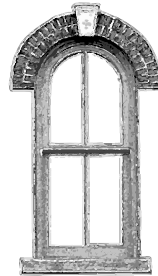


Dassel, Minnesota

historic Building & district design guidelines



Downtown Dassel, around 1920.



Dassel, Minnesota

historic Building & district design guide lines

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Dassel heritage preservation commission

2023



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THE SECRETARY OF THE INTERIOR'S STANDARDS

The principles of these historic district guidelines are based on consistent national standards grounded in years of experience.

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

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

- *Preservation* focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

- *Rehabilitation* acknowledges the need to alter or add to a historic property to meet continuing changing uses

while retaining the property's historic character.

- *Restoration* depicts a property at a particular period of time in its history, while removing evidence of other periods.

- *Reconstruction* recreates vanished or non-surviving portions of a property for interpretive purposes.

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

1. *A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*

This standard is most significant if you are converting a commercial

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

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

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

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

3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

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

4. *Most properties change over time; those changes that have acquired historic significance in their own right*

shall be retained and preserved.

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

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

Every historic building contains materials and finishes that are unique to its style and period of construction. This might be the tongue and groove board floor of an Italianate display room or the heavy Kasota stone lintels of a Queen Anne building.

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration*

Decorative ornaments, such as the brick roundels with stone rosettes and the stamped copper cornice add greatly to a historic building and should be preserved.



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

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

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

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

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

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

This guideline is less applicable to downtown Dassel. However,

care should be given to any artifacts uncovered during construction or excavation. You might find evidence of an outbuilding foundation, or a past burn barrel on your property. It is important to recognize and document, with photographs and drawings, such discoveries. While pieces of



Based on the *Standards*, no attempts should be made to create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings. This building was constructed around 1912 and shows a later, plainer, architectural style than those on either side. Note, though, how all three buildings maintain the classic storefront elements with plate windows and a row of transom windows.

broken glass, metal, crockery, or old marbles are exciting to discover, these are generally not considered significant archeological resources.

9. *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

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

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

should harmonize with the historic building.

10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

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



DESIGN GUIDELINES

These guidelines refer generally to downtown Historic districts. However, the hpc will apply similar standards to historically designated stand-alone buildings throughout the community.

This building shows the classic elements of a downtown commercial structure.

MHS



These design guidelines serve as a guide for various improvement projects. They are intended to suggest ways in which property/business owners can take advantage of downtown Dassel's unique charm and history.

Each individual building facade plays an important role in the makeup of the downtown district. Storefronts, window displays, signage, color, canopies, and architectural details all play an integral part in the successful design of individual buildings. Rehabilitating your building can be mind-boggling:

- What materials should I use?
- What colors are best?
- Is an awning appropriate?
- What kind of sign would look best?

Property owners or tenants who wish to improve their buildings should begin by assessing the current visual condition of the entire facade.

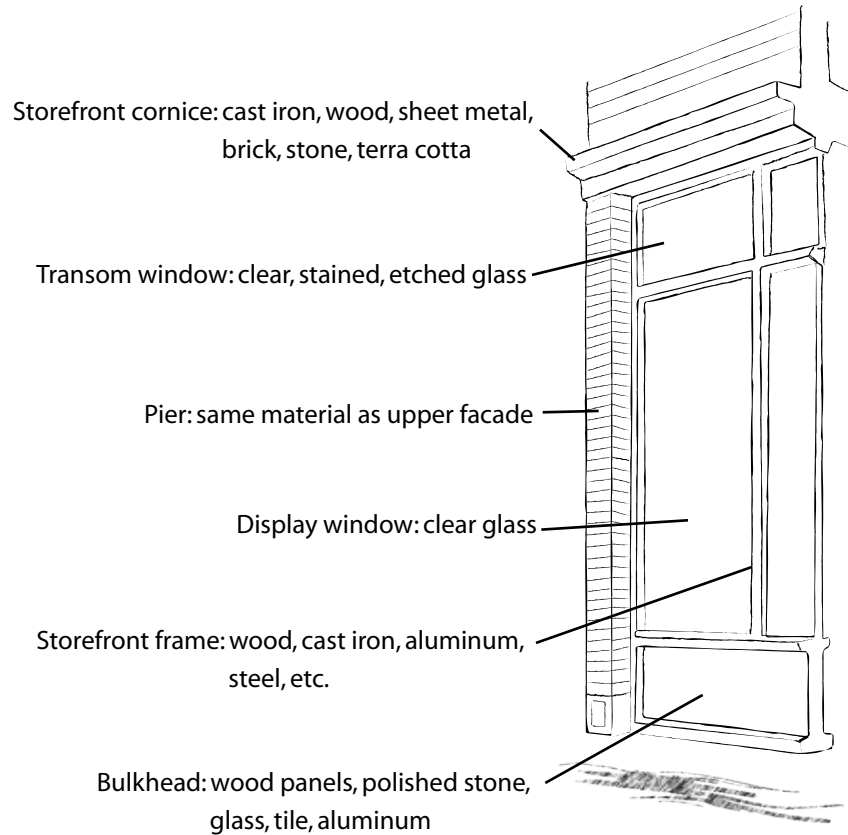
- How could storefront improvements relate to the entire visual impact of the building?

- How does the building relate to neighboring buildings?
- How does a storefront improvement relate to the historic upper portion of the building?
- What changes are needed to improve the appearance and integrity of the upper portion of the building?

STOREFRONTS

The traditional Dassel building facade has a well-defined opening that the original storefront filled. The opening is bounded on each side by piers which were usually constructed of masonry. It is bounded on the top by the storefront cornice which is the structural member supporting the upper facade, and bounded below by the sidewalk.

The storefront is composed almost entirely of windows. The large glazed opening of the storefront serves to display goods the business has to sell as well as to allow natural light deep into the store thus minimizing the need for artificial light sources.



The visual openness of the storefront is also important because it is part of the overall proportion system of the facade. The proportion of window to wall areas in the traditional facade calls for more glass and less wall at the storefront level, balanced by more wall and less glass on the upper facade. When these buildings were built, their owners recognized the importance of maintaining these proportions so that the downtown would maintain a consistent theme, thus making it an attractive place for its customers to do business.

In Dassel, as in many towns during the 1950s through the 1970s, older commercial buildings in the historic downtown underwent a series of renovations in an attempt to update and “modernize” their appearance. The result was the alteration of many original storefront through the installation of new materials over the original, or occasionally, entirely new storefronts. Fortunately, several examples have survived, or have been repaired to reflect their original arrangement of large display windows over a bulkhead, recessed entrances, and large transom windows.

- Original storefronts and their components should be repaired or

restored rather than replaced, when possible.

- Physical and photographic documentation should be consulted for the restoration of altered features, or the recreation of missing storefronts.
- Elements that are missing, or deteriorated beyond repair, should be replaced with new materials that reflect the size, style, and detail of the original. Substitute materials are acceptable.
- Storefront alterations in the 1920s can have historical value in their own right, and are often as rare as their 19th century counterparts due to 20th century renovations. Consult with the HPC to determine the significance of these features.

DISPLAY WINDOWS AND BULKHEADS

Display windows and bulkheads are often the first and primary point of visual contact for most viewers. The large, undivided expanses of plate glass were considered to be innovative marketing devices for the display of goods, and also a practical means of lighting the building interiors. Bulkheads, window frames, and structural supports were given a decorative

treatment that reflected the overall style of the building.

- Original windows and bulkheads should be retained and repaired whenever possible.
- Missing or damaged materials should be replaced with new that match the original in size, style, and detailing. Substitute materials are acceptable.
- Missing elements should be recreated using photographic or physical evidence. Where no evidence exists, it is recommended that windows be repaired as large, uninterrupted expanses of glass with slender supports and frames, similar to the examples depicted here.
- Bulkheads should be retained and repaired whenever possible using traditional materials such as wood, brick, or stone. Metal and glass block are not recommended.
- Prism glass or other decorative transom glazing should be retained and repaired whenever possible.

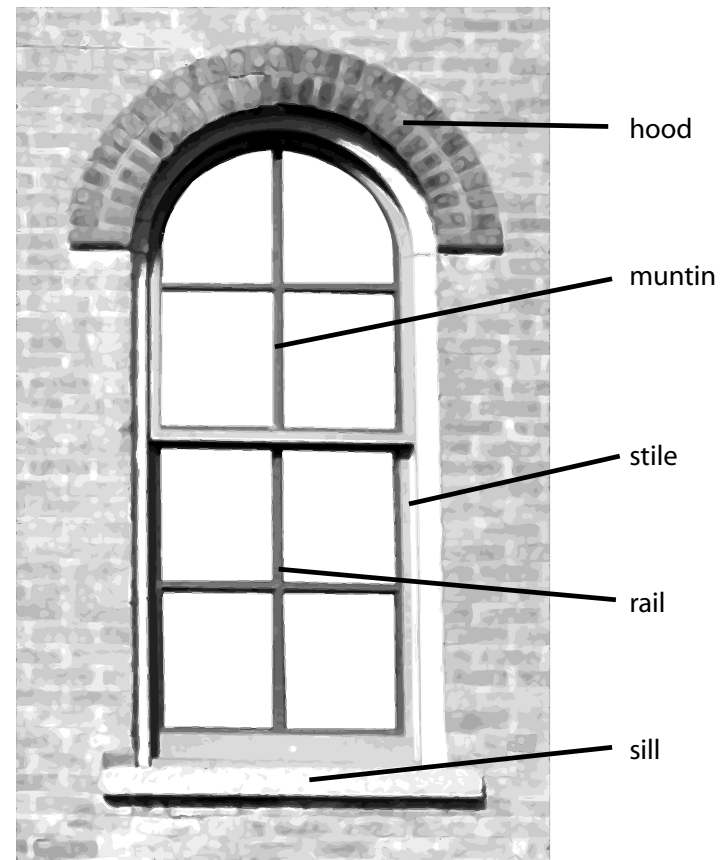
ENTRANCES

Like the rest of the storefront, original entrance doors were large and narrow, with large single lights (glass) in the upper half.

- Original doors, frames, and transoms should be retained and repaired whenever possible.
- Original decorative paving at entrances should be retained and preserved whenever possible.
- Prism glass or other decorative transom glazing should be retained and repaired whenever possible.
- Missing elements should be recreated using photographic or physical evidence. Where no evidence exists, it is recommended that entrances be repaired with simple glazed paneled doors in slender frames with large transoms, similar to the examples depicted here.
- Missing or damaged materials should be replaced with new that match the original in size, style, and detailing. Wood is the recommended material, but anodized aluminum is an acceptable alternative.

WINDOWS

The importance of window forms to the appearance of a façade cannot be overstated. A variety of windows sizes, shapes and details are visible in the buildings of Dassel, and they frequently are characteristic of particular architectural styles and types. Historically the windows seen in the



historic districts are constructed of wood frames and sashes containing divided lights. These will require periodic maintenance and repair to keep them in good working order, and it is strongly recommended that original windows be retained and repaired if at all possible.

- In a majority of cases, it is possible to repair existing windows. Property owners are strongly encouraged to repair original windows, rather than replacing them with new windows.
- Original windows with steel or aluminum frames should be repaired if possible, or replaced with

Replacement windows should fit the shape of the original opening. If feasible, air-conditioning units should be removed.



new units that match the original as closely as possible in size, style, and materials.

- Carved stone or decorative brick hoods, lintels, and sills are a prominent feature in many buildings. These should be retained and repaired whenever possible.
- If the windows cannot be repaired, new windows should match the original in their size, style, materials, and number of lights (panes).
- New windows must match the original in size. The window opening should not be widened, filled, or altered in any way to accommodate an improperly sized unit
- It is strongly recommended that any replacement window match the original in its shape, for example a arched top should be replaced with an arched top, not a flat topped unit with an infill panel placed above.
- True divided lights are preferable to snap-on or false muntins applied to the surface of the glass.
- Aluminum windows may be acceptable for replacement of the original windows, but they should be used as a last resort after discussion with the HPC. An attempt should be made to match the original window in size,

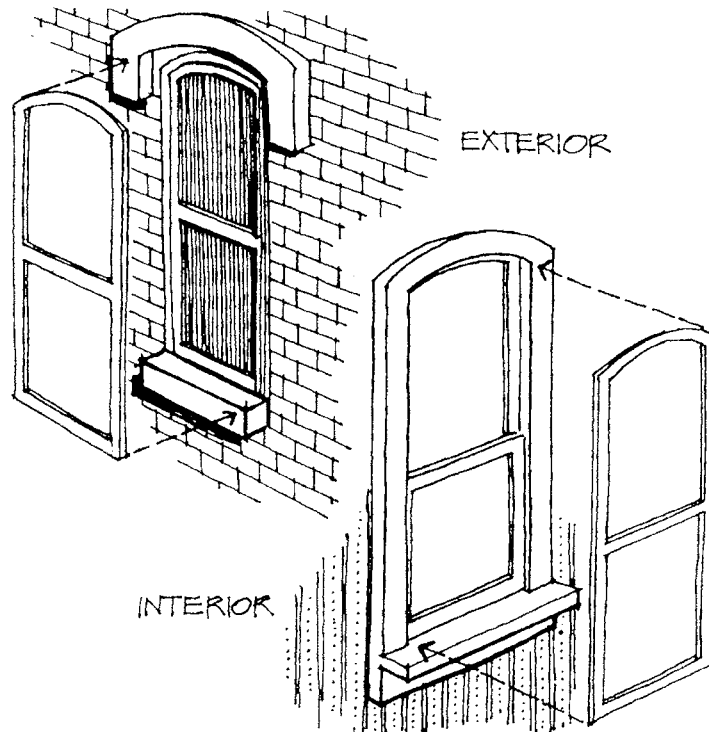
style, sash profile, and number of lights (panes). Vinyl replacement windows are not recommended.

- New window openings should not be added into a primary façade, or any façade that is readily visible from the street.

STORM WINDOWS AND DOORS

Improving the thermal performance of historic wood windows and doors is often desired by owners of historic buildings. The specific solution to each thermal upgrade problem depends on numerous factors, and no single approach is applicable to all conditions. Traditionally, storm windows were constructed of wood and glass. Many building owners had two sets of removable panels: wood-and-glass storm windows for the winter season, and wood-and-screen panels for the summer season. Cleaning and changing the screen and storm panels were spring and fall rituals. Few buildings retain their wood screens and storm windows, and fewer still are changed seasonally. Many residences are now equipped with triple-track storm windows that allow for a complete layer of glass over the entire original window or an insect-screen panel over half of the window.

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



- Mill-finish aluminum is not an appropriate storm-window finish. The storm panels should be glazed with clear glass. The horizontal rails of the storm window should align with the meeting rails of the original window. Storm windows should be sized exactly to the historic wood window.

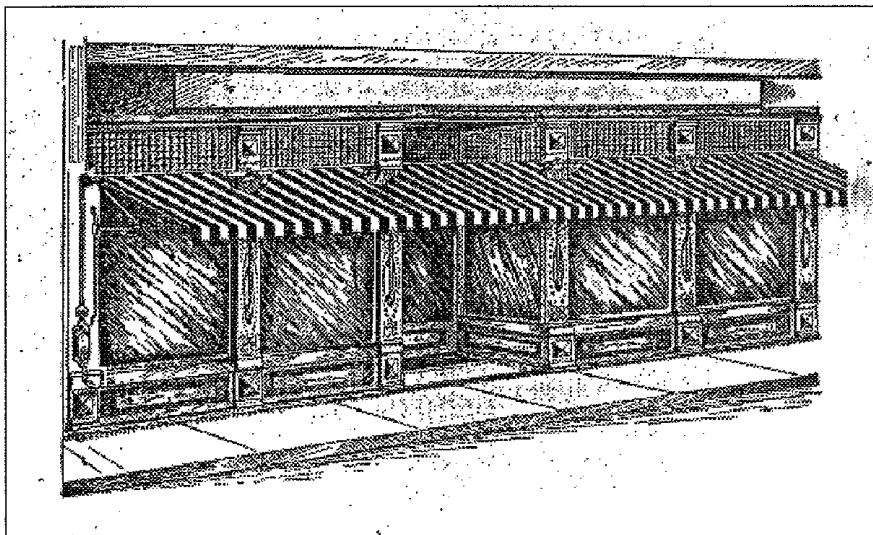
- Interior storm windows, usually fabricated with a narrow white aluminum frame and clear plastic (acrylic) glazing and mounted on magnetic strips, are suitable for applications where the building is fully air conditioned and windows are not opened for ventilation. Interior storm windows are especially desirable for buildings with multi-pane sashes, because the pattern of broken light on multi-pane sashes is an important visual feature that is lost when covered with one-over-one triple-track storm windows.
- Concealing the original front door by a storm door or screen door is not recommended. On secondary facades, however, storm and screen doors are appropriate. Storm or screen doors should be as simple as possible, with a plain glass or screen insert. Scalloped edges and cross-

buck patterns on aluminum storm doors are not appropriate.

SHUTTERS

Historic shutters (solid panels) and blinds (louvered panels) should be preserved. Historically, shutters and blinds were employed to provide night security and shading from the sun. Paneled shutters were used on the ground floor and louvered blinds were used on upper floors.

- Where historic exterior shutters and blinds survive, they should be carefully preserved and repaired. If no shutters or blinds are present but there is evidence that they once existed (as evidenced in either historic photographs or surviving pintle hinges), their replacement as part of any proposed rehabilitation project is encouraged. If no vestige of shutters or blinds exists, they should not be added to a building.
- Replacement shutters and blinds should be painted wood, properly sized, and appear operable. Plastic and metal shutters are not recommended.
- Shutters should measure one half the width of the historic sash, and match the height of the opening.
- Shutters and blinds should be mounted on hinges or pintles and



Awnings played an important role in downtown Dassel, providing shoppers with shelter from sun and weather. This is taken from the 1914 catalogue of the St. Paul Tent & Awning Company.

held open with shutter turns or shutter dogs.

- Mounting shutters or blinds directly onto any historic wall material is not appropriate.

AWNINGS

Awnings were applied to windows and doors prior to the 1940s as a means of providing shade and cooling for interiors. Awnings typically are seen on commercial storefronts in the downtown historic districts, and are considered appropriate for storefronts.

- Awnings should not be installed unless there is historical, photographic, or physical evidence of their existence
- Awnings should not be installed where they will interfere with or cover details such as carved window hoods moldings or trim
- Installation should not damage surrounding materials
- Awnings should be sized to fit the size and shape of the opening.
- Awnings should be constructed of canvas or a similar woven material.
- Awning color should compliment the colors of the building
- Advertisement of names or signage on awnings is appropriate for commercial uses.

- Aluminum or metal awnings are not historically appropriate and are not recommended. They should be removed if previously installed.

- Awning signs may consist of eight inch letters, and are often an integral part of the awning pattern and style.

LIGHTING

Lighting for commercial storefronts can have a dramatic impact on the appearance of a building at night, and can create a more interesting and inviting environment that encourages commercial and social activities after business hours. Care should be taken in the installation of lighting, so as not to overwhelm the façade. New lighting should be subtle and well-placed to illuminate entries and signage, and to provide a welcoming and safe atmosphere for patrons.

- Original lighting fixtures should be retained and repaired whenever possible.
- New lighting fixtures should have simple designs that do not draw attention away from the façade, or should draw on period lighting style to compliment the detailing of the façade.



Proper signage can take different forms, including hanging signs, parallel to the street, traditional signboards placed between the storefront and the second floor, or window signs. Note that all three buildings retain the traditional storefront arrangement with street-level windows, and transoms.

- Lighting fixtures that are used for uplighting or signage lighting should be concealed as much as possible.

SIGNAGE

Signs are important to the store owner for reasons of advertising, identity, and image. As they are an extremely visible element of the storefront, signs must be used carefully so as not to detract from facades. With a little forethought and careful planning, signage can embrace other store owners needs and Winona's image.

Storefronts should be limited to two signs—one primary and one secondary. The primary sign should be located above storefront display windows but below the sills of second floor windows. On many examples of turn-of-the-century buildings a continuous brick ledge or corbelling is used to separate the second floor and above from the storefront below. This space is ideal for sign placement, as it was often created for this purpose. In some instances, newer buildings contain areas above the highest windows for signage. This location is acceptable but should be avoided if possible.

Signage for commercial storefronts should be compatible with the scale,

style, and period of the building. Some signage pre-dating the 1950s is now considered historic in its own right, such as painted walls and neon. These should be retained and repaired whenever possible to recognize change over time.

- Historic signage should be preserved whenever possible.
- All signage should be in accordance with the City of Dassel ordinance regulating signage.
- New signage should be composed of traditional materials, such as wood, copper, or bronze. Plastic or plywood signs are not recommended.
- New signage should be installed in such a way as to prevent any damage to the building by anchoring into mortar joints, not masonry.
- New signage should be located at traditional sign locations, such as beltcourses, projecting from the face of the building, or hanging in windows.
- Signage painted on display windows or doors and window glazing is encouraged.
- Signage incorporating or resembling business logos and symbols are recommended.

- Lighting of signs is encouraged, but internally lit signs are not recommended.
- The sign must be subordinate to the building, not the opposite. Actual size may vary, but signboards, if used, need not exceed two and a half feet high. This size is appropriate for distances the sign will be read from in a downtown setting. Letters should not be less than eight inches nor more than eighteen inches high.
- Letter styles are numerous and vary tremendously. Finding a style representing the desired image. Choose a color that compliments the building as well as contrasts with the background of the signboard.
- Messages should be kept simple in content. The major function of the sign is to introduce the storefront and its contents. Wording should be minimal and slogans avoided. Descriptive words should be used rather than providing listings of items to be sold. Simple wording is easily read by pedestrians and street traffic without becoming distracting.
- If a projected sign is planned, placement will be critical to avoid interferences with adjacent signs and architecture of the storefront

itself. These signs should be located to the bottoms and are no less than eight feet above the sidewalk. Window signs should consist of a material and color that contrasts with the display, while being small enough to not interfere with the display area.

CORNICES

Cornices function as a decorative cap for the building façade, and is a characteristic feature of mid-nineteenth century commercial architecture in Dassel. The cornice often has unusual decorative elements that are characteristic of the building's style. Frequently cornices were fabricated of pressed sheet metal to create the crisp details, but bronze, cut limestone, and terra cotta are also present in the downtown historic districts.

Often a series of commercial facades used the alignment of key elements—windows, string courses, and cornices—to create the effect of a “street wall” or single unified façade lining the street. As a result, the removal or alteration of a cornice will have a negative impact on the building itself, but also those adjacent to it.

- Every effort should be made to retained and preserve cornices in their original forms.



Cornices add a dramatic touch to the building facade. Although each building's cornice might be different, they also contribute to the visual unity of downtown buildings by creating repeating elements. During work on this building in 1994, the cornices were cleaned and restored.

- Damaged cornices should be repaired to match the original in size, style, and details. Substitute materials are acceptable.
- Deteriorated cornices should be repaired, not concealed behind new materials.
- Missing cornices should be recreated only if photographic or physical evidence is available to guide the recreation.

ARCHITECTURAL FEATURES

Architectural details can include elements from every category covered in these guidelines, but traditionally they refer to “added” details that help define an building's style and date

of construction. Original features should be retained and repaired whenever possible.

- Original details should not be removed, unless they are so deteriorated as to pose a threat to public safety.
- Whenever possible details should be repaired rather than removed or replaced.
- Details that are missing or deteriorated beyond repair should be replaced with new details matching the original in size, style, detailing, and materials.
- Details should not be hidden or covered by aluminum, vinyl or other synthetic materials.
- New details should not be added unless there is clear photographic, physical, or historic evidence documenting their appearance and location for restoration.

COLOR

The color scheme chosen for the facade should be sensitive to the time period the building was built. To determine the color scheme to be used, consult a professional or go to the local paint store and ask to see color cards for historic paint colors and their combinations.

- If you have a masonry facade that is already painted and the paint seems to be holding, paint it again. If masonry is to be painted, the colors used should be within the natural color range of the material to be painted. However, exposed masonry may not be painted.
- Colors should accentuate the architectural details of the building.

NEW OPENINGS IN EXISTING WALLS

Creating new openings in a principal facade is generally not appropriate. New openings in secondary facades are discouraged but may be acceptable.

- The conversion of an existing window to a door opening or a door to a window opening will be considered only on secondary facades, except when the modification of the element reconstructs its historic form.
- On secondary facades, allowed proposed new openings in walls should be compatible with the historic character of the building.



NEW CONSTRUCTION

New construction within the Dassel Commercial Historic Districts should be compatible with the existing historic buildings. New construction includes additions to historic buildings, new structures along primary streets, and secondary structures such as garages, sheds, outbuildings, or workshops.

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

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

1. Visual Relationship Between the Old and New

A new building or addition should relate visually to neighboring contributing historic buildings. Proposals for new designs within the Historic District will be considered for their

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

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

2. Scale and Massing of Large Buildings

Large buildings should be designed as a series of masses or building elements compatible with the immediate streetscape. The massing of a building greatly affects the scale of a building and underlies all other architectural features.

Where a large building in the Historic Districts are unavoidable, the mass of the proposed structure can be broken down into traditional building blocks that relate to the scale of the streetscape, thereby blending into its context.

3. Replicating Historic Buildings

The design of a new building should not be an exact replica of any existing historic building within the district. Copies of historic buildings among original ones look awkward and present a false historic context. However,

a new structure's design may be inspired by historic building designs and features, and may be traditional in form and detailing.

4. Relationship of Additions to Historic Buildings

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

5. Building Placement and Setbacks

Historically, the building type dictated the structure's setback from

the street. Commercial buildings such as taverns, inns, retail shops, and stores fronted directly onto the sidewalk. New construction in the district should follow the precedent of adjacent lots.

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

pattern of setbacks of adjacent buildings and building additions in order to blend into the development pattern of the immediate neighborhood.

6. Building Height and Form

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

The height and overall size of any proposed new secondary structure should not exceed the height and

Downtown buildings—both new and old—should be oriented to the street and stand flush with the sidewalk. Empty lots and setbacks break the line of vision and disrupt the unity of the streetscape.



overall size of the principal historic structure on the lot where it is to be constructed.

7. *Building Width and Rhythm*

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

8. *Relationship of the Facade to the Whole*

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

9. *Roof Form, Materials, and Features*

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

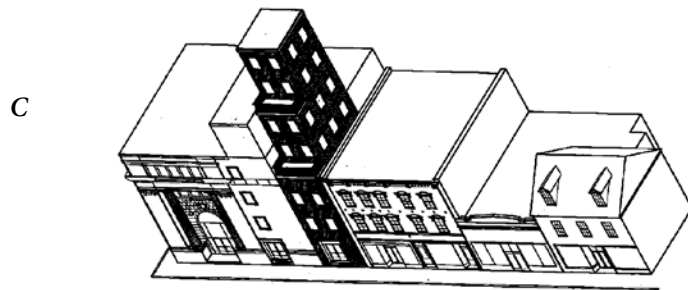
Historically, the roof form of an addition placed along side an existing structure facing a street followed the form of the principal building. Continuing the historical precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary facade can have a different roof form, such as a shed roof. Mansard roofs should be utilized in additions only when the existing building features a mansard roof.

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

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



Building rhythm is an important part of the look of Main Street. Although architectural styles varied, the width of a storefront remained compatible. Double-width structures were broken up into two storefronts to maintain consistency with surrounding buildings. On the other hand, the proportions of a new, lower, extended building disrupt the visual flow of the street.



The height of new structures should be compatible with those of neighboring historic buildings and the surrounding context. Generally, new buildings should not be more than one story taller than their neighbors. The proposal in Figure A (top) is appropriate to the character of the surrounding structures, while the design in Figure B is not. Taller buildings should incorporate setbacks as illustrated in Figure C.

10. Exterior Wall Materials

Additions:

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

New Construction.

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

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

11. Windows and Doors

Additions:

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

double-hung sash configuration or at least receive a double-hung sash configuration with similar dimensions to the historic fenestration.

New Construction.

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

12. Shutters and Blinds

Shutters and blinds are generally discouraged on additions and on new buildings. If shutter or blinds are proposed, they should follow the historical precedent of original shutters and blinds. New shutters and blinds should be properly sized to fit the opening, and should appear operable by being mounted on proper

shutter hardware. Plastic or metal shutters and blinds are not appropriate. New shutters and blinds should be fitted with traditional shutter hardware and should not be surface-mounted directly onto an exterior wall surface.

13. Building Accessibility

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

14. Hardware, Mechanical, and Electrical Devices

The mounting of small louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, communications equipment, and other mechanical and/or electrical devices should be avoided on principal facades. To minimize their visual

impact, devices mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping features. Air conditioning condenser units should be screened from public view.

15. Lighting

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

16. Relationship of New Outbuildings to The Historic Context

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



APPLYING THE GUIDELINES

A successful rehabilitation of a historic commercial building begins with a careful reading of the property's historic character. With that understanding, you can develop a plan and select treatments that are sensitive to the architectural character of the storefront.

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

Next, examine the current physical conditions so that you can plan the scope of the rehabilitation. Pay careful attention to the roof and walls—especially pointing if the structure is brick. Water represents the greatest danger to the long-term stability of a

building. Then look at windows. Their rehabilitation or replacement is often the most crucial decision in the ultimate success of a project.

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

STEP ONE

1. Shape

What is there about the form or shape of the building that gives the building its identity? Is the shape distinctive in relation to the neighboring? For example, most of the buildings are rectangular in form. The Service Station, on the other hand, is a low, one-story building with its entrance set at a forty-five angle to the street corner.

2. Roof and Roof Features

Does the roof shape or its steep (or shallow) slope contribute to the building's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its

background, such as multiple chimneys, dormers, cresting, or weather vanes? Are the roofing materials or their colors or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof? For example, the Merigold building stands out because it has a tiled, hipped roof.

3. Openings

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

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

Are there distinctive openings, such as large arched entrance-

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

4. *Projections*

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

5. *Trim and Secondary Features*

Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or

color or patterning contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

6. *Materials*

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

7. *Setting*

What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Consider the different spatial feeling conveyed by the Winona County Courthouse where the essential character is dependent upon the open lawn between the front door and the street. Is the specific site important to the setting such as being on a hilltop,

along a river, or, is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining streets and other buildings? Is there a view?

STEP TWO

8. *Materials at Close Range*

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

9. *Craft Details*

Is there high quality brickwork with narrow mortar joints? Is there hand tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Do the clapboards have

a machine smooth beveled siding? are there decorative designs executed in stucco?

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

STEP THREE

10. *Individual Spaces*

Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house, or the bank lobby, or the school auditorium, or the ballroom in a hotel, or a courtroom in a county courthouse?

11. *Related Spaces and Sequences of Spaces*

Is there an important sequence of spaces that are related to each other, such as the sequence from the entry way to the lobby to the stairway and to the upper balcony as in a theatre; or the sequence in an office building from the entry vestibule to the lobby to the bank of elevators?

Are there

adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms?

12. Interior Features

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

13. Surface Finishes and Materials

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

and materials that, because of their plainness, impart the essential character of the interior such as hard or bright, shiny wall surfaces of plaster or glass or metal?

14. Exposed Structure

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

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

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period; a storefront added in 1930 may have greater architectural merit than what is replaced. In commercial historic districts, it is often the diversity of styles and detailing that contribute to the character; removing a storefront dating from 1910 simply because other buildings in the district have been restored to their 1870s appearance may not be the best preservation approach. If the storefront design is a good example of its period and if it has gained signifi-

cance over time, it should be retained as part of the historical evolution of the building.

PHYSICAL ASSESSMENT

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

Mild Deterioration:

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

Moderate Deterioration:

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

to repair damaged elements?

Severe Deterioration:

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

Now you are ready to draft your preservation plan. In the next section, we will look at several buildings in the historic district.

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



THE REVIEW PROCESS

The Dassel Heritage Preservation Commission requires a property owner, planning exterior alterations to a structure or new construction within the historic districts, to complete an application form to obtain a Certificate of Appropriateness (C.O.A.). The application is reviewed by the Commission, which consists of seven residents of the City, appointed by the Council. The Commission will review the proposed work according to the *Secretary of the Interior's Standards for Rehabilitation*, and the City of Dassel's *Design Guidelines*. A building permit will be issued following the Commission's approval of the project plans for the exterior of the structure.

1. Obtain an application for a Certificate of Appropriateness from the City of Dassel, City Hall, Dassel, Minnesota, or call 320-275-2454. You must submit the application for a C.O.A. ten (10) working days prior to the next regularly scheduled meeting of the

Heritage Preservation Commission (HPC). The Commission generally meets once a month.

2. Call the staff at the City Hall, for the date and time of the next scheduled meeting. Review the City of Dassel's guidelines (found in this book) and *The Secretary of Interior's Standards for Rehabilitation*. The HPC provides specific guidelines and details on permissible alterations to the exterior of your downtown building. You are encouraged to contact the city staff prior to submitting your application.

3. Prepare the application for a C.O.A. and include the following items:
 - a. Plans drawn to a legible scale showing the proposed alteration, including size, description of materials and work to be completed.
 - b. A site plan dimensioned to legible scale showing existing property lines and any prominent features of the site.
 - c. A current photo of the structure.
 - d. A detailed sketch of the renovation

or repair(s) you wish to perform to the structure or property.
e. A completed application form for a C.O.A..

4. Sign and return the application form for a C.O.A. with your drawings, photos, and site plan to the City of Dassel, 460 3rd St. N, Dassel, MN 55325

Frequently Asked Questions

Doesn't this just add a layer of bureaucracy?

When changes or additions are proposed to designated buildings, the Heritage Preservation Commission's review process will be expeditious, predictable, and integrated into the normal review given all construction permits. If the Commission has neither approved nor denied the C.O.A. within twenty working days from the filing, the plans and permit application shall be considered approved. The determination will be

given in writing, and if the proposal is not approved, the reasons for disapproval should be given. As owners become accustomed to this procedure it should proceed quickly, taking no longer than other approvals.

Must I restore my house to its original condition?

No. The design guidelines are passive. You are not required to make any alterations to your property. The property can remain as it is when designated and all materials can be replaced in kind with similar materials. If the roof is asphalt shingles, you can replace it with asphalt shingles of any color. You may also replace existing vinyl or aluminum siding with a different colored siding of the same material. You only need an HPC Certificate of Approval to change the materials or alter the design.

Do I need permission for ordinary maintenance to my building?

No. As long as the materials and design are not changed, you do not need permission to paint, make repairs, or replace materials in-kind (replacing wood siding with the same type of wood siding, etc.). In addition, the City Clerk is empowered to approve emergency repairs without

prior Commission action. Work that is specifically exempt from review includes painting, interior remodeling, and use of the structure.

Can I paint my building any color I want, even purple and green?

Yes, you can! The Heritage Preservation Commission does not regulate paint colors inside or out. However, owners who contemplate painting a building are invited to discuss appropriate color schemes with the HPC. Note, though, that the guidelines do not permit painting the exterior of a brick building that is now unpainted.

Are there any tax benefits?

At present, there are only a few tax benefits. If the property is income-producing, it may qualify for a 20% federal historic preservation tax credit.

Can I alter the office space, re-arrange rooms, and remodel the interior without HPC review and a Certificate of Approval?

The HPC has no jurisdiction on the interior of historic properties, just the exterior.

Can I put an addition on my historic

property?

Yes, you usually can. The Heritage Preservation Commission (HPC) prefers additions to be located away from public view to preserve the period streetscape. The HPC encourages people to meet with them early in the design process and get feedback on the design. The addition should be compatible with your building and appropriate for your streetscape. Additions also must comply with the zoning ordinance and receive building permits.

Is there a fee for a Heritage Preservation Commission Certificate of Appropriateness?

No.

Is the HPC Certificate of Approval all I need?

Not always. You still must have approved building, fence, sign, electric and other permits as required by the City of Dassel.

Where can I go for assistance in developing design changes that will be appropriate for the historic district?

Historic District property owners who want assistance may contact the Heritage Preservation Commission. The Commission cannot develop

plans or designs but can offer some suggestions based on the Design Guidelines. Consultations in the early design stages are especially encouraged and can eliminate miscommunication.

Is there historical information about my building?

Probably. The Heritage Preservation Commission completed a survey of historic properties and inventory forms are available at the Historic Preservation Office. The Dassel Area Historical Society also has archives and collections on local properties and people. In addition, Meeker County tax records offer a wealth of information.

What is the difference between a local historic district and listing on the National Register of Historic Places?

National Register listing, while largely honorary, protects properties from any federal or state sponsored impact. For example, if a state highway project was planned for downtown Dassel, it would require a review of its impact on the historic district and possibly call for mitigation. If the property is considered contributing to the district, it also qualifies for the federal preservation tax credit.

A local district—approved by local ordinance—places the task of design review in the hands of a city-appointed commission, some of whom may own buildings in the district.

Changes made to non-historic properties can often be done in a way that will enhance or be in keeping with the integrity of the entire district.

Will inclusion in a local Historic District restrict how I may use my property?

No. Historic district designations do not restrict zoning or land use. No new restrictions are placed on the use of properties in historic districts.

Can new buildings be constructed in the historic districts?

Yes. New construction and additions are subject to design review to ensure that they are compatible with the surrounding district. New buildings do not have to be imitations of historic ones.

What might happen to the value of my property if it is included in the Historic District?

Designation of an area as a historic district will not directly affect property values. Because the Historic District properties have some protection and tax incentives available, owners may be more inclined to make improvements to their properties, and this may increase the value of all property in a given district. Studies have shown that property values typically increase following historic district designation.

Do I have any say as to whether my property is included in the local historic district?

Yes. Before the Commission designates a property, all residents and owners of property in the proposed local district—including those within 300 feet of its boundaries—have the opportunity to express their views at a public hearing before the Dassel Heritage Preservation Commission. Its action must be further approved by the Planning Commission and the City Council.

Are all buildings in the historic districts necessarily historic?

No. The boundaries include several non-historic properties, such as the

If I am unhappy with a decision made by the Commission concerning my Certificate of Appropriateness

Application, may I appeal?

Yes. Appeals may be made to the Dassel City Council, which may overturn the Commission's decision by a majority vote of all the members.

Won't this just cause unnecessary hardship to property owners?

The act of designation should not cause economic hardship. The ordinance does not restrict the owner's use of the property. These guidelines are completely passive—no owner is required to change his property, simply to follow standards if a change is made. In fact, the owner can draw on the experience and advice of the Heritage Preservation Commission to make changes that will enhance the value of their property. Often, small adjustments are all that are necessary to conform to the design guidelines. Finally, as a last resort, owners who feel they have been unfairly penalized may typically appeal to the city council.

Couldn't the designation just be voluntary rather than mandatory?

A voluntary ordinance is inherently weak. For example, a city would not typically consider a voluntary zoning ordinance or building code.

The community interest in historic preservation is twofold. The primary purpose of historic preservation is for its cultural values—sustaining a sense of place, maintaining the historic associations of buildings with past events and people, and preserving the aesthetic qualities of older structures. Through careful consideration of community values, with advice from knowledgeable historians, the Heritage Preservation Commission brings a wide perspective to the question of whether a property is historically significant. Historic designation is the only protection against demolition or destructive alterations that might permanently destroy community treasures.

Historic preservation is also a sound economic investment. Study after study shows that designating a landmark or district typically maintains if not boosts the value of the property, and as an economic development tool, historic preservation has proven its worth.

Yet, a critical mass is necessary to gain the greatest benefit from a historic district. Intrusive buildings, inappropriate architectural elements, and empty lots diminish a sense of place. For that reason, local historic designation offers a way for

property owners to work together for the common good by following these simple design guidelines. These guidelines are completely passive—no owner is required to change his property, simply to follow standards if a change is made.



MAINTAINING A HISTORIC PROPERTY

A historic property requires watchful care. Regular monitoring of basic systems and structures helps the owner avoid major catastrophes. Fortunately, most of Dassel's existing downtown structures have two favorable qualities. First, they are structurally sound. Modifications were basically superficial, affecting features such as windows, doors, and facades. Second, the buildings retain much of their original design features and materials. Alterations usually consisted of materials that are attached to existing walls rather than reconstruction and demolition.

The following recommendations suggest common sense steps that can be taken to maintain a historic property. These focus on the primary issues that will face a building owner in Dassel. They can be supplemented by a series of *Preservation Briefs* published by the National Park Service—available online at www2.cr.nps.gov/tps/briefs/presbhom.htm.

Before considering any repair or remodeling, materials should be examined by an architect or contractor as to their actual condition and potential for cleaning or repair. Once evaluated, cleaning and repair may proceed. All work should be professionally done, as proper equipment, working experience, and basic knowledge can be utilized.

Masonry

The core of Dassel's downtown buildings are of brick masonry. There also exist some structures consisting of stone, and concrete block. It should not be assumed that all masonry needs cleaning. Minor staining or discoloration can sometimes add character to a structure, or simply remain as an acceptable condition. If, however, the masonry is unacceptable, several cleaning methods may be used.

Water Cleaning

Washing with water and a detergent is the simplest of all methods and is

successful on lightly soiled masonry. This method is probably the easiest for the amateur, but also time consuming. Water cleaning involves two steps. The first is spraying to presoak the masonry, removing dirt deposits not tightly bonded to the surface. The second is time consuming and more difficult as it involves scrubbing with a hand or power brush. Whether done by an amateur or professional, care must be taken to use water efficiently. Cracks in walls or around openings can lead to interior water damage.

Brick cleaning should be done before finishing the interior of that particular wall. Water cleaning should be avoided in cold weather, absorbed water can freeze and fracture surfaces. Test washing a small area of the wall will determine how long it takes and who will finish the job.

High Pressure Water Cleaning

A newer method is to use special equipment that develops enough hydraulic pressure to "force spray" masonry. High amounts of pressure



Brickwork on the Slade Block before rehabilitation showed severe mortar damage.

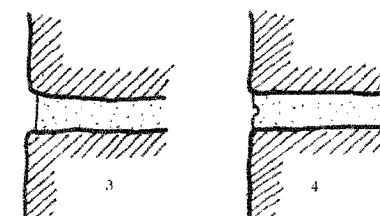
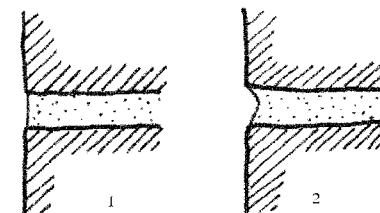
actually injects water into the surface of the masonry, forcing out dirt and staining. Even though less water is used in this process, interior water damage is still a concern as pressure can force water into openings. High pressure water cleaning should be done only by professionals and should not exceed 1000 p.s.i.

Chemical Cleaning

Due to the large variety of chemicals, potential toxicity, clean-up, and specialized equipment, professional help must be seriously considered. Chemical cleaning is best utilized for paint removal and elimination of deep stains. Care must be taken in the use of acids. Even in a diluted solution, acids can harm limestone and marble.

Sandblasting

Not for the amateur, sandblasting is the most effective method of removing paint, stains, and deposits. It is also the most detrimental, especially when considering brick. Sandblasting removes the outer surface of the brick, exposing the softer inner surface. This leaves the brick more susceptible to weathering. Sandblasting also pits the surface, leaving horizontal areas and pockets for moisture and dirt



New mortar joints should match the pattern of the original pointing. Patterns shown include: 1. flush, struck flat; 2. concave 3. slightly recessed, struck flat; 4. scribed

to collect. We strongly recommend sandblasting not be used on masonry unless it exists in an interior area protected from weather. The pitting and roughness it creates can then be used to an aesthetic advantage without the potential of premature weathering damage. A free test cleaning of a small area of the wall is usually done by a reputable contractor, as they can observe results and better determine a cost estimate.

Tuckpointing

Weathering of masonry also involves the mortar joints. If masonry is to be cleaned, the addition of new mortar to the joints is necessary. This is called tuckpointing. The joints are first thoroughly cleaned out to existing sound mortar. Then, the new mortar is filled in and finished to match the depth and style of the intended original joint. Mortar can be pigmented to match any existing color. The recommended mortar formula is two parts lime, one part white Portland cement, and eight to ten parts natural aggregate (sand). The best color match can be achieved by matching the sand color to the sand used originally in the historic mortar. Add color pigment if needed to match existing mortar, but do

not exceed 10% of total weight. After tuckpointing, the surrounding masonry must be cleaned as it is impossible to fill joints without touching them with mortar.

Toothing

An occasion may arise when an opening must be cut into or enlarged in an existing masonry wall. As the opening is cut into the wall, every masonry unit is cut back to the adjacent vertical joint. This allows new masonry units to be set in such a way as to blend in with existing masonry while creating a stronger joint.

References

- *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*
- Harley McKee. *Introduction to Early American Masonry: Stone, Brick, Mortar, and Plaster*. National Trust/Columbia University Series on the Technology of Early American Buildings

- Mark London. *Masonry: How to Care for Old and Historic Brick and Stone*.

Wood

Dassel's existing buildings use wood on the exterior primarily for window and door framing, trim, cornices, bracing and brackets. Although masonry dominates storefronts, maintenance and repair of wood is essential in restoring original building design and integrity. Wood is the material people actually put their hands on and so is often subject to more abuse.

If wood is found to be in need of repair, replace or patch that particular piece of wood. Replacing the wood frame, for example, is not necessary if only one section of the frame is damaged. Replace with the same species of wood if possible for uniform finishing. On the other hand, refinishing wood should not be a patch job. Rather, the entire frame, as an example, should be refinished. Paint or stain can be removed by several methods. Among these are sanding, melting or dissolving with chemicals. Sandblasting should not be used as it pits and separates the grain.

References

- *Preservation Brief #10—Exterior*

Paint and Problems on Historic Woodwork

Architectural Metals

Architectural metals such as cast iron, galvanized steel, aluminum, copper, zinc, and tin, are used sparingly at roof parapet and flashing. Aluminum is also used for flashing, but mainly for window frames and doors.

Any metal encountered can be cleaned. As with masonry, care should be taken to avoid damage by using gentle methods. Sandblasting is to be avoided with cast iron being the only exception. Softer metals can be cleaned with solvents or sanding.

Ferrous metals (metals with an iron content), such as steel door frames, should be painted. Copper, stainless steel, or other similar metals, were meant to be exposed. Aluminum can be left unfinished, painted, or factory finished with a baked coating.

Most metals in need of repair can be fabricated and replaced. Metals damaged beyond repair are replaced by wood, fiberglass, epoxy, or other metal. Dissimilar metals must be insulated from each other to avoid electrolysis, a naturally occurring reaction.

References

- *Preservation Brief #13—The Repair and Thermal Upgrading of Historic Steel Windows*
- Margot Gayle, David W. Look, and John G Waite. *Metals in America's Historic Buildings: Uses and Preservation Treatments*. Government Printing Office, Washington, D.C.

Windows

Window replacement is among the most common and difficult issues in rehabilitation. During rehabilitation, developers frequently replace existing windows with new sash for reasons of energy efficiency, ease of operation and maintenance. It is a good idea to get help from qualified preservation professionals, such as architects, architectural historians, historians, and others who have experience in working with historic buildings prior to installing replacement windows—especially where windows are on a primary, highly visible, facade and are important to the historic character of the building. Missing or severely deteriorated windows that cannot be repaired should always be replaced with windows that match the historic windows in material, size, muntin configuration, and reflective quality.

References

- *Preservation Brief #3—Conserving Energy in Historic Buildings*
- *Preservation Brief #9—The Repair of Historic Wooden Windows*



GLOSSARY

a

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

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

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

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

b

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

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

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

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

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

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

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

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

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

c

canopy. An overhanging cover for shelter or shade.

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

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

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

cladding. The process of bonding one material to another.

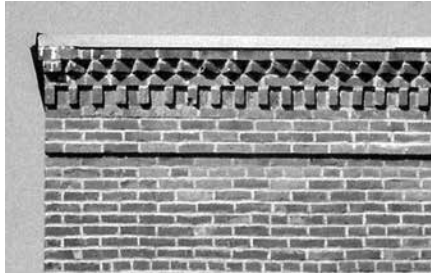
clapboard. A long narrow board with one edge thicker than the other to facilitate overlap; used to cover the outer walls of frame structures. Also known as weatherboard, bevel siding, and lap siding.

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

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

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

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

*corbel*

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

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

d

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

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

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

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

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

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

e

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

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

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

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

f

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

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

fascia. Any long, flat horizontal band or member.

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

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

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

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

g

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

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

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

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

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

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

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

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

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

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

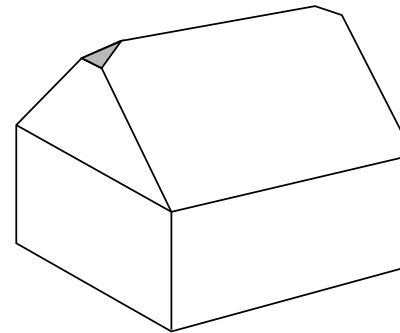
l
light. A pane of glass installed in a window sash.

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

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

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

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



jerkinhead

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

q

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

r

rail. Horizontal members framing a panel.

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

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

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

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

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



segmental arch

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

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

s

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

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

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

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

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

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

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

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

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

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

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

stoop. An uncovered platform and steps at an entrance.

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

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

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

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

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

t

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

v

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

w

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

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