

# Article IV. Lowertown Heritage Preservation District Design Guidelines

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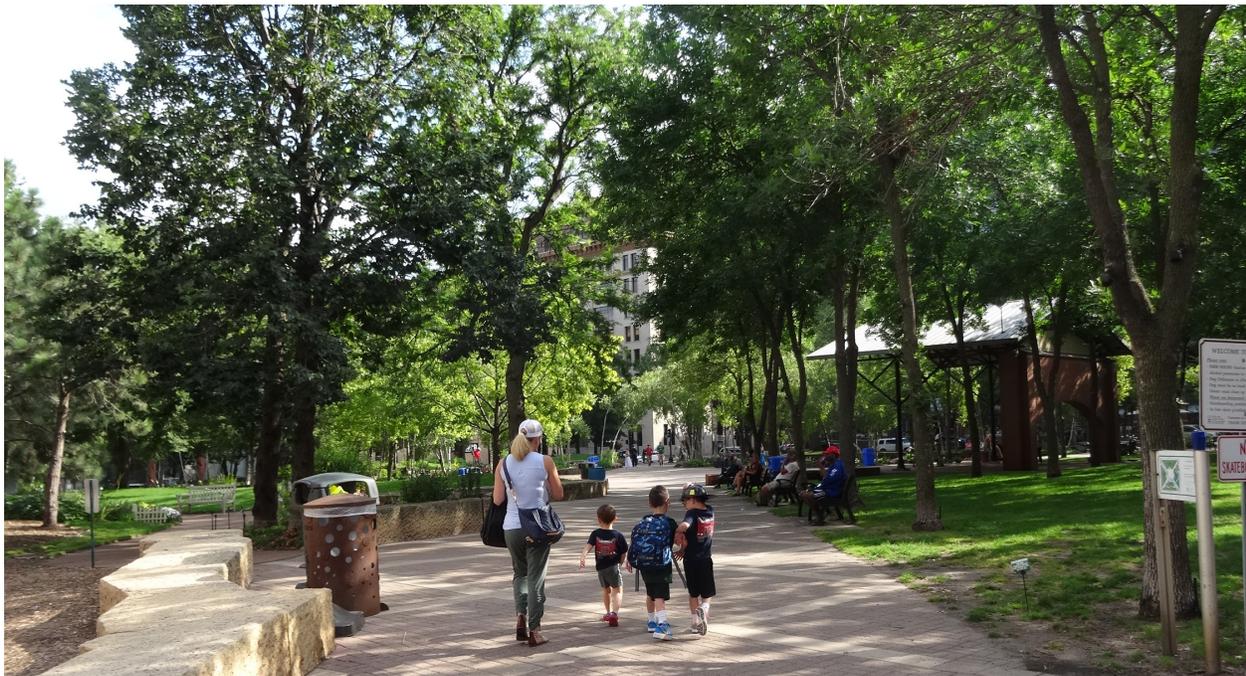
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*View looking into Mears Park from the intersection of 6th and Wacouta*

**Winter & Company**  
Cunningham Group Architecture, Inc.  
Landscape Research LLC

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# Article IV. Historic Lowertown Heritage Preservation District

## Sec. 74.112 Preservation Program

The preservation program for this heritage preservation district is stated as follows:

### **Historic Lowertown Heritage Preservation District**

The following guidelines for design review will serve as the basis for the Heritage Preservation Commission's design review decisions in the Historic Lowertown Heritage Preservation District. The guidelines define the elements of the Lowertown District's unique physical appearance, and state the means of preserving and enhancing these elements through rehabilitation or new construction.



## I. Lowertown Styles Descriptions

The Historic Lowertown Heritage Preservation District showcases Saint Paul's history between 1867 and 1929 as a prominent national center for wholesaling and warehousing. The dense district of masonry warehouse, railroad, banking and distribution buildings occupies approximately sixteen square blocks of downtown Saint Paul.



Many examples of the city's commercial history and architectural styles remain along the district streets, ranging from Romanesque Revival office buildings from the 1880s to Classical Revival warehouses from the early 1900s. Italianate, Queen Anne, and Beaux Arts styles are also represented. Building materials include stone-trimmed brick, rusticated and smooth-faced stone, and a variety of cast iron, ornamental tile and terra cotta. Lowertown streetscapes also represent the progress of structural innovation, including the introduction of steel framing and C.A.P. Turner's concrete Mushroom System columns and slabs, and features such as elevators and fire-resistant construction. Improved electrical service allowed the elimination of central light courts, increasing floor space.



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## II. Secretary of the Interior’s “Standards for Treatment of Historic Properties”

The Heritage Preservation Commission conducts design review for all projects in the Lowertown Heritage Preservation District according to the Secretary of the Interior’s “*Standards for Treatment of Historic Properties.*” These standards shall be applied to all district projects.

### A. National Park Service Preservation Briefs

The Heritage Preservation Commission utilizes the *National Park Service Preservation Briefs* to assist in guiding design review on all projects in the Lowertown Heritage Preservation District.

## Secretary of the Interior’s Standards

These are standards established by the National Park Service. The Historic Lowertown Heritage Preservation District Design Guidelines expand on the principles in these standards as they apply in Lowertown.

They are organized into four approaches:

- » Preservation
- » Rehabilitation
- » Restoration
- » Reconstruction

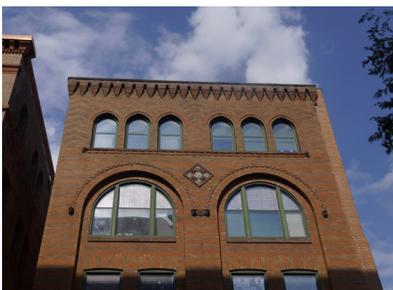
The Secretary of the Interior’s Standards can be found online at: [The Secretary of the Interior’s Standards](#)



*The basic form, details and materials of a building are a part of the historic context and character.*



*Seek uses that are compatible with the contemporary historic character of the property.*



*Preserve character-defining features and stylistic elements.*

### III . Lowertown Preservation Principles

The following principles apply to all historic properties and will be used when evaluating the appropriateness of related work.

#### A. **Respect the historic character of a property.**

- a. The basic form, details and materials of a building, as well as character-defining features, are a part of the historic context and character.
- b. Do not propose changes to the style of a historic resource or make it look older than its actual age.

#### B. **Seek uses that are compatible with the contemporary historic character of the property.**

- a. Every effort shall be made to provide a compatible contemporary use for the building that will require minimal alteration to the building and its site.
- b. Active uses, such as coffee shops, restaurants, specialty retail shops and those shops that retail local products, are encouraged at the storefront level to enhance the pedestrian experience.

#### C. **Preserve character-defining features and stylistic elements.**

- a. Distinctive stylistic elements, historic details and other examples of skilled craftsmanship shall be preserved. The best preservation procedure is to maintain features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting (when appropriate).
- b. Character-defining features shall not be removed.

#### D. **Repair deteriorated or damaged character-defining features and replace only those elements that have been professionally determined irreparable.**

- a. Upgrade existing materials, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to historic materials and facilitate reassembly.

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## IV. Key Character-Defining Features of Lowertown Building Types

The Historic Lowertown Heritage Preservation District was primarily a commercial warehouse district. Classified as such, the district exhibits multiple types of commercial buildings. These include warehouse, wholesale houses, manufacturing, commercial storefronts, office buildings and other utilitarian buildings. In some cases, there were combinations of building types such as a warehouse with a storefront.

### A. Elevation Treatments

For historic resources in Lowertown, the primary elevation is the most important to preserve intact. Alterations to primary elevations are rarely appropriate. Many secondary elevations and their features are also important to preserve where they are visible from the street. Lowertown boasts an intricate network of alley spaces, meaning that many secondary elevations are visible; therefore, alteration may not be appropriate on such secondary elevations.

### B. Alleys

Alley spaces are key to the physical definition of Lowertown; some alleys cut completely through blocks while others only partially bisect blocks. While alleyways were historically created for the transportation of goods throughout the area and as secondary access points to buildings, many of their uses have changed to service the current activity in Lowertown. Alley spaces today present important opportunities for service access and delivery, as well as new uses such as outdoor seating areas, public art and programming. While the use of alleys throughout the district may change over time, it is crucial to maintain their physical dimensions and volume, as they are defining features of the Historic Lowertown Heritage Preservation District.



*Alley spaces are key to the physical definition of Lowertown.*



*Alleys present important opportunities for new uses such as outdoor seating areas.*

## (17) Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

The purpose of this Brief is to help the owner or the architect identify those features or elements that give the building its visual character and that should be taken into account in order to preserve them to the maximum extent possible. [Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character](#)

## (1) Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

The purpose of this Preservation Brief is to provide information on the variety of cleaning methods and materials that are available for use on the exterior of historic masonry buildings, and to provide guidance in selecting the most appropriate method or combination of methods.

[Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)



*A pedestrian-door for use by individuals is shown on the warehouse above.*

*Street level windows often are larger and display a similar pattern to upper story windows (as shown to the left.)*

## V. Treatment of Character-Defining Features and Architectural Details

Key character-defining historic features contribute to the context of the district and character of a structure. The design guidelines provide general guidance for the treatment of these features. The method that requires the least amount of intervention is essential.

### A. Preserve the character-defining features that are indicative of a historic building. These may include, but are not limited to:

- a. Pedestrian-door: A small door for use by individuals entering the building. These can be similar in character to a storefront or retail building. Typically includes a transom.
- b. Alley entrance: A secondary entrance for use by individuals and goods to enter a building. Typically a service, delivery or basement entrance.
- c. Street level windows: These often are larger and display a similar pattern to the upper story windows.



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- d. Upper-story windows: Windows located above the street level. These usually have a vertical orientation and are typically stacked.
  - e. Cornice molding: A decorative band at the top of the building.
  - f. Loading dock: A raised landing for handling goods; some project from the façade while others are inset behind the rear building plane.
  - g. Loading bay doorway: A large opening at the loading dock. Typically, these are rectangular, occasionally arched. Rolling overhead or horizontal sliding doors were used in these openings.
  - h. Canopy: A metal structure usually sheltering the loading dock. Some were horizontal and others were sloped. They were supported on metal and heavy timber supports that were wall mounted.
  - i. Storefront systems: Located at the street level. These typically include display windows, bulkheads and transoms.
  - j. Footprint of interior and outside courtyards.
  - k. Other unique building features which include, but are not limited to cast iron storefronts or columns, sidewalk light-wells and steps with glass risers.



*Upper story windows, cornices (such as the one shown above) and brackets shall be retained and preserved.*

## (6) Dangers of Abrasive Cleaning to Historic Buildings

To prevent indiscriminate use of these potentially harmful techniques, this Brief has been prepared to explain abrasive cleaning methods, how they can be physically and aesthetically destructive to historic building materials, and why they generally are not acceptable preservation treatments for historic structures.

[Dangers of Abrasive Cleaning to Historic Buildings](#)



*All abrasive blasting or power washing of any surface is inappropriate.*

- B. Repair damaged or deteriorated character-defining features.**
  - a. Patch, piece-in, splice, consolidate existing materials using recognized preservation methods. Repairs shall match the existing in material, composition, scale, finish, color, texture, size, pattern, rhythm, profile and character.
  - b. Protect significant features that are adjacent to the area being worked on.
  
- C. Chosen repair methods shall not alter, remove, and cause deterioration or damage to any other features when disassembly of a historic element is necessary for its repair.**
  - a. When removing a historic feature, document its location, orientation and installation method so it may be repositioned accurately.
  
- D. Utilize techniques for cleaning, refinishing and repairing a historic feature or detail that will maintain the historic finish, without causing future deterioration or damage.**
  - a. Use the gentlest means possible that will achieve the desired results.
  - b. Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.
  - c. All abrasive blasting or power washing of any surface is inappropriate.

**E. Replace an architectural element accurately within the context.**

- a. The design shall be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- b. Use the same kind of material as the historic.
- c. An alternative material will be considered if its size, color, shape, texture, profile and finish convey the visual appearance of the historic. These are usually more acceptable in locations that are not highly visible such as on a secondary façade.

**F. When reconstructing a missing element has been determined infeasible by a professional, develop a new design that is a compatible interpretation.**

- a. The new element shall be similar to comparable features in general size, shape, texture, material and finish.

**G. Restore altered or blocked openings on primary facades to their historic configuration and design.**

**H. Avoid adding building details that were not part of the historic building.**

- a. Do not convey a false history or an inaccurate building style. For example, decorative moldings shall not be added to a building if they were not historic features.

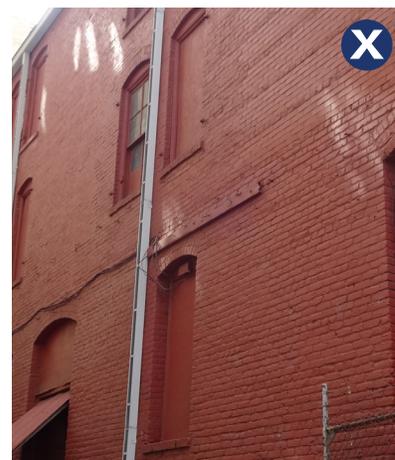


*Restore altered or blocked openings on primary facades to their historic configuration and design.*

### **(39) Holding the Line: Controlling Unwanted Moisture in Historic Buildings**

In this Brief, advice about controlling the sources of unwanted moisture is provided within a preservation context based on philosophical principles contained in the Secretary of the Interior's Standards for the Treatment of Historic Properties.

[Holding the Line: Controlling Unwanted Moisture in Historic Buildings](#)



*Restore altered or blocked openings.*



*When replacing materials on any surface, match the existing material, composition, scale, finish, color, texture, size, pattern, rhythm, profile and character.*



*Alternative materials, such as these cast concrete components, should appear similar in character to materials seen historically.*

## Sec. 74.113 Historic Building Materials and Features

Historic building materials are key character-defining features of historic buildings. They are important to the significance of the Lowertown District as a whole, and also contribute to a sense of visual continuity and context in many places. Historic building materials shall be preserved. The treatment that requires the least intervention is essential.

### A. Preserve historic building materials.

- a. Do not remove historic materials that are in good condition.
- b. Remove only those materials which are determined by a qualified professional to be deteriorated beyond repair and must be replaced.

### B. Repair deteriorated primary building materials.

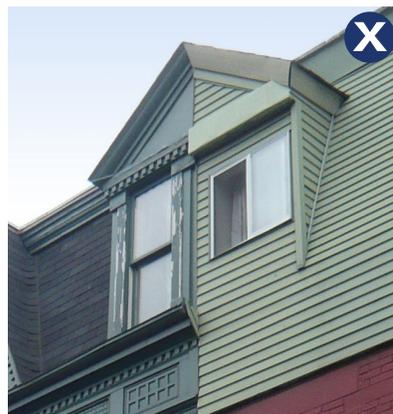
- a. Patch, piece-in or splice existing materials, using recognized preservation methods and match the existing in material, composition, scale, finish, color, texture, size, pattern, rhythm and character.

### C. When replacing materials on any surface, match the existing in material, composition, scale, finish, color, texture, size, pattern, rhythm, profile and character.

- a. Replace only the amount required as determined through professional documentation and analysis.

**D. Alternative materials that convey a character similar to the historic material will be considered when replacement with the historic material has been determined through professional documentation and analysis not to be feasible.**

- a. Primary building materials, such as masonry, shall not be replaced with fabricated materials that are designed to look like masonry, such as panelized brick, cement components, embossed metal panels or other imitative materials.
- b. Materials must have a similar finish, and cause no further damage to historic material.
- c. "Green" building materials, such as those made with renewable and local resources will be considered for replacement materials where they will not impact the integrity of a building or its key features.



*Covering historic building material is inappropriate.*

**E. Covering historic building material is inappropriate.**

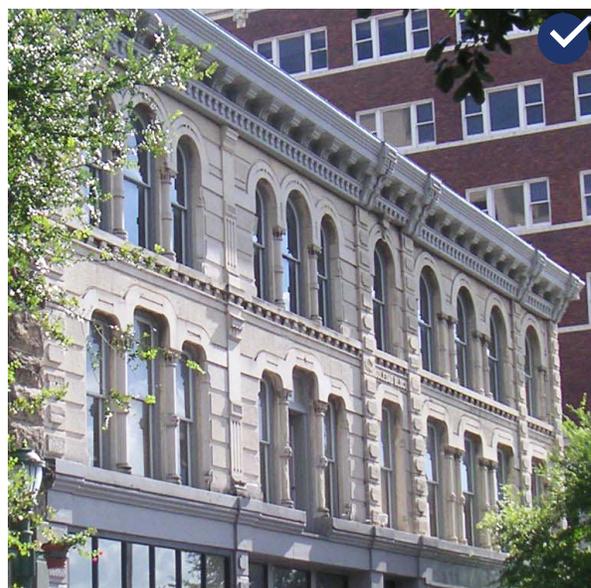
- a. If a property already has a non-historic building material covering the historic, it is inappropriate to add another layer of new material, which would further obscure the historic.
- b. Remove later covering materials that have not achieved historic significance. Once the non-historic material is removed, repair the historic, underlying material to appropriate preservation standards.



*Consider removing later covering materials that have not achieved historic significance.*



*Covering historic building material is inappropriate.*





*Apply appropriate protective coatings to wood materials to resist water infiltration, drying, moisture and ultraviolet damage.*



*Protect wood materials from deterioration.*

## I. Wood

- A. **Wood was used historically for window framing, cladding, trim and ornamental details. To preserve historic wood, maintain its historic finish. Historic wood materials shall be preserved.**
- B. **Protect wood materials from deterioration.**
  - a. Provide proper drainage on wood surfaces to minimize possible water deterioration.
  - b. Apply appropriate protective coatings to resist water infiltration, drying, moisture and ultraviolet damage.
  - c. Maintain the historic finish.
- C. **When replacing wood materials on surfaces, match the material, composition, scale, finish, color, texture, size, pattern, rhythm, profile, character and replace only those that are professionally determined to be deteriorated.**
  - a. If historic wood siding needs replacement, then the replacement material shall match the historic. The boards shall be milled to match the historic in size, installed to match the amount of exposed lap and finished to reflect the historic.
  - b. If a secondary surface such as a mechanical shed needs replacement because of significant deterioration, a substitute material that matches the texture, size, scale, profile and pattern of the historic may be considered.
  - c. Any replacement materials should be in context with the character of the historic structure.

## II. Metal

- A. Metals were used for a variety of applications including storefront columns, roofs and decorative features. Cast iron, steel and copper are the most common. Historic metals shall be retained and preserved.**
- B. Protect metal materials from damage or deterioration.**
- Provide proper drainage on metal surfaces to minimize possible water deterioration.
  - If a historic metal component needs replacement, then the replacement material shall match the historic in material, composition, scale, finish, color, texture, size, pattern, rhythm, character. Replace only those that are professionally determined to be deteriorated.
  - Provide appropriate protective coatings on exposed metals.
  - Any and all metals with original decorative ornamentation shall be retained and preserved.
- C. Maintain cast iron elements in Lowertown.**
- Maintain structural soundness of cast iron.
  - Recreate missing pieces using casting replacement parts (iron, aluminum, fiberglass, or epoxy), or wooden replacements, with appropriate composition and/or coatings to provide for color blending.



*Historic metals shall be retained and preserved.*

### (27) The Maintenance and Repair of Architectural Cast Iron

This Brief provides general guidance on approaches to the preservation and restoration of historic cast iron.

[The Maintenance and Repair of Architectural Cast Iron](#)

### Maintenance Tip

Check periodically for water collection spots and dry as necessary. Signs of corrosion are when rusty stain marks appear on the metal. Check for small chips in the coating surface and peeling of the coating surface. Keep exposed iron or holes plugged and painted.



*Provide appropriate protective coatings on exposed metals.*



*Repoint mortar joints only where it has been professionally determined that there is evidence of deterioration.*

### **(1) Repointing Mortar Joints in Historic Masonry Buildings**

The purpose of this Brief is to provide general guidance on appropriate materials and methods for repointing historic masonry buildings and it is intended to benefit building owners, architects, and contractors.

[Repointing Mortar Joints in Historic Masonry Buildings](#)

### **(38) Removing Graffiti from Historic Masonry**

The intent of this Preservation Brief is to help owners and managers of historic masonry structures find the best way to remove exterior, surface-applied graffiti\* quickly, effectively, and safely.

[Removing Graffiti from Historic Masonry](#)

## **III. Masonry**

- A. Masonry employed historically in the Lowertown district includes stone, brick and concrete masonry, all of which define the character of the warehouses. These materials occur in building walls, foundations, cornices, parapets, moldings, lintels, landings, site walls, paving and steps. Historic masonry materials shall be retained and preserved.**
- B. Preserve significant masonry features.**
  - a. Avoid rebuilding a major portion of an exterior masonry wall or other building component when it could be repaired.
  - b. Preserve significant features, such as walls, cornices, pediments, parapets, moldings, lintels, sills, steps, paving and exposed foundations.
- C. When replacing masonry materials on primary surfaces, match the historic in material, composition, scale, finish, color, texture, size, pattern, rhythm, profile and character. Replace only those that are professionally determined to be deteriorated beyond repair.**
  - a. When replacing an architectural stone detail, using stone again is essential.
  - b. Some cast concrete or stone composite alternatives may be considered if compatible or matching stone has been documented as not being available for use.
- D. Brick and stone that were historically unpainted shall not be painted.**
  - a. Painting or applying sealant, consolidants or other coatings to masonry is inappropriate.
  - b. If previously painted, use the gentlest paint removal method that will not damage the masonry.
- E. Repoint mortar joints only where it has been professionally determined that there is evidence of deterioration.**
  - a. Duplicate the historic mortar in materials, strength, composition, color, texture and finish, and the mortar joints in width and profile.
  - b. Using mortar with a high Portland cement content, which is harder than the historic, is inappropriate.

## IV. Doors

- A. **Distinct features important to the character of a door include its frame, surround, transom, lights (panes), threshold, landing, hardware and decorative moldings. The character-defining features of a historic door, its distinctive materials and its location shall be preserved.**
- B. **Preserve the decorative and functional features of the primary entrance.**
  - a. Changing the position and detailing of the historic door is inappropriate.
  - b. Preserve decorative and functional elements, including the door, door frame, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- C. **Preserve the decorative and functional features of a loading door opening.**
  - a. Avoid changing the position, operation and detailing of the historic door.
- D. **Maintain the historic proportions of doors on a historic structure.**
  - a. Altering the historic size and shape of a historic door and its opening is inappropriate.
  - b. Do not reduce a historic opening to accommodate a smaller door, or increase it to accommodate a larger one.



*Preserve the decorative and functional features of the primary entrance.*



*Maintain the historic proportions of doors on a historic structure. Do not reduce a historic opening to accommodate a smaller door, or increase it to accommodate a larger one.*



*When a historic door is damaged or deteriorated, repair it and maintain its general historic appearance.*

- E. When a historic door is damaged or deteriorated, repair it to maintain its general historic appearance.**
- F. When replacing a door, use materials that appear similar to that of the historic.**
  - a. A replacement door will be considered if evidence is provided that the historic door cannot be repaired or it is missing.
  - b. When replacing a door, use a design that has an appearance similar to the historic in material, composition, scale, finish, color, texture, size, pattern, rhythm, character, or one associated with structures of a similar style and age.
  - c. Door glass should be clear without tint or pattern.
- G. Avoid installing a new door opening on a primary elevation.**
  - a. A new door opening may be considered on a secondary elevation.
- H. Enhance the energy efficiency of an existing door, rather than replacing it.**
  - a. Add weather stripping and caulking around the door frame only if it will not cause damage. Use caulking that will not stain the masonry and can be easily removed.
  - b. Install an insulated shade over glazed portions of the door on the interior.

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## V. Windows

- A. **The character-defining features of a historic window, its distinct materials as well as its location shall be preserved.**
- B. **Preserve the functional and decorative features of a historic window.**
  - a. Historic windows shall be preserved and repaired.
  - b. All decorative trim around a window shall be retained, including lintels, pediments, moldings and hoods.
  - c. Maintain the profile, size and location of a window within an opening.
- C. **Preserve the arrangement and proportion of historic window openings in a primary building elevation.**
  - a. Do not reduce a historic opening to accommodate a smaller window, or increase it to accommodate a larger one
  - b. A window on a primary elevation shall not be removed or blocked to install an air conditioner, mechanical equipment, louvers, or for any other reason.



*Preserve the functional features of a historic window.*



*Preserve the decorative features of a historic window, such as the trim shown below.*



*Do not reduce a historic opening to accommodate a smaller window, or increase it to accommodate a larger one.*



*A replacement window shall be compatible in material, composition, scale, finish, color, texture, size, pattern, rhythm, character, type, style, operation, proportions, profiles, size of lights and number of panels to that of the existing windows in that location.*

- c. Installing a new window or changing the size of an existing window opening on a primary façade is inappropriate, unless it is to restore a historic window opening and physical or pictorial evidence is provided to support its location and size.
- d. More flexibility in altering a window will be considered on a secondary location that is not visible or of key significance to the property.
- e. Creating new window openings is often inappropriate.

**D. Repair a historic window that has deteriorated, rather than replace.**

- a. Clear transparent glass shall be used to replace missing panes and in any full window replacement, unless historical documentation shows other glass types. Low emission coatings will be considered only if they are not reflective or tinted.

**E. Replace a historic window only when it has been professionally determined that it cannot be repaired.**

- a. A professional condition assessment of the existing windows is required to review the window condition.
- b. A replacement window shall be compatible in material, composition, scale, finish, color, texture, size, pattern, rhythm, character, type, style, operation, proportions, profiles, size of lights and number of panels to that of the existing windows in that location.
- c. Divided lights are required when replacing a divided light window. The replacement window may be either a true divided light or a simulated divided light with muntins on both sides of the glass with an interstitial spacer between glass planes.
- d. Internal window screens or storms shall not have conflicting divisions with the window muntins and mullions or divided light configurations.

## VI. Historic Storefronts

- A. The repetition of historic storefronts along the street creates a visual unity that shall be preserved. The storefront and its features shall not be altered, obscured or removed. In addition, preserving a historic storefront system maintains interest to pedestrians by providing views to goods and activities inside.**
- B. Preserve the historic storefront system which can include, but is not limited to:**
- a. Storefront systems: Located at the street level. These typically include display windows, bulkheads and transoms.
  - b. Primary entrance(s): The pedestrian entrance to the building that is oriented to the street and often utilizes architectural detail to bring attention to the door.
  - c. Upper-story windows: Windows located above the street level. These usually have a vertical orientation.
  - d. Cornice: A decorative band at the top of storefront and top of the building.
  - e. Belt course: A decorative row of stones or brick, often in line with the sign band making the horizontal line of the sills visually more prominent.

### (11) Rehabilitating Historic Storefronts

This Preservation Brief is intended to assist owners, architects, and planning officials in answering questions about how to evaluate and preserve the character of historic storefronts.

[Rehabilitating Historic Storefronts](#)



*Preserve the historic storefront system.*



*Retain the historic shape of the transom glass in a historic storefront.*

**C. If a historic storefront is altered, restoring it to the historic design is essential.**

- a. Remove coverings that obscure historic features.
- b. If evidence of the historic design is missing, use a simplified interpretation of storefront configurations that conveys the character of the historic style and period storefront, including the transparency of display windows.
- c. Storefront windows shall have divisions and profiles that match the historic storefront window divisions.
- d. Creating new storefronts where none existed is inappropriate.

**D. Retain the historic shape of the transom glass in a historic storefront.**

- a. Transoms, the upper glass band of traditional storefronts shall not be removed or enclosed.
- b. The shape of the transom is important to the proportion of the storefront, and it shall be preserved in its historic configuration.

**E. Retain an historic bulkhead.**

- a. The bulkhead, located below the storefront system display window, shall be preserved.
- b. If the historic bulkplate is covered with another material, then the historic design should be restored.
- c. If the historic bulkplate is missing, use a design that has an appearance similar to the historic in material, composition, scale, finish, color, texture, size, pattern, rhythm, character, or one associated with structures of a similar style and age.

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## VII. Cornices

- A. The cornice provides visual continuity by strengthening the horizontal alignment along a block and it also reinforces a building's mass and scale by capping the building. The building cornice must be preserved.**
- B. Preserve a historic cornice.**
  - a. Historic cornices are important features that shall be preserved.
- C. Reconstruct a missing cornice when historic evidence is available.**
  - a. Replacement elements shall match the historic, especially in overall size, profile, material, composition, scale, finish, color, texture, size, pattern, rhythm, character, or one associated with structures of a similar style and age.
  - b. Use historic photographs, drawings or blueprints when available to determine design details of the historic cornice.
- D. A simplified interpretation for a missing cornice is also appropriate for a replacement if evidence of the historic is missing.**
  - a. Appropriate replacement materials may include brick, stamped metal, wood and possibly some durable synthetics, for example. Appropriate materials could vary from building to building.
  - b. Replacement materials shall convey a character, general profile and finish similar to the historic.



*While many flat roofs are concealed from street view, they frequently have distinctive cornices or parapets that give character to a building, such as the one shown above.*



*Preserve the historic eave depth on a sloped roof.*

## White Roofs

A study published in *The Journal of Industrial Ecology* found white roofs had some smaller impacts in northern locations compared to a conventional roof during the use phase. The heating penalty that white roofs imposed by reflecting solar rays during the winter ultimately increased energy use in the northern locations, so the benefits didn't offset.

<http://onlinelibrary.wiley.com/doi/10.1111/jiec.12269/full>

## VIII. Roofs

A roof protects a building from the elements and must be maintained in good condition. While many flat roofs are concealed from street view, they frequently have distinctive cornices or parapets that give character to a building.

### A. Preserve the historic roof form of a historic structure.

- a. Avoid altering the angle of a visible historic roof.
- b. Maintain the perceived line and orientation of a roof as it is seen from the street.
- c. Retain the historic parapet walls, copings and details.
- d. Historic parapet caps, such as metal, stone and terra cotta, shall be retained and repaired.

### B. Preserve the historic eave depth on a sloped roof.

- a. Where a roof overhangs, the shadow created by it contributes to one's perception of the building's historic scale and character. Therefore, these overhangs shall be preserved.
- b. Cutting back roof rafters and soffits, or in other ways altering the traditional roof overhang, is inappropriate.

### C. Preserve historic roof materials.

- a. Historic roofing material that is in good condition shall be retained and maintained.
- b. Preserve decorative and functional elements, including crests and clerestories or light wells, for example.
- c. Retain and repair roof detailing, including drainage features such as gutters and downspouts.
- d. Historic roof materials may include but are not limited to water towers, signs, flagpoles and/or antennas.

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**D. New roof materials used on historic structures shall convey a scale, material, composition, finish, color, texture, size, pattern, rhythm, and character similar to those used traditionally.**

- a. When choosing a roof replacement material, the architectural style of the structure shall be utilized.
- b. Historic materials such as tiles, metals and wood shall be replaced with a material that is a similar material, composition, scale, finish, color, texture, size, pattern, rhythm and character to the historic.
- c. White or light-colored roofing material is only appropriate on structures over four stories in height.

**E. Avoid using conjectural features on a roof.**

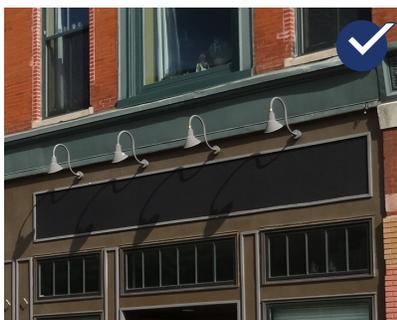
- a. Adding a decorative parapet or building name block where there is no evidence one existed creates a false impression of the historic appearance and is inappropriate.

**F. Minimize the impact of visible skylights and other rooftop devices.**

- a. A skylight shall not interrupt the visible plane of a sloped historic roof, and shall be located below the ridgeline.
- b. Locate electronic data transmission and receiving devices, satellite dishes, or antennas to be hidden from street view or so visually subordinate that it minimizes the impacts to the historic character of the building and site.
- c. Historic skylights shall be preserved and repaired.



*Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, finish, scale and intensity of illumination.*



*Provide shielded and focused light sources that direct light downward.*

## IX. Lighting

The character and level of lighting that is used on the exterior of a building is of special concern. Building lighting shall be installed in a manner so as not to damage the historic fabric of the building and shall be reversible.

**A. Use lighting to accent building entrances, architectural features, signs and to illuminate walkways.**

**B. Avoid the visual impacts of architectural lighting.**

- a. Lighting that emits blue-white light is inappropriate.
- b. Use exterior light sources with a low level of luminescence.
- c. Use lights that cast a similar color to daylight—that is, a warm color temperature.
- d. Do not wash an entire building façade in light.
- e. Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, finish, scale and intensity of illumination.
- f. Mount exterior fixtures in an inconspicuous manner.
- g. Do not damage, remove, alter or obscure historic building components and fabric when mounting exterior features.
- h. Do not use high intensity light sources or cast light directly upward.
- j. Lighting should be rated at below 3000 kelvin.
- k. Approved new fixtures shall be attached at mortar joints.
- l. Use of blinking, flashing or moving lights is inappropriate.

**C. Use shielded and focused light sources to prevent glare.**

- a. Provide shielded and focused light sources that direct light downward.
- b. Excessive light spill from buildings is inappropriate.

## X. Building Mechanical Equipment

Utility connection boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans can have a negative visual effect on the character of an area and the building. These and similar devices shall be screened from public view to avoid negative effects.

### A. Avoid the visual impacts of utility, mechanical and building equipment on the public way and the district as a whole.

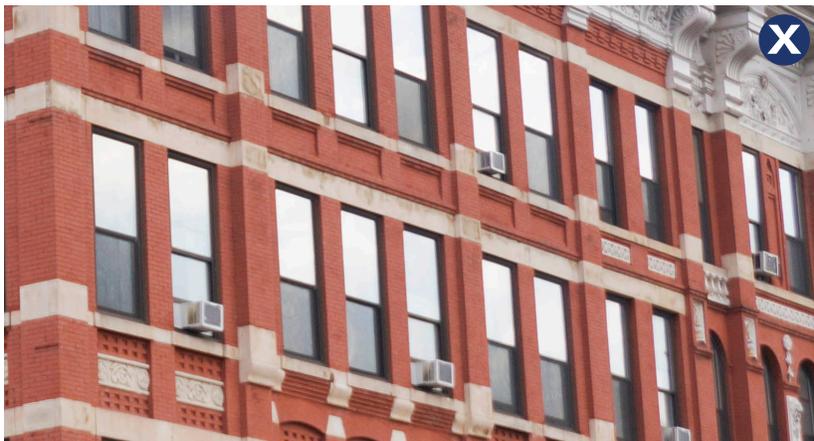
- a. Utility, mechanical and building equipment shall be placed on secondary elevations.
- b. Do not damage, alter or obscure significant architectural features of the historic building.
- c. Locate new utilities where they will not be prominently visible from the street.
- d. Screen equipment from view. Consider the use of architectural screens.
- e. Use low-profile or recessed mechanical units for rooftops.
- f. Locate satellite dishes and mechanical equipment out of public view.
- g. Install cables and wires internally or underground. Place external cables and wires in cable trays that are painted to match the building if no other alternative is available.
- h. Do not install utility, mechanical and building equipment on a primary façade.



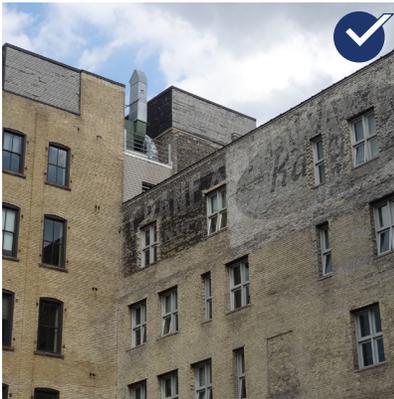
*Screen equipment from view.*

### (24) Heating, Ventilating and Cooling Historic Buildings: Problems and Recommended Approaches

This Preservation Brief underscores the importance of careful planning in order to balance the preservation objectives with interior climate needs of the building. [Heating, Ventilating and Cooling Historic Buildings: Problems and Recommended Approaches](#)



*Do not install utility, mechanical and building equipment on a primary façade.*



*Minimize the visual impacts of rooftop mechanical equipment on the public right of way.*

**B. Install utility, mechanical and building equipment to minimize impacts on historic fabric.**

- a. Every effort shall be made to utilize existing mechanical openings when upgrading equipment.
- b. Install mechanical equipment in areas and spaces that require the minimum amount of alteration to the historic building.
- c. Do not damage or cut holes in important architectural features, such as cornices, decorative ceilings, masonry and paneling. Attach equipment at mortar joints.
- d. The installation of utility, mechanical and building equipment shall be reversible. Once removed, the historic building must remain intact and the integrity of historic materials shall not be compromised.
- e. Use existing penetrations where possible and avoid creating new penetrations.

**C. Minimize the visual impacts of rooftop mechanical equipment.**

- a. If not hidden or obscured by a parapet and/or penthouse, set equipment back a minimum of 20' from the building elevation so it is not readily visible.
- b. Use low-profile or recessed mechanical units placed at the rear of the rooftop.
- c. Exposed hardware, frames and piping shall have a matte finish, and be consistent with the color scheme of the primary structure.

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## XI. Security Devices

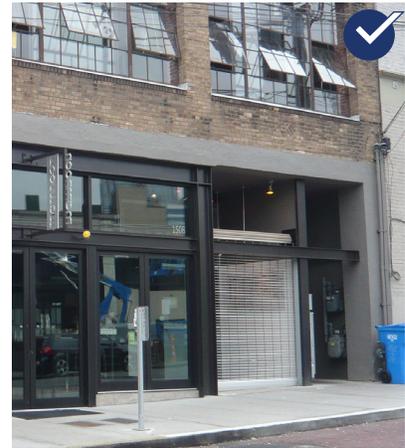
Security devices shall be designed to be as inconspicuous as possible, and must not alter significant architectural features of the building. The use of interior, operable, transparent devices is preferred.

### A. Minimize the visual impact of security devices.

- a. Locate a security device inside a storefront.
- b. Use operable and transparent security devices on ground floor storefronts.
- c. Opaque, roll-down or metal screens are prohibited on window openings and storefronts.

### B. Do not damage the character of the historic building when installing a security device.

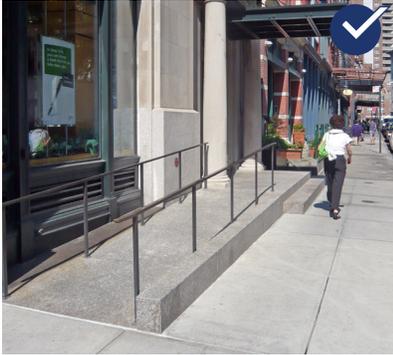
- a. Do not damage or obscure significant architectural features of the historic building. Attach equipment through mortar joints.
- b. The installation of a security device shall be reversible. Once removed, the historic building must remain intact and the integrity of historic materials shall not be compromised.



*Use operable and transparent security devices on ground floor storefronts.*



*Minimize the visual impact of security devices.*



*Preserve character-defining features when integrating accessibility solutions.*

### **(32) Making Historic Properties Accessible**

This Preservation Brief introduces the complex issue of providing accessibility at historic properties, and underscores the need to balance accessibility and historic preservation. [Making Historic Properties Accessible](#)

## **XII. Historic Preservation and Accessibility**

Where it applies, owners/operators of historic properties shall comply with the fullest extent possible with Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of key character-defining features of their historic building and sites.

### **A. Preserve the integrity and character-defining features of a historic building when integrating accessibility solutions such as ramps, handrails and elevator additions.**

- a. Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.

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### XIII. Energy Efficiency in Historic Buildings

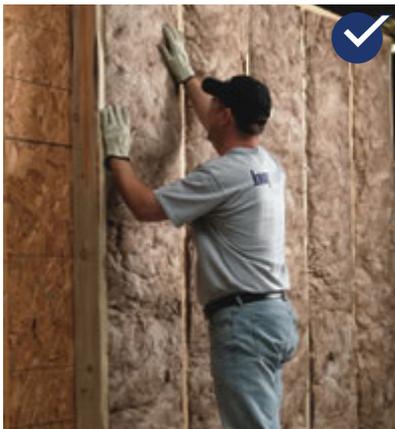
- A. **Historic sustainable building features and systems shall be maintained in good operating condition.**
- B. **Preserve the inherent energy efficiency of a historic building.**
  - a. Identify inherent sustainable features and operating systems and maintain them in good condition. These include, but are not limited to transoms, operable windows, light wells, awnings, and prism glass.
  - b. Repair or restore covered, damaged or missing features.
- C. **Maintain a building's sustainability features in operable condition.**
  - a. Retain operable awnings, windows, transoms and light wells to increase the range of conditions in which a building is comfortable without mechanical climate controls.
  - b. Repair or restore covered, damaged or missing features.

#### (2) Improving Energy Efficiency in Historic Buildings

This Preservation Brief is intended to help property owners, preservation professionals, and stewards of historic buildings make informed decisions when considering energy efficiency improvements to historic buildings. [Improving Energy Efficiency in Historic Buildings](#)

#### Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

These guidelines offer specific guidance on how to make historic buildings more sustainable in a manner that will preserve their historic character and that will meet The Secretary of the Interior's Standards for Rehabilitation. [Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings](#)



*Install additional insulation as a simple method to make a significant difference in a building's energy efficiency.*

### Energy Efficiency Strategy

Follow these basic steps when considering an energy efficiency rehabilitation project:

**Step 1:**

Establish Project Goals.

**Step 2:**

Maintain Building Components in Sound Condition.

**Step 3:**

Maximize Inherent Sustainable Qualities.

**Step 4:**

Enhance Building Performance.

**Step 5:**

Add Energy-Generating Technologies Sensitive.

## XIV. Energy Performance in Historic Buildings

Improvements to enhance energy efficiency shall be planned to complement the historic building. The structure, form and materials shall be sensitively treated to preserve the building's character.

**A. Use noninvasive strategies when applying weatherization and energy-saving improvements.**

- a. Weather-stripping and insulation are energy efficient, cost effective and historically sensitive approaches.
- b. Weather-strip the historic framework on windows and doors only if it will not damage historic materials.
- c. Install additional insulation as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
- e. Install weatherization in a way that avoids altering or damaging significant materials and their finishes.
- f. Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

**B. Enhance the energy efficiency of historic windows and doors.**

- a. Make best use of historic windows; keep them in good repair and seal all leaks.
- b. Safeguard, retain and reuse early glass. Replace the glazing compound regularly. Remove old putty with care.
- c. Use operable systems to enhance performance of historic windows.
- d. Double pane glazing may be acceptable where historic glazing has been lost, but only when the historic frame and configuration can accommodate the larger size and weight of the new glass.

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## **XV. Energy-Generating Techniques**

As new technologies are tried and tested, it is important that they leave no permanent negative impacts on historic structures. The reversibility of their application will be a key consideration when determining appropriateness.

### **A. Locate an energy generating device to minimize impacts to the character of a historic building.**

- a. Placement of energy efficiency systems shall avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- b. Size energy efficiency systems to remain subordinate to the historic structure.
- c. Minimize visual impacts by locating energy efficiency systems significantly back from the façades when feasible.
- d. Mount energy efficiency systems flush below the ridge line on a sloping roof so the basic roof form is retained.
- e. Exposed hardware, frames and piping shall have a matte finish, and be consistent with the color scheme of the primary structure.

### **B. Use the least invasive method feasible to attach energy efficiency systems to a historic roof.**

- a. Avoid damage to the building.
- b. Install energy efficiency systems in such a way that it can be removed and the historic character easily restored.
- c. Ensure that energy efficiency systems are not readily visible from within the neighboring street block where the structure is located.
- d. Ensure that energy efficiency systems design does not detract from the historic façade of the structure or of any adjacent historic structures.



*A key view corridor looking into Mears Park*

## **XVI. View Corridors**

Key views from the public right-of-way are important considerations in the Historic Lowertown Heritage Preservation District. There are a wide variety of views and view corridors throughout the district, each of which shall be planned for in future development. Many points along these corridors and others provide opportunities for enhancing key vantage points. While the understanding of key views in the district may evolve, there are key views and corridors that have been identified as crucial to maintaining the character of Lowertown. The intent is not that a view can never change, but that key elements of a view from a public right-of-way are retained.

The following general guidelines for views and view corridors provide direction on what shall be maintained even with future development in Lowertown.

### **A. Incorporate key view opportunities into proposals.**

### **B. Minimize any obstructions or impacts to key views.**

- a. Locate improvements to maintain key views to the extent feasible.
- b. Important view termini that have been identified include Union Depot, Dayton's Bluff, Mears Park, 4<sup>th</sup> and Sibley Street Park (also known as the Depot Tot Lot) and the Mississippi River valley and bluffs.
- c. Consider views through Mears Park.

### **C. Maintain key view corridors in Lowertown.**

- a. Maintain key view corridors.
  1. Maintain the street wall that creates a key view corridor.
  2. A skyway shall not be built.
  3. Key view corridors that have been identified include 4<sup>th</sup> Street, 7<sup>th</sup> Street and views to and from the Mississippi.
- b. Maintain secondary view corridors.
  1. Secondary view corridors that have been identified include through alleys (such as the two that bisect the entire block of Wacouta St – 5<sup>th</sup> Street – Wall St – and 4<sup>th</sup> St) and views across Mears Park.

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## Sec. 74.114. Guidelines for New Construction, Additions to Contributing Structures and Improvements to Non-Contributing Structures

### I. Designing in Context

A new building in a historic context shall be compatible with the surrounding historic features, details and fabric. It is important to understand how new construction will affect the ability to perceive the historic sense of time and place. Ideally, a new building will contribute to an understanding of the area and the context without impacting the district adversely.

**A. Additions to historic structures should have the least impact on the character of the building and the district. They shall be subordinate to and compatible with the existing building and the historic structures of the district. The addition shall not detract from the character of the historic building or the district.**

**B. Maintain the context of the district.**

- a. Each new building shall be designed to be compatible with its context.
- b. To achieve compatibility, a new building shall:
  1. Relate to the character-defining features of the context, including mass, scale and form, materials, fenestration and other features and details.
  2. Relate to features, details, materials, textures, rhythms and patterns in the surrounding historic context and on adjacent properties, including setbacks, building heights, the proportions of windows and architectural features, as well as roof forms.



*The historic building context is defined by similar materials, rhythms, alignments and patterns.*



*A new building should relate to the historic building context. Note the use of similar materials, horizontal/vertical alignments and fenestration patterns.*



*Many commercial warehouse and shopfront buildings are aligned uniformly along the street, creating a consistent “street wall” which is now a key feature in the Historic Lowertown Heritage Preservation District.*



*Respect alignment patterns associated with historic infrastructure, such as alleys.*



*Locate the primary entrance to face the street and design it to be clearly identifiable.*

## **II. Location, Setbacks and Alignments**

Building location, setbacks and alignments define the established context. Traditionally, buildings were arranged in consistent development patterns, in terms of their site plan and orientation. Many commercial storefronts and warehouse buildings are aligned uniformly along the street, creating a consistent “street wall” which is now a key feature in the Historic Lowertown Heritage Preservation District. Improvements to non-contributing buildings and new infill construction within the district shall reflect the location, setbacks and alignments within the surrounding historic context.

### **A. Maintain the alignment of building fronts along the street.**

- a. Locate a new building to reflect established setback patterns along the block. For example, if existing buildings are positioned at the sidewalk edge, creating a uniform street wall, then a new building shall conform to this alignment.
- b. In some cases, upper floors may be set back from the primary building front to maintain historic alignments.

### **B. Respect alignment patterns associated with historic infrastructure.**

- a. Locate a new building to retain and not interrupt historic alleys.

### **C. Maintain the traditional orientation pattern of buildings facing the street.**

- a. Locate the primary entrance to face the street and design it to be clearly identifiable.

### **D. Respect the established building location, lot coverage and open space patterns when locating a new building.**

- a. Design the site footprint of a new building to be compatible with the existing historic lot coverage pattern of the surrounding historic context.

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### III. Building Mass, Scale and Height

**A. A new building shall reflect the traditions of mass and scale.**

**B. Traditional spacing patterns created by the repetition of uniform historic building widths along streets shall be maintained.**

- a. New façade widths shall reflect the established range of the historic building widths seen within the context.
- b. Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in façade material, window design, façade height or decorative details are examples of techniques that may be considered. These variations can be expressed through the structure such that the composition appears to be a collection of smaller building modules.

**C. Maintain the traditional height of historic buildings as perceived at the street level.**

- a. The height of a new building shall be within the height range established in the historic context, especially at the street frontage.
- b. Floor-to-floor heights shall appear similar to those of traditional historic buildings.
- c. A building that exceeds the height range established in the historic context will be considered when:
  1. It is demonstrated that the additional height will be compatible with adjacent historic properties, within the context and for the historic district at large.
  2. Taller portions are set back significantly from the street.
  3. Key views are maintained.



*A new building shall reflect the traditions of mass, scale and height.*



*This new building reflects the traditional mass, scale and height of historic buildings.*



*Use vertical and horizontal articulation to break up large facades.*

**D. A new building should incorporate a base, middle and a cap.**

- a. Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the continuity and context of Lowertown.

**E. Position taller portions of a structure away from neighboring historic buildings of lower scale.**

- a. Taller structures shall be located to minimize looming effects and shading of lower-scaled neighbors.
- b. Buildings shall step down towards lower-scaled neighbors, including adjacent historic properties.

**F. Establish a sense of human scale in building designs that face the street while maintaining the historic context.**

- a. Use vertical and horizontal articulation to break up large facades.
- b. Incorporate slight changes in color, texture and materials in building designs to help define human scale. For example, use a limited palette of building materials and color change.
- c. Use materials which help convey scale through their proportions, detailing and form.



*Floor-to-floor heights shall appear similar to those of traditional historic buildings. Note the stepping of floor heights occurs on sloped streets.*

**G. Design an addition to appear subordinate to the historic building.**

- a. The addition shall also relate to the historic building in mass, scale, character and form.
- b. The roof form shall be compatible with the historic structure.

**H. Locate rooftop addition or deck, roof coverings and associated components such as railings to minimize visual impacts to the street.**

- a. A rooftop addition is not appropriate for a one, two or three-story building—and often is not appropriate for taller buildings.
- b. Rooftop decks and additions shall be placed to minimize visibility and be significantly set back from the façade a minimum of 15' or one structural bay, whichever is greater.
- c. Projecting or cantilevered decks and additions are prohibited.
- d. A rooftop addition shall not be more than one story in height.

**I. An addition to the rooftop of a building may be considered if it does the following:**

- a. It is set back significantly from primary and secondary facades.
- b. It preserves the perception of the historic scale of the building.
- c. It is not readily visible at pedestrian level from within the street block where the structure is located.
- d. Its design does not detract attention from the historic façade of the structure or of any adjacent historic structures.

**J. An addition shall not damage or obscure significant stylistic, functional and architectural features.**

- a. Preserve significant stylistic, functional and architectural features including storefront systems, windows, doors, cornices, moldings, brackets, loading docks, canopies and ornaments.
- b. New skyways shall not be allowed in Lowertown.



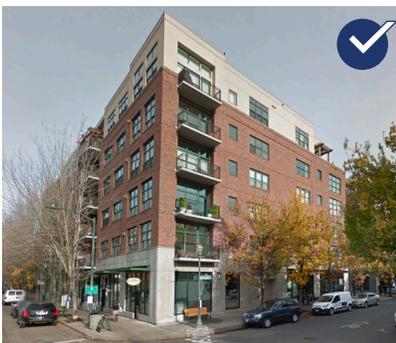
*Locate rooftop addition or deck, roof coverings and associated components such as railings to minimize visual impacts to the street.*



*An addition to the rooftop of a building may be considered if it preserves the perception of the historic scale of the building.*



*Simple, rectangular solids with flat roofs are dominant in the district, especially for commercial, warehouse and industrial building types.*



*Use simple, rectangular building forms.*



*Horizontal features align along the facades of these historic buildings.*

## IV. Building and Roof Form

- A. **Simple, rectangular solids with flat roofs are dominant in the district, especially for commercial, warehouse and industrial building types.**
- B. **Use simple, rectangular building forms.**
  - a. Maintain a consistency in street wall with building mass.
- C. **Design a roof to be similar in form to the historic context of the district.**
  - a. Non-traditional roof forms are typically inappropriate.

## V. Horizontal Alignment

The alignment of horizontal features is an important characteristic of the street, and shall be preserved and reflected in new construction. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.

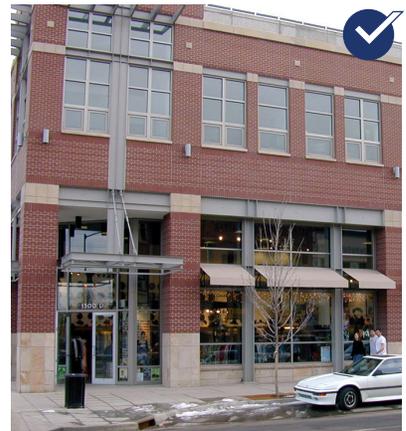
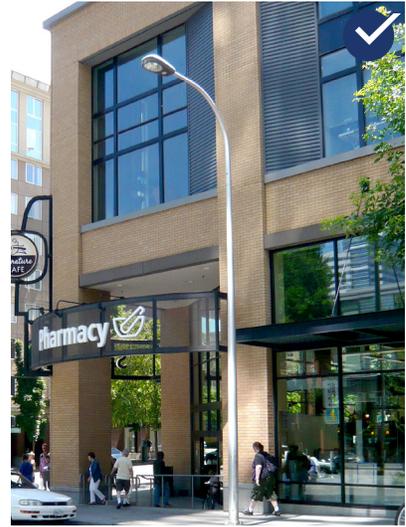
- A. **Maintain the general alignment of horizontal features within the district.**
  - a. Provide horizontal building features that align with historic buildings in the district. Typical features include: window moldings, tops of storefront display windows, cornices, copings, belt courses, water tables and parapets at the tops of buildings.
- B. **Define the first and second floors of buildings with clearly distinguishable features.**
  - a. Changes in horizontal details may be used to help define the first and second floors.
  - b. Modest changes in material, color, texture, and pattern or wall plane may be used to help define the ground level (base.)

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## VI. Primary Entrances

Most primary entrances are oriented to the street and provide visual interest and a sense of scale to the building. In a new building, the primary entrance shall be clearly identifiable and shall be in character with the building and its surrounding historic context. The entrance shall include features to signify it as such, and convey a sense of architectural scale.

- A. **Locate a primary building entrance to face the street.**
  - a. Position a primary entrance to be at the street level.
  - b. Consider ADA accessibility when designing a building entrance.
  
- B. **Design a building entrance to appear similar in character to those used traditionally on historic structures in the district.**
  - a. Clearly define the primary entrance.
  - b. Scale the entrance to the building and the historic context.
  - c. Recess entries similar to those seen historically.



*Locate a primary entrance to face the street.*



*The upper story windows in this new building reflect the traditional rhythm and alignment of the historic context; however, the ground level windows should be inset further. In addition, the ground level material should be masonry.*



*Use durable window materials that match the historic context of the area.*

## VII. Windows

Window design and placement in new construction shall help to establish a sense of scale. Where solid to void patterns are clearly established, this shall be maintained.

### A. The use of a traditional style storefront system is encouraged.

- a. Design a building to incorporate ground floor storefront systems.
- b. Incorporate the basic design features found in traditional storefronts, such as a bulkhead, display window, transom and a primary entrance.
- c. Provide a similar profile and depth of detailing in new storefront features similar to those seen historically.
- d. Operable storefront windows shall have divisions and profiles that relate to the historic storefront window divisions.

### B. Arrange windows to reflect the traditional rhythm and general alignment of windows of the historic context.

- a. Use appropriate window rhythms and alignments, such as:
  1. Vertically proportioned, single or sets of windows, “punched” into a more solid wall surface, and evenly spaced along upper floors
  2. Window sills or headers that align horizontally
  3. Rows of windows or storefront systems of similar dimensions, aligned horizontally along a wall surface.
  4. Provide a profile depth similar to historic windows.

**C. Use durable window materials that match the historic context of the area.**

- a. Snap-in muntins and internal window dividers are inappropriate.
- b. Divided lights are required when replacing a divided light window. The replacement window may be either a true divided light or a simulated divided light with muntins on both sides of the glass with an interstitial spacer between glass planes.

**VIII. Materials**

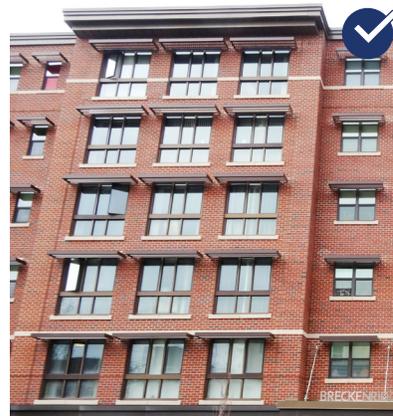
Historically, the primary street-facing façade consisted of a single masonry material of uniform color, with only one or two accent materials for banding, cornices and other decorative work. For some buildings, a higher degree of finish materials was used on the front. While the primary street-facing façade is generally given the most detail, it is important to note that the sides and back of many commercial and warehouse buildings in Lowertown served important access functions and were experienced by various users.

**A. Building materials shall be similar in scale, color, texture, pattern, rhythm and finish to those seen historically in the historic context of the district.**

- a. A facade that faces a public street shall have one principal material, excluding foundations, door and window openings, and may have one to two additional materials for trim and details.
- b. The material also shall be appropriate to the historic context.



*Generally, one primary material shall be used for a building with one or two accent materials. Accent materials shall be used with restraint. Too many materials are used in this new building.*



*Use high quality, durable materials.*



*Design a parking structure to be compatible with the mass and scale of area historic buildings in the district.*

**B. Contemporary materials that are compatible with the architectural character and historic context of the District may be considered.**

- a. Generally, one primary material shall be used for a building with one or two accent materials.
- b. A second material may be used on side or rear walls in a context in which such a tradition is demonstrated historically.
- c. Contemporary, alternative materials shall appear similar in scale, durability and proportion to those used traditionally.

**C. Use high quality, durable materials.**

- a. Materials shall be proven to be durable in the local climate.
- b. The material shall maintain the finish over time with proper maintenance, or develop an expected patina.

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## IX. New Parking Structures

Designing these facilities as mixed-use projects is recommended. This is typically achieved by providing an active use at the ground floor.

- A. Design a parking structure to incorporate ground floor features that promote a high-quality pedestrian environment.**
  - a. Historic structures shall not be developed into parking structures.
  - b. Wrap a parking structure with active first-floor uses or stack it above retail or other active uses at the street level.
  - c. Use the *Guidelines for New Construction* section for designing new above grade parking structures.
  
- B. Screen the upper levels of a parking structure to minimize the visual impacts of parked cars on the street and sidewalk.**
  - a. Use upper-story architectural screens or other devices that are integral to the building design to minimize the visibility of parked cars from the street and sidewalk.
  - b. Use screens with simple patterns, railings and details to provide visual interest and reinforce the context of the area.
  - c. Use screens made from durable materials.
  - d. Ensure that screening or other devices minimize the glare from headlights and parked cars.
  - e. Materials should relate to the historic context.
  
- C. Design a parking structure to be compatible with the mass and scale of area historic buildings in the district.**
  - a. Divide a parking structure into modules that reflect historic façade widths in the district.
  - b. Design a parking structure with vertical and horizontal articulation techniques such as moldings, columns, a change in material, or an offset in the wall plane to reflect building proportions seen in the surrounding historic context.
  - c. Design a parking structure to minimize the internal visibility from the street and sidewalk.
  
- D. Locate vehicular entrances to parking structures or underground parking where a conflict with pedestrian circulation is minimized.**



*On-site parking must be subordinate to other uses and the front of the lot shall not appear to be a parking area. Red masonry would be more appropriate than the gray masonry shown above.*



*Minimize the visual impact of surface parking.*



*Orient a service entrance, waste/compost disposal area or other service area toward alleys away from public streets.*



## X. Surface Parking

On-site parking must be subordinate to other uses and the front of the lot shall not appear to be a parking area.

### A. Minimize the visual impact of surface parking.

- a. Locate a parking area at the rear or to the interior of the block. This is especially important on corner properties.
- b. Maintain and preserve existing historic loading docks, bollards and awnings or canopies.

### B. Site a surface lot so it will not result in a gap in the continuous building elevations of a commercial block.

- a. Where a parking lot shares a site with a building, place the parking at the rear of the site and screen.

### C. Provide a visual buffer where a parking lot abuts a public way.

- a. Provide a low wall as a screen for the edge of the lot. Materials must be compatible with those of nearby historic context.

## XI. Service Areas and Entrances

Service areas shall be visually unobtrusive and must be integrated with the design of the site and the building.

### A. Minimize visual impacts of a service area.

- a. Orient a service entrance, waste/compost disposal area or other service area toward alleys away from public streets.
- b. Screen a service area with a wall, fence or plantings in a manner that is in character with the building and its site.
- c. Locate areas for outdoor storage, truck parking, trash collection or loading, or other such uses as to not be visible from streets.

### B. Position service areas to minimize conflicts with other structures and uses.

- a. Minimize noise impacts by locating sources of noise away from other structures and uses.

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## **XII. Archaeology**

Treatment of Archaeological Resources shall be considered when planning a project. A key objective for the district is to preserve any archaeological resources. This requires identifying the resources, their significance and determining appropriate treatment, prior to continuing additional project plans. Archaeological resources are considered those that are below ground, and usually invisible to casual observation. However, when identified, they can provide a tangible link to historic development and help create a context for the episodes of historic Lowertown development and the many different types of historic properties that were present. As Lowertown evolved, early residences were replaced by industrial, commercial, and transportation-related resources. Remnants of any of these resources may still be present underground. Although sites associated with Native American Indians have largely been obliterated by development, Lowertown is within a river valley, and there may be places where archaeological sites have become deeply buried. Prior to approving earth-moving projects, resources such as the Minnesota Department of Transportation's database and predictive model on deeply buried sites should be consulted. Other resources to be checked are the State Historic Preservation Office database and similar records at the Office of the State Archaeologist. Prior to approval, a preconstruction archaeological assessment should be considered.

- A. A key objective for the district is to preserve any archaeological resources. This requires identifying the resources, their significance and determining appropriate treatment, prior to continuing additional project plans.**

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### XIII. Public Art

- A. Public art shall not have any corporate logos.
- B. Public art should relate to the historic and cultural character of Lowertown.
- C. Public art shall not conceal, block, alter, destroy or cover historic materials or structures.
- D. Do not paint unpainted masonry.
- E. Public art should be attached in a manner that will not damage historic buildings.



*Public art shall not conceal, block or cover distinctive historic materials or structures.*

## Sec. 74.115 Signage

### I. Treatment of Historic Signs.

Historic signs contribute to the character of the district. Historic signs of all types shall be retained and restored whenever possible.

#### A. Preserve historic signs.

- a. Retention of a historic sign is especially important when a sign is:
  1. Associated with historic figures, events or places.
  2. Significant as evidence of the history of the product, business or service advertised.
  3. A significant part of the history of the building or the historic district.
  4. Characteristic of a specific historic period.
  5. Integral to the building's design or physical fabric.
  6. Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials.

#### B. Historic painted wall signs or "ghost signs" shall be left exposed and shall not be restored to the point that they no longer provide evidence of a building's age and historic function.

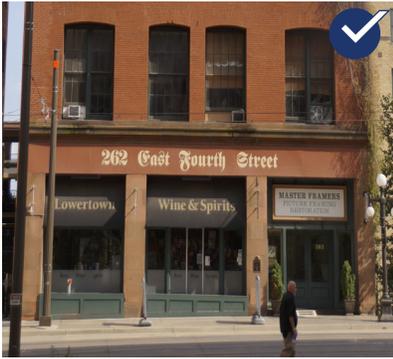
- a. Do not restore historic wall signs to the point that all evidence of their age is lost.



*Preserve historic signs.*



*Historic "ghost signs" shall be left exposed and shall not be restored to the point that they no longer provide evidence of a building's age and historic function.*



*Locate a sign to emphasize design elements of the facade itself.*

## II. New Signs

A new sign shall be in character with the materials, colors and details of the building. The integration of the sign with the building or building façade is important and shall be a key factor in its design and installation.

### A. Locate new signage in areas where signage historically was found.

- a. Developing a Master Sign Plan should be considered for multiple signs or multiple tenant installations at one business.
- b. Internally illuminated signage is inappropriate.

### B. A sign shall be subordinate to the overall building composition.

- a. Design a sign to be simple in character.
- b. Scale a sign to fit with the façade of the building, or within the façade's sign-band.
- c. Locate a sign to emphasize design elements of the façade itself.
- d. Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building. Attach signs only through mortar joints.
- e. Rooftop, electronic, internally illuminated, billboard, animated and message board signs are inappropriate.



*Locate new signage in areas where signage historically was found.*

**C. Use a shielded lighting source on a sign.**

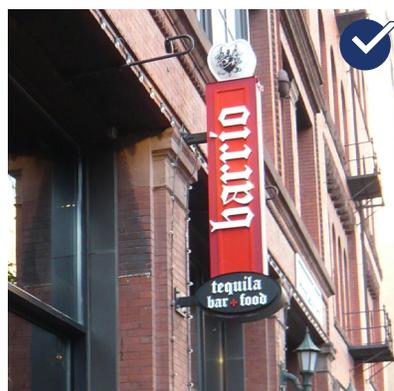
- a. Directing lighting at signage from an external, shielded lamp is appropriate.
- b. A warm light, similar to daylight, is appropriate.
- c. Strobe lighting is not appropriate.
- d. Internal illumination is not appropriate.
- e. Flashing, moving, or video content is not appropriate.



*Use a shielded lighting source on a sign.*

**D. Silhouette lighting or reverse channel lighting may provide an effective form of lighting.**

- a. This form of lighting can be used with either wall or sign panels or individual letters.
- b. The light source and equipment shall not be visible.



*Attach signs only into mortar joints so as to avoid damaging masonry.*

**E. Avoid damaging or obscuring architectural details or features when installing signs.**

- a. Minimize the number of anchor points on the wall.
- b. Attach signs only into mortar joints so as to avoid damaging masonry.
- c. Projection of architecture in method of attachment shall be regarded as a basis for granting variance of the normal zoning code prohibition against guyed wire supports for projecting signs.

**F. Use sign materials that are compatible with the building facade and site.**

- a. Use colors, materials and details that are compatible with the overall character of the façade.
- b. Permanent, durable materials that reflect the Lowertown context are preferred.
- c. Highly reflective materials are inappropriate.



*Use colors, materials and details that are compatible with the overall character of the facade.*

**G. Use colors for the sign that are generally compatible with those of the building front.**

- a. Limit the number of colors used on a sign.



*Design a window sign to minimize the amount of window covered.*



*Design a wall sign to minimize the depth of a sign panel or letters.*

### III. Appropriate Sign Types

When selecting a sign, an important design principal to consider is that signs shall not overwhelm the architecture of the building. Consistent placement of signs according to building style, type, size, location and materials creates a sense of visual continuity.

- A. Consider sign lettering centered on a building canopy where a flush-mounted sign would obscure architectural details.**
  - a. Electrical raceways shall not be used for individual letter, number or graphic signage.
- B. Design a window sign to:**
  - a. Minimize the amount of window covered.
- C. Use flush mounted wall signs that correspond to the character of the structure.**
  - a. Place wall signs to align with nearby buildings.
  - b. Determine if decorative moldings exist that could define a sign panel. If so, locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.
  - c. Do not obstruct character-defining features of a building with signage.
- D. Design a wall sign to minimize the depth of a sign panel or letters.**
  - a. A wall sign shall be flush with the building façade.
  - b. Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of the building.

**E. Design a projecting sign to be similar in character to those seen traditionally.**

- a. Design the sign bracket as a simple, decorative or complementary element of the sign. The bracket shall appear as part of the sign composition and design.



*Design the sign bracket as a simple, decorative or complementary element of the sign. The bracket shall appear as part of the sign composition and design.*

**F. Projecting or blade signs may be considered.**

- a. Locate small projecting signs near the business entrance, just above the door or to the side of it.
- b. Mount moderately sized projecting signs higher on the building, centered on the façade or positioned at the corner.
- c. Small hanging signs are appropriate under a canopy on commercial building types or from the inside of a porch on residential building types.



*Locate small projecting signs near the business entrance, just above the door or to the side of it.*

**G. Use a tenant panel or directory sign to consolidate small individual signs on a larger building.**

- a. Use a consolidated tenant panel or directory sign to help users find building tenants.
- b. Locate a consolidated tenant panel or directory sign near a primary entrance.
- c. Tenant signs should be as minimal as possible.



*Use a tenant panel or directory sign to consolidate small individual signs on a larger building.*



*Install a new awning or canopy to fit within the opening and be in character with the building.*



*Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged. Bright or light colors are inappropriate.*

*Mount a canopy/awning to follow rhythm and pattern of the opening and to accentuate character-defining features.*

## IV. Awnings and Canopies

Awnings are typically fabric attached to sloped, light metal frames. They may be operable or fixed. Traditionally, these features were simple in detail, and reflected the character of the building to which they were attached.

### A. Preserve traditional canopies.

- a. Retain historic hardware.

### B. Install a new awning or canopy to fit within the opening and be in character with the building.

- a. A fabric awning with an attached loose valance is permitted.
- b. A fixed metal canopy may be considered when it was present historically on the structure.
- c. Mount a canopy/awning to follow rhythm and pattern of the opening and to accentuate character-defining features.
- d. A canopy/awning shall remain a subordinate feature on the building.
- e. Simple sloping awnings and flat canopies are permitted. Odd shapes, bullnose awnings and bubble awnings are prohibited.
- f. Use colors that are compatible with the overall color scheme of the façade. Solid colors are encouraged. Bright or light colors are inappropriate.
- g. Internal illumination of an awning is inappropriate.

### C. Minimize damage to historic materials when mounting canopies and awnings.

- a. Avoid anchoring directly into, removing or obscuring architectural features.



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## Sec. 74.116 Public Realm and Open Space

### I. Historic Public Realm, Public Infrastructure, Union Depot and Mears Park.

The redesign of Smith Park in 1973 as Mears Park was part of a refocus on Lowertown as an urban neighborhood. The grid iron street plans and consistency in the public streets and sidewalks help define and support Lowertown. During the period of significance, most of the streets were brick, especially those that had streetcars, and many alleys were either granite or sandstone cobbles or dirt. Based on research of historic maps and photos, it appears that the vast majority of the sidewalks were platted at 10' wide. The historically-platted street grid and open spaces in the Lowertown Heritage Preservation District are vital components to the current use and interpretation of the district, and must be preserved.

#### A. Preserve the historic street grid and pattern.

- a. Preserve the historic proportions of streets to sidewalks.
- b. Preserve historic alleyways.
- c. Reestablish historic sidewalk patterns.
- d. Avoid widening or altering the grade of a sidewalk or alley.



*Preserve the historic street grid.*



*Preserve historic open spaces such as Mears Park. Preserve the historic diagonal entry points into the park.*



*Preserve natural and topographic features of Mears Park.*

**B. Preserve historic open spaces. These spaces include:**

a. Mears Park

1. Preserve mature trees throughout Mears Park.
2. Preserve the historic diagonal entry points into the park.
3. Avoid construction of new park structures.
4. Preserve natural and topographic features.
5. Preserve view corridors.

b. Union Depot

1. Preserve the open front plaza at the main entry point of Union Depot.
2. Preserve the expansive front yard and driveway.
3. Preserve site features such as fences and walls.
4. Preserve building orientation to the street or lawn.
5. Preserve natural and topographic features.
6. Preserve view corridors.



*Preserve Union Depot and its orientation, front plaza, driveway, fences and walls, among other important features.*

- c. Alleys and Courtyards
  1. Maintain and preserve public and private alleys and courtyards.
  2. Preserve the historic entry points.
  3. Avoid building additions in alleys or courtyards. However, dining areas and similar are appropriate.
  4. Preserve site features such as loading docks, awnings, bollards, fences and walls.
  5. Preserve pavers in alleys or courtyards.
  6. Preserve view corridors.



*Maintain and preserve private alleys and courtyards.*

**C. New or replacement street features, such as but not limited to streetlights, parking meters, bike racks, pay stations, electronic charging stations, dining areas and street furniture, shall be placed in locations that will not disrupt the traditional building entries or sidewalk flow of the street.**

- a. Required dining area barriers shall be simple and minimal in design and void of any signage, banners or advertisement.
- b. Street features shall be compatible with the context of Lowertown including, but not limited to, style, material or finish.



*Preserve site features such as loading docks, awnings, bollards, fences and walls.*

**D. Locate dining area to minimize impacts on the streetscape.**

- a. Exterior dining areas are subject to any required permits or encroachment agreements. The dining area shall be clearly defined.

**E. Locate a temporary seating area (Parklet or Parklette) without disrupting the traditional building entries or sidewalk flow of the street.**

- a. Temporary seating shall be removed at the end of the season
- b. Do not store temporary seating in alleys or public way.



*Locate a temporary seating area (Parklet or Parklette) without disrupting the traditional building entries or sidewalk flow of the street.*

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## Sec. 74.117 Appendix

### I. Glossary

A number of specific terms are used throughout the design review process, and need to be understood when reading and applying the design guidelines to a potential project in the heritage preservation district.

#### 1. Construction

Construction is the process of building or forming by putting together parts or materials to devise a planned structure.

#### 2. Construction Level Documentation

Documentation that contains the necessary required information to achieve a building permit to construct a planned structure.

#### 3. Context

Strong and eloquent visual relationship to the nearby surrounding.

#### 4. Contributing Property

Contributing properties built during the period of significance form the foundation of the historic district. A property reflects the significance of the district due to historic associations, historic architectural details or archaeological features. These properties were constructed or significantly altered during the district's period of significance.

#### 5. Demolition

Tearing down, razing, removing or deconstruction of a manmade structure from a site. Includes any activities resulting in the cutting, excavating, removal, alteration or other deconstruction of any areas, places, buildings, structures, lands, districts, or other objects

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## **6. Eligible**

Building, site or structure which possesses the necessary qualities for fulfilling the conditions to be listed as a local, state or federal historic building, site or structure.

## **7. Guideline**

The term “guideline” in this document is a criterion with which the City staff and appointed Boards, Commissions or City Council will require compliance when it is found applicable to the specific project proposal. A guideline, therefore, is a standard, albeit one that is subject to some interpretation when determining compliance. The guidelines are adopted as part of the City’s Municipal Legislative Code.

## **8. Inappropriate**

Not suitable or proper.

## **9. Must**

Be obliged to; should.

## **10. Non-Contributing Property**

There are generally two types of non-contributing properties that may exist in a district: (1) older structures that have currently lost integrity, but may be restored back to contributing status and (2) buildings that are not within the period of significance.

## **11. Parklet or Parklette**

Conversion of an existing parking space into a temporary outside seating or dining area.

## **12. Partial Demolition**

Removal of any portion of a contributing or eligible building or structure which would detract from the significance or character of the structure or district as a whole. Includes any activities resulting in the cutting, excavating, removal, alteration or other deconstruction of any areas, places, buildings, structures, lands, districts, or other objects

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### **13. Period of Significance**

The direct connection between the property and the area of significance represented within a specific span of time during which significant events and activities occurred for which the district or site is nominated.

### **14. Professional Determination**

Written documentation, accreditation or licensure that characterizes a person as conforming to the technical or educational standard of a particular professional expertise for the particular work type that is being proposed.

### **15. Prohibited**

To prevent; preclude.

### **16. Public Art**

Art in any media that has been planned and executed with the intention of being staged in the physical public domain and accessible to all.

### **17. Shall**

Where the term “shall” is used, compliance is required.

### **18. Visible from the Public Right-of-Way**

Structures and areas that can be observed unobstructed by the naked eye by a person standing normally on the publicly accessible Right-of-Way without the aid of any device.

### **19. Warm Light Temperature**

Light at the lower end of the scale, from 2000K to 3000K, is called “warm white” and ranges from orange to yellow-white in appearance.

### **20. Will Be Considered**

City staff, the Heritage Preservation Commission or Saint Paul City Council has the discretion to determine if the action being discussed is appropriate and allowed. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.