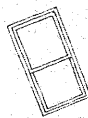
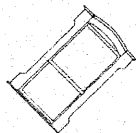
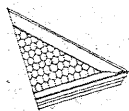
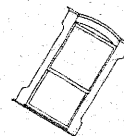
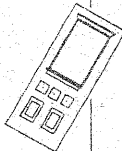
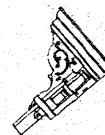


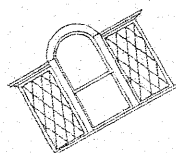
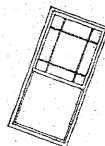
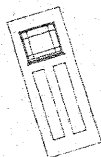
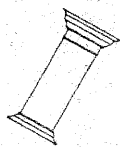
LYMAN DAYTON'S
ADDITION TO
SAINT PAUL



The Dayton's Bluff Historic District Handbook



The Saint Paul Heritage Preservation Commission



General Guidelines

For Assistance

Credits

The Dayton's Bluff Historic District includes many buildings of architectural and historical significance. However, heritage conservation is not limited to just the finest architectural specimens in the area. It is important that the design integrity of all buildings in the District be respected and conserved. This means that original features of older buildings should be retained whenever possible, and that alterations, additions, and new construction should be compatible with the building and its historic neighborhood setting.

The following general guidelines should be kept in mind when planning a repair or remodeling project:

1. It is better to **maintain** than to repair.
2. Damaged historic elements should usually be **repaired** rather than replaced.
3. If repair is not possible, replacement elements should **match** the historic originals as closely as possible.
4. Consider the **reversibility** of changes.

Design Review and Building Permits

Heritage Preservation Commission

Loan Programs

Dayton's Bluff Neighborhood Housing
Service
774-6995

Published by the City of Saint Paul,
James Scheibel, Mayor

Roger Brooks, Chair, Saint Paul Heritage
Preservation Commission

Ken Peterson, Director, Department of
Planning and Economic Development

Dan Cornejo, Deputy Director for
Planning

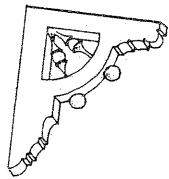
Beth Bartz, Historic Preservation Planner

Prepared by Carole Zellie, Landscape
Research, St. Paul, Minnesota.

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The
Dayton's Bluff Historic District Handbook

Prepared for
The Saint Paul Heritage Preservation Commission

by
Landscape Research
1992

THE DAYTON'S BLUFF HISTORIC DISTRICT



The Dayton's Bluff Historic District was approved by the St. Paul City Council in August, 1992. The creation of the Historic District recognizes the historical and architectural significance of this early St. Paul neighborhood. Exterior alterations, new construction, and demolition of buildings within the District boundaries are reviewed by the St. Paul Heritage Preservation Commission according to the guidelines explained in this *Handbook*. The *Handbook* is intended for the use of residents of the Dayton's Bluff Historic District, as well as all other St. Paul residents with an interest in the conservation of historic buildings.

The creation of the Dayton's Bluff Historic District is an important part of neighborhood revitalization in St. Paul's District 4. The guidelines developed for Dayton's Bluff encourage the retention of existing historic architectural features as well as a high standard of new design.

Design review by the St. Paul Heritage Preservation Commission is conducted only for exterior work which requires a building permit.

Four other historic districts in St. Paul currently use design guidelines in building permit review. The steps in the design review process and the guidelines are explained on the following pages, along with sources of further assistance.

Note: In some cases, the buildings illustrated do not show the porch and stair railings which may be required by the St. Paul Building Code.

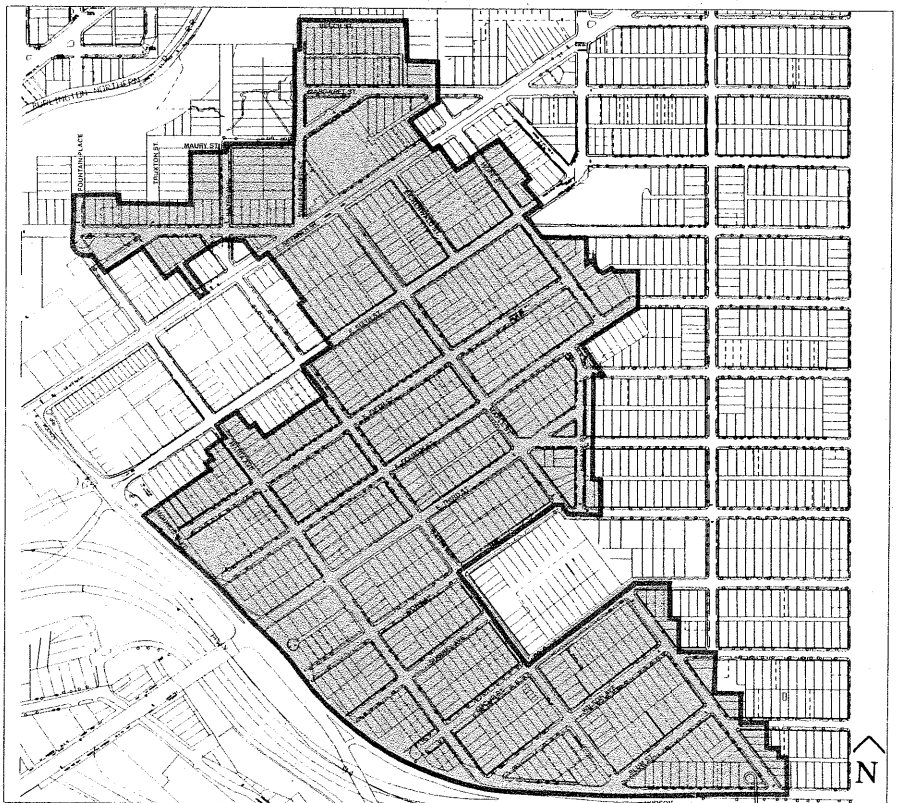
Use this *Handbook* in planning an exterior maintenance or rehabilitation project. The Heritage Preservation Commission recommends the following before applying for a building permit:

1. *First, compare the style or appearance of your building to those illustrated in the Handbook. Although your building might not exactly match those shown, it will probably be comparable. Pay special attention to major features such as windows, but also look at small details, such as brackets at the roofline or patterned shingles in the gable ends.*

2. *Next, compare your plans for maintenance or rehabilitation with the guidelines found on pages 10-24. They are organized by feature type.*

3. *Finally, determine if your plans are compatible with the guidelines. The text and illustrations at the top of each page provide general information and assistance with many of the guidelines. If you or your building contractor have any questions, contact the Heritage Preservation Office at*

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The Dayton's Bluff Historic District, 1992.

A larger map of the District is found on page 26.

DESIGN REVIEW IN THE HISTORIC DISTRICT

THE DESIGN REVIEW PROCESS

The St. Paul Heritage Preservation Commission (HPC) reviews and approves or disapproves the issuance of city permits for **exterior alteration, new construction, moving of buildings, and demolition** for city-designated historic sites and within heritage preservation districts. The Commission uses the design review guidelines presented in this book to review proposals. *Changes in the existing appearance of a building are not required unless they are within the scope of work covered by the building permit.* Signs, billboards, parking lots, and interim land uses which could result in changes to the appearance of the District are also subject to Heritage Preservation Commission review.

Alterations to the building interiors and the choice of exterior paint color are not subject to design review.

BUILDING PERMITS

Property owners should first determine if the project requires a building permit. In general, projects that cost under \$300; storm doors, screen and storm windows and exterior painting are among types of work which do not require a permit. Call the Building Inspection Department at _____ for further information.

APPLICATION FOR HPC REVIEW

To receive HPC approval for a permit, the following materials must be submitted to the Commission:

1. A completed HPC application.
2. A completed St. Paul building permit application.
3. Three copies of all plans (two will be forwarded to the Building Inspections Department for issuance of the building permit; the third is retained for HPC records).

Specific requirements for various types of work can be found on the back of the design review application form. The completed application form and accompanying materials should be sent to:

Heritage Preservation Commission

Heritage Preservation Commission staff are available to discuss prospective projects with building owners and contractors. It is advisable to get as much information as possible while the project is in its **early** planning stages. Certain projects may also benefit from:

Concept Review

The Heritage Preservation Commission offers this type of review for large projects which would benefit from a concept-level review prior to the completion of working drawings. This type of review should not be considered for projects which require immediate issuance of a building permit. Contact the HPC office at _____ to discuss this option for your project.

SCHEDULE OF MEETINGS

The **Heritage Preservation Commission** holds its regular monthly meeting on the second Thursday of each month. The **Design Review Committee** meets on the Tuesday nine days previous to the HPC meeting. Applications to be considered by the Heritage Preservation Commission or the Design Review Committee must be received a minimum of **23 days** prior to the Heritage Preservation Commission meeting date. To receive the yearly schedule of meetings and application deadlines, contact the Heritage Preservation Commission office at _____

Questions?

All questions about the design review process should be directed to the Heritage Preservation Commission at _____

A copy of the design review application is found on the last page of this *Design Guidelines Handbook*. It may be photocopied or extra copies may be requested by calling _____



Current rehabilitation of 693 Conway Street includes restoration of the original wood siding. From 1914 to 1933 this was the home of Warren Burger, the former Chief Justice of the U.S. Supreme Court. The simple gable roofed house was built in 1884 for \$2,000.

DESIGN REVIEW CATEGORIES

The type of review process will depend on the scale, complexity, and degree of exterior alteration proposed. Permits are divided into three categories:

I. Minor Work

This category includes:

1. Re-roofing
2. Repair or replacement of porches, windows, siding, trim and doors if new materials match existing;
3. Installation or removal of door and window openings in rear elevations;
4. Chimney reconstruction;
5. Construction of garages smaller than four single-car units;
6. Exterior cleaning, refinishing, and tuckpointing;
7. Construction of retaining walls, fences, and landscaping;
8. Screening of parking lots and dumpsters;
9. Erection of signs of less than 30 square feet gross surface display area;
10. Similar types of minor work approved by the Design Review Committee Chair and reported to the Commission.

Staff may approve such types of work with a Certificate of Approval issued by the Planning Administrator.

II. Moderate Work

This category includes:

1. Roof alterations and skylights;
2. Alterations to the front or side elevations visible from the public street;
3. Small additions;
4. Alterations to windows, siding, entries, and trim;
5. Masonry finishing;
6. Construction of chimneys;
7. Erection of signs of more than 30 square feet gross surface display area;
8. Similar moderate work approved by the Design Review Committee Chair and reported to the Commission.

Such types of work require review and approval by the Design Review Committee.

III. Major Work

This category includes:

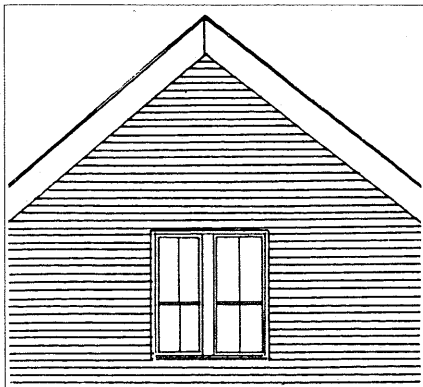
1. Major additions to existing structures
2. New construction
3. Demolition

Such types of work require review and approval by the Heritage Preservation Commission.

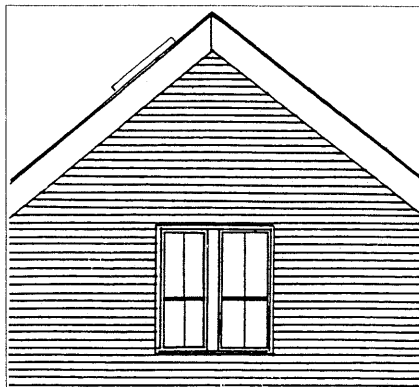
The HPC holds a public hearing on each permit application at its regular monthly meeting. The Commission considers the Design Review Committee's recommendation and receives testimony, written or oral, regarding the proposed plans. Applicants may give a brief presentation on their proposed plans.

If the proposed work is recommended for denial, it is forwarded to the next level of review. Permits denied by the Heritage Preservation Commission may be appealed to the City Council within 14 days of the Commission's denial. To register an appeal, two copies of a Letter of Appeal setting forth the grounds for the appeal must be filed with the Division of Planning. The City Council will then hold a public hearing to consider the appeal.

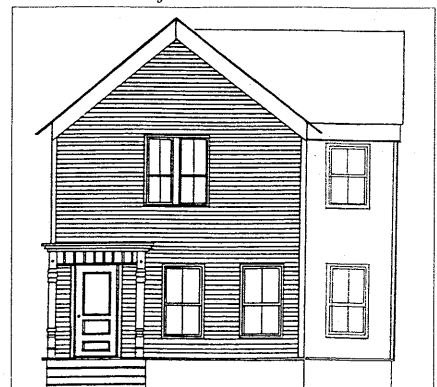
Replacement of windows with identical units is considered minor work.



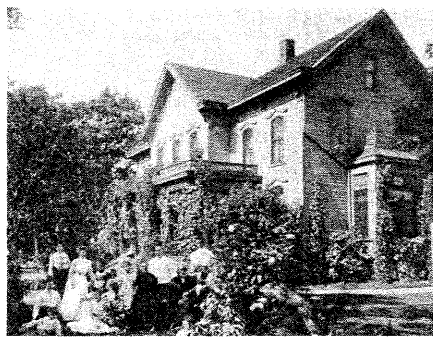
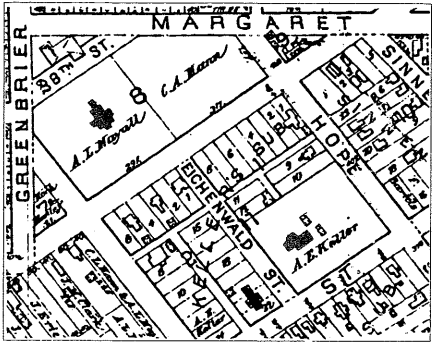
Roof alterations such as skylights are considered moderate work.



Large additions and new construction are considered major work.



A BRIEF HISTORY OF DAYTON'S BLUFF



Dayton's Bluff is the name given to one of St. Paul's most prominent geographic features as well as one of its oldest neighborhoods. The bluff is a towering limestone outcrop in the wide valley of the Mississippi River. Native Americans and early explorers visited the natural caves cut into the foot of the bluff, and traveled through the Phalen Creek and Trout Brook valleys at its western edge. Despite much railroad and highway construction at the foot of the bluff, the buff-colored stone of the outcrop remains intact and highly visible from many points along the river.

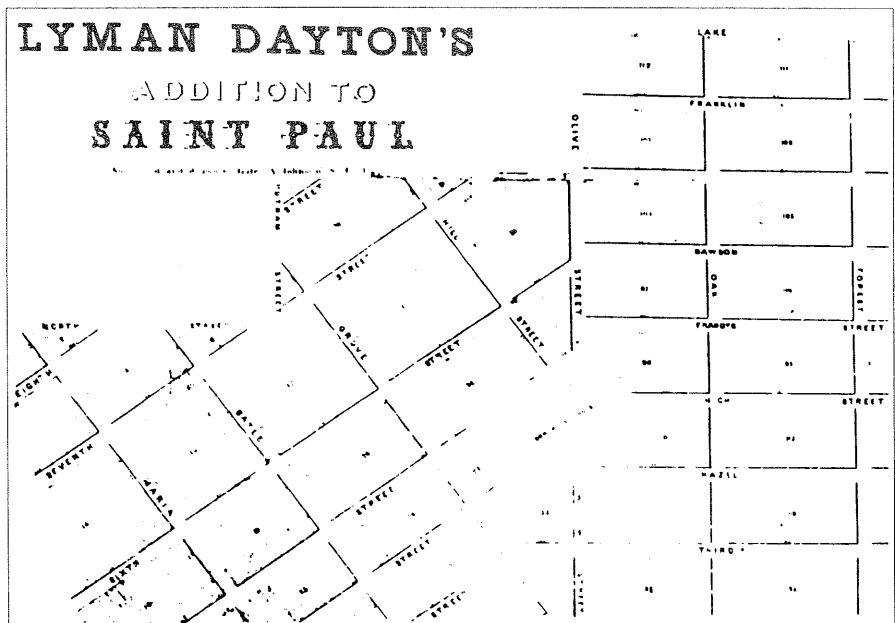
In 1857, Lyman Dayton (1809-1865), a well-known land and railroad speculator from Vermont, platted his "Addition to St. Paul" on this dramatic site. The bluff was separated from the early settlement along the river by a ravine, but inaccessibility did not deter Dayton and a handful of other businessmen who built large and costly houses. Farther to the south, beyond present day I-94 in the Mounds Park area, river-oriented residential development was also occurring. The earliest settlers had a spectacular view of the growth of the city at the Lower Levee and along E. Seventh Street, and could see the building of the railyards as they stretched along the river and up the Phalen Creek valley. Factories and breweries circled the foot of the bluff.

In the 1880s, and particularly during the peak years 1882-1884, Dayton's Bluff became a densely-built urban neighborhood. The construction of a series of bridges and the extension of streetcar service brought a new and diverse population to the bluff. Factory and railroad workers purchased small lots and erected a great variety of single and multiple-

family houses. The newly-arrived settlers included recent immigrants from Sweden, Ireland, and Germany, but German-Americans were the predominant group. They joined a large contingent of well-established German-American business owners, including the extended family of Theodore Hamm, whose brewery (now Stroh's) was situated at the northern edge of the District.

The current interest in the revitalization of Dayton's Bluff focuses largely on the fine older buildings which are the record of the area's long history. Large institutions, including the Wilder Residence and Metropolitan State University, occupy the former sites of early mansions. However, the blocks of sturdy houses, many with their porches and windows turned toward the river and city, and a collection of handsome churches and commercial buildings are worthy of care and conservation.

A portion of the original plat of Dayton's Bluff, 1857.



Above, left: A portion of Dayton's Bluff as it appeared on the 1884 Hopkins Atlas of St. Paul. The Mayall mansion which once stood on E. 7th Street, and A.E. Keller's "Eichenwald" as well as rows of closely built houses are shown.

Center: Early development on Dayton's Bluff is represented by the Muench House at 652 E. 5th Street. Photograph ca. 1905.

Right: Helen Heinrichs with doll, ca. 1900, behind the Muench House at 652 E. 5th Street. Photograph ca. 1905.

B. E. YOUNGS,
-DEALER IN-

Boots and Shoes.

Repairing Neatly and Promptly Done.

No. 703 E. 3d St., near Bates ave.,

Dayton's Bluff.

An 1886 advertisement for an E. 3rd Street business.

LOOKING at DAYTON'S BLUFF

Dayton's Bluff is the most picturesque and beautiful district of the city. Sloping back from the river bluff for nearly a mile, it commands from every point a wider and finer prospect of the city and the Mississippi valley than any other portion of the city east of the Mississippi...

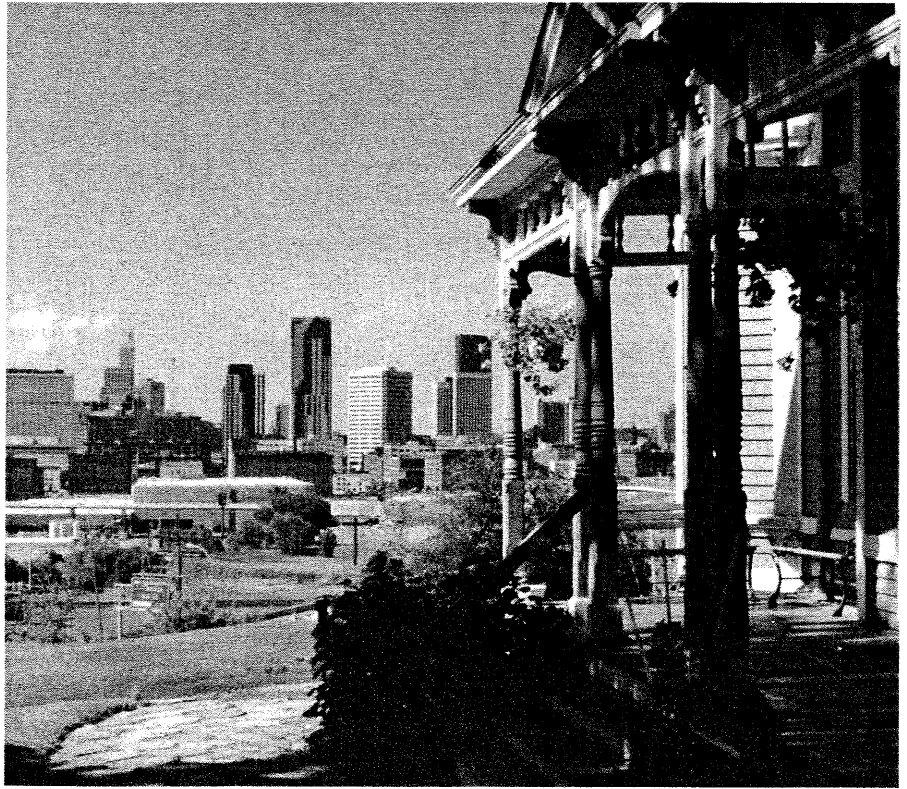
St. Paul Pioneer Press,

January 1, 1887

The plan of gridded streets employed by Lyman Dayton's land surveyor was generally like that used elsewhere in the city, but many of the streets were oriented toward views of the Mississippi River and the growing city below. As the blocks of Dayton's Bluff were developed with a diverse collection of residences and commercial buildings, a sense of the steep, rolling terrain was retained. Houses crowned terraced hilltop sites, and porches and prominent windows were oriented towards views of distant river bluffs. Today, the District has strong edges at the south, where I-94 divides it from the Mounds Park area, and along the eastern edge, where the Swede Hollow ravine and the edge of the bluff form natural boundaries.

A typical block within the District is densely built. Streetscapes are not uniform, but often have a great variety of housing styles and types. It is not uncommon to find a large three-story mansion anchoring a block with a collection of simple one- and two-story houses. Set-back from the street is quite uniform, however, and most houses have a small yard at the front. The steep slopes have required the construction of a variety of retaining walls. Many handsome old walls are built of limestone or brick.

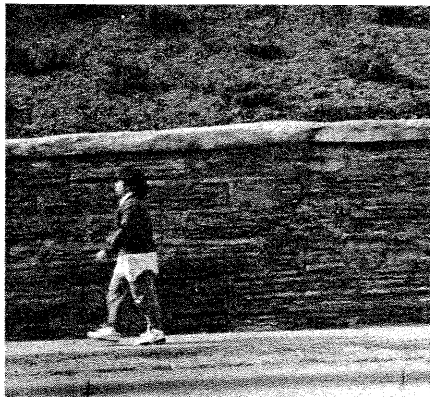
It is important to conserve the historic buildings of this area, but the natural setting should also be conserved and enhanced. The first settlers of the area who sought large lots perched near the edge of the bluff highly valued their special view of the city. Today, the broad vistas of the river and downtown St. Paul remain among the reasons new residents are drawn to this unique neighborhood.



Dramatic vistas of the city and river are found at many points in the District.



The Dayton's Bluff streetscape includes high-styled houses as well as one-story worker's cottages, each with a place in the history of the neighborhood.



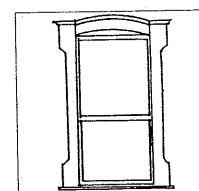
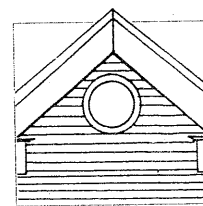
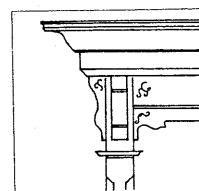
Historic landscape details include stone walls and fragments of old fences and gates.

ARCHITECTURAL STYLES & BUILDING TYPES



Italianate Style: 1869-1880

Early Vernacular



The construction of houses began on Dayton's Bluff in the 1850s, but no pre-Civil War buildings are known to survive. About thirty houses remain from the period 1869-1880. Most are examples of the Italianate Style, which first enjoyed popularity in the eastern United States in the 1840s. Other pre-1880s houses on Dayton's Bluff were of a gable-roofed, one and one-half or two-story type. Many of these vernacular houses were quite simple in plan and overall design, but their builders concentrated decorative efforts at the porch and window trim. Few pre-1880s buildings still stand in St. Paul, and this collection on Dayton's Bluff is of special significance to the history of the city as well as the District.

Characteristics:

- *Low-pitched hipped or gable roof.*
- *Symmetrical arrangement of windows and entry.*
- *Ornate, laminated brackets at the eaves and the porch.*
- *Porch posts rest on low pedestals and have chamfered corners.*
- *Windows sometimes have 2-over-2 lights in single or double-hung sash; round or half-round windows in gable ends.*

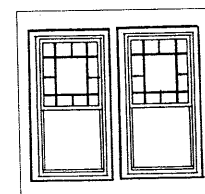
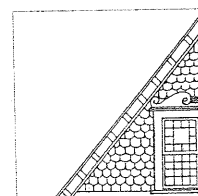


Queen Anne Style: 1880-1905

The opening of the Seventh Street viaduct and iron bridge in 1883 accompanied a great deal of building activity on the Bluff. In the three year-period between 1882 and 1884, at least 235 houses were constructed and the architectural character of the neighborhood was established. The nationally popular Queen Anne Style and its many variants dominated residential construction here, as well as in other developing neighborhoods throughout the city. Prominent St. Paul builders and a number of architects including E.P. Bassford, A.F. and William Gauger, and Edwin S. Radcliffe designed elaborate houses perched on some of the bluff's highest points. Carriage houses and a variety of outbuildings were constructed at the rear of many lots; a few carriage houses survive.

Characteristics:

- *Complex, often steeply pitched hip or gable roofs, sometimes with turrets and towers.*
- *Asymmetrical plan and arrangement of windows and entries.*
- *Rich surface textures created by wooden siding, scalloped or patterned shingles, and decorative brick in chimneys and walls.*
- *Porches have lathe-turned posts, balusters, and spindles.*
- *Decorative windows, sometimes with colored and leaded glass.*



ARCHITECTURAL STYLES & BUILDING TYPES



Late Nineteenth-Century Vernacular: 1880-1900

At least 430 houses were built in the decade of the 1880s, and about 60 were added during the 1890s. Overall, the single or two-family house was most common, although a variety of rowhouses were also constructed. Several hundred vernacular houses built for railroad and factory workers and their families made up much of the total. Pattern books and millwork catalogues were the source of many of these simple designs. Among the most interesting of the many types of housing created on Dayton's Bluff was the small one- or two-story "worker's cottage." Their construction was often financed by mortgages offered by organizations such as the Workingmen's Building Society.

Characteristics:

- Gable or hipped roof.
- Decorative shingles, often applied to gable ends.
- An ornate porch, with turned posts and spindles.
- Regularly spaced windows, with single- or double-hung sash.
- Windows sometimes have stamped or gouged trim.



Classical Revival and Colonial Revival Styles: 1900-1920

Nearly 150 buildings were constructed in the District between 1900 and 1910. Architecturally, many of the basic elements of the Queen Anne style lingered after the turn of the century. However, on Dayton's Bluff, as elsewhere in the city, a change from elaborate, "gingerbread" type trim to more classical detail was evident. Among events contributing to the change in taste was the popular 1893 World's Columbian Exposition, held in Chicago, where many of the buildings showed a departure from the ornamental excesses of the previous decades.

Characteristics:

- Steeply pitched hip or gable roof; cross-gable roofs, often with dormers.
- Regularly spaced windows, sometimes with diamond-paned windows; three-part or Palladian windows in gable ends.
- Narrow wood siding; decorative shingle trim no longer evident.
- Porches have graceful classical columns instead of turned posts.

ARCHITECTURAL STYLES & BUILDING TYPES



Early Twentieth Century Vernacular: 1900-1920

Houses of this type accounted for a good number of the 150 buildings constructed in the District between 1900 and 1920. Vernacular houses built after the turn of the century showed the influence of the Classical and Colonial Revival styles. Their steeply-pitched hipped roofs, which sometimes have flared ridges and eaves, are among their strongest architectural features. Builders on Dayon's Bluff designed a few of these houses for two or more families.

Characteristics:

- Steeply pitched hip or gable roofs; cross-gable roofs, often with dormers.
- Regularly spaced windows, prominent windows in gable ends.
- Narrow wood siding.
- Porches with classical columns and turned balusters.



Arts and Crafts: 1910-1930

With most of the available building lots now filled, residential construction declined steadily after 1912. About seventy new houses were built in the 1920s. Many of the houses built in the District between 1910 and 1930 show the influence of the Arts and Crafts (or Craftsman) style. A great variety of Arts and Crafts plans, particularly for the sturdy one- or one-and one-half story bungalow, appeared during this period in plan books and in widely-read periodicals such as *Ladies Home Journal*. The Sears, Roebuck and Company building catalogue offered complete interiors, including built-in china cabinets and leaded glass windows. The automobile garage made an appearance as a companion to many Arts and Crafts houses, and usually had very similar detailing.

Characteristics:

- Low-pitched hip or gable roof, often with wide, overhanging eaves and exposed rafter ends.
- Exteriors clad in brick, stucco, wood siding or square-cut shingles.
- Compact porch, with short tapered posts or piers; sometimes enclosed with double hung sash.
- Open brackets called knee braces at gable ends and eaves.
- Windows have geometrically-arranged muntin patterns.

ARCHITECTURAL STYLES & BUILDING TYPES



The William Buschman House at 923 Beech Street is shown at left as it appeared in 1910. The photo at right was taken in 1935 after the porch was enclosed.

Period Revival Styles: 1920-1950

Only about twenty houses were built on Dayton's Bluff between 1930 and 1950. Some of these buildings, primarily single-family residences, reflected then-popular period revival styles, including the Tudor Revival and the Colonial Saltbox. Many kinds of modifications were made to existing older houses in the District during these decades. Large single-family houses were converted to multiple units, alterations were made to windows and entries, and many new garages were added at the rear of lots. Front porches were enclosed, and some aging porches were removed and never replaced. New building products also changed the appearance of houses in the District. In the 1930s, asphalt shingles were introduced, and asbestos shakes by the 1950s. These shingles and shakes were nailed directly over wooden clapboards but exterior trim details were usually not removed. The new shingles, however, rendered the streetscape in drab shades of gray and brown.

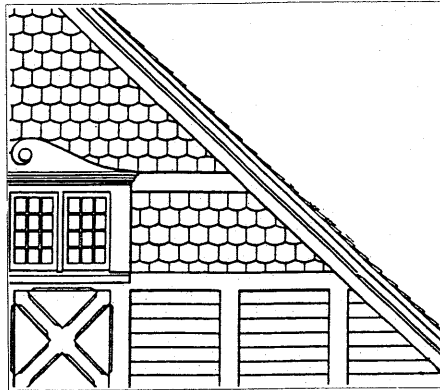
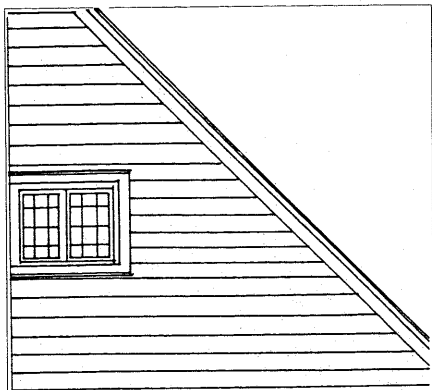


Today: housing improvement compatible with the historic character of the area.

Few new houses have been built on Dayton's Bluff since 1950. Most of the new houses have been the one-story ranch style usually seen in more suburban settings. Exterior remodeling or modernization, not new construction, has most significantly changed the appearance of the area. Vinyl and aluminum siding, artificial brick veneer, and several new types of modern windows became very popular in the 1950s and 1960s. When used for remodeling projects, many of these products were not very compatible with the appearance of older buildings. As a result, many older houses in Dayton's Bluff, like those elsewhere in the city, were stripped of their historic character.

A number of St. Paul residents and planners were concerned with the alteration of the city's heritage, particularly in its oldest neighborhoods. Beginning in the 1970s, St. Paul was among many U.S. cities to adopt legislation to create historic district ordinances which provides for review of exterior alterations to designated buildings. A new generation of building products make conservation and rehabilitation easier; today, in the 1990s, historically-compatible windows, millwork, and trim are widely available. There is also a great deal of information for the owners of historic properties, including books and magazines on every aspect of building rehabilitation. A steadily increasing number of well-maintained and recently-renovated houses on Dayton's Bluff are testament to the value of historic preservation in St. Paul's older neighborhoods.

WOOD SIDING & SHINGLES



The visual effects created by wood siding and decorative shingles are important to the appearance of many houses in the Historic District. Some building owners have found original siding and trim "hiding" under asbestos or asphalt shingles. In certain cases the siding has been found to be preserved in relatively good condition. Some siding has been successfully restored by cleaning, filling nail holes, replacing broken or deteriorated pieces, scraping and/or priming as necessary, and painting.

Wood building products, including siding, shingles, and a great variety of decorative trim, were used extensively by the nineteenth- and early twentieth-century builders of Dayton's Bluff. Wood contributes texture and detail to the Historic District, and it is a durable, high-quality material with a long product life. However, it must be properly maintained with paint or stain.

Vinyl, metal, and other types of manufactured siding is not recommended for installation on historic buildings in the District. Although these products may provide what appears to be an instant makeover, a good deal of historic character is often lost in the process. This is because it is nearly impossible to duplicate the texture and detail of wooden siding and shingles with manufactured products. Additionally, past or future water damage and deterioration may be covered over by new siding. Without repair and correction, such conditions may damage the sill, windows, and, eventually, the wall.



The texture and detail of a building can be greatly altered by the removal of historic trim and the installation of vinyl or other manufactured siding. Stucco applied to a clapboard-covered house produces the same loss of character.

Heritage Preservation Commission Design Review Guidelines

1. *Repair.* Wooden siding should be maintained with paint or stain. Deteriorated wooden siding should be replaced with new material resembling the original in width, thickness and profile, and texture. New siding should be identical to or compatible with the original. Siding should be installed horizontally except in those instances where vertical or diagonal siding was used on the original exterior. Appropriate corner boards, frieze boards, and drip caps and other features should be included with replacement siding.

2. *Vinyl and Aluminum Siding; other Manufactured Products.* Buildings originally clad in wooden siding should not be re-surfaced with brick, stucco, artificial stone or brick veneer, hardboard, or vinyl or aluminum siding. The Commission may consider the following exceptions to the installation of vinyl, metal, or hardboard siding on a case-by-case basis:

A. In cases where existing asphalt, asbestos, aluminum or vinyl siding is to be removed and where the underlying origi-

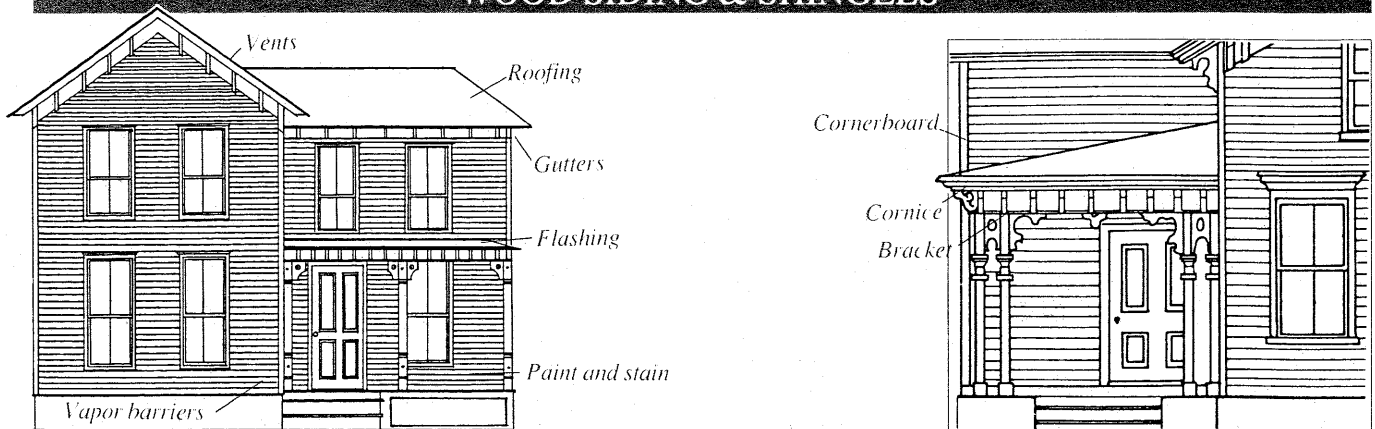
nal siding and decorative features are found to be significantly deteriorated. Commission staff must conduct a site visit during the removal process and advise on appropriate treatment.

B. In the resurfacing of non-contributing buildings constructed after 1930.

C. In the resurfacing of existing or the construction of new garages, particularly when the garage is inconspicuously sited.

If vinyl, metal, or hardboard siding is used as described in A-C, it must be of a width appro-

WOOD SIDING & SHINGLES



Protect against water damage. Water is the chief enemy of wood siding. Defects in the water protection provided by *roofing, gutters, flashing materials* and *vapor barriers*, and even the *foundation*, can be evident on the siding. Property owners should make periodic checks to see that these features direct water to the ground, away from the building.

Flashing helps to seal horizontal seams where water can penetrate. *Vapor barriers* keep moisture from passing through insulation and collecting inside the walls. The vapor barrier should be installed toward the "warm in winter" side of the insulation. Ventilation of warm moist interior air can also be provided through *siding vents*, which can ventilate wall spaces not protected by a vapor barrier.

Paint and stain protect wood siding and shingles from the elements. A good paint job can usually be expected to last between seven and ten years. Peeling and blistering paint or premature paint failure is often caused by poor surface preparation or moisture problems originating inside or at the roofline.

Plan your painting project. Paint should be selected carefully with the age and condition of your building in mind. Discuss the options with your contractor or paint store staff. Both oil and latex are suitable for exterior use. Exterior latex paints are durable and because they "breathe" better than oil-based paint, they transmit moisture well. In some cases, latex paint may be used over oil paint but oil may not be used over latex. Once a house has been painted with latex, the practice must continue. Some experts suggest that oil be used over previous oil layers because it shrinks less when drying, and is less likely to pull old paint loose.

Paint will not adhere properly to a dirty or deteriorated surface. After any needed repairs to trim or siding are made, the house should be washed with a suitable detergent. A coat of primer should be applied to any areas which were stripped or on areas of new wood. The primer must be thoroughly dry before the top coat is applied. The primer and top coat should be compatible, so choose a primer suggested by the top coat manufacturer.

Paint colors. Paint colors in the Historic District are not reviewed by the Heritage Preservation Commission, but the Commission encourages the use of historically appropriate color schemes. Before choosing a paint color, owners may wish to learn about the traditional use of color on historic buildings.

When selecting historically appropriate colors, it is important to first determine the style and significant features of the building. The color of the roof should also be considered in selecting the body and trim colors. Avoid using too many colors without a careful consideration of details. Simple brackets, for example, should usually not be "picked out" with a contrasting second color, because this can destroy the visual relationship between the bracket and the cornice.

During the planning stages of a painting project it will be very helpful to consult books on historic paint schemes; several good sources are listed on page 25.

Heritage Preservation Commission Design Review Guidelines

appropriate to the style of the building, and all architectural details including window trim, wood cornices, and ornament must remain uncovered. Replacement siding may cover only one layer of existing siding. Window, entry, and other trim must be built up so that it projects from the wall to the same extent as the original.

3. *Shingles.* Buildings originally clad in horizontal wooden siding should not be resurfaced with shingles of wood or other materials. Wooden shingles used for cladding

material or decoration, such as in the gable ends, should be conserved and retained. If replacement is necessary, the new shingles should replicate the original in width, pattern, thickness, profile, texture, and weather (lap).

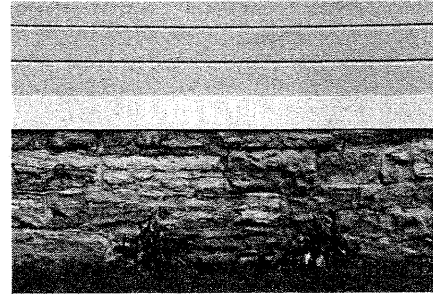
4. *Decorative Siding Treatments.* Decorative siding, such as paneled herringbone patterns used in the gable ends, should be retained in repair or resurfacing.

5. *Painting.* Exterior wooden surfaces should be maintained with appropriate paint or

stain. Color choice is not subject to Heritage Preservation Commission approval. However, exterior paint colors should be appropriate to the period and style of the historic building.

Stained shingles, brick, stone, and, in some cases, unpainted stucco should not be painted.

MASONRY WALLS & FOUNDATIONS



Typical masonry details used on historic Dayton's Bluff residential buildings. Any repair or replacement should match the color, texture, and detail of the original material.

In the 1860s and 1870s, a few St. Paul business owners and their families built elegant houses of limestone and brick along the bluff. These houses are long gone, but a number of other brick houses and commercial buildings remain in the Historic District. Stucco was a popular exterior material for several decades, and brick, stone, and concrete are also evident throughout the area in foundations and chimneys. Terra cotta, a molded ceramic material, was popular with the builders of brick buildings. It was used decoratively on chimneys, on arched window surrounds and at the cornice line of several commercial buildings.

Brick, stone, and concrete may sometimes require attention to joints and mortar. The mortar holding masonry in place keeps water from entering the wall. Major masonry work should be executed by a skilled mason: a bad repointing job--with the wrong mortar mixture, or poorly struck joints--can result in significant damage to the wall. Mortar color and bond pattern must also be correct to maintain the historic appearance of the building.

MASONRY TERMS

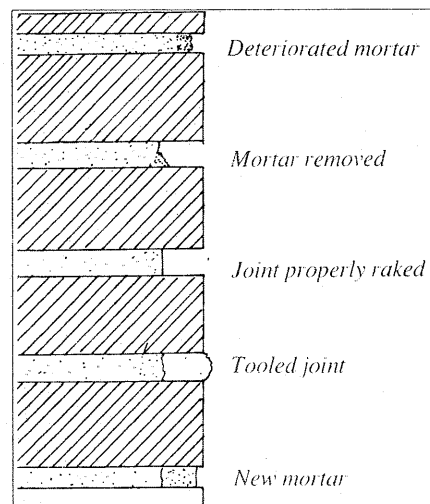
Bond: the tie or binding of masonry units made by laying one piece across two or more pieces. There are many different bond patterns.

Pointing (tuckpointing): The process of removing deteriorated mortar from the joints of a masonry wall and replacing the old mortar with new.

Mortar: A mixture of water, sand, lime and cement.

Spalling: The breaking away of the outer portion of a brick as the result of moisture and salts trapped under the surface; this condition is aggravated by freeze and thaw cycles.

Seek expert advice (and second opinions) regarding masonry cleaning. Masonry should be cleaned only when necessary to halt deterioration. Cleaning can needlessly introduce chemicals or moisture into historic materials. Sandblasting brick or stone surfaces with dry or wet grit or other abrasives will permanently erode the surface and accelerate deterioration and should never be attempted.



Proper brick repointing includes the careful removal of loose, soft, cracked mortar. Preferably, hand tools should be used. Extra care should be taken not to damage the masonry if power tools are used to remove mortar. New mortar should be mixed to match the original in color, texture and strength. The new mortar should be softer (in compressive strength) than the brick or stone, in most cases this means that it should have a high lime content. Modern, pre-mixed mortars are often too strong for historic brick, and can cause the bricks to eventually crack and spall.

Heritage Preservation Commission Design Review Guidelines

1. **Repair.** Deteriorated brick, stone, mortar, and other materials should be replaced with material used in the original construction or with materials that resemble the appearance of the original as closely as possible. The advice of a skilled mason should be sought for major repair projects.

2. **Cleaning.** Masonry cleaning should be conducted only to halt deterioration and by means such as low pressure water, soft brushes, and/or appropriate chemical treatment. Sandblasting or abrasive cleaning

should not be used under any circumstances.

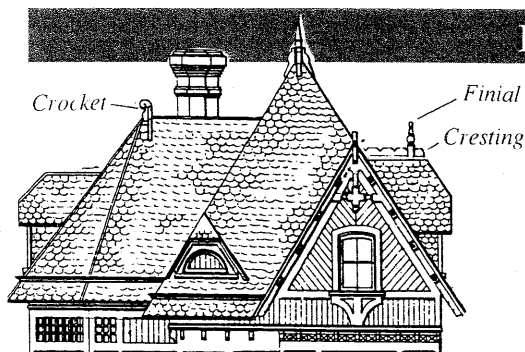
3. **Repointing.** Original mortar joint size and profile should be retained and/or reduplicated in repointing. Mortar mixtures should duplicate the original in lime, sand, and cement proportion and should duplicate the original mortar in color, texture, and strength.

4. **Stucco Resurfacing.** Repairs to stucco surfaces should duplicate the original in color and texture, if evidence exists. Very smooth or heavy-dashed surfaces should be avoided unless they were used on the original surface.

5. **Painting.** The original color and texture of masonry surfaces should be retained and unpainted stone, brick, and stucco surfaces should not be painted. The removal of paint from painted masonry surfaces should only be attempted if unpainted surfaces are historically appropriate and if removal can be accomplished without damage to the masonry.

6. **Resurfacing.** Artificial stone, brick veneer, or vinyl or aluminum products should not be applied over masonry surfaces. (See also: Roofs and Chimneys; Retaining Wall Guidelines.)

ROOFS & CHIMNEYS

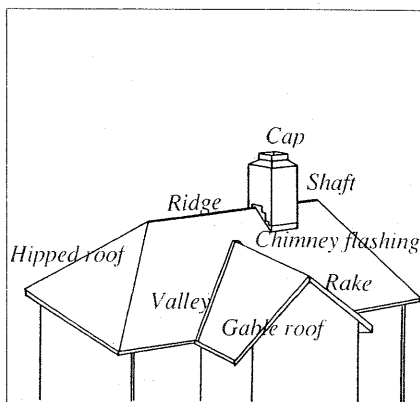


An illustration from a nineteenth-century pattern book shows designers' and builders' attention to the details of the roof and chimney. Crockets, cresting, and finials as well as corbelled chimneys can still be found on some buildings within the District.

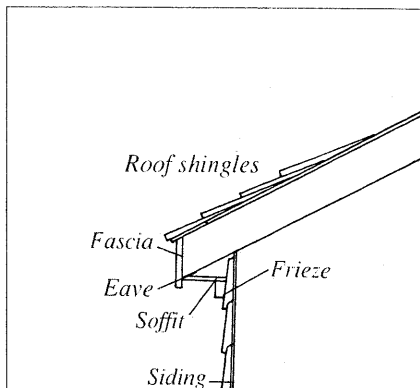
The shape, texture, and color of the roof are among important design features of any building. The shape and pitch of the roof are also among clues to the construction date and style of the building. Gable and hip roofs are most common in the Historic District, and most have had few alterations. Dormers and other additions to the roof should be carefully designed to be compatible with the rest of the building. (Refer to "Additions and New Construction" in this *Handbook* for more information about the design and placement of dormers.)

Many of the early buildings of Dayton's Bluff were originally roofed in wooden shingles, and then re-roofed with asphalt shingles. Properly selected, modern asphalt roofing materials are compatible with the appearance of historic buildings.

Chimneys with corbels and other decorative brickwork still survive on a number of houses and contribute to the historic character of the roofline. Although many old chimneys have been altered over the years, remaining historic features should be conserved during repair work.



Parts of the roof and chimney.



Details at the roofline.

ROOF TERMS

Deck: The structural nailing base for the roof surface, usually of wood or plywood and felt underlayment.

Drip edge: Flashing made of thin strips of metal or plastic that run the length of the eaves and rakes to facilitate water runoff.

Eave: The edge of the roof that projects beyond the house wall.

Exposure: The portion of each shingle exposed to the weather.

Fascia: Wood or other trim covering the ends of the rafters.

Flashing: Metal or other waterproof materials that connect roof shingles to chimneys, valleys, vents, walls, eaves, and rakes.

Frieze board: A flat trim board running horizontally at the top of a wall.

Gable: A type of roof with two slopes meeting at a horizontal ridge. Also, the triangular area formed by such a roof.

Rake: The edge of a pitched roof at the gable end.

Ridge: The top edge of the roof, where two roof slopes meet in a horizontal line.

Soffit: The underside of the rafters and roof at the eaves; usually a horizontal board between the fascia and the frieze board.

Valley: The junction where two downward sloping roofs meet at an angle; a channel for runoff.

Heritage Preservation Commission Design Review Guidelines

1. **Roofing Materials.** Original roofing materials which contribute to the character of the District such as tile or slate should be maintained and retained unless badly deteriorated. If partial or full re-roofing in tile, slate or asphalt is necessary, replacement roofing should match the old in composition, size, shape, and texture. Dark brown, dark gray, and "weathered wood" are among usually acceptable colors. Rolled roofing may be used only on flat or slightly sloped roofs which are not visible from the public way.

2. **Alterations to Roof Shape; Front.** The origi-

nal roof type, slope, and overhangs should be preserved. The roof shape at the front should not be altered except to restore it to the original documented appearance or to add architecturally compatible dormers. Documentation includes evidence of the former appearance of the building, or, in the case of "pattern book" houses, those of similar period and style. The shape of existing dormers should not be altered unless compatible with the original design.

3. **Alterations to Roof Shape; Rear and Sides.** Alterations to the roof shape at the sides or

rear should be compatible with the architectural character of the building.

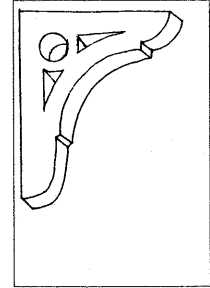
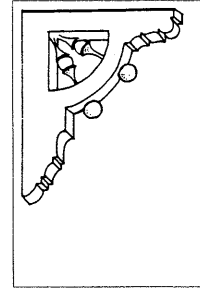
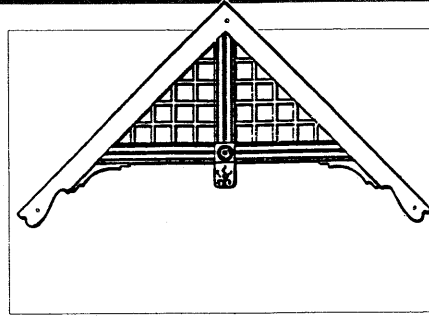
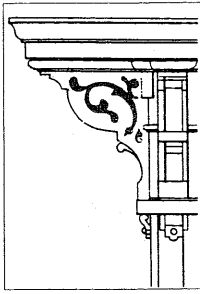
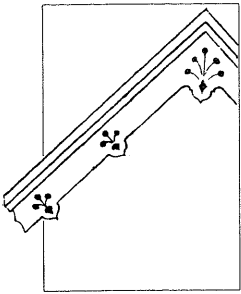
4. **Skylights.** Skylights should not be installed on the front roof plane. They should be flat and as close to the roof plane as possible. Bubble type skylights should not be installed.

5. **Chimneys; Rebuilt.** If rebuilding is necessary, original brick details such as decorative panels and coffers should be replicated.

6. **Chimneys and Stovepipes.** New chimneys and stovepipes should not be installed on the front roof plane.

(See also: *New Addition Guidelines; Masonry Guidelines.*)

EXTERIOR TRIM



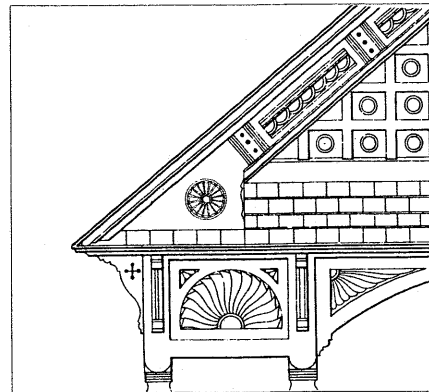
Italianate: ca. 1869-1880

Queen Anne: ca. 1880-1905

Decorative brackets and vergeboard trim by style and approximate date of popularity.

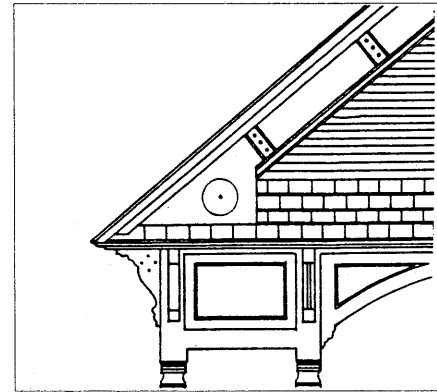
The builders of Dayton's Bluff detailed nearly every building exterior with a variety of decorative trim. Most of it is machine-produced wooden millwork, but metal, terra cotta, and tile and brick details are also found within the District. Details such as brackets at the eaves, and turned posts and spindles at the porch can vary greatly by date, style, and method of construction. Generally, each style of architecture has its own characteristic trim details.

Late nineteenth- and early twentieth-century millwork catalogues listed hundreds of varieties of machine-made wooden trim, including prefabricated porches. Some of these catalogues offered trim which was twenty years out of date; a Queen Anne Style porch could be put on a new Classical Revival Style house, for example. This explains some of the eclectic exteriors seen on houses throughout the District. Today, a much more limited range of historic trim is available. There has also been a down-sizing of dimensional lumber which is often quite noticeable in finish carpentry. It is therefore important to note the proportion and scale of new replacement trim.



Original Trim

The details of this complex gable should be kept intact, if possible. Wooden trim can be treated with preservatives and paint. Partially rotted wooden details, such as brackets, can be filled in with epoxies and other synthetic resins but if deterioration is extensive replacement is often more cost-effective. Any trim which is removed should be saved and used as a pattern for replacement trim.



Simplified Replacement Trim

The gable was restored and trim was simplified. New trim should match the original as closely as the budget will allow. Here the budget allowed replication of brackets and posts; the vergeboard trim and frieze board was simplified. If original elements are saved for use as patterns, they can be added later when the budget allows.

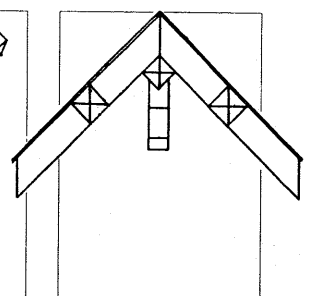
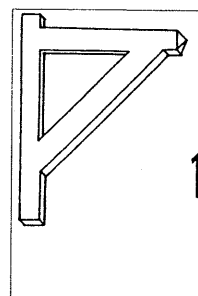
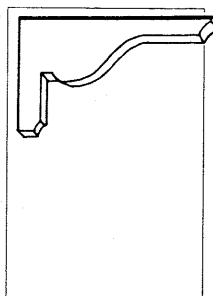
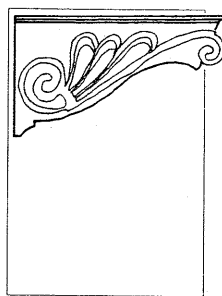
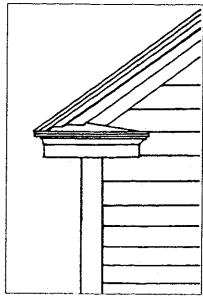
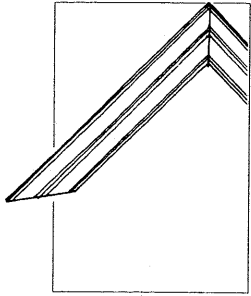
Heritage Preservation Commission Design Review Guidelines

1. *Conservation.* Exterior architectural features including finials, cornices, brackets, columns, balustrades and railings, and window and door moldings should be retained.
2. *Documentation.* Original trim details and other architectural features should be photographed or otherwise recorded before they are removed for repair or replacement. Deteriorated trim which is removed should be saved for use in making duplicates.

3. *Repair and Replacement.* New material used to repair or replace deteriorated trim or other features should match the original as closely as possible. Deteriorated trim which is unsalvageable should be replaced with trim identical or similar to the identical design. Simplified trim should approximate the old in design and placement.
4. *New Trim.* Details should not be added in an effort to make the building look older. However, in the case of some "pattern book "

houses, the addition of certain trim details such as those typical at the gable and porch may be permitted if supported by photographs or pattern book sources.

EXTERIOR TRIM



Classical and Colonial Revival ca.1900-1920

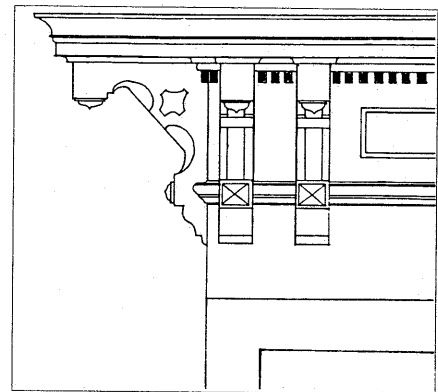
Bungalow/Arts and Crafts ca. 1910-1930

Replacing Missing Trim. Whether simple moldings which define shadow and light at the roofline, or fancy curlicued scrollwork, all kinds of trim contribute greatly to the historic appearance of a building. If your building has been stripped of trim, you can restore some or all of it. (The Historic District guidelines do not require any owner to restore anything that was missing before the District was created, however.)

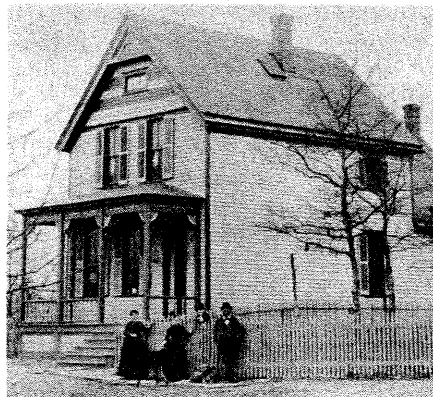
Detective work for missing trim is sometimes quite easy. The outlines of missing brackets, moldings, window surrounds, gable trusses, and other items are often evident under layers of paint or replacement siding. Nearby buildings of similar design may still have their mass-produced trim, and historic photographs or pattern books may provide evidence of original treatments.

Once the appearance of historic trim is determined, there are several sources of supply to check, including architectural salvage companies. Several local millwork manufacturers supply a good selection of traditional brackets and other trim. A skilled carpenter can duplicate many types of trim; some complex-appearing details can be built up from stock millwork.

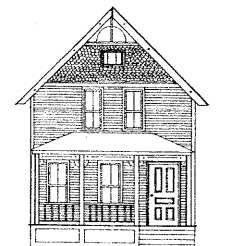
Brackets and Braces. Decorative brackets or braces were used on nearly every style of house built in the District before 1920. They appear at cornices, porches, and window hoods. All were machine-produced, but there are hundreds of varieties and sizes. Some were cut from a single block of wood with a band saw. Laminated brackets, with a filigree pattern on the outside, were very popular in the 1870s and 1880s. Machine-carved brackets, often with scrollwork, were introduced at the turn of the century. The brackets of Arts and Crafts houses, including those on the Bungalow, are usually constructed of three square-cut members and have no turning or decoration.



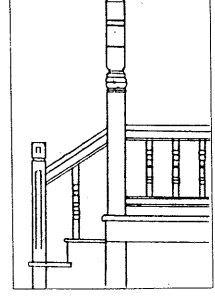
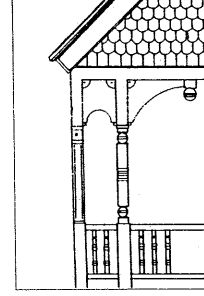
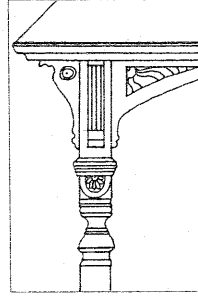
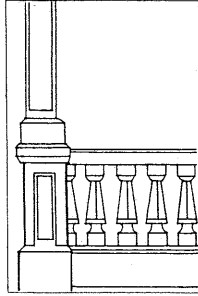
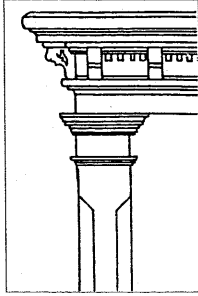
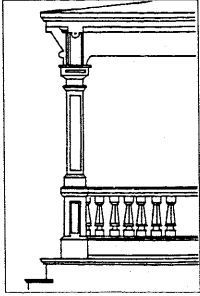
Dentils. Dentils are found on many houses in the District, particularly on Italianate and Classical Revival examples. They articulate the eaves or cornice of the exterior walls or porch, and mark the division between wall and roof. The individual pieces, or dentils, are known as teeth or cogs. Dentil moldings often alternate with brackets.



The Bergemeier House at 614 Fountain Place as it appeared in 1900. This photograph illustrates the great variety of decorative trim which was applied to small and otherwise simple houses.



PORCHES & STEPS

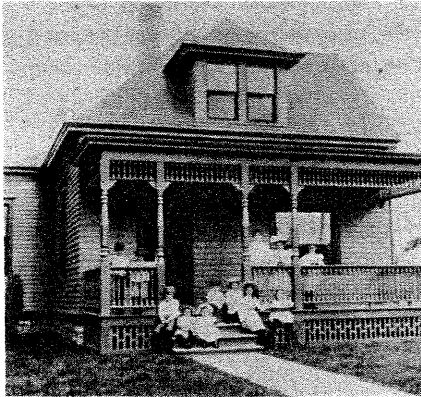


Italianate: ca. 1869-1880

Porch details by style and approximate timeframe.

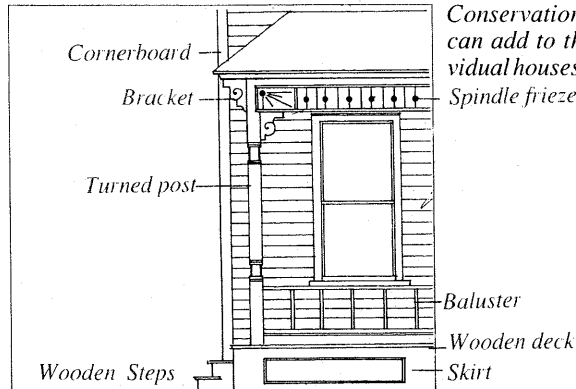
Queen Anne: ca. 1880-1905

For most of the nineteenth century, the porch was an architectural as well as social necessity in urban neighborhoods such as Dayton's Bluff. In addition to providing a place for relaxation and conversation, many of the porches on the bluff provided a view of the wide expanse of the valley of the Mississippi River. After the Civil War, the mass production of inexpensive columns, brackets, and other details, and the proliferation of pattern book plans made it possible for builders of even the simplest of houses to construct fairly elaborate porches.



Two views, ca. 1900, of Dayton's Bluff porches.

Until World War I, most houses had some type of porch at the front and rear. The popularity of the porch gradually declined, however. Historians blame the automobile, and suggest that streets lost their steady stream of pedestrians and "people-watching" opportunities. Enclosed porches or sunrooms were incorporated into the original design of Arts and Crafts houses, and many older porches were enclosed after about 1920. All of the remaining open porches of Dayton's Bluff contribute to its character and should be conserved!



Conservation of the porches in the District can add to the historic character of individual houses as well as entire streetscapes.

Spindle frieze

Heritage Preservation Commission Design Review Guidelines

1. Conservation. Porches, steps, and handrails which are appropriate to the building and its development should be conserved and retained.

2. Repair and Replacement. Historic porches, steps, or handrails which require complete rebuilding or replacement should be reconstructed using historical research to determine an appropriate design. Reconstructions should be compatible with the period and style of the building in material, design, and detail.

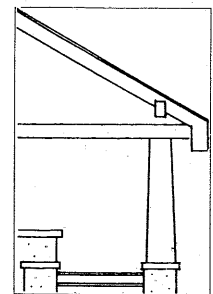
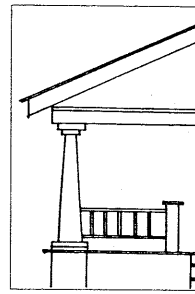
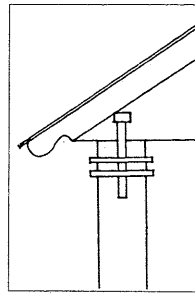
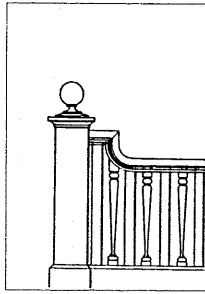
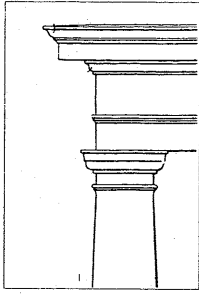
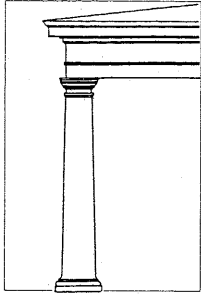
Concrete should not be used to replace wooden porch floors or steps.

3. Railings. The original spacing, section, and approximate profile of balusters should be maintained in replacement or repair. Unless historical evidence indicates, reconstruction should include a bottom rail and balusters should not be nailed directly to the step or deck. Wooden posts and railings should not be replaced with those of metal.

4. Posts and Columns. If replacement is necessary, porch posts and columns should be replaced with units which replicate the original material, size and scale. Turned, stamped, gouged or other elaborate features may be simplified if necessary. Wooden posts should not be replaced with metal posts or supports.

5. Enclosure. Unenclosed front porches should not be permanently enclosed.

PORCHES & STEPS



Classical Revival: ca. 1900-1920

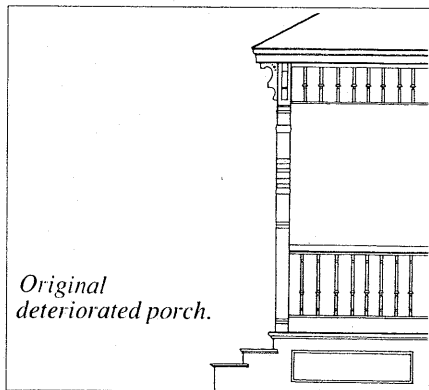
Bungalow/Craftsman: ca. 1900-1930

Porch Research. If your porch needs repairs requiring a building permit, or if you are just interested in restoring it to its original appearance, you will have to discover what was originally there, or what is appropriate to houses of similar style or type, before reconstruction begins. Because of their hard use and exposure to the elements, many porches have been altered or replaced several times, often in a style (or styles) different than the original building. When the porch of a 1870 Italianate style house needed rebuilding in 1905, the carpenter probably used the then-popular Classical Revival style millwork and trim. Such changes can be respected as products of their own

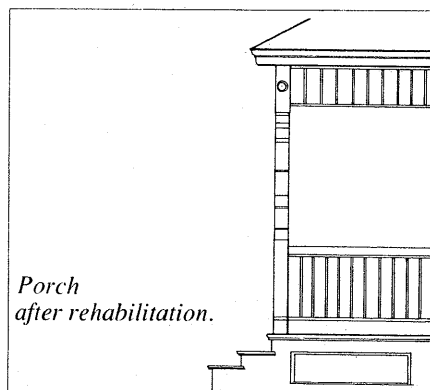
time, however.

First, determine an approximate date of the building's construction and a general understanding of its architectural style(s). Call the Heritage Preservation Commission at 228-3270 to obtain any building permit or other information on file. Compare your building to others in the District of similar appearance. The builders of houses on Dayton's Bluff used the same design over and over and varied the details. A few lucky people will be able to find an old photo of the building which will provide much of the needed information, but historic photographs of similar buildings can also be useful. Also study

pattern books from the period; a wide selection from the period 1850-1930 have been republished. Inspect the building to see if missing pieces of the porch have left any ghost marks. (You may have to look under replacement siding.) Also check the attic, basement, and even under the existing porch for pieces. Once you have determined the characteristics of porches typical of the period, you can select posts and railings of appropriate size, scale, and detail. Avoid using ready-made trim of smaller dimension; if fully-dimensioned ready-made trim is not available, a carpenter can fabricate trim which will have a much better appearance.



Original deteriorated porch.



Porch after rehabilitation.

Badly deteriorated wooden porches can be rebuilt and elaborate millwork features can be simplified, if necessary. If total replication is too costly, a simplified design should be of compatible size and scale, and new millwork should be fully scaled. Note: Building owners should be aware that existing historic railing heights may not meet present building codes. Consult the Heritage Preservation Commission staff with questions about railing height and design.

Heritage Preservation Commission Design Review Guidelines

6. Decks. Decks should be constructed only at the rear of the building or where most inconspicuous. Railings, steps, and other deck features and details should be compatible with the architectural character of the building.

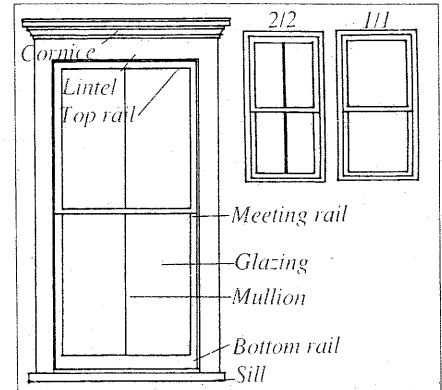
7. Firestairs. The detailing of firestairs should be compatible with the period and style of the building. Firestairs should be located as inconspicuously as possible.

(See also *Exterior Trim Guidelines*.)

WINDOWS



The house at left was stripped of its historic character when the windows and entry were altered.



In addition to providing light and air, windows give character and expression to the building exterior. Their size and spacing are important elements of the facade.

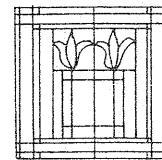
Square and rectangular windows with single or double-hung sash are traditional throughout Dayton's Bluff. Often these windows are divided by a single muntin in the upper and/or lower sash. A few houses, most often those of Queen Anne style, have special multi-pane sash or other distinctive window treatments.

Many historic houses retain their original wooden windows. Wood is a long-

lasting window material which provides good insulating properties, particularly when weatherstripped and used with double glazing or storm windows. Wooden windows must, however, be protected from moisture penetration. Good maintenance of windows includes checking that there is no cracked glazing compound, and seeing that the window is well painted. The sash should not be loose.

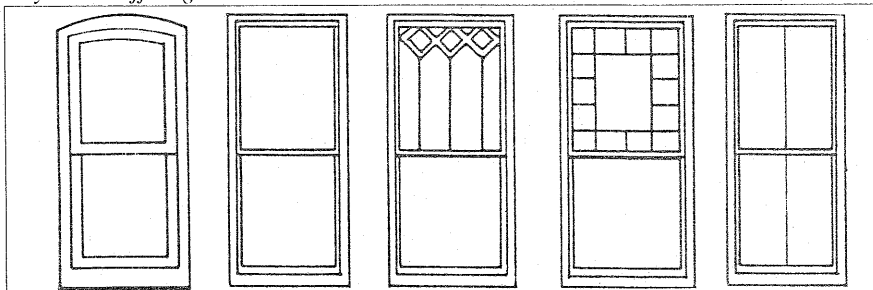
Old windows may appear to be in worse condition than they really are. If the wood is generally sound, the sill and lower rails of the sash can often be repaired without replacing the entire window.

If windows must be replaced, the style and function of the window should not be altered, and size of the window opening should remain unchanged. Traditional window styles are available from the manufacturers of wood, aluminum, and vinyl windows, and there is usually no reason to install an incompatible modern window on an historic building.

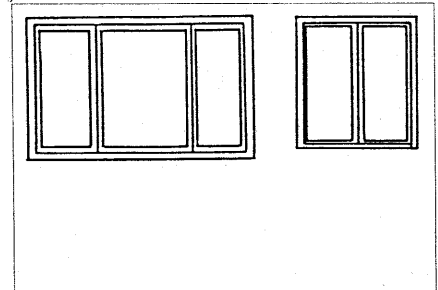


Many houses in the District have special colored and leaded glass windows.

These traditionally-styled double-hung replacement windows closely match many Dayton's Bluff originals.



These windows are usually poor choices for historic houses.



Heritage Preservation Commission Design Review Guidelines

1. *Size and Shape.* Existing windows and door openings should be retained. Window openings should not be enlarged or reduced to fit new units. New window openings should not be introduced into principal elevations.

2. *Sash.* The size and number of panes of glass in each sash should not be altered. New sash, if installed, should duplicate the existing or other appropriate models. Crank-out or sliding units are not appropriate replacements for single or double-hung sash.

3. *Trim.* Historic window casings or surrounds should be retained wherever possible; if replacement is necessary the original profile should be replicated.

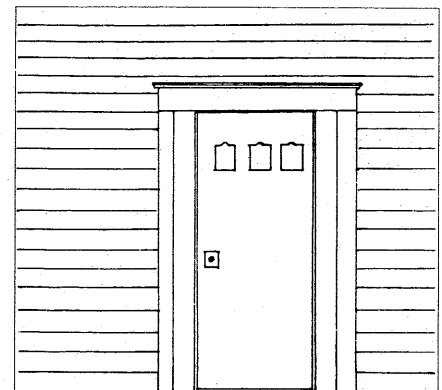
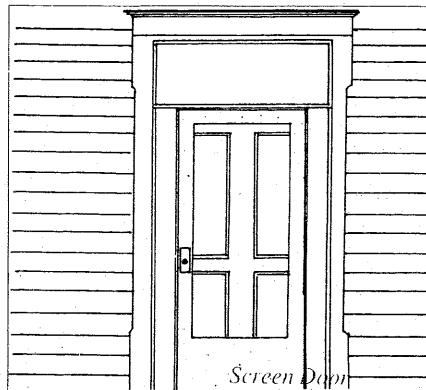
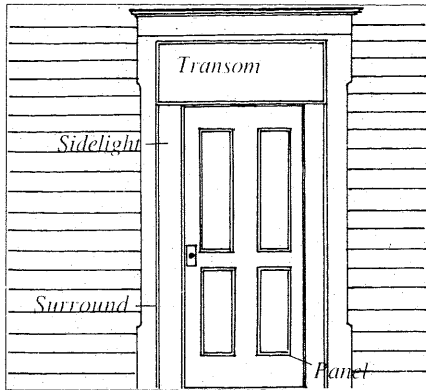
4. *Storm Windows.* If combination metal storms are installed, they should have a baked enamel finish. Storm windows should not have vertical or horizontal divisions which conflict with the divisions of the sash.

5. *Shutters and Blinds.* Shutters and blinds should not be installed on buildings not originally designed for them. Where appropriate,

shutters should appear to be operable and should be mounted to the window casing. Shutters should be constructed of wood.

6. *Security Measures.* Historic trim or other architectural features should not be removed for the installation of security bars or grills.

ENTRIES



The entry--including the door, door surround, and sometimes glazed sidelights and a transom--is usually the focal point of the facade. The size of the entry is directly related to the mass and scale of the building. As with windows, any alteration to size, shape or trim details can have a detrimental effect on exterior appearance.

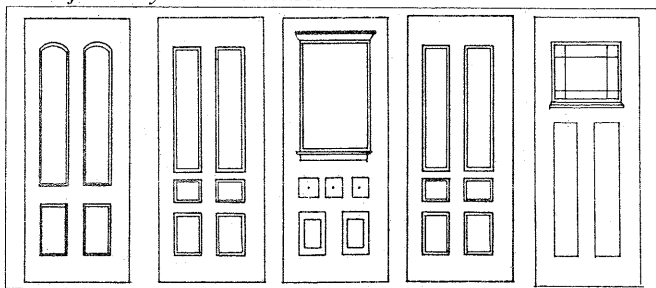
Local millwork companies stock a variety of historically compatible new doors; architectural salvage firms are sometimes a source of suitable replacements.

Screen and storm doors are often among necessary additions to the entries of Minnesota houses. A wood storm door--which has good insulating properties as well as design quality--is preferable to metal, but if metal is selected it should have a baked finish and be compatible with the building exterior.

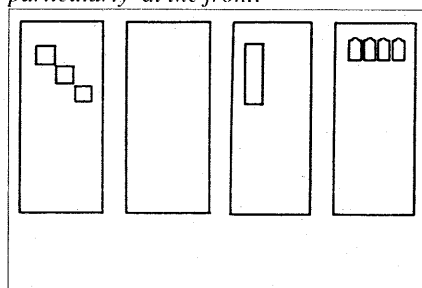
Paint or varnish will prolong the life of the door, and prevent the absorption of water. Many doors are softwood, however, and are most suited for painting rather than varnishing. If a varnish finish (or polyurethane) is used, it must be renewed yearly because the finish will break down after direct exposure to sunlight.

The historic door surround should not be removed or altered.

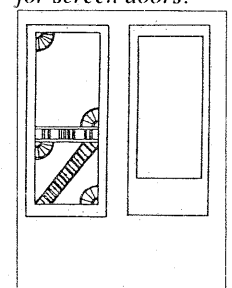
These traditionally-styled new doors are appropriate replacements for many historic houses.



These styles are usually poor choices, particularly at the front.



Among good choices for screen doors.



Heritage Preservation Commission Design Review Guidelines

1. *Size and Shape.* Entry openings should not be enlarged or reduced to fit a new door. New entry openings should not be introduced into principal elevations.

2. *Trim.* Original or historic features of the entry, including hoods, columns, sidelights and transoms should be retained. If replacement is necessary, trim details should be replicated.

3. *Doors.* Wherever possible, historic paneled doors (and hardware) should be repaired and

weatherstripped rather than replaced. If replacement of original or historic doors is necessary, the replacement should duplicate or be compatible with the material, design, and hardware of the older door. Steel-covered, hollow-core doors should not be installed unless compatible with the appearance of the building. Historic trim should not be removed from the entry for the installation of steel doors.

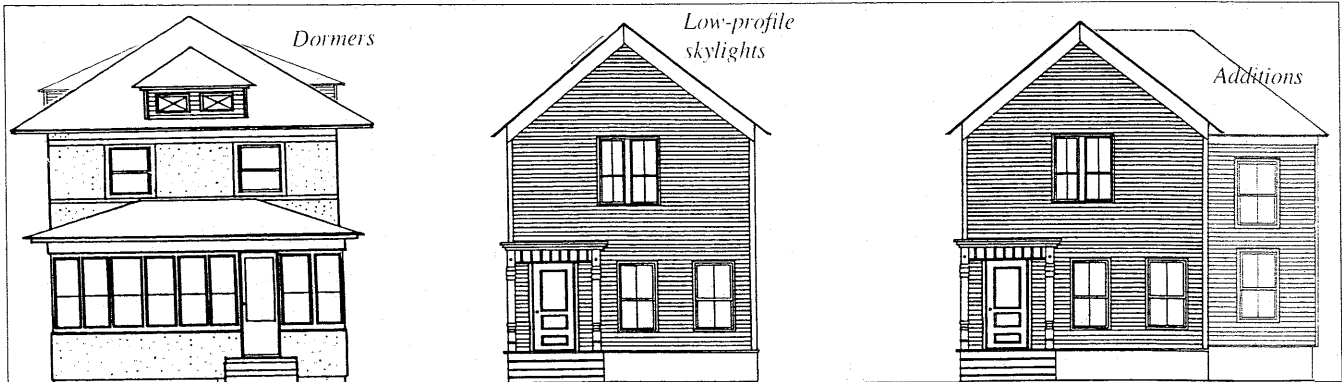
4. *Storm and Screen Doors.* Storm doors should be compatible with the inner door in

shape and style. Simple designs are preferable to "ranch style" designs.

5. *Sliding Glass Doors.* Sliding glass doors should be confined to the rear of the building where not visible from the public way.

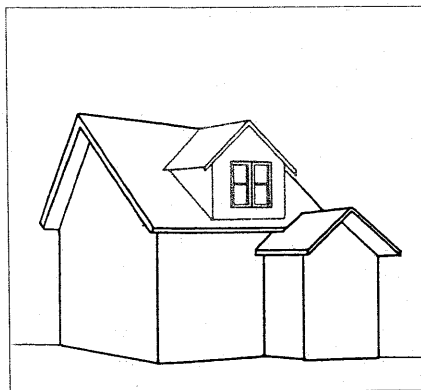
6. *Security Measures.* Historic trim or other architectural features should not be removed for the installation of security bars or grills.

ADDITIONS & NEW CONSTRUCTION

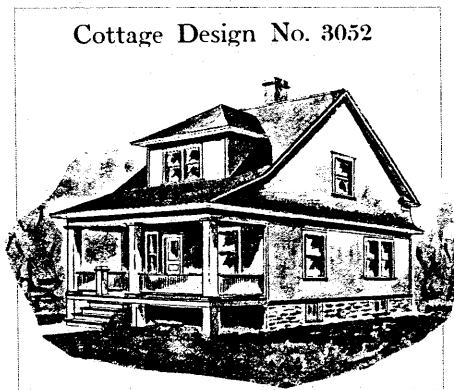


New dormers and additions should be compatible with the character of the building and the surrounding area.

Additions to historic buildings require careful planning to ensure that scale, size, materials, and details are appropriate to the existing building and its setting. Owners (and contractors) should budget enough time in the project schedule to develop a design which will conserve the character of the house.



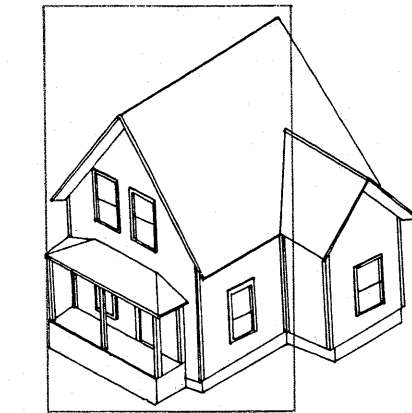
New dormers--particularly at the front--should be based on historic models.



An illustration from a popular bungalow book, ca. 1915, suggests form.

The Zone of Alteration:

Alterations should generally be confined to the rear of the building. However, well-designed dormers and other features which exist on houses of similar style and type may be appropriate--in some cases--at the front.



Heritage Preservation Commission Design Review Guidelines

Principal Buildings

1. Massing and Scale. *New construction should conform to the massing, volume, height, facade proportions and scale of surrounding structures. The gross volume of any new structure should be visually compatible with the buildings and elements within the surrounding area. New dwellings and commercial buildings should be compatible with the height of existing adjacent buildings.*

2. Materials and Details. *Materials and details should relate to those of existing nearby buildings. Wood or masonry construction is*

typical for existing residential building in the District, while masonry is typical of commercial building. These materials are preferable to vinyl, metal, or hardboard siding. Imitative materials such as artificial stone or brick veneer should not be used. Materials will be reviewed to determine their appropriate use in relation to the overall design of the structure. The use of vinyl, metal, or hardboard siding will be considered by the Commission on a case-by-case basis. These materials may be permissible in new construction of principal buildings if appropriately detailed.

Building Elements

1. Roofs. *The gable and the hip roof are the primary historic roof forms in the District, with many variations and combinations. In new construction, the skyline or roof profile should relate to the predominant roof shape of nearby buildings. Highly visible secondary structure roofs should match the roof pitch of the main structure.*

Roofing materials used on new buildings should be appropriate to the design of the building and the visibility of the roof.

Roof hardware such as skylights, vents, and

ADDITIONS & NEW CONSTRUCTION



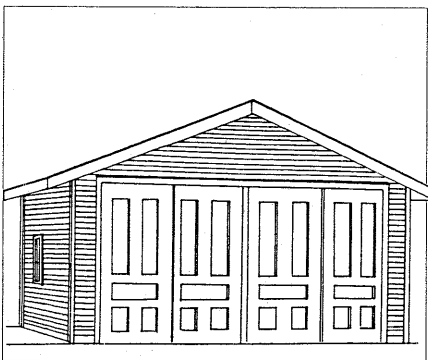
Massing, volume, height, facade proportions and scale of surrounding structures should be considered in new design.

The development of every proposal for new design must involve careful assessment of the architectural character of nearby buildings and streetscapes.

The objective of the design review process for new construction in the Historic District is to encourage a high standard of historically compatible new design. New construction should relate well to the size, scale, massing, height, rhythm, setback, color, material, building elements, site design and character of surrounding structures, as well as the broad urban context of the entire District.

	1860-1880	1880-1910	1910-1930
<i>Roofs</i>			
<i>Walls</i>			
<i>Windows</i>			
<i>Trim</i>			
<i>Setback and Siting</i>			

Elements of the Dayton's Bluff streetscape: successful new building design is a product of its own time. However, new design in the District should be compatible with surrounding historic building types, elements, and forms.



Garages are among the most common type of new construction in the Historic District. They should be carefully sited and should not be attached to the front of the building.

Heritage Preservation Commission Design Review Guidelines

metal pipe chimneys should not be placed on the front roof plane.

2. Windows and Entries. *Vertically-oriented, single or double-hung sash are the predominant historic window type in the District. The proportion, size, rhythm and detailing of windows and entries should be compatible with that of existing nearby buildings. The rhythm of solids to voids created by openings in the facade of the new structure should be visually compatible with surrounding structures.*

3. Porches and Decks. *The front entry should be articulated with a design element such as a porch, portico, or landing which provides a transitional zone between the semi-public and public exterior zones and the private interior zone. This design element should be appropriately detailed and compatible with the size and scale of the building.*

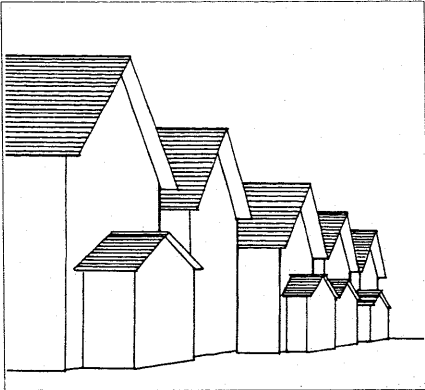
Decks should be constructed at the rear of the building and should be integrated into the overall design. Decks should be appropriately detailed and should not be raised in a

manner which makes them conspicuous.

Accessory Buildings

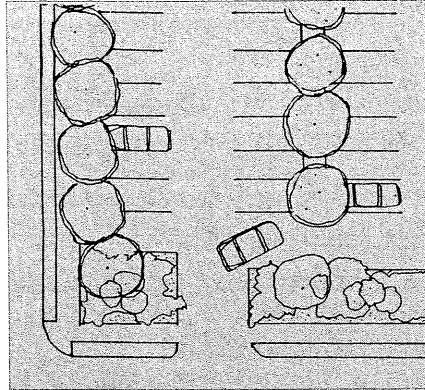
Garages and other accessory buildings should be compatible with the overall design and materials of the existing buildings on the lot. New garages should be located off rear alleys wherever possible. Garages should not be attached to the front of the building and should only be attached if not visible from the public way.

SITE CONSIDERATIONS in NEW CONSTRUCTION



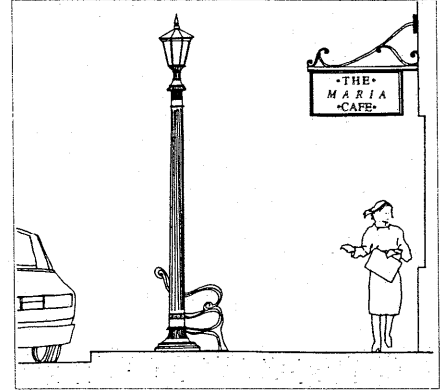
Setback and Siting

New buildings should respect the traditional setback of other buildings on the street (and conform with current building and zoning codes). Whenever possible, new buildings should also be compatible with the orientation of adjacent buildings--including placement of the entry and the direction and character of the roofline.



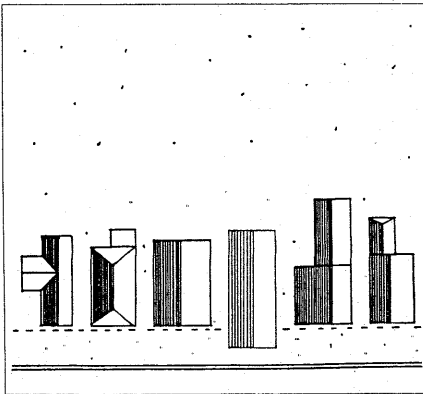
Parking: Residential

Multi-car parking areas in rear or side yards should be screened from public view as much as possible. Hedges, shrubs, and trees can provide a very effective means of screening.



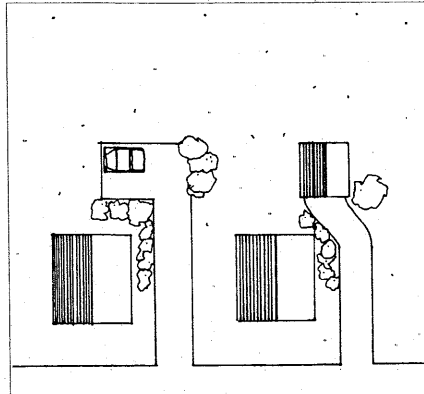
Public Improvements

New public improvements such as lighting, street furniture, and sidewalks and curbs should enhance the historic character of the Historic District.



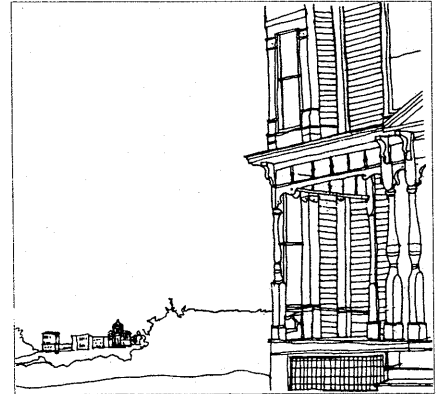
Setback and Siting

In the placement of new buildings, setback should be compatible with the historic streetscape.



Parking: Commercial or Multi-car

Poorly designed parking lots can detract from the character of the street. Adequate setback and screening with landscaping can reduce their visual impact.



Views and Vistas

The placement of new buildings and other structures should recognize and enhance the Historic District's prominent bluff-top location.

Heritage Preservation Commission Design Review Guidelines

1. **Setback and Siting.** The setback of new buildings in most residential and commercial areas should be compatible with the setback of existing adjacent areas.
 2. **Parking.** Residential parking areas should be confined to the rear of existing or new buildings. Parking spaces should be screened from view from the public street by landscaping such as hedges, grade changes, or low fences.
 3. **Fences.** Fences which allow some visual penetration of front yard space are preferable to complete enclosure. Fences of wrought

iron or wood which enclose the front yard should be no higher than 3-1/2 feet. Cyclone fences should not be used to enclose front yards or the front half of side yards.
 4. **Retaining Walls.** Stone, brick, and split-face concrete block are preferable to landscape timber for the construction of retaining walls. Masonry retaining walls should be finished with caps or other appropriate details. (See also: Fence and Retaining Wall Guidelines.)
 5. **Public Improvements.** New street and landscape improvements, lighting, street furniture,

and signs should be compatible with the character of the historic district. The historic urban pattern of grid-plan streets should be retained and enhanced in improvement projects.
 6. **Signs.** Sign materials and design should complement the materials and design of the building and adjacent buildings. (See also Storefront Guidelines.)
 7. **Views and Vistas.** New buildings or other structures should not block key views and vistas of the river valley and the downtown skyline.

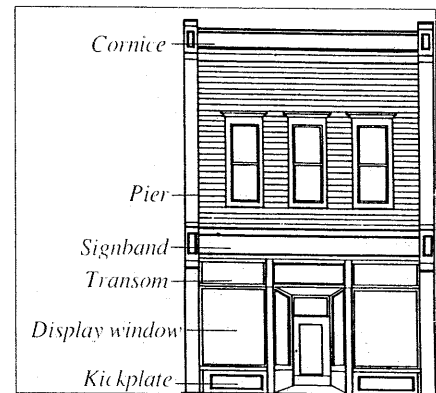
STOREFRONT REHABILITATION & RESTORATION



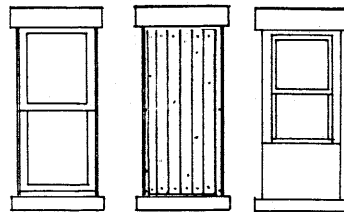
Most of the commercial buildings within the District are of masonry construction and date from the 1880s through the 1920s. Groceries and a variety of buildings housing small shops were concentrated along E. Seventh and near Maria and E. Third, and others occupy prominent corner locations. Many provided apartments above the retail space.

Each commercial building has a distinctive style or character which is associated with its primary period of construction. Each building is unique, but most share a two-part horizontal division with glazed (or once-glazed) storefronts at the first story. Brick or stamped metal details at the cornice or parapet often deserve special attention, and should not be covered over. Exceptional examples of nineteenth-century storefronts include three designs by St. Paul architect A.F. Gauger. The Schornstein Grocery (1884) at 707 Wilson Avenue is listed on the National Register of Historic Places. The Stutzman Block at 727 E. 7th Street and the Schoch Building at 374 Maria were both constructed in 1885.

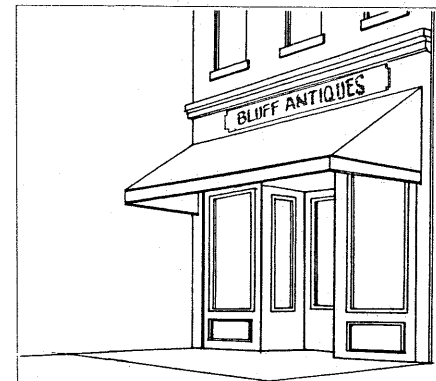
Above: The District has a diverse collection of commercial buildings. Storefronts should communicate the product or service being offered inside while relating to the overall character of the building.



Typical Storefront Elements



Windows should not be covered over or blocked up to accommodate a smaller unit.



Signs should be subordinate to the building and should not cover architectural features such as windows, cornices, or transoms.

Heritage Preservation Commission Design Review Guidelines

1. Conservation. The original appearance of commercial buildings and storefronts should be conserved. Decorative features such as columns or brackets should be retained in repair or renovation projects. Storefronts should not obscure the basic architectural framework of the buildings which they occupy. Storefront designs should not reproduce styles of a period earlier than the building they occupy.

2. Masonry. Masonry and other original surfaces should be conserved. Brick should not be covered with stucco, shakes, or other veneer.

3. Windows. Windows should not be filled in with wood, brick, or any other material. Window sizes and shapes should be maintained if removal of original units is necessary.

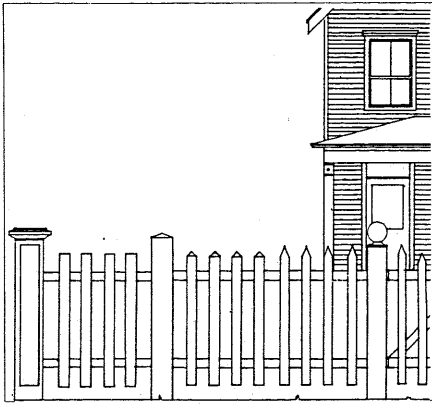
4. Roofs and Parapets. The original roofline—including cornice, parapet and other elements—should be maintained.

5. Signs. Signs should be compatible with the character of the building and surrounding area. They should be appropriately sized and complement the building exterior; roof-top signs are inappropriate. Signs should not

conceal architectural details or features. Materials should be compatible with the materials of the building to which they are attached. No part of the historic facade should be irreversibly damaged or altered in the installation of the sign.

5. Awnings. Awnings should be sized to fit the windows and storefront(s) behind them.

FENCES & RETAINING WALLS



Fences. Like front porches, fences are an element which mark the transition from the public street to the private yard. St. Paul's nineteenth-century fences were often very elaborate, with flat sawn pickets similar to porch balustrades. Fences built of wooden dowels and supported by prominent boxed posts were also very popular. Historic photographs of Dayton's Bluff also show many wrought iron wire fences, often with elaborate cast iron posts. A few of these wire fences still survive, and should be repaired and retained whenever possible.

Simple picket designs were also widely used in Dayton's Bluff, and are the easiest to build. If a new prefabricated picket fence is to be installed, the pickets should be at least 3/4" thick to provide a substantial appearance. To ensure that a new wooden fence provides many years of service, structural posts should be of pressure-treated lumber, cedar, or redwood, 6 inches in diameter (or posts 4 to 6 inches square). Post holes should be at least 36 inches deep, and the posts should be set in concrete. The bottom 2 inches should be embedded in gravel to provide proper drainage.

Retaining walls. Walls have been a part of Dayton's Bluff since the first houses were built on its steep slopes. Some of the early limestone walls of the area remain, such as the one at the corner of E. Sixth and Eichenwald Streets. These stone walls contribute greatly to the visual quality of the Historic District and should be conserved. Retaining walls can be damaged by yearly freeze-and-thaw cycles. Historic walls of stone and brick should be inspected periodically and missing mortar or masonry repaired immediately. (Refer to Masonry Guidelines, page 12).

All new retaining walls must be properly engineered and constructed. Well-designed footings and drainage are of particular importance. Stone and brick are traditional materials, but are quite expensive to duplicate in new construction. Split-face concrete block with a rusticated surface similar to stone is a good and lower cost alternative. Other options include a variety of stone patterns available with certain poured-in-place concrete form liners. Contact the Heritage Preservation Commission staff for more information.

Above: Wrought iron wire fences were once very popular on Dayton's Bluff.



An early fence along E. Seventh Street. Photograph ca. 1880.

Note: A building permit is required for the construction of most new fences and retaining walls. An information sheet is available from the St. Paul Building Department at 298-4212.

Heritage Preservation Commission Design Review Guidelines

Fences

1. Repair and Conservation. Existing historic fences of metal or wood should be repaired and conserved wherever possible. Repairs should be compatible with the original materials and design of the fence.

2. New Fences: General Character. New fences should be compatible with the architectural character, materials, and scale of the building and the surrounding streetscape.

2. Materials. Fences enclosing the front yard should be semi-transparent. Appropriate

materials include wrought iron and painted wooden pickets. Complete enclosure by opaque fences is not appropriate.

3. Cyclone Fences. Cyclone fence should not be installed in front yards or in the front half of side yards.

Retaining Walls and Steps

1. Repair and Conservation. Existing historic walls (and stairs, where applicable) of fieldstone, limestone, brick, or stucco should be repaired and conserved. Repairs should be compatible with adjoining masonry.

2. New Walls: General Character. New walls should be compatible with the architectural character and scale of the building and surrounding streetscape, including adjoining historic walls.

3. Materials. Limestone, brick, and split face concrete block are appropriate materials for the construction of new retaining walls. Concrete block should be of natural color. Landscape timber and concrete block with a round (striated) profile are not appropriate. (See also: Masonry Guidelines.)

For Further Information

General Building Conservation

A sampling of many useful periodicals and books available at libraries and local bookstores:

American Bungalow: Restoration, Accessories, Furnishings. (Published bi-monthly). P.O. Box 756, Sierra Madre, CA 91025-756.

Kitchen, Judith. *Caring for Your Old House: A Guide for Owners and Residents.* (Respectful Rehabilitation Series.) Washington, D.C.: National Trust for Historic Preservation, 1991.

London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone.* (Respectful Rehabilitation Series.) Washington, D.C.: National Trust for Historic Preservation, 1988.

Owen, David. *The Walls Around Us: The Thinking Person's Guide to How a House Works.* New York: Villard Books, 1991.

The Old House Journal. (Published bi-monthly). 2 Main Street, Gloucester, MA 01930.

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The U.S. Department of the Interior publishes over twenty *Preservation Briefs* on many aspects of building conservation. Among those particularly useful to property owners on Dayton's Bluff:

No. 1. The Cleaning and Waterproof Coating of Masonry Buildings.

No. 2. Repointing Mortar Joints in Historic Brick Buildings.

No. 3. Conserving Energy in Historic Buildings.

No. 4. Roofing for Historic Buildings.

No. 8. Aluminum and Vinyl Siding on Historic Buildings.

No. 9. The Repair of Historic Wooden Windows.

No. 10. Exterior Paint Problems on Historic Woodwork.

These and other *Preservation Briefs* are available from the District 4 Community Council Office and the Heritage Preservation Commission.

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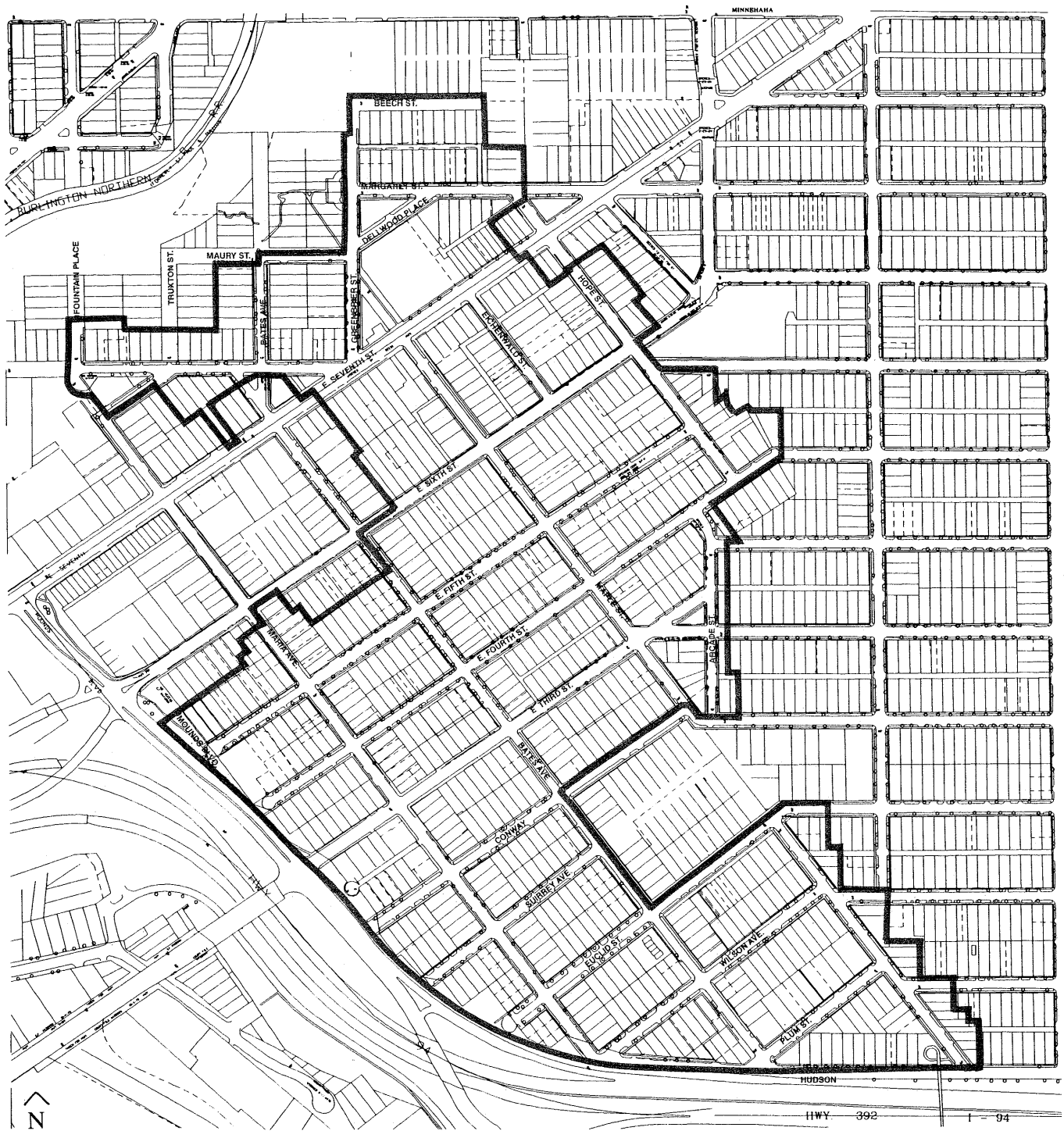
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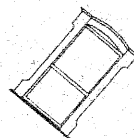
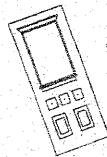
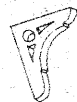
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Dayton's Bluff Historic District Map



District Boundary 
Historic District boundaries as approved 1992.



The Dayton's Bluff Historic District Handbook
The Saint Paul Heritage Preservation Commission