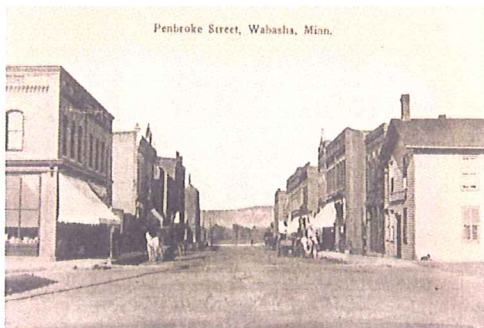


CITY OF WABASHA HERITAGE PRESERVATION GUIDELINES DOWNTOWN HISTORIC DISTRICT

Adopted February 23rd 2009



“Heritage Preservation Guidelines” shall mean the established criteria by which any proposed changes, including architectural or site modifications, shall be judged”¹

¹ City Code 315.03, Subdivision 2

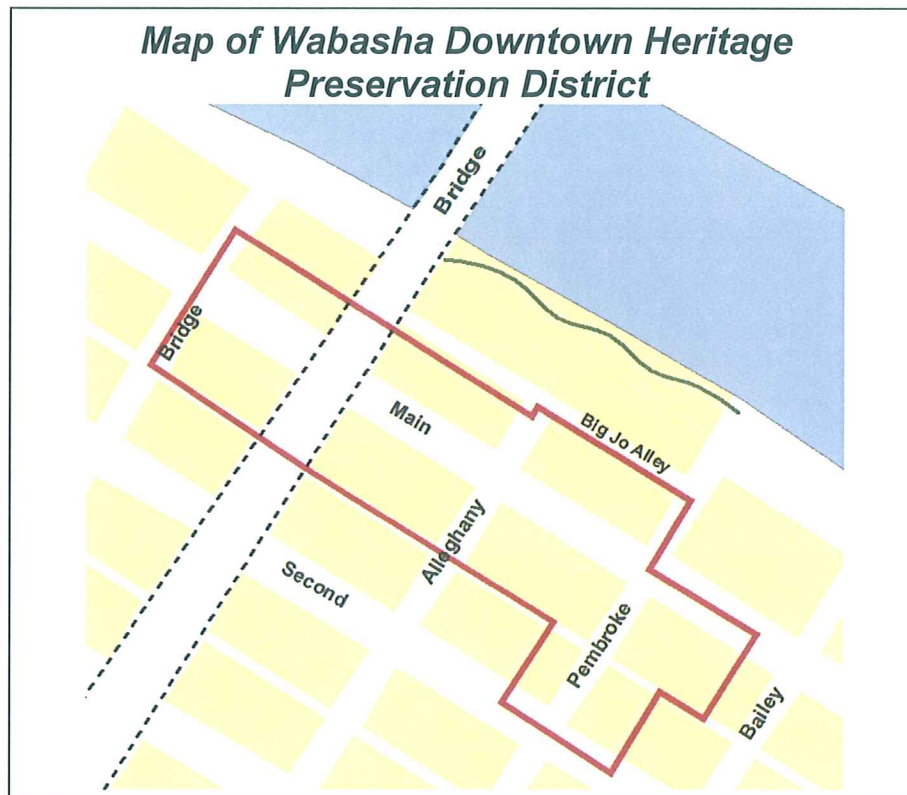
Major portions of this document have been taken directly from the guidelines for preserving, rehabilitating, restoring, and reconstructing historic structures and the series of Preservation Briefs provided by the National Park Service and available on-line and in full at: www.cr.nps.gov/hps/tps/standguide & www.cr.nps.gov/hps/tps/briefs/presbhom.htm

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PART I – Understanding the Requirements

Projects Requiring Design Review

The legal description for the boundaries of the Heritage Preservation District (The District) can be found in 315.07 Subdivision 8 of City Code. The map below illustrates those boundaries.



Section 315 of City Code requires Design Review by the Heritage Preservation Commission (H.P.C.) when any of the following takes place within The District:

1. Street and utility construction and demolition activities;
2. Remodel, repair or alteration to a property *which in any manner will change the exterior appearance*;
3. New construction;
4. Relocating a building;
5. Changing the nature or appearance of a designated Heritage preservation Landmark or District, including landscape features;
6. Demolition.

Note: Sign permits must also received approval from the HPC within the Historic District. The requirements for this are under Sections 310 and 312 of City Code (or as amended)

Purpose of this document

In order to facilitate the design review process, the Commission provides this document as a set of guidelines that

1. Detail allowable architectural and/or site modifications,
2. Detail essential features to be retained within the downtown or on a specific project,
3. Provide other criteria by which future proposals for modifications shall be judged.

This document is intended to provide assurance to owners of properties within the Heritage Preservation District that the design review process, will be based on clear and objective standards rather than the taste of individual commission members and shall be in conformance with the Secretary of Interior's Standards for Historic Preservation Projects.¹

Note on allowable modifications: As property owners, contractors, and the HPC consider what is appropriate for each building or site within the historic district, it is important to realize that *appropriateness is determined in part according to the specific history and design of that site or structure*. What is inappropriate for an 1870's commercial structure may be acceptable for a 1950's era building.

What is the HPC

The Wabasha Heritage Preservation Commission was established in 1990. The HPC consists of seven members who are appointed by the Mayor and confirmed by the City Council. The function of the HPC includes the design review of construction and development activities in the designated heritage district which this document provides guidance on. Other functions of the HPC include: conducting surveys and research on historic resources in the community, recommending designation of resources worthy of preservation, continuing education for the citizens of the City on local history, maintaining official lists of designated properties, and seeking funding and other methods to achieve historic preservation for the City.²

Statement of Principles

The philosophy of the HPC when making decisions about design review is governed by the adopted Declaration of Public Policy and Purpose of the Heritage Preservation Ordinance. The Purpose of these design standards is to:

- Safeguard the heritage of the City of Wabasha by preserving sites and structures which reflect elements of the City's cultural, social, economic, political, engineering or architectural history;
- Protect and enhance the City of Wabasha's attraction to residents, tourists, and visitors, and serve as a support and stimulus to business and industry;

Our goal with design review includes preserving downtown Wabasha as a place where residents can find needed goods and services, visitors can enjoy the historic setting, and businesses may continue to grow and flourish.

¹ As stated in Section 315

² City Code, Section 315.05

The purpose of the design review process is not as much about recreating the downtown setting exactly as it was in the past, as it is about saving and utilizing the historic resources located there, achieving continuity with change and expressing the distinctive character of a healthy, living community

- Enhance the economic viability of Heritage Preservation Landmarks and Districts through the protection and promotion of their unique character;
- Enhance the visual and aesthetic character, diversity and interest of the City of Wabasha;
- Foster civic pride in the beauty and notable accomplishments of the past; and
- Promote the use and preservation of historic landmarks and districts for the educational and general welfare of the people of the City of Wabasha.

Review of Modifications, Construction and Demolition Activity

The HPC is given the authority to approve or disapprove activities including changes to public or private buildings or landscapes, modifications to street, utilities and parking facilities, and demolitions, relocations or new construction within the Heritage District.³ In their review of such activities, the HPC utilizes the adopted standards provided by the Secretary of Interior of the U.S. Federal Government.

Four Treatment Approaches

The standards have established recommendations for historic properties based on four treatment approaches, which are Preservation, Rehabilitation, Restoration, and Reconstruction,. The appropriate activities are dependent upon which approach is chosen.

Preservation is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

Rehabilitation is the process of making a compatible use for a property possible through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

The City of Wabasha and private property owners in the downtown most commonly use a combination of Preservation and Rehabilitation in the treatment approach for the downtown.

A rehabilitation project may be as complex as replacing an entire storefront or as simple as replacing just a door or window.

³ 315.09

It is the goal of the Wabasha HPC to maintain an economically viable commercial district which retains actual historic elements through Preservation and appropriately utilizes historic structures, sites, and landscape elements through the activities associated with Rehabilitation.

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.

Reconstruction is the act of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, or structure, for the purpose of replicating its appearance at a specific period of time and in its historic location.

Significant features of downtown Wabasha



Buildings, pavements, plantings, and structural elements may all be considered historically significant to downtown Wabasha. In fact, the pattern of these components combined help to define the area as an historic district. As such, the design review process not only considers the affect a modification has on a specific structure or site, but also how it affects the district as a whole.



Through the design review process, the HPC strives to work with property owners to *preserve* the historic features and elements that continue to exist in The District.

Eras & Architectural Styles

In order to determine the appropriate treatment for rehabilitation of a historic property, one must consider the style in which it was constructed. An understanding of the most common styles of architecture in downtown Wabasha and a basic history of the specific site will help to make appropriate decisions for rehabilitation projects.

The community of Wabasha was incorporated as a City in 1858. Most of the structures in the historic district were built between the 1860's and 1900. They were typical of that time in this region, being constructed of brick with ornate storefront facades. Many utilized products common to that era including pre-cast metal, large glass plate windows, and wooden doors and window frames.



An examination of old photographs may help to determine appropriate features for a downtown building.

Wabasha City Hall and the Public Library have photographs and history on many downtown buildings.

Economics of Preservation

Historic preservation and rehabilitation in Wabasha seeks to maintain not only the significant historic features present but also to maintain the downtown district as a vital community center with places to live, work, conduct business, and as a place that is attractive to visitors who provide an economic opportunity for the community.

The City shall be “open to acceptable alternative solutions and alternative compliance concepts, where practical, that will permit the continued use of existing buildings and structures without creating overly restrictive financial burdens on owners or occupants.”⁴ At the same time, cost alone shall not be considered a valid reason to avoid historically appropriate treatment as defined herein.

Design Standards

As part of the consideration for approval of a design review, The Heritage Preservation Commission will take into consideration the visibility of the area and the treatment historically associated with that particular area or site of the proposed project. The following guidelines will be used to help determine the appropriate treatment approach for each project.

⁴ City Code, 315.09 Subdivision 8

Primary Facades

Those portions of properties that face the prominent thoroughfares of Main Street & Pembroke Avenue are considered to be primary facades in the historic district. Sides of corner buildings along these streets are also considered primary facades. Historically, these front facades were built to the highest design and construction standards available to the builder at the time of construction. And today, they remain the “face” that business and our entire community present to others. As such, the application of the standards utilized here in the design review process will be at the highest level. Traditional historical designs (based on the history of the particular site) will be sought for these areas.

Secondary Facades

Historically, alleys and backsides of commercial buildings were designed for simple utilitarian uses. It was not uncommon to find less expensive materials with much simpler designs than those used in the front of the building. In 21st Century Wabasha, we see a renewed need to utilize the backsides of the structures and the open spaces located there for additional entryways and even outdoor pedestrian spaces. There also continues to be a need for parking, trash collections, deliveries and other modern utilitarian needs. The standards applied to design review in these areas will reflect the more simple appearances and materials historically present in these parts of the district. The Commission will also consider more artistic interpretations in the design of spaces in these areas than those typically approved for a Pembroke Avenue or Main Street façade treatment.

Residential Structures & Sites

There are several sites within the historic district which were constructed for the original purpose of residential use. While current zoning may allow the use of these properties for modern commercial use, the treatment of these structures and the application of the standards for design review will reflect the original historic residential use.

Modified Structures & Sites

Sites which have been greatly modified over time are treated with the same standards as defined by the Secretary of Interior. Changes that have acquired historic significance in their own right shall be retained. Changes that have not acquired such significance may be removed or modified. The HPC will review each proposal based on the significance of the site and the elements of the project proposed for change.

Non-contributing Structures to the District

Under the original National Register District nomination, several structures were deemed to be “non-contributing” to the district due to incompatibility with the other properties in the district or due to extensive later alterations. These sites must still be reviewed under the standards established here and must received HPC design approval prior to exterior modifications. The HPC will consider age of the structure and its relationship to the remaining sites in the district when determining appropriateness of proposed activity.

The Secretary of Interior Standards for *Rehabilitating* Historic Properties⁵

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

⁵ Secretary of Interior Standards as of January 2009

The Secretary of Interior Standards for *Preserving* Historic Properties⁶

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

⁶ Secretary of Interior Standards as of January 2009

PART II - Getting Approval

Design Review Process

A design review and approval is required prior to any work being done on property within the historic district that *changes the physical appearance* of that property.

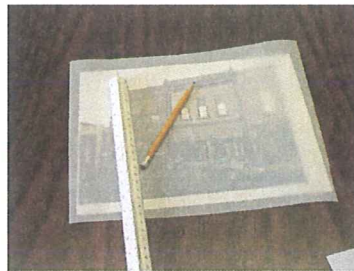
Application for design review includes the follow requirements:

- A completed and signed application form
- An accurate depiction (utilizing narrative, photos, and/or drawings) of the proposed changes to the property.
- A fee as determined by City Council (at the time of writing these standards, no fee is being charged. Check with City Staff to verify fee requirements).
- The application package must be submitted by the deadline established by the Commission on an annual basis.

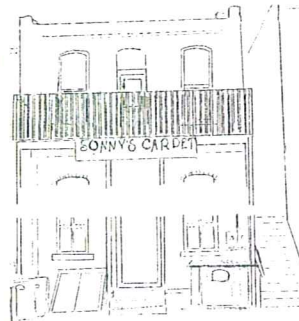
Preparing an illustration for application – self help guide



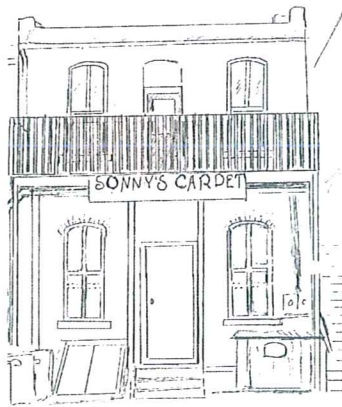
Take a digital photo of the façade (side) of the building where work is proposed



Print a full size photo and trace the basic outline and features that will be retained



Leave out features proposed to be removed and copy tracing on to paper



Sketch in proposed changes for a view of what the property will look like after work will be completed



Bring color samples and proposed materials to be used on project

The following is a typical outline of the process for design review:

1. The applicant schedules a meeting to review the property and ideas with City Staff.
2. The applicant prepares an application and submits the completed package to staff.
3. City Staff reviews the application and prepares a report for the HPC describing the proposed project and highlights how it does or does not meet the design standards.
4. The HPC reviews the proposed project at a regularly scheduled meeting where the applicant is required to attend. The HPC often has additional questions for the applicants at this time.

At this point the HPC usually makes a determination as to the appropriateness of the proposed treatment to the historic site based on the adopted standards. Typically one of the following actions will occur:

- a. The HPC will approve the project as submitted
 - b. The HPC will approve the project with some conditions.
 - c. The HPC will deny the application stating the reasons that the proposed project does not meet the adopted standards.
5. Upon approval of the design review, the applicant may proceed with the project. Building permits may be issued after approval of design review, if required, assuming that all other building code and other regulatory issues have been met.

It is not uncommon for this process to take several months from the initial meeting with City Staff to final approval by the HPC. Sometimes attendance at more than one HPC meeting is required.

Resources

There are many resources to learn about the history of a site, preservation techniques, and sources for historically appropriate building materials. Following is a list of some sources. Additional resources may be found at City Hall or the Public Library.

The National Park Service, Technical Preservation Services is the nation's leading provider of information and guidance on the care of historic buildings. This provides the tools and information necessary to take effective measures to protect and preserve historic buildings, ranging from historic masonry and window repairs to lead paint abatement to accessibility for people with disabilities. http://www.cr.nps.gov/hps/tps/online_ed.htm

An illustrated guide to the Secretary of Interior Standards
http://www.cr.nps.gov/hps/tps/standards_guidelines.htm

NPS Preservation Briefs, Guidelines and suggestions for a wide variety of historic preservation and rehabilitation projects.
<http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>

PART III - Guidelines for Meeting the Standards of Historic Rehabilitation

The following guidelines should be reflected in all applications for design review. Any project in the district should: **first, protect and maintains existing** historic features, **second repair** existing historic features, and **third replace** features with a similar architectural element *but only when warranted by the level of deterioration or the complete absence of original features*. **All applications should indicate how these goals are to be achieved.**

1. ***Protect and maintain character-defining features***

Identify the form and detailing of architectural materials and features that are important in defining the building's historic character which must be retained in order to preserve that character. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows;

Protection generally involves the least degree of intervention and is often preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings. Although a historic building will often require more extensive work, an overall evaluation of its physical condition should always begin at this level.

2. ***Repair character-defining features***

Repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute material. Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

3. ***Replace extensively deteriorated, damaged, or missing features***

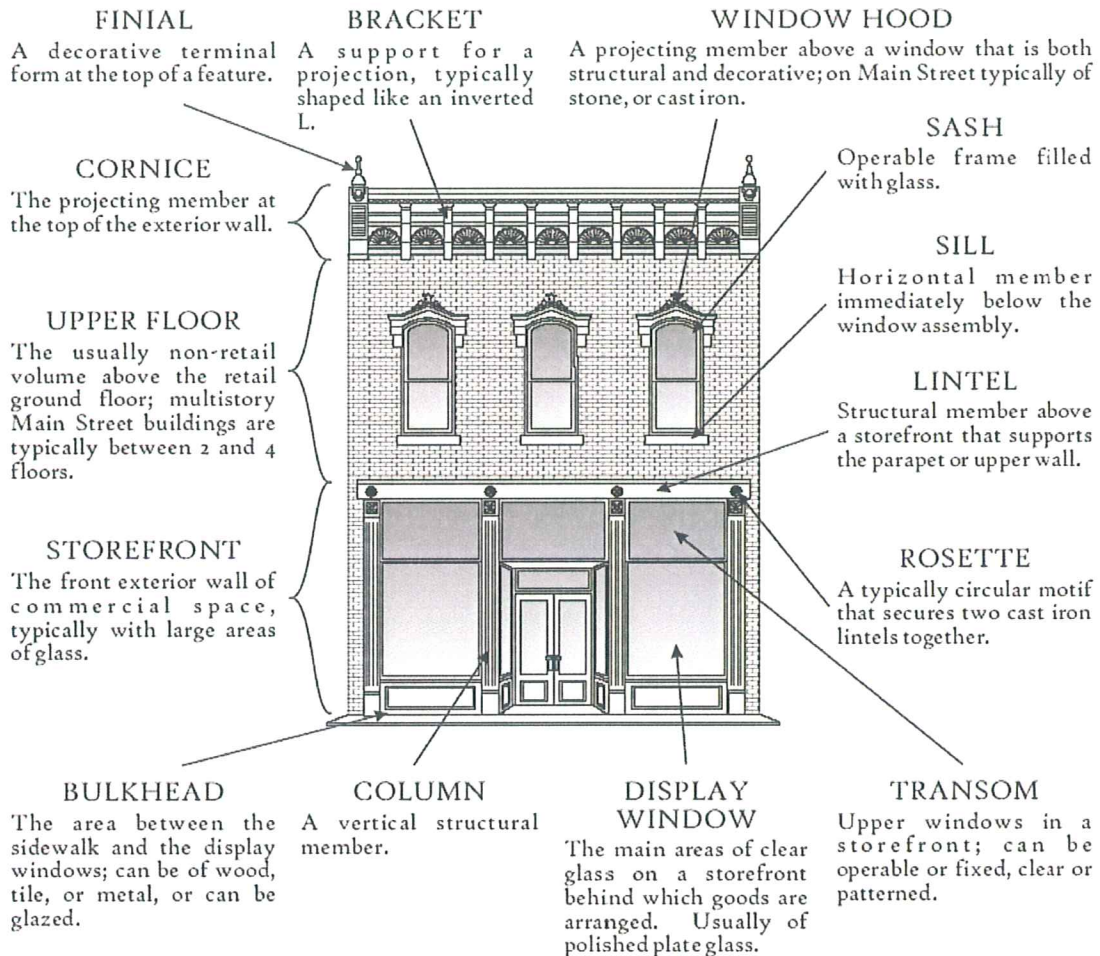
When the level of deterioration or damage of materials precludes repair, the replacement of entire character-defining features with new materials is recommended. This includes features that have been altered so completely that the original character is not present (however, care must be taken not to alter or remove features that have taken on historic significance of their own)

Removal and replacement of an existing character-defining feature --although damaged or deteriorated--with new material is not recommended if that feature could reasonably be repaired and thus preserved.

A Brief Introduction to architectural terms

(typically present on downtown Wabasha buildings)

ANATOMY OF A MAIN STREET BUILDING



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PART IV – Appendices Guidelines for Projects

⁷ “Anatomy of a Main Street Building” is from the Illinois Preservation Agency, www.illinoishistory.gov/ps/construct_mainstreet.htm

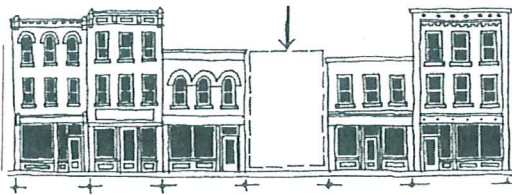
Appendix A New construction & additions

The standards require that new structures or additions be both sympathetic to the existing historic setting and yet differentiated from the old. Things that should be considered when planning new construction in the district include: materials, relationships (size, proportion, massing) and preserving existing distinctive features.

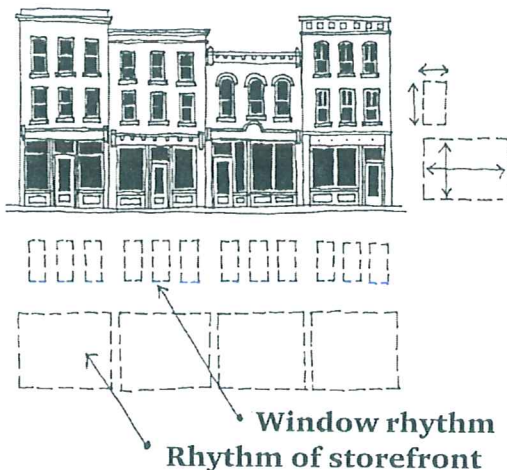
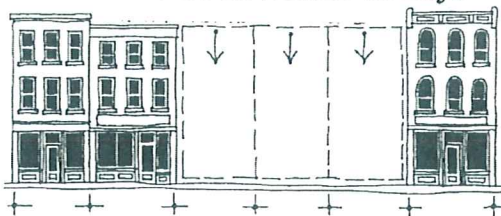
This type of project is assessed for its potential negative impact on existing building's historic character. For this reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of work.

RECOMMENDED

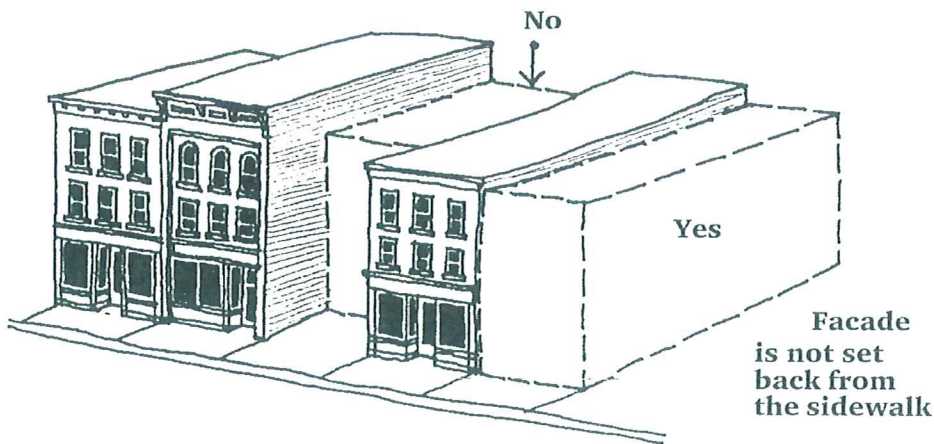
New facade fills opening



New facade as series of bays



- Placing functions and services required for the new use in interior spaces rather than constructing a new addition.
- Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.
- Designing a new addition in a manner that makes clear what is historic and what is new.
- Placing a new addition on a non-character-defining elevation and limiting the size and scale in relationship to the historic building.
- Designing a rooftop addition when required for the new use, that is set back from the wall plane and as inconspicuous as possible when viewed from the street.
- Considering the design of an addition in terms of its relationship to the historic building as well as the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.



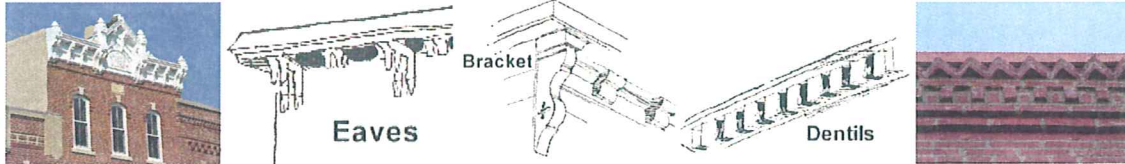
NOT RECOMMENDED

- Expanding the size of the historic building by constructing a new addition when the new use could be met by altering interior spaces.
- Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.
- Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be part of the historic building.
- Imitating a historic style or period of architecture in a new addition.
- Designing and constructing new additions that result in the diminution or loss of the historic character, including its design, materials, workmanship, location, or setting.
- Designing a new addition that obscures, damages, or destroys character-defining features of the historic building.
- Constructing a rooftop addition so that the historic appearance of the building is radically changed.

While alterations to a historic building may seem to be essential to assure its continued use, it is emphasized that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

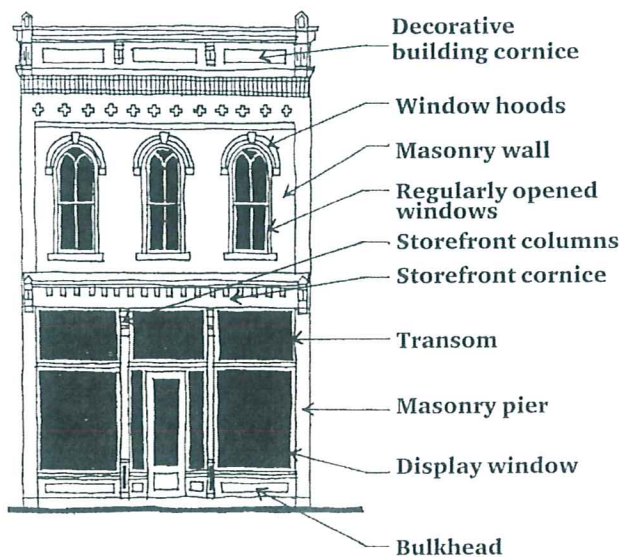
Appendix B Guidelines for Rehabilitating Historic Storefronts

1. **Become familiar with the style of your building** and the role of the storefront in the overall design. Don't "early up" a front. Avoid stock "lumberyard colonial" detailing such as coach lanterns, mansard overhangings, wood shakes, nonoperable shutters and small paned windows except where they existed historically.



Features common to the "Italianate" style of commercial buildings – typical to Downtown Wabasha

In the 19th century display windows became larger as plate glass became available in increasingly larger units. The use of cast iron at ground floor level to support upper levels of the building permitted columns and lintels to be reduced in size. In the 1920s and 1930s, aluminum, colored structural glass, stainless steel, glass block, neon, and other new materials were introduced to create Art Deco storefronts.”⁸



2. **Preserve the storefront's character** If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the size, location or configuration of windows and doors.

The storefront is usually the most prominent feature of a historic commercial building, playing a crucial role in a store's advertising and merchandising strategy. Although a storefront normally does not extend beyond the first story, the rest of the building is often related to it visually through a unity of form and detail. Window patterns on the upper floors, cornice elements, and other decorative features should be carefully retained.

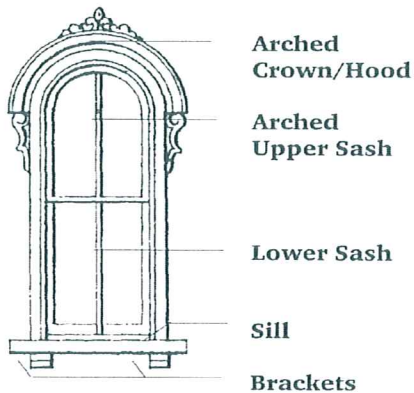
3. **Avoid use of materials that were unavailable** when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.

4. **Choose paint colors based on the buildings historical appearance.** In general do not coat surfaces that have never been painted. For 19th century storefronts, contrasting colors may be appropriate, but avoid too many different colors on a single facade. ⁹

⁸ http://www.cr.nps.gov/hps/tps/standguide/overview/overview_storefronts.htm

Appendix C Windows (new or replacement)

The windows on many historic buildings are an important aspect of the architectural character of those buildings.



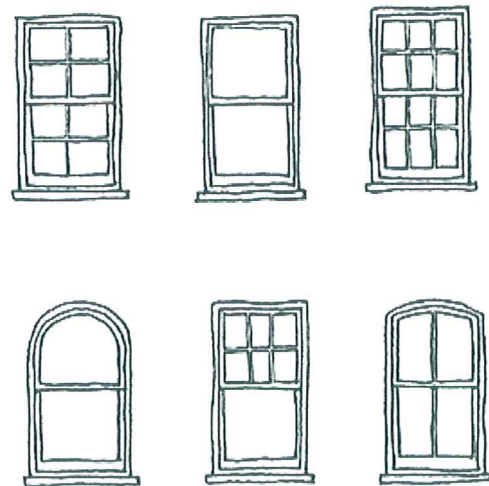
Their design, craftsmanship, or other qualities may make them worthy of preservation. This is self-evident for ornamental windows, but it can be equally true for warehouses or factories where the windows may be the most dominant visual element of an otherwise plain building.

The Secretary of the Interior's Standards for Rehabilitation and the accompanying guidelines, call for respecting the significance of original materials and features, repairing and retaining them wherever possible, and when necessary, replacing them in kind (replace wood with wood, rather than vinyl).

The retention of original or existing windows is always desirable and The Wabasha HPC encourages that goal. An evaluation, to determine repair or replacement should be conducted, and include at a minimum: 1) window location, 2) condition of the paint, 3) condition of the frame and sill, 4) condition of the sash (rails, stiles and muntins), 5) glazing problems, 6) hardware, and 7) the overall condition of the window (excellent, fair, poor, and so forth)

There is a point when the condition of a window may clearly require replacement. **The decision process for selecting replacement windows should not begin with a survey of contemporary window products which are available as replacements, but should begin with a look at the windows which are being replaced or those that were there historically.**

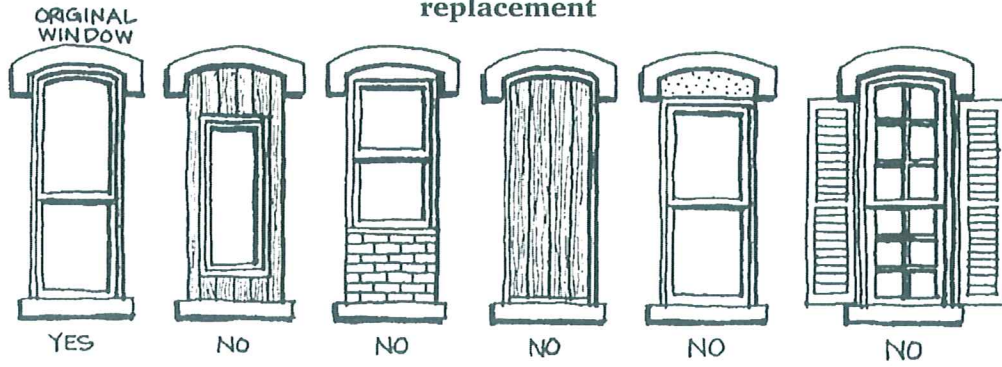
Learn to understand the contribution of the window(s) to the appearance of the facade including: 1) the pattern of the openings and their size; 2) proportions of the frame and sash; 3) configuration of window panes; 4) muntin profiles; 5) type of wood; 6) paint color; 7) characteristics of the glass; and 8) associated details such as arched tops, hoods, or other decorative elements. Develop an understanding of how the window reflects the period, style, or regional characteristics of the building, or represents technological development.



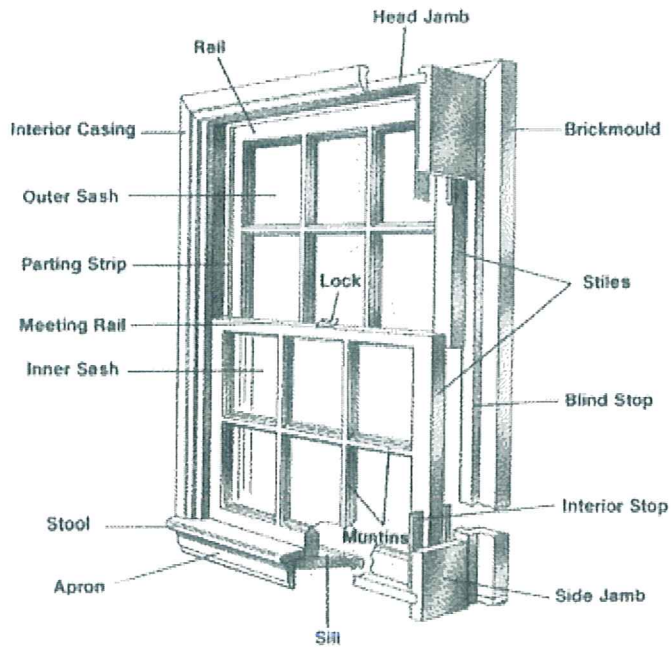
Window shape and muntin arrangement can greatly impact the visual appearance of a building.

⁹ <http://www.cr.nps.gov/hps/tps/briefs/brief11.htm>

Inappropriate window replacement



Anatomy of a Window



Appendix D - Doors

Doors in the downtown area can be broken into two general classifications: those that are (or were) primary entrances into the building, and those that provide access for secondary means such as residential, office, storage, or delivery.

The first type is important in defining the overall historic character of the building as a major component of the storefront or entryway. The door itself typically was one component of the storefront which included elements such as transom and sidelight windows, awnings, columns, and bulkheads. These elements all helped present a welcoming entrance, attracting the customer or visitor to enter into the building. The visual prominence of these doorways should be preserved in rehabilitation projects. For these doorways, it is all about attracting the eye to the entryway



The main shop door is placed centrally and has a large glass window, inviting customers inside. The side door (left side of building) is inconspicuous and provides access to non-public spaces

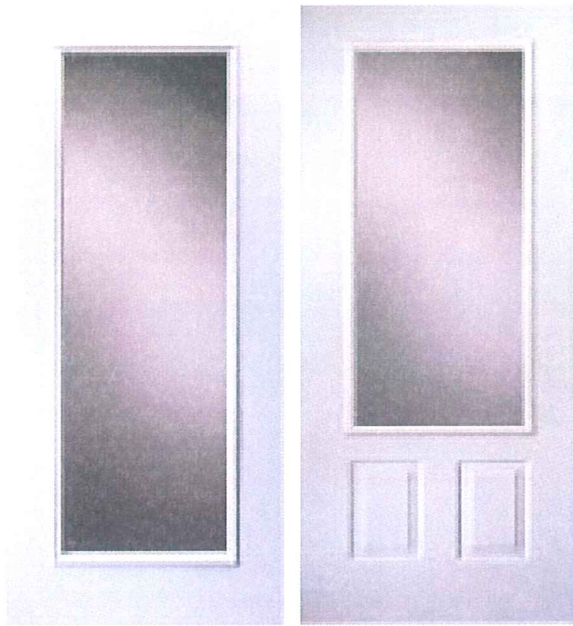


Use of color and amount of glass define which is public and which is private and meets the design guidelines.

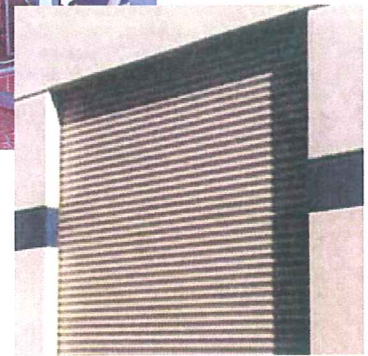
The second type of doorway typically is more utilitarian in use and not intended to attract great attention. Doorways for access to upstairs apartments or back offices and garage doors for delivery or interior parking are some examples of this second category.

Garage doors can also be designed to meet the standards within the historic district. The uses of new “carriage style” doors can reflect the presence of uses such as livery stables or automobile repair shops historically downtown. Garage doors should be located on the side or rear of buildings and not directly on Main Street.

Examples of preserved originals and historically appropriate new replacement types of doors exist in downtown Wabasha.



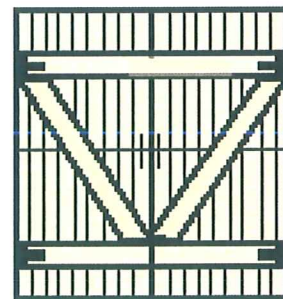
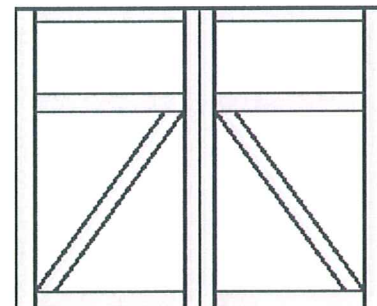
Two examples of new doors appropriate for many downtown rehabilitation projects



"Modern" anodized aluminum doors and "roller" garage doors are not appropriate for most of the buildings in historic downtown Wabasha.



Historic Downtown doors that should be preserved and may provide design ideas for new additions in other areas



Line drawings of new "carriage style" garage doors which may be appropriate in many downtown rehabilitation projects

Appendix E Awnings

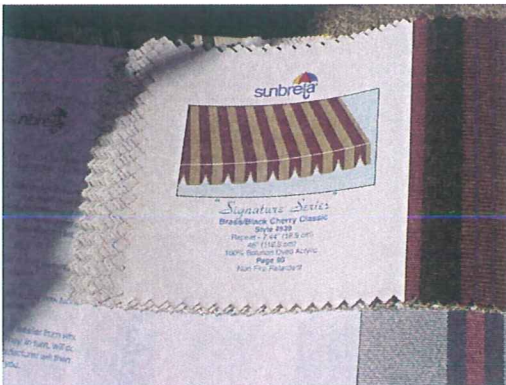


Awnings provide both a practical and a decorative element to traditional downtown commercial buildings. They provide low tech climate control and protect window displays through shading and shelter to pedestrians during rain. Historically located on the primary facade and near eye level, they were central to a building's appearance. Distinctive stripes, colors, ornate valances, and painted lettering and logos provide a wide range of choices that complement the building and give both style and function today as they did in the past.

Awnings became a common feature in the years after the Civil War and photographs indicate that they were popular in Wabasha at that time. Iron plumbing pipe, which was quickly adapted for awning frames, became widely available and affordable as a result of mid-century industrialization.



This circa 1900's Main Street photo shows the prolific use of awnings on the sunny (northeast) side of the street in Wabasha.



As in the past, a wide variety of awning styles are available.

Appendix F Material surfaces & treatments

The Secretary of Interior Standards calls first for preservation, then repair, and finally replacement of architectural elements in the rehabilitation process. Understanding the proper care of historic materials is critical in the care and maintenance of preserving and repair.

Determine the Material Present

Some materials may not be what they first appear to be. Historically, cast stone and architectural terra cotta were frequently used in combination with natural stone, especially for trim elements or on upper stories of a building where, from a distance, these substitute materials looked like real stone. Other features on historic buildings that appear to be stone, such as decorative cornices, entablatures and window hoods, may not even be masonry, but metal.

Brick

Many of the structures in downtown Wabasha are comprised of brick. Masonry is subject to deterioration, especially at the mortar joints. Repointing, also known simply as "pointing" or "tuck pointing", is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Properly done, repointing restores the visual and physical integrity of the masonry. Improperly done, repointing not only detracts from the appearance of the building, but may also cause physical damage to the masonry units themselves (individual bricks or stones).

The decision to repoint is most often related to some obvious sign of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks or stones, damp walls, or damaged plasterwork. It is, however, erroneous to assume that repointing alone will solve deficiencies that result from other problems. The root cause of the deterioration--leaking roofs, walls or gutters, differential settlement of the building, or extreme weather exposure--should always be dealt with prior to beginning work. Without appropriate repairs to eliminate the source of the problem, mortar deterioration will continue and any repointing will have been a waste of time and money.



Different types of brick and mortar require different approaches. From left to right (hard wire cut brick, soft formed brick, and hard formed brick with narrow mortar joints) all present in downtown Wabasha

Mortars for repointing should be softer or more permeable than the bricks or stone and no harder or more impermeable than the historic mortar to prevent damage to the masonry bricks or stones. Removal of old mortar should be done with the appropriate size and type of blade so as not to cut into the brick. When repairing only portions of a wall, mortar color should match existing so as not to create visual patches in the wall.

Wood

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; *are recommended approaches* to rehabilitating a historic structure comprised of wood. It is also recommended that *layers of paints should not be removed to the bare surface of wood*. Removing paints down to bare wood surfaces using harsh methods can permanently damage those surfaces. Also, total removal of paint layers obliterates evidence of the historical paint colors used over time and the appearance of the building from earlier times.



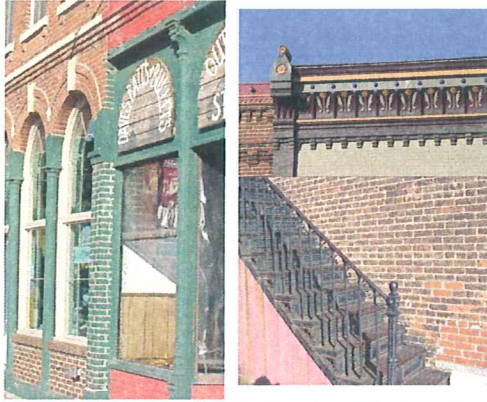
Wood features such as the windows, doors, and tong and groove ceiling all contribute to the historic appearance of this storefront

Recommendations emphasize that removing paint from historic buildings--with the exception of cleaning, light scraping, and hand sanding as part of routine maintenance--should be avoided unless absolutely essential. The general approach should be to remove paint to the next sound layer using the gentlest means possible and then to repaint. Practically speaking, paint can adhere just as effectively to existing paint as to bare wood, as long as underlying coats are adhering uniformly and tightly to the wood. The surface should be cleaned of dirt and chalk and dulled by sanding prior to painting.

If painted exterior wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, then the old paint should be completely removed before repainting. The only other justification for removing all previous layers of paint is if doors, shutters, or windows have literally been "painted shut," or if new wood is being pieced-in adjacent to old painted wood and a smooth transition is desired.

Paint applied to exterior wood must withstand yearly extremes of both temperature and humidity. While never expected to be more than a temporary physical shield--requiring reapplication every 5 to 8 years--its importance should not be minimized. Because one of the main causes of wood deterioration is moisture penetration, a primary purpose for painting wood is to exclude such moisture, thereby slowing deterioration not only of a building's exterior siding and decorative features but, ultimately, its underlying structural members. Another important purpose for painting wood is, of course, to define and accent architectural features and to improve appearance.

Metals



Metal columns, cornices, and railings are historic features in the downtown historic district.

Historic metal features should be retained and preserved. Identification to differentiate between metals prior to work is critical as each metal has unique properties and thus requires different treatments.

Proper drainage so that water does not stand on flat, horizontal metal surfaces or accumulate in curved, decorative features will help protect and maintain architectural metals from corrosion.

Removal of corrosion prior to repainting is often appropriate, but the method is dependent upon the type of metal. Soft metals such as lead, tin, copper, terneplate, and zinc should be cleaned with appropriate chemicals to avoid abrasion. Harder metals such as cast iron, wrought iron, and steel should first be hand scraped and cleaned with a wire brush. If this gentler method is ineffective advice from a historic architect should be sought. Removal of the metal feature for cleaning may be necessary in order to avoid damage to wood, brick, or other nearby softer surfaces. After appropriate cleaning, paint or other coating systems should be applied to decrease corrosion.

Repairing by patching, splicing, or reinforcing may be needed. Limited replacement of features with a compatible substitute material, may be needed if parts of metal features are missing. New items such as railings for safety precautions which reflect the design of metal features historically present in the downtown are also sometimes appropriate.

Glass

Glass is virtually immune to natural deterioration. Most American glass is quite stable-due to changes in glass composition made in the mid-19th century. However, while glass does not normally deteriorate, it is susceptible to dirt, scratching or etching by abrasion or chemicals, and to breakage.

For stained glass, leaded glass, or other art glass", the level of cleaning, repair, or restoration depends on the condition, quality, and significance of the glass. Hastily undertaken, overly aggressive, or poorly executed repairs can cause more damage than does prolonged deterioration.



The textured glass of this transom window is a significant historic feature of this storefront and should be preserved.

Concrete

Reinforced concrete in the United States dates from 1860. Use of the material in construction however, remained a novelty until after 1880, when innovations made reinforced concrete more practicable. With improved technology production of a cheaper, more uniform and reliable cement greatly increased acceptance of concrete after 1900. Lightweight aggregates were introduced around 1917 and cinder blocks were patented. Face plates were used to create a variety of surface finishes, including cobblestone, brick, ashlar and rockface. Typical size manufactured by 1930 was 8 by 8 by 16 inches



This 1917 era building shows the use of preformed concrete block with a rockface finish popular at the time of construction.



c. 1920's era photo of Wabasha Cement works showing cement block

Water is a principal source of damage to historic concrete and prolonged exposure to it can cause serious problems. Unrepaired roof and plumbing leaks, leaks through exterior cladding, and unchecked absorption of water from damp earth are potential sources of building problems. Deferred repair of cracks allowing water penetration and freeze-thaw attacks can even cause a structure to collapse. In some cases the application of waterproof surface coatings can aggravate moisture-related problems by trapping water vapor within the underlying material.

Cracks larger than hairline, but less than approximately $1/16^{\text{th}}$ of an inch, can be repaired with a mix of cement and water. Repair of spalling concrete entails removing the loose, deteriorated concrete and installing a compatible patch that dovetails into the existing sound concrete. Repair of eroded concrete will normally require replacing lost surface material with a compatible patching material and then applying an appropriate finish to match the historic appearance.

Cleaning & Preparation

There is no one formula that will be suitable for cleaning all historic building surfaces. Although there are many commercial cleaning products and methods available, it is impossible to state definitively which of these will be the most effective without causing harm to the building fabric.

It is important to remember that historic building materials are neither indestructible, nor are they renewable. They must be treated in a responsible manner, which may mean little or no cleaning at all if they are to be preserved for future generations to enjoy. If it is in the best interest of the building to clean it, then it should be done "using the gentlest means possible." When in doubt, consultation with the State Historic Preservation Office should occur.

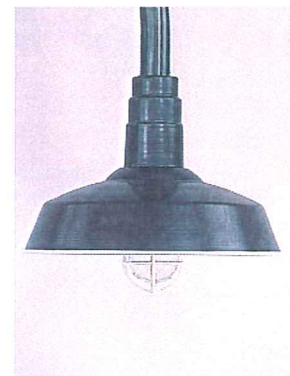
Appendix G Alley's & Rear Entrances

As Downtown Wabasha grows and use of the historic district intensifies, an expanded public use of historically non-public spaces will also likely grow. Adapting these once very utilitarian spaces designed to provide practical service for the historic Main Street buildings into new uses should be done with an eye toward preserving portions or features which convey its historical use, but also making it compatible for the new use.

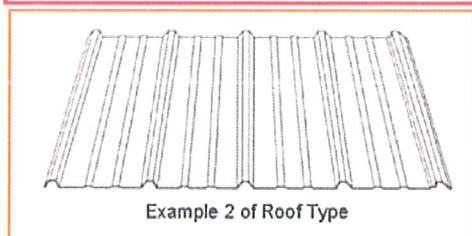
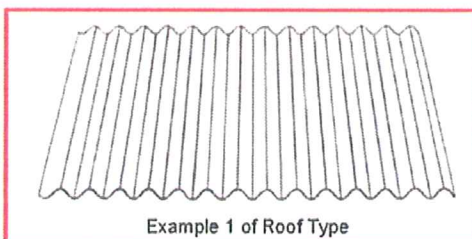
In the design review of these areas, the HPC will consider both the historic elements of the alley (particularly in terms of appropriate types of materials and features which are different from those historically used on the front facades of the historic structures) but also allow for a more contemporary or artistic approach to the designs.

Materials & Elements appropriate in alley areas

- Corrugated or standing seam metal for roofs or siding
- Galvanized metal surfaces
- Horizontal or vertical clapboard siding
- Textured concrete block or poured concrete
- Large unobstructed windows or glass doors (reflecting historical loading door areas)
- Unpainted wood surfaces
- Blends of surface and pavement materials
- Gardens or planting areas



Sample lighting fixture style
appropriate in alley area



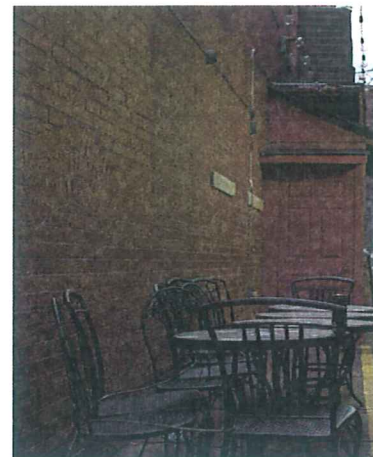
Sample metal roofing or siding
appropriate in an alley area



Historic photos (like the one above of Big Jo Alley area)
show a variety of personal and service uses

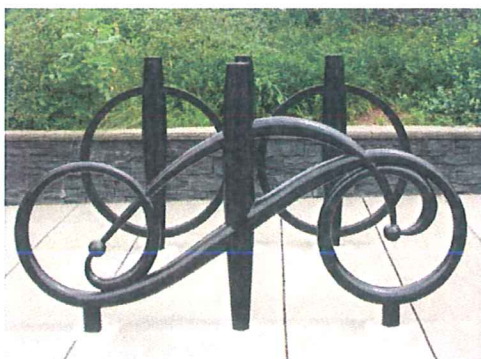


Design Concept provided by LHB Architectural Firm as part of the 2006 visioning process for Big Jo Alley



Example of an alley area "reclaimed" for expanded commercial use, in this case outdoor café seating.

Because these spaces typically did not have a formal design with traditional architectural features, the HPC recognizes an opportunity exists to introduce more relaxed and informal design elements. Historic architectural features where present should be preserved or rehabilitated, but the introduction of new elements or more modern interpretations will be considered.



Sculptural bike racks, decorated necessities (in this case an electric box) and unusual signage may be considered appropriate in the alley but not on Main Street

Appendix H Accessibility

Historic properties are distinguished by features, materials, spaces, and spatial relationships that contribute to their historic character. Often these elements, such as steep terrain, monumental steps, narrow or heavy doors, decorative ornamental hardware, and narrow pathways and corridors, pose barriers to persons with disabilities, particularly to wheelchair users.

A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of historic properties, while providing needed levels of access:

- 1) Review the historical significance of the property and identify character-defining features; 2) Assess the property's existing and required level of accessibility; and 3) Evaluate accessibility options within a preservation context.

Secondary spaces and finishes and features that may be less important to the historic character should also be identified; these may generally be altered without jeopardizing the historical significance of a property. Non-significant spaces, secondary pathways, later additions, previously altered areas, utilitarian spaces, and service areas can usually be modified without threatening or destroying a property's historical significance.

Considering a New Entrance. When it is not possible to modify an existing entrance, it may be possible to develop a new entrance by creating an entirely new opening in an appropriate location. This solution should only be considered after exhausting all possibilities for modifying existing entrances. Particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of rehabilitation work.

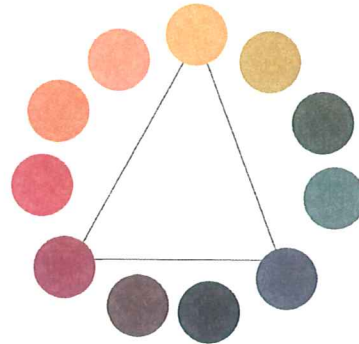
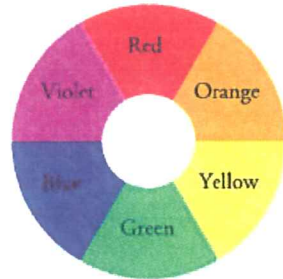
Recommended Steps to Provide Access include:

- Identifying the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.
- Complying with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.
- Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.
- Providing barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

Appendix I Color

The paint scheme of a building is the most visible and easily understandable feature of a building for most people to comprehend. Therefore it is one of the most important aspects of an historic properties design.

The Secondary Color Wheel



Choosing a pallet

For Victorian-era buildings, (which includes most of downtown Wabasha), the most historically accurate colors tend to be deep, rich, earth tones. This category includes a multitude of colors, but all in a tone that typically has a brown or grey (earthy) tone. These colors were used in combinations of three or four colors or tones of the same color. Another option is use “jewel tone” paint schemes. These are also deep and often rich colors that are brighter or less “earthy” in tone. Though less accurate in terms of the actual paint used historically, these color schemes can provide similar affects in terms of highlighting architectural features on historic buildings. Second and third colors for trims and highlighting architectural details should be of differing tint or complementary on the color wheel.

Buildings of an earlier era (such as the “first generation” wood structures in Wabasha) used lighter color pallets including whites or other pale hues. Browns and other earth tones continued to be used into the 20th century, but were not as often used in multiple combinations like in the high Victorian era. Other color schemes may be appropriate for buildings constructed after the mid 20th century.

Color Trends Over Time

Mid 1800's – Soft neutral shades of brown, gray, green, blue, tan (straw, sand, slate, earth) trimmed with white were popular

Late 1800's – Colors darken and contrasts become more pronounced, olive & forest green, ochre, brick red, and dark browns were in style

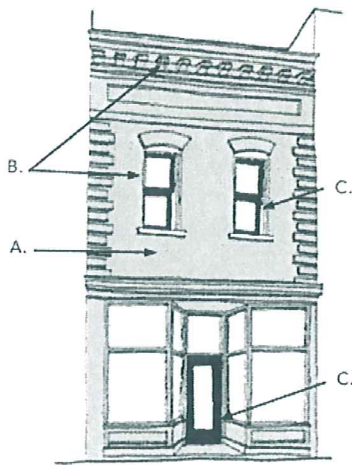
Early 1900's (20th Century) – Natural colors continue in fashion with a lighter and less complex approach (lighter browns, grays, greens & golds). Classical revival styles bring whites and lighter colors back to fashion.

Generally pastels and clear bright colors are inappropriate for Wabasha's historic district, particularly for a base color. Neon or fluorescent colors are not appropriate in the historic district.

Color Scheme Considerations

- Consider the context of your building in its location. What are the color schemes of the adjacent structures? Colors change in appearance when placed immediately next to other colors and results can often be jarring and even distasteful.
- Consider Massing – this refers to the relationship of solid components (walls, columns, etc.) to façade voids (windows, doors, archways etc.). Use these elements as clues to determine where similar and deferring colors should be placed.
- Consider Composition & Complexity. A simple building needs fewer colors than a more ornate one. Differing colors (or tones) on different façade planes will highlight features.

Color Placement on Historic Buildings



- A. **Wall or Base color** – wall surfaces and storefront piers
 - Historically these often resembled natural building materials such as brick or stone
 - Flat paint should be used for a base color
- B. **Major Trim or Second color** – cornices, window frames, window hoods, storefront columns, bulkheads
 - Accent larger details and frame elements
 - Consider gloss or semi-gloss to accentuate details
- C. **Accent color** – Storefront frame, doors, window sash, Small architectural details/accents in cornice, window hoods and bulkheads
 - May be more than one accent color
 - Used in small amounts on smaller details (rosettes or embossed detail in cast iron)
 - Consider gloss or semi-gloss to accentuate details

Other Tips

- Darker colors near the ground (main floor) help to “anchor” a building and prevent a top heavy appearance.
- Be cautious with the use of white and other lighter tints. It can give a feature or a whole building a glaring appearance, in particular when adjacent structures have darker schemes.
- A building's orientation to the sun and the differing lighting throughout the day will affect its appearance with shadows and color of light (early morning and late afternoon light gives a yellowish tint).
- Paint color should be coordinated with the colors of unpainted natural materials (stone, brick, varnished wood) on the building
- Sanding a small patch (1 square foot) of original wall or trim by hand leaving a strip of each layer of color will provide an indication of the colors used on a particular building over time.

Appendix J Landscaping & other elements

The Downtown historic district is an *historic cultural landscape*. While the buildings are significant elements within that landscape, they are not the only feature. The spaces between the buildings (or lack thereof), the location of the sidewalks, planted material such as trees, turf, or flower beds, the presence “street furnishings” such as lamp posts and benches all help to contribute to the historic nature of this landscape.



The existing pattern of development (the placement of buildings, roads, sidewalks, etc.) are the same as what was here in Wabasha historically



Standard strip mall



Shops at Arbor Lakes (21st Century)



Historic Arrow Rock MS

The presence and placement of different landscape features and relationship of space for parking, display and other uses creates a different sense of place for different commercial districts.



The open space next to old City Hall was traditionally used as a public gathering place and space for memorials before the property went into private ownership.

Historic landscapes

Are composed of a number of character-defining features which, individually or collectively contribute to the landscape's physical appearance as they have evolved over time. In addition to vegetation and topography, cultural landscapes may include water features, such as ponds, streams, and fountains; circulation features, such as roads, paths, steps, and walls; buildings; and furnishings, including fences, benches, lights and sculptural objects.

Appendix K Signs

The requirements for signs are established under Sections 310 and 312 of City Code¹⁰. These guidelines are intended to provide illustrations, suggestions and further clarification to requirements contained within the City Code.

Signs by their nature are meant to attract attention, but they should not upstage or dominate the building to which they are attached. Clear and effective advertising makes commercial sense and contributes to an attractive street scene.

The purpose of regulating signs in the historic district is to safeguard the public use of the streets, equitably distribute the use of this space to communicate private information, and to promote the use of signs which recognize and preserve the unique architectural character and historic value of the downtown area.

General Guidelines:



- **Simpler is better** – Buildings with “Victorian” ornamentation in close proximity to one another are already visually stimulating. Inappropriate sign size, location, and design can make things look messy and overwhelming to shoppers.
- **Protect your investment** – Use care when attaching a sign to an historic structure and don’t cover or destroy architectural elements when installing a sign. When attaching to masonry attach in the mortar.
- **Consider your potential customer** – Downtown Wabasha is pedestrian oriented with slower moving vehicle traffic. Consider placement and size for view. Different types of signs in different locations offer options for patrons to notice your business.
- **Be creative** – The sign ordinance allows for a multitude of different styles and types of signage. Use branding (logo, color, design) to coordinate and a variety of different types of signs to vary from your neighbors. Look at old historic signs for inspiration.



¹⁰ Or future sign ordinances as amended

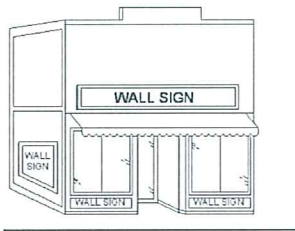
Size & Placement

Attention should be paid to the location of the sign and how it relates to the remainder of the structure. Signs should be placed to balance with windows, doors, fascia and other architectural elements.

Sign Types

There are a wide variety of types of signs that are historically appropriate for the downtown Wabasha. Some that are typically most appropriate include:

Wall/Fascia Signs



- Signs should have a frame between the message and sign edge
- Sign should be positioned on the horizontal space above the door and storefront window if space and window configuration allow
- Placement should be below the building cornice (if single story) or just above or below the first floor storefront cornice (if multi-story)
- Architectural features must not be obscured
- Proportion and scale of sign should relate to architectural features
- Metal, wood, or a product that has the appearance of these is appropriate

Awning Sign



- Simple lettering or small individual logos are most appropriate
- See sign ordinance for lettering size and placement requirements

Sandwich/A-Frame (feestanding portable)



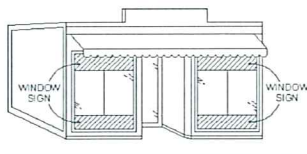
- Metal, wood, or a combination of these are appropriate materials (*soft plastic and changeable track letters are not appropriate*)
- Maintain adequate pedestrian pathway (see sign ordinance)
- Road jurisdictions (State, County, City) may not allow signs in their right-of-way

Projecting Sign



- Size and placement should relate to pedestrian (sidewalk) traffic
- Sign should be securely attached to the façade (attached in the mortar for masonry structures) and meet height requirements
- Painted cutouts or three dimensional features are historically appropriate, add interest to the street and are therefore typically encouraged

Window Sign



- 15% or less of the window glass should be obstructed by signage
- Placement of signage at the top or bottom of window allows room for product display (a great historical method of advertising)
- Small amounts of interior lighting may be used to light window signs after dark
- A pull down shade after hours is also appropriate

Some types of signs that are **generally inappropriate** include: large projecting signs, rooftop signs, generic (e.g. beverage sponsored) signs, signs with changeable plastic letters, and internally illuminated signs or awnings.

Text & Font Lettering

AaBbCcDdEeFfGgHh
("Georgia" – serif font)

AaBbCcDdEeFfGgHh
("Arial" – sans serif font)

AaBbCcDdEeFfGgHh
("Freestyle Script" –
handwritten font)

- **Minimize message** – include business name, logo and contact info. Use window displays to further explain merchandise and services
- **Use simple and legible text &** make message proportional to façade (wall)
- **Use lettering that fits the era of the building or theme of the shop**
- Serif style fonts are appropriate for historic district signs as are handwritten type fonts in most cases. Sans-serif fonts tend to present a more modern image

Colors

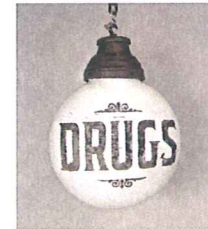
- **Earth tone or jewel tone colors are most historically appropriate for both structures and signs.** Use complementary colors to the structure or similar colors of a different tone to those of the structure for the sign.
- **Finishes should appear as if painted on wood or metal in a mate or semi-gloss finish**

Illumination

- **External/Directed lighting is the most historically appropriate lighting**
- **Limited amounts of neon or LED lighting** may be appropriate if the sign creates the look of a historic sign
- Backlit/Halo or Edge lit signs in small quantities and as secondary signs for a business may be appropriate
- 3-D signs which are internally lit may be appropriate



External Directed Lit Sign



Internal Lit 3-D Sign

Internal cabinet lit signs (e.g. Plexiglas faced), Internal lit channel or can letters, and dynamic or message board signs are not appropriate to the downtown historic district and are not permitted.

Getting Approval

- Detailed requirements of sign approval process is contained in the Wabasha Sign Ordinance
- Relocating a sign from one building to another in the historic district, or even to a different location on the same building may require additional HPC approval
- Applications for sign approval should contain illustrations of where the sign will be located on the property and of the proposed sign ('s). Sizes should be indicated and paint chips indicating proposed colors should always be attached.
- City staff is available to assist in determining appropriate signage type, locations, and design for the historic district