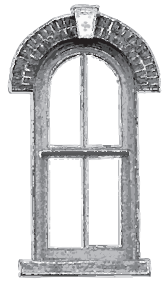


Winona, Minnesota

HISTORIC DISTRICT DESIGN GUIDELINES

Daniel J. Hoisington

WINONA HERITAGE PRESERVATION COMMISSION

2007

Downtown Winona, Third Street, around 1910.

TABLE OF CONTENTS

INTRODUCTION 1

A BRIEF HISTORY 3

WHY DOWNTOWN WORKS 13

THE SECRETARY OF THE INTERIOR'S STANDARDS 19

DESIGN GUIDELINES 23

NEW CONSTRUCTION 33

SUCCESS STORIES 39

APPLYING THE GUIDELINES 45

THE REVIEW PROCESS 54

MAINTAINING A HISTORIC PROPERTY 59

GLOSSARY 61

FURTHER READING 66

ACKNOWLEDGMENTS 70

City of Winona
Proposed Local Historic Districts

EAST 2ND STREET COMMERCIAL HISTORIC DISTRICT

Address	Building	Date
58 Center	Winona & St. Peter Railroad Freight-House	1883
66 Center St	International Harvestor Building	1904
72 Center St	McCormick Building	1888
50 E 2nd St	Second National Bank Building	1871-1872
54 E 2nd St	Ford Block	1866
58-60 E 2nd St	First National Bank	1867
62 E 2nd St	Simon Furniture Building	1872
64 E 2nd St	Landon Building	1915
66 E 2nd St	R.D. Cone Building / Addition	1863 / 1884-1885
71 E 2nd St	C.H. Blanchard Building	1863
72 E 2nd St	Gernes Building	1868
74 E 2nd St	C.M. Gernes Building	1868
75 E 2nd St	Commercial Building	1865
76 E 2nd St	Sherer Boot Building	1865
78 E 2nd St	Jacob Smith Meat Market Building	1865
77-79 E 2nd St	Buffum Block	1865
102 E 2nd	Eye & Vision Clinic	1995
114-122 E 2nd	Kirch-Latch Building	1869
71 Lafayette St	Jacob Smith Saloon Building	1868
69 Lafayette St	George Schmidt Saloon Building	1867
67 Lafayette St	R.D. Cone Storage Building	1895-1905

Proposed Historic Downtown

EAST 2ND STREET COMMERCIAL HISTORIC DISTRICT

WINONA COMMERCIAL HISTORIC DISTRICT

WINONA COMMERCIAL HISTORIC DISTRICT

Address	Building	Date
157 W 3rd St	Winona Hotel *	1889
160 Johnson St	Armory	1914
129 W 3rd St	Schlitz Hotel *	1892
123 W 3rd St	Saloon	1880
121 W 3rd St	Commercial Building	1880
119 W 3rd St	Commercial Building	1880
117 W 3rd St	Commercial Building	1880
113 W 3rd St	Commercial Building	1880
111 W 3rd St	Commercial Building	1870's
109 W 3rd St	Commercial Building	1880
103-105 W 3rd St	Commercial Building	1880's
101 W 3rd St	Slade Block	1886
164 Main St	Commercial Building	1902
77-79 W 3rd St	Commercial Building	1880's
75 W 3rd St	Commercial Building	1880's
71 W 3rd St	Bank	1915
69 W 3rd St	Commercial Building	1868
63 W 3rd St	J. A. Merigold & Company Dry Goods	1895
59 W 3rd St	Commercial Building	1880
W 3rd & Center St	Parking Lot with Small Bus Shelter	1990's
116 Center St	Commercial Building	1870's
118 Center St	Commercial Building	1870's
50-52 E 3rd St	Post Office Block	1871
51-55 E 3rd St	Choate Department Store *	1888 / 1895
54 E 3rd St	Commercial Building	1920's
56 E 3rd St	Commercial Building	1920's
57-61 E 3rd St	Commercial Building	1905
62 E 3rd St	Commercial Building	1883
62 E 3rd St	E.A. Gerdtezen's Block	1884
62 E 3rd St	Winona Board of Trade	1880's
63 E 3rd St	Commercial Building	1890
65-69 E 3rd St	Spurgeon's	1880's
66 E 3rd St	Gregory Building	1880's
72 E 3rd St	Saloon	1880's
74 E 3rd St	Commercial Building	1884
75 E 3rd St	Commercial Building	1880
77 E 3rd St	Commercial Building	1880's
78 E 3rd St	Odd Fellows Block	1884
79 E 3rd St	Commercial Building	1900
107 Lafayette St	Winona Candy Company Warehouse	1911
157 Lafayette St	Commercial Building	1900
160 Lafayette St	Commercial Building	1972
101-105 E 3rd St	Commercial Building	1972
102 E 3rd St	Merchant's National Bank *	1912
109 E 3rd St	Beck Building	1886
113 E 3rd St	Commercial Building	1880's
115 E 3rd St	Commercial Building	1890's
119 E 3rd St	Commercial Building	1890's
121 E 3rd St	Commercial Building	1880
123 E 3rd St	Commercial Building	1880
125 E 3rd St	Commercial Building	1915
129 E 3rd St	German-American Bank	1890
159 E 2nd	Commercial Building	1878
102 Walnut	Welbel's Hotel/White House Mercantile	1868
116-120 Walnut St	Anger's Block *	1872
159 Walnut St	Commercial Building	1920's
150 E 3rd St	Commercial Building	1950
151 E 3rd St	W.C. Pletke & Company Grocery	1886
155-161 E 3rd St	Commercial Block	1886
162 E 3rd St	Commercial Building	1910's
163 E 3rd St	Commercial Building	1886
164-166 E 3rd St	Commercial Building	1900
165-167 E 3rd St	Commercial Building	1890
168 E 3rd St	Commercial Building	1890
170 E 3rd St	Commercial Building	1870's
173 E 3rd St	Strunk Building	1890 / 1920
175-179 E 3rd St	Winona Candy Company	1890
176 E 3rd St	Commercial Building	1961 (possible 1930's)
117 Market St	Commercial Building	1890
118 Market St	Commercial Building	1925
200 E 3rd St	Commercial Building	1930
201-203 E 3rd St	Edwards Pelzer's Block	1882
205-207 E 3rd St	Pelzer Block	1885
208 E 3rd St	Commercial Building	late 1930's
209-211 E 3rd St	Commercial Building	1880's
212 E 3rd St	Commercial Building	1920's
213-215 E 3rd St	Ewald & Company Boot & Shoe	1889
214 E 3rd St	Verkins Building	1890's
216 E 3rd	Commercial Building	1880's
217 E 3rd St	J. Burmeister Building	1870's
218 E 3rd St	Commercial Building	1953
219 E 3rd St	Commercial Building	1892
220 E 3rd St	Stott & Sons Building	1890
222-226 E 3rd St	Stott Building	1893
225 E 3rd St	P. Bub Building	1892
227-229 E 3rd St	J.W. Lauer Pharmacy	1881
160-162 Franklin St	Commercial Building	1880's
251-253 E 3rd St	Frank Rackow Block	1886

* NATIONAL REGISTER SITE

0 100 200 400 Feet

June 2007

This map was compiled from a variety of sources. This information is provided with the understanding that conclusions drawn from such information are solely the responsibility of the user. The GIS data is not a legal representation of any of the features depicted, and any assumption of the legal status of this map is hereby disclaimed. Any errors or ommisions should be reported to the City of Winona GIS program (507) 457-8236.

INTRODUCTION

WINONA

THE GATE CITY OF THE GREAT NORTHWEST

The Thriving Metropolis of Southern Minnesota.

The Commercial Center of the Rich Farming Region of Southern Minnesota.

Winona Daily Republican, December 1889

It is a downtown set apart by geography and history. On one side the Missisippi River carries goods and people, while providing a place for community recreation. On the other, Lake Winona creates a boundary for development. Looming overhead, the bluffs of Sugarloaf and Garvin Heights have looked down on city residents for generations.

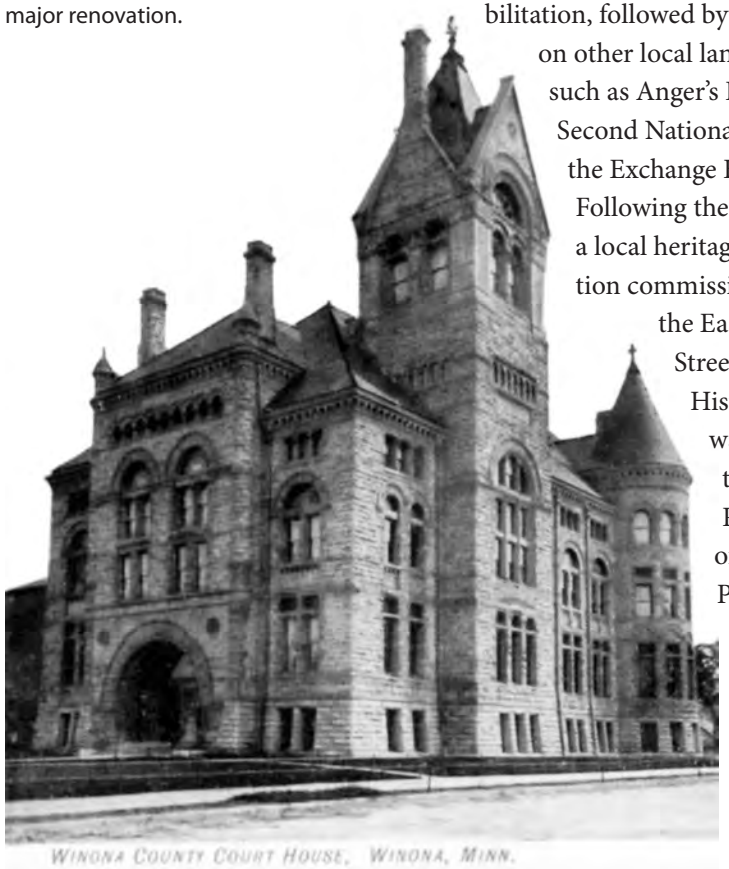
Downtown Winona reflects the economic and natural resources that established the city as the most important commercial center in southern Minnesota in the late nineteenth century. *The Daily Republican*, touting "Winona's steady progress toward metropolitan greatness" in 1886, pointed to "one of the most tangible evidences of this prosperity . . . the character and style of the buildings."

Those buildings, viewed individually, represent outstanding examples of period architecture, several of national significance. Although the districts have suffered some property losses, many Queen Anne and Italianate commercial blocks remain intact, representing architectural styles that were fashionable when Winona's development reached its peak.

The buildings also stand as evidence of the talent and skill of local craftspeople, seen in the stone cut by local companies, the elaborate metal cornices created by local hands, the woodwork from firms such as Bohn Manufacturing and Schroth and Ahrens, and the brick from nearby yards. It is found in the architectural vision of Winona residents Charles Maybury and A. H. Myhre.

The sum of the parts, however, is greater than the individual buildings. The downtown historic districts capture the look and feel of "downtown" — the place where people lived, worked, and shared cultural and social experiences. The historic district holds the stories of generations of Winona citizens, sometimes found in the names that were carved in stone on the cornices of the buildings.

The Winona County Courthouse, designed by Charles Maybury abd built in 1889, has been a centerpiece of local preservation efforts. In recent years, it underwent a major renovation.



Downtown Winona remains a vital part of the local economy, thanks in part to its history and its buildings.

Since the 1970s, residents have shown increased interest in recapturing that heritage while boosting the downtown economy, spurred, in part, by passage of the Historic Preservation Act in 1966. In 1971, the nationally-recognized Merchants National Bank underwent a rehabilitation, followed by work on other local landmarks, such as Anger's Block, the Second National Bank, and the Exchange Building.

Following the creation of a local heritage preservation commission in 1989, the East Second Street Commercial Historic District was added to the National Register of Historic Places in 1991, followed by the Winona Commercial Historic District in 1998.

Historic preservation is not just an exercise in nostalgia. It is not intended simply to attract tourists, although it does bring substantial outside dollars into the local economy. Downtown historic buildings hold a range of retail stores, offices, and services, from fine antique shops to a grocery store.

To protect and enhance these key community assets, the Heritage Preservation Commission established two downtown historic districts with design guidelines. These districts are a special collection of building types and styles, providing residents and visitors with a glimpse of the past. Because replacement is impossible, it is important to preserve and protect the buildings that comprise the District for future generations to appreciate and enjoy. This book, then, is part of a community effort to preserve the pieces that make the Winona a city of "metropolitan greatness."

A BRIEF HISTORY OF DOWNTOWN WINONA

The downtown historic districts are significant to Winona as a reflection of the city's commerce during the late nineteenth and early twentieth centuries.

Winona's first business district was on Second Street, close to the river. By the late 1860s, however, more commercial development began to appear on Third Street. Fueled by a vibrant local economy centered around the railroads, the mills, and the lumber trade, Winona became established as the economic, social, political, and cultural hub of southern Minnesota. The booming town's prosperity was reflected in the bustling commercial district on Third street. Italianate and Queen Anne commercial blocks rose between 1870 and 1900 as retailers hustled to supply lumber goods, farm implements, groceries, clothing, dry goods and hardware.

The buildings within the two historic districts strongly convey the feeling of a prosperous commercial district in a late nineteenth-century river town. Later buildings represent the continuation of Winona's importance as a commercial center in the twentieth century.

Winona, 1860

Winona on the River

Following the treaties of Traverse de Sioux and Mendota, the Dakota ceded lands to the United States government, opening a vast new area to settlement. In keeping with national policy, the government proceeded to sell tracts in southeastern Minnesota. Two men, Orrin Smith and Erwin Johnson, platted the original townsite in 1852. Henry D. Huff came to the area in 1853 from Kenosha, Wisconsin, moving quickly to acquire much of the land from Smith and Johnson, while adding additional acreage. With the opening of a rail line from Chicago to Rock Island on the Mississippi in 1854, settlers flocked to Minnesota, typically taking a steamboat from Dubuque north to Winona — a ride of around sixteen hours, "passing through scenery . . . rivaling the grandeur of the Rhine."[1]

As the southernmost city in southeast Minnesota, Winona became a

portal for the people and goods that flowed to the north and west. In 1855 the city gained one of six land offices in the region to accommodate the influx of new residents. By 1857, one year before Minnesota entered the Union, several plats had been recorded and Winona was incorporated as a city. The town grew rapidly with the population increasing from about 800 in December 1855 to 3,000 in December 1856. As the local newspaper observed,

> The number of buildings which have been erected in our town during the year is estimated at two hundred and ninety. Among the number there were three churches . . . a large and commodious warehouse . . . not second . . . to any building north of Dubuque; a handsome three-story building for banking purposes; a large steam flouring mill; a first class Hotel of mammoth size; and many other neat but smaller buildings for stores, offices, etc.[2]

The Mississippi River offered a transportation route that fueled the local economy. People and goods flowed north and west into the rapidly settled farms and cities of the old Northwest. Logs and agricultural goods passed through Winona on the way south to markets in the midwest and east. As such, Winona became an ideal point to transform the raw materials into finished goods, turning the city into a lumber and agricultural processing center.

A Commercial Center

This location on a transportation artery ensured the city's economic vitality as a commercial center during the second half of the nineteenth century. Banks, dry-goods stores, law offices, and other businesses flourished near the city's wharves. A variety of wood frame business, warehouse, and residential buildings soon occupied land on Front Street, the city's first municipal avenue facing the Mississippi. Land values on nearby blocks soared, as the Winona Republican reported in 1860: "A lot on Second street, between Center and Lafayette, 40 x 100 feet, $1,600 cash; two corner lots on Walnut street, $1,800; a lot, 80 x 140 feet, corner Second and Center streets, $6,000."

On the Fourth of July, 1862, a spectacular fire swept through the business district, destroying most of its buildings. Ten days after the fire, the city passed an ordinance prohibit-

Second Street grew as a commercial district as seen in this 1864 view. Following the disastrous 1862 fire, the city passed an ordinance banning construction of wood-frame buildings in the commercial center. *MHS*

ing the construction of wood-frame buildings within the six-block commercial core. Reconstruction of the primary business district began immediately — but now using brick instead of wood. The demand for masonry building materials evidently exceeded the supply as one local newspaper reported a shortage of brick and stone in 1865.

After the fire, businesses rebuilt farther from the levee, primarily using brick. Initially concentrated on Second Street between Center and Market streets, the commercial district began to shift south in 1868 to Third Street. The downtown also expanded westward past Center Street as merchants rebuilt closer to the Winona and St. Peter Railroad Depot that was located at Second and Huff streets.

The Economic Engines: Lumber and Grain

Two industries came to define the local economy: lumber and grain. Both relied on the excellent transportation network and both fueled the development of Winona as a commercial center.

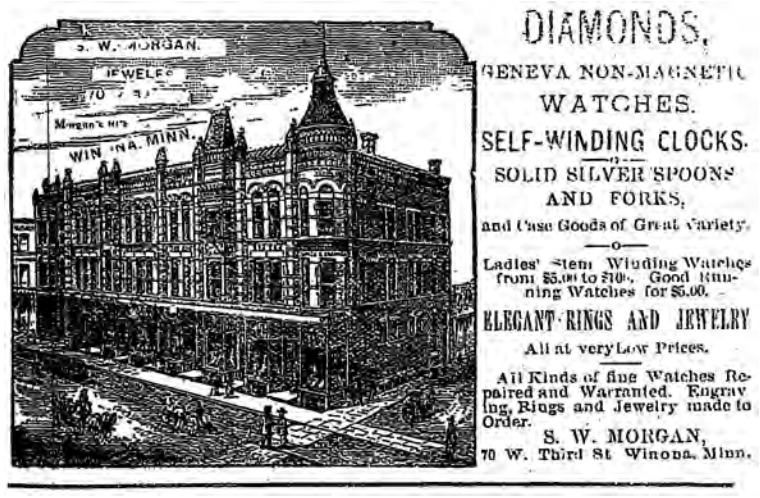
Between 1870 and 1900, Winona was one of the nation's major timber processors and marketing centers, claiming three of the top fifty lumber companies in the Upper Midwest. Winona's sawmills cut more than 160 million board feet of lumber at the peak of production in 1892, when the city was the Midwest's eighth largest producer of lumber. Historian William Crozier states that the lumbering industry was the single most important influence on the rise of Winona as an industrial and commercial center for southeastern Minnesota, and that the city's greatest period of growth coincided with the peak years of the lumber industry.

Matthew and William Laird founded Winona's first lumber company in 1855, joined a few years later by their cousins James and Matthew Norton to form the Laird Norton Company. Other large firms included Youmans and Hodgins, Empire Lumber, and the Winona Lumber Company. Each company maintained its own sawmills, planing mills, and millwork shops.

The lumber firms stimulated many associated industries in Winona, including millwork companies, hardware fabricators, fuel suppliers, and other wood product manufacturers. These included Schroth and Ahrens sash and blind factory, Doud and Sons barrel makers, the Louis Thurow Box

R. D. CONE CO.,
Wholesale and Retail
Hardware and Iron
See our new retail prices on Cutlery, Tin Ware, Builders' Hardware and Mechanics' Tools. Our aim is to sell the Best Goods at the Lowest Prices.
R. D. CONE CO.,
64, 66, 68, 70 and 72 East Second St.

Above: This photograph shows the south side of East Second Street around 1870. Left: R. D. Cone was one of the oldest businesses in the city.



The Morgan Block is an example of the architectural gems built on Third Street between 1880 and 1900. Although the Morgan Block is no longer standing, the building on the right (75-79 West Third) is within the Third Street Historic District. *MHS*

Company, and the Winona Casket Company. Conrad Bohn took his place among the early leading businessmen associated with the lumber industry.[3]

By the end of the Civil War, Winona had developed into a central shipping port for agricultural supplies. Wheat farming, in particular, increased steadily in southeastern Minnesota. In 1870, the city was the fourth primary grain market in the United States, behind Milwaukee, Chicago, and Toledo. In 1869, 130,000 bushels of grain were exported from Winona, and by 1879 this figure had grown to nearly four million bushels.[4]

In its peak years around 1875, thirteen mills operated in the city, placing Winona in second in terms of the number and dollar value of firms in Minnesota. The Winona Milling Company developed a network of elevators along the lines of the Winona & St. Peter Railroad, operating as many as forty-six by 1888.[5]

The Railroad

Although the Mississippi River provided the city's first avenue for commerce, it was soon supplemented, then surpassed, by a growing network of rail lines. The railroad was more reliable than the river — especially during the winter months. It also opened economic markets in western Minnesota and the Great Plains.

Between 1863 and 1888, five railroad lines serviced Winona. These included the Winona and St. Peter (built in 1863, later acquired by the Chicago and Northwestern), the Winona and St. Paul (built in 1871, later the Chicago, Milwaukee, and St. Paul), the Green Bay and Western (built in 1873), the Winona and Southwestern (built in 1887, later the Chicago Great Western), and the Chicago, Burlington, and Quincy (built in 1886). These five rail lines connected the city with a major distribution network that included Minnesota farmlands to the west in 1863, the Pacific Northwest in 1871, Chicago (and therefore the East Coast) in 1872, the Great Lakes in 1873, and Omaha and Kansas City in 1888.

The economic impact of the railroad extended beyond its role in conveying people and goods. In 1887, the Chicago and Northwestern named Winona as its regional headquarters, and the company became the city's largest employer, hiring as many as one thousand workers with a monthly payroll of over thirty thousand dollars in 1890.[6]

As the wholesale and retail lumber industry grew during the 1860s and 1870s, a greater number of larger lumber mills and yards expanded throughout Front Street. This gradually forced commercial and retail shops one block south onto Second Street. By 1876, 251 businesses operated on Second Street, and ten years later at least 200 more had spilled onto Third Street.

In this prosperous era, Winona's downtown developed a vibrant commercial economy that included banks, hotels, restaurants, and retail shops. This was further enhanced by the construction of the magnificent Winona County courthouse. As a center for real estate transactions and legal proceedings, it attracted lawyers and agents to open offices nearby, typically in upstairs room with mercantile businesses dominating the street level storefronts.[7]

Streetcars

Between 1880 and 1900, Winona's population doubled to about 20,000, with homes being built in newly platted additions to the east and west of downtown. Concerned that these residents would no longer come downtown, local businesspeople organized the Winona City Railway Company in 1883, with the first cars rolling out on Christmas. The streetcar routes (electrified in 1891) included the "Main Line," which extended down West Fifth street from Jackson to Johnson Streets, north on Johnson to Third, and east on Third Street to Mankato Street. The "Depot Line" ran north on Center street from the Milwaukee Depot and west on Second street to the Northwestern Depot.[8]

The impact was immediate. "The cars have been well-patronized from the start," boasted the *Daily Republican*, "exceeding the most sanguine expectations." The streetcar system contributed to a significant increase in commercial construction on Third Street in the last two decades of the nineteenth century. Already a central corridor, it now became the heart of the city's downtown district. Fourteen new commercial blocks rose in 1884, an extraordinary measure of growth that represented, according to the *Winona Daily Republican*, "more improvement in the business portion of the city then has been witnessed for several years." Indeed, the streetcar system served to reinforce Winona's reputation as a leading urban center in southern Minnesota.[9]

Other civic investments also enhanced the role of the downtown commercial district, including the introduction of electric lights, the expansion of the city water system, the advent of telephone service, and the creation of a paid fire department. In 1893, the city began paving its business streets with brick at the cost of $120,000.[10]

The streetcar system transformed downtown Winona into a major regional commercial center. This photograph was taken around 1927, looking west on Third Street from Center Street. Note the use of retractable awning on the storefronts. *MHS*

The Look of Winona's Commercial District

The Italianate style dominated American architecture between 1850 and 1870, particularly common in the expanding towns and cities of the Midwest as well as in many older but still growing cities of the northeastern seaboard. It is not surprising, then, to

see Winona following the tastes of the era.

The Italianate style began in England during the early nineteen century, in part as a reaction to the formalized classical forms that dominated architecture. In the United States, the Italianate style was popularized by Andrew Jackson Downing (1815-1852) who revolutionized house design. During the 1840s and 1850s his books, *Cottage Residences* (written with Alexander Jackson Davis in 1840) and *The Architecture of Country Houses* (1850) sold widely, placing architectural plans in the hands of a popular audience for the first time.[11]

The decline of the style began with the financial panic of 1873 and the subsequent depression. When prosperity returned late in the decade, new housing fashions — particularly the Queen Anne style — rose quickly to dominance.

Although known as the Queen Anne style, it became the architectural rage during the latter years of the reign of Queen Victoria. Like the Italianate style, it found its beginnings in England. In American cities, the style translated into exuberant homes featuring patterned shingles, spindlework, extensive porches and bay windows. In commercial buildings, the style is marked by the use of patterned masonry, using brick, stone, or terra-cotta.

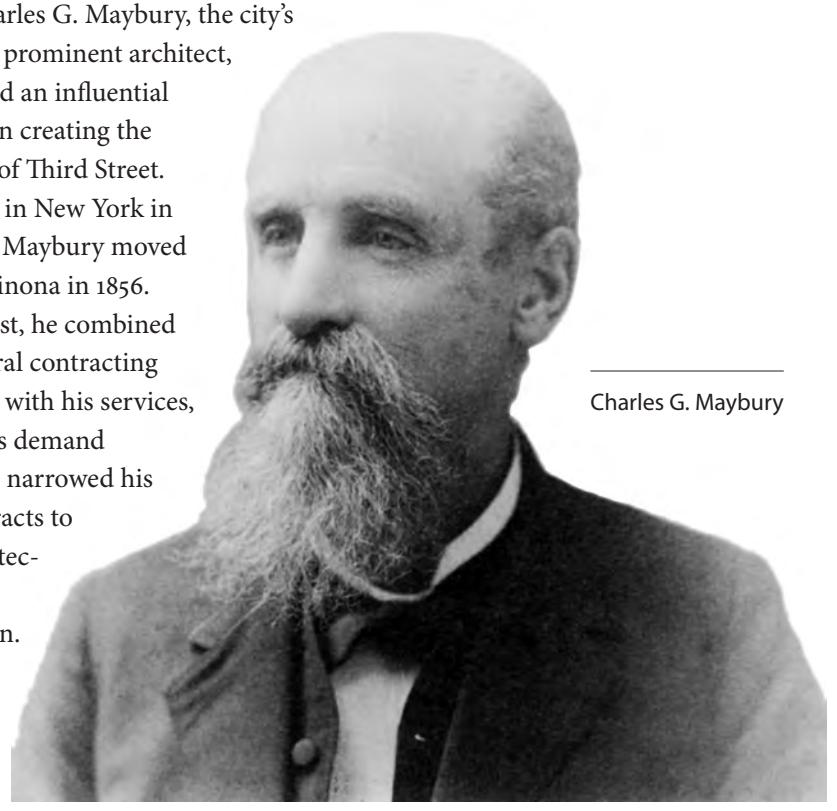
Winona supported a strong construction trade and the local availability of cast iron, cut stone, pressed brick and other decorative elements enhanced the popularity of these two architectural styles.

The Voelker and Groff brick yards in nearby Burns Valley produced bricks, both the older molded brick and after 1893, a harder pressed brick. However, it appears that many large commercial buildings used brick from other outside firms. See, for example, the German-American Bank, which used a Saint Louis pressed brick. Biesanz Stone Company was formed shortly after the Civil War, and provided builders with limestone. The firm prospered during the late nineteenth century as the city expanded its network of sidewalks. The Winona Cut Stone Company also supplied its products for the city's contractors.[12]

Several local companies took advantage of the city's lumber trade to produce finished goods, such as the Bohn Manufacturing Company and Schroth and Ahrens. Both manufactured wood sashes, doors, blinds, frames, and cornices, shipping them across southern Minnesota.[13] The Jacob Scherfus Sign and Cornice Factory, maker of cast iron cornices and decorative work, ornamented many downtown commercial buildings, including the Gertzden Block (62 E. Third) and the Odd Fellows' Block (78 E. Third). Landon and Roberts, a local hardware store, also manufactured iron cornices and decorative finials. These firms were joined by the Phoenix Iron Works, which supplied the iron columns found on many storefronts.[14]

Charles G. Maybury, the city's most prominent architect, played an influential role in creating the look of Third Street. Born in New York in 1830, Maybury moved to Winona in 1856. At first, he combined general contracting work with his services, but as demand grew, narrowed his contracts to architectural design. His son, Jefferson N. Maybury, joined his practice in 1881, and remained associated until moving to Seattle in 1904. Charles retired in 1905, and died in Winona in 1917.[15]

Maybury was incredibly prolific during a career that spanned a half a century. His commissions included so many public schools, churches, business blocks, and private homes in Winona that it was said to be "impos-



Charles G. Maybury

sible to get out of the sight of his work in walking through the city."

Buildings in the Third Street district known to be designed by Maybury include the Gerdtzen Block (62 East Third street), the Gregory Block (66 East Third Street), the Odd Fellows Humboldt Lodge, No. 24 (78 East Third Street), the German-American Bank (129 East Third street), the Meier Block (222-226 East Third street), the J. W. Lauer Pharmacy (227-229 East Third street), the A. O. Slade Block (101 West Third street), and the Angers Block (116-120 Walnut street).

A Changing Winona

Although most of Winona's early commercial and industrial enterprises were started by emigrants from eastern states, by 1880, new immigrants represented seventy-two percent of the city's population. That year's census records show that nearly thirty percent of Winona's population was German and eleven percent was Polish. There was also a substantial Irish population. Many came to work in the lumber and flour mills, but some established businesses on Third Street running grocery stores, pharmacies, insurance companies, hotels, and banks.[16]

Germans, in particular, played a important role in the development of the city's commerce. John Ludwig, a Luxemburger, served as mayor for four terms. His Ludwig Hotel catered almost exclusively to a German-speaking clientele, and the hotel became the district's "headquarters for the first-class German patronage in Winona."

Store owners Frank Rackow, Edward Pelzer, and John Lauer all had first-generation ties to Germany. Bavarian immigrant and brewer Peter Bub owned a building on Third Street (225 East Third Street), as did German butcher Gustav Anger (116-120 Walnut). In 1891, several organized the German-American Bank, including Ludwig, Bub, and Rackow. The local economy received a boost from its German-language press, printing as many as twenty regional German newspapers in the late nineteenth-century.

This diverse customer base, plus the needs of the grain and lumber companies, were served by the businesses in the downtown commercial district. Restaurants, saloons, butchers, pharmacies, clothiers, harness shops and other merchants filled street-level storefronts. Grain elevator companies, doctors, dentists, fraternal organiza-

The influence of Winona's German American community is seen up and down Third Street. Mayor Ludwig ran a popular hotel (now demolished) while the Schlitz Hotel (129 West Third) is still standing following rehabilitation in 1979.

tions and offices for lumber and milling companies occupied the upper stories.

A New Century

Around 1890 the flour-milling industry in Winona began to decline. Red River Valley wheat had supplanted southern Minnesota crops by this time, and the grain could be shipped more cheaply to the larger markets of Minneapolis than to Winona. Just ten years later, the bottom dropped out of Winona's other major industry. Extensive logging obliterated the white pine forests that supplied Winona's sawmills, and by 1905 production at Winona had ceased. The city entered the twentieth century with its economy in a major recession.

Between 1900 and 1920 commercial construction continued downtown, but at a slightly slower pace than during the preceding two decades. This decrease reflected Winona's declining population, as well as the fact that most of the city's land had been developed. New buildings on Third Street exhibited features common to the modern Commercial, Prairie School, and Period Revival styles popular at the time. In 1912, Merchant's National Bank (102 Third street) opened its new home, designed by Minneapolis architects Purcell, Feick and Elmslie in a high-style example of Prairie School architecture.

Despite Winona's slackening economy, the river and the railroad continued to play vital roles in the city's economic life. During World War I, military demands kept shipping lanes and rails busy. Although not the robust industry it once was, grain and flour remained important to the city, and the Chicago and Northwestern was still Winona's largest employer in 1913.

The city prospered, however, with the rise of the Watkins Company, headquartered in Winona. It was significant for having been the largest direct-selling company in the United States from 1915 to 1940. It began as one among many medicinal remedies firms in the late nineteenth century, employing traveling "wagon salesmen."

It became Winona's largest business and has been extraordinarily influential in the city's financial growth. At its peak, the company had nearly 10,000 sales associates. Just as important, but not as publicized as the folksy image of the friendly salesman, Watkins developed an expansive and efficient distribution network, establishing additional plants in Winnipeg, Memphis, Tennessee, and Newark, New Jersey, plus warehouses throughout the United States, Canada, Europe, and South America.

In 1911, Paul Watkins became the firm's second president following the retirement of his uncle. Within a few years, he changed the company's name to "Watkins Products," opened the company's first distribution center outside the United States in Winnipeg, Manitoba, and presided over the opening of the firm's magnificent new administration building. Designed by George Washington Maher, the marble clad building was

Merchant's National Bank was designed by the architectural firm of Purcell, Feick, & Elmslie. Considered one of the finest Prairie School commercial buildings in the Midwest, it was rescued from demolition in 1969. *MHS*

Above: This photograph was taken around 1915, looking west on Third Street. Note the Merchant's Bank and the Odd Fellows Building. Below: Advertisement from the Winona Daily Republican, 1910. *MHS*

executed in a classical-modern style with a central domed entrance hall and rich use of stained glass. Among Watkins' other business interests, he was vice-president of the Winona National and Savings Bank—housed in a Maher-designed building.[17]

Since 1920

Streetcar use in Winona peaked around 1920 and began to decline as individual automobiles became commonplace. The following decade saw the introduction of automobile-related architecture in the downtown commercial district, including gas stations, repair shops, and auto dealerships. Parking and congestion quickly became a problem on Third Street as residents drove to the commercial district instead of riding streetcars. In fact, streetcar use had diminished so dramatically by the late 1930s that the system was dismantled.

In the post-World War II years, downtown Winona fell victim to several national trends. As more housing was built on the edges of town, retail and service businesses followed them, spurring development up and down Hwy. 61. Downtown business declined through the 1950s and many storefronts became vacant. In spite of these difficult times, some venerable Third Street companies refused to move, including the city's largest department store, Choate's.

One response, urban renewal, a popular planning tool of the 1950s and 1960s, influenced the creation of a "Master Plan for Winona" (1959) that recommended demolition of several historic buildings. In the years that followed, such fine buildings as the Latsch block and the Morgan block were razed. Another response was to replicate the suburban mall, leading to the development of Levee Plaza, a landscaped pedestrian mall on Third Street, in 1969.

In recent years, there has been a growing understanding that the historic buildings of downtown are among its greatest assest. Preservation projects have rehabilitated such important buildings as the Choate Building, the Schlitz Hotel, and the Winona Hotel.

Notes

1 *Winona Republican*, 24 February 1857.

2 "Winona at the Close of 1856," *Winona Republican*, 10 February 1857.

3 William L. Crozier, "A Social History of Winona, Minnesota, 1880-1905," Ph.D. Dissertation, University of Nebraska, 1975, 38. *River Town Winona: Its History and Architecture* (Winona:

This photograph, taken around 1975, shows the downtown plaza looking north from Lafayette Street. An attempt to make the downtown more "mall-like", it was removed in 1993.

Upper Mississippi River Interpretive Center, 1979), 9.

4 William L. Crozier, "A Social History of Winona, Minnesota, 1860-1905." Ph.D. dissertation, University of Nebraska, 1975, 24, 27. Frank A. Collins, "The History of Flour-Milling in the City of Winona," unpublished thesis, St. Mary's College, 1970.

5 Franklyn A. Curtiss-Wedge, *The History of Winona County, Minnesota* (Chicago: H. C. Cooper and Co., 1913), 461-468.

6 Franklyn A. Curtiss-Wedge, *The History of Winona County, Minnesota* (Chicago: H. C. Cooper and Co., 1913), 461-468; Granger, Susan, and Scott Kelly, "Winona's Historic Contexts: Final Report of a Historic Preservation Planning Project." July 1991, 22-24; Paul H. Grawe, "Rivers, Railroads, and Regionalism," in *Perspectives on Regionalism*, ed. Ahmed El-Afandi (Winona: Winona State College, 1973), 47; *Winona Daily Republican*, 8 December 1888.

7 *Winona Daily Republican*, 31 December 1886.

8 *Winona Daily Republican*, 31 December 1891.

9 *Winona Daily Republican*, 31 December 1883.

10 *Winona Daily Republican*, 9 December 1893.

11 A good summary can be found in Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2000), 210-229.

12 *Winona Daily Republican*, 8 December 1893; 17 December 1892.

13 *Winona Daily Republican*, 5 December 1885.

14 *Winona Daily Republican*, 19 December 1885.

15 *Winona Republican-Herald*, 10 February 1917; *Red Wing Republican,* 25 May 1905.

16 *Tenth Census of the United States, 1880, Population of the United States*. C. E. Goldsborough, comp. *A Complete List of Real and Personal Property Taxpayers of Winona County, Minn.* (Winona: Republican Steam Printing House, 1880), 227-232; *River Town Winona: Its History and Architecture*, 15.

17 "Paul Watkins Dies Suddenly," *Winona Republican-Herald*, 24 December 1931.

WHY DOWNTOWN WORKS

The William Morris Five & Ten, 1908. 62 East Third Street. Although there are three different building in the photograph, they share common elements such as a storefront and bands of windows. This created a downtown that combined individuality with a shared visual pattern. *MHS*

A Busy Day at the "5 & 10 Cent Store", Winona, Minn.

Downtowns still work. In the years after World War II, their future did not look promising as people moved to the suburbs and the strip mall, then the enclosed mall, became the place to shop. Corporate America followed suit, building new offices near intersections of the superhighways.

Then, within the last decade, voices have begun to offer an alternative—often called "the New Urbanism"—led by such writers as Andres Duany and Peter Calthorpe. Some of the key principles include:

• *Mix uses, rather than segregating them.* These cities and towns feature aparments and condominiums located above shops, and their streets offer a mix of stores, offices, and housing.

• *Provide the benefits of town–like density.* Places are close and the distances are walkable. Instead of climbing in a car to pick up dry-cleaning or groceries, most things should be within a ten-minute walk of home and work. It encourages fuel conservation and creates opportunities for interaction.

• *Change street design and relationships of buildings.* People-friendly streets are narrower and lessen the overwhelming presence of speeding vehicles with trees, parked cars, and traffic calming devices. Shops and businesses front directly on to sidewalks, while parking lots lie behind.

• *Build on a human scale.* Tall buildings are not necessarily better buildings. The eye's focus becomes vertical rather than horizontal. And distances between buildings are compact rather than diffuse, constantly offering new people and places to see.

• *Provide public places and civic amenities, including small parks, and civic buildings.* These create those "third places" that Ray Oldenburg advocates. A collection of large stores surrounded by parking do not make a 'town center!'

• *Insist on quality architecture.* Buildings should be designed to nurture beauty, human comfort, and creating a sense of place. These include small aesthetic elements such as architectural ornamentation and craftsmanship in detail, but also needs

to include the larger picture. Care should be given to the placement of civic buildings, benches, parks, and monuments within the community. Human scale architecture and beautiful surroundings nourish the human spirit.

• *Enhance the quality of life.* Creating liveable spaces enrich, uplift, and inspire the human spirit. While not easily quantifiable, they are the elements that add up to a life well worth living.

The principles of the new urbanism has been used to build several well-known new communities, such as Seaside, Florida, or Middleton, Wisconsin. Here is how Middleton is marketed:

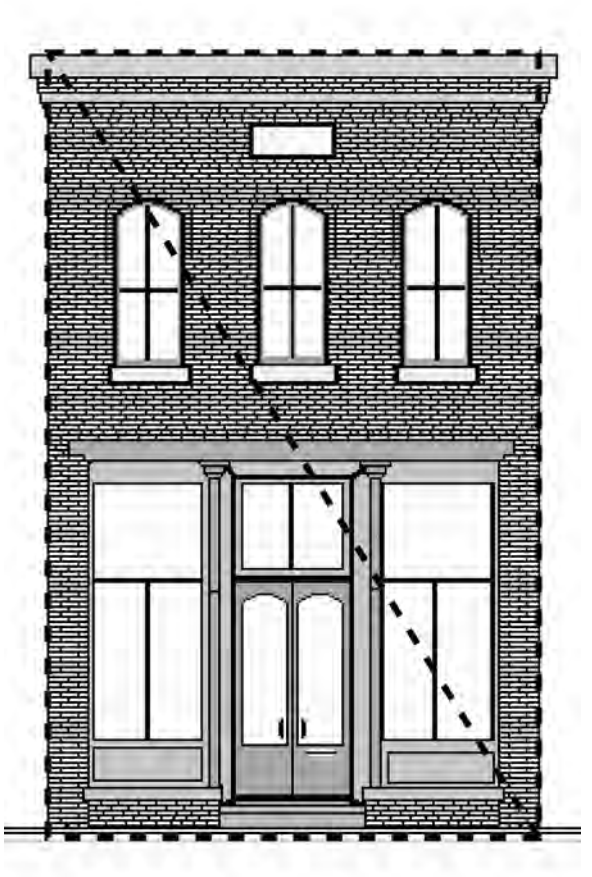
> The emphasis is on an intimate, friendly scale. Comfortable homes with small front yards will line the streets—with plenty of greenspace nearby for hiking, bird watching and recreation. Garages, some topped by apartments, are tucked away on alleys. The ice cream shop, hardware store and doctor's office can be just a short walk away. Existing hills and trees, lake views and wetlands have been preserved for community enjoyment. The founder of Middleton Hills, Marshall Erdman, hoped with this development to rediscover the sense of community that has been lost over the last decades in the sprawl of isolated housing tracts, shopping developments and office parks. The emphasis is on people; on quality of life in a self-sufficient neighborhood.

The new urbanism has also greatly influenced zoning and community planning in the newer suburban communities that lacked a historic center city—nearby Chanhassen and Eden Prairie are both examples of towns that have attempted to create a "downtown" where none exists.

Now take a look at Winona. It was doing the "New Urbanism" before it was new.

Natural boundaries created density. On the north, the Mississippi River offers recreation and transportation, while providing a natural buffer. On the south, the bluffs rise up and give visual landmarks to residents and visitors.

The downtown carries a sense of place, conveyed through its historic buildings. Although the buildings might be quite different, they follow a basic consistency of design and proportion.



The "Golden Ratio" is roughly 1: 1.618, almost exactly the proportions of the many downtown commercial buildings.

First, the buildings have a human scale and pleasing proportions. Renaissance artists and architects even created a term: the divine proportion. It is a rectangle with the dimensions of 1:1.618 and can be found as a principal design element in the Mona Lisa and the Gutenberg Bible. It is also the proportion of many commercial buildings in downtown Winona.

Second, the use of common design elements bring a sense of visual harmony to downtown. While individual buildings can be quite different, these recurring motifs unite them when viewed as a group.

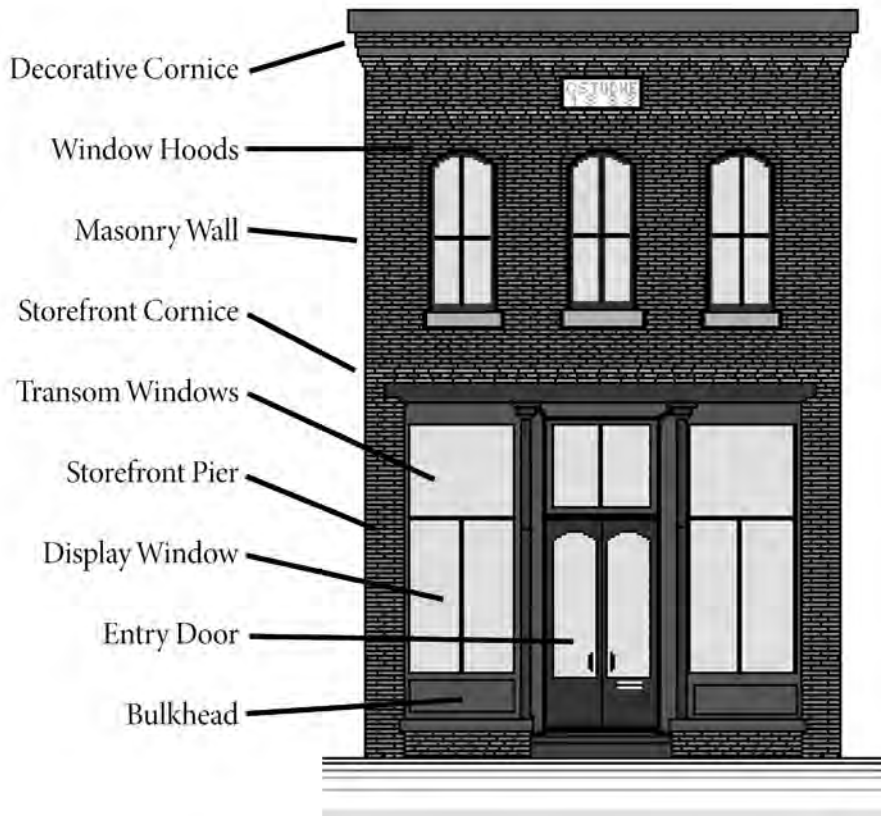
The basic commercial facade consists of three parts: the storefront with an entrance and large window displays, the upper masonry facade with regularly spaced windows, and the decorative cornice that caps the building. These components may appear in various shapes, sizes, and styles but the result is essentially the same façade. In downtown Winona, the typical building facade is a two- or three-story masonry construction.

The traditional Winona building facade has a well-defined opening that the original storefront filled. The opening is bounded on each side by piers which were usually constructed of masonry. It is bounded on the top by the storefront cornice which is the structural member supporting the upper facade, and bounded below by the sidewalk.

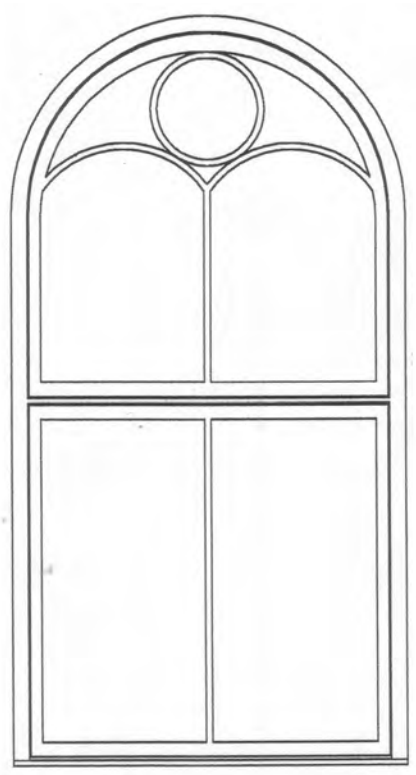
The storefront is composed almost entirely of windows. The large glazed opening of the storefront serves to display goods the business has to sell as well as to allow natural light deep into the store thus minimizing the need for artificial light sources.

The visual openness of the storefront is also important because it is part of the overall proportion system of the facade. The proportion of window to wall areas in the traditional facade calls for more glass and less wall at the storefront level, balanced by more wall and less glass on the upper facade. When these buildings were constructed, their owners recognized the importance of maintaining these proportions so that the downtown would maintain a consistent theme, thus making it an attractive place for its customers to do business.

Changes have occurred to our buildings over the years in response to various merchandising trends, technology, and changing tenants. In most cases, the changes affected the



Common design elements recur in downtown buildings



storefront area while the upper façade remained intact. Most revisions to the storefront areas are superficial, leaving the structural integrity of the original storefront design intact.

The heart of these design guidelines is to maintain these basic common design elements throughout the historic district.

Better Business

A downtown historic district is also good business. History gives Winona a market niche and a sense of identity. When you ask people who do not live in town, what they think about Winona, how do they respond? Most recall its location next to the river and its charming brick downtown buildings. Think of it as corporate branding—Winona in the past few years has gained recognition for its historic buildings and natural beauty.

A historic district also tends to increase property values, base on numerous studies. The *Wall Street Journal* reported in a March 16, 2006, story, that a Texas study showed that historic designation was associated with value increases of between 5% and 20% over similar, non-historic neighborhoods. A 2005 study of historic districts in Memphis, Tennessee, conducted by researchers from Penn State and Rutgers Universities, showed that values rose 14% to 23% higher than those in non-historic areas. A 2003 study by the New York City Independent Budget Office found that market values of properties in that city's historic districts are higher and appreciate at a slightly greater rate than those outside historic districts.

It is simple mathematics. First, it places a premium on scarcity. The number of historic structures is a closed set—you can't simply meet demand by making a new one. Indeed, one can often read real estate listings touting the history of a property as a selling point. Second, the stability of a historic district provides an investor or owner with the security that investment in the downtown will be protected. If, for example, property owners restore a storefront, they can rest assured that neighboring properties will need to remain compatible.

Living History

Finally, downtown buildings hold stories that need to be preserved. They can be studied for their architecture—telling us about the aethestic and practical choices that Winona's citizens made about how they should live. They offer information about their construction methods—especially valuable in this town with its local brickyards and talented architects such as Charles Maybury. Historic buildings also give us a sense of social and commercial interaction—for example, did the German heritage of many early merchants shape the architecture of tEast Third Street?

Philosopher John Ruskin wrote, "Old buildings are not ours. They belong partly to those who built them, partly to the generations of man, and to those who follow us." The Heritage Preservation Commission recognizes that the downtown is a treasure that has been passed down from previous generations, as it will, in turn, leave it in the hands of the next generation.

There are many small architectural details that add to the visual enjoyment of historic buildings. These set downtown Winona apart from the sterility of the newer shopping strips.

Third Street looking west from Franklin, ca. 1950
Photographer: Kenneth Melvin Wright
MHS

THE SECRETARY OF THE INTERIOR'S STANDARDS

The principles of these historic district guidelines are based on consistent national standards grounded in years of experience.

On the national level, the Department of the Interior supervises federal historic preservation programs, including the National Register of Historic Places and the Historic American Buildings Survey. In addition, the National Park Service falls under the Department's auspices, requiring careful management of the thousands of historic structures within that system. Over the years, the Department developed a set of common-sense principles to guide care of those buildings.

Before looking at the standards, it helps to distinguish between the possible approaches to a historic structure.

- *Preservation* focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
- *Rehabilitation* acknowledges the need to alter or add to a historic property to meet continuing changing uses while retaining the property's historic character.
- *Restoration* depicts a property at a particular period of time in its history, while removing evidence of other periods.
- *Reconstruction* recreates vanished or non-surviving portions of a property for interpretive purposes.

The Secretary of the Interior's *Standards for the Rehabilitation of Historic Properties* are the benchmark to work toward when rehabilitating historic properties in Winona. The *Design Guidelines*, found in the next chapter, follow the recommendations set forth in the Secretary's *Standards*, but are written to be more specific and applicable to Winona's historic resources. The ten standards are interpreted below:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

This standard is most significant if you are converting a commercial space into a private residence or office. When a store becomes a home, it is often adapted by enclosure of the storefront, changing the visual flow of the street and making it less friendly to pedestrians. The key point to remember is to avoid the loss of character-defining features and significant historic spaces as you plan for future rehabilitation.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

The first step in evaluating your historic property is identifying its distinctive materials, features, and spaces. Evaluate the condition of existing historic materials to decide whether materials will be repaired, maintained, or replaced. This will help you understand what is important to preserve as you prepare your plans for future repairs, maintenance, or alterations. Aim to preserve the functional and decorative features that define the character of the build-

ing, such as historic windows, doors, columns, balustrades, stairs, and porches. Also, consider the relationship of the house and outbuildings to paths, sidewalks, and significant historic landscaping.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

It is best to avoid the generic "ye olde shoppe" and stick with the original design. Study the building for what it is, learning its date of construction, its architectural style, and the stylistic features that are characteristic of that style. Keep this information in mind when making decisions about replacing missing elements or adding to the house. If the building is Italianate, it is inappropriate to turn it into a Colonial Revival storefront with details like fanlights, pilasters, or pedimented doorways. Fancy "gingerbread" work doesn't fit correctly on a 1930s service station.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

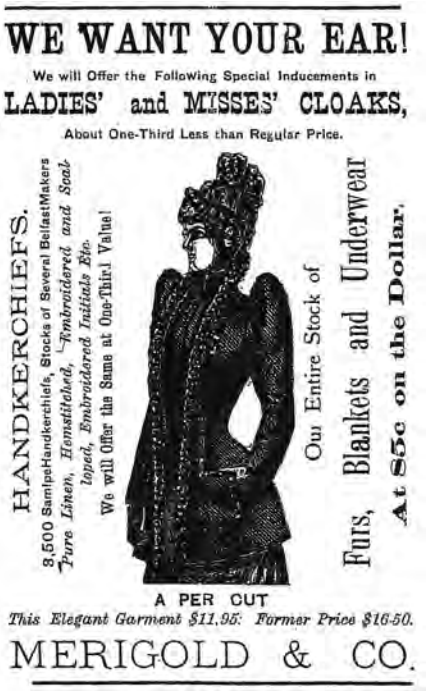
A building constructed in 1890 will almost certainly have been altered, even if only to install bathrooms and modern kitchens. A cornice could need major repairs, or even replacement, in twenty-five years if it has not been well maintained. Some such alterations may now be historically significant themselves and should not be readily discarded to create a pristine "original" building. For example, if you have an 1890 building that was remodeled in 1918 to give it a "Craftsman" look, you may want to retain the historic alterations.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Every historic building contains materials and finishes that are unique to its style and period of construction. This might be the tongue and groove board floor of a Italianate display room or the heavy Kasota stone lintels of a Queen Anne building. This is especially important if the building uses Winona–made brick.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration

Decorative ornaments, such as the brick roundels with stone rosettes and the stamped copper cornice on the Merigold Store (59 W. Third), add greatly to a historic building and should be preserved. Right: *Winona Daily Herald*, 3 December 1891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requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

With a little detective work, you can determine the physical history of your building. Historic images will help you identify if the building has been altered, and is missing a distinctive feature like brackets or decorative shingles. The Winona County Historical Society and previous owners are good sources for historic photographs.

You may also be able to find clues on the building itself, such as paint shadows, nail holes, or patching in the siding, suggesting that a historic feature has been removed. When you replace missing or heavily deteriorated features use materials of the same size and shape as the originals.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Never sand blast historic building materials to remove paint. This will result in pitting and texturing of the materials, particularly wood and brick. Sand blasting has been known to hasten deterioration of historic materials. Pressure washing with water at a low pressure can be an effective method to clean a historic house and prepare it for painting. Avoid pressure washing at a high pressure because it can damage historic materials, or force water into the interior cavities of a house, particularly around windows.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

This guideline is less applicable to downtown Winona. However, the townsite was one of the earliest Euro-American settlements on the upper Mississippi River, so care should be given to any artifacts uncovered during construction or excavation. You might find evidence of an outbuilding foundation, or a past burn barrel on your property. It is important to recognize and document, with photographs and drawings, such discoveries. While pieces of

Based on the *Standards*, no attempts should be made to create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings. This building was constructed around 1912 and shows a later, plainer, architectural style than those on either side. Note, though, how all three buildings maintain the classic storefront elements with plate windows and a row of transom windows.

broken glass, metal, crockery, or old marbles are exciting to discover, these are generally not considered significant archeological resources.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

When adding to a historic properties, you should weigh how the addition will complement the historic building, the site, and surrounding neighborhood. Most preservationists prefer that an addition simply be compatible in terms of mass, materials, and color. The design can be contemporary, or reference historic elements of the building, but should not be a slavish reproduction of the original building. There is no need to confuse the historic with the contemporary.

Placement is also vitally important. Typically, a new addition should be placed on a rear or side elevation to limit the visual impact from the street. The size and scale of new additions should harmonize with the historic building.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

An addition should be designed so that it will become a significant part of the building's history over time, which means using quality design and materials. A new addition respects the historic building to which it is attached, and does not obscure, damage, or destroy character–defining details, like a bay window or brackets in the eaves. Keep in mind the idea that if the addition is removed in the future, it should be possible to rehabilitate the building to its original form.

DESIGN GUIDELINES

This building shows the classic elements of a downtown commercial structure. A.H. Wing Chinese Laundry, Winona, ca. 1881. *MHS*

These design guidelines serve as a guide for various improvement projects. They are intended to suggest ways in which property/business owners can take advantage of downtown Winona's unique charm and history.

Each individual building facade plays an important role in the makeup of the downtown district. Storefronts, window displays, signage, color, canopies, and architectural details all play an integral part in the successful design of individual buildings. Rehabilitating your building can be mind-boggling:

- What materials should I use?
- What colors are best?
- Is an awning appropriate?
- What kind of sign would look best?

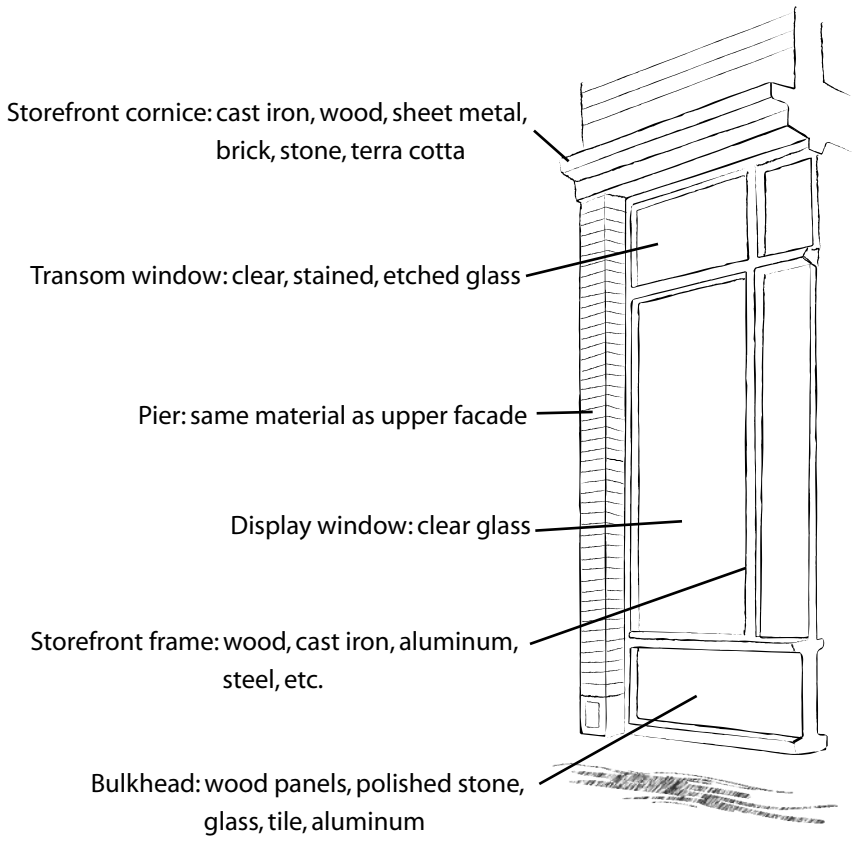
Property owners or tenants who wish to improve their buildings should begin by assessing the current visual condition of the entire facade.

- How could storefront improvements relate to the entire visual impact of the building?
- How does the building relate to neighboring buildings?
- How does a storefront improvement relate to the historic upper portion of the building?
- What changes are needed to improve the appearance and integrity of the upper portion of the building?

STOREFRONTS

The traditional Winona building facade has a well-defined opening that the original storefront filled. The opening is bounded on each side by piers which were usually constructed of masonry. It is bounded on the top by the storefront cornice which is the structural member supporting the upper facade, and bounded below by the sidewalk.

The storefront is composed almost entirely of windows. The large glazed opening of the storefront serves to display goods the business has to sell as well as to allow natural light deep into the store thus minimizing the need for artificial light sources.



The visual openness of the storefront is also important because it is part of the overall proportion system of the facade. The proportion of window to wall areas in the traditional facade calls for more glass and less wall at the storefront level, balanced by more wall and less glass on the upper facade. When these buildings were built, their owners recognized the importance of maintaining these proportions so that the downtown would maintain a consistent theme, thus making it an attractive place for its customers to do business.

In Winona, as in many towns during the 1950s through the 1970s, older commercial buildings in the historic downtown underwent a series of renovations in an attempt to update and "modernize" their appearance. The result was the alteration of many original storefront through the installation of new materials over the original, or occasionally, entirely new storefronts. Fortunately, several examples have survived, or have been repaired to reflect their original arrangement of large display windows over a bulkhead, recessed entrances, and large transom windows.

- Original storefronts and their components should be repaired or restored rather than replaced, when possible.
- Physical and photographic documentation should be consulted for the restoration of altered features, or the recreation of missing storefronts.
- Elements that are missing, or deteriorated beyond repair, should be replaced with new materials that reflect the size, style, and detail of the original. Substitute materials are acceptable.
- Storefront alterations in the 1920s can have historical value in their own right, and are often as rare as their 19th century counterparts due to 20th century renovations. Consult with the HPC to determine the significance of these features.

DISPLAY WINDOWS AND BULKHEADS

Display windows and bulkheads are often the first and primary point of visual contact for most viewers. The large, undivided expanses of plate glass were considered to be innovative marketing devices for the display of goods, and also a practical means of lighting the building interiors. Bulkheads, window frames, and structural supports were given a decorative

treatment that reflected the overall style of the building.

- Original windows and bulkheads should be retained and repaired whenever possible.
- Missing or damaged materials should be replaced with new that match the original in size, style, and detailing. Substitute materials are acceptable.
- Missing elements should be recreated using photographic or physical evidence. Where no evidence exists, it is recommended that windows be repaired as large, uninterrupted expanses of glass with slender supports and frames, similar to the examples depicted here.
- Bulkheads should be retained and repaired whenever possible using tradition materials such as wood, brick, or stone. Metal and glass block are not recommended.
- Prism glass or other decorative transom glazing should be retained and repaired whenever possible.

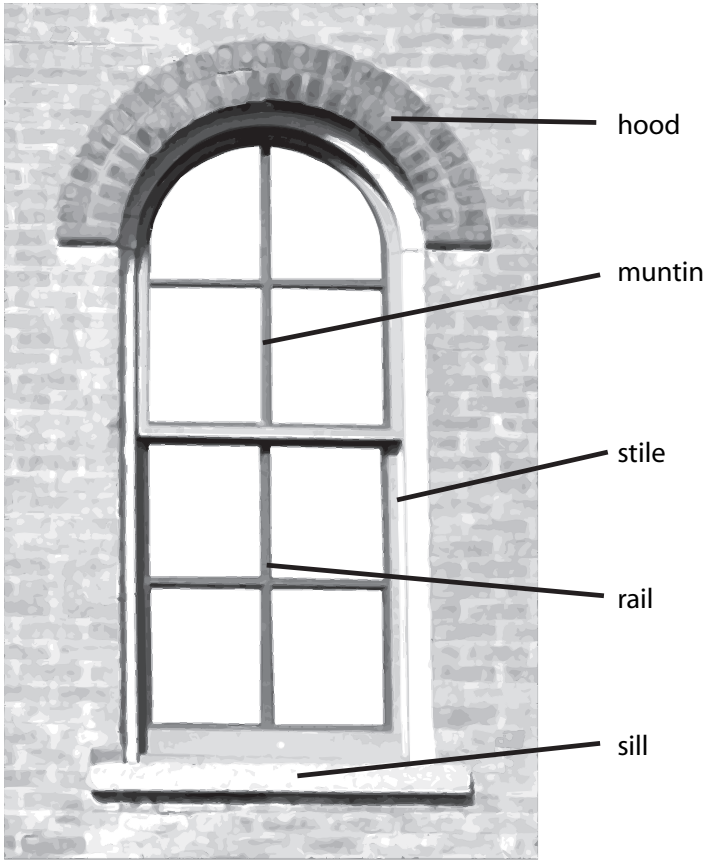
ENTRANCES

Like the rest of the storefront, original entrance doors were large and narrow, with large single lights (glass) in the upper half.

- Original doors, frames, and transoms should be retained and repaired whenever possible.
- Original decorative paving at entrances should be retained and preserved whenever possible.
- Prism glass or other decorative transom glazing should be retained and repaired whenever possible.
- Missing elements should be recreated using photographic or physical evidence. Where no evidence exists, it is recommended that entrances be repaired with simple glazed paneled doors in slender frames with large transoms, similar to the examples depicted here.
- Missing or damaged materials should be replaced with new that match the original in size, style, and detailing. Wood is the recommended material, but anodized aluminum is an acceptable alternative.

WINDOWS

The importance of window forms to the appearance of a façade cannot be overstated. A variety of windows sizes, shapes and details are visible in the building of Winona, and they frequently are characteristic of particular architectural styles and types. Historically the windows seen in the



historic districts are constructed of wood frames and sashes containing divided lights. These will require periodic maintenance and repair to keep them in good working order, and it is strongly recommended that original windows be retained and repaired if at all possible.

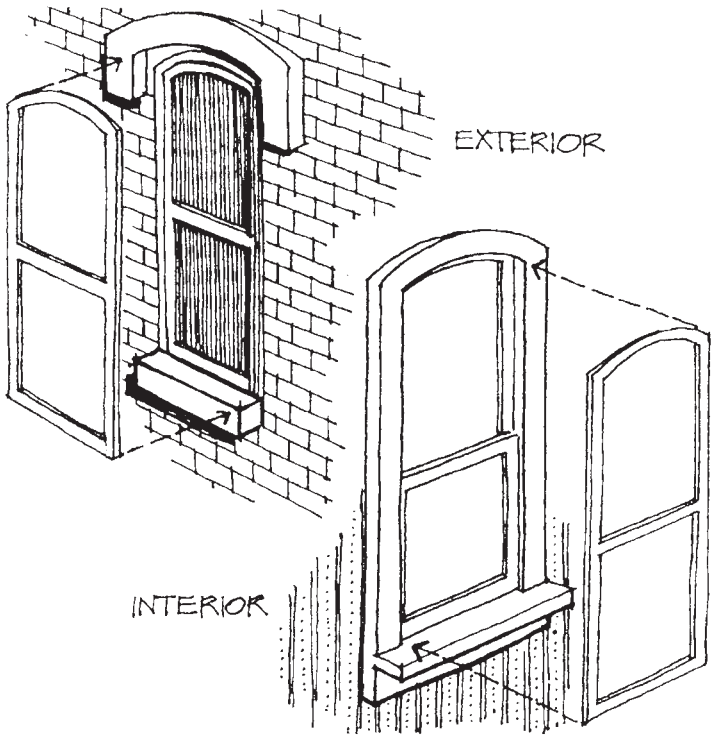
- In a majority of cases, it is possible to repair existing windows. Property owners are strongly encouraged to repair original windows, rather than replacing them with new windows.
- Original windows with steel or aluminum frames should be repaired if possible, or replaced with new units that match the original as closely as possible in size, style, and materials.
- Carved stone or decorative brick hoods, lintels, and sills are a prominent feature in many buildings. These should be retained and repaired whenever possible.
- If the windows cannot be repaired, new windows should match the original in their size, style, materials, and number of lights (panes).
- New windows must match the original in size. The window opening should not be widened, filled, or altered in any way to accommodate an improperly sized unit
- It is strongly recommended that any replacement window match the original in its shape, for example a arched top should be replaced with an arched top, not a flat topped unit with an infill panel placed above.
- True divided lights are preferable to snap-on or false muntins applied to the surface of the glass.
- Aluminum windows may be acceptable for replacement of the original windows, but they should be used as a last resort after discussion with the HPC. An attempt should be made to match the original window in size, style, sash profile, and number of lights (panes). Vinyl replacement windows are not recommended.
- New window openings should not be added into a primary façade, or any façade that is readily visible from the street.

Replacement windows should fit the shape of the original opening. If feasible, air-conditioning units should be removed.

STORM WINDOWS AND DOORS

Improving the thermal performance of historic wood windows and doors is often desired by owners of historic buildings. The specific solution to each thermal upgrade problem depends on numerous factors, and no single approach is applicable to all conditions. Traditionally, storm windows were constructed of wood and glass. Many building owners had two sets of removable panels: wood-and-glass storm windows for the winter season, and wood-and-screen panels for the summer season. Cleaning and changing the screen and storm panels were spring and fall rituals. Few buildings retain their wood screens and storm windows, and fewer still are changed seasonally. Many residences are now equipped with triple-track storm windows that allow for a complete layer of glass over the entire original window or an insect-screen panel over half of the window.

Storm windows can help conserve energy, but often look wrong on an older facade. Interior storm windows are an option. Always make sure that storm windows match the existing shape.



• Mill-finish aluminum is not an appropriate storm-window finish. The storm panels should be glazed with clear glass. The horizontal rails of the storm window should align with the meeting rails of the original window. Storm windows should be sized exactly to the historic wood window.

• Interior storm windows, usually fabricated with a narrow white aluminum frame and clear plastic (acrylic) glazing and mounted on magnetic strips, are suitable for applications where the building is fully air conditioned and windows are not opened for ventilation. Interior storm windows are especially desirable for buildings with multi-pane sashes, because the pattern of broken light on multi-pane sashes is an important visual feature that is lost when covered with one-over-one triple-track storm windows.

• Concealing the original front door by a storm door or screen door is not recommended. On secondary facades, however, storm and screen doors are appropriate. Storm or screen doors should be as simple as possible, with a plain glass or screen insert. Scalloped edges and cross-buck patterns on aluminum storm doors are not appropriate.

SHUTTERS

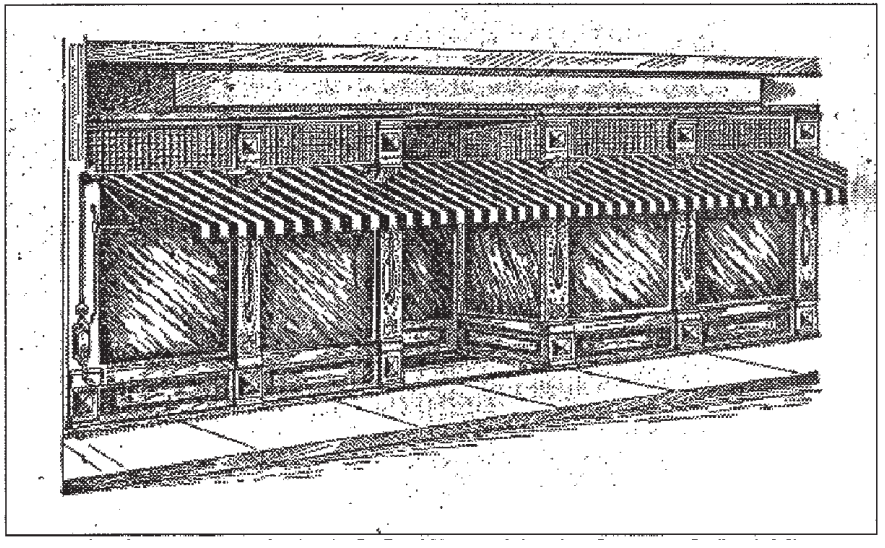
Historic shutters (solid panels) and blinds (louvered panels) should be preserved. Historically, shutters and blinds were employed to provide night security and shading from the sun. Paneled shutters were used on the ground floor and louvered blinds were used on upper floors.

• Where historic exterior shutters and blinds survive, they should be carefully preserved and repaired. If no shutters or blinds are present but there is evidence that they once existed (as evidenced in either historic photographs or surviving pintle hinges), their replacement as part of any proposed rehabilitation project is encouraged. If no vestige of shutters or blinds exists, they should not be added to a building.

• Replacement shutters and blinds should be painted wood, properly sized, and appear operable. Plastic and metal shutters are not recommended.

• Shutters should measure one half the width of the historic sash, and match the height of the opening.

• Shutters and blinds should be mounted on hinges or pintles and



Awnings played an important role in downtown Winona, providing shoppers with shelter from sun and weather. This is taken from the 1914 catalogue of the St. Paul Tent & Awning Company.

held open with shutter turns or shutter dogs.

• Mounting shutters or blinds directly onto any historic wall material is not appropriate.

AWNINGS

Awnings were applied to windows and doors prior to the 1940s as a means of providing shade and cooling for interiors. Awning typically are seen on commercial storefronts in the downtown historic districts, and are considered appropriate for storefronts.

• Awnings should not be installed unless there is historical, photographic, or physical evidence of their existence

• Awnings should not be installed where they will interfere with or cover details such as carved window hoods moldings or trim

• Installation should not damage surrounding materials

• Awnings should be sized to fit the size and shape of the opening.

• Awnings should be constructed of canvas or a similar woven material..

• Awning color should compliment the colors of the building

• Advertisement of names or signage on awnings is appropriate for commercial uses.

• Aluminum or metal awnings are not historically appropriate and are not recommended. They should be removed if previously installed.

• Awning signs may consist of eight inch letters, and are often an integral part of the awning pattern and style.

LIGHTING

Lighting for commercial storefronts can have a dramatic impact on the appearance of a building at night, and can create a more interesting and inviting environment that encourages commercial and social activities after business hours. Care should be taken in the installation of lighting, so as not to overwhelm the façade. New lighting should be subtle and well-placed to illuminate entries and signage, and to provide a welcoming and safe atmosphere for patrons.

• Original lighting fixtures should be retained and repaired whenever possible.

• New lighting fixtures should have simple designs that do not draw attention away from the façade, or should draw on period lighting style to compliment the detailing of the façade.

Proper signage can take different forms, including hanging signs, parallel to the street, traditional signboards placed between the storefront and the second floor, or window signs. Note that all three buildings retain the traditional storefront arrangement with street-level windows, and transoms.

• Lighting fixtures that are used for uplighting or signage lighting should be concealed as much as possible.

SIGNAGE

Signs are important to the store owner for reasons of advertising, identity, and image. As they are an extremely visible element of the storefront, signs must be used carefully so as not to detract from facades. With a little forethought and careful planning, signage can embrace other store owners needs and Winona's image.

Storefronts should be limited to two signs—one primary and one secondary. The primary sign should be located above storefront display windows but below the sills of second floor windows. On many examples of turn-of-the-century buildings a continuous brick ledge or corbelling is used to separate the second floor and above from the storefront below. This space is ideal for sign placement, as it was often created for this purpose. In some instances, newer buildings contain areas above the highest windows for signage. This location is acceptable but should be avoided if possible.

Signage for commercial storefronts should be compatible with the scale, style, and period of the building. Some signage pre-dating the 1950s is now considered historic in its own right, such as painted walls and neon. These should be retained and repaired whenever possible to recognize change over time.

• Historic signage should be preserved whenever possible.
• All signage should be in accordance with the City of Winona ordinance regulating signage.
• New signage should be composed of traditional materials, such as wood, copper, or bronze. Plastic or plywood signs are not recommended.
• New signage should be installed in such a way as to prevent any damage to the building by anchoring into mortar joints, not masonry.
• New signage should be located at traditional sign locations, such as beltcourses, projecting from the face of the building, or hanging in windows.
• Signage painted on display windows or doors and window glazing is encouraged.
• Signage incorporating or resembling business logos and symbols are recommended.
• Lighting of signs is encouraged, but internally lit signs are not recommended.
• The sign must be subordinate to the building, not the opposite. Actual size may vary, but signboards, if used, need not exceed two and a half feet high. This size is appropriate for distances the sign will be read from in a downtown setting. Letters should not be less than eight inches nor more than eighteen inches high.
• Letter styles are numerous and vary tremendously. finding a style representing the desired image. Choose a color that compliments the building as well as contrasts with the background of the signboard.
• Messages should be kept simple in content. The major function of the sign is to introduce the storefront and its contents. Wording should be minimal and slogans avoided. Descriptive words should be used rather than providing listings of items to be sold. Simple wording is easily read by pedestrians and street traffic without becoming distractive.
• If a projected sign is planned, placement will be critical to avoid interferences with adjacent signs and architecture of the storefront itself. These signs should be located to the bottoms and are no less than eight feet above the sidewalk. Window signs should consist of a material and color that contrasts with the display, while being small enough to not interfere with the display area.

CORNICES

Cornices function as a decorative cap for the building façade, and is a characteristic feature of mid-nineteenth century commercial architecture in Winona. The cornice often has unusual decorative elements that are characteristic of the building's style. Frequently cornices were fabricated of pressed sheet metal to create the crisp details, but bronze, cut limestone, and terra cotta are also present in the downtown historic districts.

Often a series of commercial facades used the alignment of key elements—windows, string courses, and cornices—to create the effect of a "street wall" or single unified façade lining the street. As a result, the removal or alteration of a cornice will have a negative impact on the building itself, but also those adjacent to it.

• Every effort should be made to retained and preserve cornices in their original forms.

Cornices add a dramatic touch to the building facade. Although each building's cornice might be different, they also contribute to the visual unity of downtown buildings by creating repeating elements. During work on the Slade Block in 1994, the cornices were cleaned and restored.

- Damaged cornices should be repaired to match the original in size, style, and details. Substitute materials are acceptable.
- Deteriorated cornices should be repaired, not concealed behind new materials.
- Missing cornices should be recreated only if photographic or physical evidence is available to guide the recreation.

ARCHITECTURAL FEATURES

Architectural details can include elements from every category covered in these guidelines, but traditionally they refer to "added" details that help define an building's style and date of construction. Original features should be retained and repaired whenever possible.

- Original details should not be removed, unless they are so deteriorated as to pose a threat to public safety.
- Whenever possible details should be repaired rather than removed or replaced.
- Details that are missing or deteriorated beyond repair should be replaced with new details matching the original in size, style, detailing, and materials.
- Details should not be hidden or covered by aluminum, vinyl or other synthetic materials.
- New details should not be added unless there is clear photographic, physical, or historic evidence documenting their appearance and location for restoration.

COLOR

The color scheme chosen for the facade should be sensitive to the time period the building was built. Appendix A provides preliminary guidelines relating to color schemes. Design professionals, paint stores, or the HPC can assist in defining historict paint palettes.

- If you have a masonry facade that is already painted and the paint seems to be holding, paint it again. If masonry is to be painted, the colors used should be within the natural color range of the material to be painted. However, previously unpainted and exposed masonry may not be painted.
- Colors should accentuate the architectural details of the building.

NEW OPENINGS IN EXISTING WALLS

Creating new openings in a principal facade is generally not appropriate. New openings in secondary facades are discouraged but may be acceptable.

- The conversion of an existing window to a door opening or a door to a window opening will be considered only on secondary facades, except when the modification of the element reconstructs its historic form.
- On secondary facades, allowed proposed new openings in walls should be compatible with the historic character of the building.

Mardi Gras Parade at Winona. ca. 1947. *MHS*

NEW CONSTRUCTION

New construction within the Winona Commercial Historic Districts should be compatible with the existing historic buildings. New construction includes additions to historic buildings, new structures along primary streets, and secondary structures such as garages, sheds, outbuildings, or workshops.

Infill structures should align their facades flush with the adjacent buildings to reinforce the rhythm and consistency of the streetscape.

It is important that individual buildings act as part of the entire street facade. When a building is missing and a parking lot or park takes its place, the streetscape is disrupted when these "holes" exist.

1. Visual Relationship Between the Old and New

A new building or addition should relate visually to neighboring contributing historic buildings. Proposals for new designs within the Historic District will be considered for their specific location and will be evaluated based on their compatibility with neighboring historic structures. For a typical building, neighboring historic structures include those to each side of the structure and those directly across the street from the structure. For a new building located at a corner, the neighboring historic structures include all buildings at the intersection in addition to those immediately adjacent. Where a building falls near the edge of the Historic Districts, historic buildings located near but outside of the district will also be taken into account during the review process.

The goal is not to create reproductions of older buildings. The most successful new structures in the historic district are ones that are clearly modern in design but compatible with and sensitive to the character of the historic district. Main Street can be enriched by new buildings that have merit on their own and are sensitive to their setting.

2. Scale and Massing of Large Buildings

Large buildings should be designed as a series of masses or building elements compatible with the immediate streetscape. The massing of a building greatly affects the scale of a building and underlies all other architectural features. The typical commercial building in downtown Winona is a three-bay, one- or two-story brick block with a flat (low slope) roof. Where a large building in the Historic Districts are unavoidable, the mass of the proposed structure can be broken down into traditional building blocks that relate to the scale of the streetscape, thereby blending into its context.

3. Replicating Historic Buildings

The design of a new building should not be an exact replica of any existing historic building within the district. Copies of historic buildings among original ones look awkward and present a false historic context. However,

a new structure's design may be inspired by historic building designs and features, and may be traditional in form and detailing.

4. Relationship of Additions to Historic Buildings

A proposed addition to a building in the Historic District should be subordinate to the principal facade and mass of the historic building. This can be achieved through its setback massing, width, and detail. The width of an addition should generally not exceed two-thirds the width of the principal historic structure.

5. Building Placement and Setbacks

Historically, the building type dictated the structure's setback from the street. Commercial buildings such as taverns, inns, retail shops, and stores fronted directly onto the sidewalk. New construction in the district should follow the precedent of adjacent lots.

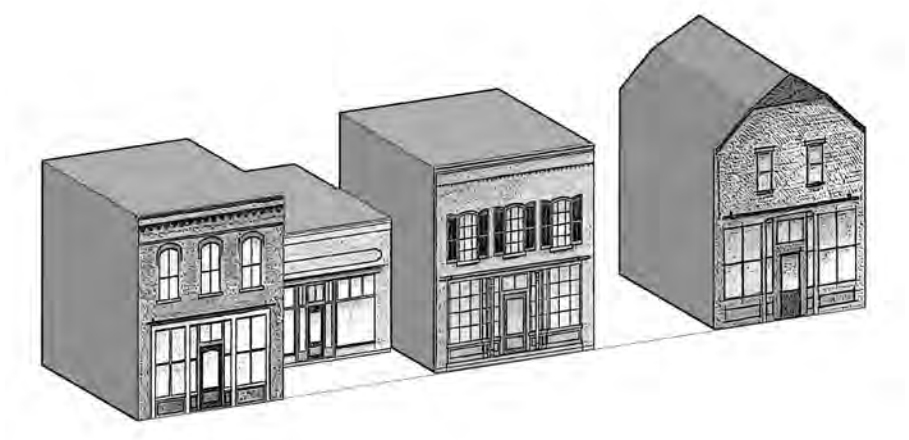
Historically, most additions to buildings in the Historic District were built at the building rear facade because there was no available building lot area on the street facade. These additions were often built up to the side yard lot lines, and had minimal visual impact on the appearance of the downtown. When an addition fronted a commercial street, it was typically set flush with the existing building to create the appearance of a larger, more substantial building. Proposed additions should follow the pattern of setbacks of adjacent buildings and building additions in order to blend into the development pattern of the immediate neighborhood.

6. Building Height and Form

The cornice line on the principal facade of an addition should be equal to or lower than the cornice line on the principal facade of the historic structure. Likewise, the ridge line of an addition should be equal to or lower than the ridge line of the historic structure. The form of new buildings should be compatible with the form of adjacent historic structures.

The height and overall size of any proposed new secondary structure should not exceed the height and

Downtown buildings—both new and old—should be oriented to the street and stand flush with the sidewalk. Empty lots and setbacks break the line of vision and disrupt the unity of the streetscape.



overall size of the principal historic structure on the lot where it is to be constructed.

7. Building Width and Rhythm

Historically, the principal structures of the district fill most if not all the total frontage width along the street. Additions and new buildings should repeat the pattern of filling most of the street frontage of a single lot.

8. Relationship of the Facade to the Whole

All parts of a new building facade should be visually integrated as a composition, which should relate to adjacent buildings. The size and proportions of facade elements such as doors, windows, cornices, and water tables emphasize the vertical and horizontal dimensions of a facade. Exaggeration of these elements and the use of ribbon windows, vertical stacks of windows, and brick courses of contrasting colors create a design that is not compatible and out of proportion with historic buildings.

9. Roof Form, Materials, and Features

While most commercial buildings within the district have flat or shed roofs, some buildings feature other roof forms.

Historically, the roof form of an addition placed along side an existing structure facing a street followed the form of the principal building. Continuing the historical precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary facade can have a different roof form, such as a shed roof. Mansard roofs should be utilized in additions only when the existing building features a mansard roof.

On new buildings, the use of one of the historic roof forms found in the district is recommended. Contemporary Mansard roof forms and materials, which have been overused in fast-food restaurants and strip shopping centers, are not appropriate to the Historic Districts.

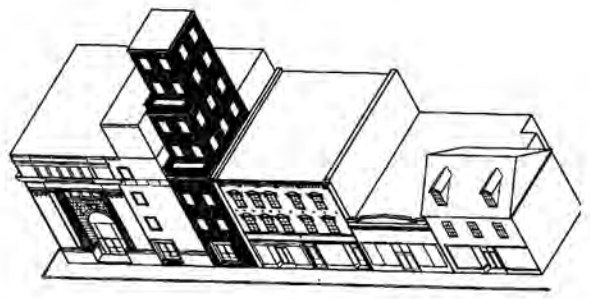
Skylights with a low profile are acceptable on all secondary facades but not on principal facades. It is recommended that the placement of skylights relate to the overall fenestration of the building by relating vertically to other openings in the wall. The use of dormers and skylights on the same roof plane (i.e., next to each other) is not recommended.

Building rhythm is an important part of the look of Main Street. Although architectural styles varied, the width of a storefront remained compatible. Double-width structures were broken up into two storefronts to maintain consistency with surrounding buildings. On the other hand, the proportions of a new, lower, extended building disrupt the visual flow of the street.

A

B

C



The height of new structures should be compatible with those of neighboring historic buildings and the surrounding context. Generally, new buildings should not be more than one story taller than their neighbors. The proposal in Figure A (top) is appropriate to the character of the surrounding structures, while the design in Figure B is not. Taller buildings should incorporate setbacks as illustrated in Figure C.

10. Exterior Wall Materials

Additions:

An addition should either replicate the existing exterior wall material in type, color, and texture or be constructed of a historic exterior wall material found in the district. If wood siding is proposed for the addition, the width, type, and detail of the new siding should complement the proportions and scale of the existing building. The wall materials of an addition should be compatible with the wall materials of the existing building. Except on secondary facades, vinyl and aluminum siding are not appropriate in the district. Except on secondary facades, stucco finishes are not appropriate to the district.

New Construction.

The use of historic exterior wall materials such as brick, cut stone, or wood siding and their related details are strongly encouraged for new construction. The use of vinyl or aluminum siding is not recommended. Likewise, vinyl and aluminum facings and fabricated plastic building components are not appropriate on primary facades.

The size and type of siding materials should be compatible with the building type of the proposed new building. For example, a garage or workshop on an alley may have vertical wood siding such as board-and-batten siding, or may be stucco-faced masonry. A principal structure in the district historically would not have vertical wood siding nor stucco siding, but rather would have been sided with a horizontal wood siding such as clapboards, or would have been constructed of brick masonry.

11. Windows and Doors

Additions:

It is recommended that the material of windows and doors in additions match the material of the window and doors in the historic structure. The proportion of windows and doors in an addition should be similar to the proportion of original openings. Replicating the sash type and pane configuration of the historic windows is encouraged. If the sash type and configuration is not replicated, a sash type and configuration that is compatible in type to the historic sash pattern is recommended. For example, an addition to a building should either replicate the historic one-over-one,

double-hung sash configuration or at least receive a double-hung sash configuration with similar dimensions to the historic fenestration.

New Construction.

The placement and proportion of windows and doors should relate to the placement and proportion of openings on the historic buildings of the district. It is recommended that vertically proportioned windows placed in a three, four, or five-bay configuration be installed on principal facades. The percentage of window openings to total wall surface on a principal facade should not exceed 33 percent (one-third) of the total wall area. The use of double-hung sash windows is encouraged. On secondary structures, the size and type of windows and doors should relate to the type of structure proposed.

12. Shutters and Blinds

Shutters and blinds are generally discouraged on additions and on new buildings. If shutter or blinds are proposed, they should follow the historical precedent of original shutters and blinds. New shutters and blinds should be properly sized to fit the opening, and should appear operable by being mounted on proper shutter hardware. Plastic or metal shutters and blinds are not appropriate. New shutters and blinds should be fitted with traditional shutter hardware and should not be surface-mounted directly onto an exterior wall surface.

13. Building Accessibility

Where possible, a building addition should be designed to include features that make up for any accessibility deficiencies of the original building. This approach can eliminate the need for intrusive alterations to the original building. All new buildings except private homes and churches are required by law to be accessible to persons with disabilities. New buildings in the historic district should be designed with accessibility features, so that changes in level are accommodated within the new building, not at the building exterior.

14. Hardware, Mechanical, and Electrical Devices

The mounting of small louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, communications equipment, and other mechanical and/or electrical devices should be avoided on principal facades. To minimize their visual impact, devices mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping features. Air conditioning condenser units should be screened from public view.

15. Lighting

Exterior lighting of additions and new buildings should be simple and in scale with the building. New fixtures should be simple, unobtrusive, and mounted in a traditional manner. Exterior recessed downlights, if proposed, should be placed to avoid dramatic light patterns on the proposed building facade.

16. Relationship of New Outbuildings to The Historic Context

New outbuildings should visually relate to their historic context. Outbuildings should be simple in design, and should relate to the period of construction of the principal building on the lot. The design of outbuildings should not be overly elaborate. Depending on the placement of the building lot on the street, a proposed outbuilding will be treated as either a primary or secondary facade.

View looking west on Third Street from Lafayette, 1920s. *MHS*

SUCCESS STORIES

Above: The Schlitz Hotel (1892), 129 West Third Street.

Right: The Slade Block (1886), 101 West Third Street.

Historic preservation begins with the commitment by a property owner to make a difference. Since the inception of the modern preservation movement in the 1970s, several older buildings have undergone renovations. A few have benefited from the federal Preservation Tax Credit, including the old Winona & St. Peter Freight House (1989), the Winona Hotel (1985), Winona Savings Bank (1993), and the Grain and Lumber Exchange (1988). Others have found incremental rehabilitation to be the best route.

Anger's Block

116-120 Walnut Street
Date: 1872

Anger's Block was constructed according to designs by local architect Charles G. Maybury. It was built for Winona butcher and meatpacker Gustave Anger. The Anger's Block is one of the earliest commercial buildings in downtown Winona for which the original architect's plans and specifications have survived. The building was restored in 1985. The building originally had a bracketed wood cornice.

Winona Hotel

157 West Third Street
Date: 1889

Built on the site of one of Winona's first hotels, the Huff Hotel, the Winona Hotel was designed by Milwaukee architect George B. Ferry. Building contractors Kratz and Company began construction on the eighty-four-room hotel in 1889 (and completed in 1890) under supervising architects C. G. Maybury & Son.

Impetus for building the hotel came from an influx of out-of-town visitors coming to Winona to attend the neighboring opera house (now demolished). In fact, the local businesspeople who formed the Winona Opera Company raised the $100,000 construction cost of the hotel. E. K. Tarbell, one of the original directors of the corporation and the manager of the Winona Opera House, was the hotel's first manager. The building was restored in 1985, using the 20% Preservation Tax Credit.

Choate Building

51-55 East Third Street
Date: 1888, 1895

The original section of this building was designed by Winona architect A. E. Myhre for Hannibal Choate, "the merchant prince of southeastern Minnesota." Originally located on Second Street, Choate moved his business to a frame building on this site in 1873. The present store opened in the fall of 1889 with inventory priced at $200,000. In 1895, a substantial addition was added.

The builders were the local contractoring firm of Munch and Lohse.

Second National Bank

50 E. Second Street
Date: 1871-1872

The Second National Bank, organized in 1871, later merged with the Winona Deposit Bank to become the Deposit Bank of Winona (1910).

The Second National Bank is a two-story, Victorian Gothic brick building. Its prominence as an anchor of the west end of the historic district is displayed in a raised stone foundation, canted corner entrance, and symmetrical design. All windows are accented by smooth stone sills, Gothic-shaped stone lintels, brick relief, and corbeled brick.

Freight House
526 Main Street

This long rectangular building was constructed in 1883 for the Winona & St. Peter Railroad. It was designed with one-foot-thick brick exterior walls and an elevated limestone foundation for ease of loading and unloading the railroad cars.

The Winona & St. Peter Railroad substantially expanded their local operations in 1882-83. The *Winona Daily Republican* reported:

> [T]he company has erected a large, substantial, and well-appointed brick freight depot, 40 x 272 feet in size, with a fine and well-arranged suite of office rooms. The building is on Front Street and extends from Center street nearly to Lafayette. . . . The division freight agent, Mr. Hallenbeck, and his force are located on the second floor, while the local agent, Mr. Van Campen, and his clerks occupy the office on the first floor.

In 1961 the building was acquired by the Peeress Chain Company for use in its production operation. The building was listed on the National Register of Historic Places in 1984 and restored, using the 20% Historic Preservation Tax Credit.

APPLYING THE GUIDELINES

A successful rehabilitation of a historic commercial building begins with a careful reading of the property's historic character. With that understanding, you can develop a plan and select treatments that are sensitive to the architectural character of the storefront.

Your best piece of evidence is right in front of you—the building itself. Stop and take an inventory of the building's architectural characteristics. What construction materials were used? Are there key decorative elements such as brackets or a raised cornice? How does the storefront relate to the upper stories? The Winona County Historical Society has an extensive collection of historic photographs that can provide even more evidence about the historic character of your building.

Next, examine the current physical conditions so that you can plan the scope of the rehabilitation. Pay careful attention to the roof and walls—especially pointing if the structure is brick. Water represents the greatest danger to the long-term stability of a building. Then look at windows. Their rehabilitation or replacement is often the most crucial decision in the ultimate success of a project.

Let's walk through the process, making some basic observations.

STEP ONE

1. Shape

What is there about the form or shape of the building that gives the building its identity? Is the shape distinctive in relation to the neighboring? For example, most of the buildings are rectangular in form. The Service Station, on the other hand, is a low, one-story building with its entrance set at a forty-five angle to the street corner.

2. Roof and Roof Features

Does the roof shape or its steep (or shallow) slope contribute to the building's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its background, such as multiple chimneys, dormers, cresting, or weather vanes? Are the roofing materials or their colors or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof? For example, the Merigold building stands out because it has a tiled, hipped roof.

3. Openings

Is there a rhythm or pattern to the arrangement of windows or other openings in the walls? Is there a noticeable relationship between the width of the window openings and the wall space between the window openings?

Are the entrances centered? Are they recessed? Is one entrance more prominent than the others? How is the primary retail entrance differentiated from other entrances? Is there evidence that new entrances have been added or have some been relocated? Are the doors original or are they later replacements?

Are there distinctive openings, such as large arched entrance-

ways or decorative window lintels that accentuate the importance the window openings, or unusually shaped windows, or patterned window sash, like small panes of glass in the windows or doors, that are important to the character? Would adding shutters or blinds radically change the plainness of the character of the windows? Is there a hierarchy of facades that make the front windows more important than the side windows? What about blank walls where the absence of windows? Creating windows in these spaces alters the historic character of a building.

4. Projections

What projects from the walls? Are there porches, cornices, bay windows, or balconies that shape the character of the building? How about turrets, or widely overhanging eaves, projecting pediments or chimneys? Consider the relative weight and scale of each projection.

5. Trim and Secondary Features

Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or color or patterning contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

6. Materials

What is building made of? Are the construction materials of wood? Metal? Brick or other masonry? A combination? Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning, such as broken faced stone, scalloped wall shingling, rounded rock foundation walls, boards and battens, or textured stucco?

7. Setting

What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Consider the different spatial feeling conveyed by the Winona County Courthouse where the essential character is dependent upon the open lawn between the front door and the street. Is the specific site important to the setting such as being on a hilltop, along a river, or, is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining streets and other buildings? Is there a view?

STEP TWO

8. Materials at Close Range

Has the choice of materials or the combinations of materials contributed to the character? Are there one or more materials that have an inherent texture that contributes to the close range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves? Consider the differences between rusticated stone block on the German-American Bank and the dark brown rough brick next door. Are there combinations of materials, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels used in conjunction with rough stones for the wall?

9. Craft Details

Is there high quality brickwork with narrow mortar joints? Is there hand tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Do the clapboards have a machine smooth beveled siding? are there decorative designs executed in stucco?

Almost any evidence of craft details, whether handmade or machinemade, contribute to the character of a building because it is evidence of the times in which the work was done, and of the tools and processes used.

STEP THREE

10. Individual Spaces

Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house, or the bank lobby, or the school auditorium, or the ballroom in a hotel, or a courtroom in a county courthouse?

11. Related Spaces and Sequences of Spaces

Is there an important sequence of spaces that are related to each other, such as the sequence from the entry way to the lobby to the stairway and to the upper balcony as in a theatre; or the sequence in an office building from the entry vestibule to the lobby to the bank of elevators? Consider, for example, the interior of the Merchant's National Bank. Are there

adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms?

12. Interior Features

Most often, interiors have been substantially altered, so one must look carefully at the evidence. What interior features define the character of the building, such as fireplace mantels, stairways and balustrades, arched openings, interior shutters, inglenooks, cornices, ceiling medallions, light fixtures, balconies, doors, windows, hardware, wainscoting, panelling, trim, church pews, courtroom bars, teller cages, waiting room benches?

13. Surface Finishes and Materials

Are there surface finishes and materials that can affect the design, the color or the texture of the interior? Are there materials and finishes or craft practices that contribute to the interior character, such as wooden parquet floors, checkerboard marble floors, pressed metal ceilings, fine hardwoods, grained doors or marbleized surfaces, or stenciling, or wallpaper that is important to the historic character? Are there surface finishes and materials that, because of their plainness, impart the essential character of the interior such as hard or bright, shiny wall surfaces of plaster or glass or metal?

14. Exposed Structure

Are there spaces where the exposed structural elements define the interior character such as the exposed posts, beams, and trusses in a church or train shed or factory? Are there rooms with decorative, nonstructural ceiling beams?

By now, you should have an understanding of the visual aspects of historic buildings.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period; a storefront added in 1930 may have greater architectural merit than what is replaced. In commercial historic districts, it is often the diversity of styles and detailing that contribute to the character; removing a storefront dating from 1910 simply because other buildings in the district have been restored to their 1870s appearance may not be the best preservation approach. If the storefront design is a good example of its period and if it has gained significance over time, it should be retained as part of the historical evolution of the building.

PHYSICAL ASSESSMENT

Finally, it is time to look at the current physical condition of the property. Walk through the building as determine its general condition.

Mild Deterioration:
Mild deterioration generally requires only maintenance level treatments. Do the surface materials need repair? Is paint flaking? Are metal components rusting? Do joints need recaulking where materials meet glass windows?

Moderate Deterioration:
Moderate deterioration generally requires patching or splicing of the existing elements with new pieces to match the deteriorated element. Do stone or brick components need repointing? Is the storefront watertight with good flashing connections? Are there leaky gutters or air conditioner units which drip condensation on the storefront? Is caulking needed? Can rotted or rusted or broken sections of material be replaced with new material to match the old? Can material from a non-conspicuous location be used on the historic facade to repair damaged elements?

Severe Deterioration:
Severe deterioration generally requires replacement of deteriorated elements as part of the overall rehabilitation. Have existing facing materials deteriorated beyond repair through vandalism, settlement, or water penetration? Is there a loss of structural integrity? Is the material rusted through, rotted, buckling, completely missing? Are structural lintels sagging? Are support columns settled or out of alignment?

Now you are ready to draft your preservation plan. In the next section, we will look at several buildings in the historic district.

This section is adapted from Lee H. Nelson, *Preservation Brief #17—Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.* National Park Service.

Post Office Building

50-52 East Third Street
Date: 1871

When it was built, the government post office building was noted as one of the finest in the Midwest. The first floor was devoted to the Postal Service, the second floor occupied as a United States court room and accompanying offices, and the third floor was used until 1907 as a Masonic lodge. The building was owned by M. G. Norton, William Mitchell, and H. W. Lamberton, and was built at a cost of nearly $175,000. The supervising postmaster was Daniel Sinclair. The 1898 city directory lists the Western Union Telegraph Company as the occupant of this building.

The Post Office Block is an attached, three-story, brick, Italianate commercial block. The front facade has two storefronts, both dating from the mid-to-late twentieth century. Based on the design guidelines, the storefront cornice would be uncovered, harmonizing the two storefronts. The fixed overhang would be removed and replaced with a retractable awning.

Windows at the first story have been bricked in but retain their stone hoods. Second-story windows are rectangular with arched transoms, while the third-story holds round-arch windows; all have stone sills and stone hoods with keystones.

Originally this building had an elaborate Italianate cornice. At some point it was removed and replaced with a plain brick parapet wall.

Ford Block

54 East Second Street
Date: 1866

The Ford Block was first used for retail purposes with private apartments located on the second floor.

This Italianate-inspired building is two stories high and six bays wide. The symmetrical first floor storefront originally had a narrow door in the center (which provided access to the second floor) flanked by tall, rectangular-shaped windows and two recessed entrances. Eight decorative iron columns divided each opening on the lower level. These are important details that should be preserved.

In ca. 1960 the storefront windows and doors were remodeled. A brick veneer obscures the upper one-third of the windows, and the iron columns are covered with wood. This would be removed and restored.

The second floor originally consisted of six 4/4 double-hung windows, each with segmental masonry hoodmolds separated by decorative brick pilasters. In ca. 1960 three openings were partially enclosed with brick and a long horizontal window was installed. These windows should be restored to match those on the east portion.

The elaborate corbeled brick cornice remains unaltered, another attractive visual element.

Commercial Building

75-79 West Third Street
Date: 1880s

The building on the easternmost portion was the home of Wheeler and Allen Clothing Store in 1887. Both are in the Italianate commercial style.

The storefronts are enframed with pilasters, a bulkhead, and a large sign, all of which are sheathed in enameled steel panels. The signage can be scaled back in size to fit into the appropriate space above the storefronts.

A central recessed door and plate-glass display windows comprise the rest of the storefront.

The outstanding segmental-arched windows with stone sills and iron label molding should be preserved, as should the elaboratee corbel table with brick brackets and a brick parapet that top the façade. In the central block, the windows should be reopened, using appropriate windows.

Peter Bub Building

225 East Third Street
Date: 1892

This building is associated with Bavarian brewer Peter Bub, who was a prominent member of Winona's community. In 1872 he built the Sugar Loaf Brewery, which operated in Winona for ninety-eight years. At one time this building housed Stieglitz Bootery and Repair.

This is an attached, two-story, brick, commercial building with Romanesque Revival/Queen Anne styling. The first story is covered completely in modern brick veneer and features two off-center entrances and two small modern windows. This should be re-opened with an appropriate glass storefront entry.

The cornice, of course, is the real gem of this building. From a continuous stone lintel, two brick pilasters rise to the top of the wall; between them is a rusticated stone arch and incised lunette. The end bays, which are slightly projecting, each hold a rectangular transomed window topped with a stone lintel and a rusticated stone arch filled with an incised lunette. The end bays are topped with prominent pyramidal roofs and the whole facade is terminated with an elaborate stamped-iron cornice with brackets and pyramidal finials. The cornice is stamped in the center with the name "P. BUB" and the date "1892." These are central to the historic image of this building.

Above: Peter Bub Building is on the left.

Right: Working in the Peter Bub Brewery, circa 1947. MHS

Commercial Building

165-167 East Third Street
Date: ca. 1890

This two-story, brick commercial building is an example of how a few minor changes can greatly enhance the historic presence of a property. The storefront is generally intact, with its recessed entries and transom windows and metal cornice.

The brick second story displays a corbel table and six arched window bays, each filled with rectangular windows. The casement windows should be replaced with appropriate arched double-sashed, multipaned windows.

Stone sills and prominent keystones decorate the windows and add greatly to the visual impression of the building.

THE REVIEW PROCESS

The Winona Heritage Preservation Commission requires a property owner, planning exterior alterations to a structure or new construction within the historic districts, to complete an application form to obtain a Certificate of Appropriateness (C.O.A.). The application is reviewed by the Commission, which consists of eleven residents of the City, appointed by the Mayor. The Commission will review the proposed work according to the *Secretary of the Interior's Standards for Rehabilitation*, and the City of Winona's *Design Guidelines*. A building permit will be issued following the Commission's approval of the project plans for the exterior of the structure.

1. Obtain an application for a Certificate of Appropriateness from the City of Winona, City Hall, 207 Lafayette Street, Winona, Minnesota, or call 507-457-8250. You must submit the application for a C.O.A. ten (10) working days prior to the next regularly scheduled meeting of the Heritage Preservation Commission (HPC). The Commission generally meets once a month.

2. Call the staff at the City Hall, for the date and time of the next scheduled meeting. Review the City of Winona's guidelines (found in this book) and *The Secretary of Interior's Standards for Rehabilitation*. The HPC provides specific guidelines and details on permissible alterations to the exterior of your downtown building. You are encouraged to contact the city staff prior to submitting your application.

3. Prepare the application for a C.O.A. and include the following items:
a. Plans drawn to a legible scale showing the proposed alteration, including size, description of materials and work to be completed.
b. A site plan dimensioned to legible scale showing existing property lines and any prominent features of the site.
c. A current photo of the structure.
d. A detailed sketch of the renovation or repair(s) you wish to perform to the structure or property.
e. A completed application form for a C.O.A..

4. Sign and return the application form for a C.O.A. with your drawings, photos, and site plan to the City of Winona, Community Development Department, 207 Lafayette Street, Room 210, P.O. Box 378, Winona, Minnesota, 55987.

Frequently Asked Questions

Doesn't this just add a layer of bureaucracy?
When changes or additions are proposed to designated buildings, the Heritage Preservation Commission's review process will be expeditious, predictable, and integrated into the normal review given all construction permits. If the Commission has neither approved nor denied the C.O.A. within twenty working days from the filing, the plans and permit application shall be considered approved. The determination will be

given in writing, and if the proposal is not approved, the reasons for disapproval should be given. As owners become accustomed to this procedure it should proceed quickly, taking no longer than other approvals.

Must I restore my house to its original condition?
No. The design guidelines are passive. You are not required to make any alterations to your property. The property can remain as it is when designated and all materials can be replaced in kind with similar materials. If the roof is asphalt shingles, you can replace it with asphalt shingles of any color. You may also replace existing vinyl or aluminum siding with a different colored siding of the same material. You only need an HPC Certificate of Approval to change the materials or alter the design.

Do I need permission for ordinary maintenance to my building?
No. As long as the materials and design are not changed, you do not need permission to paint, make repairs, or replace materials in-kind (replacing wood siding with the same type of wood siding, etc.). In addition, the City Manager is empowered to approve emergency repairs without prior Commission action. Work that is specifically exempt from review includes painting, interior remodeling, and use of the structure.

Can I paint my building any color I want, even purple and green?
Yes, you can! The Heritage Preservation Commission does not regulate paint colors inside or out. However, owners who contemplate painting a building are invited to discuss appropriate color schemes with the HPC. Note, though, that the guidelines do not permit painting the exterior of a brick building that is now unpainted.

Are there any tax benefits?
At present, there are only a few tax benefits. If the property is income-producing, it may qualify for a 20% federal historic preservation tax credit.

Can I alter the office space, re-arrange rooms, and remodel the interior without HPC review and a Certificate of Approval?
The HPC has no jurisdiction on the interior of historic properties, just the exterior.

Can I put an addition on my historic property?
Yes, you usually can. The Heritage Preservation Commission (HPC) prefers additions to be located away from public view to preserve the period streetscape. The HPC encourages people to meet with them early in the design process and get feedback on the design. The addition should be compatible with your building and appropriate for your streetscape. Additions also must comply with the zoning ordinance and receive building permits.

Is there a fee for a Heritage Preservation Commission Certificate of Appropriateness?
No.

Is the HPC Certificate of Approval all I need?
Not always. You still must have approved building, fence, sign, electric and other permits as required by the City of Winona.

Where can I go for assistance in developing design changes that will be appropriate for the historic district?
Historic District property owners who want assistance may contact the Heritage Preservation Commission. The Commission cannot develop plans or designs but can offer some suggestions based on the Design Guidelines. Consultations in the early design stages are especially encouraged and can eliminate miscommunication.

Is there historical information about my building?
Probably. The Heritage Preservation Commission completed a survey of historic properties and inventory forms are available at the Historic Preservation Office. The Winona County Historical Society also has archives and collections on local properties and people. In addition, Winona County tax records offer a wealth of information.

What is the difference between a local historic district and listing on the National Register of Historic Places?
National Register listing, while largely honorary, protects properties from any federal or state sponsored impact. For example, if a state highway project was planned for downtown Winona, it would require a review of its impact on the historic district and possibly call for mitigation. If the property is considered contributing to the district, it also qualifies for the federal preservation tax credit.

A local district—approved by local ordinance—places the task of design review in the hands of a city-appointed commission, many of whom own buildings in the district.

Will inclusion in a local Historic District restrict how I may use my property?
No. Historic district designations do not restrict zoning or land use. No new restrictions are placed on the use of properties in historic districts.

What might happen to the value of my property if it is included in the Historic District?
Designation of an area as a historic district will not directly affect property values. Because the Historic District properties have some protection and tax incentives available, owners may be more inclined to make improvements to their properties, and this may increase the value of all property in a given district. Studies have shown that property values typically increase following historic district designation.

Are all buildings in the historic districts necessarily historic?
No. The boundaries include several non-historic properties, such as the Winona County Bank and the former American Legion Hall. Changes made to non-historic properties can often be done in a way that will enhance or be in keeping with the integrity of the entire district.

Can new buildings be constructed in the historic districts?
Yes. New construction and additions are subject to design review to ensure that they are compatible with the surrounding district. New buildings do not have to be imitations of historic ones.

Do I have any say as to whether my property is included in the local historic district?
Yes. Before the Commission designates a property, all residents and owners of property in the proposed local district—including those within 300 feet of its boundaries—have the opportunity to express their views at a public hearing before the Winona Heritage Preservation Commission. Its action must be further approved by the Planning Commission and the City Council.

If I am unhappy with a decision made by the Commission concerning my Certificate of Appropriateness

Application, may I appeal?
Yes. Appeals may be made to the Winona City Council, which may overturn the Commission's decision by a majority vote of all the members.

Won't this just cause unnecessary hardship to property owners?
The act of designation should not cause economic hardship. The ordinance does not restrict the owner's use of the property. These guidelines are completely passive—no owner is required to change his property, simply to follow standards if a change is made. In fact, the owner can draw on the experience and advice of the Heritage Preservation Commission to make changes that will enhance the value of their property. Often, small adjustments are all that are necessary to conform to the design guidelines. Finally, as a last resort, owners who feel they have been unfairly penalized may typically appeal to the city council.

Couldn't the designation just be voluntary rather than mandatory?
A voluntary ordinance is inherently weak. For example, a city would not typically consider a voluntary zoning ordinance or building code.

The community interest in historic preservation is twofold. The primary purpose of historic preservation is for its cultural values—sustaining a sense of place, maintaining the historic associations of buildings with past events and people, and preserving the aesthetic qualities of older structures. Through careful consideration of community values, with advice from knowledgeable historians, the Heritage Preservation Commission brings a wide perspective to the question of whether a property is historically significant. Historic designation is the only protection against demolition or destructive alterations that might permanently destroy community treasures.

Historic preservation is also a sound economic investment. Study after study shows that designating a landmark or district typically maintains if not boosts the value of the property, and as an economic development tool, historic preservation has proven its worth.

Yet, a critical mass is necessary to gain the greatest benefit from a historic district. Intrusive buildings, inappropriate architectural elements, and empty lots diminish a sense of place. For that reason, local historic designation offers a way for property owners to work together for the common good by following these simple design guidelines. These guidelines are completely passive—no owner is required to change his property, simply to follow standards if a change is made.

MAINTAINING A HISTORIC PROPERTY

A historic property requires watchful care. Regular monitoring of basic systems and structures helps the owner avoid major catastrophes. Fortunately, most of Winona's existing downtown structures have two favorable qualities. First, they are structurally sound. Modifications were basically superficial, affecting features such as windows, doors, and facades. Second, the buildings retain much of their original design features and materials. Alterations usually consisted of materials that are attached to existing walls rather than reconstruction and demolition. A walk down Second and Third Streets clearly reveals how the downtown looked one hundred years ago.

The following recommendations suggest common sense steps that can be taken to maintain a historic property. These focus on the primary issues that will face a building owner in Winona. They can be supplemented by a series of *Preservation Briefs* published by the National Park Service—available online at *www2.cr.nps.gov/tps/briefs/presbhom.htm*.

Before considering any repair or remodeling, materials should be examined by an architect or contractor as to their actual condition and potential for cleaning or repair. Once evaluated, cleaning and repair may proceed. All work should be professionally done, as proper equipment, working experience, and basic knowledge can be utilized.

Masonry

The core of Winona's downtown buildings are of brick masonry, typically of local manufacture. There also exist some structures consisting of stone, and concrete block. It should not be assumed that all masonry needs cleaning. Minor staining or discoloration can sometimes add character to a structure, or simply remain as an acceptable condition. If, however, the masonry is unacceptable, several cleaning methods may be used.

Water Cleaning

Washing with water and a detergent is the simplest of all methods and is successful on lightly soiled masonry. This method is probably the easiest for the amateur, but also time consuming. Water cleaning involves two steps. The first is spraying to presoak the masonry, removing dirt deposits not tightly bonded to the surface. The second is time consuming and more difficult as it involves scrubbing with a hand or power brush. Whether done by an amateur or professional, care must be taken to use water efficiently. Cracks in walls or around openings can lead to interior water damage.

Brick cleaning should be done before finishing the interior of that particular wall. Water cleaning should be avoided in cold weather, absorbed water can freeze and fracture surfaces. Test washing a small area of the wall will determine how long it takes and who will finish the job.

High Pressure Water Cleaning

A newer method is to use special equipment that develops enough hydraulic pressure to "force spray" masonry. High amounts of pressure

Brickwork on the Slade Block before rehabilitation showed severe mortar damage.

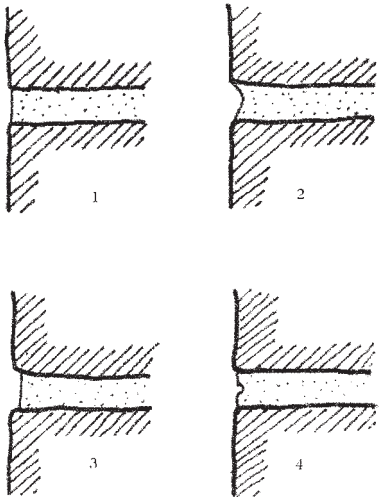
actually injects water into the surface of the masonry, forcing out dirt and staining. Even though less water is used in this process, interior water damage is still a concern as pressure can force water into openings. High pressure water cleaning should be done only be professionals and should not exceed 1000 p.s.i.

Chemical Cleaning

Due to the large variety of chemicals, potential toxicity, clean-up, and specialized equipment, professional help must be seriously considered. Chemical cleaning is best utilized for paint removal and elimination of deep stains. Care must be taken in the use of acids. Even in a diluted solution, acids can harm limestone and marble.

Sandblasting

Not for the amateur, sandblasting is the most effective method of removing paint, stains, and deposits. It is also the most detrimental, especially when considering brick. Sandblasting removes the outer surface of the brick, exposing the softer inner surface. This leaves the brick more susceptible to weathering. Sandblasting also pits the surface, leaving horizontal areas and pockets for moisture and dirt



New mortar joints should match the pattern of the original pointing. Patterns shown include: 1. flush, struck flat; 2. concave 3. slightly recessed, struck flat; 4. scribed

to collect. We strongly recommend sandblasting not be used on masonry unless it exists in an interior area protected from weather. The pitting and roughness it creates can then be used to an aesthetic advantage without the potential of premature weathering damage. A free test cleaning of a small area of the wall is usually done by a reputable contractor, as they can observe results and better determine a cost estimate.

Tuckpointing

Weathering of masonry also involves the mortar joints. If masonry is to be cleaned, the addition of new mortar to the joints is necessary. This is called tuckpointing. The joints are first thoroughly cleaned out to existing sound mortar. Then, the new mortar is filled in and finished to match the depth and style of the intended original joint. Mortar can be pigmented to match any existing color. The recommended mortar formula is two parts lime, one part white Portland cement, and eight to ten parts natural aggregate (sand). The best color match can be achieved by matching the sand color to the sand used originally in the historic mortar. Add color pigment if needed to match existing mortar, but do not exceed 10% of total weight. After tuckpointing, the surrounding masonry must be cleaned as it is impossible to fill joints without touching them with mortar.

Toothing

An occasion may arise when an opening must be cut into or enlarged in an existing masonry wall. As the opening is cut into the wall, every masonry unit is cut back to the adjacent vertical joint. This allows new masonry units to be set in such a way as to blend in with existing masonry while creating a stronger joint.

References

- *Preservation Brief #1—The Cleaning and Waterproof Coating of Masonry Buildings*
- *Preservation Brief #2—Repointing Mortar Joints in Historic Brick Buildings*
- *Preservation Brief #6—Dangers of Abrasive Cleaning to Historic Buildings*
- *Preservation Brief #38—Removing Graffiti from Historic Masonry*
- Harley McKee. *Introduction to Early American Masonry: Stone, Brick, Mortar, and Plaster.* National Trust/Columbia University Series on the Technology of Early American Buildings
- Mark London. *Masonry: How to Care for Old and Historic Brick and Stone.*

Wood

Winona's existing buildings use wood on the exterior primarily for window and door framing, trim, cornices, bracing and brackets. Although masonry dominates storefronts, maintenance and repair of wood is essential in restoring original building design and integrity. Wood is the material people actually put their hands on and so is often subject to more abuse.

If wood is found to be in need of repair, replace or patch that particular piece of wood. Replacing the wood frame, for example, is not necessary if only one section of the frame is damaged. Replace with the same species of wood if possible for uniform finishing. On the other hand, refinishing wood should not be a patch job. Rather, the entire frame, as an example, should be refinished. Paint or stain can be removed by several methods. Among these are sanding, melting or dissolving with chemicals. Sandblasting should not be used as it pits and separates the grain.

References

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

Architectural Metals

Architectural metals such as cast iron, galvanized steel, aluminum, copper, zinc, and tin, are used sparingly at roof parapet and flashing. Aluminum is also used for flashing, but mainly for window frames and doors.

Any metal encountered can be cleaned. As with masonry, care should be taken to avoid damage by using gentle methods. Sandblasting is to be avoided with cast iron being the only exception. Softer metals can be cleaned with solvents or sanding.

Ferrous metals (metals with an iron content), such as steel door frames, should be painted. Copper, stainless steel, or other similar metals, were meant to be exposed. Aluminum can be left unfinished, painted, or factory finished with a baked coating.

Most metals in need of repair can be fabricated and replaced. Metals damaged beyond repair are replaced by wood, fiberglass, epoxy, or other metal. Dissimilar metals must be insulated from each other to avoid electrolysis, a naturally occurring reaction.

References

- *Preservation Brief #13—The Repair and Thermal Upgrading of Historic Steel Windows*
- Margot Gayle, David W. Look, and John G Waite. *Metals in America's Historic Buildings: Uses and Preservation Treatments*. Government Printing Office, Washington, D.C.

Windows

Window replacement is among the most common and difficult issues in rehabilitation. During rehabilitation, developers frequently replace existing windows with new sash for reasons of energy efficiency, ease of operation and maintenance. It is a good idea to get help from qualified preservation professionals, such as architects, architectural historians, historians, and others who have experience in working with historic buildings prior to installing replacement windows—especially where windows are on a primary, highly visible, facade and are important to the historic character of the building. Missing or severely deteriorated windows that cannot be repaired should always be replaced with windows that match the historic windows in material, size, muntin configuration, and reflective quality.

References

- *Preservation Brief #3—Conserving Energy in Historic Buildings*
- *Preservation Brief #9—The Repair of Historic Wooden Windows*

GLOSSARY

a

adaptive use. The conversion of a building to a use other than that for which it was built.

alcove. A recess or small room that connects to or forms part of a larger room.

architrave. 1) The lowest horizontal element of a classical entablature; 2) The ornamental moldings (trim) around windows, doors, and other wall openings.

awning. A roof-like covering placed over a door or window to provide shelter from the elements. Historically they were constructed of fabric, but contemporary materials include metal and plastic.

b

baluster. A shaped, short vertical member, often circular in section, supporting a railing or capping.

balustrade. An assembly consisting of a railing or cap-ping supported by a series of balusters.

bay. A regularly repeated main division of a building design. A building whose facade is five windows wide may be described as a five-bay building.

bay window. A window structure projecting beyond the main wall plane; if attached to the building above ground level, properly called an oriel.

blind. A louvered shutter that excludes vision and direct sunlight, but not indirect light and air, from a house.

bond. Masonry units arranged in any of a variety of recognizable, and usually overlap-ping patterns so as to increase the strength and enhance the appearance of the construction.

bracket. A projecting support placed under an architectural overhang such as a cornice; often ornate.

brick veneer. A non-structural facing of brick laid against a wall for ornamental, protective or insulation purposes.

bulkhead. Located at the foot of a storefront, the bulkhead is the base that supports the display window.

c

canopy. An overhanging cover for shelter or shade.

capital. The top member (cap) of a column.

casement sash, casement window. A window sash which is side-hinged; a window having casement sashes.

casing. The exposed architectural trim or lining around a wall opening.

cladding. The process of bonding one material to another.

clapboard. A long narrow board with one edge thicker than the other to facilitate overlap; used to cover the outer walls of frame structures. Also known as weatherboard, bevel siding, and lap siding.

classical. 1) Decorative elements deriving directly or indirectly from the architectural vocabulary of ancient Greece and Rome; 2) architectural harmony based on the principles of ancient Greek and Roman architecture.

column. A long vertical structural member that supports a load; in classical terms, a cylindrical support having a base, shaft, and capital. (Note: In the Doric order the column has no base.)

context. The surroundings, both historical and environmental, of a building or town.

coping. A cap or covering at the top edge of a wall, either flat or sloping, to shed water.

corbel

corbel. A slightly projecting architectural element, usually in masonry, cantilevered from upper exterior walls; usually topped by a cornice or coping.

cornice. Strictly, the upper projecting part of an entablature; in carpenter/builder terminology, any projected molding ("crown molding") which crowns or finishes a horizontal fascia; the exterior assembly which closes the joint between the wall and roof of a building.

d

demolition. The intentional destruction of all or part of a building or structure.

demolition by neglect. The destruction of a building or structure caused by the failure to perform routine maintenance over a period of time.

display windows. Usually extending from the transom or cornice/frieze to the bulkhead and consisting of one pane of glass, the display window is an essential element that helps to define a building's storefront.

Doric. One of the five classical orders, column usually without a base and with a simple capital.

dormer. A roofed structure with a vertical window that projects from a pitched roof.

double-hung sash window. A window with two vertical sliding sashes, each closing half of the window opening.

e

eave. The lower part of a roof that projects beyond the wall.

elevation. The perpendicular view of a side of a building; an accurate drawing of one side of a building that represents its true dimensions in the plane perpendicular to the line of sight.

ell. A wing or addition extended at a right angle from the principal dimension of building, resulting in an "L" shaped plan.

entablature. The horizontal member carried by columns, composed of architrave (bottom), frieze, and cornice (top).

f

facade. The exterior front face of a building; usually the most ornate or articulated elevation.

fanlight. A half-circular or half-elliptical window; often placed over a door.

fascia. Any long, flat horizontal band or member.

fenestration. The arrangement and design of window and door openings in a building.

frame. The fixed portion of a window comprising two jambs, a head and a sill.

frieze. The frieze, located directly below the cornice, is a decorative band. Often, the frieze was designed in conjunction with the cornice.

frontispiece. An ornamental portal or entrance bay around a main door.

g

gable. The vertical triangular shape of a building wall above the cornice height, formed by two sloping roof planes.

gambrel roof. A ridged roof with two slopes on each side, the lower roof having the steeper pitch.

general maintenance. Ordinary maintenance needed to keep a building or structure in good repair and does not require a change in materials.

gingerbread. A pierced wooden curvilinear ornament, executed with a jigsaw or scroll saw and located under the eaves of the roof.

h

head. The uppermost member of a door-frame or window frame.

header. In brick masonry, a brick laid so that its end is exposed in the finished wall surface.

hip. The external angle at the intersection of two roof planes; a hip roof has roof planes that slope toward the eaves on all sides of the building.

hood. A projecting cover placed over an opening to shelter it.

j

jambs. Either of the vertical sides of an arch-way, doorway or window opening.

jerkinhead. A roof form with a truncated or clipped gable. Also called a clipped gable or

l

light. A pane of glass installed in a window sash.

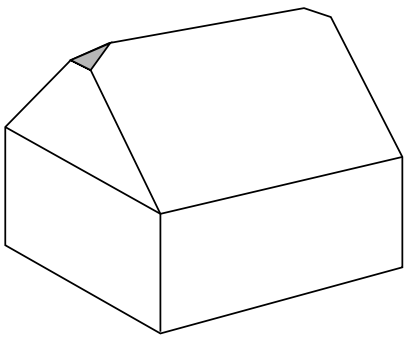
lintel. A horizontal structural member that spans an opening, for example a window lintel.

m

Mansard. A roof that is double pitched, the lower being much steeper, designed to allow a full story height within the attic space.

mass. Bulk or three-dimensional size of an object.

massing. The combination of several masses to create a building volume; organization of the shape of a building, as differentiated from wall treatment, fenestration, etc.



jerkinhead

meeting rail. The rail of each sash in a double-hung window that meets at the rail of the other when the window is closed.

mullion. A vertical member separating windows, doors, or panels set in series; often used for structural purposes.

muntin. A slender member separating and encasing panes of glass in a window sash.

o

order. In classical architecture, a column with base (usually) shaft, capital, and entablature, embellished and proportioned according to one of the accepted styles—Tuscan, Doric, Ionic, Corinthian, and Composite.

oriel. A window structure projecting beyond the main wall plane attached to the building above ground level.

p

Palladian window. A three-part window consisting of a prominent center window unit, often arched, flanked by smaller windows.

pane. A flat sheet of glass cut to size for glazing use in a window; also called a light.

panel. A section that is recessed below or raised above the surrounding area or enclosed by a frame or border.

parapet. A low guarding wall at the edge of a roof or balcony; the portion of a fire wall or party wall above the roof level.

parge. A coating of cement-based mortar (stucco) applied over rough masonry work.

pediment. In classical architecture, the triangular gable end of a roof above a horizontal cornice; a similar triangular form over a door or window.

piers. Vertical-supporting members that frame an opening such as a window or door. Sometimes designed as a flat column or pilaster, piers are often used to divide store-fronts, display windows or the entrance to a building's upper floors.

pilaster. Similar to a column, a pilaster is a shallow rectangular feature that projects from a wall and has a capital and base.

pitch, roof. The slope of a roof; usually expressed as a ratio of vertical rise to horizontal run (inches vertical in 12 inches horizontal).

plan. A two-dimensional view of a building, or horizontal section of it, seen from above; hence, a precise drawing showing the arrangement of design, including wall openings and dimensions.

porch. A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open-sided.

portico. A large porch or covered walk with a roof supported by columns or piers.

proportion. The relation of one dimension to another; usually described as a numerical ratio; in architecture, proportions determine the creation of visual order through coordination of shapes in a design.

q

quoin. A masonry (or simulated masonry) unit applied to the corner of a building; often slightly projecting.

r

rail. Horizontal members framing a panel.

reconstruction. New construction to accurately recreate a vanished building or architectural element as it appeared at a specific period of time. The work is based on reliable physical, documentary, or graphic evidence.

rehabilitation. Returning a structure to viable use while preserving its distinctive architectural and historic character.

remodeling. Changing a building without regard to its distinctive, character defining architectural features or style.

restoration. Returning a building to a particular period of time by removing later work and replacing missing earlier work.

reveal.The part of the jamb that is visible between the outer wall surface and window or doorframe.

segmental arch

rhythm. A patterned repetition or alternation of formal elements (doors, windows, porches, etc.) or motifs in the same or a modified form.

ridge. The highest point of a roof or horizontal line where two roof planes meet.

s

sash. The movable framework holding the glass in a window.

scale. The apparent size and mass of a building's facade and form in relation to nearby buildings. Important factors in establishing the scale of a facade include the physical relationship of elements such as window area to wall area; the shape and size of fenestration forms such as the subdivision of windows into lights; the bonding pattern of the brickwork; and details such as cornices and trim.

segmental arch. An arch in which the arched portion is less than a semi-circle.

shed roof. A single-pitched roof over a small room; often attached to a main structure.

shutter. An external movable screen or door used to cover a wall opening, especially a window; originally for security purposes; often confused with louvered blinds.

sidelight. A framed area of fixed glass alongside a door or window opening.

sill. The horizontal lower member of a window or other frame.

single pile. A floor plan that is one room deep.

site plan. An accurate scaled drawing of a site (lot) as if seen from above, describing the property boundary and orientation, the location of buildings, driveways, walks and other constructed site improvements, the retained vegetation, and new plantings and finished grade contours.

soffit. The exposed undersurface of an over-head building component such as a roof.

skylight. A glazed opening in a roof plane that admits light.

stoop. An uncovered platform and steps at an entrance.

streetscape. A setting or expanse consisting of the street, landscaping, and buildings along a street, as seen by the eye in one view.

street wall. The line formed by the facades of buildings set back a common distance from the street.

stretcher. A brick laid with the long side visible in the finished work

string course. A horizontal course of masonry or wood trim which projects from a wall.

symmetrical. A similarity of form or arrangement on either side of a dividing line.

t

transom. A horizontal bar of wood or stone separating a door from a transom window above it.

v

vernacular. A mode of building based on regional forms and materials.

w

water table. A horizontal course of masonry or wood trim separating the foundation walls from the exterior walls above.

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These booklets, produced by the National Trust for Historic Preservation, focus on a broad range of preservationrelated topics.

2153: *The Economics of Rehabilitation*

2189: *A Guide to Tax-Advantaged Rehabilitation*

2187: *Appraising Historic Properties*

2157: *Safety, Building Codes, and Historic Preservation*

2170: *Coping with Contamination: A Primer for Preservationists*

2125: *Establishing an Easement Program to Protect Historic, Scenic, and Nahlral Resources*

2185: *Design Review in Historic Districts*

2162: Reviewing New Construction Projects in Historic Areas

Preservation Briefs series. Washington, DC: Technical Preservation Services, National Park Service. (Available on the National Park Service website.) These include:

01: *The Cleaning and Waterproof Coating of Masonry Buildings*

02: *Repointing Mortar Joints in Historic Masonry Buildings*

03: *Roofing for Historic Buildings 06: Dangers of Abrasive Cleaning to Historic Buildings*

07: *The Preservation of Historic Glazed Architectural Terra-Cotta*

09: *The Repair of Historic Wooden Windaws*

10: *Exterior Paint Problems on Historic Woodwork*

11: *Rehabilitating Historic Storefronts*

14: *New Exterior Additions to Historic Buildings: Preservation Concerns*

15: *Preservation of Historic Concrete*

16: *The Use of Substitute Materials on Historic Building Exteriors*

17: *Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*

25: *The Preservation of Historic Signs*

27: *The Maintenance and Repair of* Architectural Cast Iron

31: *Mothballing Historic Buildings*

32: *Making Historic Properties Accessible*

33: *The Preservation and Repair of Stained and Leaded Glass*

35: *Understanding Old Buildings: The Process of Architectural Investigation*

38: *Removing Graffiti from Historic Masonry*

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

Additional Preservation Briefs might be useful for interior work:

13: *Conserving Energy in Historic Buildings*

18: *Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements*

21: *Repairing Historic Flat Plaster: Walls and Ceilings*

23: *Preserving Historic Ornamental Plaster*

24: *Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*

28: *Painting Historic Interiors*

34: *Historic Interiors: Preserving Historic Composition Ornament*

40: *Preserving Historic Ceramic Tile Floors*

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Preservation Tech Notes Preservation Tech Notes are developed by the National Park Service and are sold in sets by the National Technical Information Serviee (NTIS) of the U.S. Department of Commerce:

The Old-House Journal, a periodical published by the Home Building and Remodeling Network, is paeked with useful information for renovators of commercial as well as residential property. In addition to the magazine, the company offers a variety of books, videos, and other items of use to those contemplating or involved in a rehabilitation project.

Traditional Building Magazine. This bimonthly periodical is the official trade magazine of the Restoration and Renovation Show, an annual exposition held at various locations around the country. The magazine eaters to owners of older buildings and to design and construction professionals. The Web site includes articles from the magazine, information on products and suppliers, and links to suppliers and free product literature.

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Appraising Easements: Guidelines for Valuation of Historic Preservation and Land Conservation Easements. Available from the Land Trust Alliance, 1319 F Street N.W., Suite 501, Washington, D.C. 20004-1006; 202-638-4725; $20 includes shipping and handling.

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Organizations

Winona County Historical Society, 160 Johnson Street,Winona, Minnesota 55987, 507-454-2723, web site: www.winonhistory.org

Minnesota Historical Society, 345 Kellogg Boulevard West Saint Paul, Minnesota 55102-1906, 651-296-5434, web site: www.mnhs.org

National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W. Washington, D.C. 20036, 202-673-4296, web site: www.nthp.org

State Historic Preservation Office 345 Kellogg Boulevard West Saint Paul, Minnesota 55102-1906, 651-296-5434, web site: www.mnhs.org

The Preservation Alliance of Minnesota, 516 Landmark Center, 75 West Fifth Street, St. Paul, MN 55102-1406, (651) 293-9047, web site: www.mnpreservation.org

National Center for Preservation Technology and Training (NCPTI). The NCPTT, a division of the National Park Service, is dedicated to developing new preservation technologies and training preservationists. The center's Web site includes the "Preservation Internet Resources Clearinghouse," an annotated database with information about online resources for preservationists. The Web site lists conferences and educational opportunities, and provides links to other preservation-related Web sites, databases, and libraries. Web site: www.nepttnps.gov.

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Appendix A Color

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

Choosing a pallet

For mid to late 19th century commercial buildings, (which includes most of downtown Winona), l the most historically accurate colors tend to be deep, rich, earth tones. This category includes a multitude of colors, but all in a tone that typically has a brown or grey (earthy) tone. These colors were used in combinations of three or four colors or tones of the same color. Another option is use "jewel tone" paint schemes. These are also deep and often rich colors that are brighter or less "earthy" in tone. Though less accurate in terms of the actual paint used historically, these color schemes can provide similar affects in terms of highlighting architectural features on historic buildings. Second and third colors for trims and highlighting architectural details should be of differing tint or complementary on the color wheel.

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

Color Trends Over Time

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

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

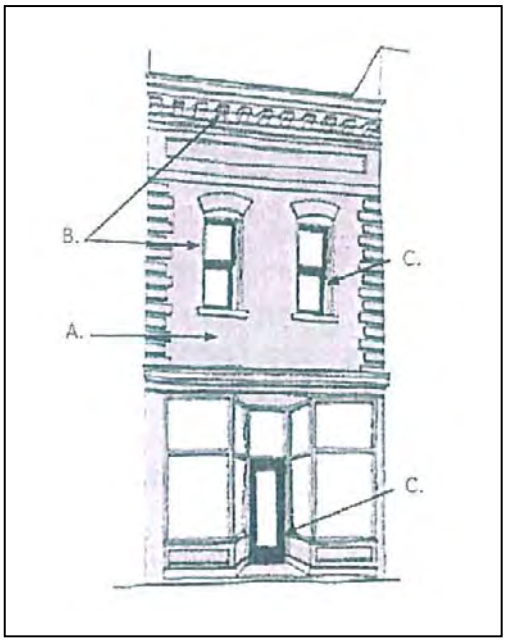
Early 1900's (20th Century) – Natural colors continue in fashion with a lighter and less complex approach (lighter browns, grays, greens & golds). Classical revival styles bring whites and lighter colors back to fashion.

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

Color Scheme Considerations

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

Color Placement on Historic Buildings



A. Wall or Base Color – wall surfaces and storefront piers
- Historically these often resembled natural building materials such as brick or stone
- Flat paint should be used for a base color

B. Major Trim or Second Color – cornices, window frames, window hoods, storefront columns, bulkheads
- Accent larger details and frame elements
- Consider gloss or semi-gloss to accentuate details

C. Accent Color – Storefront frame, doors, window sash, small architectural details/accents in cornice, window hoods and bulk heads
- May be more than one accent color
- Used in small amounts on smaller details (rosettes or embossed detail in cast iron)
- Consider gloss or semi-gloss to accentuate details

Other Tips

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