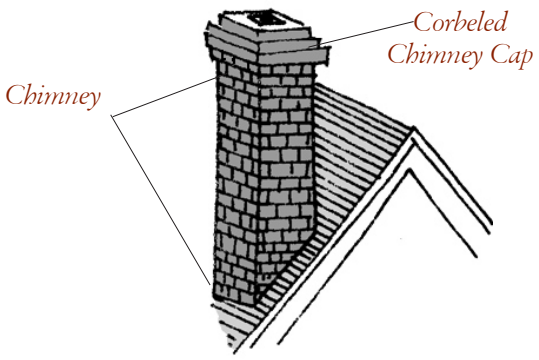
- RF.3 Peripheral grading should direct all surface water away from the building to prevent water from collecting around the foundation walls.
- RF.4 Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement.

References

The following publications contain more detailed information about masonry.

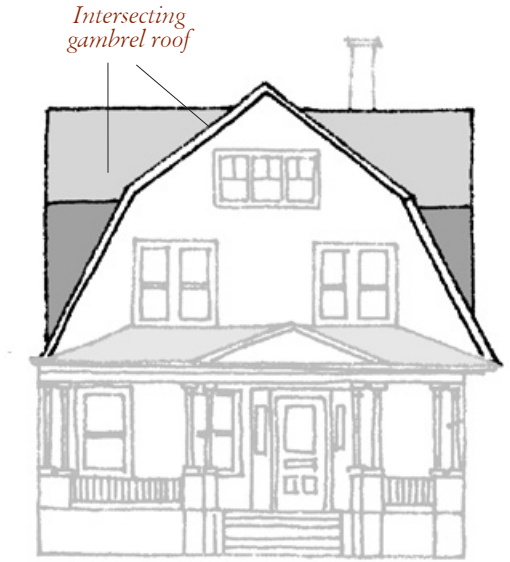
Preservation Brief #1–The Cleaning and Waterproof Coating of Masonry Buildings
Preservation Brief #2–Repointing Mortar Joints in Historic Brick Buildings
Preservation Brief #6–Dangers of Abrasive Cleaning to Historic Buildings
Preservation Brief #38–Removing Graffiti from Historic Masonry
Introduction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

Residential Roofs and Chimneys



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

Many of Excelsior's historic residential structures originally had wood shingle or tile roofs. In addition, many of the architectural styles common in Minnesota's historic neighborhoods are defined by distinct roof treatments. For example, Victorian styles typically have steeply pitched shingle roofs. The Prairie and Craftsman styles are typically characterized by shallow pitched roofs with deep eaves and materials that vary from wood shingle to rolled composition roofing. The Spanish Revival style is typified by terra-cotta tile roofs.



Roof and Roof Addition Guidelines

- RR.1 Original roofs should be preserved in their original size, shape, pitch, and eave depth with original features (such as cresting, chimneys, finials, cupolas, etc.), and, if possible, with original roof material.
- RR.2 The materials used in a partial roof repair should match the original units in composition, size, shape and texture.
- RR.3 Rolled roofing should only be used on flat or slightly sloped roofs which are not visible from the street.
- RR.4 New dormers or skylights should only be added to rear or side rooflines that are not visible from the street.
- RR.5 Skylights which are flush with the roofline or lay flat are more appropriate than those with convex or "bubble" designs.
- RR.6 If repair is no longer practical, replacement with asphalt shingles is appropriate.

Residential Chimneys

Chimneys often feature decorative brickwork or designs that contribute to a building's architectural character. For some Tudor Revival and Craftsman/Bungalow dwellings, chimneys on the front of the house are pivotal features in the overall composition.

Chimney Guidelines

- RC.1 Chimneys should be preserved and maintained in accordance with the brick and mortar guidelines.
- RC.2 Chimneys should be repointed and cleaned according to masonry guidelines to match original materials, colors, shape, and brick pattern.
- RC.3 If chimneys have been extensively repointed resulting in mismatched colors and textures, painting the mortar to match the original color may be appropriate.
- RC.4 If rebuilding is necessary, original brick details such as decorative panels and coffers should be replicated.
- RC.5 In the absence of evidence of the original appearance of the chimney, repair or rebuilding should be compatible with the building style or type.
- RC.6 New chimneys and stovepipes should not be added to the front roof plane.

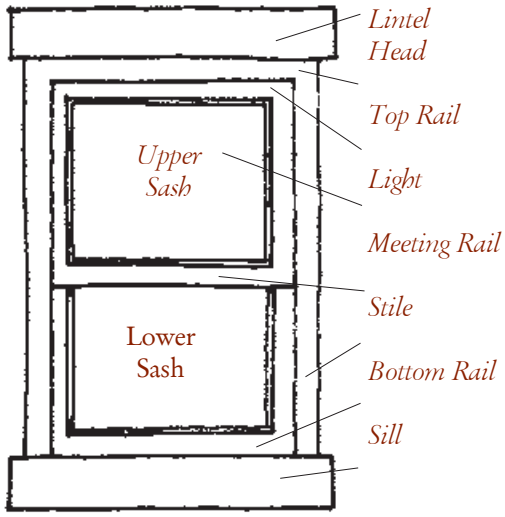
Roof and Chimney Maintenance Tips

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

References

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

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



Sash Window

Residential Windows

The pattern of windows, doors, and other openings on the facade of a historic structure strongly defines its character through their shape, size, construction, arrangement, and profile. Changing these can have a negative impact on the historic integrity of structure. Windows in historic houses were generally wood sash, although wood casement windows are common in Craftsman residences, and steel casement windows can be found in buildings constructed around World War II.

Many of the historic windows of residential structures in Excelsior have double-hung sash and a vertical orientation. Windows are important design elements and establish the visual rhythm, balance, and general character of the facade. Any alteration, including removal of moldings or changes in window size or type, can have a significant and often detrimental effect on the appearance of the building as well as on the surrounding streetscape.

Maintaining historic windows and doors often makes good economic sense, as they were typically better constructed than modern windows and have a much longer life span. Preservation of historic windows is also a much more sustainable choice than replacement. The replacement of historic windows or components including glass should be considered only as the last alternative.
If you are thinking about replacing your historic windows or doors, please consult a preservation-sensitive contractor or repairperson for suggestions on simple, inexpensive repairs which might extend their useful life.

Replacement Windows

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

Storm Window

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

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

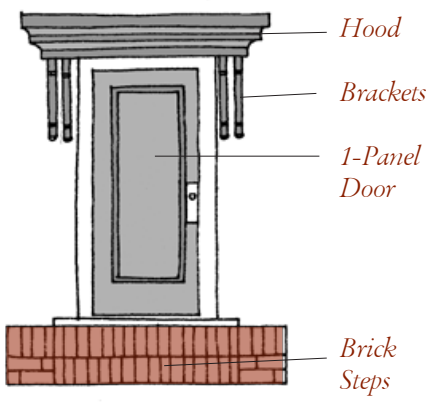
Window Guidelines

- RW.1 Windows should be preserved and maintained (including lintels, sills, surrounds, pediments, and hoods) in their original location, size, and design, with original materials and numbers of panes.
- RW.2 If windows are deteriorated beyond repair as determined by a preservation professional, the installation of new windows shall match the original window in design, size, proportion and detail.
- RW.3 If only one or two windows on the main elevation of the house are deteriorated, and need to be replaced, consider moving good-condition windows of like size and design from secondary elevations to the more prominent facade.
- RW.4 Original window openings should not be covered, concealed, or down-sized to accommodate the addition of smaller, stock replacement windows.
- RW.5 New windows should not be added to primary facades or to secondary facades where visible from the street.
- RW.6 Original wood storm windows and screens should be preserved and maintained.
- RW.7 Wood-framed screens are an important component of wood-framed windows and should be used instead of the commonly available aluminum. Steel-framed screens should be used with steel-framed casement windows.
- RW.8 The addition of window screens and/or strom windows to historic windows is appropriate if the units are full-view design or have a central meeting rail to match the historic window.
- RW.9 Some mid-century and later homes were designed with metal windows. In those cases, original metal windows should be preserved and maintained, or replaced with new metal windows which are similar in appearance and materials.
- RW.10 Crank-out units should not be used to replace original double-hung sash units, particularly where visible from the public way.
- RW.11 Shutters should not be affixed to buildings not originally designed for them.
- RW.12 If there is documentation, and often remaining hardware, operabe wood shutters may be mounted to the window casing.

References

The following publications contain more detailed information about windows.

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



Entries vary dramatically based upon the architectural style of the main structure. They can be exuberant and playful at the turn of the century, and quite stark by the third quarter of the 20th century.

Residential Entry Doors

As with 19th-century storefront entries, residential front entries are often important focal points in the composition of the main facade. Framed by other character-defining features such as elaborate surrounds, sidelights, fan lights, and transom windows, these entrance sets help define the stylistic treatment of the main house. An Italianate design may have a small entry porch leading to a set of double doors. A Colonial Revival entrance may be crowned with a broken pediment or a full pediment with fanlight. A Prairie or Bungalow-style entry may include a simple, projecting hood supported on brackets.

Replacement Doors

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

Storm and Screen Doors

Screen or storm doors should be simple in design with ample open area for maximum door visibility. Screen or storm doors should not mimic incompatible architectural styles.

Entry Door Guidelines

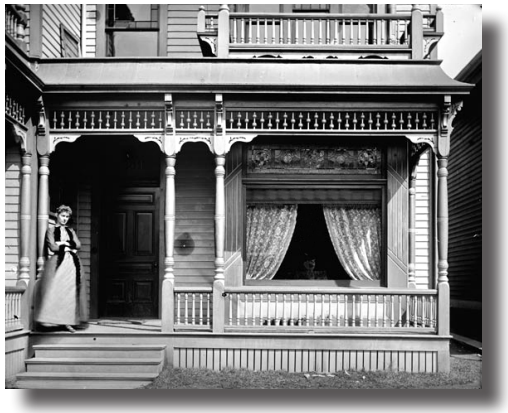
- RED.1 Original entryways, with all their architectural features (including hardware), should be preserved and maintained in their original opening and configuration.
- RED.2 New doors should not be introduced into principal elevations.
- RED.3 If any component of the entry set is beyond repair as determined by a preservation professional, historic trim details should be replicated.
- RED.4 In replacing missing original doors, replacement doors should be similar in design to the original in style, materials, glazing (glass area), and lights (pane configuration).
- RED.5 If the original design is unknown, a secondary entrance may contain a similar original door which can be moved to the main entrance.
- RED.6 Steel-covered hollow-core doors should not be installed on primary elevations unless compatible with the mid-century or later design of the house.
- RED.7 Mill-finish aluminum storm doors should not conceal an original wood or wood and glass-panel set.
- RED.8 Sliding glass doors should not be introduced to the primary facades of historic buildings, unless the original design included this type of modern unit.

Brief History of Porches

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

Porches were common to several different house styles, and also to vernacular houses. For example, the Gabeled-L, a vernacular building type, has a porch tucked into the crook of the L footprint. The two-story, full-façade portico became the prominent element in Greek Revival designs. In the late 1800s, porches with decorative details like trim and brackets were common on Queen Anne style architecture. In the early 20th century, the Craftsman style was characterized by the features of the Craftsman porch which included heavy columns or piers, exposed rafter ends and gable porch roofs. This was the last style to incorporate a porch into its design configurations.

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



Porches and Steps

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

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

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

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

Screen Porch Enclosures

Screened or glass-enclosed porches should generally be added only to the back of the main structure so they do not alter the appearance of the main facades. However, historically front porches were often seasonally screened and therefore well-designed screens are not discouraged.

Decks

Outdoor wood decks are popular additions and can usually work well with older buildings. As in the case of adding rooms, wood decks should be built only at the rear of buildings.

Porch Guidelines

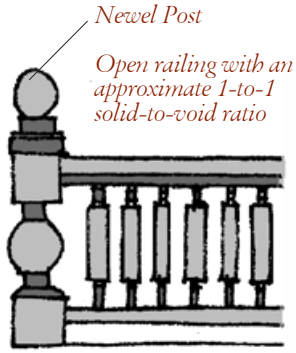
- RP.1 Original porches, including their character-defining features (such as roof form, eave depth, brackets, turned posts and spindles, railings, wood decking, and beadboard ceilings) should be maintained and preserved.
- RP.2 Front porches that are open shall not be enclosed.
- RP.3 In the repair or the replacement of porch features it is important to identify key design elements and that the work be compatible in materials, design, and detailing to the original features.
- RP.4 In a missing porch railing, the original spacing (ratio of solid to void) and profile of balusters should be maintained.
- RP.5 Replaced wood steps should always have full-wood risers and appropriate skirting on the sides.
- RP.6 Additional porch elements, such as "gingerbread," should not be added if they did not exist on the original structure.
- RP.7 Porches did not always include balustrades, and they should not be added unless there is evidence that a balustrade existed on a porch historically.
- RP.8 Aluminum, wrought iron, or other modern material railings or posts should not be used to replace lost wood railings and posts.

Screen Porch Enclosures

- RP.9 Framing for the screen should be set back behind the plane established by the rail and baluster and it should follow the existing structure of the porch.
- RP.10 Framing should not obstruct the open sections of the porch or should do so minimally.
- RP.11 Framing should always be located behind the balustrade and it should not cause irreversible damage to the original fabric of the porch.
- RP.12 The frame paint color should match the color of the original storm and screen window frames.

Decks

- RP.13 First floor decks are inappropriate in front of historic houses.
- RP.14 Decks on the sides of buildings may be appropriate if they are not visible from the street.
- RP.15 Deck features should be simple rather than ornate in design and be compatible with the architectural features of the main house.



Open Railing

Railing Suggestions

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

Residential Lighting

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

Lighting Guidelines

- RL.1 Original light fixtures should be maintained and preserved.
- RL.2 New light fixtures introduced to the main facades should be simple in design if new, based on traditional designs of the primary structure.
- RL.3 Security lights, such as flood lights, should be mounted on rear or sides of buildings.
- RL.4 Walkway lighting should be provided by low footlights rather than "historic" post-mounted fixtures.
- RL.5 Carriage lamps or any fixtures of a period earlier than the original residence should be avoided.

References

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

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

Victorian Gable

Residential Exterior Trim and Architectural Features

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

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

Exterior Trim Guidelines

- RET.1 Original architectural detailing (including "Gingerbread" millwork, bargeboard, eaves, brackets, dentils, cornices, moldings, shingles, columns, pilasters, balusters, window and door moldings, or any decorative or character-defining features) should be maintained and preserved.
- RET.2 If the details need to be replaced, the new materials should match the original as closely as possible.
- RET.3 In the replacement of exterior trim and architectural features, the materials used should match the original based upon physical, pictorial, or historical evidence (not guesswork) in materials, scale, location, proportions, form, and detailing.
- RET.4 Trim work should not be added unless original and authentic to the building.

Exterior Trim Maintenance Guidelines

- RET.5 Photograph documentation shall be made of any decorative trim, scheduled for removal, repair and reattachment.
- RET.6 If there are repeating features (such as modillions, brackets, and dentil sets) that are missing or need to be replaced, intact pieces should be templated for accurate duplication in a mill shop.
- RET.7 In the replacement of missing features, house "pattern book" sources may be able to provide direction for acceptable new trim features.

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

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

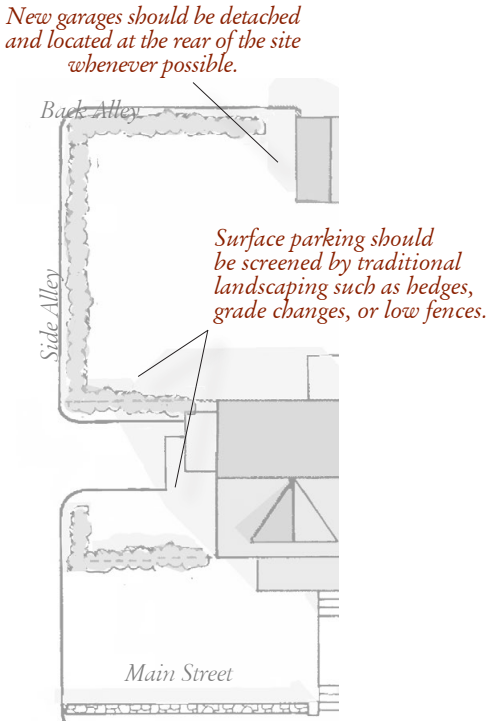
Residential Additions to Historic Buildings

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

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

Addition Guidelines

- RA.1 Additions shall be located at the rear or least character defining elevation of the historic structure.
- RA.2 They should be of a compatible design in keeping with the original building's design, roof shape, use of materials, color, and location of windows, and cornice heights, etc.
- RA.3 While being compatible, additions should remain simple and not imitate an earlier historic style or architectural period. For example, a Queen Anne style rear porch addition would not be appropriate for a 1920s Craftsman/Bungalow house.
- RA.4 Additions shall appear distinguishable from the historic building, not an exact copy of it. That addition should be set back from the front-facade plane, be smaller in mass, and be constructed of materials and features compatible with the historic fabric of the house.
- RA.5 Character-defining architectural features, as well as significant landscape features and views should not be removed, damaged or hidden by new additions.
- RA.6 If an addition necessitates the removal of architectural materials, such as siding, windows, doors, decorative elements, and the like, these should be carefully removed and reused in the addition where possible.
- RA.7 Secondary entryways are generally discouraged on front-facing additions.



This new garage structure sits at the back of an alleyless lot with doors facing the main street. The garage, that has an overhead door, is designed to compliment the Queen Anne architecture of the main house.

Residential Garages and Outbuildings

Excelsior's neighborhoods were largely developed in the late 19th and early 20th century and many original garages, sheds, and other outbuildings remain. Historically, outbuildings were utilitarian in design and, although they may have echoed the architecture of the main structure, were almost always much simpler in design and detail. Traditionally located on alleys or to the side and set back from the main house, these buildings often contribute to the character of the historic neighborhoods and should be preserved and retained as long as possible. However, the guidelines recognize that outbuildings may have outlived their usefulness in terms of size and condition. This is especially true of historic garages, which often accommodate only one small car.

Original Garage and Outbuilding Guidelines

- RGO.1 Garages and outbuildings that contribute to a property's historic character or are original to a property should be preserved and maintained.
- RGO.2 Original features should be maintained and repaired to match the original.
- RGO.3 Garages and outbuildings original to a property should not be moved or relocated to another part of the lot.
- RGO.4 Original garage doors should be maintained if possible, but may be retrofitted with modern hardware and custom garage door openers.
- RGO.5 Any new additions or changes to a historic garage or outbuilding should preserve the character of the original by maintaining the overall shape, materials, fenestration, colors, and craftsmanship.

New Garage and Outbuilding Construction Guidelines

- RGO.6 New garages should be smaller in scale and reflect the general character of the primary building in design, shape, materials, and roof shape. For example, use gable-roof forms if the main dwelling has a gable roof; use hipped-roof forms if the main dwelling has a hipped roof.
- RGO.7 New garages should be detached and located at the rear of the site whenever possible.
- RGO.8 The siding of garages and outbuildings should be compatible with those used on the main house. If located towards the rear of the lot, secondary buildings may have exterior-siding materials that differ from the main house but are compatible with the primary structure.

- RGO.9 For highly-visible, front-facing garage doors, wood-paneled doors are generally more appropriate than paneled doors of vinyl, aluminum, or steel. Wood-paneled, overhead, roll-up doors are widely available and are appropriate for new garages.
- RGO.10 Metal garage doors may be appropriate for mid-century and later residential sites.
- RGO.11 New carports should be located at the rear of the principal structure. Most readily available carport designs have flat roofs and metal support columns and are not compatible with older building designs.
- RGO.12 Surface parking should be screened from the street by hedges, grade changes, or low fences.

Public Landscaping Features

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

Public Landscape Guidelines

Street and Alley Patterns

- PLF.1 Communities and neighborhoods should respect and maintain their traditional street and alley patterns.
- PLF.2 Streets should retain their traditional widths.
- PLF.3 Alleys should not be vacated.
- PLF.4 If there is an existing grid street system, cul-de-sac and dead-end streets should not disrupt the pattern.

Boulevard and Sidewalks

- PLF.5 Communities should preserve their mature tree canopy whenever possible.
- PLF.6 If boulevard trees are lost to disease, the boulevards should be reforested with disease-resistant trees planted at regular intervals with equal spacing between the sidewalks and curbs.
- PLF.7 The sidewalk and boulevards should retain their traditional widths.

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

The introduction of well-crafted contemporary features, like this rail from the sidewalk, can bring playfulness and charm into the traditional setting as long as the art does not dominate the landscape.

Fences and Retaining Walls

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

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

Fences and Retaining Wall Guidelines

Fences

- FRW.1 Original historic fences should be preserved and maintained.
- FRW.2 If the original fence is missing, it may be reconstructed based on physical or pictorial evidence.
- FRW.3 Fences enclosing a front yard should allow some visual access to the yard and generally not be taller than 42 inches.
- FRW.4 Privacy or open-lattice fences enclosing rear yards should generally be no taller than six feet.
- FRW.5 Fences should be stained or painted to blend with the dwelling or building.
- FRW.6 Wrought iron, cast iron and aluminum replicating cast iron may be allowed if compatible with the original design of the site.
- FRW.7 Wooden fences may be of flat board only. Stockade fence—round and half-round boards—is discouraged.
- FRW.8 Fences of synthetic materials such as vinyl are not allowed for front yards.

Chain Link

- FRW.9 Chain link fences are not appropriate for front yards or side yards that face side streets.
- FRW.10 Chain link fences may be acceptable in rear yards or side yards where not visible from the street.
- FRW.11 The painting of visible sections of chain link fences in dark green or black colors is recommended.

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

This bownstone retaining wall, with its short ornamental iron fence, compliments the stone rail of the main porch.

- FRW.12 Plastic coatings for chain link fences in green and black colors are also available and are recommended.
- FRW.13 The screening of chain link fences with hedge, ivy, or other vining cover is also encouraged.

Retaining Walls

- FRW.14 Original walls of stone, brick, stucco or concrete should be preserved and maintained.
- FRW.15 The repair and maintenance of masonry walls should follow the masonry guidelines on page 29.
- FRW.16 If possible, new retaining walls should be constructed of traditional masonry materials.

General

- FRW.17 New fences or walls must be designed so as to minimize their impact on existing historic fabric at the site.
- FRW.18 New fences or walls should be removable without impairing the essential form and integrity of the historic property

Appendix I • Downtown Building Significance by Address

Address:	Historic Name:	Construction Date:	Significance for local district:
Lake Street			
399	Port of Excelsior	various; 1997	Contributing
Water Street			
1	Port of Excelsior	1951/1976	Non-contributing
10	Laramie Motors Co. (demolished)	——	Non-contributing
21-23	National Tea Co.	1947, 1964, 1992	Non-contributing
26	Tonka Theatre	1940	Contributing
28-30	Hennessy Building	1955	Contributing
29, 31, 33	Building, 29, 31, 33	1950	Contributing
34-50	Laramie Ford	1945	Contributing
35	Nygren's Clothing Store	1971	Non-contributing
205-207	Bacon Drug	1941, 1975	Contributing
200-206	Sampson Building	1917	Contributing
211-213	Smith and Co. Store	ca. 1920	Contributing
212	Wheeler Building	1898	Contributing
216	Wheeler Building	1898	Contributing
217	The Happy Hour	1914 and later	Contributing
218, 220, 226	Apgar Building	1895	Contributing
219	August Hay Meat Market	ca. 1895	Contributing
223, 227	Bullens General Store	ca. 1895	Contributing
228	Apgar Real Estate Office	1896	Contributing
229-231	Welter Building	1902	Contributing
232, 234- 238	Miller Block	1900	Contributing
235-237	Fred Hawkins Building/Gluek Building	1904	Contributing
239	J. D. Jamieson Grocery	1904	Contributing
240	Building, 240	1901	Contributing

Address:	Historic Name:	Construction Date:	Significance for local district:
243	Tony's Barber Shop	ca. 1946	Contributing
244	Miller's Excelo Bakery	1909, 2007	Contributing
249	Excelsior Masonic Temple	1926	Contributing
251	Building, 251	1899 and later	Non-contributing
250-252	IOOF Temple/Morse Dry Goods, Olds Dry Goods	1897	Contributing/Landmark
254-256	Building, 254-256 Water Street	1898	Contributing
260	Building, 260	1912	Contributing
261	Building, 261	1899	Contributing
264	Building, 264	1915, 1970s	Contributing
266	Building, 266	1915	Contributing
270-274	Building, 274	1915, 1970s	Contributing
278	Building, 278	1912	Contributing
284	Pure Oil	ca. 1932, 1961, 1997	Contributing
287	Tonka Printing Inc.	1964, 1978	Non-contributing
300	Gas Station, 300	1972	Non-contributing
301	Mobil Gas Station	1970	Non-contributing
305	Excelsior Depot	1952	Contributing
337	Lyman Lumber Company	1920/1995	Contributing site
340	J. E. Hennessy Lumber Co./Lampert Lumber Co.	ca. 1906, 1960, 1984	Contributing
344	Knapp Radio and TV	ca. 1946	Contributing
345-347	Leach Home Builders	1920, 1976	Contributing
350-354	W. P. McDonald House	ca. 1890, 1979	Contributing
353	Leach House	1925	Contributing
356	Building, 356	ca. 1900, 1979	Contributing
366	Elliot/Scheid House	ca. 1900, 1994	Contributing
370	Texaco Gas Station	1930	Contributing
371	James Harvey Clark House	1858/1875	Contributing/Landmark
School Street			
261	Excelsior School	1899	Contributing/Landmark

Address:	Historic Name:	Construction Date:	Significance for local district:
Second Street			
301	Our Savior Lutheran Church	1933	Contributing
322	Trinity Episcopal Church	1862	Contributing/Landmark
332	Perkins House	1885	Contributing/Landmark
339	House, 339	1860	Contributing
347-351	House, 347	1905	Contributing
348	Excelsior Professional Building	1960	Non-contributing
402-406	Stemmer Company	1920	Contributing
409	Minnetonka State Bank	1899	Contributing
420	Phillips Garage	1915	Contributing/Landmark
425	Building, 425 Second Street	1959	Non-contributing
429	Bardwell House	1879	Contributing/Landmark
432, 436, 438	Bennett Brothers Livery Stable	1899, 1970	Contributing/Landmark
440	Building, 440 Second Street	ca.1959	Non-contributing
441	Maple Inn	ca. 1885	Contributing
444	Building, 444 Second Street	ca. 1955	Contributing
449	A. H. Smith House	1901, 1978	Contributing
463	Shrodes/Lyman House	1902	Contributing
464	Building, 464 Second Street	ca. 1950	Contributing
474	Lyman House	1906 or 1907	Contributing
478	House, 478 Second Street	ca. 1900, 1950s	Contributing
Third Street			
361	House, 361 George Street	ca. 1900	Contributing
369	DeGroodt House	ca. 1899	Contributing
421	Wistrand Motor Company/Phillips Motor Company	1922	Contributing
450	Fruit Growers Building (demolished)	——	Contributing Site/Landmark
468	Darnell's Boarding House	1879	Non-contributing
471	Congregational Church of Excelsior	1971	Non-contributing

Excelsior Blvd. — Oak Hill Cemetery

The cemetery occupies a high wooded ridge of land with views of Lake Minnetonka and the village core. The last section added to the cemetery is at the west end at the base of the hill. The earliest recorded burials date from 1855. The cemetery has been owned by the City of Excelsior since 1955 and continues in use. Among its notable features, in addition to grave markers, monuments, and memorials, are the cast-metal Civil War memorial, moved to its present location in 1962, and stone storage vaults in the hillside. The cemetery remains a tangible reminder of Excelsior's historic setters and ongoing family history.

175 First Street (1870) — Porter/Dillman House

This house, the only Excelsior home in the French Second Empire style, has been owned by two prominent citizens. The builder was Captain Hamilton H. Porter, master of the pleasure steamer "Hattie May" that sailed Lake Minnetonka. The second prominent owner, Willard Dillman, was for forty-seven years the publisher of the Minnetonka Record. He purchased the house shortly after his arrival in Excelsior in 1902. His second wife, Daisy, owned the house until 1957. Since then the house has been set on a higher foundation, the location of the front entrance shifted, and other additions and modifications made. Despite alterations, this property is locally significant because of its architectural style and associations with Porter and Dillman.

180 First Street (1897) — Enoch W. Dyer House

This Queen Anne-style house was built in 1897 for Enoch W. Dyer, a member of a family of Excelsior boat builders. He was the proprietor of the Wilbur House Hotel on First Avenue North in Minneapolis and an active yachtsman. The house itself is a fine example of Queen Anne design and it retains its historic integrity. This house is significant because of its associations with Dyer and its architectural design.

217 First Street (1903) — Catholic Mission House

This house is associated with two prominent Excelsior citizens. It was built by the Rev. Joseph F. Busch, pastor of St. John the Baptist Church and director of the Diocesan Mission Board, as a residence for himself and two other missionary priests. Rev. Busch directed the Catholic mission work throughout the territory under the jurisdiction of the diocese of Saint Paul and Bishop John Ireland. (Busch became the bishop of Saint Cloud in 1915.) In 1911 it was sold to the J. E. Hennessy family, owner of the Hennessy Lumber Company, an important Excelsior business. For about forty years starting in 1938 the building was in use as a nursing home. Because of its size, scale and large sloping site, this house stands out in the historic residential area of Excelsior.

Because of its associations with Busch and Catholic mission work, this house is recommended for National Register listing under Criterion A.

The Excelsior Commons (1852)

When Excelsior was settled in 1852, thirteen acres along the lakefront were set aside as a public ground, designated the Excelsior Commons. This beach and parkland has been changed over the years and has been home to a wide variety of local activities, including swimming, team sports, picnics, pageants, circuses, patriotic celebrations, and festivals. The bandshell was constructed for the 1976 Bicentennial celebration. The Commons is historically significant for its tangible evidence of Excelsior's early and subsequent history.

170 Lake Street — Little Brown Cottage

The two-story section of this house was built in 1878 as a summer cottage with vertical board- and-batten siding for Joseph Puckett of Winchester, Indiana, and his family. Puckett's son Carl served on Excelsior's Park Board in the 1880s and was the first commodore of the Excelsior Yacht Club. It was called the "Little Brown Cottage" because that was its color for many years. The house retained its original form until 1996, when the large three-story section to the east was built. The exterior fabric and windows of the two-story house were also changed at that time.

262 Lake Street (1885 with later additions) — Kalorama Cottage

Kalorama Cottage was built in 1884 by Mrs. Henrietta F. Tucker as a double cottage for summer rental, then enlarged the following year into one large boarding house. At the end of the summer season Mrs. Tucker added servants quarters. In 1934 Peter R. Johnson, one-time superintendent of the Elbow Lake, Beltrami, and Lyle school districts, and real estate assessor for the village of Excelsior, bought the cottage and made it his private home. During the Johnson tenure the front porch was enclosed and other changes were made. It is still owned by a member of the Johnson family and is used as a duplex. This building was designated for its historic use and associations.

152 Maple Street (1890-1891) — Smith/Sampson House

This Queen Anne-style house was built between 1890 and 1891 by a man named Johnson. By 1908 Sherman S. Smith, proprietor of the Smith & Son Feed Store and the S. and S. Cash Grocery, had acquired the house. His daughter, Edna Sampson, and his son, Charles, were to remain in the house until 1966. Edna had married Frank Sampson of the family that owned the Sampson House, a tourist hotel on Second Street east of Water Street, for many years. The barn at the rear of the property is a rare survivor of this building type in Excelsior. Smith Street, which extends along the property on the east, was named after the family. This building was designated for its historic associations with the Smith and Sampson families.

201 Mill Street (1887) — Wyer/Pearce House

This large and imposing house is a notable example of the Queen Anne architectural style that occupies a prominent location near the road entrances to Excelsior. It is associated with James J. Wyer II, an Excelsior merchant, and Fred Pearce, who became the owner of the Excelsior Amusement Park. The house was later converted to a duplex and then operated as a bed-and-breakfast facility. In recent years, the owners sought to redevelop the house and surround property. As a result, the house has been converted into two condominium units, and a complex of condominium apartment buildings has been built around the house. These have been designed to be compatible with the original house. A preservation easement has been placed on the property to ensure its long-term future.

108 Second Street (1893) — John Mattox

This Queen Anne-style house was built between 1892 and 1893, along with 122 Second Street, for Walter Milnor, a real estate developer and at that time the mayor of Excelsior. Milnor had built his own house at 6 Third Street a few years earlier. He sold both houses on Second Street for use as summer cottages to a woman from Minneapolis. This house was designated for its architectural character. In addition, it is a good example of a summer home for a Minneapolis resident.

193 Second Street (1880s; ca. 1900; ca. 1925) — McGrath/Arey House

This Victorian Gothic house was built in several stages. The central section was built in the 1880s for Robert B. McGrath, one of the first settlers of Excelsior and an early builder in the town. The McGraths enlarged the house around 1900 and built the cobblestone wall along the sidewalk in 1904. Following the death of Mrs. McGrath, Dr. Hugh Arey and his wife Mabel moved in from their house across the street. The Areys added the enclosed porch and a west wing. The current owners have added the gabled entrance to the porch. This house was designated because of its historic associations with two prominent Excelsior citizens, one of whom was a town founder. The architectural features have been changed over the years, yet the house retains its nineteenth-century character.

200 Second Street (1921) — Captain Johnson Home

This Arts and Crafts house was built for Capt. John R. Johnson on the site of a house that was moved to the adjoining lot at 220 Second Street. Johnson, a Norwegian immigrant, came to Excelsior in 1881 and eventually acquired a fleet of excursion boats. After selling his boats to the streetcar company in 1905, he established a company to dredge lakes in the metropolitan area. Stylistically, the house is a more elaborate version of the popular Craftsman bungalow that was frequently built during this period. This house was locally designated because of its associations with Johnson and its architectural design.

201 Second Street (1915) — Bennett/Studer Residence

This is a particularly fine example of an Arts and Crafts bungalow, a popular style for Excelsior residences in the period around World War I. It was built by Harley Bennett, owner of the Bennett Bros. Livery, and his wife Mary Hempher Buck, widow of A. W. Buck, on the site of the earlier Buck house. In 1920 the Bennetts sold the house to the E. A. Studer family. Studer owned a thriving road construction business which was active throughout the Upper Midwest, Northwest, and into western Canada. This house was designated because of its associations with Bennett and Studer and its architectural design.

634 Third Ave (1873 — 1880) — Latham House

This house exemplifies a vernacular architectural type known as the gable-and-wing form. The intersecting gable roofs have decorative trim at the roof eaves, the wing is fronted by a porch, and the gable-front section has a three-sided projecting bay. A. W. Latham was a nurseryman and horticulturist, who cultivated the land to the north and south of his house with grape vines and apple trees. He also served as town and village clerk between 1871 and 1893. The house is an interesting example of its architectural type and recalls Excelsior's historic past.

6 Third Street (1890 with later additions) — Milnor House

This Victorian house was built in 1890 for W. S. Milnor, who was mayor of Excelsior between 1891 and 1894. The original house had a square plan with a pyramidal roof and a two-story open porch facing the lakefront. A barn and a separate entertainment hall were later added to the grounds (both are now gone). In the early 1900s a circular tower and a two-story rear addition were added. Many other modifications and alterations have been made to the structure through the years. This house was designated because of its associations with Milnor. Some of the early additions were made by him, but the character of the house has changed considerably since his tenure.

152 Third Street (1887; 1890 and later) — Willis Willard House

This vernacular house initially was built as a cottage in 1887 for Willis Willard, a woodcut engraver and lithographer. Willard was one of the first engravers in Minneapolis. His work appeared in Frank Leslie's Weekly and local Minnesota publications. He devised the figure of the "Ceresota Kid" in about 1891, and in 1895 he joined the art department of the Savage International Stock Feed Company. By 1890 the cottage had undergone exterior additions to turn it into a more substantial house. Further alterations and additions were made in the 1950s. Extensive remodeling between 1986 and 1987 further changed the original Victorian character of the house.

205 Third Street (1881, 1886) — Michael House

This Victorian cottage was built in 1881 for Christian Michael, a Swiss immigrant, and his wife Irene Elizabeth Warren Michael. Mrs. Michael enlarged the cottage in 1886. The inside of the house was remodeled in 1937 by the Weinholz Construction Company after the city water and sewer system were installed. When the house was designated as Excelsior's first landmark in 1980, it was still owned by Fern Michael, a granddaughter. An addition was constructed in 1991 at the northeast side of the house. This house was designated because of the date of this house and its long association with a single Excelsior family.

323 Third Street – Beehive/Sheldon Hall

This small apartment building was constructed between 1926 and 1927 using the structure of the first Excelsior school that had been built in 1857 and moved to this site in 1883. The addition of a basement and a two-story section in 1891 facilitated its use as a twenty-three room dormitory, "Sheldon Hall," for students of Northwestern Christian College. In 1898 the hall was sold to W.P. McDonald, and it became a boarding house managed by Mrs. Gust Wilson. In 1926 the boarding house was vacated so the structure could be rebuilt and converted to apartments. Because of the many occupants through the years, it became known as "the Beehive." In 1995, it was converted into a duplex. This is an example of a building designated for its historic associations that bears little resemblance to its historic significance, although it retains its architectural integrity as twentieth- century residential structure. Its nickname, "The Beehive," recognizes its history as a multiple dwelling.

140 W. Lake Street (1895; 1913) — Palmer's Grove

Palmer Grove with its five buildings contains the last surviving group of summer cottages in Excelsior. The site was originally larger, extending to the north and south, and was known as Sturgis Grove after its owner, Lewis Sturgis, or Elm Grove. The Colonial Revival style house closest to the lake was built in about 1895 for Sturgis. The Sturgis family sold the property to a Mr. Clements in 1911 who added the other cottages in 1913 and split the property into two sections. All the cottages are simple vernacular types, although the one closest to the street is distinguished by its gabled roof dormer. Oliver Palmer purchased the group in 1923; the buildings are still maintained as summer rentals by his son John Palmer. The barn structure on Linwood Avenue, now converted to a garage, is also owned by Palmer and used by tenants of Palmer Grove.

192 Second Street (1920)

This Craftsman bungalow is a significant example of the style, located near two other designated houses of a similar style. The home was built in 1920 by Excelsior builder Joe Weinholz, who also built a number of other Craftsman and Prairie style homes in town. The house is in a unique location within the city, in that the site is prominently located on the side of the second highest hill in Excelsior (after Oak Hill Cemetery). The house's unique location, distinguishing characteristics of an architectural style and period, and the value its adds to the heritage and cultural characteristics of the city, all support the designation of this property as a heritage preservation site. (Ord. No. 374, 2004)

228 Center Street (1891; 1934)

This site originally contained a Queen Anne style house built in 1891 for Walter Phillips by W.D. Clark. In 1934 the house was extensively altered to assume its present Colonial style by local carpenters Lincoln and Horace Aldritt. The client was William Nelson. The Colonial style was gaining in popularity in the 1920s and 1930s, but its use in Excelsior was relatively rare. This house is a good example of the Colonial style. The house's distinguishing characteristics of an architectural style and period, and the value its adds to the heritage and cultural characteristics of the city, all support the designation of this property as a heritage preservation site. (Ord. No. 383, 2004)

182 Third Street (1897)

The historic Bennett-Hutmaker House was built in 1897 by local builder J.H. Clark for Melvin W. and Ella M. Bennett. Melvin and his brother Harley owned the Bennett Livery, a horse livery stable that is now a converted office building on Second Street. The foundation for the house was laid in 1891 but the house was not constructed until 1897. A two-story Victorian home, the Queen Anne type structure is similar in style to the earlier house built for Bennett's sister Miriam at 194 Third Street. The Hutmaker family moved to this house in Excelsior in 1949. "Mr. Jimmy" Hutmaker, a local celebrity, lived in the house for many years until 2004, when Mr. Jimmy moved to a senior assisted living facility in Excelsior. The current owners have renovated the original Victorian structure, restoring the original woodwork, stained glass windows and porch, while adding a rear addition and attached side garage that pay tribute to the visual character of the original house. Its identification with a person who significantly contributed to the culture and development of the city, its identification as work of an architectural or master builder whose individual work has influenced the development of the city, and its unique location, scale, or other physical characteristic representing an established and familiar visual feature of the city, all support the designation of this property as a heritage preservation site. (Ord. No. 387, 2006)

236 Lake Street

The house was built as a summer cottage for Albert C. Hausman. The Mark family has lived in the house since 1965. It was noted that the history of the site can be traced to the original schoolhouse for the community that was located on the property and then the property was the location of the Long View House, a resort hotel that burned in 1891. The style of the structure is neither pure Craftsman nor Victorian, but an interesting eclectic character that embodies a transitional period in American architecture. Its location on the bluff overlooking Lake Minnetonka gives the site a unique visual location. The structure on the site is unique, since it features a well-documented turn of the century house with surviving period blueprints. The house still contains significant windows, brackets, and other vintage exterior features. Its embodiment of distinguishing characteristics of an architectural style, period, form, or treatment, and its unique location, scale, or other physical characteristic representing an established and familiar visual feature of a neighborhood, a district, the community, or the city, all support the designation of this property as a heritage preservation site. (Ord. No. 408, 2006)

635 Glencoe Road

This imposing house, designed in the traditional gable-and-wing form with Queen Anne decorative detail, was built on a hilly site overlooking Glencoe Road. The intersecting gable roofs have decorative trim in the gable ends. A rear wing is fronted by a one-story porch. Another porch was originally located at the front of the house. The house may have been constructed by Rosa and Joseph Wright, who acquired the property in 1888 and took out a mortgage on the property in 1891. A house is shown on the 1898 Dahl map, and the form and stylistic details are characteristic of the 1890s. After the Wrights defaulted on their mortgage, the property was acquired by George and Louisa Raitz in 1901. Raitz was a grocery merchant in Excelsior and a Civil War veteran. The Raitzes sold the house to Francis and Ida Willis in 1908. Since 1958, the house has been owned by Chase and Sue Cornelius. Its identification with a person who significantly contributed to the culture and development of the city, its embodiment of distinguishing characteristics of an architectural style, period, form, or treatment, and its unique location, scale, or other physical characteristic representing an established and familiar visual feature of a neighborhood, a district, the community, or the city all support the designation of this property as a heritage preservation site.

Appendix III • Glossary of Preservation Planning Terms

Alteration — Any act that changes the exterior architectural appearance or exterior feature of a structure, site or area.

Addition — Any act or process that changes the exterior architectural features of a building or structure designated for preservation by adding to, joining with, or increasing the size or capacity of the structure.

Contributing — A designation applied to a building, structure or site which adds to the overall character and significance of an historic district due to its architectural or historical merit and it compatibility with other buildings, structures and sites within a historic district. A contributing structure has its major character defining features intact and although minor alterations may have occurred they are generally reversible. Historic materials may have been covered but evidence indicates they are intact.

Non-Contributing — A designation applied to a building, structure or site that does not have architectural or historic significance, and does not add to the overall character and significance of an historic district, due to a lack of architectural or historical merit or its incompatibility with other buildings, structures and sites. Non-contributing buildings are usually characterized by either older buildings with additions or exterior alterations that are incompatible with the character of the original construction, or buildings that are less than 50 years old.

Historic Context — An attribute unit created for planning purposes that groups information about historic properties based on a shared theme, specific time period and geographical area.

Historic Property — A district, site, building, structure or object significant in American history, architecture, engineering, archeology or culture at the national, state, or local level.

Historic Resource — Any designated landmark, and any site or structure within a designated historic district rated as having historic significance or as contributing to an historic district.

Infill/New Construction — New construction on empty parcels of land in a populated historic neighborhood or downtown district.

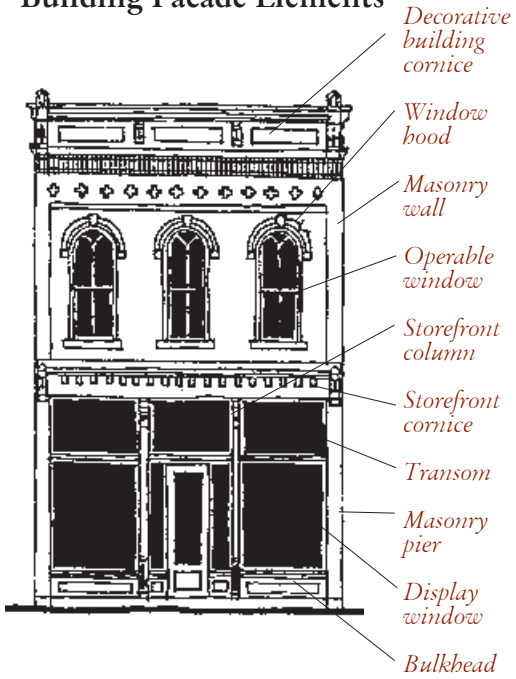
Integrity — The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

Landmark — A property (e.g. The Commons), site, structure or object designated as a "landmark" by the City Council as having a high degree of historical, cultural and/or architectural significance.

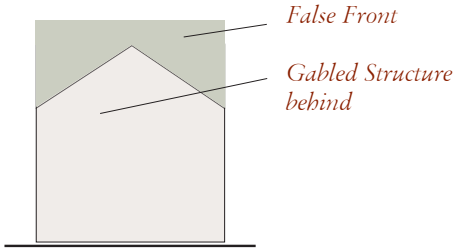
Period of Significance	The length of time when a property or collection of properties were associated with important events, activities, or persons. With a historic district the period usually begins with the district's earliest remaining structures through the period of historic commercial growth.
Preservation	The process of retaining and properly maintaining the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.
Primary Elevation	An elevation/façade that faces the street and provides the major public access to the buildings commercial uses. Buildings on intersection corners often have two primary elevations. Primary elevations receive greater scrutiny from the HPC in the Site Alteration Permit approval process than back or side elevations.
Reconstruction	The process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.
Rehabilitation	The process of providing a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, and/or architectural values.
Restoration	The process of accurately returning a structure or site to its original condition and appearance at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.
Redesign	The process of new construction on an older building that provides an appropriate and compatible appearance in the context of the overall streetscape
Remodel	An alteration that obscures or removes architectural features and style original to the building and which may involve radical changes to the building's footprint, massing, and/or roof profile.
Renovation	The process of improving, or renewing features of a structure or site.
Revitalization	The process of bringing activity and vitality to our historic neighborhoods and commercial districts.
Stabilization	The process of reestablishing a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.
Secondary Elevation	An elevation/façade that is usually on the back or sides between adjacent buildings.

Appendix IV • Glossary of Architectural Terms Found in the Guidelines

Building Facade Elements



False Front Facade



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

Belt Course A horizontal board across a building, usually flat with a molding.

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

Bulkhead The storefront member that forms a base for the display windows and side windows of a commercial entry. In historical downtowns these are often decorative with raised or recessed panels.

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

Crown Molding Any molding member forming the crowning or finishing member of a structure.

Column A perpendicular supporting post, circular or rectangular in section.

Coping The cap for covering the top of a wall.

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

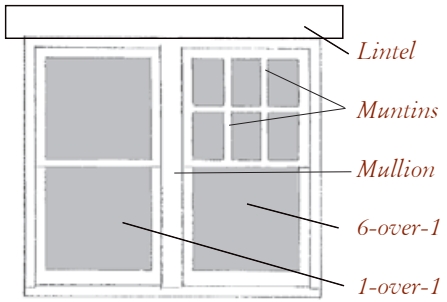
Facade The face or chief elevation of a building.

False Front A front wall which extends above the roof behind. (As seen at 436 Second Street/ Bennett Livery Barn.)

Fenestration The arrangement, proportions and pattern of window and door openings on a facade.

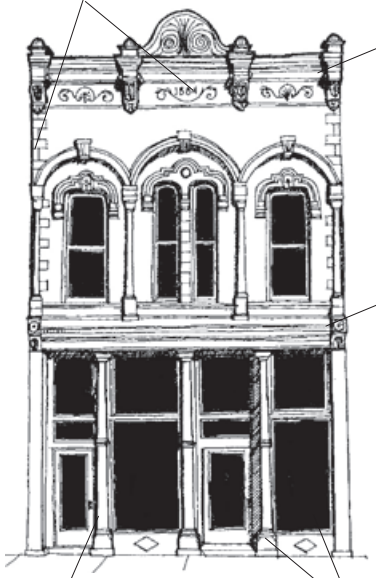
Flashing A thin impervious material used to prevent water penetration between a roof and wall.

Double-hung, Operable Window



Architectural Details

Decorative Detailing
Corner quoins, metal scrollwork, and date block all add texture to the upper facade



Building Cornice
Visually crowns the building

Storefront Cornice
Visually crowns the storefront

Pilasters
Masonry pilasters provide the structural and visual framing for the first floor storefront

Storefront
Original materials included wood, glass, and cast iron posts

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

Lintel — A horizontal structural member that supports the load over an opening such as a door or window.

Masonry — Wall construction using stone or brick with mortar.

Molding — A member of construction or decoration used to introduce varieties of outline or contour in edges or surfaces.

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

Muntin — The members dividing the glass or openings of window or door sash.

Parapet — An extension of the wall above the roof line.

Pier — A member or column designed to support the weight from above, usually in the form of a thickened section placed at intervals along a wall providing lateral support.

Pilaster — An engaged pier or pillar, often projecting from the wall, that frames the fenestration of a building.

Pediment — A low, triangular architectural feature formed by horizontal and sloping cornices, often found above the main entry or windows.

Pent Roof — A short, hood-like roof section between the first and second floor.

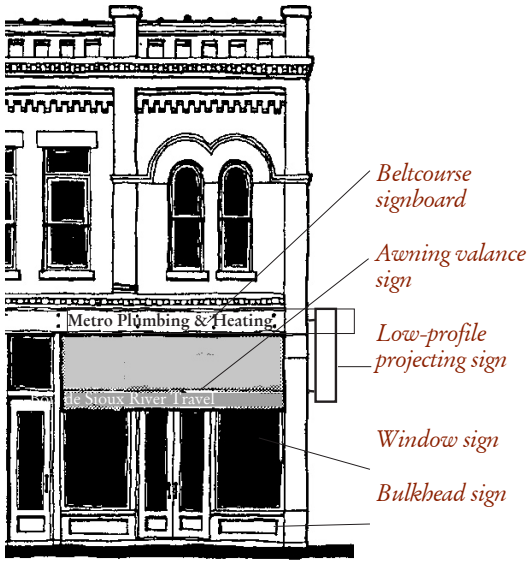
Quoin — In masonry, a hard stone or raised brick suggesting a stone block, creating a decorative pattern often at the front corners of a building.

Sash — The framework that holds the glass in the window.

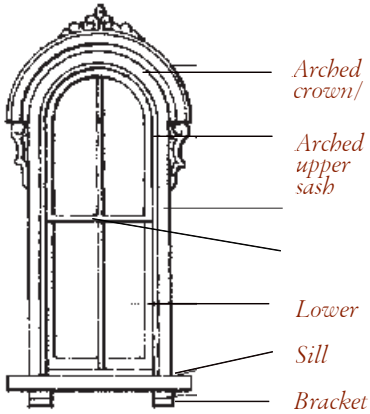
Shake — Any thick hand-split shingle. Often made of cedar and used as an inappropriate design addition to historic storefronts.

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

Storefront Signage



Window Elements



Shutters A movable screen or cover used to cover a window opening.

Signboard A display board or surface used to advertise a business with the use of text and graphics. Signage can also be place on the awning valance, on a low-profile projecting board, painted on the display window or on the bulkhead.

Storefront The pedestrian level of the main facade of historic commercial "downtown" buildings. See elements in illustration.

Stucco An exterior finish composed of Portland cement, lime, and sand mixed with water.

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

Transom Window A sheet glass or glass block window that is generally stationery, but sometimes operable, that is located above a display window or above an entry door in a storefront.

Window Hood The projecting wall element at the top of a window opening.

Window Sill A wood, stone or brick horizontal member of a window frame.

Appendix V • Glossary of Organizations and Programs

Department of the Interior The Department of the Interior is the federal executive department of the U.S. government responsible for the management and conservation of most federal land and natural resources. The Department is administered by the United States Secretary of the Interior, who is a member of the Cabinet of the President. The National Park Service is an agency within the Department of the Interior.

National Park Service (NPS) Created on August 25, 1916, by an act of Congress through the National Park Service Organic Act, the National Park Service (NPS) is the U.S. federal agency that manages all national parks, many national monuments, and other conservation and historical properties.

National Trust for Historic Preservation (NTHP) Founded in 1949 by congressional charter, the NTHP is a member-supported organization that supports preservation of America's historic buildings and neighborhoods through leadership, education and advocacy and a wide range of revitalization programs and activities.

Minnesota Historical Society (MNHS) Founded by the territorial legislature of 1849 and named in the Minnesota Constitution, the Minnesota Historical Society is a private, non-profit educational and cultural institution dedicated to preserving the history of the state of Minnesota.

State Historic Preservation Office (SHPO) Created in 1966 as part of the National Historic Preservation Act, each state has a State Historic Preservation Office. In Minnesota, the SHPO is part of the Minnesota Historical Society. SHPO's responsibilities include: surveying and recognizing historic properties; reviewing nominations of properties to be included in the National Register of Historic Places, reviewing projects that affect the State's historic fabric, as well as supporting preservation efforts on the federal, state and local government levels as well as in the private sector.

Preservation Alliance of Minnesota (PAM) Established in 1981 by citizens concerned about the loss of irreplaceable segments of our state's heritage, PAM is the statewide, private, non-profit organization advocating for the preservation of Minnesota's historic resources through a variety of programs, activities, and publication.

National Register of Historic Places (NRHP) The National Register of Historic Places is the nation's official list of districts, sites, buildings, structures, and objects determined worthy of preservation. There are more than one million properties on the National Register, 80,000 are listed individually. The remainder are contributing members within historic districts. The National Register is administered by the National Park Service (NPS), an agency within the United States Department of the Interior.

Preservation Tax Incentives In 1976 the tax code was altered to provide tax incentives that promote preservation of income- producing historic properties. Having a property on the National Register, or located within a National Register Historic District, may result in its eligibility for tax incentives derived from the total value of expenses incurred preserving the property. For further information on both federal and Minnesota tax incentives see APPENDIX VII • HISTORIC PRESERVATION TAX CREDITS on page 94.

Certified Local Government (CLG) The Certified Local Government Program is a preservation partnership between local, state and national governments focused on promoting historic preservation at the grass roots level. The program is jointly administered by the National Park Service (NPS) and the State Historic Preservation Offices (SHPOs) in each state, with each local community working through a certification process to become recognized as a Certified Local Government. CLGs then become an active partner in the Federal Historic Preservation Program and the opportunities it provides.

Heritage Preservation Commission (HPC) City commissions established to provide local review and direction in public and private sector preservation efforts in their communities. In Minnesota, some local HPCs are also CLGs making them eligible for preservation planning grants from the State Historic Preservation Office.

Appendix VI • Public Signage

Few communities in Minnesota have addressed the issue of public signage within or around historic districts. The community must balance the desire for a visually appealing downtown with the necessity to maintain the public's safety and to effectively direct traffic flow. As a rule, public signage should be clear and use conventional shapes, colors, and reflectivity. Public signage falls into three categories: traffic signs, limit signs, and directional/informational signs.

Traffic Signs

Traffic signs are the most critical to downtown Excelsior. They ensure a smooth and orderly flow of traffic and minimize the possibility of accidents. They must conform to the Minnesota Manual on Uniform Traffic Control Devices (MMUTCD) from the Minnesota Department of Transportation. While considerably limited, there is some latitude in the design of these signs. Determining minimum requirements and reducing redundancy is necessary to making Excelsior more attractive.

Limit Signs

Limit signs, such as parking limits, handicap, and no parking zones, although not as critical to safety, still need to be visually pleasing. These signs also have more latitude in their design. They should be uniform in style. They should be prominently displayed and large enough to be easily read, but should not overpower their surroundings. Using professionally designed signs and posts and placement, the public signage can enhance the overall appearance of downtown Excelsior.

Directional/Informational Signs

Informational signs include historic district directions and announcements, public parking, and other directional information to guide people to key areas in Excelsior. These signs have little regulation and, therefore, the most latitude in design. They still need to be professionally designed, clear, and uniform with the other signage in downtown.

- Less is more. Using the least required signage in downtown will help keep the appearance from being cluttered or overpowering. Researching the minimum requirements and potential waivers is imperative for controlling the proliferation of public signage.
- All public signage within the Excelsior Historic District needs to be uniform and of high quality design and construction.
- Signage can be effectively placed on existing decorative light posts and on well designed sign posts.
- Signage, as well as banners and other temporary displays, should be color coordinated with a limited palette of colors complementary to those used for the store awnings. Turn-of-the-century colors tended to be muted and earth-tone based. Most major paint companies have paint chip charts of "historical" colors.
- Uniform signage should be developed to identify all public parking lots. Signs should be large enough and prominently displayed, but not overpower the surroundings. Using an easily identifiable logo helps the motorist find their way to the lots.

Appendix VII • Historic Preservation Tax Credits

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

Historic Preservation Tax Credit Program Benefits

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

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

Federal 20% Rehabilitation Tax Credit Program

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

Federal Program Provisions

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

- Have a certified historic structure. To be certified, the building must be listed individually on the National Register of Historic Places or be a contributing part of a historic district that is either listed on the National Register or certified as eligible for the National Register
- Use the building for an income-producing purpose such as rental-residential, commercial, agricultural, or industrial
- Rehabilitate the building in accordance with the Secretary of the Interior's "Standards for Rehabilitation" and "Guidelines for Rehabilitating Historic Buildings." The National Park Service (NPS), with advice from the Minnesota State Historic Preservation Office, determines whether a project meets the standards.
- Spend an amount greater than the building's adjusted basis (roughly the current depreciated value of the building not including land value) on the approved rehabilitation project
- Complete the work in a timely manner. Projects must meet the minimum expenditure test within a two-year measuring period, but applicants may take up to five years to complete a phased project if the plans and specs are approved in advance of construction.
- Pay a fee to the National Park Service that is based upon the qualifying rehabilitation expenditures.

Minnesota State Rehabilitation Tax Credit Program

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

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

Minnesota Program Provisions

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

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

Though the Federal and State Credits require the same type of listing for a building - one of the few differences between the two credits is that for the State Credit, a project is disqualified from use of the State Credit if construction work begins prior to a complete Federal and State application is received by the Minnesota Historic Preservation Office (MNHPO).

Appendix VIII • Guide To Successful Exterior Painting

Exterior paint has both an aesthetic purpose and a practical one. Paint provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through the appropriate selection of paint color. It also provides a sacrificial first line of defense against the elements for wood and metal.

Older buildings have usually been painted with oil-based paints. Newer oil-based paints, however, do not have the longevity they once had because they are no longer allowed to be manufactured with lead. Available latex paints are excellent, but the transition from having oil-based paint on a house to having a latex coating requires careful preparation. Anything less can cause frustration and concern that the new paints "just won't stick."

Most paint failure is due to moisture penetration under the paint surface. "moisture penetration, however, can usually be effectively addressed through application of an oil based primer over water repellant wood preservative followed by careful caulking. Two coats of latex paint completes the job. If the surface preparation has also been properly done, then repainting in eight to ten years will be much easier to accomplish. Of all the steps listed below, surface preparation cannot be overly emphasized. Paint simply will not stick to dirty, flaking surfaces.

The Painting Process

- Remove all loose, cracked, grazed, and peeling paint down to the first sound paint layer. It is unnecessary and undesirable to remove additional sound paint layers to expose bare wood. It is best to remove loose paint layers with the gentlest methods possible. Using a handheld scraper is usually all that is needed. A facemask helps protect from any lead paint dust. Destructive methods such as water blasting with pressure washer or torches are never appropriate for historic wood surfaces. Not only can pressure washing irreversibly damage wood and masonry surfaces, but it saturates the substrate to be painted.

- Feather the edges of any paint patches remaining using sandpaper or other abrasive material. Orbital sanders are an acceptable power tool to use for sanding, but caution should be exercised to avoid over sanding or abrading adjacent materials like glass. Power sanding should be avoided when existing paint contains lead. Grinders and disc sanders must never be used on wood siding. Always use a face mask.

- Scrub the scraped and sanded siding with a solution of 1 quart bleach (used to eliminate mildew), 1 cup trisodium phosphate (available at hardware stores), and 3 quarts warm water. Use rubber gloves.

- Rinse all traces of detergent from the wood with a garden hose.

- Allow at least two days to dry.

- Apply a coat of paintable water repellent wood preservative to all areas of bare wood that collect water, especially window sills, and allow to dry for two days. Make sure the water repellent wood preservative is paintable. Try to obtain a product with paraffin and pentachlorphenol.

- Prime the clean dry surface with a good quality exterior alkyd oil based primer containing titanium dioxide. Use a brush and do not apply to thinly (400 SF per gallon). Follow the sun as you prime. Do not prime a cool wall that will later be heated by the sun, as it may blister.

- Prime over remaining paint as well as this helps the latex coats to adhere better. Do not paint in the evening on spring and fall days when heavy dews may fall. Do not paint if the overnight temperature will fall below 50 degrees.

- Caulk all joints, sills, cracks, places where siding meets trim, nail holes and any other places where water may enter. Use an exterior latex caulk with silicone (use caulk with at least a 25-year expectancy).

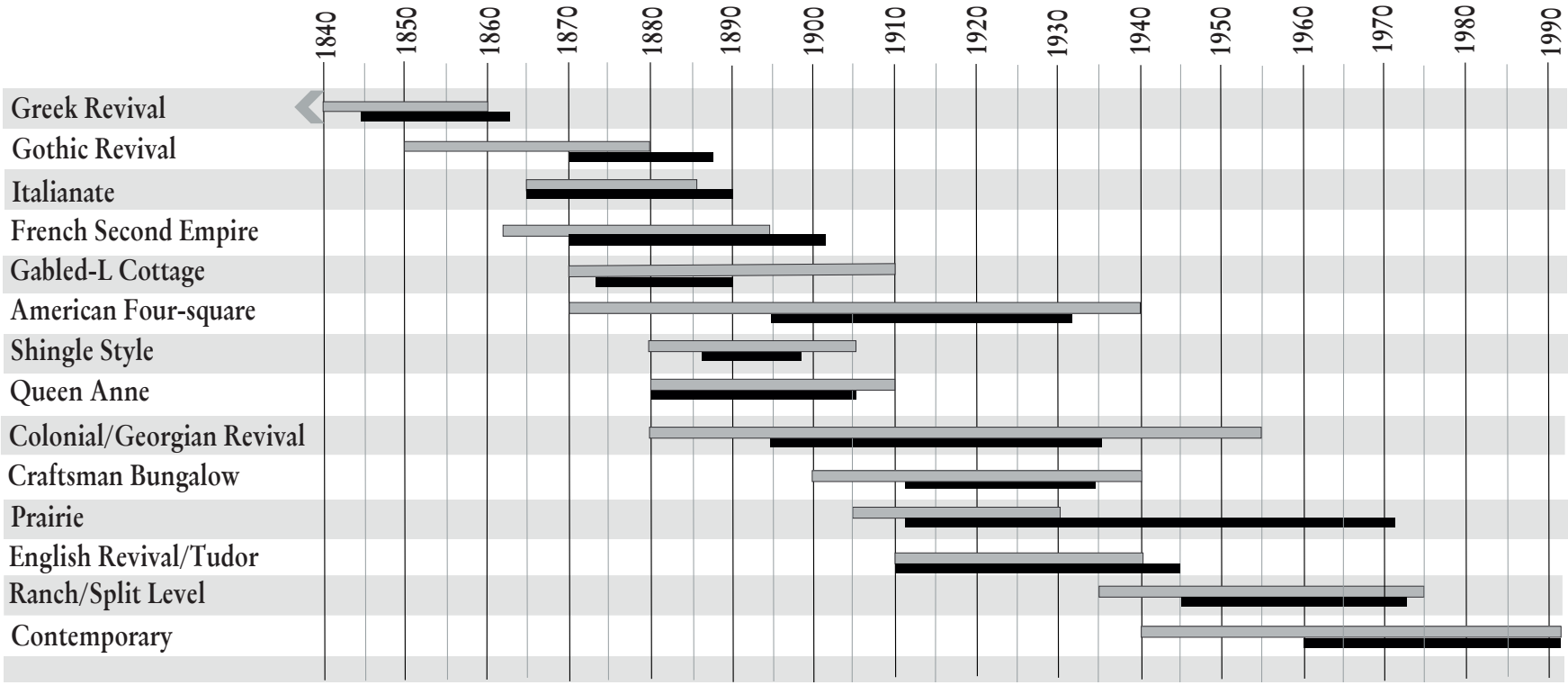
- Paint two finish coats of latex using a brush. Follow directions on both the primer and the latex can labels for information on when to recoat. Do not wait more than two weeks between primer and latex coats.

Helpful Hint:

- Place primer and paint brushes in an air tight plastic bag and place in freezer overnight, to avoid cleaning everyday.

Appendix IX• Minnesota's 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 residential neighborhood or commercial downtown, differences in style can create visual variety and help to distinguish one structure from another and one neighborhood from another. These differences result from what was popular at the time of construction, or the whim of the designer, builder, or owner. Learning about the style of one's building or home can help answer many preservation questions, including those regarding original treatments, color schemes, and what should replace missing elements. The following chart demonstrates the timeline for the major architectural styles in the United States and the approximate time period they were being built within Minnesota's historic districts, followed by illustrated examples of the various residential styles in Minnesota.



Greek Revival Cottage (ca. 1845-1860)

Classical models of architecture were of particular interest to a young, idealistic nation based on the Greek and Roman democratic principles. Indeed, the style was so prevalent in the mid-eighteen hundreds that it grew to be called the "National Style." Examples of Greek Revival buildings ranged from high style public buildings and institutions such as banks to grand Southern plantations to diminutive, small cottages.

Although the style was popular for all types of buildings,—public, commercial and residential—the majority of surviving Greek Revival Buildings are residences. They are found mainly in the Saint Croix, Mississippi and Minnesota river areas, and throughout southeastern Minnesota.

Characteristics and Details

- Gabled, low-pitched roof
- Symmetrical plan
- Cornice line accentuated with wide, divided trim
- Returns at the cornice at the gable
- Front door with sidelights and rectangular transom
- Entry or full porches with prominent, classical columns

*In a restoration project, the "stylistic refinement" or "simple elegance" of Greek Revival is of utmost importance in setting the quality control in the scope of work. The restorations must consider the profile of the clapboard siding, (siding with one board overlapping the other to shield from rain); the dimension of the muntins in the windows; and the depth of the frieze or extensions of the corner pilasters. Inappropriate siding, new windows without true-divided panes, or metal combination storm/screen units can be disastrous to the aesthetic of the Greek Revival structure. Removing or "colonializing" the signature entrance surround and portal is definitely to be avoided. Addition of details that have no relevance to the style, or ornamentation from a later architectural period should be avoided.**

**Excerpt from the Minnesota Historical Society's* TECH TALK • Minnesota's Architecture: Part I, Early Architecture of Minnesota *by Charles Nelson*

Gothic Revival (ca. 1850-1895)

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

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

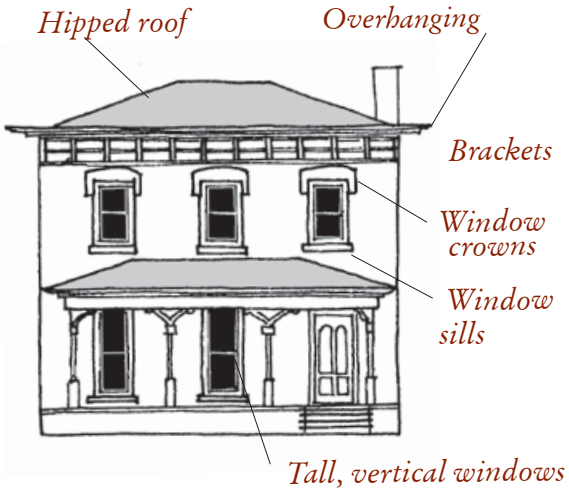
Characteristics and Details

- Steep sloped roofs
- Front gable aligned over main entry door
- Many examples display elaborate bargeboards (gingerbread adornments)
- Pointed arch windows
- Vertical orientation with the steeply pointed gables and dormers
- Often picturesque with irregular massing

*Restoration of Gothic Revival buildings presents a challenge for the craftsperson, as many of its distinguishing qualities are inherent in complex detailing and ornamentation. Delicate exterior ornament or curvilinear window tracery has often been lost over the years due to deterioration or insensitive remodeling. Replacement materials are usually not available and often must be painstakingly reproduced by hand. Few intact examples remain to serve as patterns. Consequently, restoration is costly and laborious and will usually take more time that anticipated. The finished product, however, is a rare valuable testament to Minnesota's rich early architectural heritage.**

*TECH TALK • Minnesota's Architecture: Part I *by Charles Nelson*

Italianate (ca. 1865-1885)

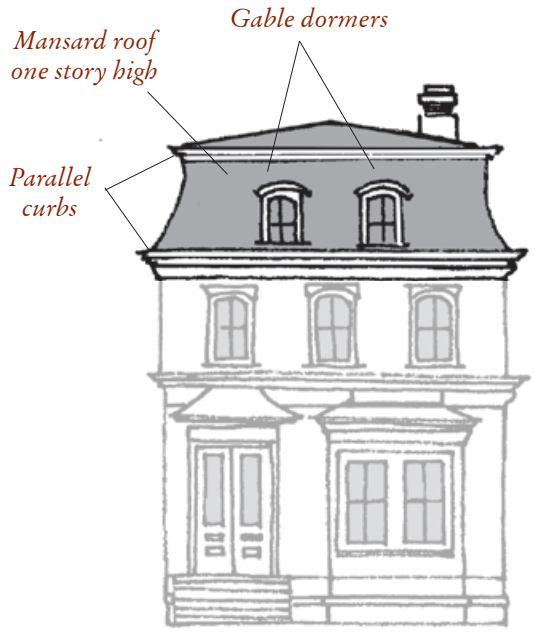


Also known as the Italian Villa style, this represents another return to the Picturesque after the relatively simple classical lines of Greek Revival. The style is based on provincial Italian farmhouse designs, sometimes with more than a hint of Gothic "busy-ness" thrown in.

Characteristics and Details

- Distinctive wide eaves with brackets — sometimes grouped in pairs around the roof overhang
- Gently-sloping hipped or gabled roofs
- Frequent use of polygonal or square belvederes, cupolas, or observatories atop roof
- Sometimes houses are "L--shaped in plan and wrapped around a square three-story tower
- Generally asymmetrical and have clapboard, brick or ashlar walls
- Frequently windows have hoodmolds or pediments, and sometimes they are rounded at the top
- Bay windows and balustraded balconies are common
- Nearly always have a veranda or loggia (an open gallery within the side of the home), though frequently these have been removed or altered over the past century

French Second Empire (ca. 1855-1895)



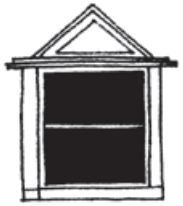
The French Second Empire style was contemporary with the Gothic Revival and Italianate styles; which were both part of the Picturesque movement in architecture in the later half of the 19th Century. However, the unique Second Empire features were considered to be very modern reflecting the fashion in France of the Second Empire of Napoleon III (1852-1870). The style's most distinctive feature, the mansard roof, was developed by the 17th-century French architect, Francois Mansart.

The Mansard roof provided a full, upper story of usable living space, which was particularly functional and popular in some European cities that had zoning limits to the number of stories under the cornice line.

Characteristics and Details

- Mansard roof is composed of two slopes on all four sides
- The lower portion of the roof is defined by two, parallel cornice bands (curbs)
- Dormer windows project through the lower roof line
- "High-style" examples are richly ornamented, with a vertical orientation in windows and over-all profile
- Many Second Empire houses share features with the Italianate style houses; such as paired entry-doors, projecting bays, crowned and bracketed windows, and cresting along the roof line

Arched dormer



Pedimented dormer

Gabled -L Cottage (ca. 1870-1910)

The Gabled-L layout refers to the non-style conscious house design which evolved from the rural dwelling of the 1870s to the modern home after the turn of the century. Simple in layout, and home to an emerging working class, the Homestead dwelling rejected the ornate architectural detailing of the former styles and remained simple, utilitarian, and popular into the early 20th century.

Characteristics and Details

- Minimal architectural detailing
- Defined by shape, rather than architectural detailing
- Tri-gabled, in the shape of an L, with the front porch tucked into the crook of the L
- Simple, box-like massing
- Wood frame construction with clapboard siding

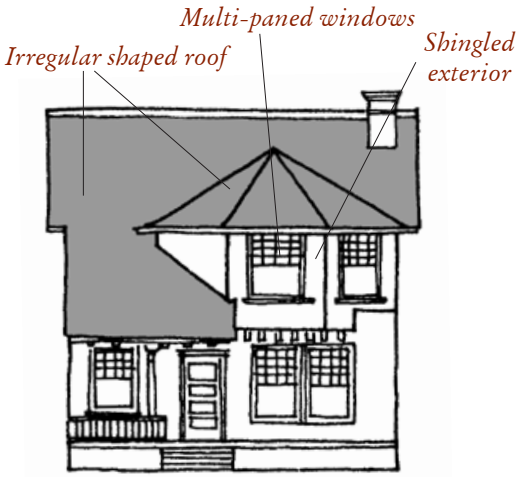
American Four-square (ca. 1870-1940)

The American Four-square is not a style but rather a generic house type whose name is derived from its American invention, the interior layout of four major rooms per floor, and its nearly square footprint. As a reaction to the ornamentation of the Victorian architecture of the last half of 19th century, the foursquare was often plain with the interior displaying handcrafted woodwork more similar to Craftsman homes. Since it was not a style, the exterior had the unique ability to be rendered with simplified details of the Neoclassical, Prairie School, or Craftsman architecture. The utility of its square plan made this housing type a good fit for modest city lots.

Characteristics and Details

- Hipped, pyramidal roof
- Two-and-a-half stories tall
- Square, boxy design and foundation footprint
- Often four major rooms per floor
- Center dormer, often with dormers on all four roof slopes
- Single-story porch that spans the front facade
- Wide, centered porch stairs

Shingle Style (ca. 1880-1905)

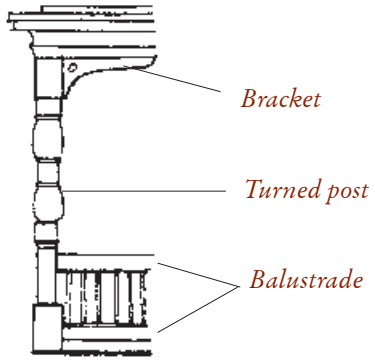


The Shingle Style was a uniquely American adaptation from three of its contemporary styles: the Queen Anne, Colonial Revival and Richardsonian Romanesque. It is related to the Queen Anne through its shingled surfaces and asymmetrical forms. However, it is more horizontal in emphasis; and there is less variety in color and materials.

Some Shingle Style homes have gambrel roofs, as found in the Colonial Revival style, and the style is related to the Romanesque in its emphasis on asymmetry and its use of masonry first stories. Although this style is rare in Minnesota, it is important because it influenced Midwest architects like Frank Lloyd Wright.

Characteristics and Details

- Upper story covered in shingles
- Often the entire exterior shingled
- When the lowest story is not shingled, it is often constructed of stone or brick
- Small paned windows often forming horizontal bands
- Complex roof may be hipped and/or gabled
- Asymmetrical facades
- Some display gambrel roofs
- Orientation is more horizontal than vertical and is described as “rambling”
- Broad roof lines extend over porches

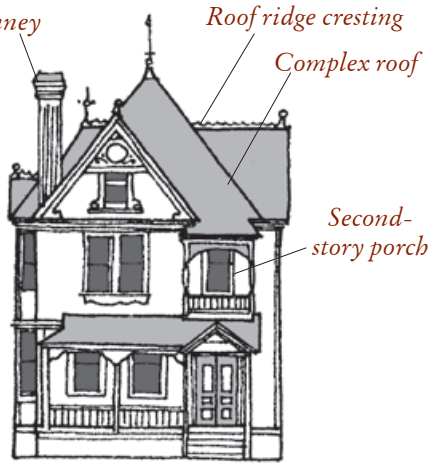


Since ornamentation is integral to this and the Queen Anne styles, retention and restoration, or replacement, of this design feature poses the greatest challenge to their preservation. Changes in taste and the effects of harsh climate have contributed to the demise of these fragile buildings. Cost of appropriate replacement materials and availability of original technology are also factors. In recent years, a renewed interest in Victoriana had spurred a number of manufacturers, suppliers and craftspeople to focus on the restoration of late 19th-century buildings.

*As a result, virtually everything in the way of design elements from the last century is again available. It is difficult for the amateur restorer to resist the lure of the popular market, which always tends to embellish beyond the original design. Before undertaking a project, one must become thoroughly acquainted with all aspects of the time, tastes, and social and economic circumstances of which the building is a product. Only then can the project be put into perspective and judgments be made with credibility. A good rule is, "Resist the temptation to create a historical image that never existed.**

*TECH TALK • Minnesota's Architecture: Part III The Bric-a-Brac Styles *by Charles Nelson*

Queen Anne (ca. 1880-1910)



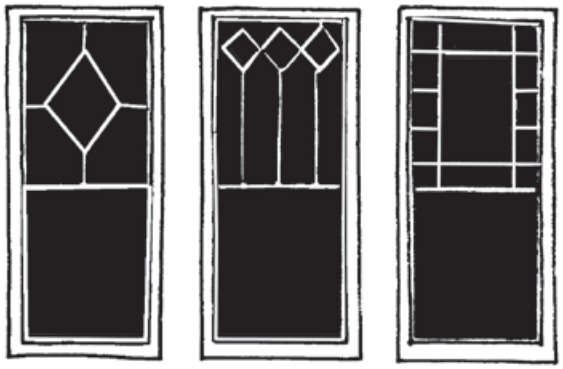
A good example of a "high-style" Queen Anne style house.

The Queen Anne Revival, also called Neo-Jacobean, Free Classic, was initiated by the English architect Norman Shaw in the 1870's and reached Wisconsin around 1880. The name Queen Anne is thoroughly misleading, the style being an American version of a popular contemporary English style that actually owed almost nothing to the earlier architecture associated with the reign of Queen Anne.

Characteristics and Details

- Irregularity of plan and massing
- Variety of surface texture, roofs and wall projections
- Roofs are steep and multiple, frequently intersecting
- Hipped roofs are uncommon, making the open gable end the main contribution to the overall effect
- The gables often form right-angled triangles with the aid of a cornice or pent roof
- In complexity and irregularity, its appearance is heightened over anything preceding it
- Bay windows are frequently employed, as are rounded or polygonal turrets (small towers)
- Occasional use of "six-over-one" window subdivisions
- Details are frequently classical and tend to be small in scale, overwhelmed by the building itself
- Shingles and clapboards above a brick first story are frequent exterior wall materials
- Tall, thin chimneys with brick and occasionally tile are used in unusual and intricate design patterns, making them an outstanding design feature

Double hung windows with glass pane design in upper sash

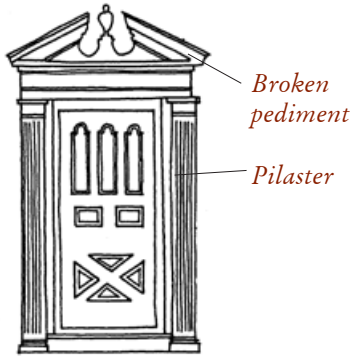


Colonial Revival
Georgian Revival
(ca. 1880-1955)

These styles, dominant for domestic architecture throughout the first half of the 20th century, all rely on formal symmetry to produce a feeling of classical order. The name Colonial Revival came from a rebirth of interest in the early English and Dutch homes prominent along the Atlantic coast. Another source of inspiration came from the colonial style commonly known as Georgian Colonial (1800) and from English architecture of the same period. This renewed interest in classical forms dates from Chicago's Columbian Exposition in 1893.

Characteristics and Details

- Symmetrical facades
- Roofs are hipped, double-pitched or gambrel
- Eaves are detailed as classical cornices with dentils (protruding rectangular blocks), and modillions
- Chimneys are often placed to contribute to overall symmetry
- The standard window is the rectangular double-hung
- Palladian windows are sometimes used as focal points
- Doorways have fan lights
- Neoclassical mainly defined by full-height porches with classical columns



Due to the relatively recent popularity of the classical styles, materials and treatments are familiar to many in the building trades. Information on construction and decoration is readily available to libraries, bookstores and newsstands. Reproduction parts ranging from classical columns to leaded casement windows are again on the market, manufactured by companies cross the country. Suppliers, as well as craftspeople, can easily be found on the Internet.

*Elements such as balustrades, column capitals and distinctive treatments are most vulnerable to weathering and deterioration, but because materials of high quality were most often used in their manufacture, their lifespan can be extended indefinitely with a program of periodic maintenance. When new replacement elements are necessary, the key to success is to acquire identical substitutes for the originals and to take sufficient time in preparation and installation. Preparation may require back-priming or moisture-proofing; replacement of flashings, crowns or coves; and also modern technology repairs, such as epoxy consolidation of rotted window stiles or column cases. Or it may require a sympathetic introduction of energy conservation measures such as weather-stripping, insulation or storm/screen units to preserve and maintain historic window sashes.**

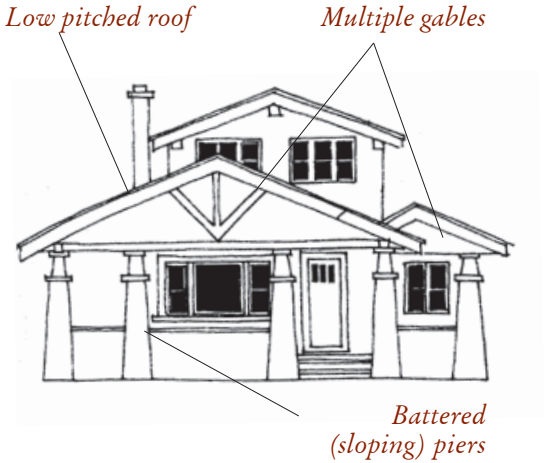
*TECH TALK • Minnesota's Architecture: Part IV The Academic Revival Styles *by Charles Nelson*

Bungalow & Craftsman (1900-1940)

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

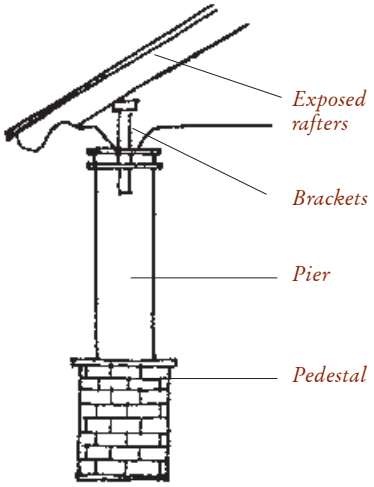
The Craftsman designs were influenced by the English Arts and Crafts movement of the 19th Century, and growing interest in the designs of the Far East. The bungalow was popularized in America by the broad distribution of California bungalow magazines in the teens and twenties. The Craftsman home and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

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



Characteristics and Details

- Modest dwellings with a horizontal emphasis
- Low pitched roofs with exposed rafter ends (parallel beams supporting the roof)
- One or two large porches
- Plain woodwork
- Often built with horizontal or vertical wood siding, shingled, brick or stucco veneers to create a rustic appearance



Prairie School (1905-1930)

The Prairie style was developed in Chicago around the beginning of the 20th century. Its most famous proponent was Frank Lloyd Wright. Wright disapproved of styles that were revivals of earlier styles, and designed buildings with horizontal emphasis and an open simplicity that would relate to the flat, open landscapes of the Midwest. The Minnesota homes that were influenced by the Prairie style were primarily built between the early 1910s and the early 1930s. Frank Lloyd Wright's work in Minnesota includes residences in Minneapolis, Rochester and St. Joseph (1934-1960); the R. W. Lindholm Service Station in Cloquet (designed in the 1930s, built in 1956); the Fasbender Clinic in Hastings (1959); and a cabin in Stillwater (1972).

The Prairie house is commonly built as a wood-frame house with plaster (stucco) and horizontal wood banding on the exterior. Sometimes brick exteriors were used. The rule was to eliminate combinations of different materials in favor of non-conflicting materials as much as possible.

Characteristics and Details

- Overall horizontal emphasis
- Roofs are low and often hipped with large overhanging eaves
- Chimneys are low and massive
- Continuous banding of windows—often casement in design
- Banding of facade treatments in stucco or brick
- Often displaying geometric patterns in the leaded glass windows

Prairie style windows

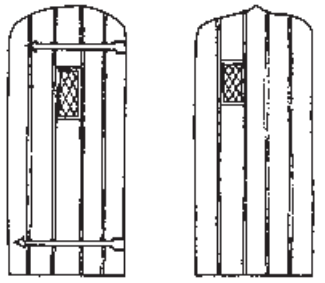
English Revival "Tudor" Cottage (ca. 1910-1940)

This stone and stucco home is a fine example of the picturesque qualities of the English cottage

The English Tudor style was part of the eclectic resurgence of the early 20th century. Eclecticism—copying elements from various styles of the past—could be seen in stylistic interest in English Tudor, Georgian, Spanish Revival, and French Provincial architecture. Interest had waned for the regional interpretations of the Gothic Revival, Queen Anne, Romanesque, and Shingle styles, and been replaced by eclectic revival styles that were more nationally uniform in their rendering.

Tudor architecture was prominent in England from 1485 to 1603 and derived its name from the surname of the English royal family of Henry VII through Elizabeth I. The Tudor stylistic details became quite popular in Minnesota in the 1920's. English Revival references can still be seen in some of the large home construction in Minnesota.

Segmental head *Gothic head*



Characteristics and Details

- Irregular plans with wings sometimes going off at oblique angles
- Very steep roofs, sometimes with more than a 12-12 slope
- Two-story sweeping roof slopes
- Half-timber (exposed framing) on the exterior walls (often applied only as design, with no structural value)
- Decorative patterned brickwork on the chimneys
- Decorative flues (chimney pots) extending above the chimney tops
- Four-centered Tudor arches used in entries and over first floor windows

Ranch/Split Level (ca. 1935-1975)

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

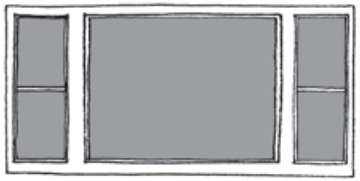
The single-story Ranch home was influenced in style, by the Prairie School work of Midwest architect Frank Lloyd Wright, with its long, horizontal orientation, its low pitched roof, and window banding (ribbon windows). However, the Ranch often took advantage of factory-made materials such as imitation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

The Split Level, popular starting in the 1950s, is a variation on the one-story Ranch. The Split Level incorporated an additional story to allow for better separation of living functions, and providing interior interest to the floor plan.

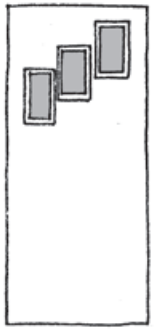
Characteristics and Details

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

This split-level was a popular layout from ca. 1955-75.



Ranch style picture window with flanking side windows



Typical Ranch style door detail

Contemporary (ca. 1940-1980)

Remaining examples of this style are often architect-designed, high-style homes. Many evolved from the teachings and writings of modern architects such as Charles Moore and Robert Venturi, and from commercial and industrial design. These residences generally appear to be multi-faceted blocks, with architectural interest deriving from geometric shape rather than detail.

This residence show the influence of the "International Style", or the architecture of the machine age, on late 20th century design.

Characteristics and Details

- Roof variations: either flat (International style) or very pitched (shed style) and sometimes gabled
- Little to no decorative embellishment
- Extensive use of natural materials, especially wood siding, often vertical and sometimes diagonal
- Integrated to site and landscaping
- Entrances usually recessed and obscured

During the years between World War I and World War II, there was a synthesis between industrial technology and architecture in Germany, France and Holland. The combination of these with art resulted in the formation of the Bauhaus in Weimar by architect Walter Gropius. As both a place and a movement, Bauhaus, which means "house of building," became a primary force in the development of the International style. Architects who became the proponents of the style were Gropius, Ludwig Meis van der Rohe, and Le Corbusier. With the advent of World War II, many architects and artisans trained in the Bauhaus school emigrated to the United States. There they brought the International style to prominence, where it would remain through the decade of the 1970s.

*TECH TALK • Minnesota's Architecture: Part V Styles of the Modern Era: Prairie School, Bungalow, Art Deco, International & Revivals *by Charles Nelson.*