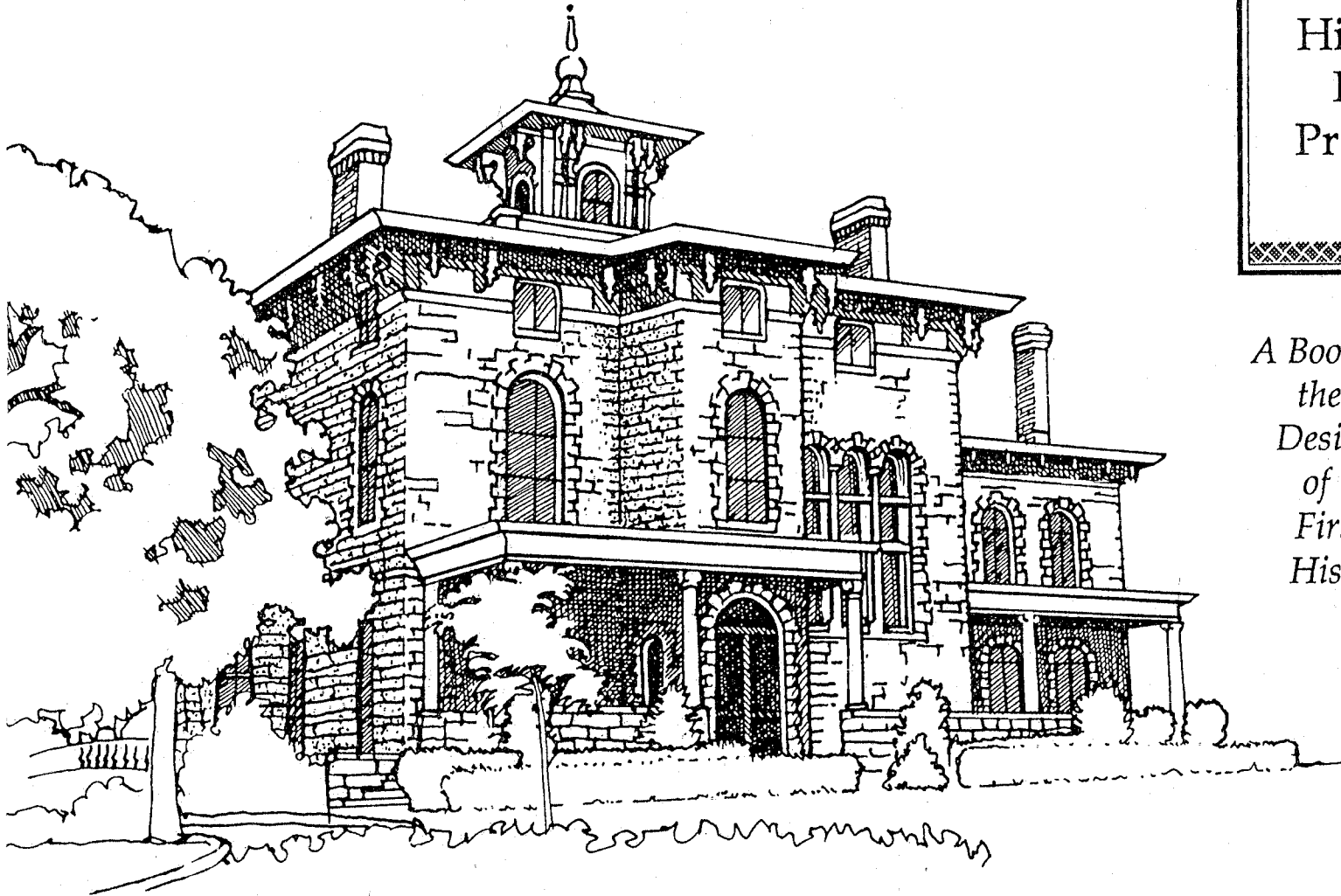


**Guidelines for
Design Review**

—◆—
Saint Paul
Historic Hill
Heritage
Preservation
District

Guidelines for Design Review

Saint Paul Historic Hill Heritage Preservation District



*A Booklet Illustrating
the History and
Design Guidelines
of Saint Paul's
First Municipal
Historic District*

*A Publication of the Saint Paul Heritage Preservation Commission
Originally Published 1982 Revised and Updated 1990*

Contents

The Saint Paul Heritage Preservation Commission 1

Permit Review Procedure 2

The Historic Hill Heritage Preservation District 5

The History of the Hill 6

Architectural Styles on the Hill 8

Significance of District Buildings 18

Guidelines for Design Review 19

I. Intent and Purpose 19

II. Restoration and Rehabilitation 20

A. General Principles 20

B. Masonry and Foundations 21

C. Siding and Surface Treatment 22

D. Roofs 23

E. Windows and Doors 24

F. Porches and Exterior Architectural Features 25

III. New Construction 26

A. General Principles 26

B. Massing and Height 26

C. Rhythm and Directional Emphasis 26

D. Materials and Details 28

E. Building Elements 29

1. Roofs 29

2. Windows and Doors 30

3. Porches and Decks 32

F. Site 33

1. Setback 33

2. Landscaping 34

3. Garages and Parking 36

G. Public Infrastructure 37

H. Storefronts 39

I. Signs 39

IV. Moving of Structures 40

V. Demolition 41

Glossary 42

Credits 45

The Saint Paul Heritage Preservation Commission

The Saint Paul Heritage Preservation Commission (HPC) advises the Mayor and City Council on municipal heritage preservation matters. It was created by city ordinance in 1976 to protect and promote the heritage of the City of Saint Paul. The Commission consists of eleven voting members who are residents of Saint Paul. One member represents the Ramsey County Historical Society and at least two are professionally registered architects. Members are appointed by the Mayor with the advice and consent of the City Council.

The City of Saint Paul is a Certified Local Government (CLG) in the National Historic Preservation Program which insures that its heritage preservation commission and program meet Federal and State Standards. Through CLG certification Saint Paul affirms its commitment to maintain a qualified heritage preservation commission, maintain a system for the survey and inventory of historic properties, enforce appropriate state and local legislation for the designation and protection of historic properties, and provide for public participation in its preservation program.

The HPC identifies, studies and recommends to the City Council structures and areas to be designated as heritage preservation sites or districts. To qualify for nomination and city designation, a

site or district must satisfy one or more of the following criteria:

- Be important in the historic or cultural development of the city, state, or country;
- Be the site of a significant historic event;
- Be identified with a person important to Saint Paul's culture and development;
- Be an outstanding architectural or engineering specimen;
- Be the work of an architect, engineer or master builder who influenced Saint Paul's development;
- Embody elements of design, detail, materials, or craftsmanship which represent significant architectural or engineering innovation;
- Contain outstanding physical or visual features.

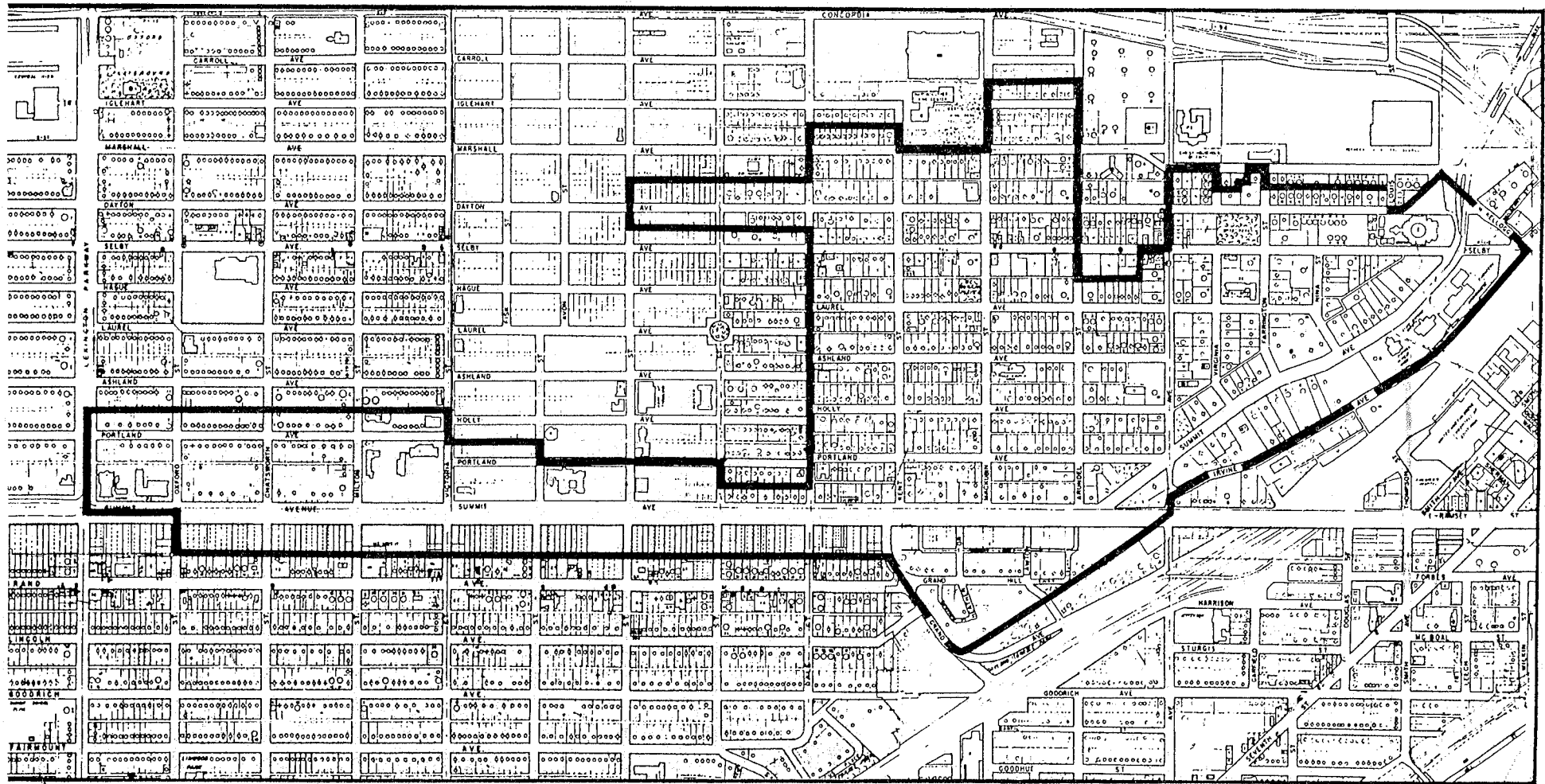
Once a heritage preservation site or district is designated by the City Council, the HPC is empowered to protect its architectural character by reviewing all applications for city permits for exterior alterations, new construction, moving of structures, and demolition within the site or district.

Page 2
Left Blank Intentionally

Page 3
Left Blank Intentionally

Page 4
Left Blank Intentionally

The Historic Hill Heritage Preservation District



The History of the Hill

The Saint Paul City Council designated the Historic Hill as a heritage preservation district because the area is identified with people who significantly contributed to the culture and development of Saint Paul, because it contains the work of several influential architects, and because it contains outstanding examples of innovative and significant architectural design, detail, materials, and craftsmanship. Among its roughly 825 structures, the Hill District contains the largest concentration of excellent nineteenth-century architecture in Minnesota.

The Hill District's major street, Summit Avenue, is considered to be the best preserved example of the grand Victorian avenue in America. The district contains that stretch of Summit Avenue lined with former residences of some of Saint Paul's and America's wealthiest individuals. The eastern end of Summit Avenue, which is located on a bluff with a commanding view of downtown Saint Paul and the Mississippi River valley, was first settled in the late 1850's. It was not until the 1870's and 1880's, however, that wealthy Saint Paul merchant families began moving up the hill from Irvine Park and the downtown area. The portion of Summit Avenue in the Historic Hill District reflects the great diversity of American architectural taste from 1870 to 1930.

*PHOTO: The John and Harriet Stevens Residence,
circa 1896. (Minnesota Historical Society)
614 Dayton Avenue
John H. Coxhead, architect
1889*



The oldest area within the district, Ramsey Hill, was first platted in 1854 (Dayton and Irvine's Addition). It includes the portion of Summit Avenue along the bluff and extends north to Marshall Avenue. The Hill District also includes the Woodland Park area along Selby, Dayton and Marshall, platted in 1855, 1857 and 1870, and a portion of Dayton Avenue between Dale and Grotto platted in 1857. The district extends west to Lexington Parkway along Summit Avenue and Portland Avenue, an area with platting in 1857, 1870, 1871, and 1881.

The Historic Hill District is primarily residential with the exception of Selby Avenue. Most of the residences were originally built for single families, with rowhouses and duplexes interspersed. The majority of the houses in the district were built between the end of the Civil War and the turn of the century, especially during the building boom of the late 1880's and early 1890's. Multi-family dwellings were constructed at a fairly constant rate between 1884 and 1929.

The original Ramsey Hill neighborhood expanded north and west from Summit Avenue. Houses north of Summit were of wood frame construction with some brick or stone, contrasting with the more substantial masonry houses along Summit. While these houses are generally not of the same design quality as those found along Summit Avenue, they represent upper-middle class, late nineteenth-century architectural taste.

Commercial development along Selby Avenue followed residential development in the district by about twenty years and was shaped by the streetcar. Selby Avenue flourished through the 1920's, when streetcars were the principal method of transportation and corner streetcar stops were ideal locations for businesses. Commercial buildings were constructed at a fairly constant rate in the Historic Hill District between 1880 and 1930.

The Historic Hill District began to decline in the 1930's. Between 1931 and 1976 there was very little new construction in the district. Many of the large houses deteriorated and were divided into apartments. Urban renewal programs in the 1960's, intended to arrest neighborhood decline, resulted in demolition of several fine structures.

The 1970's saw a trend toward renewed appreciation of the historic environment of the Hill District and the preservation and restoration of historic homes. Residents formed neighborhood organizations to plan and carry out the preservation and revitalization of the area; the Summit Hill Association was formed in 1967 and the Ramsey Hill Association was formed in 1972. In 1973, the State Legislature designated the Ramsey Hill and Summit Hill neighborhoods

as a state historic district. The Historic Hill National Register District, covering a large portion of the Ramsey Hill and Summit Hill neighborhoods, was listed on the National Register of Historic Places in 1976 and the Woodland Park National Register District was listed in 1978. The neighborhood organizations worked for the creation of the Saint Paul Heritage Preservation Commission and for local designation of the Historic Hill District to protect the historic character of the district through HPC review of city permits. They succeeded. Effective June 30, 1980, the Historic Hill became the city's first locally designated heritage preservation district. The district was expanded in 1985 and again in 1990.

Restoration and rehabilitation of deteriorated buildings in the Hill District continues today. New houses, designed to be compatible with the historic character of the area, are being constructed on vacant lots. On other empty lots, nineteenth century houses have been moved in and placed on new foundations. The attractive qualities and historic character of the Hill District are being restored and protected. Through the hard work of many people, the area has regained its vitality.

Architectural Styles on the Hill

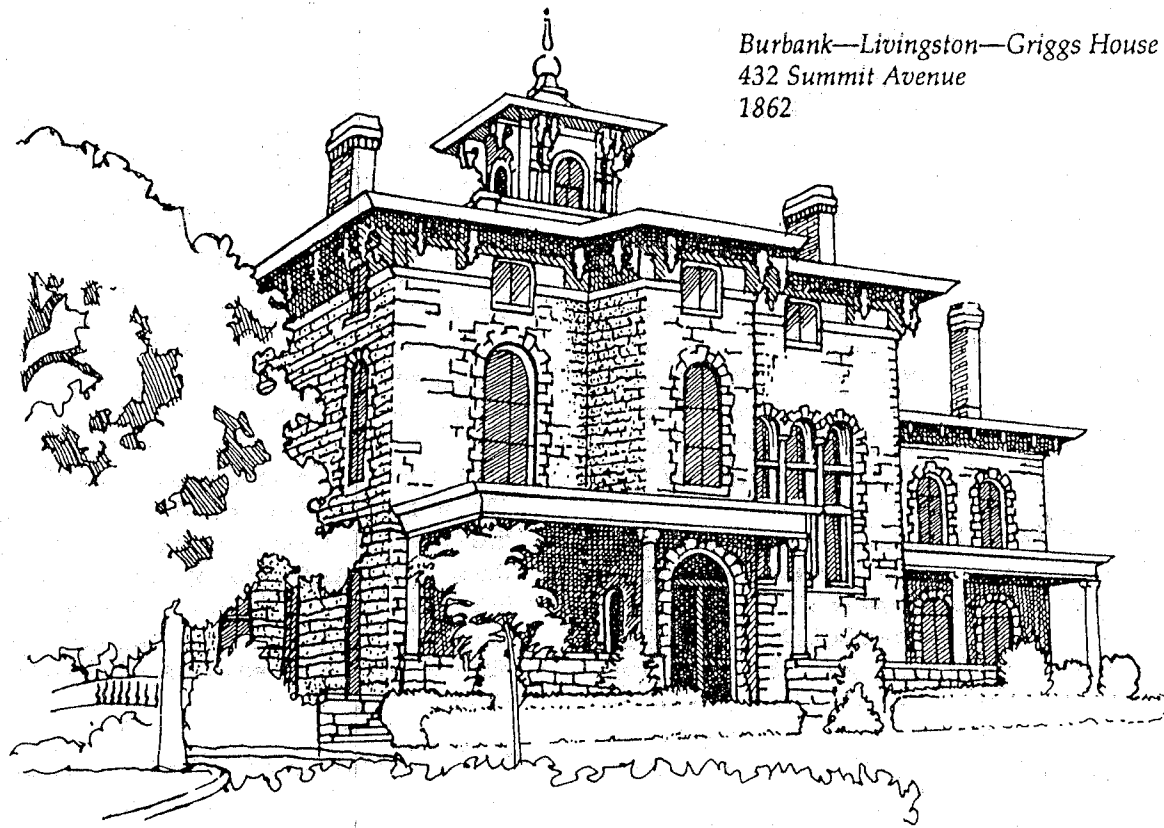
Architectural diversity is characteristic of the Historic Hill District. The more than eight hundred buildings in the district represent a wide variety of styles popular in Minnesota from 1858 through 1930. This diversity not only adds interest to the area but also establishes the district's significance as a living museum of American architectural history.

Following is a list of major styles represented by district buildings:

Philip and Jennie Reilly House
565 Dayton Avenue
1888



Burbank—Livingston—Griggs House
432 Summit Avenue
1862

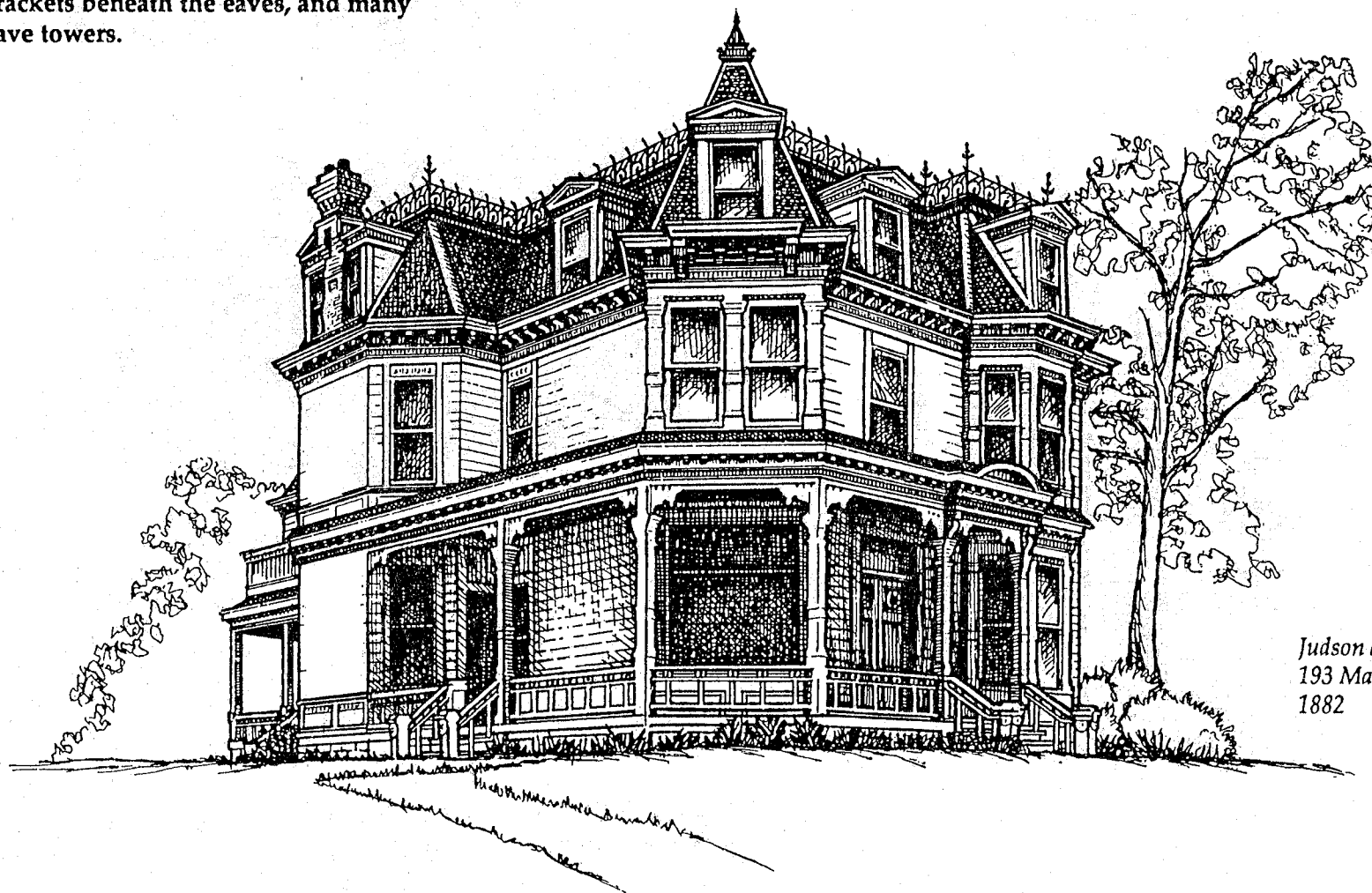


Italianate

Italianate buildings are either symmetrical, almost square buildings, often with a cupola, or asymmetrical L-shaped buildings, often with a square front tower. The low-pitched hipped roofs are supported by highly ornamented cornices and brackets. Quoining, string courses and pronounced arched window moldings ornament these buildings, which were built of locally available materials — stone, brick, or wood. This style was popular in Saint Paul between 1850 and 1880.

French Second Empire

This style is easily recognized because of its distinctive mansard roof with molded cornices and dormer windows. Other features are similar to Italianate. Second Empire houses usually have decorative brackets beneath the eaves, and many have towers.



*Judson and Mary Bishop House
193 Mackubin Street
1882*

Queen Anne

This style combines irregularity of plan and massing with a variety of materials, textures and colors. The Queen Anne included a variety of forms — an irregular roofline of intersecting gables and conical corner towers, staggered story heights, porches, bays and several tall, corbelled or banded chimneys. Characteristic details included ornate porch spindles, carved brackets or dentils, stained glass windows, patterned shingled gables and filigree iron work. This style abounds in the Hill District and was popular from the mid-1880's through the early 1890's.



*Daniel and Elizabeth Lawler House
546 Marshall Avenue
John H. Coxhead, architect
1889*

*Eduard and Sophia Boeckmann House
496 Marshall Avenue
1891*

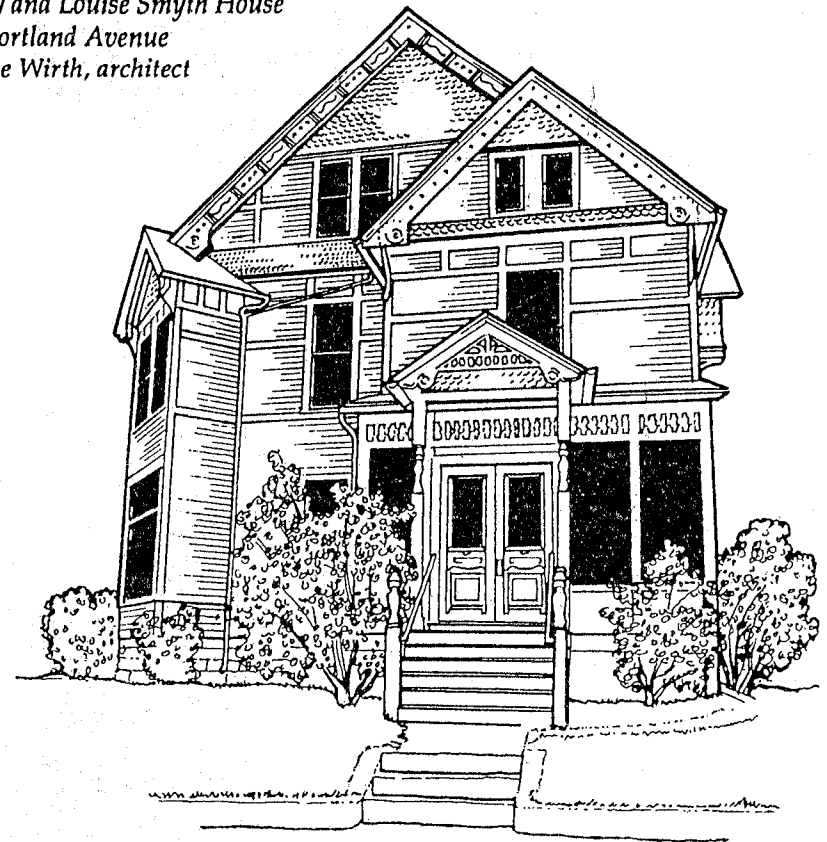
Eastlake

A variation on the Queen Anne is the Eastlake style, which relied heavily on ornamental facade treatment. Eastlake details were largely the product of the chisel, gouge and lathe, distinguished from the two-dimensional gingerbread of the scroll saw.

Wilbur and Ada Howard House
422 Laurel Avenue
D. W. Millard, architect
1883



Henry and Louise Smyth House
466 Portland Avenue
George Wirth, architect
1885

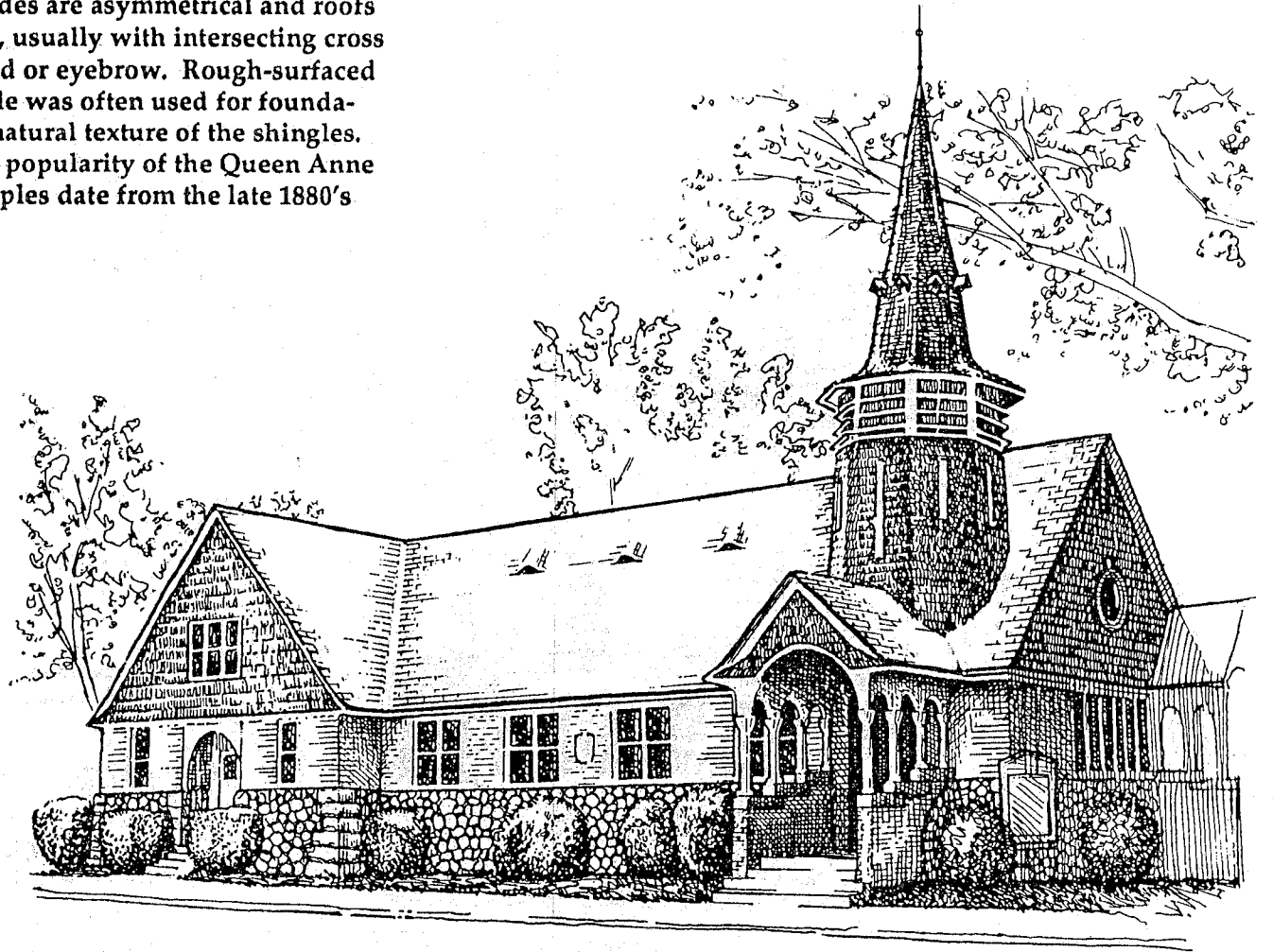


Stick

A second Queen Anne variation is found in the Stick style, so named because of its characteristic use of decorative wooden strips or "sticks" which created the image of the skeleton structure inside the wall. Porches on these buildings were reminiscent of basketry stickwork.

Shingle

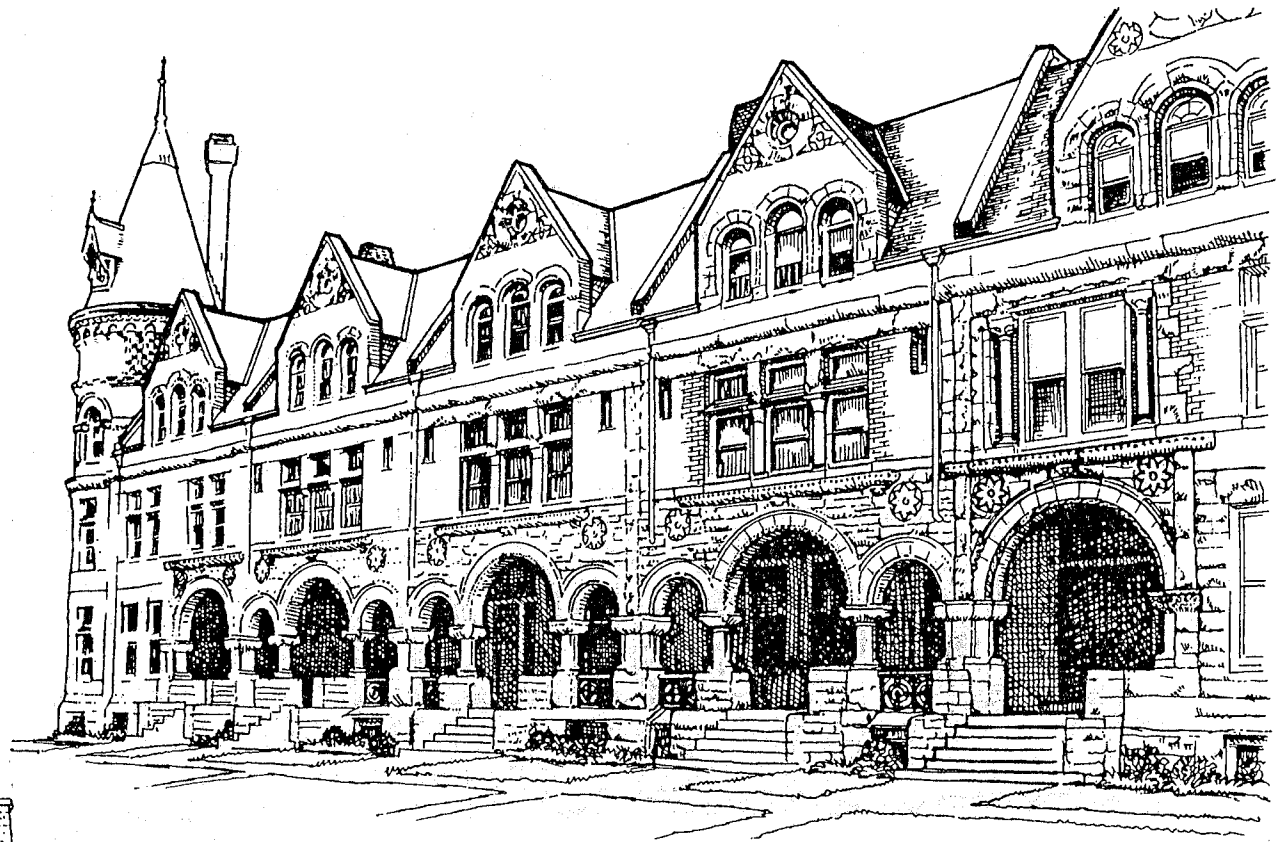
Shingle style buildings have less ornamentation than their Queen Anne predecessors. Roofs and upper story walls (often ground story walls, as well) have a uniform and continuous covering of wood shingles. Facades are asymmetrical and roofs are irregular and steeply pitched, usually with intersecting cross gables. Dormers are often hipped or eyebrow. Rough-surfaced coursed stone or fieldstone rubble was often used for foundations to complement the rough, natural texture of the shingles. This style never gained the wide popularity of the Queen Anne in the midwest. Saint Paul examples date from the late 1880's and early 1890's.



Virginia Street Church
170 Virginia Street
Gilbert and Taylor, architects
1887

Richardsonian Romanesque

H. H. Richardson (1838-1886) popularized this style by skillfully arranging rock-faced stone into buildings of massive volume and scale. The Richardsonian Romanesque style incorporated round arched window and door openings, flat stone lintels and transoms, squat towers with pyramidal or conical roofs, and broad, enclosing roof planes. This style was especially popular in Saint Paul from 1885 to 1892.



Laurel Terrace (Riley Row)
286-296 Laurel Avenue
Wilcox and Johnston, architects
1887



William and Carrie Lightner House
318 Summit Avenue
Cass Gilbert, architect
1893



Georgian Revival

An academic reaction to the eclectic styles reached Minnesota around 1888, resulting in a Georgian Revival. These symmetrical, rectangular structures were detailed with Palladian or double hung, multi-paned windows, pedimented dormers, classical cornices and orders on porch columns and pilasters, and fanlighted entries. Under their hipped, double-pitched, or gambrel roofs, they conveyed a sense of refinement and formality.



Charles and Emily Noyes House
89 Virginia Street
Gilbert and Taylor, architects
1887



Emerson and Mary Hadley House
123 Farrington Street
Cass Gilbert, architect
1895



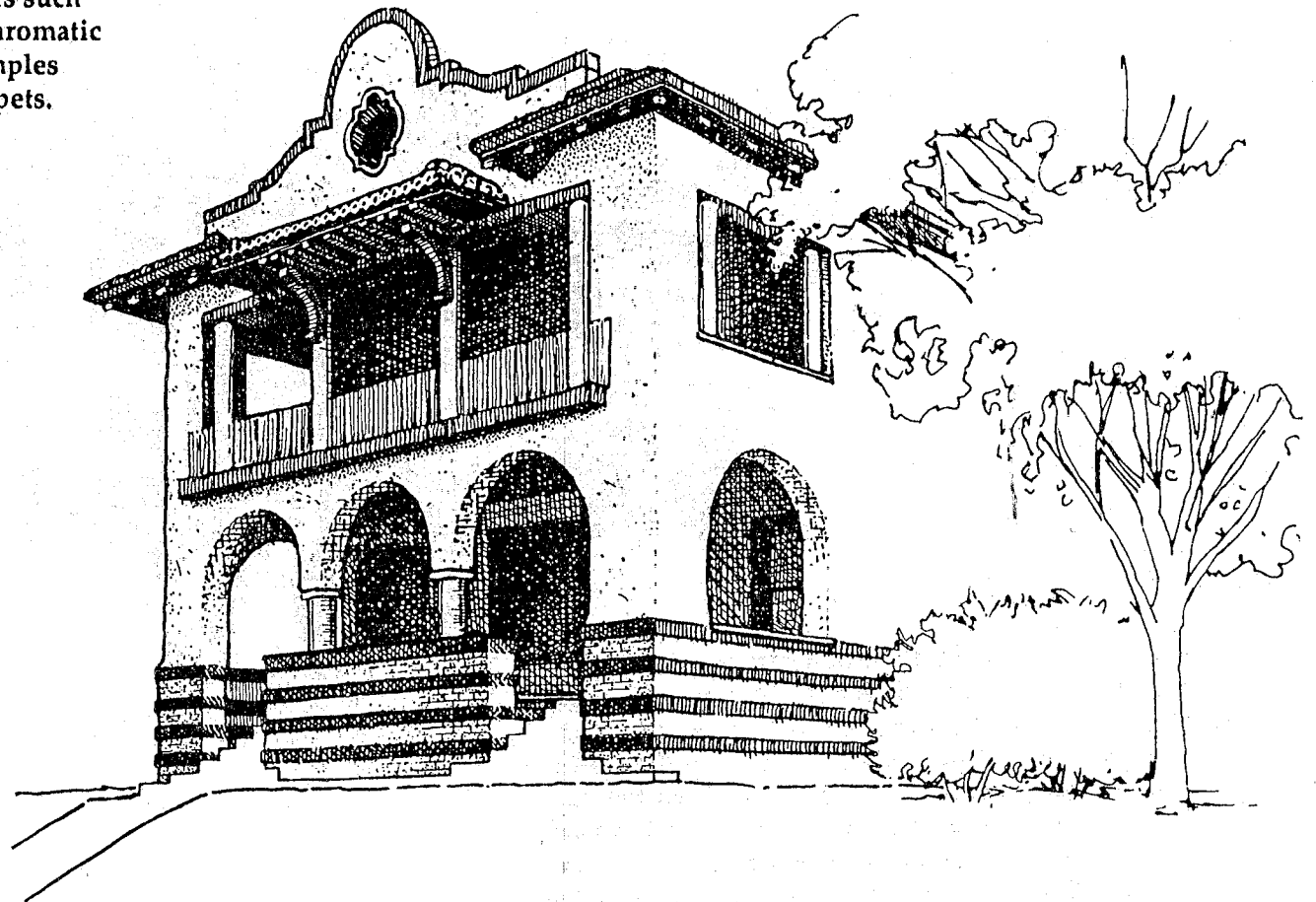
Jacobethan

This style was one of several variants of a general nineteenth century medieval revival. Jacobethan buildings are recognized by their brick or stone ground stories supporting exteriors of stucco and half-timbering. The walls rise to an angular roofline of high-pitched gables with steep dormers and tall corbelled chimneys. Horizontal bands of leaded casement windows are set in stone moldings, and round or low-sprung pointed arches define the door openings. This style was popular in Saint Paul in the early twentieth century.

Samuel and Madeline Dittenhofer House
807 Summit Avenue
Clarence H. Johnston, Sr., architect
1906

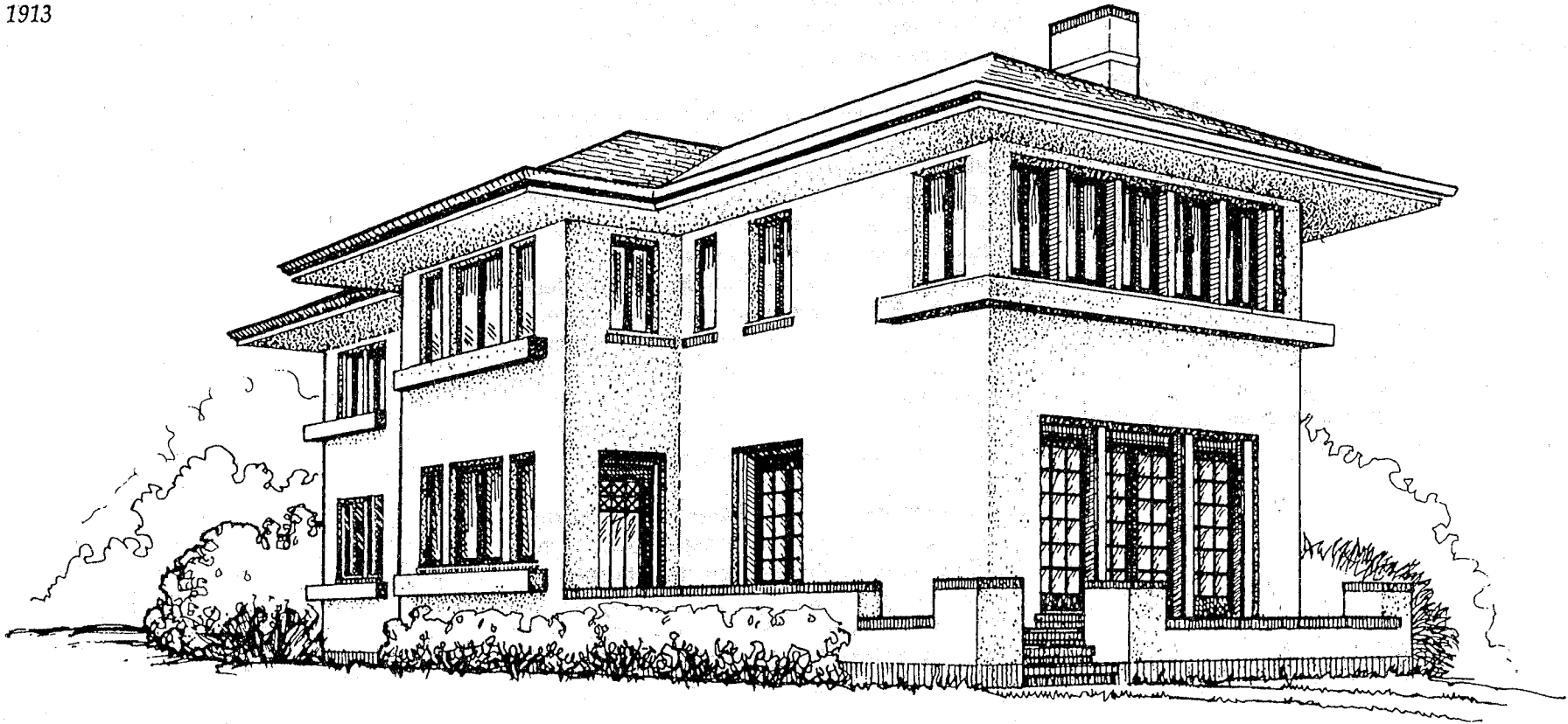
Spanish Mission

This style is characterized by smooth stucco walls, red tile roofs with projecting eaves, and Mission-shaped dormers or roof parapets. Porch roofs are often supported by round arches and large piers. Spanish and baroque motifs such as quatrefoil windows and polychromatic banding are common. Some examples have visor roofs beneath the parapets.



237-239 Mackubin Street
1907

Greve and Lillian Oppenheim House
590 Summit Avenue
Ellerbe and Round, architects
1913



Prairie

The Prairie style is a distinctly midwestern architectural style developed during the early twentieth century. It was a conscious rejection of the revival styles popular at that time. Prairie houses have a horizontal orientation. Roofs are low-pitched, usually hipped, and have widely overhanging eaves. Horizontal lines are emphasized

in facade detailing and in other building elements such as terrace walls. Exterior walls are usually of brick or stucco with contrasting horizontal trim. Casement windows are usually grouped in horizontal bands. Ornamentation is more integrated into the design than the applied ornamentation of earlier revival and Queen Anne styles.

Significance of District Buildings

The Historic Hill Heritage Preservation District contains areas and individual buildings listed on the National Register of Historic Places because of their historic and architectural significance. Both a portion of the Historic Hill National Register District and the entire Woodland Park National Register District are included within the locally designated Historic Hill Heritage Preservation District; together, the two National Register districts contain most of the local Hill District. The entire Historic Hill Heritage Preservation District has been certified by the Secretary of the Interior as substantially meeting all of the requirements for listing on the National Register, making the owners of property located within the district eligible for federal tax incentives for preservation.

The roughly 825 structures within the Historic Hill Heritage Preservation District have been divided into two categories:

1. *Contributing* — Buildings which are contributing to the historic significance of the Hill District include pivotal buildings built between 1858 and 1930 which are considered to be excellent examples of an architectural style or were designed by a prominent architect. Contributing buildings also include buildings which are supportive to the historic significance of the Hill District, those which are contemporary in period and compatible in style and massing but do not represent outstanding architecture. There are more than 680 contributing buildings in the district.
2. *Non-Contributing* — Buildings which are non-contributing to the historic significance of the Hill District are those which are not contemporary in period and those which may be dissimilar in size, massing or materials. There are about 140 non-contributing buildings in the district.

Page 19
Left Blank Intentionally

II. Restoration and Rehabilitation

A. General Principles

The Historic Hill District design guidelines for restoration and rehabilitation are based on the ten standards for rehabilitation developed by the National Park Service, United States Department of the Interior. These standards are published in a 59-page pamphlet entitled *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Revised 1983)*, available for \$2.00 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (GPO stock number 024-005-01003-3). In addition to the standards themselves, the pamphlet contains examples of recommended approaches to rehabilitation. All projects that owners wish to be certified for purposes of Federal historic rehabilitation tax incentives are reviewed and evaluated by the State Historic Preservation Office for conformance with the Secretary of the Interior's Standards for Rehabilitation. The ten standards are as follows:

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.



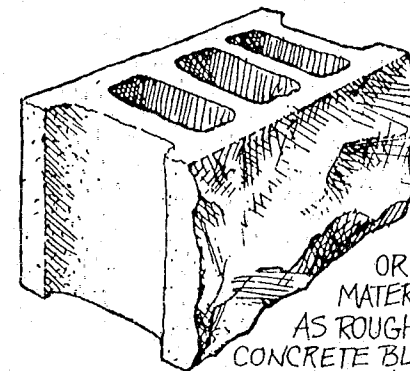
CLEANING NO SANDBLASTING

B. Masonry and Foundations

Whenever possible, original masonry and mortar should be retained without the application of any surface treatment. Masonry should be cleaned only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes. Brick and stone surfaces should not be sandblasted because it erodes the surface of the material and accelerates deterioration. Chemical cleaning products which could have an adverse chemical reaction with the masonry material should not be used.

Original mortar joint size and profile should be retained, and replacement mortar should match the original mortar in color and texture. Materials and ingredient proportions similar to the original mortar should be used when repointing, with replacement mortar softer than the masonry units and no harder than the historic mortar. This will create a bond similar to the original and is necessary to prevent damage to the masonry units. Repointing with mortar of high portland cement content often creates a bond stronger than is appropriate for the original building materials, possibly resulting in cracking or other damage. Mortar joints should be carefully washed after set-up to retain the neatness of the joint lines and keep extraneous mortar off of masonry surfaces.

The original color and texture of masonry surfaces should be retained. While unpainted masonry surfaces should not be painted, paint should not be indiscriminately removed from masonry surfaces because some brick surfaces were originally meant to be painted.



REPAIR

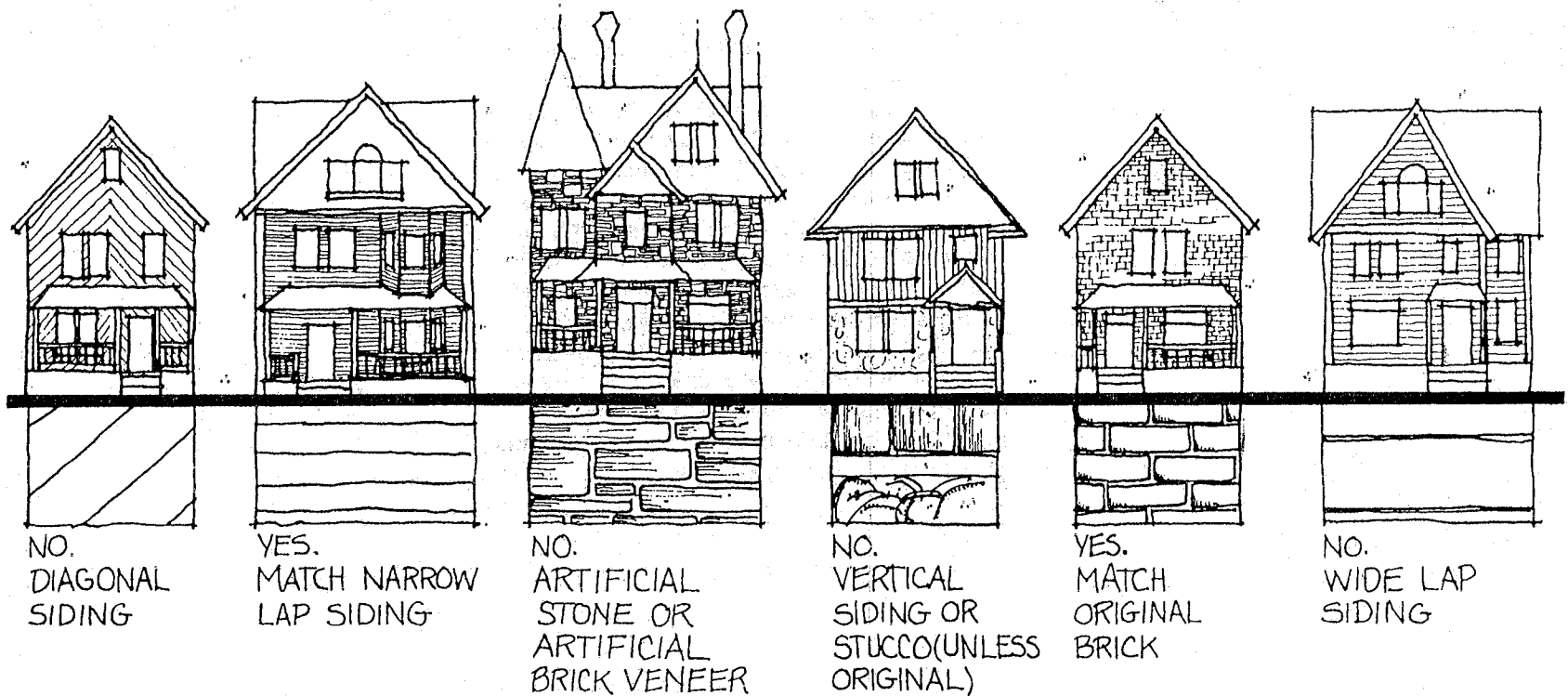
YES,
USE STONE
OR MATCHING
MATERIAL (SUCH
AS ROUGH-FACED
CONCRETE BLOCK) WHEN
ADDING NEW MASONRY.

C. Siding and Surface Treatment

Deteriorated siding materials should be replaced with material used in original construction or with materials that resemble the appearance of the old as closely as possible. Resurfacing frame buildings with new material such as artificial stone, artificial brick veneer, or asbestos and asphalt shingles is inappropriate and should not be done. Four-inch lap vinyl, metal, or hard-board siding may be used in some cases to resurface clapboard structures, especially structures categorized as non-contributive to the

district, if well detailed, well designed and in keeping with the historic character of the structure. Ventilation must be carefully provided when using these products to prevent damage to the original wood fabric by trapping moisture. The width, pattern and profile of the original siding should be duplicated. Residing should not alter the profile of bordering trim such as drip caps, frieze boards and corner boards; if replacement is necessary, they should be matched.

Color is a significant design element, and paint colors should be appropriate to the period and style of the structure. Building permits are not required for painting and, although the Heritage Preservation Commission may review and comment on paint color, paint color is not subject to Heritage Preservation Commission approval.

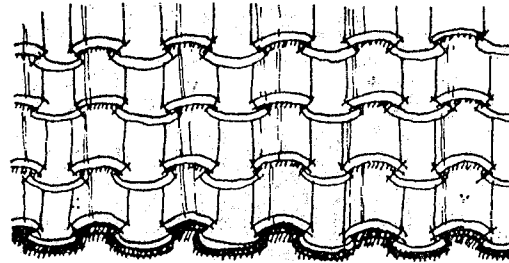


D. Roofs

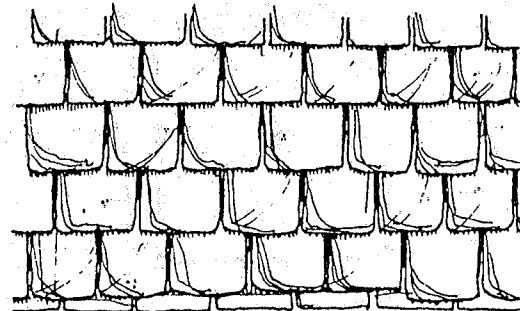
Original roofing materials should be retained unless deteriorated. When partially reroofing, deteriorated roof coverings should be replaced with new materials that match the old in composition, size, shape and texture. When entirely reroofing, new materials which differ to such an extent from the old in composition, size, shape, color or texture that the appearance of the building is altered should not be used.

Wood shingles in the nineteenth century were often dipped in creosote to preserve them, giving them a very dark brown color. Victorians often stained wood shingles deep red or dark green to complement rather than match the color of the house. When asphalt shingles began to be used in the 1890s, the most common colors were solid, uniform, deep red and solid, uniform, dark green. A weathered wood color may be acceptable for new asphalt shingles because it is neutral and blends in. Black may be acceptable for Colonial Revival houses built after the 1920's, but it should be avoided for Victorian houses.

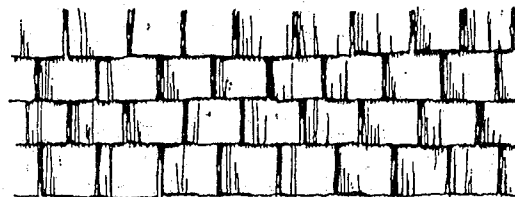
ROOF MATERIALS



TILE



SLATE



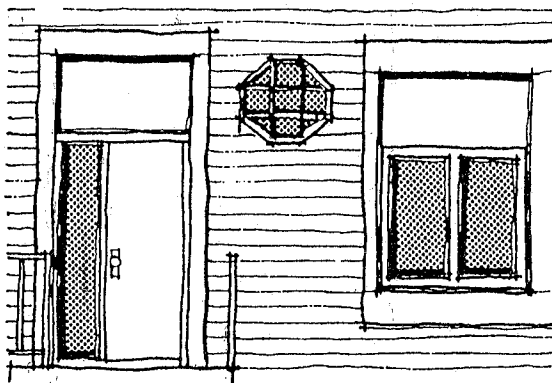
CEDAR SHINGLES

RETAIN AND REPAIR ORIGINAL
ROOFING WHENEVER POSSIBLE.
MATCH NEW MATERIALS TO
ORIGINAL.

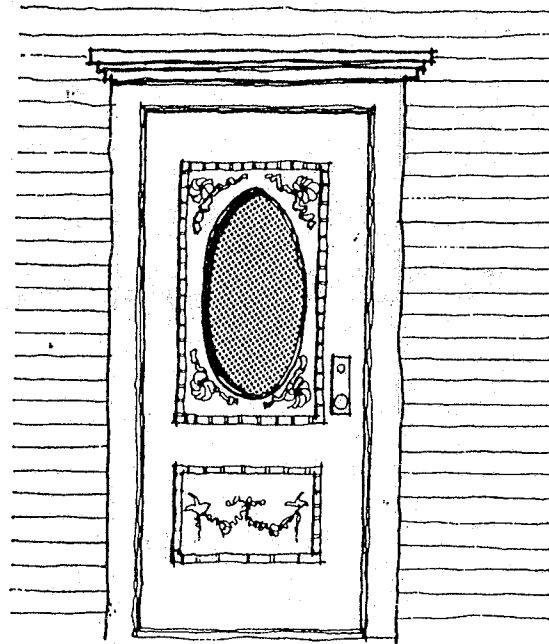
The original roof type, slope, and overhangs should be preserved. New dormers may be acceptable in some cases if compatible with the original design. Modern skylights are a simple way to alter a roof to admit light and air without disrupting its plane surface, are less noticeable than dormers, and may also be acceptable. Skylights should be flat and as close to the roof plane as possible. They should not be placed on the front roof plane.

E. Windows and Doors

Existing window and door openings should be retained. New window and door openings should not be introduced into principal elevations. Enlarging or reducing window or door openings to fit stock window sash or new stock door sizes should not be done. The size of window panes or sash should not be altered. Such changes destroy the scale and proportion of the building.



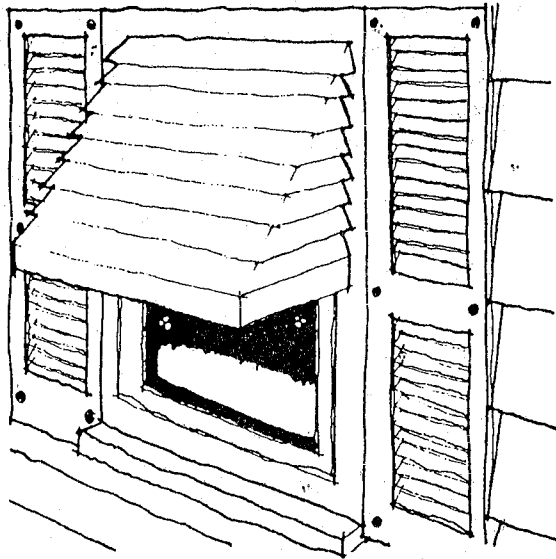
NO "BLOCKING DOWN" (REDUCTION OF WINDOW OR DOOR OPENINGS TO FIT STOCK SIZES.) NO NEW WINDOW OR DOOR OPENINGS ON PRINCIPAL ELEVATIONS.



RETAIN EXISTING WINDOWS, DOORS, AND SURROUNDS.

Window sash, glass, lintels, sills, architraves, doors, pediments, hoods, steps and all hardware should be retained. Discarding original doors and door hardware, when they can be repaired and reused in place, should be avoided.

The stylistic period(s) a building represents should be respected. If replacement of window sash or doors is necessary, the replacement should duplicate the material, design and hardware of the older window sash or door. Inappropriate new window and door features such as aluminum storm and screen window combinations, plastic or metal strip awnings, or fake shutters that disturb the character and appearance of the building should not be used. Combination storm windows should have wood frames or be painted to match trim colors.



NO PLASTIC OR METAL AWNINGS.
NO FAKE SHUTTERS.

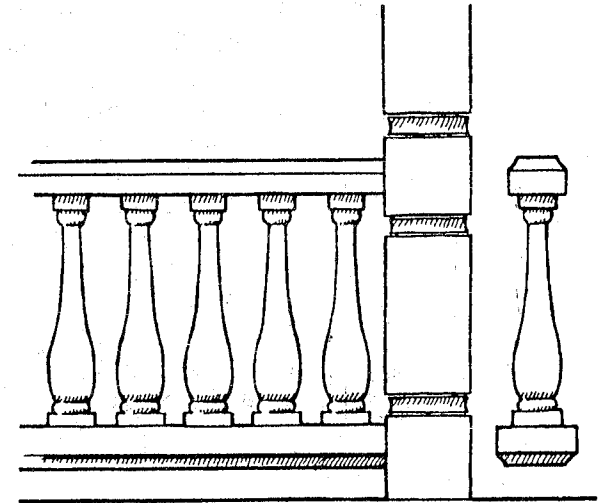
F. Porches and Exterior Architectural Features

Porches and steps which are appropriate to the building and its development should be retained. Porches and additions reflecting later styles of architecture are often important to the building's historical integrity and, whenever possible, should be retained. Porches and steps removed from the building should be reconstructed, using photographic documentation and historical research, to be compatible in design and detail with the period and style of the building. In replacing porch railings, it is important to maintain the original spacing, section and profile of the balustrades.

Decorative architectural features such as cornices, brackets, railings, and those around front doors and windows should be preserved. New material used to repair or replace, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile and brick should match the original as closely as possible.

Shutters should not be used on buildings not designed for them. If used, they should be large enough to cover the entire window area, should be functional and operable, and should not look as if they were simply flat-mounted on the wall.

Deck and firestair additions may be acceptable in some cases, but should be kept to the rear of buildings where they will be the most inconspicuous and detract the least from the historical context. The detailing of decks and exterior stairs should be compatible with the period and style of the building.



MAINTAIN ORIGINAL SPACING AND
PROFILE OF BALUSTRADES.

III. New Construction

A. General Principles

The basic principle for new construction in the Historic Hill District is to maintain the district's scale and quality of design. The Historic Hill District is architecturally diverse within an overall pattern of harmony and continuity. These guidelines for new construction focus on general rather than specific design elements in order to encourage architectural innovation and quality design while maintaining the harmony and continuity of the district. New construction should be compatible with the size, scale, massing, height, rhythm, setback, color, material, building elements, site design, and character of surrounding structures and the area.

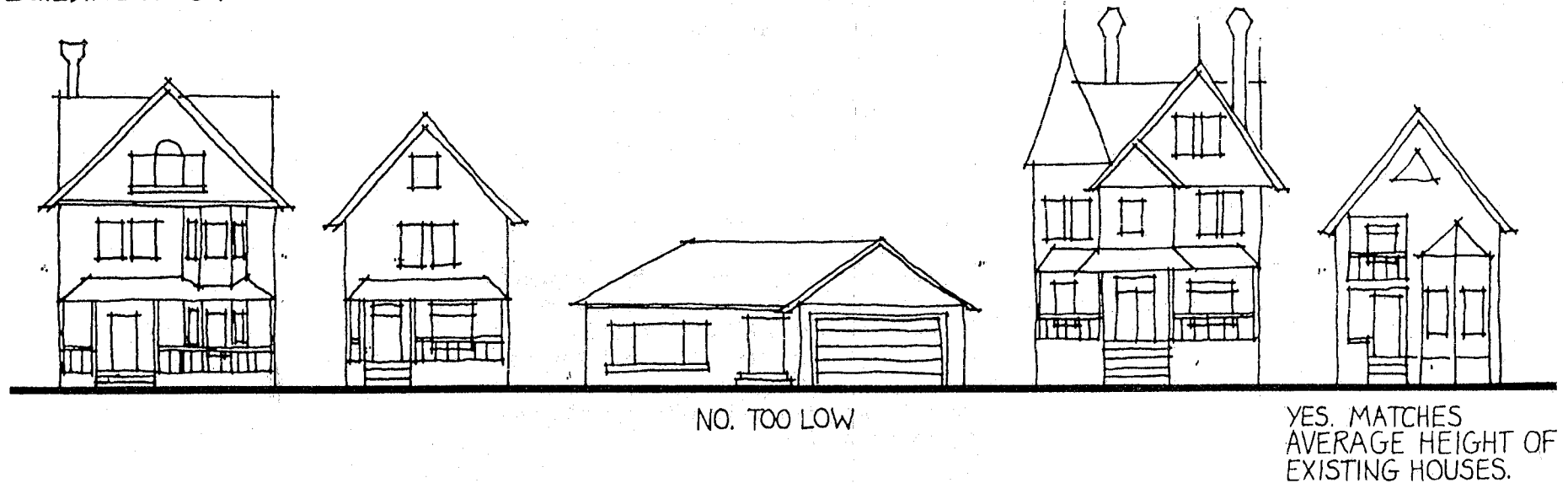
B. Massing and Height

New construction should conform to the massing, volume, height and scale of existing adjacent structures. Typical residential structures in the Historic Hill District are 25 to 40 feet high. The height of new construction should be no lower than the average height of all buildings on both block faces; measurements should be made from street level to the highest point of the roofs. (This guideline does not supersede the City's Zoning Code height limitations.)

C. Rhythm and Directional Emphasis

The existence of uniform narrow lots in the Historic Hill naturally sets up a strong rhythm of buildings to open space. Historically any structure built on more than one lot used vertical facade elements to maintain and vary the overall rhythm of the street rather than interrupting the rhythm with a long monotonous facade. The directional expression of new construction should relate to that of existing adjacent structures.

BUILDING HEIGHT



RHYTHM



YES. VERTICAL ELEMENTS
SUPPORT STREET'S RHYTHM

NO. MONOTONOUS FACADE
BREAKS STREET'S RHYTHM

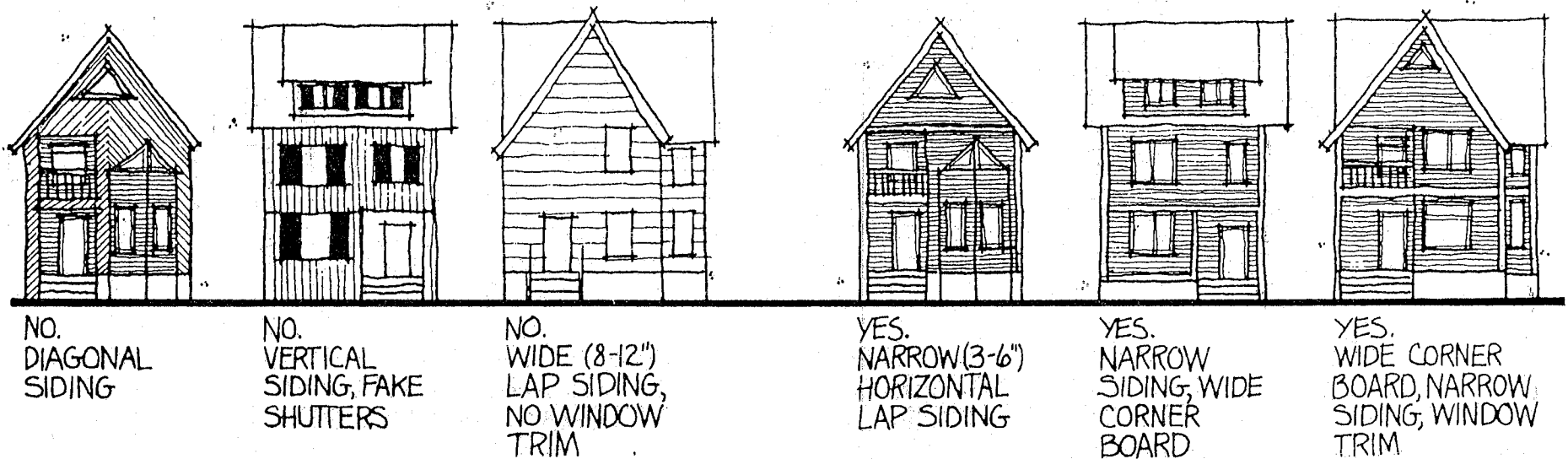
DIRECTIONAL EMPHASIS



YES.
VERTICAL EMPHASIS

NO.
HORIZONTAL EMPHASIS

MATERIALS AND DETAILS



D. Materials and Details

Variety in the use of architectural materials and details adds to the intimacy and visual delight of the district. But there is also an overall thread of continuity provided by the range of materials commonly used by turn-of-the-century builders and by the way these materials were used. This thread of continuity is threatened by the introduction of new industrial materials and the aggressive exposure of earlier materials such as concrete block, metal framing, and glass. The purpose of this section is to encourage the proper use of appropriate materials and details.

The materials and details of new construction should relate to the materials and details of existing nearby buildings.

Preferred roof materials are cedar shingles, slate and tile; asphalt shingles which match the approximate color and texture of the preferred materials are acceptable substitutes. Diagonal and vertical siding are generally unacceptable. Imitative materials such as asphalt siding, wood-textured metal or vinyl siding, artificial stone, and artificial brick veneer should not be used. Smooth four-inch lap vinyl, metal, or hardboard siding, when well installed and carefully de-

tailed, may be acceptable in some cases. Materials, including their colors, will be reviewed to determine their appropriate use in relation to the overall design of the structure as well as to surrounding structures.

Color is a significant design element, and paint colors should relate to surrounding structures and the area as well as to the style of the new structure. Building permits are not required for painting and, although the Heritage Preservation Commission may review and comment on paint color, paint color is not subject to Heritage Preservation Commission approval.

ROOFS



E. Building Elements

Individual elements of a building should be integrated into its composition for a balanced and complete design. These elements of new construction should compliment existing adjacent structures as well.

1. Roofs

There is a great variety of roof treatment in the Historic Hill District, but gable and hip roofs are most common. The skyline or profile of new construction should relate to the predominant roof shape of existing adjacent buildings.

Most houses in the Historic Hill District have a roof pitch of between 9:12 and 12:12 (rise-to-run ratio). Highly visible secondary structure roofs

should match the roof pitch of the main structure, and generally should have a rise-to-run ratio of at least 9:12. A roof pitch of at least 8:12 should be used if it is somewhat visible from the street, and a 6:12 pitch may be acceptable in some cases for structures which are not visible from the street.

Roof hardware such as skylights, vents, and metal pipe chimneys should not be placed on the front roof plane.

WINDOW PROPORTION



YES.
VERTICAL
PROPORTION

NO.
HORIZONTAL
PROPORTION

NO.
1:1
PROPORTION

YES.
VERTICAL
PROPORTION

WINDOW SIZE



YES

NO
TOO LARGE

NO
TOO SMALL

YES

2. Windows and Doors

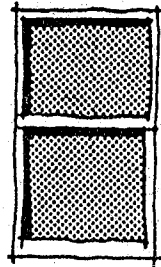
The proportion, size, rhythm and detailing of windows and doors in new construction should be compatible with that of existing adjacent buildings. Most windows on the Hill have a vertical orientation, with a proportion of between 2:1 and 3:1 (height to width) common. Individual windows can sometimes be square or horizontal if the rest of building conveys the appropriate directional emphasis. Facade openings of the same general size as those in adjacent buildings are encouraged.

Wooden double-hung windows are traditional in the Historic Hill District and should be the first choice when selecting new windows. Paired casement windows, although not historically common, will often prove acceptable

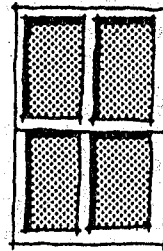
because of their vertical orientation. Sliding windows, awning windows, and horizontally oriented muntins are not common in the district and are generally unacceptable. Vertical muntins and muntin grids may be acceptable when compatible with the period and style of the building. Sliding glass doors should not be used where they would be visible from the street.

Although not usually improving the appearance of a building, the use of metal windows or doors need not necessarily ruin it. The important thing is that they should look like part of the building and not like raw metal appliances. Appropriately colored or bronzed aluminum is acceptable. Mill finish (silver) aluminum should be avoided.

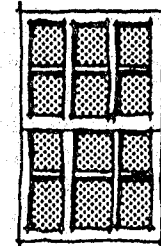
WINDOW STYLES



YES.
DOUBLE
HUNG

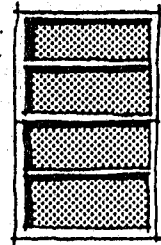


YES.
DOUBLE
HUNG

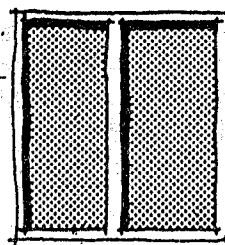


YES.
DOUBLE
HUNG

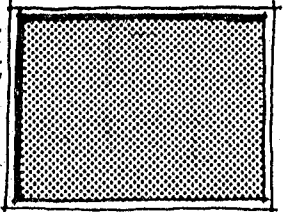
NO.
AWNING
WINDOW



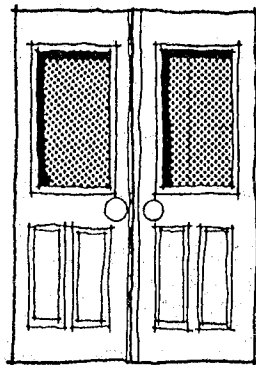
MAYBE.
PAIRED
CASEMENT



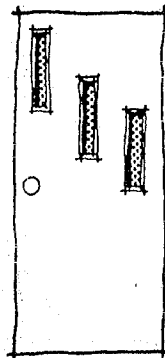
NO.
PICTURE
WINDOW



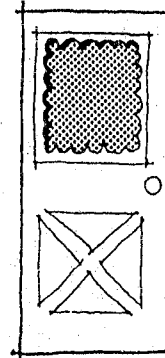
DOOR STYLES



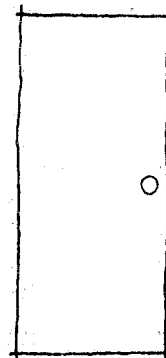
YES



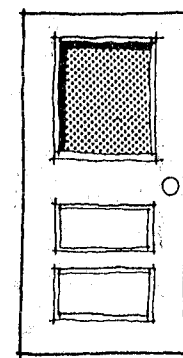
NO



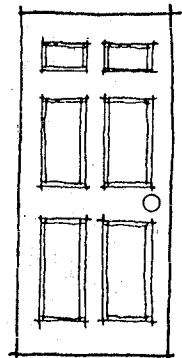
NO



NO



YES



YES

3. Porches and Decks

In general, houses in the Historic Hill District have roofed front porches, while in most modern construction the front porch has disappeared. Front porches provide a transitional zone between open and closed space which unites a building and its site, semiprivate spaces which help to define the spatial hierarchy of the district. They are a consistent visual element in the district and often introduce rhythmic variation, clarify scale or provide vertical facade elements. The porch treatment of new structures should relate to the porch treatment of existing adjacent

structures. If a porch is not built, the transition from private to public space should be articulated with some other suitable design element.

Open porches are preferable, but screened or glassed-in porches may be acceptable if well detailed. Most, but not all, porches on the Hill are one story high. Along some streets where a strong continuity of porch size or porch roof line exists, it may be preferable to duplicate these formal elements in new construction. The vertical elements supporting the porch roof are important. They should carry the visual as well

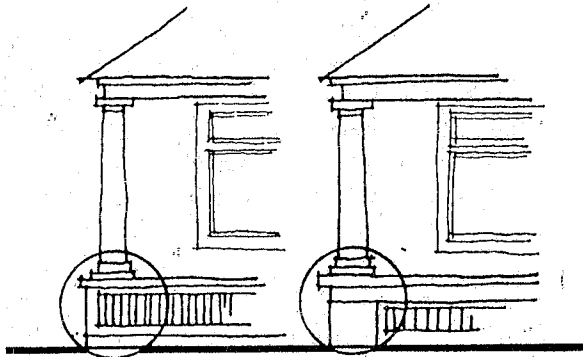
as the actual weight of the porch roof. The spacing of new balustrades should reflect the solid-to-void relationships of adjacent railings and porches. Generally, a solid-to-void proportion between 1:2 and 1:3 is common in the Historic Hill.

Decks should be kept to the rear of buildings, should be visually refined, and should be integrated into overall building design. A raised deck protruding from a single wall usually appears disjointed from the total design and is generally unacceptable.

PORCHES

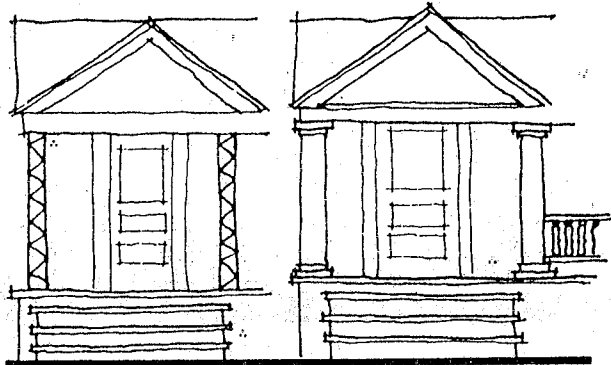


PORCH SUPPORTS



NO.
NO VISUAL
SUPPORT FOR
COLUMN

YES.
SOLID VISUAL
SUPPORT FOR
COLUMN



NO.
NO VISUAL
SUPPORT FOR
PORCH ROOF

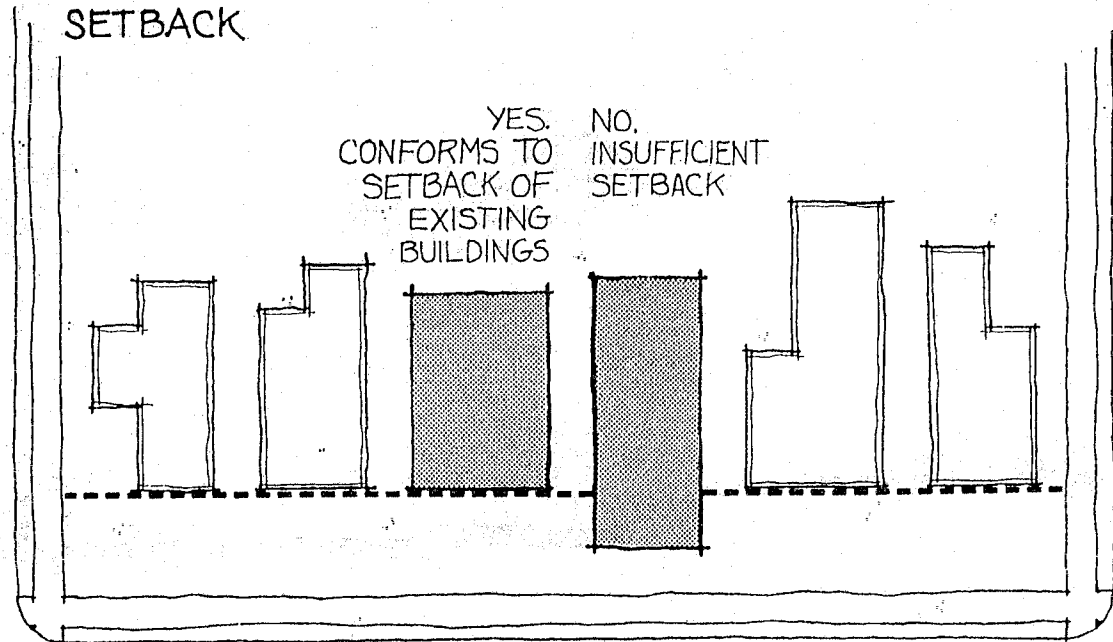
YES.
SOLID COLUMN
SUPPORT FOR
PORCH ROOF

F. Site

1. Setback

New buildings should be sited at a distance not more than 5% out-of-line from the setback of existing adjacent buildings. Setbacks greater than those of adjacent buildings may be allowed in some cases. Reduced setbacks may be acceptable at corners. This happens quite often in the Historic Hill area and can lend delightful variation to the street.

SETBACK



YES.
CONFORMS TO
SETBACK OF
EXISTING
BUILDINGS

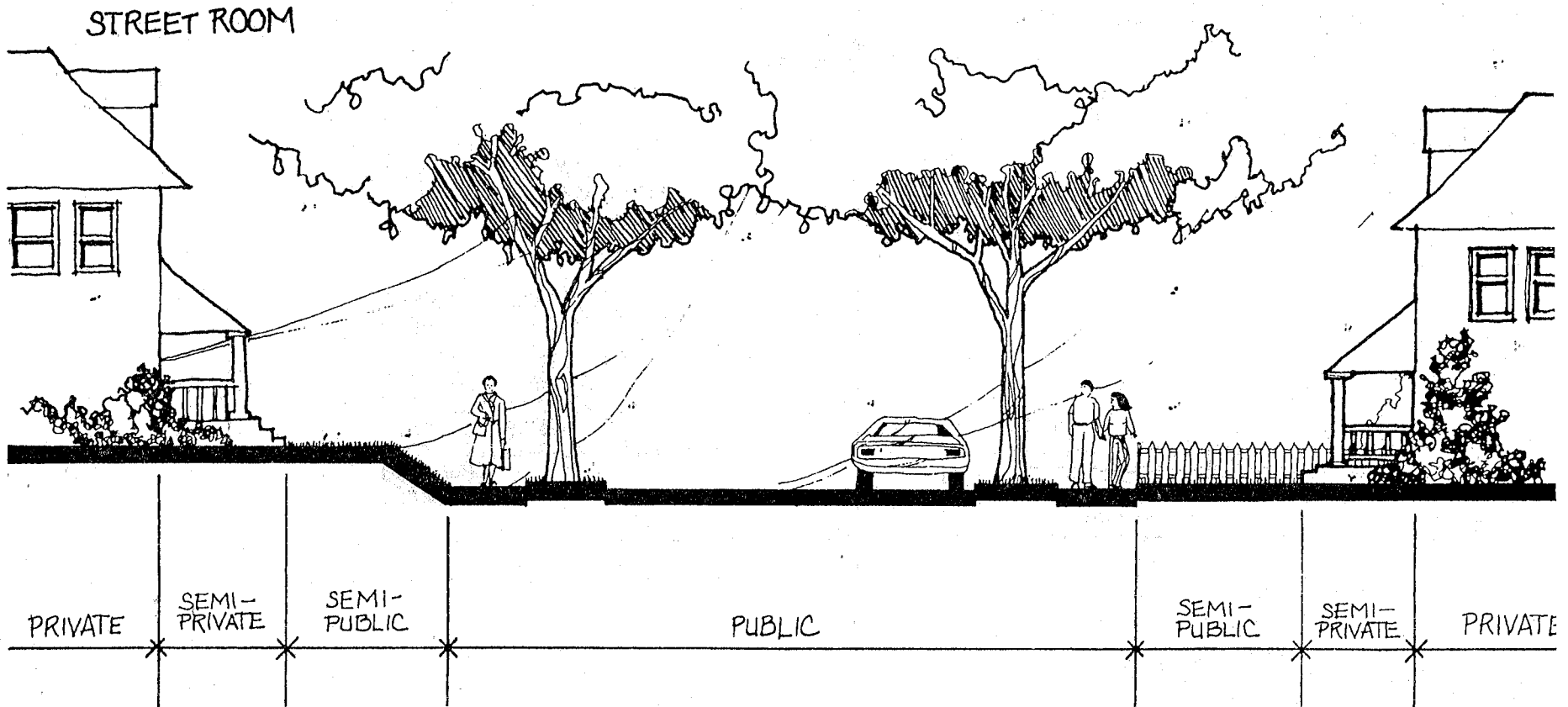
NO.
INSUFFICIENT
SETBACK



2. Landscaping

Typically, open space in the Historic Hill District is divided into public, semipublic, semiprivate and private space. The public space of the street and sidewalk is often distinguished from the semipublic space of the front yard by a change in grade, a low hedge or a visually open fence.

The buildings, landscaping elements in front yards, and boulevard trees together provide a "wall of enclosure" for the street "room." Generally, landscaping which respects the street as a public room is encouraged. Enclosures which allow visual penetration of semipublic spaces, such as wrought-iron fences, painted picket fences, low hedges or limestone retaining walls



are characteristic of most of the Historic Hill area. This approach to landscaping and fences is encouraged in contrast to complete enclosure of semipublic space by an opaque fence, a tall "weathered wood" fence or tall hedge rows. Cyclone fence should not be used in front yards or in the front half of side yards. Landscape timber should not be used for retaining walls in front yards.

For the intimate space of a shallow setback, ground covers and low shrubs will provide more visual interest and require less maintenance than grass. When lots are left vacant, as green space or parking area, a visual hole in the street "wall" may result. Landscape treatment can eliminate this potential problem by providing a wall of enclosure for the street. Boulevard trees mark a separation between the automobile corridor and the rest of the streetscape, and should be maintained.

FENCES



NO.
CYCLONE
FENCE

YES.
WROUGHT IRON
FENCE

YES.
LOW SHRUBBERY

NO.
HIGH OPAQUE
FENCE

YES.
PICKET FENCE

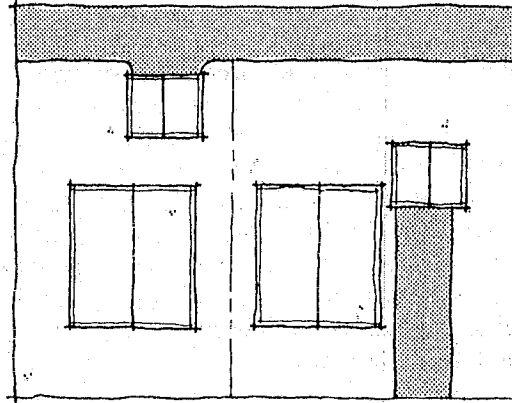
NO.
TALL HEDGE ROW

3. Garages and Parking

If an alley is adjacent to the dwelling, any new garage should be located off the alley. Where alleys do not exist, garages facing the street or driveway curb cuts may be acceptable. Garage doors should not face the street. If this is found necessary, single garage doors should be used to avoid the horizontal orientation of two-car garage doors.

Parking spaces should not be located in front yards. Residential parking spaces should be located in rear yards. Parking lots for commercial uses should be to the side or rear of commercial structures and have a minimum number of curb cuts. All parking spaces should be adequately screened from the street and sidewalk by landscaping. The scale of parking lots should be minimized and the visual sweep of pavement should be broken up by use of planted areas. The scale, level of light output, and design of parking lot lighting should be compatible with the character of the district.

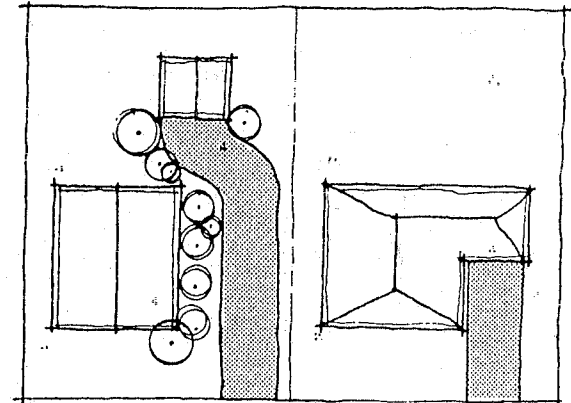
GARAGE PLACEMENT



WITH ALLEY

YES.
GARAGE
LOCATED
OFF ALLEY.

NO.
GARAGE FACES
STREET.
UNNECESSARY
CURBCUT.

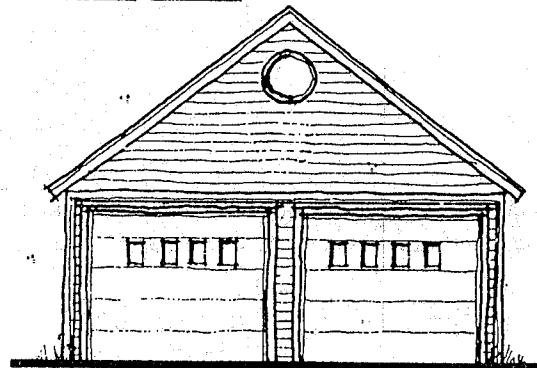


WITHOUT ALLEY

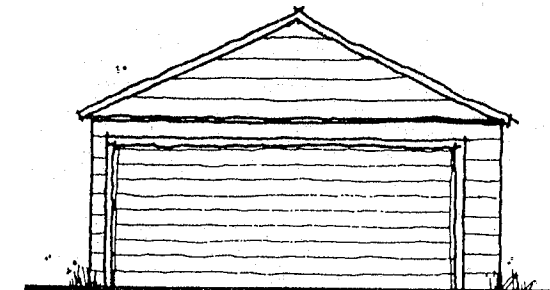
YES.
GARAGE LOCATED
IN REAR, PARTIALLY
BEHIND HOUSE.
GARAGE SCREENED
FROM STREET BY
LANDSCAPING.

NO.
GARAGE VISIBLE
FROM AND TOO
CLOSE TO STREET.
NO LANDSCAPING.
INCOMPATIBLE
ATTACHMENT TO
HOUSE.

GARAGE DOORS

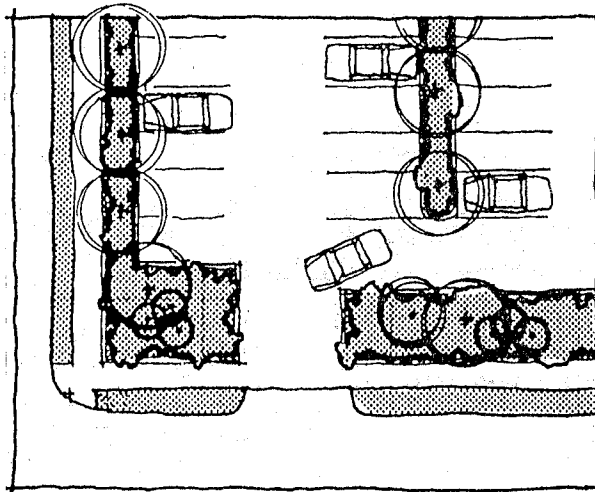


YES. TWO SINGLE DOORS.
SIDING AND ROOF PITCH
RELATE TO HOUSE.



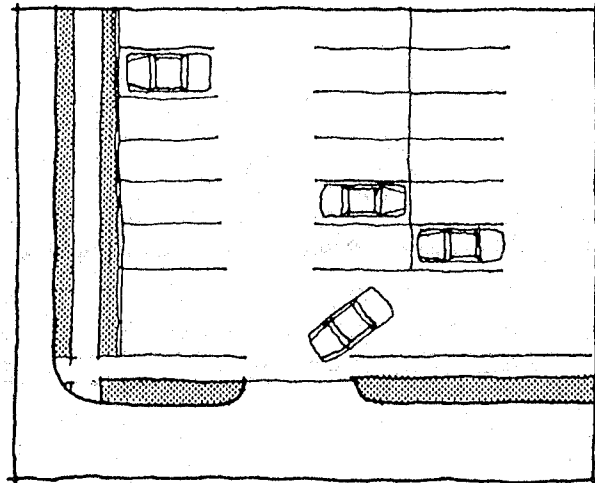
NO. DOUBLE DOOR. ROOF
PITCH TOO SHALLOW. SIDING
TOO WIDE.

PARKING AND LANDSCAPING



YES

- PARKING SETBACK FROM STREET AND SIDEWALK
- PARKING SCREENED FROM STREET BY LANDSCAPING



NO

- NO SETBACK
- INSUFFICIENT LANDSCAPING

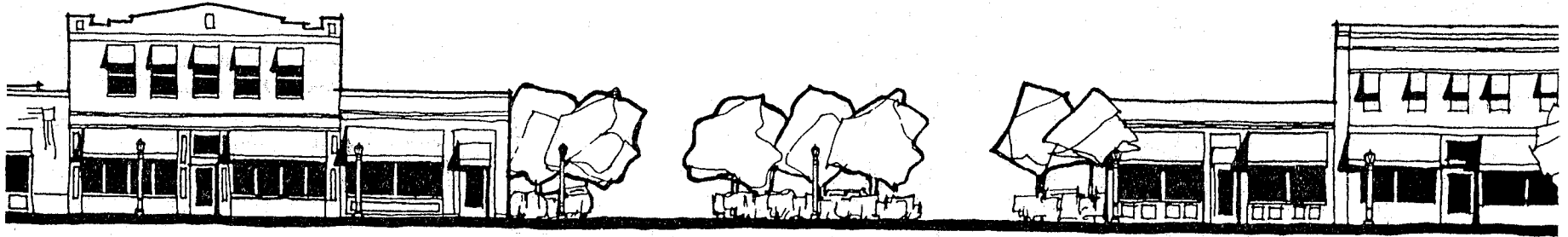
G. Public Infrastructure

The traditional pattern of public streets, curbs, boulevards, and sidewalks in the area should be maintained. Distinctive features of public spaces in the area, such as brick alleys, stone slab sidewalks, granite curbs, and the early twentieth century lantern style streets lights, should be preserved. The same style should be used when new street lights are installed. New street furniture such as benches, bus shelters, telephone booths, kiosks, sign standards, trash containers, planters and fences should be compatible with the character of the district.

Brick alleys and stone slab sidewalks generally should be maintained and repaired as necessary with original materials; asphalt and concrete patches should not be used. When concrete tile public sidewalks need to be replaced, new poured concrete sidewalks should be the same width as the existing sidewalks and should be scored in a 2 foot square or 18 inch square pattern to resemble the old tiles; expansion joints should match the scoring. Handicap ramps should be installed on the inside of curbs as part of the poured concrete sidewalk; where there is granite curbing, a section should be lowered for the ramp.

Electric, telephone and cable TV lines should be placed underground or along alleys, and meters should be placed where inconspicuous.

STOREFRONTS, TREES AND STREET LIGHTS

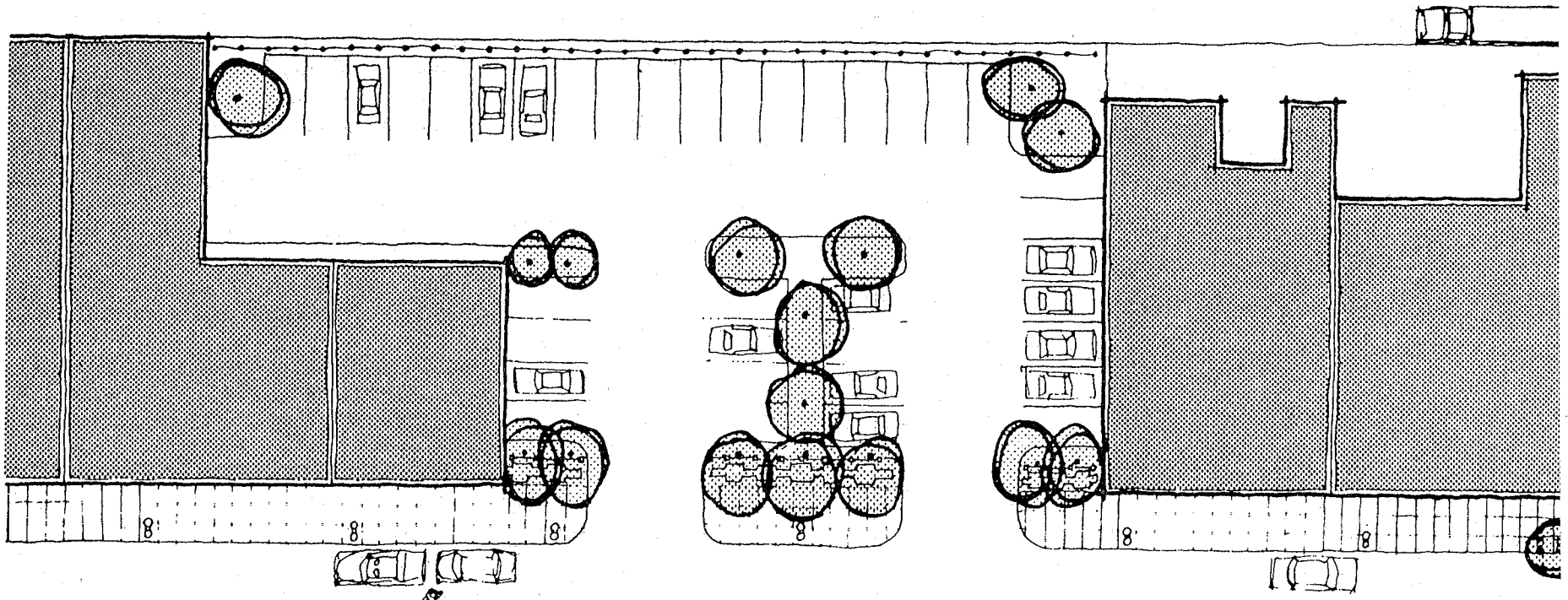


TRADITIONAL ST. PAUL
LANTERN STYLE STREET
LIGHTS MAINTAINED

TREES CONTINUE FACADE
AND PROVIDE WALL OF
ENCLOSURE FOR THE
STREET.

PARKING SCREENED
FROM STREET
BY LOW SHRUBS

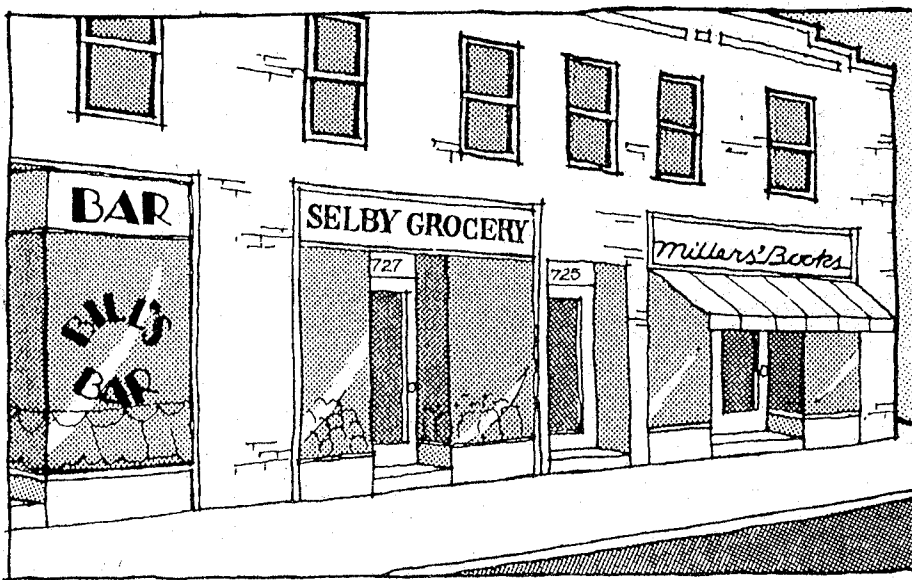
BRICK COMMERCIAL
BUILDINGS WITH
VISUALLY OPEN
STOREFRONTS



H. Storefronts

Turn-of-the-century commercial buildings in the Hill District tend to follow the strict design order of the brick box with an open first floor storefront supporting an upper facade with a band of uniformly sized windows and a decorative cornice. Because commercial buildings are composed of similar parts, commercial blocks have a coherent, harmonious appearance. The traditional storefront is made up almost entirely of windows. This large glass area creates a visual openness that is part of the overall proportional system of the facade. Storefronts

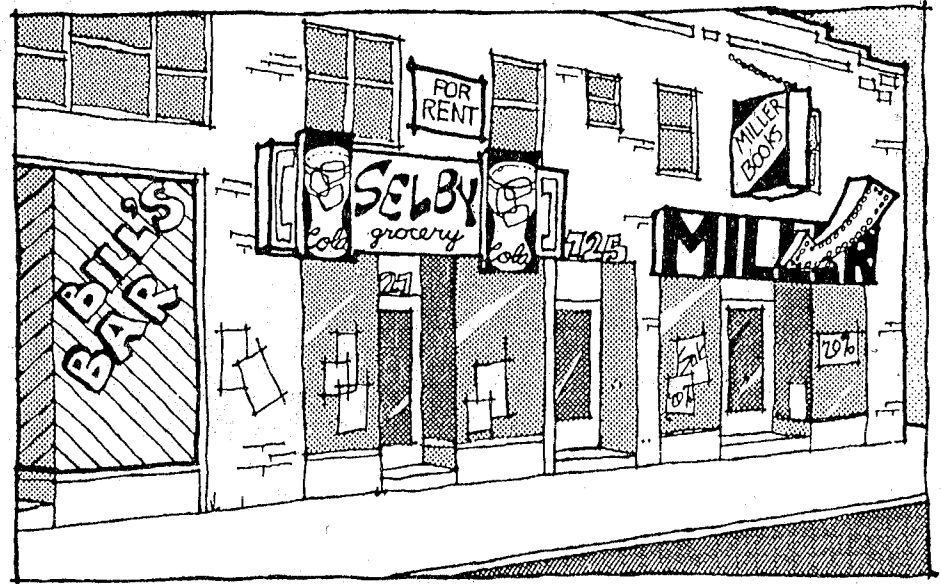
should be predominantly glass with the upper facades of commercial buildings being predominantly solid. Materials and design elements such as mansard roofs with wooden shingles, rough textured wood siding, artificial brick veneer, and aggregate materials of stone and gravel are inappropriate and should not be used.



YES.
SIGNS' PLACEMENT AND SIZE FIT INTO FACADE. SIGN MATERIALS COMPLEMENT BUILDING.

I. Signs

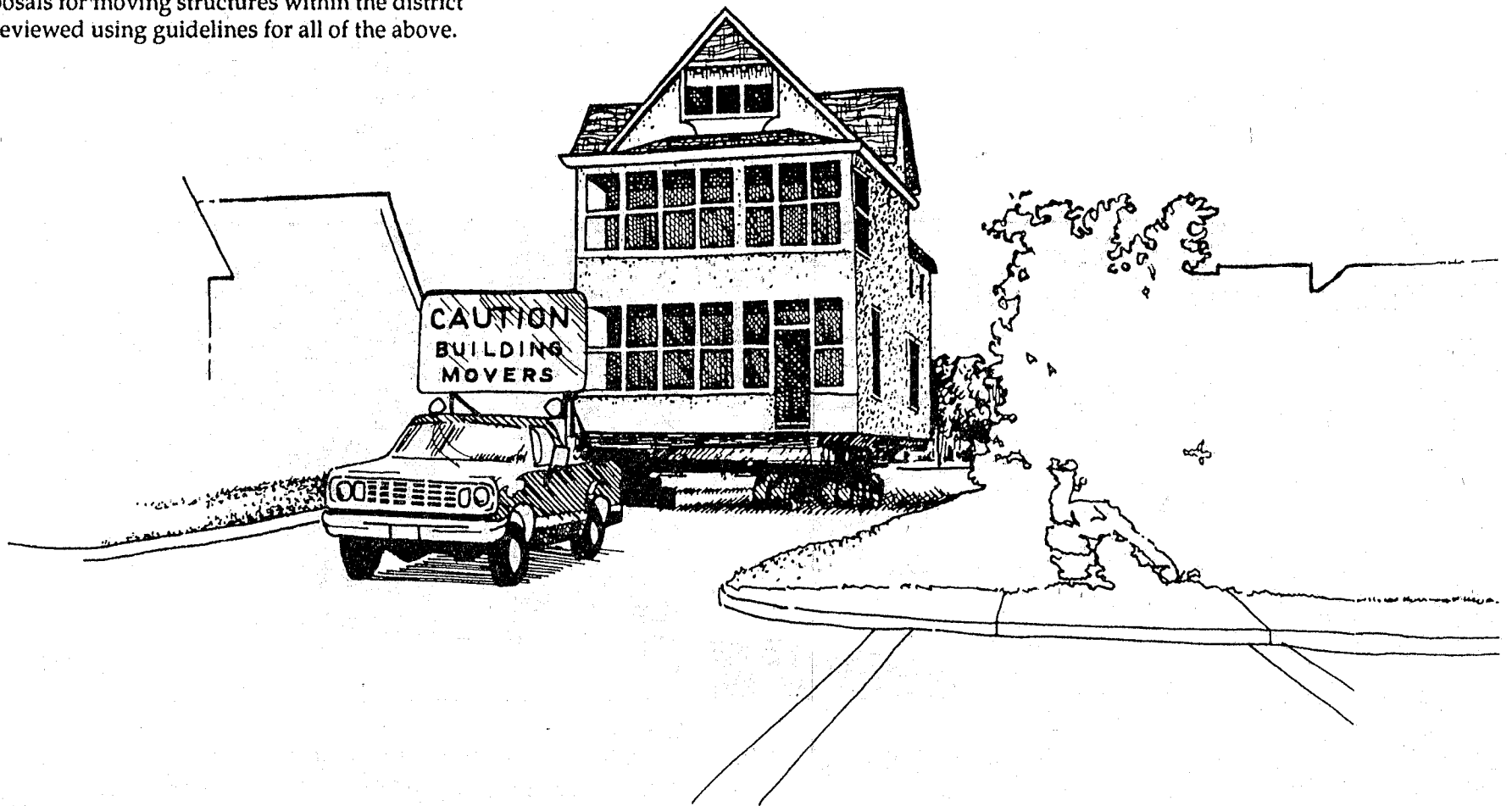
Generally, signs should be compatible with the character of the District and blend with the character of the structures on or near which they are placed. Signs should not conceal architectural detail, clutter the building's image, or distract from the unity of the facade, but rather should complement the overall design. Sign materials should complement the materials of the related building and/or adjacent buildings. Surface design elements should not detract from or conflict with the related structure's age and design. No facade should be damaged in the application of signs, except for mere attachment.



NO.
SIGNS' PLACEMENT AND SIZE CLUTTER FACADE AND COVER DETAILS. INCOMPATIBLE MATERIALS. POTENTIAL DAMAGE FROM ATTACHMENT.

IV. Moving of Structures

Proposals for moving structures out of the Historic Hill District are reviewed using the guidelines for demolition. Proposals for moving structures onto property located within the district are reviewed using the guidelines for new construction as well as guidelines for restoration and rehabilitation. Proposals for moving structures within the district are reviewed using guidelines for all of the above.



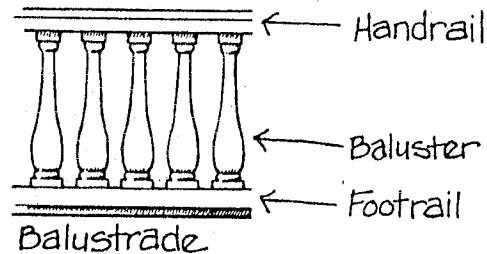
V. Demolition

When reviewing proposals for demolition of structures within the district, the Heritage Preservation Commission refers to Section 73.06 (i)(2) of the Saint Paul Legislative Code which states the following:

In the case of the proposed demolition of a building, prior to approval of said demolition, the commission shall make written findings on the following: the architectural and historical merit of the building, the effect of the demolition on surrounding buildings, the effect of any proposed new construction on the remainder of the building (in case of partial demolition) and on surrounding buildings, and the economic value or usefulness of the building as it now exists or if altered or modified in comparison with the value or usefulness of any proposed structures designated to replace the present building or buildings.

Glossary

Balustrade. A low barrier of upright posts (balusters) which support a railing.



Bargeboard. A decorative board attached to the gable ends of a roof.

Bay. A structural division of a building defined by projections, columns, pilasters or window groupings.

Bay Window. A window which projects from the wall and fills a bay.

Belt Course. A horizontal decorative band around a building, often of a projecting, contrasting material.

Bracket. A decorative support element under eaves or other overhangs.

Casement Window. A window with sash hung vertically and opening inward or outward.

Clapboard. Narrow, horizontal, overlapping wooden boards used as siding.

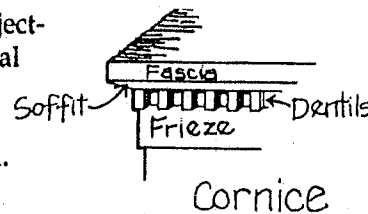
Clerestory. An upper windowed section of a building designed to provide natural light to a high-ceilinged room.

Coping. The capping member of a wall or parapet, usually sloped to shed water.

Corbel. A brick or stone support produced by extending successive units out from the wall surface.

Cornerboard. Vertical trim at the corners of wood frame buildings.

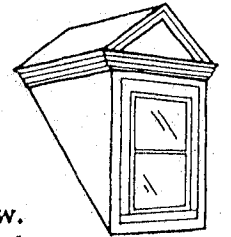
Cornice. Projecting ornamental molding which crowns a wall.



Cresting. The ornamental metal trim along a roof ridge.

Dentils. A row of small rectangular blocks forming a molding that resembles teeth, usually part of a cornice.

Dormer. A roofed structure, usually housing a window, which is vertically set on a sloping roof.



Double-Hung Window. A window with two sash, one above the other, that slide vertically past each other.

Eaves. The underpart of a roof that extends beyond the structure's wall.

Facade. The front or "face" of a building.

Fanlight. A semicircular window set over a door or window, with radiating glazing bars suggesting a fan.

Fascia. The horizontal band that forms the trim along the edge of a flat roof or along the horizontal side of a sloped roof.

Fenestration. The arrangement, proportions, and pattern of window and door openings in a wall.

Finial. A decorative, pointed ornament on the top of a spire, gable, or pinnacle.

Flashing. A sheet, usually metal, used to make an intersection of materials watertight.

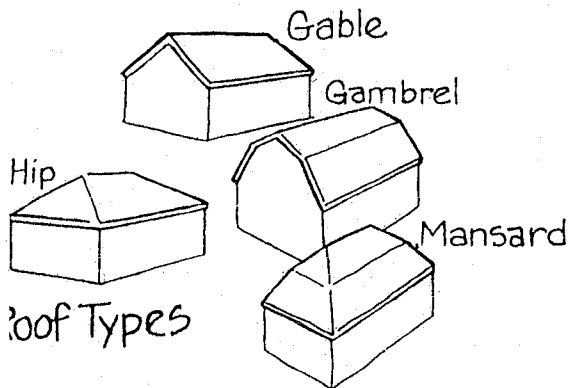
Frieze. An ornamental band immediately below the cornice.

Gable. The triangular upper portion of an end wall under a pitched roof.

Gable Roof. A single-pitched roof having a gable at each end.

Gambrel Roof. A pitched roof having two slopes, the lower one steeper than the upper.

Hip Roof. A roof having a uniformly pitched slope on all four sides.

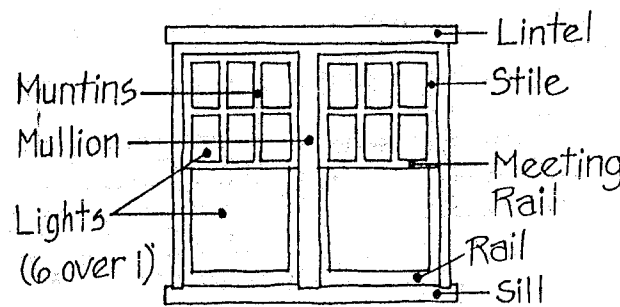


Hood Molding. A projecting molding over a window or door, also called a dripstone.

Jamb. The side of a doorway or window opening.

Keystone. The central stone of an arch.

Windows



Light. An individual pane of glass.

Lintel. A horizontal beam spanning an opening and supporting construction above.

Mansard Roof. A pitched roof having two slopes on all four sides, the lower one being steeper than the upper.

Molding. A continuous decorative band which adds low relief to ornamentation.

Mullion. A vertical member dividing (and often supporting) a series of windows or panels; mullions are wider than muntins.

Muntin. A narrow bar dividing a window into individual lights.

Oriel Window. A bay window supported on corbels or brackets.

Palladian Window. A three-part window opening with a large central arched light which is flanked by rectangular side lights.

Parapet. A low projecting wall at the edge of a roof.

Pediment. A low-pitched gable crowning a facade, and similar elements used over doors and windows.

Pilaster. A shallow pier attached to a wall, sometimes having a capital and base to resemble a classical column.

Portico. A central porch, usually supported by columns and having a pediment.

Quoins. Bricks or stones used to define the corners of masonry buildings.

Ridge. The uppermost intersection of a roof slope.

Sash. A frame in which the panes of a window are set.

Shake. A thick shingle formed by splitting a short log into tapered radial sections.

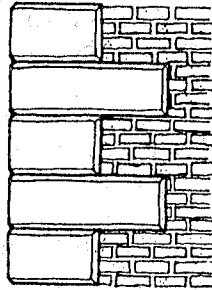
Sidelight. A narrow vertical window found on the sides of a door.

Sill. The horizontal piece at the bottom of a window or door frame.

Soffit. The underside of any overhead architectural component.

Spindle. A turned wooden element, often used in screens, stair railings, and porch trim.

Terra-cotta. A fine-grained, brown-red, fired clay used for roof tiles and decoration; means cooked earth.



↑ Quoins

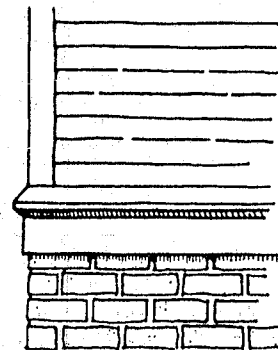
Transom Window. A small operable or fixed window located above a door or other window.

Turret. A small tower usually found at the corner of a structure.

Veneer. Exterior facing of brick, stone, etc. that provides a decorative, durable, non-load-bearing surface.

Veranda. A roofed open gallery or porch.

Water Table. A projecting ledge above the foundation sloped to direct water away from the structure.



Water Table →

Credits

1990 EDITION

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

Robert Frame III, Chair, Saint Paul Heritage
Preservation Commission

Dan Cornejo, Director, Department of Planning
and Economic Development

Peggy Reichert, Deputy Director for Planning

Allan Torstenson, AICP, City Planner, Heritage
Preservation Commission

Joan Hagen, Graphics

Mark Basten, Design

Susan Synstegaard, Secretarial

The original 1982 edition was prepared by
Terry Pfoutz and Clare Leary and designed by
Joan Hagen with assistance from Mark Basten
and Lynn Poshepny.

*All rights reserved. No part of this publication
may be reproduced without written permission
from the publisher.*

This project has been financed in part with
Federal funds from the National Park Service,
Department of the Interior, through the
Minnesota Historical Society under the provi-
sions of the National Historic Preservation Act,
as amended.

Under Title VI of the Civil Rights Act of 1964
and section 504 of the Rehabilitation Act of 1973
the U.S. Department of the Interior prohibits
discrimination on the basis of race, color,
national origin or handicap in its Federally
assisted programs. If you believe you have
been discriminated against in any program,
activity or facility as described above, or if you
desire further information, please write to:

Office of Equal Opportunity
U.S. Department of the Interior
Washington, D.C. 20240

