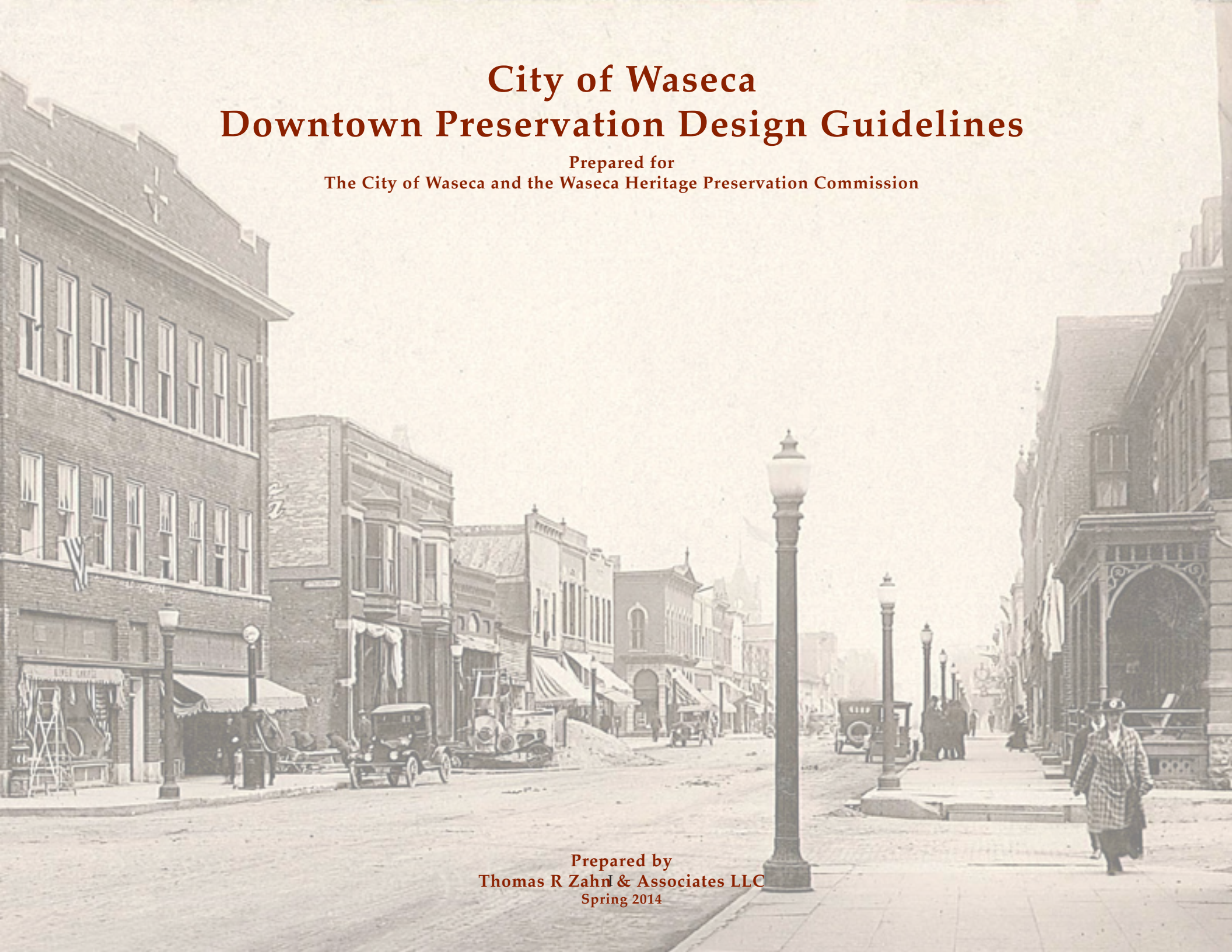


City of Waseca Downtown Preservation Design Guidelines

Prepared for
The City of Waseca and the Waseca Heritage Preservation Commission



Prepared by
Thomas R Zahn & Associates LLC
Spring 2014

Credits

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City of Waseca Downtown Preservation Design Guidelines

Prepared with the support of the City of Waseca

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Preface

The City of Waseca is pleased to present the *City of Waseca Commercial Historic Design Guidelines*. This publication provides building preservation and rehabilitation information for property owners within Waseca's commercial downtown.

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

The Waseca Heritage Preservation Commission (HPC) and City Staff have answered many questions from property owners about improvements or repairs to their buildings since the establishment of the Waseca HPC in 2009, ranging from the proper treatment for doors, windows and signs, to dealing with deteriorating masonry. The written guidelines and visual examples within this manual are meant to aid those desiring to reuse or recycle an historic property. The illustrations, comprehensive in nature, represent the ideal. However at times, due to financial constraints, a property owner may incorporate only part of the plan or undertake long-term phasing of the plan, which is also discussed in this manual.

This guide is part of Waseca's continuing preservation effort to encourage downtown building improvements. It provides information on programs designed to encourage the rehabilitation and preservation of Waseca's commercial architecture. The City has resources available including: the "Preservation Briefs," National Park Service, U.S. Department of the Interior to assist property owners with restoration and rehabilitation projects, and copies of early insurance maps which in "plan view" map the evolution and growth of Waseca's commercial district. Additional programs and financial assistance may be available. For more information, contact the Waseca City Offices at (507) 835-9700 and visit the HPS (Heritage Preservation Services) website of the National Park Service at: <http://www2.cr.nps.gov>



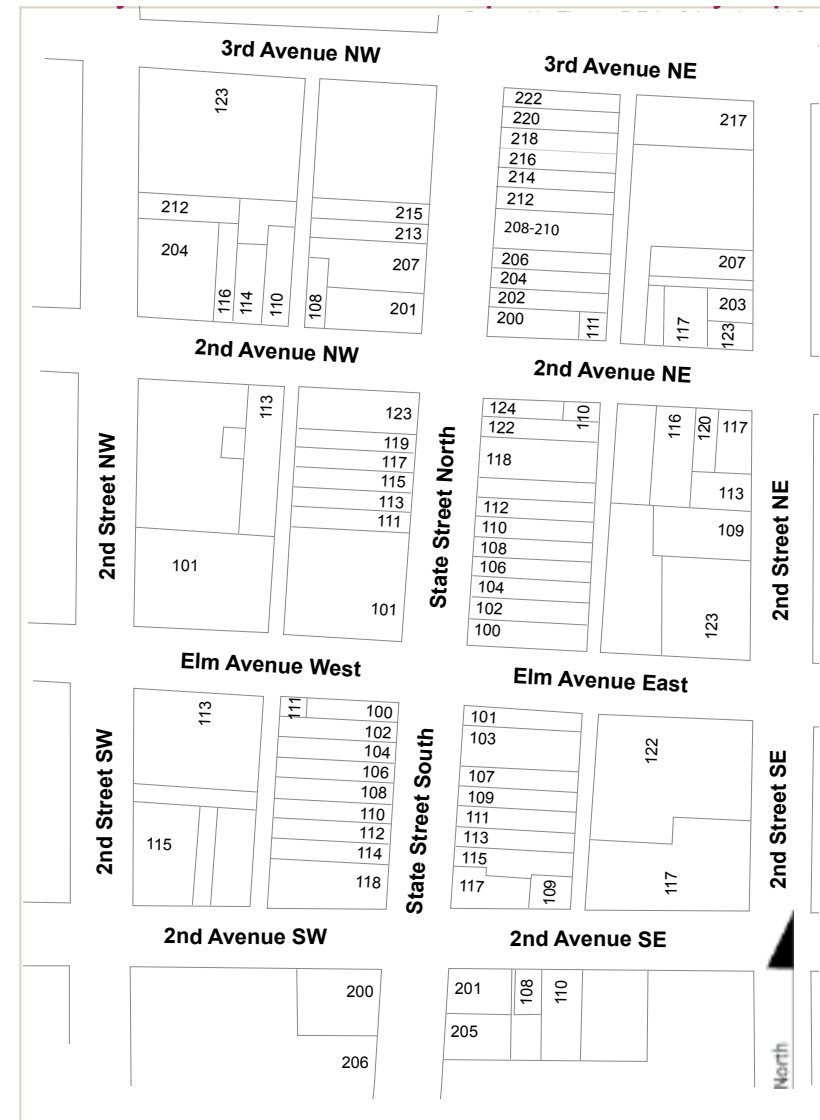
By 1884 Waseca's commercial district was already well-established along 2nd Street which would later be renamed State Street.

Waseca's Historic Downtown Commercial Area Map

From the town's inception, Waseca's history has been shaped by innovative, visionary civic leaders, whose individual efforts crafted and shaped the community. In many ways, the city's efforts in historic preservation have mirrored that history, with key buildings initially saved by prominent individuals who realized the importance of the sites to the city and its history, and who privately acquired and redeveloped the buildings. Founded in 1938, the Waseca County Historical Society (WCHS) has also been an integral preservation resource, seeking to keep the area's history "alive and accessible." More recently, the city leadership has seen the importance of preservation to Waseca's community development and tourism.

In 2009, the city became a Certified Local Government (CLG), and a newly-empowered Heritage Preservation Commission (HPC) began work on a number of preservation priorities. The Commission is responsible for monitoring change for those properties within Waseca's downtown.

The commercial area retains the scale and character of a late-nineteenth to early-twentieth century Minnesota railroad community. Waseca's commercial downtown stretches north/south along State Street with some significant properties also located on the east/west intersecting streets. This fine collection of early commercial architecture is comprised of over eighty commercial structures with the National Register listed Waseca County Court House defining the northern boundary and the railroad line defining the southern.



Introduction

Beginning as a land speculator's town centered on the railway, Waseca was designed to be commercially successful. While the farms of the area created valuable commodities, and the railways ran a transportation network, commerce and industry provided the "third leg of the stool" — goods and services that residents and visitors needed, from dry goods stores for farm families to purchase from, to hotels for visitors to stay in. The strong business community is what made Waseca into a thriving city, rather than merely a railroad junction.

When the railroad went through town in 1867, the town's commerce and industry sprang up overnight, in order to meet the needs of the influx of settlers and workers. The town was platted with Second Street (renamed State Street in 1928) as the Main Street, with four blocks at the town's center providing a planned downtown core. The street was open at both ends to farmland, enticing area farm families into town on their way to and from the train station and cementing the relationship between agriculture, transportation and commerce.

However, Waseca's trade and business community has lasted and prospered, even after the railroad lost its dominance. Although it has been faced with challenges such as fires and economic downturns, State Street remains a diverse, vital, and well-preserved Main Street. While farming as an industry has shifted to a larger, more corporate focus, Waseca still has a strong agricultural base. Several industries founded in the area have grown and expanded, and there is a new industrial park south of town.



Early 20th century postcard that reads: "MAIN ST. SOUTH FROM ELM WASECA MINN. 754"

Throughout it all, it has been Waseca's commercial success that has influenced all of its other factors — its transportation systems, civic life, residential quality, social and cultural life, and general sense of community. Perhaps crucial to this is the interconnectedness of the various enterprises, in a town where the civic leaders still arise from business pursuits. Waseca survives — and thrives — because its commerce, business, transportation and agriculture are all based on one another, as much today as they were 140+ years ago when the town was founded.

Waseca's Main Street

Most of Waseca's commercial activities were clustered downtown, along Second Street — later renamed State Street — and often referred to simply as "Main Street." This concentration of resources was purposeful when Trowbridge, Ward, and Jenkins planned the town. First, at a time when the buildings went up

quickly, often with commercial spaces on the main level and the owners living above or behind them, it provided an instant sense of community. Secondly, it allowed easy access on the way to the railroad depots. Finally, it allowed the newly-incorporated community to consolidate their civic improvements such as streetscapes and curbing, utilities, and other amenities.

The first buildings along Second Street were wood frame, multipurpose structures. William Everett is said to have built the first commercial structure, which included a general store, newspaper offices, and apartments. Ira Trowbridge constructed the city's first hotel, and two banks opened, though neither stayed open for very long. Another significant building from 1867 is what is now referred to as the McLoone Building at 111 State Street North, which began as railroad offices plus a saloon/auction house.

Construction continued apace in the 1870s, with even more stores and businesses needed to support the second railroad line. Frame buildings began to be replaced by Waseca's characteristic brick, 2-3 story buildings, with glass storefronts on the street level and apartments or offices above, and often below in "walk-downs."

A fire destroyed all twelve buildings at Second and Oak Streets in October of 1881. Reconstruction, however, ushered in a downtown building boom, and that fire also led to the establishment of the first professional fire department.

The 1880s were known as a period of great expansion for downtown Waseca. Stone gutters along the street contained the muddy roadway, and new, grander, mostly brick buildings went up. Patrick Moonan built the Sheridan House hotel, known for its elegant lobby, large kitchen and dining area, and two full floors of guest rooms. The Sanborn Insurance map of 1884 shows Second Street fully lined with businesses. Following another large fire in 1899, this progress continued into the 1900s, with thriving businesses spreading farther down Second Street and expanding onto adjoining streets. Offices and services such as dentists, doctors, and barbers replaced living quarters above the storefronts, and several three-story buildings were constructed. The streets were paved, and sewer, electric, and telephone service followed.

Many of Waseca's most significant remaining State Street buildings date from the period between the 1880s and 1920. From the Depression through WWII times were tough for Waseca businesses, but State Street persevered. Restaurants, bars, and gathering spots became top destinations, from the Corner Lunch to the Busy Bee Café. People even gathered outside the



Lewer Garage Building, 1908



Farmers National Bank ca, 1909

newspaper offices — especially on big news days like elections — to watch the presses through the big, plate glass windows, until the newspaper outgrew the space. Grocers started to generally move off of the street, relocating to free-standing stores, and the Waseca Legion-Commercial Club was formed to promote area businesses. Luckily, urban renewal efforts of the 1970s generally left State Street untouched, although many buildings just behind them were taken down for parking, breaking the pattern of densely populated businesses and leaving open areas that generally remain unimproved, even to this day. As of the early 21st century, State Street is filled with specialty businesses that fill an important role in Waseca's economy. This beautiful main street — one of the longest and best preserved in southern Minnesota — should be a preservation and economic development priority for the HPC and the City of Waseca.



1926 view of State Street looking north.

Project Categories

Like the commercial district's historic structures, each downtown building project is unique and full of hidden dimensions. However, most work falls into one of the following categories:

Preservation—For buildings that have experienced little change through time

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

Restoration—For buildings that have architectural significance, but have gone through some change

Waseca has buildings that are historically and/or architecturally significant, but have been altered. Restoration is the process of returning the structure to its original appearance. Restoration, however, does not imply the creation of a precious museum piece. The structure must have an economically feasible use in order to justify restoration.

Renovation—For buildings that have been modified extensively

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

Recycle—For buildings that have outlived their original use

New uses can be found for single purpose older buildings. Railway stations, warehouses, hotels, and banks are all examples of single-use structures. Here, the challenge is to recycle buildings, whose original use is obsolete, by finding new uses that add to the economic vitality of the downtown.

Redesign—For buildings that are sound but do not enhance the streetscape

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

New Construction—For filling gaps in the streetscape

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

Planning for Rehabilitation



Altered and in need
of maintenance



Restoration



New
Renovation
Storefront



Evaluate Your Building

Look closely at your building. It's often clear to see where changes have been made. Look at similar buildings along the street that may not have had major alterations. Look for historic photographs. Downtown area photographs may be found at the Waseca County Historical Society, or the Minnesota Historical Society. Search through storage areas, basements, garages and attics for missing facade elements.

Set A Budget

Once you have a good idea what your building looked like, you will need to decide what you can afford to do about it. Don't feel that you have to do everything at once. While your plan should reflect an overall approach, you may want to complete the actual work in phases. Keep in mind that there are potential sources of assistance. Federal tax incentives, accelerated depreciation, or tax credits may also be available and should be explored as part of your budget planning. (See page 10)

Decide On An Approach

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

Apply the Design Guidelines

The Waseca Heritage Preservation Commission is responsible for preserving and enhancing the historic character of Waseca's downtown area and, in that capacity, provides design review for building improvement projects that impact the historic character of community.

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

Approval Process for Exterior Alterations

The Waseca Heritage Preservation Commission (HPC) is pleased to assist property owners in improving commercial property in a historically appropriate manner. The following information explains the HPC's approval process for exterior alterations to properties located within the Waseca commercial downtown.

Statement of Charge

The Waseca City Council has charged the Waseca Heritage Preservation Commission with the review of any exterior changes to buildings within or abutting the Waseca commercial downtown.

Scope

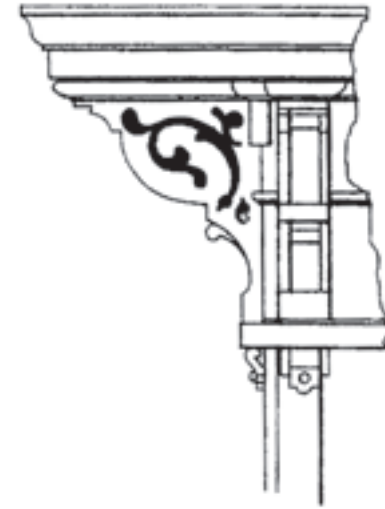
The HPC will take into consideration the size, scale, color, material, character and adjacent environment of your building when reviewing a request for modification.

Philosophy

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

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

- A. Photographic documentation (also, if available, older/historic photographs should be submitted).
- B. Elevation drawing of side(s) to be modified, indicating materials to be used.
- C. Paint chips or samples of intended colors to be used.
- D. Narrative of work to be done and how the work relates to the historical appearance of the building.
- E. Building material or sign samples if not otherwise clearly defined.



Financial Incentives for Building Owners

Federal Historic Preservation Tax Credits

If the downtown district is listed in the National Register of Historic Places, Historic Preservation Tax Credits will be available to building owners interested in substantially rehabilitating their historic buildings. Commercial, industrial and rental residential structures that are individually listed in the National Register of Historic Places or within a National Register district qualify for a 20% investment tax credit.

Minnesota Historic Preservation Tax Credits

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

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

Older Building Tax Credits

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

Local Incentives

In some communities, business owners may qualify for low-interest loans or other financial incentives for capital improvements to real property located within designated zones or districts. Check with your city officials to see if your community offers local incentives.

Facade Easement

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

National Trust Loan Fund (NTLF)

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

Basic Architectural Design in Waseca

Many of the early builders in Waseca tried to establish a sense of stability and permanence in the community, constructing solid buildings made first of wood and then materials such as stone and brick. Most of the key buildings within the downtown district were built in the mid-late 19th Century and many of them remain relatively intact, architecturally. The major changes that have taken place were in response to changing fashions in merchandising and perhaps more significantly in an attempt to be "modern and up-to-date."

Storefronts

The most important feature of Waseca's commercial buildings is the storefront. An emphasis on transparency is created by the use of thin structural members framing sheets of plate glass. Below the display windows are base panels called bulkheads that are made of stone, wood or metal. The entry doors were either recessed or flush with the front facade. Recessed entries provide cover and prevent disturbance of sidewalk traffic. The recessed door also visually draws customers into the building. Often above the entry door and the display windows, and separated by a structural member, is the transom. The transom allows natural light into the store, which originally did not have sufficient artificial light.

Additional elements may also exist on a building's facade. These include balustrade, awnings, window hoods, brackets, and structural columns. These elements are used to emphasize the lines and shapes of the facade. Awnings were used extensively in the original designs to provide protection from the elements, to advertise the business name, and to add color and interest to the historic streetscape.

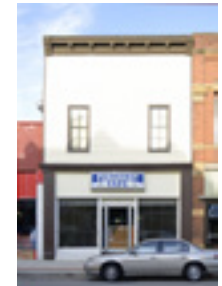
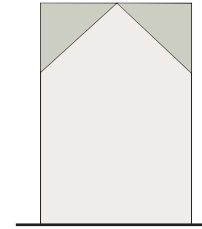


100 State Street South Storefront

Historic Building Types in Waseca

The Boomtown Block

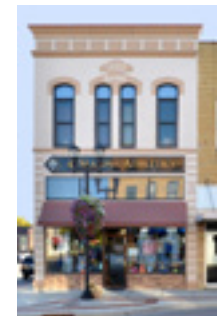
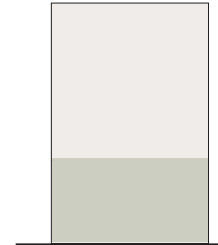
Boomtown architecture refers to the 1-2 story, woodframe commercial buildings built in the late 19th century, which lacked the detailing of a formal style. The Boomtown type usually has a false front upper-facade that conceals the true roofline, giving the building the appearance of more mass, epitomizing the minimum of style, and the maximum of utility. The only remaining example of a Boomtown structure on Waseca's main street is the Pheasant Cafe at 104 State Street South. As originally built, the wood frame building displayed a door centered on the second-story facade. The door provided access to a balcony that most likely spanned the entire width of the front elevation. The lower gabled roof edge can be seen projecting from the south edge of the false front.



104 State Street South

The Two-Part Commercial Block

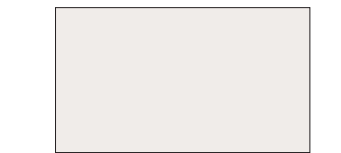
The most common historic building type in Downtown Waseca is the two-part commercial block. It displays a distinct separation between the first level, or public space, and the upper stories, or private spaces. The lower level of this building type is generally commercial in nature: a store, restaurant, walk-in office, etc. The upper level is generally private in nature: living quarters, offices, meeting rooms, etc. This commercial block type, usually displaying a brick facade, dates from Roman antiquity and was prevalent in the United States from the 1850s to the 1950s. Good, fairly intact examples are plentiful in Waseca. They include, but are not limited to: 100, 121-123, 124, 204 State Street North; and 100, 107, 109, 111, 118 State Street South.



124 State Street North

The One-Part Commercial Block

The one-part block is essentially the storefront level of the two-part commercial block without the private quarters above the store. This building type was sometimes developed as speculative retail development on land of lower value. During the Victorian era and the early twentieth century, the one-part commercial block often housed a bank or other financial institution. In downtown Waseca, this type is represented historically by: 106, 108 State Street South; 111, 117, 123 2nd Avenue Northeast; and 113 2nd Avenue Northwest.



111 2nd Avenue Northeast

Historic Building Styles in Waseca

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

The majority of the historic buildings in downtown Waseca were constructed during the mid-late-19th to early-20th Century. While most of Waseca's commercial buildings were constructed in sturdy brick and stone, a few wood frame structures remain. The greater portion of Waseca's 1800s commercial construction was in a distinctive architecture style characterized by elevated rectangular false fronts, often with display storefront windows on the street level that announced from a distance that they were commercial businesses. These "boomtown" false fronts generally were built on wooden structures and concealed gabled roof peaks and more mundane buildings behind. Often the false fronts were surmounted with ornate brackets supporting decorative crown moldings or a cornice, sometimes with large fancy signage above. Known as "boomtown architecture," it was a typical style of many frame buildings built hastily in growing frontier towns along railroads, rivers, and land transportation routes, and was most common from about 1870-1900 in the American Midwest and West.



Circa 1900 streetscape of South State Street looking to the northwest. Visible store signs are W. G. Gallien Drugs & Stationery, Olsen & Guyer with the Waseca County courthouse clock tower in the distance.

During the late 19th Century, most commercial buildings in smaller communities throughout the United States were a derivation of the Italianate style. Common elements distinguishing this style are large, heavily bracketed cornices, decorative window hoods, and semicircular or segmental arch-headed windows. Although high-style examples exist, most Italianate commercial buildings were essentially vernacular, meaning they were constructed in a locally accepted method and form, on which standard (and sometimes prefabricated) decorative elements were placed. The Galligar block, built in 1895 at 108 Parkway is a "Two-Part Commercial Block" rendered in the Italianate style.

Early commercial buildings on Parkway and its intersecting streets usually contained living quarters for its business owners and operators. These quarters were often set above the stores, but sometimes in the rear. A unique feature of many early Waseca commercial buildings was a second-story veranda with balustrade, with access to the veranda provided through a central door flanked by windows to either side. (See the Coffee Street and Main photograph on page 4.) Commercial buildings were constructed and enclosed in wood, brick, and stone.



Building Maintenance and Guidelines

Masonry

Masonry is a popular construction material in downtown Waseca. Brick, stone, and to a more limited and recent extent, stucco and concrete block are widely used as structural and exterior finish materials. Regionally quarried stone is also a material found in downtown Waseca. Its strength and rugged beauty are its chief assets. Concrete block and stucco are a rare and recent addition to the district, and the use of these materials in new construction and in work on historic buildings is not recommended.

Moisture

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

Repointing

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

Cleaning

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

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

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

Sandblasting

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

Painting

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

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

References

The following publications contain more detailed information about masonry.

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

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

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

Preservation Brief #38—Removing Graffiti from Historic Masonry

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

Sandblasting is never an appropriate cleaning method for historic masonry.

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



Wood

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

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

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

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

References

The following publications contain more detailed information about wood.

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

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

Metals

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

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

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

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

References

The following publications contain more detailed information about metals.

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

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





Other Materials

Some buildings in downtown Waseca have been covered with other materials to modernize their appearance or limit the necessity for maintenance. Stucco is a common example. The materials often obscure important details or cause them to be removed, such as cornices, window trim, or the storefront as a whole. They frequently can cause or intensify internal structural problems, and they reduce the visual interest of a complex wall surface.

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

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

Technology is constantly changing, and new building materials such as fiber cement siding may be approved for new construction within the district. The Heritage Preservation Commission, through the city, maintains a file on new building materials that are acceptable for renovations and construction in the downtown area.

References

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

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

General Storefront Design Considerations

Whether restoring a storefront or considering a more contemporary treatment, your plan should be based on a traditional storefront design. One characteristic of the traditional commercial facade is a well-defined frame for the storefront. This area is bounded by a pilaster or pier on either side, the sidewalk below and the storefront cornice above. It is important to contain the storefront within this frame. When the storefront is allowed to extend beyond its frame, it may no longer appear as an integral part of the overall facade design; rather, it may appear tacked on. Look at historic photographs of your building or of similar buildings to learn the original configuration of your storefront.

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

Contain the storefront

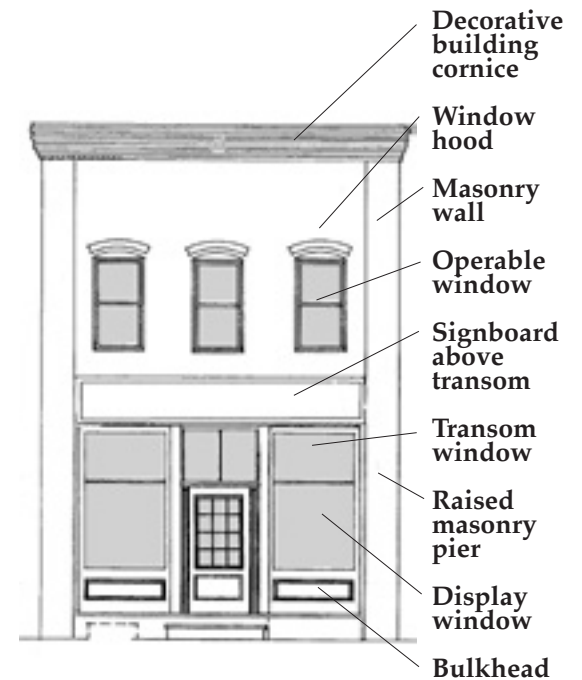
A storefront should be designed to fit within the original facade opening and not extend beyond it. The storefront might be set back slightly (perhaps 3 inches) from the plane of the facade to accentuate this sense of containment.

Transparency

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

Appropriate materials

The color and texture of the storefront materials should be simple and unobtrusive: (1) The storefront frame can be wood, cast iron, or aluminum with a baked enamel finish; (2) the display windows should be clear glass; (3) transom windows may be clear, prism, or stained glass; (4) the entrance door should have a large glass panel and can be made of wood, painted steel, or aluminum with a baked enamel finish; (5) the base panels (bulkheads) can be of wood, polished



stone, glass, tile, or pre-finished or painted aluminum-clad plywood panels; (6) the storefront cornice can be made of wood, cast iron, or sheet metal, or appropriate prefabricated painted components, or sometimes the horizontal supporting beam can serve as the storefront cap; (7) balconies with balustrade would be constructed of wood with structural brackets of wood or metal; (8) the side piers should be of the same material as the upper facade.

Inappropriate materials

Certain materials and design elements should never be used on a traditional historic commercial building. A mansard roof with wooden shingles, rough textured wood paneling, stucco, metal siding, fake brick or stone, and gravel aggregate materials are not appropriate. Inappropriate historical themes should also be avoided. Small window panes, and colonial doors are 18th-century elements that do not belong on most 19th- or 20th-century facades.

Simplicity

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

This same basic arrangement will be equally appropriate whether constructed using traditional or modern materials.



Doors, Windows, and Awnings

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

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

Storefront entry doors

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

Replacement windows

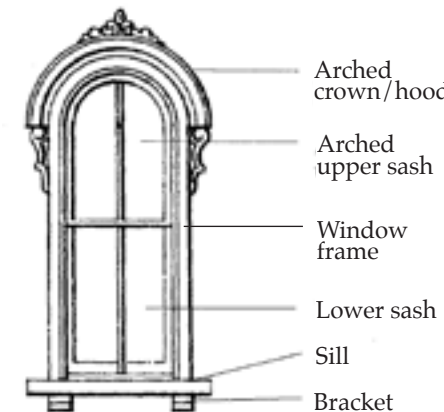
When more energy efficient double-glazed aluminum or wood windows are to be used as replacements, they should match the original wood windows in size and style. Never replace a multi-pane window with a single large pane of glass. Aluminum windows should be in a baked enamel finish rather than the color of clear unfinished aluminum.

Storm windows

Storm windows may be desirable on upper story windows for energy conservation. An exterior storm window can also serve to protect and upgrade older wooden sashes. They should conform



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



Arched crown/hood

Arched upper sash

Window frame

Lower sash

Sill

Bracket

Original window



Yes

Inappropriate window treatments



No



No



Awnings have been used since the 19th century for storefronts in Waseca's commercial district.

The application of new fabric awnings is encouraged where appropriate.

with the size and shape of the existing sash and be painted to match as well. Interior storm windows are a good choice where original windows might be obscured by the addition of exterior storm sash.

Awnings

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

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

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

References

The following publications contain more detailed information about windows.

Preservation Brief #3—Conserving Energy in Historic Buildings

Preservation Brief #9—The Repair of Historic Wooden Windows

Preservation Brief #10—Exterior Paint Problems on Historic Woodwork

Preservation Brief #11—Rehabilitation of Historic Storefronts

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

Architectural Details

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

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

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

Paint Colors

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



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

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



Minor Trim

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

Major Trim

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

Paint Color Hierarchy

References

The following publications contain more detailed information about painting.

Preservation Brief #10—Exterior Paint Problems of Historic Woodwork

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

Rear & Side Entrances

In planning downtown improvements, the backs and sides of buildings should be considered for potential secondary business entrances. In Waseca you can see businesses taking advantage of secondary entrances along the side streets intersecting State Street. These alternative store entries not only improve customer access from parking areas, but also significantly enhance pedestrian circulation throughout the historic downtown.

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

Signage and Lighting



Flat signboards, low-profile projecting signs, painted lettering on the display windows and awning valance are appropriate.

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

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

When thinking about signage, consider the following:

Size and placement

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

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

Message and design

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

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

symbols, or representations of the business (mortar and pestle, scales of justice, barber poles, etc.) is encouraged. Small two-sided signs that project perpendicularly over the sidewalk are excellent for communication for pedestrians. Neon signage is not appropriate on the building exterior. Lighting for other kinds of signage should be limited to direct illumination by incandescent lamps.

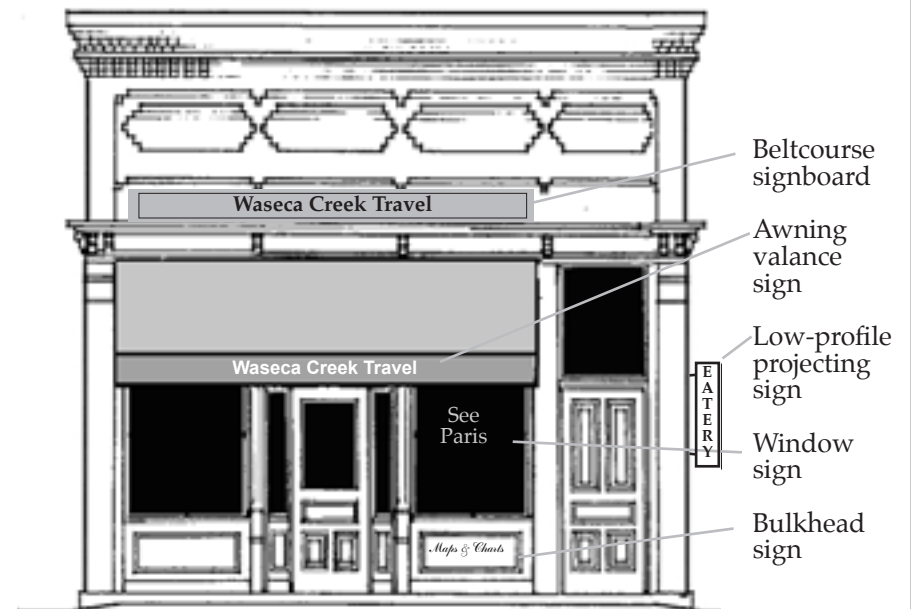
Inappropriate signs

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

All signage within the Waseca Historic District must be approved by the HPC.

General Sign Guidelines

- Signs should be made of traditional materials such as wood or metal panels with painted or ornamental metal lettering.
- Signage should be sized appropriately and in proportion to its building.
- Signs and graphics should have colors that are coordinated with the overall building colors and the colors of the adjacent buildings.
- Signs should have a lettering typeface generally of the era of the building, such as letters in a serif or script style for the earliest buildings, and with the possible use of more modern sans-serif style lettering for more recent buildings. However, each sign shall contain no more than two lettering styles, and the lettering shall not occupy more than 60 percent of the total sign area. Where businesses are required to utilize a corporate image or the sign lettering style and/or color is part of the business identity, the corporate image may be acceptable by utilizing other mitigating historic sign design features such as a raised sign boarder, dimensional letters, small lettering size and scale.
- Signage should be placed at traditional sign locations including the storefront beltcourse, upper facade walls, hanging or mounted inside windows, or projecting perpendicularly from the face of the building.





While neon lighting is generally discouraged, if applied on a well-designed, low-profile sign, it may be permitted.

- Signs should not conceal any architectural features.
- Signage mounting brackets and hardware should be anchored into mortar, not masonry.
- Signs which are lit should have concealed lighting—spot or up-lit lighting for signs is recommended.
- Internally-lit or flashing signs are not appropriate for historic commercial districts.

General Lighting Guidelines

- Commercial sign lighting fixtures should be simple in design or concealed.
- Concealed light fixtures or fixtures appropriate to the building's period are encouraged.
- Spot or up-lit lighting for signs is recommended.
- Light fixtures should be low profile and have minimal projection from building face.
- Lighting should not conceal any architectural features.
- The light source should not be visible from the public right-of-way.
- Incandescent illumination is the most appropriate light source for historic commercial signage.
- "Historic" theme light fixtures such as "Colonial" coach lanterns are not appropriate to the Waseca Historic District.
- Internally-lit plastic signs and awnings are not appropriate.
- Flashing lights are not appropriate for historic commercial districts.
- Light fixture mounting brackets and hardware should be anchored into mortar, not masonry.
- Neon signage is not appropriate on the building exterior.

New Downtown Construction

Much has been written (and argued) on the issue of new construction in historic downtowns. An exhaustive discussion of the issue could fill a book and is beyond the scope of this guide. However, the general principle to follow is that new buildings should look new.

B. Clarkson Schoettle of the Main Street Center has most succinctly summarized the other basic design considerations as follows:

Proportions of the Facade

The average height and width of the surrounding buildings determines a general set of proportions for an infill structure or the bays of a larger structure.

Composition

The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.

Rhythms that carry throughout the block (such as window spacing) should be incorporated into the new facade.

Proportions of the Openings

The size and proportion of window and door openings of an infill building should be similar to those on surrounding facades.

The same applies to the ratio of window area to solid wall for the facade as a whole.

The infill building should fill the entire space and reflect the characteristic rhythm of facades along the street.

If the site is large, the mass of the facade can be broken into a number of smaller bays, to maintain a rhythm similar to the surrounding buildings.

Detailing

Infill architecture should reflect some of the detailing of surrounding buildings in window shapes, cornice lines, and brick work.



Materials

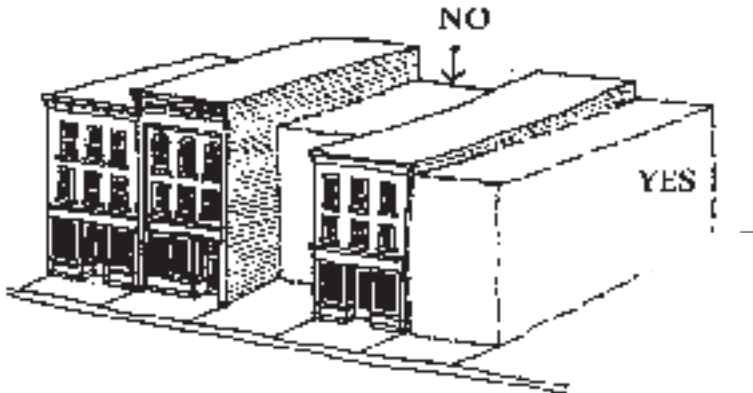
An infill facade should be composed of materials similar to adjacent facades. The new building should not stand out from the others.

Color

Colors utilized should relate to each other in a coherent and consistent design, and also be selected in response to the existing materials and colors of surrounding buildings. Color selections for each building will include all the visible elements on the exterior, in order to achieve an integrated and coordinated design approach; and, thus it will include such elements as: the wall materials, accessory items such as flashing and hardware, all the trim components around doors, windows, at cornices and applied panels; the painted or pre-finished components such as windows and doors; and for awnings, signs and exterior lighting fixtures.

Building Setback

The new facade should be flush with its neighbors.



New Building Materials

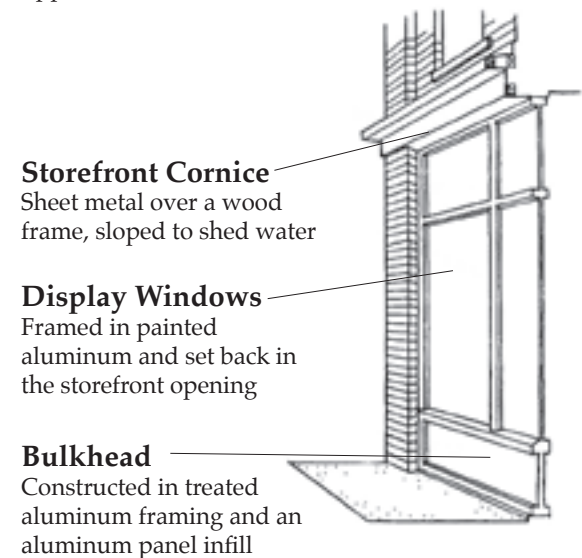
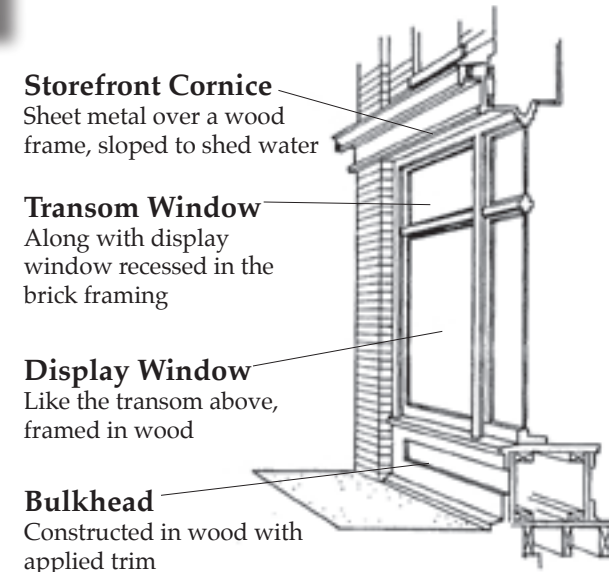
While the commercial property owner is encouraged to use traditional materials in the reconstruction of missing or altered building elements, often it is economically infeasible. Therefore, the owner may consider using newer building materials that emulate the appearance of the traditional elements.

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

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

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

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



Applying the Guidelines to Waseca's Buildings

The following Waseca buildings were selected to illustrate the applications of the design guidelines. These examples display the variety of architectural styles found in downtown Waseca and can be used as a guide to what type of improvement might be appropriate for other buildings that are similar in design.

State Street South

- 101 McLoughlin/Pfaff Building (1900, 1939)
- 102 A. Guyer Building (1899)
- 107 Goodman & Mahler Hardware (1889)
- 110-112 Anthony Guyer Building (turn of the century)
- 113-115 Furniture Store/Roller Rink (Late 19th century)
- 200-204 Rendevous/Powell House (1917)

State Street North

- 104 Jewelry Store (1870, mid-20th century)
- 106 Confectionery Shop/Bakery (1894, mid-20th century)—
- 122 Variety Store/Telephone Exchange (1913)
- 201 State Farmer's Insurance Company (1949)
- 202 General Store (1898)
- 204 Candy Store/Restaurant (1885)
- 206 Post Office (1900)
- 212 Chinese laundry (1897)
- 218 Jellum & Donovan Grocery/Park Theater (1897, circa 1930)

Map Key

Address Description

- 000 Address within the central commercial district
- 000 Address within the downtown district that has been selected to illustrate the design guidelines discussed in this manual



EXISTING CONDITION

101 State Street South McLoughlin/Pfaff Building (1900, 1939)

This two-story, vernacular commercial block was originally identified as the McLoughlin Building and also known as the Pfaff Building. It housed a grocery store from 1904 until the 1920's. It became a furniture store (1930) with funeral services added possibly as early as 1939.

The two primary elevations were extensively "modernized" in 1939. While the corner storefront has been modified since that time, the window openings on the two major elevations remain as redesigned mid-century. However, virtually every opening on both stories has been infilled with full plywood panels, or partial panels and down-sized stock windows.

The main facade would benefit from cleaning of the brick above the second story window openings.

1939 newspaper clipping showing the new elevations of the Pfaffs Building.



POTENTIAL RENOVATION

- Inspect roofing, coping and flashing are repair where necessary.
 - Clean and repoint brick as necessary.
 - Remove infill panels and insulated, double-hung windows should be installed on the major elevations.
 - Apply appropriate signage over the transom windows.
 - Uncover transom area above display windows and install appropriate transom windows.
 - Hang canvas awnings over corner display windows.



EXISTING CONDITION

102 State Street South

A. Guyer Building (1899)

This two-story Classical Revival brick-faced block is subtle and elegant in its architectural detailing. The structure was built by A. Guyer in 1899 and housed the Anton Guyer Clothing until 1968.

While the building retains most of its design identifying features, the upper-story windows have been downsized dramatically, the transom has been paneled over, and the turn-of-the-century storefront has been replaced with a modern, aluminum-framed store and stair entry system. The modern installation may have caused the removal of the building's northerly brick and stone pier.

The brick, stone, and copper accents are in need of cleaning and possibly some repair. The building has lost its brick pier support at its northerly corner.





POTENTIAL RENOVATION

- Inspect roofing, coping and flashing.
- Clean brick, stone and copper insert plates and repoint brick as necessary.
- Remove infill panels and small infill windows on the upper level.
- Install appropriate sized, insulated double-hung windows in upper level.
- Place signage on signboard above the storefront.
- Hang canvas awnings over display windows.
- Remove modern aluminum storefront and install appropriately designed large display windows with bulkheads below.
- Replace modern aluminum frame doors with wood and glass door set as originally designed.

EXISTING CONDITION

107 State Street South

Goodman & Mahler Hardware (1889)

This two-story Italianate commercial building is sheathed in red brick. Constructed in 1889, this building was a hardware store in 1899 (Goodman & Mahler). Hardware continued to be sold there until the Depression. In 1930 it was briefly a grocery (Brown & Son Grocery and Dry Goods) and tin shop before reverting back to hardware (Mahler Hardware) until the 1950s.

The handsome stone and brickwork detailing of the upper-story remain intact, however the tall second floor window openings have been infilled with panels in aluminum frames. Only one small panel of glass remains.

The storefront opening has been framed in a cream-colored brick veneer. The storefront displays translucent panels over a modern anodized aluminum framed glass front with a centered entry. Above the entry is a exuberant commercial signage.





POTENTIAL RENOVATION

- Inspect roofing, coping and flashing.
- Repair, clean and repaint the cornice as necessary.
- Clean the stone and brick and repoint as needed.
- Remove panels from upper window openings and install insulated double-hung windows to size.
- Place commercial signage on a signboard above the storefront opening.
- Consider removing the cream brick veneer and determining if the original red brick is intact in the piers.
- The transom opening should display appropriate glass infill and support a retractable canvas awning above the entry.

EXISTING CONDITION

110-112 State Street South A. Guyer/ M. Keeley Double Building (circa 1895)

This two-story brick-faced Italianate building was constructed in the late 19th century. Anthony Guyer bought the 110 property in 1895 and Matthew Keeley owned the 112 address. This multi-use building has a varied commercial history.

The elevation retains some of its decorative features. The remaining features include stone final, name plates (deteriorated), stone banding, and elaborate brickwork on the upper-story.

Lost features include: tall, projecting Oriel windows flanked by shorter windows in each of the two bays of the upper-story; and the original storefronts.



POTENTIAL RENOVATION



- Inspect roofing, coping and flashing.
- Repoint and repair brick and stone banding.
- Replace short windows at 112 and replace with windows sized to the original window opening as designed in the 1890s.
- Remove the shorter windows on the upper-story at 100 and enlarge the window open to install windows of the same configuration as those at 112. New double-hung windows should be double-insulated.
- The transom windows above the two storefronts should be the same in design, materials, and dimensions.
- Construct a storefronts with recessed commercial entries, wood and glass doors, bulkhead below large display windows.
- Replace the center 2nd-floor entry door with a wood and glass unit and transom that compliments the new storefronts. Design of the secondary door should suggest different use than the commercial door sets on either side.

EXISTING CONDITION

113-115 State Street South Furniture Store/Roller Rink (Late 19th century)

This late 19th century two-story brick Italianate structure, like its neighbor at 110-112 State Street South, is a single brick block with two storefront bays that are divided in the center with an entrance to the vestibule and stair to the second story apartment.

Over time this building has had separate owners resulting in various modifications and differing levels of maintenance. The structure displays significant structural problems that have required brick wall bracing as seen on the southern half of the upper story. The most dramatic changes have taken place at the storefront level with both storefronts being dramatically modified from their original appearance.



- Inspect roofing, coping and flashing.
- Install decorative cornice to replace lost cornice.
- Repoint and repair brick and standardize brick and mortar color and weight as much as possible.

POTENTIAL RENOVATION



- Repair or replace the existing 1-over-1 upper-story windows at 113 State Street North.
- Remove the two short windows at 115 and enlarge the window openings to install windows of the same configuration as those at 113. New 1-over-1 double-hung windows should be double-insulated.
- Paint the iron brace plate on 115 to blend with the brick.
- The cream-colored brick and modern storefront should be removed from 113 and a flush signboard, canvas awning, and new storefront installed to fit the age and architecture of the building.
- All wood elements on the building should be color coordinated to create unity of appearance.
- Replace the center 2nd-floor entry with wood and glass door and transom. Design of the secondary door should suggest a different use than commercial door sets on either side.

EXISTING CONDITION

200-204 State Street South Rendevous/Powell House (1917)

These early-20th century, vernacular, brick-faced commercial buildings retain most of their upper-story integrity, however their storefronts have been modified and reflect multiple uses and ownership through the last century. The storefront at 200 State Street South even displays the remnants (structural glass block panels) from the Art Deco period.



POTENTIAL RENOVATION

- Inspect roofing, coping and flashing.
- Clean the cornice.
- Clean brick on both buildings as necessary.
- Determine the condition of the windows in the upper story of 204 State Street South. If they are undersized or need to be replaced coordinate them with the windows in the adjacent building at 200. New windows should be double-insulated.
- The infill modern storefront on both buildings should be considered for complete removal and replacement with more appropriate materials and design.
- With the two addresses sharing on business care should be given in the storefront treatments to clearly define two unique buildings, but coordinate color palette in signage and awning fabric.



EXISTING CONDITION

104 State Street North Jewelry Store (1870, mid-20th century)

What may remain of the 19th-century, vernacular, commercial block has been covered with wood paneling. What can be determined from the "ghosting" profile on the adjacent building to the south, is that the original structure was two stories tall with a one-story extension off the back.



POTENTIAL RENOVATION



- Inspect roofing, coping and flashing.
- Consider the addition of a crown molding to give the building some compatibility with its older neighbors.
- Install signboard that spans the width of the building. It should be flush and be located above the retractable canvas awning.
- A center display window should be added between the existing windows. The expanse of glass will enhance the commercial continuity of the streetscape.
- A simple, color combination paint job can add visual interest to this relatively simple box.

EXISTING CONDITION

106 State Street North Confectionery Shop/Bakery (1894, mid-20th century)

Like other properties along State Street this building has gone through change in the 20th century. The upper-story design and brick type appear to date to the first half of the 1900s while the original storefront has been sheathed in mid-century glazed panels and a projecting metal canopy.



POTENTIAL RENOVATION



- Inspect roofing, coping and flashing.
- Remove from the facade any obsolete hardware or wiring and repair the brick as necessary.
- Remove the second story plywood infill and install windows to reflect the original fenestration in dimensions and profile. New windows should be double-insulated.
- Remove the glazed panels from the transom and the window surrounds, and remove the projecting metal canopy.
- Place commercial signage on a flush signboard of the transoms.
- Hang canvas, retractable awning above storefront.
- This rendering suggests retaining the existing anodized aluminum display and door set since it conforms to the standard historic storefront design with recessed entry flanked by tall display windows.

EXISTING CONDITION

122 State Street North Variety Store/Telephone Exchange (1913)

This early-20th century, vernacular commercial building is faced in cream-colored brick. While the storefront has maintained its original bay configuration, the transom has been covered with a ribbed panel and a metal canopy is suspended over the entries. The upper story displays two sets of down-sized windows.





POTENTIAL RENOVATION

- Inspect roofing, coping and flashing.
- Remove from the facade any obsolete hardware or wiring and repair the brick as necessary.
- Remove the second story plywood infill and install windows to reflect the original fenestration in dimensions and profile. New windows should be double-insulated.
- If at all possible, window air conditioners should not project out from the front facades of historic buildings. If it is necessary to use a major facade window for venting, there are now portable air conditioners that are totally internal and will vent through a partially opened window with a flush panel insert.
- Remove the corrugated metal panels over the transom and remove the projecting metal canopy.
- Place commercial signage on a flush signboard above the transom.
- Hang canvas, retractable awning above transom. If the transom has retained its glass make any necessary repairs to the original glass. If the glass is not longer there or beyond repair install new transom windows.
- Replace the modern aluminum display and door sets with wood and glass doors and display windows. The design of the apartment door to the left and the shop entry door should suggest different uses.

EXISTING CONDITION

201 State Street North

State Farmer's Insurance Company (1949)

This two-story commercial block went through considerable modernization mid-20th century. Its Art Deco features include a polished, golden-toned limestone sheathing, graphic wall ornamentation and carving, upper-story window banning, and the use of structural glass block in the entry tower fenestration.

Built to house the State Farmer's Insurance Company, this space was occupied by a Ben Franklin store and the Waseca Mutual Insurance Company in the 1950s.



PROPOSED RENOVATION

- Inspect roofing, coping and flashing, and clean brick as necessary.
- Install insulated glass in original industrial frames
- Remove inappropriate "waterfall" rigid awning and backlit plastic signage for the smooth exterior limestone.
- Clean and repair stone as necessary.
- Place new signage on windows or Art Deco designed flush or shallow projecting sign.



EXISTING CONDITION

202 State Street North General Store (1898)

Built in 1898 as a general store, This brick-faced building displays similar architectural features to its adjacent block at 200 State Street. This handsome building displays Romanesque Revival features in its rounded-arch window openings, but has lost its original storefront.



POTENTIAL RENOVATION



- Inspect roofing, coping and flashing.
- Clean, repair and repaint if necessary the original copper decorative cornice.
- Clean, repair and repoint the brick as necessary.
- Remove the arched window infills and install new 1-over-1 double-hung windows custom fit to the openings. The new windows should be double-insulated.
- Uncover the brick piers that should extend down both sides of the storefront opening.
- Place the signage in the existing signboard frame.
- Hang a canvas, retractable awning over the display windows and store entrance.
- The down-sized display windows and raw aluminum entry door should be replaced with a reconstructed wood and glass storefront with large display windows, center doorway with transoms above and bulkheads below.

EXISTING CONDITION

204 State Street North Candy Store/Restaurant (1885)

This late -19th century block is faced with red brick, stone, and decorative metal stone and wood. The construction date is found in raised letters in the elaborate building cornice and crown.

The major changes to the original design are down-sizing of the upper-story windows, the covering of the transom band, and the modernization of the storefront opening.





POTENTIAL RENOVATION

- Inspect roofing, coping and flashing.
- Paint if necessary the original decorative metal cornice. Consider a multi-chrome application that would accentuate the ornate textures of the elaborate crown.
- Clean, repair and repoint the brick and stone details as necessary.
- Remove the infill panels and down-sized windows in the upper-story and install new 1-over-1 double-hung windows custom fit to the openings. The new windows should be double-insulated.
- Remove the metal paneling over the transom opening. If the transom has retained its glass make any necessary repairs to the original glass. If the glass is not longer there or beyond repair install new transom windows.
- Place the signage over the transom.
- Hang a canvas, retractable awning over the display windows and store entrance.
- The existing storefront of anodized aluminum and large display windows is compatible in configuration with the other storefronts along the commercial streetscape.

EXISTING CONDITION

206 State Street North Post Office (1900)

This two-story Italianate red brick-faced building served as an early post office for Waseca. The upper-story retains its architectural integrity with the only change being the installation of new, full height windows.

At the storefront: the transom has been covered with vertical-ribbed metal, a metal canopy was suspended from the transom, and a mid-century storefront replace the original entry and display windows.





POTENTIAL RENOVATION

- Inspect roofing, coping, parapet and flashing.
- Clean, repair and repoint the brick and stone details as necessary.
- Remove any obsolete hardware or wiring and repair the brick as necessary.
- Remove the metal paneling over the transom opening. If the transom has retained its glass make any necessary repairs to the original glass. If the glass is not longer there or beyond repair install new transom windows.
- Remove the projecting metal canopy.
- Place the signage over the transom.
- Hang a canvas, retractable awning over the display windows and store and upper story entrances.
- Remove the existing collection of storefront elements and reconstruct the storefront in wood and glass with large display windows, transoms above, bulkheads below, and adjacent doorways to the commercial and the upper level floors. The design of the shop door and the apartment doors should clearly suggest different uses.

EXISTING CONDITION

212 State Street North Chinese Laundry (1897)

This late 19th century 2-story Italianate commercial block has an upper facade that is sheathed in decorative pressed metal sheets and banding.

The transom is covered with a shallow projecting pent panel covered in cedar shakes. The storefront was completely rebuilt mid-century in new brick, enameled panels, and aluminum framed windows and doors.





POTENTIAL RENOVATION

- Inspect roofing, coping, parapet and flashing.
- Repair, clean and repaint the decorative metal sheathing on the upper story.
- Remove the inappropriate shallow projecting pent panel covered in cedar shakes.
- With the paint application continue the side piers down to frame the storefront opening.
- Place the signage over the storefront transom.
- Remove the existing collection of storefront elements and reconstruct the storefront in wood and glass with large display windows, transoms above, bulkheads below, and adjacent doorways to the commercial and the upper level floors. The design of the shop door and the apartment doors should clearly suggest different uses.

EXISTING CONDITION

218 State Street North Jellum & Donovan Grocery/Park Theater (1897, circa 1930)

This site once housed a grocery store on the first floor and a photography shop on the upper level. When the building was converted into a movie house the building elevation was re-designed with art Deco features including the marquee and the recessed decorative aluminum-framed entry and windows.



POTENTIAL RENOVATION



- Inspect roofing, coping, and lashing on the roof.
- Repair, repoint and clean the brick as necessary.
- Clean and repair the crank-out windows on the upper level.
- Repair the marquee and use it to advertize the commercial reuse of the building.
- Sheath the surround and theatre entry in new black Vitrolite-like panels.
- If possible clean and maintain the extruded aluminum framing around the entrance. In its contrast with the dark panels it adds a vibrance and vitality to the simple Deco facade.

Phasing A Rehabilitation Project

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

Existing Condition

The second-story one-over-one double hung windows are in poor condition and need repair or replacement, and painting.

The upper story brickwork needs some cleaning and repair.

The signboard area has been covered with modern panels.

The storefront has been modified with modern treatments and infills.

The storefront windows have been downsized and the doors do not match.



Phase 1

Repair, clean and repaint the upper story double hung windows.

Uncover, renovate and/or replace the upper story arched window.

Repair and tuckpoint the brick as necessary.



Phase 2

Apply appropriate signage on a flush signboard above the storefront.
Hang a retractable canvas awning over the storefront bay.



Phase 3

Rebuild storefronts as originally designed with large display windows with transom above and a bulkhead below.
Also, replace the side entry bay with an appropriate, complementary door with transom.

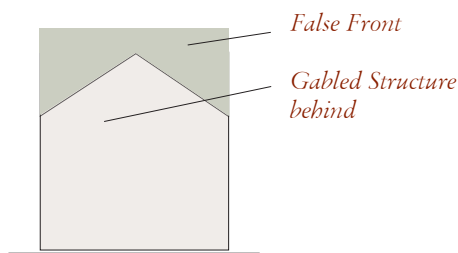


Appendix I • Glossary of Architectural Terms Found in the Guidelines

Building Facade Elements



False Front Facade



Arch

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

Belt Course

A horizontal board across a building usually flat with a molding.

Bracket

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

Bulkhead

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

Clapboard

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

Crown Molding

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

Column

A perpendicular supporting post, circular or rectangular in section.

Coping

The cap for covering the top of a wall.

Elevation

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

Facade

The face or chief elevation of a building.

False Front

A front wall which extends above the roof behind. (As seen at 208 Sibley Avenue.)

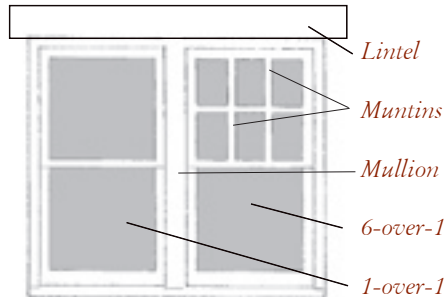
Fenestration

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

Flashing

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

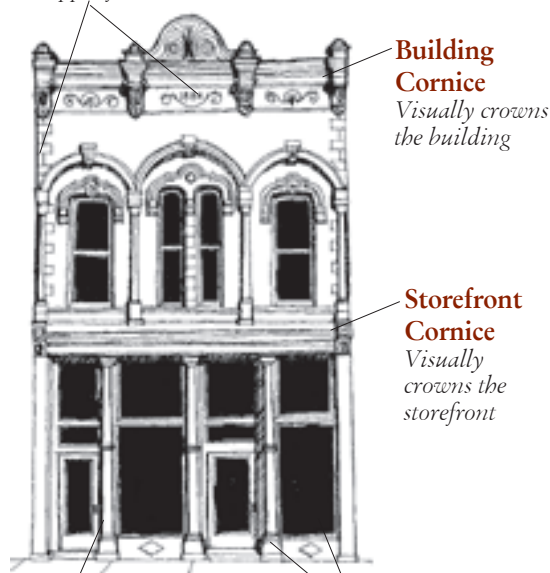
Double-hung, Operable Window



Architectural Details

Decorative Detailing

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



Pilasters

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

Storefront

Original materials included wood, glass, and cast iron posts

Gable

The triangular portion of the end wall of a building.

Lintel

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

Masonry

Wall construction using stone or brick with mortar.

Molding

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

Mullion

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

Muntin

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

Parapet

An extension of the wall above the roof line.

Pier

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

Pilaster

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

Pediment

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

Pent Roof

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

Quoin

In masonry, a hard stone or raised brick suggesting a stone block, creating a decorative pattern often at the front corners of a building. (An example is seen in the piers at 231-239 Sibley Avenue.)

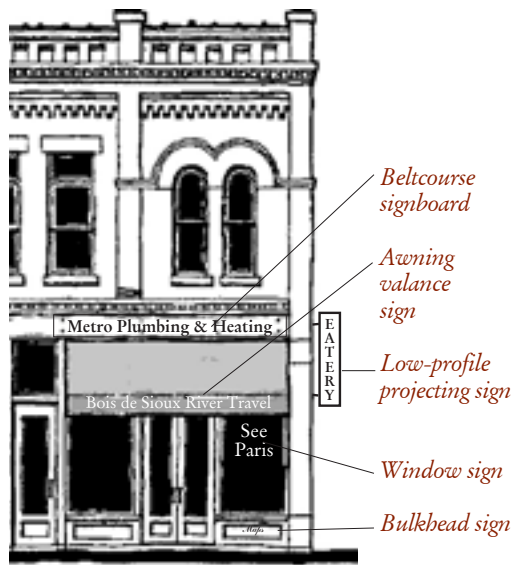
Sash

The framework that holds the glass in the window.

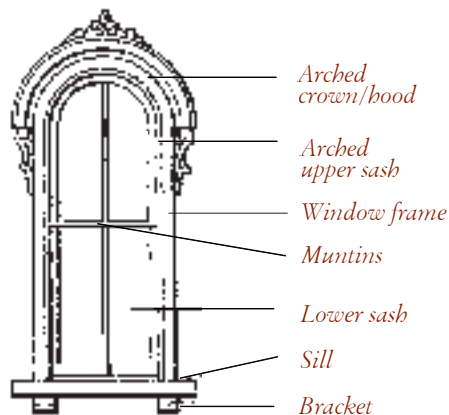
Shake

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

Storefront Signage



Window Elements



Shutters

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

Signboard

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

Storefront

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

Stucco

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

Symmetrical

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

Transom Window

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

Window Hood or Crown

The projecting wall element at the top of a window opening. (As seen in the crowns on the upper story windows of 109-113 Sibley Avenue.)

Window Sill

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

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

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

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

Resources

The following publications contain more detailed information about the Standards.

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

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

APPENDIX III • Public Signage

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

Traffic Signs

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

Limit Signs

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

Directional/Informational Signs

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

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

Appendix IV • Historic Preservation Tax Credits

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

Historic Preservation Tax Credit Program Benefits

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

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

Federal Historic Preservation Tax Credit Program

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

Federal Program Provisions

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

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

Minnesota Historic Preservation Tax Credit Program

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

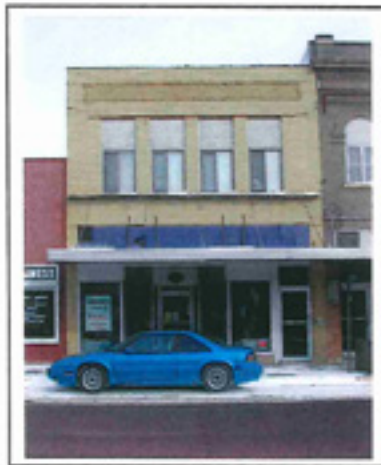
The Minnesota program allows the project proposers to choose either a certificated, refundable credit or grant option. The state grant, like the tax credit, comes at the completion of the project, and is equal to 90 percent of the allowable federal rehabilitation tax credit. The grant option may have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

Minnesota Program Provisions

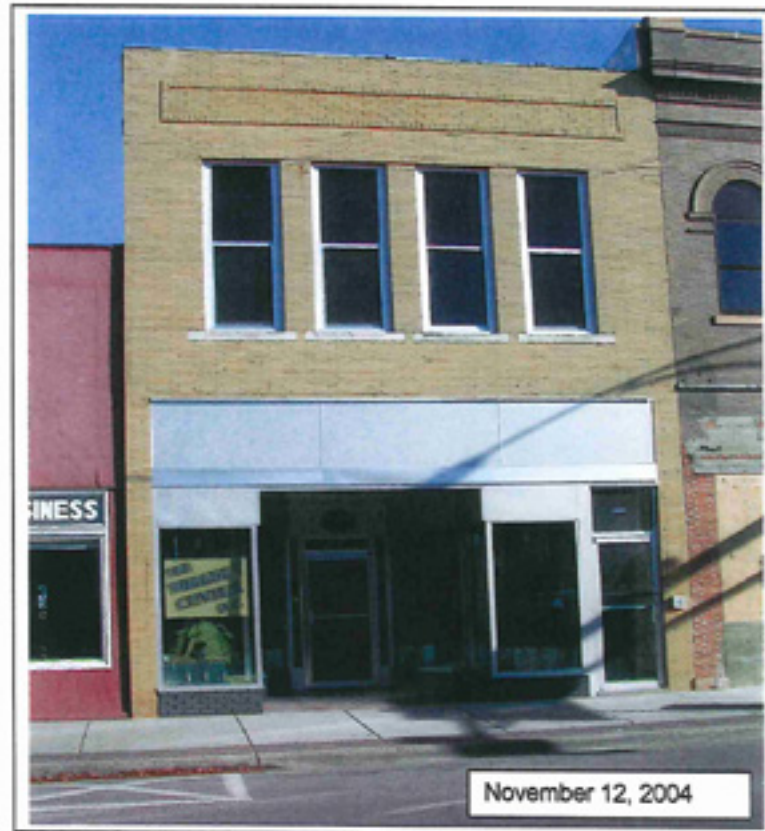
The state provisions are the same as the federal provisions, with the exception that the tax credit would be available for a property that is any of the following:

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

Appendix V • Previous Renovation Studies by Regional Contractors



BEFORE



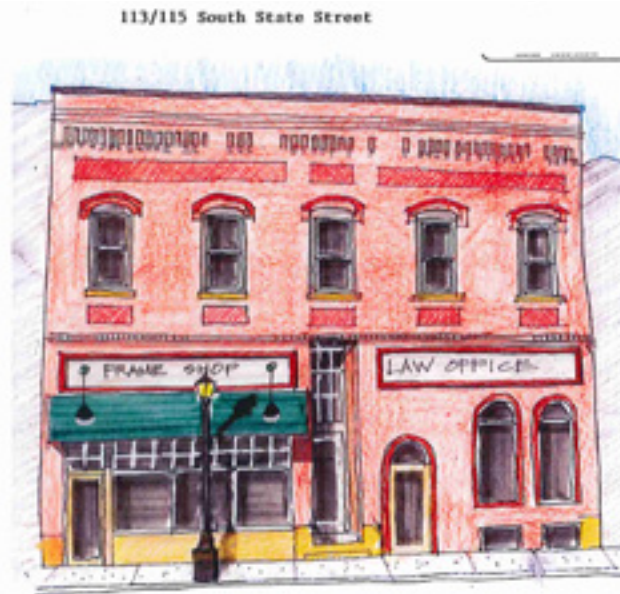
24 HOUR FITNESS CENTER
102 North State St.



**PHEASANT
CAFÉ**
104 South State Street
SCDP PROGRAM

PROPOSED

EXISTING



113/115 South State Street

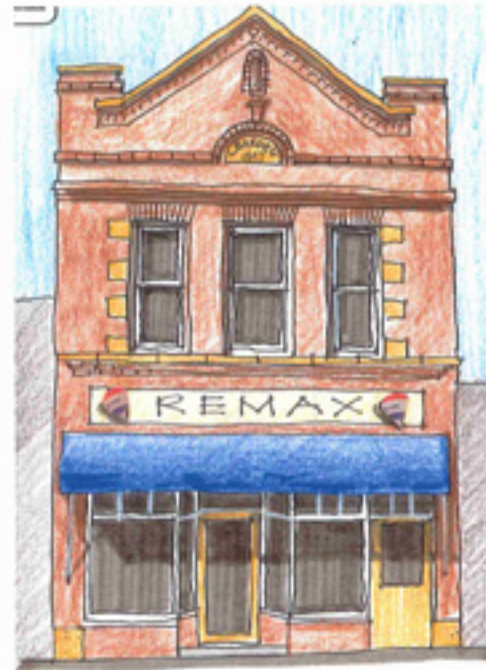
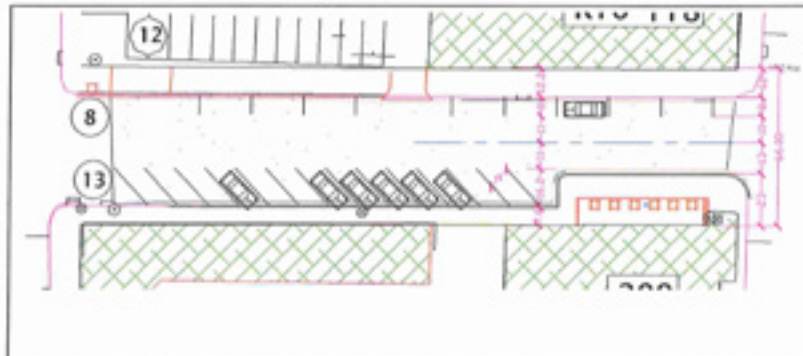
EXISTING

**FRAME
SHOP**





**OLDE TOWN
EATERY**
200 South State Street



**RE/MAX
MASTERS**
216 North State Street
SCDP PROGRAM

PROPOSED

EXISTING

