



# DULUTH COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES



# DULUTH COMMERCIAL HISTORIC DISTRICT DESIGN GUIDELINES

This publication has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the view or policies of the U.S. Department of the Interior. This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street, NW, Washington, D.C. 20240.

# TABLE OF CONTENTS

Chapter 1. Introduction to Historic Preservation .....	1
1.1. Purpose of Design Guidelines .....	1
1.2. How to Use this Document .....	3
1.3. Heritage Preservation Commission .....	4
Chapter 2. District History and Character .....	5
2.1. History of the District .....	5
2.2. Existing Architectural Character .....	8
2.3. Historic District Map .....	10
Chapter 3. Architectural Style Guide.....	13
3.1. Introduction.....	13
3.2. Building Forms .....	14
3.3. Storefront Features .....	17
3.4. Architectural Style .....	18
Chapter 4. Design Principles .....	27
4.1. Unity .....	27
4.2. Scale .....	27
4.3. Massing .....	27
4.4. Proportion.....	28
4.5. Rhythm .....	28
4.6. Setback .....	28
4.7. Orientation.....	29
4.8. Alignment .....	29
4.9. Symmetry .....	30
4.10. Height.....	30
4.11. Style .....	30
Chapter 5. The Secretary of the Interior's Standards for Rehabilitation .....	31
Chapter 6. Guidelines for Contributing Buildings .....	33
6.1. General Guidelines for Existing Buildings .....	34
6.2. Roofs .....	37
6.3. Gutters and Downspouts.....	39
6.4. Parapets .....	40
6.5. Walls.....	42

6.6. Storefronts.....	45
6.7. Doors and Entrances.....	48
6.8. Windows.....	50
6.9. Decorative Architectural Features .....	52
6.10. Awnings and Canopies.....	54
6.11. Paint .....	56
6.12. Colors .....	57
6.13. Exterior Lighting .....	58
6.14. Fire Escapes and Exterior Stairs .....	59
6.15. ADA Ramps.....	60
6.16. Utilities.....	61
Chapter 7. General Guidelines for New Construction and Additions .....	62
7.1. General Guidelines for New Construction and Additions .....	63
7.2. Additions.....	65
7.3. Building Materials and Color .....	67
7.4. Roof.....	68
7.5. Gutters and Downspouts.....	68
7.6. Storefronts.....	69
7.7. Doors.....	70
7.8. Windows.....	70
7.9. Decorative Architectural Elements .....	71
7.10. Skywalks .....	72
7.11. Exterior Building Lighting.....	73
7.12. Fire Escapes and Exterior Stairs .....	73
7.13. ADA Ramps.....	73
7.14. Utilities.....	74
Chapter 8. Guidelines for Signage.....	75
8.1. General Guidelines for Signage .....	76
8.2. Guidelines for Specific Sign Types.....	77
Chapter 9. Guidelines for Streetscape Elements .....	83
9.1. Alleys.....	84
9.2. Lighting.....	85
9.3. Open Space .....	86
9.4. Parking .....	87
9.5. Sidewalks, Curbs, and Street Paving .....	89



9.6. Public Art .....	90
9.7. Public Signs.....	92
9.8. Street Furniture .....	93
9.9. Landscaping (Street Trees and Planting).....	94
9.10. Traffic and Pedestrian Signals .....	95
9.11. Utilities.....	95
Chapter 10. Guidelines for Moving Buildings.....	96
Chapter 11. Guidelines for Demolishing Buildings.....	97
Chapter 12. Heritage Preservation Commission and Review Process .....	98
12.1. Heritage Preservation Commission (HPC).....	98
12.2. Historic Resources Overlay (HR-O) .....	99
12.3. Overview of the Review Process.....	100
Appendix A. Glossary .....	102
Appendix B. Substitute Materials .....	117
Appendix C. Selected Bibliography.....	123
Appendix D. Ordinance.....	126
Appendix E. Historic District Visual Inventory .....	128

# Chapter 1. Introduction to Historic Preservation

## 1.1. *Purpose of Design Guidelines*

In 2006, a portion of Duluth's central business district was nominated and listed on the National Register of Historic Places as the Duluth Commercial Historic District. As of July 2021, the City of Duluth's Planning Commission was pursuing a Historic Resources Overlay (HR-O) for the district (See Chapter 12.2 for more information about the HR-O). These design guidelines were established to guide the historic preservation of this important district and to assist property owners and contractors, as well as the HPC, in determining appropriate treatment for historic buildings and landscape elements within the historic district.

The purpose of establishing historic districts and historic resource overlays is to preserve the character of a neighborhood by retaining historic buildings and features while ensuring that new construction and additions are compatible with their historic surroundings. The HPC reviews proposed changes to buildings and structures within the Historic District to determine whether they are compatible with its historic character.

Maintaining a neighborhood's historic character has social, economic, and environmental benefits beyond achieving and preserving a particular aesthetic appearance. Historic buildings are constructed using workmanship and materials which are often superior to new construction, including old growth lumber and forgotten techniques. They typically have a longer lifespan (100+ years) when compared to new construction (30-40 years on average). Well-preserved historic character can attract visitors and investment to the area, differentiating it from communities filled with new construction, which tend to lack "personality" or individual distinction.

Making use of existing buildings and infrastructure to the greatest extent possible is environmentally sustainable. Waste materials from demolition and construction projects comprise approximately 25% of the waste in our nation's landfills. Historic buildings contain "embodied energy," which is the energy associated with extracting, processing, manufacturing, transporting, and assembling building materials. Demolishing a historic building that could otherwise be utilized for a productive purpose wastes a significant amount of energy, while replacing it with new construction, often utilizing inferior materials, wastes even more. Not only is the demolition of usable structures wasteful, but many historic resources feature unique energy saving features which can contribute to overall sustainability. Inherently energy efficient features in historic buildings can include operable windows, clerestories, skylights, interior courtyards, rooftop ventilators, cupolas, thick masonry walls, and other features that can provide natural light and ventilation and reduce the need for energy consumption using mechanical systems and electric lighting. When necessary, existing historic buildings can also be retrofitted to increase energy efficiency.

Rehabilitation projects provide more local jobs as compared to new construction, as a larger percentage of the project cost is for labor. The same cannot typically be said of new construction due to the widespread and common use of prefabrication, which effectively outsources work from beyond the local economy. Multiple studies have shown consistently that communities with revitalized historic neighborhoods have higher property values which are also

stabilized over time. Such neighborhoods improve the local municipal tax base and are indicators of a healthy community which can attract relocating existing businesses and new startups to the area.

The following document contains the procedures, standards, and guidance necessary to ensure proper preservation, restoration, rehabilitation, and reconstruction of historic structures within the Duluth Commercial Historic District, as well as to ensure that new construction and additions are compatible with the historic character of their surroundings. This ensures that changes to individual properties do not negatively impact surrounding properties or the overall character of the neighborhood. These design guidelines serve as the primary resource for property owners conducting any alteration, rehabilitation, or restoration on buildings within the Duluth Commercial Historic District. In addition, they provide a guide for the HPC to use when reviewing alterations to any historic structures or properties.

These guidelines are intended to provide guidance for possible solutions to common issues in preserving historic buildings. They do not dictate a particular outcome, and all HPC decisions are made on a case-by-case basis.

## 1.2. *How to Use this Document*

The following document provides design criteria for changes to buildings located within the Duluth Commercial Historic District. These design guidelines are meant to provide a reference point for building owners, architects, designers, and other interested parties when planning exterior alterations to properties within the district, and to provide clear examples of what types of changes are appropriate to the district's historic character. These guidelines are based on the guidance outlined by the Secretary of the Interior's Standards for Rehabilitation, a set of overarching guidelines developed by the National Park Service which set forth standards of treatment when rehabilitating or altering historic properties. This document provides guidance on maintaining, repairing, and, when necessary, replacing historic features on properties within the Commercial Historic District.

Background information on the history and character of the historic district is provided in [Chapter 2](#). An architectural style guide, which is helpful in identifying appropriate characteristics for particular building styles, is provided in [Chapter 3](#). An overview of design principles is provided in [Chapter 4](#). The Secretary of the Interior's Standards for Rehabilitation are provided in [Chapter 5](#).

Guidelines for alterations to existing historic buildings are provided in [Chapter 6](#). These guidelines apply to both contributing and non-contributing buildings that were constructed within the district's period of significance (1872-1929). Guidelines for the design and construction of new buildings within the historic district boundaries, additions to existing historic buildings, and alterations to non-contributing buildings that were constructed outside of the district's period of significance (after 1929) are provided in [Chapter 7](#). Guidelines for signs, including both wall-mounted and free-standing signs are provided in [Chapter 8](#), while guidelines for streetscape elements, including permanent public art installations, can be found in [Chapter 9](#). Guidelines for relocating or otherwise moving historic buildings are provided in [Chapter 10](#), and guidelines for demolishing historic properties, when necessary, can be found in [Chapter 11](#).

New construction and alterations to existing buildings within the historic district, as well as the installation of new signs or streetscape elements, must be approved by the HPC before the project begins. [Chapter 12](#) provides an overview of the historic demolition/construction review and permit process.

Additional resources include a glossary of terms, found in [Appendix A](#), an overview of the use of synthetic and substitute materials in [Appendix B](#), a selected bibliography for further reading found in [Appendix C](#), and the text of Duluth's Historic Resource Zoning Overlay found in [Appendix D](#). An inventory of the Duluth Commercial Historic District is located in [Appendix E](#).

### 1.3. *Heritage Preservation Commission*

Duluth's Heritage Preservation Commission (HPC) is comprised of residents who have demonstrated an interest in the historical, cultural, or architectural development of the City or who own property within a heritage preservation district. The HPC's responsibilities and membership are outlined in the Duluth Legislative Code (50-36.3). The commission recommends historic preservation sites and districts to the city council; approves or denies applications for historic construction and demolition permits pursuant to Section 50-37.14; recommends historic preservation guidelines specific to a landmark or district; conducts continuing survey of all areas, places, buildings, structures or similar objects in the city that the commission; works for the continuing education of the citizens of the city with respect to the historic and architectural heritage of the city; and recommends to the planning commission and council that certain properties eligible for designation as historic preservation landmarks or districts be acquired by gift, by negotiation, or by other legal means.

The Duluth Commercial Historic District was added to the National Register of Historic Places in 2006. When the Duluth Commercial Historic District was originally listed on the National Register, it contained 107 buildings (86 contributing and 21 non-contributing), one contributing structure, two non-contributing structures, and ten non-contributing sites.<sup>1</sup> The district encompasses parts of 20 city blocks, most of which measure 400 feet by 140 feet. The HPC will review proposed changes to the exterior of properties within the historic district to ensure that they will not negatively impact the district's historic character.

An overview of the historic demolition/construction review and permit process can be found in [Chapter 13](#).

---

<sup>1</sup> The number of contributing and non-contributing properties within the historic district was derived from the 2006 NRHD Nomination. Due to demolitions and alterations, this breakdown has likely changed between 2006 and 2021.

## Chapter 2. District History and Character

### 2.1. History of the District

*The following historical summary and district description is reproduced and condensed from the 2006 Duluth Commercial Historic District National Register of Historic Places nomination prepared by Michael Koop and Chris Morris (MN SHPO).*

Duluth's commercial district was established downtown near the Lake Superior waterfront in the early 1870s, after the Lake Superior and Mississippi Railroad (reorganized as the St. Paul and Duluth Railroad in 1877 and absorbed into the Northern Pacific system at the turn of the century) reached Duluth in 1870. Duluth's location at the western end of Lake Superior and its proximity to three key natural resources — lumber, wheat, and iron ore — helped establish the city as one of the nation's major timber processing centers from the 1880s to the 1920s, and as a significant grain and ore shipping port from the 1880s and 1890s into the early twentieth century. By that time, Duluth was well known as northern Minnesota's economic, social, political, and cultural hub. The booming town's prosperity was reflected in the bustling commercial district on Superior Street, 1st Street, Michigan Street, and the avenues bisecting these streets.

Superior Street has historically been the focal point for commercial activity in downtown Duluth. By 1872 three banks had been built in the vicinity of Superior Street and 1st Avenue West, including the three-story stone Duluth Savings Bank. When the city's permanent street grid was established downtown, the importance of Superior Street was demonstrated by its 80-foot width, compared to the 66-foot width of 1st Street and the bisecting avenues, and the 50-foot width of Michigan Street. In 1883 mule-driven streetcars began carrying passengers along Superior Street between 8th Avenue West and 3rd Avenue East, which was the primary area for residents to shop, conduct business, and live-in upper floor dwellings above commercial spaces.

A flurry of construction activity in 1889 by the City of Duluth, civic organizations, and private individuals reinforced the image of Superior Street as being at the heart of the central business district. The city hired noted local architect Oliver Traphagen to design new City Hall and City Jail buildings adjacent to each other at 132 and 126 East Superior, while on the upper side of the block the architects McMillen and Stebbins saw their stone Masonic Temple Opera Block rise eight stories at 201-205 East Superior Street.

Civic leaders responded to this commercial development by committing funds for a variety of municipal improvements located in the downtown area. For example, by 1881 a survey was made for a sewer under Superior Street; grading was begun on Michigan Street; and a plank road with sidewalks and bridges was built on Rice's Point. In addition, a new Chamber of Commerce was organized to replace the one that had gone out of existence in 1873 when the city lost its charter.

The outstanding location of Duluth as the nexus for new railroad and Great Lakes shipping routes made the city's growth as an important economic center inevitable.

This conclusion was justified in 1881, the year in which the Duluth Board of Trade was

founded. By that time Duluth's harbor had been developed, bringing hundreds of ships to the city each year, and an extensive network of railroads brought grain from the northern plains to the "Zenith City," a term coined in 1868 by journalist and publisher Thomas Foster to describe Duluth's promising future. Decades earlier a modern system of commodities trading was put in place in such cities as Minneapolis, Milwaukee, Chicago, Buffalo, and St. Louis. Although Duluth was much smaller in population than these cities, by the late 19th and early 20th centuries it nevertheless became a key player in the grain trade. By 1885 thirteen lakefront elevators gave Duluth the storage capacity to stockpile nearly nine million bushels of grain from the western prairies.

Concurrent with Duluth's ascendance in the late 19th century as a grain port was its growing prominence as a center for the lumber industry. The arrival of the Lake Superior and Mississippi Railroad at Duluth in 1870 created new demand for lumber, particularly at the rapidly expanding harbor, which required timber for docks, grain elevators, warehouses, and related buildings. In 1894 Duluth employed 3,700 men in the lumber industry and supported 15 lumber mills. Over half of the more than 220,000,000 feet of lumber cut that year in Duluth, valued at nearly \$4.5 million, were logs from the immediate vicinity, with much of the rest coming from no farther inland than Cloquet on the St. Louis River.



*Detail of a Sanborn Fire Insurance map from 1906 showing the development in the Duluth Commercial Historic District. Image from the Library of Congress.*



The first decade of the twentieth century saw the busiest period of logging on the North Shore of Lake Superior, and the Duluth-Superior harbor became for a brief time the center for the greatest lumber market in the world. The next fifteen years witnessed the decline of the lumber industry on the North Shore, with lumber shipments from the harbor falling off accordingly. In 1925, only one lumber mill remained in operation in Duluth. The cut of standing white pine, estimated in 1895 to be a virtually inexhaustible forty billion feet, had disappeared altogether.

In addition to grain and lumber, a third natural resource, iron ore, played a significant role in the development of Duluth during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The Mesabi Range, and in particular the Hull-Rust-Mahoning Mine, was the premier natural iron ore producing site in the nation, which contributed substantially to World Wars I and II. It was the immense output of this mine, as the chief producer on the Mesabi Range, that was to revolutionize the American steel industry and make Minnesota the largest producer of iron ore in the nation.

In order to accommodate the thousands of business owners, employees, residents, visitors, and others associated with the grain, lumber and iron ore trades, hundreds of retail stores and businesses were built during the late nineteenth and early twentieth centuries in the downtown area. Organizations associated with commercial and civic development in Duluth also constructed substantial buildings in the central business district during the late nineteenth century to reinforce their commitment to downtown. Perhaps the building that best illustrates significant development in the downtown district is the Hotel Duluth, which was completed in 1925 when Duluth's population peaked at 113,754. Hailed as "the tallest hotel building in the Northwest" at its official opening on March 22, 1925, the thirteen-story, 500-room brick and terra cotta building cost \$2.4 million to construct.

Duluth (and Superior) had emerged by 1920 as the second-ranking urban center in the region (after the Twin Cities), a status that continued through the Great Depression.



## 2.2. Existing Architectural Character

*The following description is reproduced and condensed from the 2006 Duluth Commercial Historic District National Register of Historic Places nomination prepared by Michael Koop and Chris Morris (MN SHPO).*

The Duluth Commercial Historic District contains 107 buildings (86 contributing and 21 non-contributing), one contributing structure, two non-contributing structures, and ten non-contributing sites.<sup>2</sup> The district consists of all Superior Street properties located between Lake Avenue and 3<sup>rd</sup> Avenue East, those located in the 0-100 block on the north side of West Superior Street, and properties in the 300 block on the south side of East Superior Street; all 1st Street properties located between 2nd Avenue West and 2nd Avenue East, and properties in the 200 and 300 blocks on the north side of West 1st Street; and all properties along [Lake Avenue], West 1st, West 2nd, and West 3rd avenues and East 1st, East 2nd, and East 3rd avenues.

The district encompasses parts of 20 city blocks, most of which measure 400 feet by 140 feet. The blocks are bisected by 20-foot-wide asphalt-paved alleys that provide rear service entrances to the buildings. Concrete [and brick] pedestrian sidewalks line the blocks adjacent to the buildings' facades. New streetlights were installed in 1985 throughout much of the district. Bricks laid in 1985 cover Superior Street, 1st Street, and all of the intersecting avenues within the historic district. [Portions of the sidewalk and street along Superior Street were repaved in concrete between 2019 and 2021].

Buildings in the district are generally one to three stories in height with flat roofs, although occasionally there are taller buildings of four or five stories (the tallest building is the Hotel Duluth [Greysolon Plaza] (1925) located at 219-231 East Superior Street). Most buildings have load bearing or curtain wall-style masonry exteriors of brick, cut stone, or cast stone. The majority of the buildings represent commercial adaptations of architectural styles that were popular at the turn of the century, including the Romanesque, Romanesque Revival, Renaissance Revival, Neoclassical, and commercial vernacular modes. Decorative detailing is prevalent, including stamped iron cornices, pressed and corbelled brick, and cast-iron columns. The district also features examples of Period Revival commercial buildings that were common after the turn of the century. Of the 107 buildings, 79 were built during the period between 1900 and 1929. Twenty-six buildings date to the 1880s and 1890s. The majority of buildings have had storefront alterations, but the historic appearance has been maintained on the upper floors. Only 21 buildings are non-contributing elements of the district due to alterations which have compromised the historical integrity of the buildings. Three buildings were built between 1940 and 1950, well after the end of the district's period of historic significance in 1929. Since there are no buildings built in the 1930s and only three during the period between 1940-1950, the district continues to illustrate Duluth's history from an early 20th century perspective. Superior and 1st streets, where the bulk of the buildings are concentrated, represents an extended streetscape of attached construction typical of late 19th and early 20th century commercial

---

<sup>2</sup> The number of contributing and non-contributing properties within the historic district is derived from the 2006 NRHD Nomination. Due to demolitions and alterations, this breakdown has likely changed between 2006 and 2021.

districts. The district is also a reflection of the strongest economic period of the city's main industries, lumbering and shipping of grain, iron ore and coal. These industries created a need for, and fostered the development of, a large and diverse downtown commercial district.



*Photograph 1: Typical Streetscape view in the Duluth Downtown Commercial District.*







Figure 2: Map of the Duluth Commercial Historic District (detail), 2021.

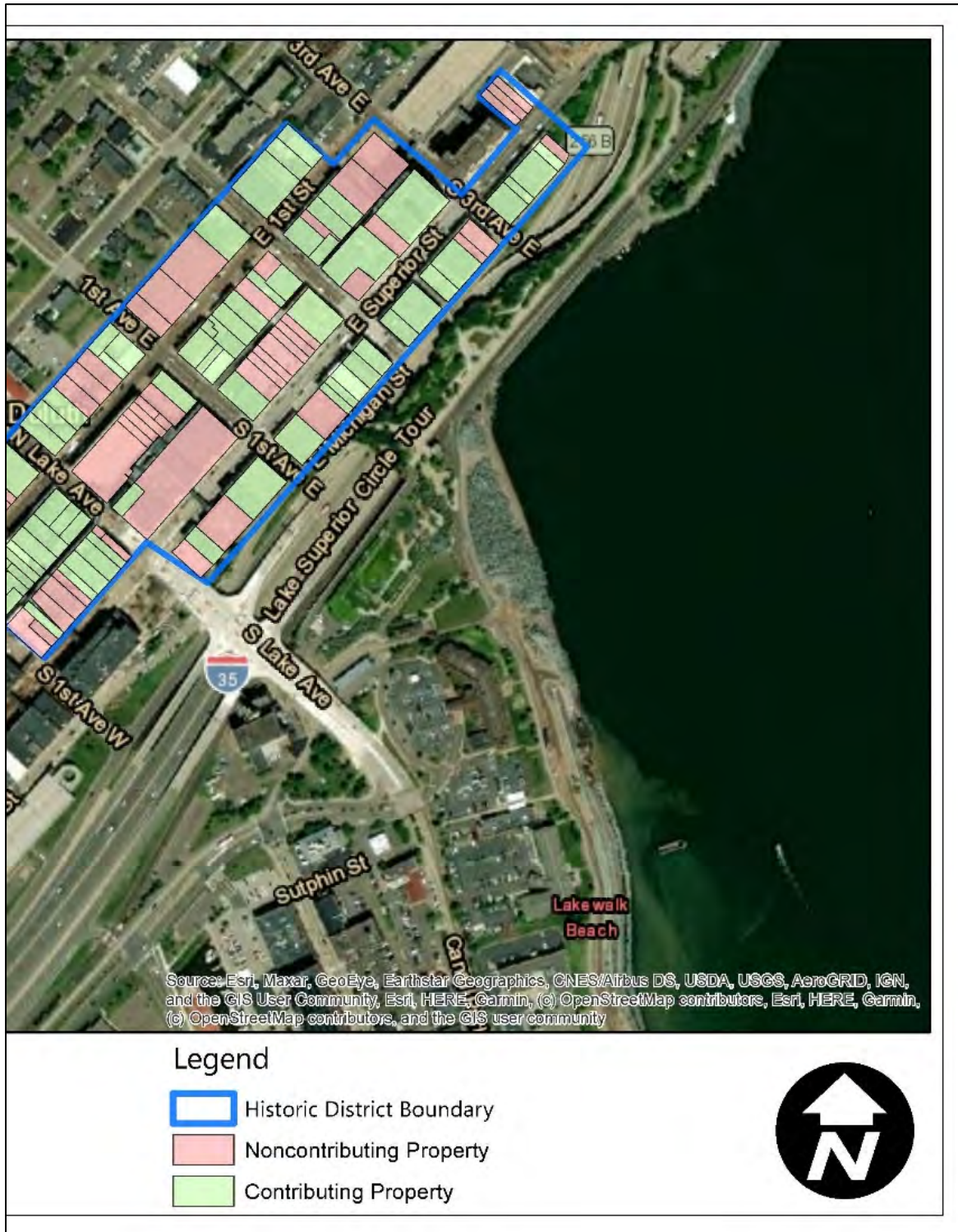


Figure 3: Map of the Duluth Commercial Historic District (detail), 2021.



## Chapter 3. Architectural Style Guide

### 3.1. Introduction

A building's architectural style is characterized by its shape, proportion, materials, and ornamental detailing. Few buildings possess all of the characteristics of any one particular style and many buildings exhibit eclectic details from a mix of multiple styles. The following section provides an overview of historic architectural styles that are commonly found in regional commercial buildings constructed between the mid-19th and mid-20th century. Before proceeding to the following section, it will be helpful to understand the following terms as they apply to architectural styles.

- “Building type” describes a structure’s function and form. Some building types are associated with one or two architectural styles, while others are used in many architectural styles.
- The term “vernacular” when applied to architecture describes buildings constructed according to traditional methods of construction within a specific locality or for a particular group of people. These local variations in historic architectural styles often occurred when builders or designers combined common building forms, pattern book designs, and their own ideas. Often these buildings are designed and built by individuals who were influenced by the particular needs of their locality – climate, available building methods and materials, and contemporary architectural fashions and styles.
- “High style” refers to buildings designed according to the doctrines of a specific, readily identifiable, national, or regional architectural style. They are designed by professional architects and builders or derived from architectural guidebooks. Designers of high style buildings were often strongly influenced by contemporary trends, fashions, and academic principles. While there are some examples of high-style architecture in the Duluth Commercial Historic District, such as the Romanesque Revival style Duluth Board of Trade building (301 W. 1st Street), most buildings are vernacular. These are functional buildings with details relating to popular architectural stylistic influence from the period in which they were designed and constructed.

### 3.2. Building Forms

The commercial building types and architectural features commonly found in the Duluth Commercial Historic District are described below. The buildings can generally be divided into the following three forms.

#### One-Part Block

This building type is a single story and was typically constructed in urban settings to house retail shops, banks, or restaurants. These buildings tend to be boxy, with a decorated façade featuring large display windows to advertise the goods and/or services provided inside.

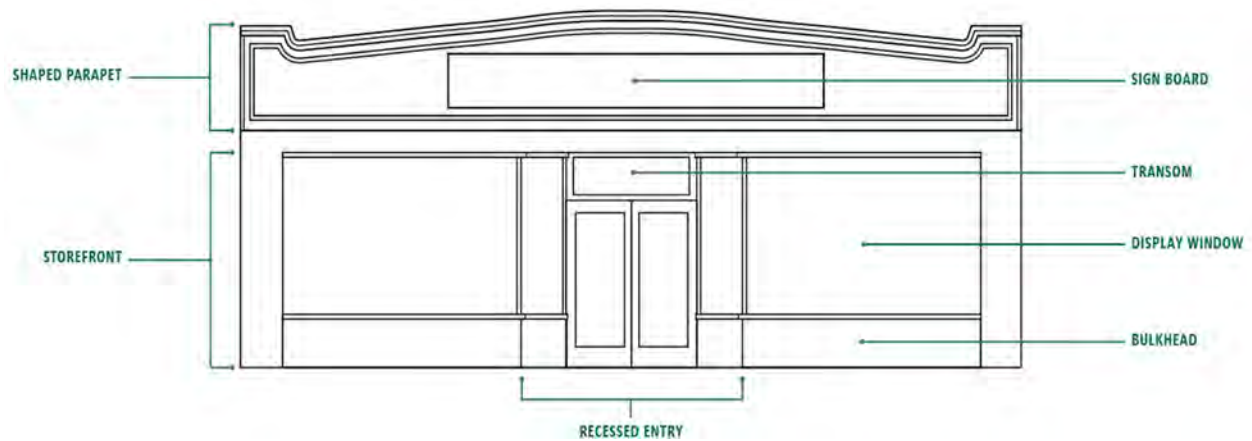


Figure 4: Diagram showing one-part commercial block.

## Two-Part Block

This building type is common throughout the United States. It is two to four stories in height and is divided into two distinct parts based on interior uses, with public spaces such as storefronts or restaurants at ground level and private spaces, such as apartments or offices on the upper stories.

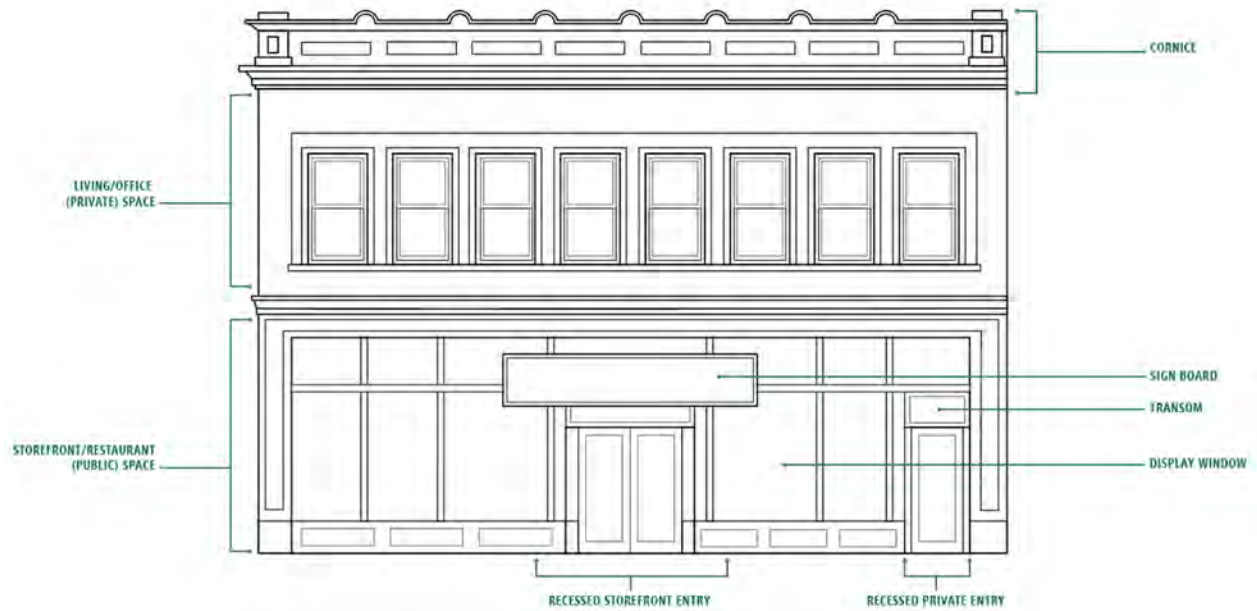


Figure 5: Diagram showing two-part commercial block.



### Three-Part Commercial Block

The three-part commercial block is similar to the two-part but contains a third zone that is architecturally distinct from the lower two zones. Like the two-part commercial block, the lower zone of the building contains the public facing commercial space, while the middle zone holds offices, dwellings, or meeting areas. The third zone generally contains the smallest spaces and may be utilized as an attic or utility space, or additional residential or office units. This form of commercial construction became popular at the end of the nineteenth century and flourished in the 20th century as improvements in iron and later steel frame construction allowed taller commercial buildings in America's downtowns.

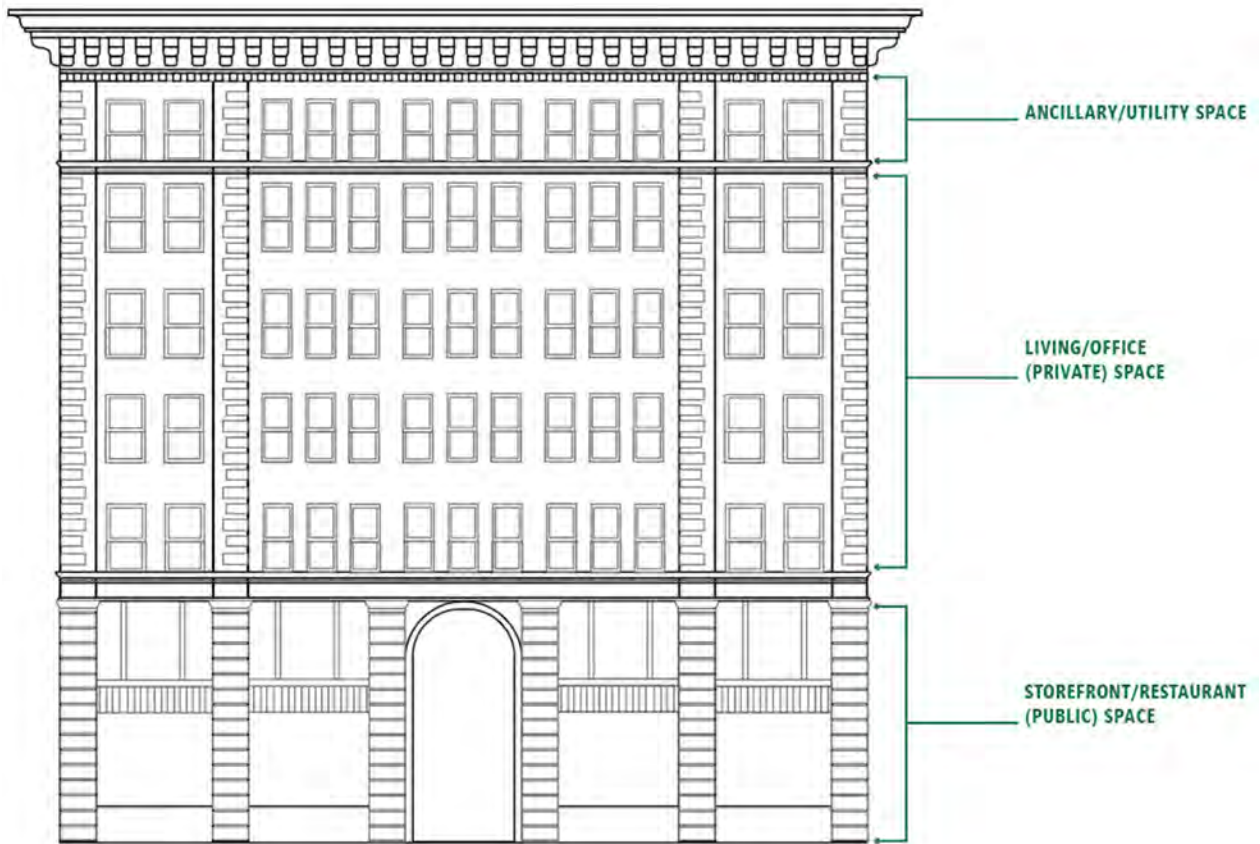


Figure 6: Diagram showing three-part commercial block.

### 3.3. Storefront Features

#### Vernacular Storefront

The vernacular commercial storefront of the late 19th and early 20th centuries is found throughout the Duluth Commercial Historic District. These storefronts commonly appear as the first-floor level of the two-part commercial block. These storefronts typically feature large windows for the display of goods, with a bulkhead or knee wall below the display windows, and a recessed main entrance.

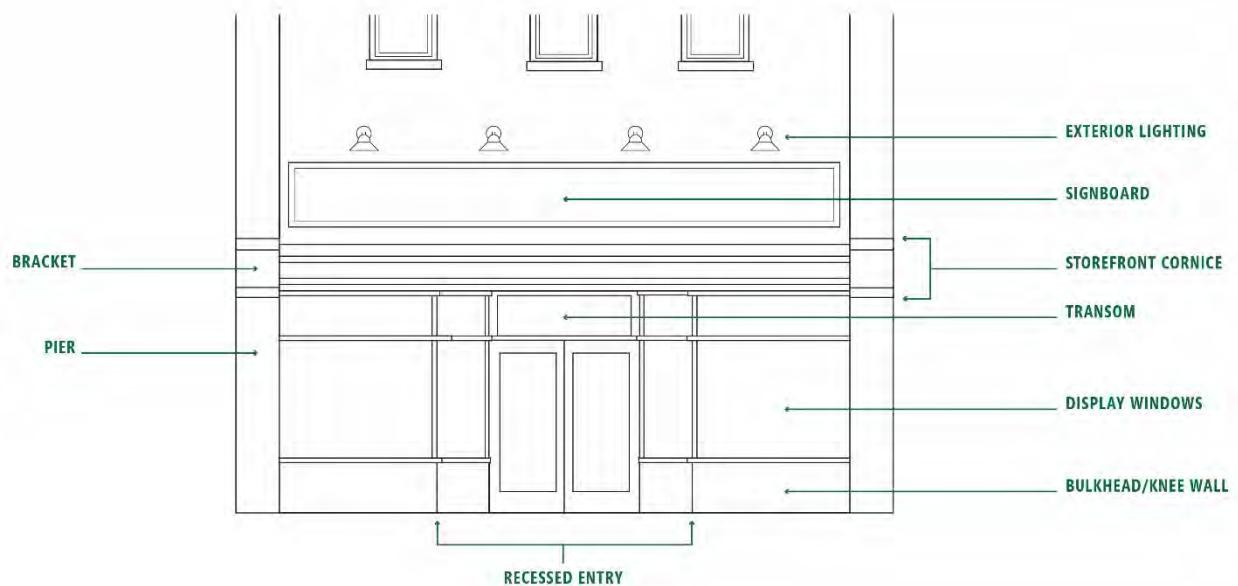


Figure 7: Diagram showing vernacular storefront.

### 3.4. *Architectural Style*

The architectural styles found throughout the Duluth Commercial Historic District reflect its commercial and industrial heritage. The majority of the buildings in the district are utilitarian commercial buildings. Many of these have ornamental features from Victorian and early 20th century architectural styles. While the word “Victorian” is commonly used to describe an architectural style featuring heavy ornamentation, steeply pitched roofs, and a proliferation of turned woodwork and multicolor finishes, the word actually refers to a period of time. The Victorian Era spanned the 1830s through the early 1900s and during this time, several architectural styles were popular. The Italianate, Gothic Revival, Romanesque Revival, and Stick and Shingle Styles are all “Victorian” styles. Most of the buildings in the Commercial Historic District were constructed during this period, and many were updated in later periods to reflect changing tastes in architectural design.

There are a variety of other styles in addition to the vernacular commercial styles which comprise most of the district. These include the Romanesque Revival Board of Trade building, the Italian Renaissance Revival Hotel Duluth, and the Italianate Bell and Eyster Bank at 3 W. Superior Street. The following section provides an overview of the architectural styles represented in Duluth Commercial Historic District. Please see [Appendix C. Selected Bibliography](#) for additional resources on identifying historic architectural styles.

## Commercial Vernacular (1845-1940)

Generally located along major commercial thoroughfares, these buildings were constructed to display and provide goods directly to consumers. They may be one-, two-, or three-part commercial blocks but always include a storefront at ground level. These storefronts are commonly wood but prefabricated cast-iron and sheet metal storefronts achieved popularity during the late 19th and early 20th centuries. Architectural metal storefronts were available in several architectural styles, and corresponding elements such as cornices were also available. These buildings typically have a flat roof, often with a shaped or otherwise decorated parapet. They are vernacular buildings which may have ornamentation reflecting the architectural fashions of their time.

### Facades of Main Street

Commercial-style buildings are usually symmetrical with a central entrance flanked by large storefront windows. The entrances are commonly recessed, which provides additional display space to advertise the goods sold inside. The upper stories were commonly used for living or offices spaces. While it was once common for shop owners to reside above their stores, today many of these spaces are rented to tenants.



*Photograph 2: View of the Bridgeman Russell Block on W. 1<sup>st</sup> Street. The buildings feature minor Renaissance Revival details on the upper stories.*



*Photograph 3: View of the commercial building at 325 W. 1<sup>st</sup> Street.*

## Industrial Vernacular (1845-1940)

Industrial vernacular-style buildings are utilitarian and were typically constructed as factories or warehouses. These buildings are designed for a particular function and form and ornament is secondary to accommodating the industrial uses for which they were built. They are generally large concrete or brick masonry buildings. They are two- to three- stories high with a rectilinear footprint and a flat roof. Stepped parapets are common, although ornamentation is generally minimal. Factories were constructed with large windows for lighting and ventilation. To the same end, skylights and roof monitors are common features that provided ventilation to the factories and warehouses. Earlier examples typically feature wood windows, while steel sash windows are more popular in the 20th century examples.



*Photograph 4: View of two industrial vernacular buildings at 17-23 W. Superior Street. The buildings originally held a furniture warehouse and a dry goods warehouse. Note the large window openings and lack of architectural ornament below the cornice level.*



### Classical Revival (1890-1950)

The Classical Revival or Neoclassical style is based on interpretations of classical Greek and Roman architecture. It emphasizes order, symmetry, and detail to create a composition of formal and symmetrical features. The Greek Revival style is a classical revival style popular in the late 18th and early 19th centuries. Common character defining features of the Classical Revival style include overall symmetry, flat roofs with parapets, and entry porches with classical columns and triangular pediments, which sometimes reach two stories. Keystone lintels over windows and doors, moldings and cornices featuring dentils and modillions, dormers, and prominent curved or arched center windows on second stories are also common features.



*Photograph 5: View of the Classical Revival Orpheum Theatre on N. 2<sup>nd</sup> Avenue E. Note the pediment, ionic pilasters, and keystone window lintels at the 3<sup>rd</sup> story.*

### Gothic Revival (1835-1930)

The Gothic Revival style emerged during the 1830s and 1840s but continued to be popular into the 20th century, particularly for religious architecture. The style was popularized in the pattern books of Andrew Jackson Downing, the American landscape architect who championed the Picturesque movement which stressed the naturalism and felt that buildings should blend into their environment. It was the earliest of the Victorian styles to challenge classical norms, abandoning the symmetry and order of Classicism in favor of asymmetry and variety in texture and color. The style is typified by an asymmetrical plan and steeply pitched gables and pointed arches. Character defining features of the Gothic Revival style include an emphasis on verticality in proportions, use of “gingerbread” and scrolled woodwork detailing, and diamond-pane casement windows.



*Photograph 6: View of the Gothic Revival building at 13 W. Superior Street. Note the gabled parapet and pointed arch windows at the third story.*

### Italianate (1840-1890)

The Italianate style was most popular from the 1830s through the 1870s and is a romanticized interpretation of rural Italian villas and Renaissance town palaces. It was used in both rural and urban settings, with villa-like dwellings seen in rural and suburban areas, and Italianate facades seen on urban commercial buildings. Like the Gothic Revival, the style was also featured in the pattern books of Andrew Jackson Downing. It is typified by flat or low-pitched roofs with overhanging eaves, large, bracketed cornices, squared towers or cupolas, and narrow window openings with round or segmental arches, decorative hoods, and protruding sills. Most examples are symmetrical, although some may have a corner tower. Windows are typically two-over-two or one-over-one.



*Photograph 7: View of the Italianate building at 120 E. Superior Street.*



## Art Deco and Art Moderne (1925-1940)

The Art Deco style emerged in the 1920s and was popular throughout the 1930s. The style reflected a rejection of historic styles and emphasized modernity. It features highly stylized ornament based on geometric forms. Stylized floral motifs and repetitive geometric forms incorporating sharp angles and segments of circles, zigzags, chevrons, and diamond patterns are typical. These elements are often applied as decorative moldings or masonry patterns, sometimes in low-relief, and are concentrated around doors, windows, and parapets. The style emphasizes verticality and Art Deco buildings often feature rounded or angular corner windows and building entrances embellished with geometric motifs. Surface finishes emphasize modernity and smooth concrete, shiny steel, glazed tiles, mirrors, and glass are common.

The Art Moderne style is a later evolution of Art Deco that emerged in the 1930s. The style is also known as “Streamline Modern” and incorporates the machine aesthetic into architecture to emulate motion and efficiency. Common features include asymmetrical facades, a combination of rounded corners and angular shapes, the use of glass block, and the use of “porthole” window openings and metal railings.



*Photograph 8: View of the NorShor Theater with its Art Moderne marquee from a 1941 renovation.*

## Italian Renaissance Revival (1890-1930)

The Italian Renaissance Revival emerged as a popular architectural style at the end of the 19th century. The style utilizes architectural features commonly found in Renaissance period architecture in Italy, including rounded arches, arcades, balustrades, and classical pilasters or columns. Italian Renaissance Buildings are constructed almost exclusively of masonry, and the style became more popular as masonry veneer construction technology advanced in the early 20th century. Many buildings of this style feature rusticated masonry at the first story façade, and smooth ashlar stone or terracotta above. The style is utilized most often on large scale, architect designed buildings.



*Photograph 9: View of the Italian Renaissance Revival Greysolon Plaza (Hotel Duluth) at the corner of E. Superior Street. and N. 3rd Avenue E.*

## Tudor Revival (1890-1940)

The Tudor Revival style emerged at the end of the 19th century and became one of the most popular styles of domestic architecture in the early 20th century, although it was also adapted to commercial structures. The style utilizes a variety of design elements from late medieval England to create this eclectic aesthetic. Common architectural features on Tudor Revival Buildings include steeply pitched gables, decorative half-timbering, and leaded glass windows often in a diamond pattern. Buildings of this style are usually clad with decorative brick patterns, stone, or have a stucco finish.



*Photograph 10: View of the Tudor Revival building at the corner of N. 1st Avenue W. and W. 1st Street. Note the decorative half-timbering at the second story.*



## Chapter 4. Design Principles

### 4.1. *Unity*

The term “unity” refers to the effect created when all of the buildings in a district or area conform to a particular defined range of overarching building characteristics, including height, alignment, scale, massing, and spacing. This unity can be disrupted by new construction that is not consistent with such conventions.

### 4.2. *Scale*

The term “scale” refers to the size of a building in relation to the surrounding buildings. Scale can be expressed through the size of a building itself (the height and width, number of stories, etc.) as well as through the size of building elements (the doors, windows, columns, staircases, etc.). Most buildings are described as being “human in scale,” however, many civic buildings are “monumental” in scale. Buildings that are “human in scale” have features, such as windows and doors, sized to comfortably support human use, while buildings that are “monumental” in scale typically have over-sized features designed to impart a symbolic sense of importance.

### 4.3. *Massing*

The term “massing” refers to the large-scale units that comprise a building. These masses define the overall shape and form of a building. In the Commercial Historic District, most buildings consist of a single mass that may be boxy in form. They may be vertical (tall and narrow) or horizontal (wide and short) in character. A building’s massing is a central part of its architectural design and can be altered through additions or demolition of parts. Alteration of a building’s massing can adversely affect its overall form and diminish its historic integrity.



*Figure 8: Diagram showing the typical unity, scale, and massing within the Duluth Commercial Historic District.*

#### 4.4. Proportion

The term “proportion” refers to the visual effect of the relationship between architectural elements and the building as a whole. Proportions may be expressed as mathematical ratios drawn from classical architectural theory, which may be used to determine the placement and size of architectural features including windows, doors, columns, etc.

#### 4.5. Rhythm

The term “rhythm” refers to the repetition of architectural forms along a streetscape. Width, height, spacing, setback, and orientation, as well as the placement of architectural features such as cornice lines, windows, and doorways contribute to the rhythm of the street. Demolition of existing historic structures, or the construction of new buildings which are incongruous with height, spacing, or other rhythm-defining elements can disrupt the historic rhythm of the street and alter the overall character of the historic district.

#### 4.6. Setback

The term “setback” describes the distance between a building and its property line. For the purposes of this document, it generally refers to the setback from the street-adjacent property boundary. For example, many residential properties are set back approximately 25 feet from the property line, creating an open space between the front of the house and the street, forming a front yard. Many commercial properties, however, have little to no setback. In the Duluth Commercial Historic District, most buildings are constructed to fill the property lines, creating a continuous wall of buildings along the sidewalk.



*Figure 9: Diagram showing the effect of inappropriate infill. The infill in the upper streetscape is inappropriate in height, scale, and style, and disrupts the rhythm and unity of the block.*

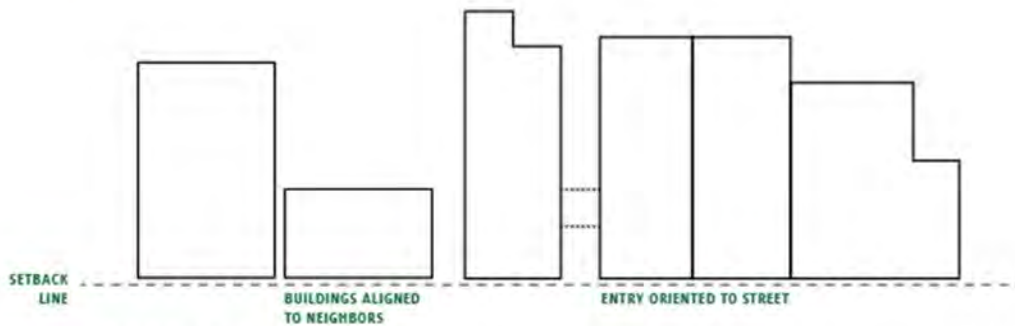
#### 4.7. Orientation

The term “orientation” refers to the direction that a building faces in relation to the street. Most buildings are oriented so that the main entrance on the primary façade faces the street.

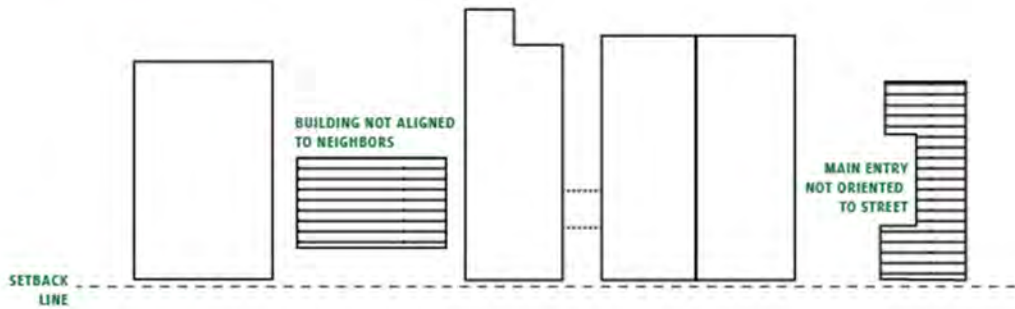
#### 4.8. Alignment

When buildings on the same street are constructed with the same setback distance, they are aligned to one another.

### ORIENTATION AND ALIGNMENT



### INAPPROPRIATE



### APPROPRIATE

Figure 10: Diagram showing examples of inappropriate and appropriate setback, alignment, and orientation.

#### 4.9. *Symmetry*

The term “symmetry” refers to a façade arrangement in which both sides are equal in proportion and arrangement of architectural features. “Asymmetry” by contrast refers to a façade arrangement in which elements are arranged with emphasis on one side of the façade. The use of symmetry or asymmetry in architectural design can be associated with particular architectural styles. A building’s symmetry or asymmetry should be maintained.

#### 4.10. *Height*

A building’s height is determined by the number of stories, as well as the shape of the roof and the presence or absence of projecting features such as chimneys or towers. The relationship of the height of buildings to their neighbors along a street contributes to the overall street rhythm. While it may be appropriate in some cases to increase the height of an existing building, the overall rhythm of the streetscape should be considered and respected.

#### 4.11. *Style*

A building’s architectural style is defined by its overall appearance and common features which refer to particular trends that were in use in the region and time period in which the building was designed and constructed. Each architectural style combines qualities of massing, scale, proportion, rhythm, detail, and ornamentation. See [Chapter 3. Architectural Style Guide](#) for descriptions of architectural styles represented in the Duluth Commercial Historic District.

## Chapter 5. The Secretary of the Interior's Standards for Rehabilitation

These guidelines are based on the overarching guidance provided by the Secretary of the Interior's Standards for Rehabilitation. These guidelines have been expanded and refined since their development in 1979. They are used by the National Park Service to determine if proposed rehabilitation of an historic building will be sensitive to its historic integrity. The standards are broad, as they are designed to apply to the rehabilitation of historic properties throughout the United States. The standards are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old 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.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.



9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Chapter 6. Guidelines for Contributing Buildings

The following guidelines are intended to provide a clear framework for making sure that changes to the exterior of historic properties within the Duluth Commercial Historic District are made appropriately and consistently. The following sections contain universal guidance which pertains to all buildings in the district, as well as guidance which is particular to existing buildings, new construction, additions, signs, and streetscape elements.



*Photograph 11: View of the district along East Superior Street, looking towards East 3<sup>rd</sup> Avenue.*

## 6.1. *General Guidelines for Existing Buildings*

The following guidelines will apply to all projects on existing buildings within the historic district but are specifically targeted at contributing resources.

### **Guideline 1. Preserve Significant Historic Features**

Each architectural style has a distinctive set of details that contribute to the overall character of the building. These features should be preserved. See Chapter 3. Architectural Style Guide for information on identifying architectural styles and common architectural features.

- a. Avoid removing or covering historic architectural features and materials. Historic architectural features include both large scale features, such as roof shape, fenestration patterns, and the building's overall form, as well as smaller-scale features such as cornices, windows, doors, moldings, brackets, and other details. Wherever possible, historic materials, such as brick, stone masonry, wood shingles and siding, should be retained.
- b. Materials and features that were added after construction may have achieved historic significance in their own right. For example, an Art-Deco style storefront added to a 19th century building in the 1930s should be preserved.

### **Guideline 2. Repair Rather than Replace**

Wherever possible, deteriorated historic features should be repaired rather than replaced.

- a. Use recommended techniques for repairing, refinishing, or cleaning historic materials. Using harsh or inappropriate methods may cause additional damage to historic materials. The National Park Services' Preservation Briefs are a valuable resource for best practices in the treatment of historic materials. See Appendix C. Selected Bibliography for a listing of these resources.
- b. In cases where a historic material or craft technique is unavailable, a substitute material may be considered. Substitute materials should not cause damage to or change the visual character of the historic resource. The new material should match the existing in terms of color, texture, and form. See Appendix B. Substitute Materials for additional information on the use of alternatives to historic building materials.

### **Guideline 3. Restore Significant Historic Features**

When possible and where historic documentation exists, it is appropriate to restore historic features to their historic appearance.

- a. Remove any materials from the façade which have been added over time and cover all or part of the façade. This may include inappropriate siding, cladding, or wrapping from façade elements such as cornices or storefronts. Underlying historic materials should be repaired or replaced with new materials that closely replicate the historic appearance. Removal of non-historic materials must be conducted in a way which does not damage underlying historic materials.

- b. Replacement of missing features (such as cornices, storefronts, etc.) should be substantiated by documentary, physical, or pictorial evidence. This may be accomplished by locating historic photographs which show the original appearance of the element, replicating existing but incomplete elements, or by reproducing elements visible on neighboring buildings of the same style and date range. Where no evidence of the feature's original appearance exists, a simple design consistent with the scale, massing, and style of the building and surrounding area is preferred.
- c. Historic additions that have achieved significance in their own right should be retained or restored.

#### **Guideline 4. Make Sensitive Replacements**

When a historic element is deteriorated to the point that replacement is required, care should be taken to do so without altering its character.

- a. Replace as little historic material as possible. This may include patching, splicing, or piecing-in replacement materials such as individual roofing tiles, shingles, or siding, masonry patches, or dutchman repairs for wood elements.
- b. Match the historic feature's size, shape, profile, texture, and color to the greatest extent possible. The new materials should match the old when possible and desirable. In some cases, replacement with features recreated in synthetic materials may be appropriate.
- c. Avoid changing the character of historic features. For example, original horizontal board siding
- d. should not be replaced by vertically oriented siding, even of the same material.

#### **First Choice:**

Remove incompatible, non-historic façade elements; restore the historic configuration of altered properties based on physical or documentary evidence

#### **Good Alternative:**

When no physical or documentary evidence exists, design a contemporary storefront that is compatible with historic examples.

#### **Not Appropriate:**

Remove incompatible, non-historic façade elements, and replace these materials with other, incompatible, non-historic façade elements such as shiny metals, mirror glass, or plastic panels.

### **Guideline 5. Prioritize Regular Maintenance**

Regular maintenance is the key to preserving the original design and historic features of a property. The protection and maintenance of existing historic features is the first preferred approach for treating historic properties.

- a. Regularly inspect building elements that require maintenance, such as roofs, painted surfaces, and exterior cladding.
- b. Perform regular maintenance to manufacturers' specifications. This may include the periodic recoating of stained or painted wood elements, updating weatherstripping, caulking, or recoating of roofing systems.

#### **It is generally not appropriate to:**

Cover or paint masonry walls that were not historically covered or painted.

Replace or rebuild major portions of exterior walls that could otherwise be repaired and whose replacement would result in unnecessary new construction.

Remove or cover historic decorative details including, but not limited to roof cornices, window molding, roof eaves, and window and door trim.

Use inappropriate and unsympathetic materials such as plastic, vinyl, fiberglass, or metal siding as the dominant exterior wall covering.

## 6.2. *Roofs*

The roof is one of the prominent characteristics of a historic building. Historic roof shapes and elements such as chimneys, gables, and dormers are important character defining features. Most of the roofs in the Duluth Commercial Historic District are flat (low slope) or shed roofs, although other shapes including gables are present. Buildings with flat roofs may also have portions of roof that are visible from the historic district, such as on pent eaves or the tops of bay and oriel windows. A roof's original shape and pitch should be retained. Roof systems are selected and assembled to resist the environmental forces of nature such as rain, snow, wind, solar radiation, and gravity loads. Roof gutters, scuppers, downspouts, and roof drains work together to help collect, transport, and remove water from the building. Neglect of or damage to any one of the roof components can keep this water-removal system from working properly and cause serious damage to the walls, ceiling, foundations, and floors of the building. Roof drainage is one of the most important elements of the roof system.

### **Guideline 6. Maintain Historic Roof Shape**

Roof shape is a major component of building form and is a key character-defining feature. Certain roof types are closely associated with architectural styles and are integral to a building's design.

- a. Preserve the historic shape and slope of the roof. If a roof must be completely replaced, it shall be replaced with the same roof form or a similar form complementary to the architectural style.
- b. The addition of dormers should be undertaken sensitively. If a dormer is added, its size, design, and placement should be in keeping with the character of the building and in scale with its size. Its siding and roofing should match any other dormers, and its windows should be consistent with the building's other windows in terms of style, type, and material.
- c. Roofs on secondary structures should be consistent with the architectural style of the main building in terms of shape and slope.
- d. Whenever possible, alterations, such as roof decks, vents, skylights, and mechanical and electrical equipment should be installed so that they are not visible from the public right-of-way and do not damage historic fabric.

### **Guideline 7. Perform Regular Roof Maintenance**

- a. Inspect, evaluate, and monitor roof for signs of deterioration, leaks, and to ensure that flashings, downspouts and gutters, roof drains, and scuppers are properly functioning. Check seams of metal roofs and keep metal surfaces painted, except for copper.
- b. Coat and seal flat roofs per the manufacturer's recommendation, typically every five years.

### **Guideline 8. Roof Material**

The vast majority of the buildings in the historic district have flat roofs that are not visible from the street. However, when visible, roof material is often a character defining feature. Historic roofing materials include wood shingles, slate shingles, ceramic or composite tiles, and several types of membranes for flat roofs.

- a. Retain and repair visible historic roofing materials where feasible.
- b. Where total replacement of all roofing material is required, the new roofing should match the existing material or be a roofing material that is consistent with the building's architectural style.
- c. Heavy-weight architectural shingles are preferred when existing asphalt shingles are replaced.
- d. Repairs to isolated portions of visible roofing materials must match the existing in material, size, style, texture, and color.
- e. Tires should not be placed on flat roofs, especially when visible when looking out from a taller building.

### **Common Flat Roof Systems**

Most buildings in the Duluth Commercial Historic District have non-visible flat roofs that utilize one of the following roofing systems.

#### **EPDM**

Ethylene propylene diene monomer (EPDM) is a rubber product that comes as a durable, single-ply membrane that may be anchored with fasteners, ballasted with stone, or glued down. It is lightweight and durable.

#### **Built-Up Roofing**

Built up-roofing is built up from layers of waterproof material, such as a fiberglass membrane, alternated with layers of hot tar and covered with a layer of gravel or another ballast material.

#### **Modified Bitumen**

Modified bitumen is a single-ply rolled roofing material with a mineral-based surface. Some modified bitumen roofing systems are applied by torch-down method in which the adhesive material is heated as the roofing is unrolled, while newer versions use a peel-and-stick method.



### 6.3. *Gutters and Downspouts*

Gutters and downspouts play a vital role in the preservation of a building by collecting water from the roof and moving it away from the building. Gutters and downspouts are typically not character-defining features. Most buildings with the Duluth Commercial Historic District have flat roofs and do not utilize traditional gutters and downspouts or have gutters that are not visible from main facades.

#### **Guideline 9. Maintain Historic Gutters and Downspouts**

- a. Keep gutters and downspouts clear of debris and in good repair.
- b. Make sure that gutters and downspouts are properly connected and direct water away from the building.
- c. Seal any cracks or gaps with silicone sealants.

#### **Guideline 10. Replace Historic Gutters and Downspouts In-Kind**

- a. Replace deteriorated or damaged gutters and downspouts in-kind.
- b. Half-round gutters and round downspouts are appropriate for most buildings in the Historic District.

## 6.4. Parapets

The majority of the buildings in the Duluth Commercial Historic District have low slope or flat roofs with parapets on the façade. These parapets serve a variety of purposes and are often character defining features of commercial structures. Functionally, parapets direct rainwater away from the sidewalk and façade of the building down to the rear of the building or roof drain. In commercial buildings, parapets also serve as a space for business signage or date stones to be installed at a prominent location at the top of a façade. Within the historic district, most parapets are constructed of the same masonry as the façade. Many parapets are stepped or curved, and all are capped with stone, cast stone, or terra cotta coping. Maintaining the height and form of historic parapets and cornice lines is crucial to preserving the district's sense of rhythm and unity.

### Guideline 11. Maintain Historic Parapets

- a. Parapets are especially prone to deterioration given their placement above the roof and exposure to the elements on three sides. Parapets should be regularly inspected and repaired to prevent loss of material or the entire feature itself.
- b. All of the material components of existing parapets and cornices should be maintained and retained in their entirety. These materials include the coping, street facing signage or datestones, and masonry construction material.



*Photograph 12: Historic parapets such as the one seen on the historic Duluth Armory, located at 201-207 East 1<sup>st</sup> Street, should be maintained.*

**Guideline 12. Repair or Replace the Historic Parapets**

- a. If conditions require the replacement of the parapet, it should be replaced in-kind in order to preserve the building's original design. Special care must be taken to match the masonry elements on the existing parapet, so the replacement feature blends seamlessly with the façade materials.
- b. The form of the parapet, be it flat, stepped, curved, or another shape, is often a character defining feature of a commercial building and must be retained, repaired, or reconstructed in-kind.

**Guideline 13. Restore Inappropriately Altered Parapets**

- a. Common alterations to parapets include the installation of ill-fitting metal coping or the removal of decorative features from the top of the parapet. These actions alter its original form. Efforts should be made to restore an inappropriately altered parapet using photographic evidence of its original form. If no photographic or documentary evidence is available, look to other examples of buildings with similar architectural styles either within the historic district or elsewhere.

## 6.5. Walls

Most wall surfaces in the Duluth Commercial Historic District are unpainted stone or brick. Examples of other surface types are also present, including stucco, painted brick, and a number of siding and cladding types. Stone and brick are among the most durable of building materials, but they can wear out over time. Stone and brick should not be painted, as the resulting surface is not as durable as the original, unpainted version. Painting brick results in added maintenance requirements as the coating will need to be reapplied as it wears. Once masonry has been painted, it is very difficult to restore it to its original appearance. The mortar between the bricks and other masonry material may require repair in areas where the mortar is cracked or missing. Most often, the mortar can simply be re-pointed. In other cases, the structural integrity of a wall has weakened from movement, or the surface has deteriorated to a point where repair or replacement of masonry units is necessary. Replacing brick or other masonry material requires a selection that matches the size, color, and texture of the damaged or missing units. Replacement mortar should be softer than the bricks, and no harder than the original mortar.



*Photograph 13: Decorative rusticated stone elements as seen here, should be maintained.*

#### **Guideline 14. Maintain Masonry Walls**

- a. Do not paint unpainted masonry. Some masonry surfaces were historically painted. It is almost impossible to remove paint from masonry surfaces, so these surfaces should remain painted or be repainted.
- b. Do not cover decorative masonry features such as corbelled brick.
- c. Maintain masonry joints by repointing with appropriate mortar material. Improper pointing material can accelerate deterioration of masonry members.
- d. Avoid depositing rock salt where it may come into contact with historic masonry. Dissolved salts can penetrate porous masonry causing staining and deterioration.

#### **Guideline 15. Cleaning Masonry Walls**

- a. Cleaning unpainted masonry walls is generally not required unless they are heavily soiled.
- b. The gentlest effective means should be used. A bucket and brush should be tried before a power washer, low pressure power washing should be tried before chemical cleaners. High pressure power washing should be avoided.
- c. If used, cleaning agents must be thoroughly rinsed from masonry surfaces.
- d. Sand blasting and other aggressive cleaning measures can damage masonry surfaces. Brick is particularly vulnerable—if the “fire skin” is removed, the porous and soft interior is exposed to weather and can rapidly deteriorate.

#### **Guideline 16. Repointing Masonry Walls**

- a. Repoint areas where there is evidence of deterioration or water infiltration. This includes loose or disintegrating mortar, cracks, loose bricks, etc.
- b. Use traditional repointing techniques, and/or those recommended by historic preservation specialists. This includes hand raking to removed deteriorated mortar. Avoid the use of electric saws to remove mortar from joints. Do not use “scrub coating” methods to repoint—mortar should not be deposited on the brick face.
- c. Do not apply stucco to brick or stone surfaces to avoid repointing.
- d. Use traditional materials for repointing. New mortar should match the historic mortar in terms of hardness, strength, color, and aggregate size. Do not use synthetic caulking materials.
- e. Match the historic joint’s width and profile, including tooling finishes.

#### **Guideline 17. Replacing Masonry Units**

- a. Where replacement of all or part of a brick or stone masonry wall is required, match the replacement units to the historic units. The new brick or stone should be the same size, type, and color as the original or should match as closely as possible.
- b. Mortar should be appropriate to the historic walls. New mortar should match the historic mortar in terms of hardness, strength, color, and aggregate size.

#### **Guideline 18. Remove Inappropriate Siding and Cladding**

- a. Remove siding that has been applied over historic materials, such as vinyl or aluminum siding over brickwork or wood siding.
- b. Unwrap decorative elements, such as cornices, windowsills, etc. that have been inappropriately covered with vinyl or aluminum siding.



### **Guideline 19. Maintain Historic Siding**

While the majority of buildings in the Duluth Commercial Historic District have masonry walls, some feature wood or other types of siding on side or rear elevations.

- a. Repair historic wood siding, including in-kind replacement of damaged or deteriorated members, as needed.
- b. For piecemeal replacement of damaged members where the majority of siding is being retained, replacement siding members must match the historic siding's material, board width, length, and thickness.
- c. Maintain surface coatings (such as paint) to protect historic wood siding. These coatings protect the underlying wood from water and sun damage.

### **Guideline 20. Repair Siding Appropriately**

- a. Where total siding replacement is required, in-kind replacement is the preferred approach. Replacement siding should match the historic siding as closely as possible in terms of board orientation (horizontal or vertical), width, length, material, and profile, including thickness and any decorative beading.
- b. Decorative trim, such as that around windows and doors, corner boards, and roofline trim, should be retained or replicated in-kind.

### **Guideline 21. Non-Historic and Synthetic Siding**

Synthetic siding describes siding made from materials not found in nature, such as vinyl, asphalt, or asbestos. While metal (aluminum or steel) siding is not synthetic, it was not available during the 19th and early 20th centuries and is generally not appropriate for buildings within the historic district.

- a. Existing synthetic material may be retained.
- b. Where replacement of synthetic siding is proposed, the use of a historically appropriate material, such as wood, is preferred.
- c. Cementitious or fiber cement siding (commonly referred to by the proprietary name HardiPlank, but available from multiple manufacturers) can be an appropriate alternative to vinyl or metal siding. Please note that although many of these boards come in a wood-grain texture, this is not historically appropriate. Historic wood siding was planed and sanded smooth prior to painting, and a smooth plank creates a more appropriate finish.
- d. Although cement fiber replacement siding may be approved when replacing existing synthetic siding, it is generally not appropriate to replace wood siding with cement fiber or other synthetic siding.

## 6.6. Storefronts

Storefronts are a character defining element in the Commercial Historic District. Storefronts typically have one primary customer entrance with one or more secondary entrances on the front, side, or rear elevations. Historic storefront entries are typically recessed from the façade of the building, providing space for flanking display windows. Storefronts are comprised of a bulkhead, transom, and pier with a recessed entrance and display windows. Traditional storefronts from the turn of the century typically had tall wood doors with full glazing, a half-light window, or solid wood panels. Most doors had transoms. Secondary doors were simpler in design, most often used to provide access to the upper floor(s) or the rear of the building.



*Photograph 14: Storefronts like these seen on East Superior Street should be maintained, renovated sensitively, or restored.*

### **Guideline 22. Maintain Historic Storefronts**

Storefronts were often updated to reflect changing tastes in architectural styles or evolving needs of businesses. Existing storefronts that are compatible with the design of the façade of the building shall be retained and preserved.

- a. Maintain the historic layout of commercial storefronts, including the entrance, display windows and transoms, bulkheads, and decorative elements. Do not cover original features.
- b. Preserve or restore the historic size and configuration of glass display windows. Replacing glass windows with opaque surfaces diminishes historic character.
- c. Storefront windows should retain their historic material and be consistent with the prominent style and era of the building.
- d. Retain historic bulkhead panels below the storefront display windows.
- e. Retain or restore storefront transom windows and associated woodwork, including muntins, mullions, and trim.

- f. Avoid placing air conditioner units in storefront transoms.
- g. Some storefronts may reflect architectural styles that are later than that of the rest of the building (for example, a 1930s Art-Deco style storefront on a 19th century Italianate building). In cases where these storefronts have architectural significance, they should be retained and maintained.

### **Guideline 23. Renovate Storefront Sensitive**

Where renovation of a historic store front is required, it must be completed sensitively to ensure that important features are retained, and the overall historic appearance is respected.

Sensitively renovated historic storefronts can provide the features required for contemporary use while maintaining historic character, which is attractive to many shoppers.

- a. Retain all elements, materials, and features that are original to the buildings or are compatible with the historic façade. Repair or restore them as needed.
- b. Remove added materials that obscure historic features.
- c. Return the façade to its original configuration and restore as many original elements as possible. In particular, the windows, cornice, and decorative details.
- d. Maintain the historic layout of commercial storefronts, including the entrance, display windows and transoms, bulkheads, and decorative elements.
- e. Maintain traditional recessed entries.
- f. Avoid removing building materials that are stable and in good condition wherever possible.
- g. New storefront glazing systems, where required, should mimic the rhythm of the historic storefront. This can be accomplished by using similar glass and muntin sizes.
- h. If renovation of a historic storefront is proposed and the storefront features inappropriate treatments, then this work should remove the inappropriate treatments. It should not repair the inappropriate treatment or replace them with more inappropriate materials.

#### **First Choice:**

Maintain the existing historic façade configuration, including fenestration and ornamentation.

#### **Good Alternative:**

Alter the layout of a historic storefront to accommodate changing needs and codes while maintain as much of the original fabric and configuration as possible.

#### **Not Appropriate:**

Reconfigure a building's façade to create a different appearance including removing existing storefront elements or infilling window openings.



*Photograph 15: Storefronts like this example located along Lake Avenue should be maintained.*

#### **Guideline 24. Restore Inappropriately Altered Storefronts**

Storefronts that have been inappropriately or insensitively altered should be restored. This may include complete cover-ups, removal of historic architectural elements, remodels using vinyl or plastic elements, or inappropriate additions including air conditioner units or “period” storefronts commonly constructed in the 1970s to create a faux-historic appearance.

- a. Remove any materials from the façade which have been added over time and which cover historic features.
- b. Consider exploratory demolition of any materials which may cover intact historic features, such as inappropriate siding. Restore any intact features, replicating as necessary.
- c. Return the façade to its original configuration and restore as many original elements as possible.
- d. Where the entirety of the storefront has been removed, and no significant original features are apparent, design a new storefront that respects the character, materials, and design of the building.
- e. Missing storefronts or storefront elements should be replaced so that they replicate the components and proportions of a historic storefront appropriate to the period and character of the building.
- f. Avoid creating a false sense of history by added conjectural historic features that are not appropriate to the time period or character of the building.



## 6.7. Doors and Entrances

Many historic buildings feature doors that stylistically compliment the exterior detailing of the building. The original door with its frame and trim should be preserved. If a replacement door is necessary, the new door should match the original as closely as possible in material, size, and style. This includes any panels and windows that were present in the original door. Because many commercial doors were replaced in the mid-20th century, it is also appropriate to retain simple, metal and glass doors from this period, or choose a replacement with a simple design that complements the building where the original door style is unknown.

### Guideline 25. Maintain Historic Doors and Entrances

- a. Maintain and repair historic doors and adjacent entrance features whenever possible.
- b. Repair damaged features, such as trim or hardware, in-kind.
- c. Match replacement door hardware with the original materials, type, and finish.
- d. Maintain and repair historic transoms, sidelights, and other windows in the entryway.
- e. Maintain painted door and trim surfaces to protect from sunlight and water damage.



*Photograph 16: View of a typical historic wood panel door in a commercial storefront with some of its original hardware.*



- f. Where replacement is necessary, the new door should match the historic door in placement, size, type, and configuration wherever possible.
- g. When restoring missing historic doors, use pictorial evidence to produce the replacement, if possible. A salvaged replacement in the same style that fits the opening, or a new door in a complementary style are appropriate choices.
- h. Where code compliance requires a specific, non-historic door configuration, err on the side of simplicity.
- i. Maintain the historic door opening size and surrounding trim, including side lights and transoms. Do not alter the size of the opening to accommodate a larger or smaller door unless required by code.

### **Guideline 26. Storm Doors**

- a. Select a storm or screen door in a style typical of the period or style in which your building was constructed.
- b. Wood storm and screen doors are typically the most appropriate, however, metal doors with an enamel finish may be appropriate in some cases.
- c. The color should match the existing door sash or trim.

### **Guideline 27. New Door Openings**

- a. New openings in historic walls are generally discouraged.
- b. Where new openings are necessary, placement on a wall not visible from the street is preferred.
- c. Where a new door opening is required on the main elevation, it should be integrated with the overall fenestration pattern to complement the building.

#### **First Choice:**

Maintain historic doors and adjacent entrance features including transoms and sidelights.

#### **Good Alternative:**

Restore missing historic door using pictorial evidence to produce/find an appropriate replacement.

#### **Not Appropriate:**

Enlarge the door opening and install a contemporary replacement door in a different style from the historic door.

## 6.8. Windows

Windows are one of the most significant architectural features on a historic building. The arrangement (fenestration) and type of windows in a historic building conveys the building's original function and date of construction. The decorative elements of windows, such as the hoods, lintels, sills, as well as the wood or masonry materials that surround them, are often designed to complement the exterior detailing of the building. When properly maintained, historic wood windows can have a serviceable life of 150 years. While many windows are replaced under the guise of "energy efficiency," historic windows, when properly maintained and with appropriate storm windows, can be just as efficient as modern windows. Weatherstripping and caulking can be used to improve the thermal and acoustic performance of an existing window. In cases where neglect or other factors have necessitated their replacement, many suitable replacement options exist. While replacement in-kind is typically the standard for material replacement, new wood windows are often not of the same quality as historic wood windows due to the unavailability of old growth lumber. Vinyl windows are generally not manufactured in historic proportions and are not appropriate replacement windows for contributing historic properties. Wood, aluminum, aluminum clad wood, and fiberglass are potentially appropriate replacement materials and may be approved if the appearance is complementary to the existing historic windows and architectural style. For additional information on substitute materials, see Appendix B. Substitute Materials. Storefront windows are addressed in Section 6.6.

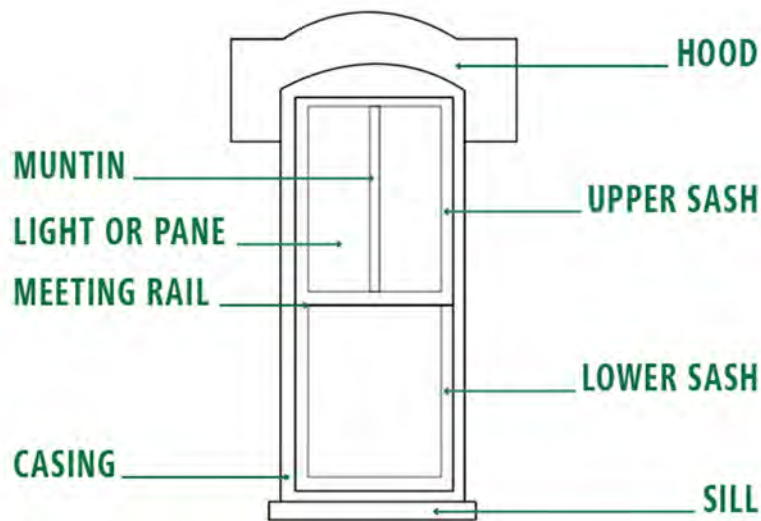


Figure 11: Diagram showing parts of a window.

### **Guideline 28. Maintain Historic Windows**

- a. Maintain or restore the historic shape, size, alignment, pattern, and details of existing historic windows.
- b. Do not infill window openings or cover existing historic windows.
- c. Consider reopening windows that are presently blocked or boarded over.
- d. Deteriorated or damaged windows should be repaired. This may include replacing broken panes, sanding and repainting, or oiling operable components such as locks.
- e. Missing elements should be replaced in-kind.
- f. Maintain the window type. For example, do not replace operable windows such as double-hung windows with fixed windows.
- g. Do not cover or wrap window trim or sills. Metal and vinyl coverings retain moisture and accelerate deterioration of wood and masonry elements.
- h. Drafty windows may be fixed by replacing weather stripping and ensuring that the window is well-fitted to the window opening. The addition of storm windows provides a thermal break and are cost effective as compared to replacing windows.

### **Guideline 29. Make Sensitive Replacements**

When windows are unable to be repaired, they must be replaced in-kind.

- a. Replacement windows should match the original windows in terms of size, proportion, design, and style. The number of windowpanes and the approximate muntin and mullion profiles should match the historic window.
- b. Where inappropriate replacements were previously installed, and the original window appearance is unknown, neighboring buildings may provide clues to appropriate configurations. In general, a style of window that is in keeping with the architectural style of the building is most appropriate. Where the style of window cannot be determined a one-over-one window configuration is preferable to speculative styles that are cannot be proven.
- c. Maintain the historic window opening size and surrounding trim. Do not alter the window opening to accommodate larger or smaller windows.

#### **It is generally not appropriate to:**

Install replacement windows that use removeable, snap-in, or “between the glass muntins.”

Install replacement windows that do not match the original window in terms of size, proportion, design, or style.

Change the historic window opening size to accommodate a larger or smaller replacement window.

## 6.9. Decorative Architectural Features

Decorative architectural features are often character defining elements of historic buildings that help define a building's style. Common decorative architectural features within the Duluth Commercial Historic District include cast-iron storefronts, sheet metal or wood cornices with brackets or dentils, brick corbels and molded brickwork, terra cotta details, and decorative tile entryways.

### Guideline 30. Maintain Decorative Architectural Features

- a. Retain decorative historic features that are original to the building or are early alterations which have achieved their own significance over time.
- b. Do not cover or conceal historic features such as cornices or windowsills.
- c. Deteriorated or damaged historic architectural features should be repaired rather than replaced. Repairs should be undertaken in a manner which retains as much historic fabric as possible and preserves the appearance of the element. This may include stabilizing wooden elements such as carved trim with epoxy, or removing a small, rotted section and splicing in new wood with a dutchman repair. Rusted metal surfaces should be treated by removing rust and flaking paint and repainting the element. For lightly rusted surfaces, hand scraping or brushing with a wire brush to remove rust scale and flaking paint may be sufficient. For more severe rusting, low-pressure grit or sandblasting by a professional may be required.



*Photograph 17: View of the former Duluth Police Headquarters showing a variety of decorative architectural features including cast iron railing, molded brick and brick corbels, and carved stone.*

**Guideline 31. Restore Inappropriately Altered Decorative Features**

- a. Unwrap or uncover inappropriately concealed features.
- b. Restore missing architectural features based on physical or pictorial evidence. Do not add decorative features that were not historically present.

**First Choice:**

Maintain, repair, or restore the existing cornice.

**Good Alternative:**

Reproduce a new cornice in fiberglass, matching the details of the historic cornice.

**Not Appropriate:**

Remove the cornice and cover the location with stucco or other material.



*Photograph 18: View of a building in the historic district that is inappropriately wrapped with modern siding, concealing its architectural features preventing the building from conveying its history and architectural style.*



## 6.10. Awnings and Canopies

Awnings can either add to or detract from the character of the Commercial Historic District depending on their design and use. When applied appropriately, awnings may add both depth and detail to the building as well as provide shade. When applied inappropriately, they can highlight and uncover inappropriate alterations to a historic storefront. Within the larger framework of the street, they can provide continuity for the entire block. For information about using awnings and canopies as signs see Guideline 78.

### Guideline 32. General Guidelines for Awnings and Canopies

- a. Awnings should be mounted to historic masonry buildings through the mortar joints rather than through masonry units wherever possible.
- b. Original awning hardware should be used if in working order or repairable.
- c. Select awnings that are compatible with the characteristics of the building and conditions along the street.
- d. Replacement awnings should be designed to fit the storefront opening and emphasize the building's proportions.
- e. The size, type, and placement of awnings should not interfere with existing signs or architectural features.
- f. Align bottom line of awnings with others in the area. Align the top edge of awning with the top of the storefront transom.
- g. Awnings on upper stories are generally discouraged.
- h. Awnings should not appear as “tacked-on” additions.
- i. Awnings should not be backlit.



*Photograph 19: View of appropriate awning in the historic district.*

### **Guideline 33. Awning Material and Type**

- a. Traditional canvas, slanted awnings are appropriate for most older storefronts and are encouraged. Operable fabric awnings are encouraged. Other configurations, such as boxed or curved awnings or flat canopies, may also be considered if they suit the existing architectural features.
- b. Nylon, canvas, or similar high-quality fabrics that are resistant to sun fading should be used. Vinyl and plastic awnings are not appropriate.
- c. The front flap may be used for a sign where appropriate. Letters may be sewn, printed, or otherwise professionally applied to the front flap (valance) of the awning.
- d. Avoid metal or ornate awnings. Rounded, balloon style awnings or flat-mounted wall awnings are generally discouraged. However, metal awnings or canopies similar in form to fabric awnings may be appropriate when designed as part of the building façade.
- e. Awning colors should be coordinated with the building's overall color scheme. Avoid bright colors or complex patterns. Solid colors and stripes are generally appropriate.

#### **It is generally not appropriate to:**

Obscure or hide significant historic features or details with awnings. This includes Windows, cornices, architectural trim, and entryway features such as transoms.

Install vinyl, plastic, or ornate metal awnings.

## 6.11. *Paint*

In addition to contributing to a building's aesthetic appearance, paint can play a role in the durability of building materials. Paint is a protective coating for wood and metal surfaces but can cause damage to masonry surfaces which were not intended to be coated. Additionally, unpainted wood can give off a temporary or unfinished appearance.

### **Guideline 34. Maintain Painted Surfaces**

- a. The painted surface of traditionally painted buildings, or building features, should be maintained.
- b. New or replacement building features of the type that were historically painted, such as wood siding or trim, should be painted to match like features on the building.
- c. Do not leave new wood surfaces exposed. Paint or stain them to protect from water and sun damage.

### **Guideline 35. Do Not Paint Historically Uncoated Masonry**

- a. Historically unpainted surfaces, such as brick or stone or terra cotta masonry, should not be painted. Brick and stone are porous materials by nature, and applying paint can seal the stone, trapping in moisture that would have evaporated naturally from the uncoated material.
- b. In some cases, paint or other coatings may be used to protect very soft or damaged masonry surfaces. Some early bricks, for instance, were historically painted for this reason. Brick that has been previously sandblasted, removing its protective "fire skin" may benefit from application of a coating to limit water from entering the compromised porous material and causing further damage.



*Photograph 20: View of painted storefront within the historic district.*

## 6.12. Colors

A building's color scheme, which is determined by paint choice and the natural colors of other materials such as brick, terracotta, and stone, has a big impact on its overall appearance. Historic pattern books and style guides can provide inspiration for choosing a palette.

### **Guideline 36. Choose Appropriate Color Themes**

- a. Choose a harmonious color palate.
- b. Use contrasting colors to accent details, such as trim or molding.
- c. Use the paint scheme to tie elements of the building together.
- d. Consider whether the building is usually in shadow or bright light when choosing paint colors. Darker colors are more appropriate on well-lit facades, and lighter colors on shadowed facades.

### **Guideline 37. Match Colors when Repairing or Patching Materials**

- a. Ensure that patched siding, roofing, or masonry matches the surrounding surface in terms of color.
- b. Match colors for related elements. For example, the color of a handrail for a stair should generally match the color of the stringers and risers.

### 6.13. Exterior Lighting

Most historic structures in the Duluth Commercial Historic District feature light fixtures utilized to illuminate entrances and highlight signage. Light fixtures are a component of historic buildings that often changed over time with improvements in technology. Although lighting fixtures may not be original to a building, historic light fixtures can help visually explain how a building was adapted over time. The following guidelines explain how to approach the light fixtures on a historic structure in the Duluth Commercial Historic District.

#### Guideline 38. Exterior Lighting

- a. Retain and maintain historic lighting fixtures whenever possible.
- b. Repair deteriorated or damaged light fixtures, keeping their historic appearance.
- c. Replace missing or damaged light fixtures with replacements that replicate the originals or other similar examples appropriate to the architectural character to the building.
- d. Modern light fixtures may be appropriate as replacements or where light fixtures did not previously exist. They should be unobtrusive and installed in a way that does not damage the character defining features of the building.
- e. When using LED lights in modern light fixtures, lights should not exceed 2700 K.



*Photograph 21: View of historic gooseneck style lamp in the Duluth Commercial Historic District. Historic lighting should be maintained or replaced with updated light fixtures that replicate the originals.*



## 6.14. Fire Escapes and Exterior Stairs

Fire escapes and exterior stairs are commonly added to buildings to create a means of egress to occupants above the first floor, or to create a separate private entrance for a tenant. Adding these features has the potential to have an adverse effect on the character of the building.

### Guideline 39. Fire Escapes and Stairs

- a. New fire escapes and exterior stairs shall not be placed on the façade (front elevation) of a building.
- b. Efforts should be made to minimize the visual impact of the project from the public right-of-way.
- c. The installation of fire escapes and external stairs should not damage or remove historic architectural features.



*Photograph 22: View of 126 E. 1<sup>st</sup> Street New stairways and fire escapes should not be added to the façade of historic structures within the historic district.*

## 6.15. *ADA Ramps*

The Americans with Disabilities Act (ADA) requires public buildings and spaces to be accessible for Americans with impaired mobility. This requirement often necessitates the construction of ramps to allow for access to buildings and structures. These ramps should be constructed in a way that eliminates or minimizes damage to the historic fabric of a building and does not alter the overall aesthetic of the building. Consult the National Park Service's Preservation Brief number 32, *Making Historic Properties Accessible*, available online for more detailed recommendations on ADA ramps and historic structures.

### **Guideline 40. ADA Ramps**

- a. Ramps should be constructed of materials that blend in with the surrounding built environment. Ramp structures can be faced with brick, stone, or other materials as appropriate.
- b. Where possible, ramps should be installed on the side or rear elevation of a building, not on the façade.
- c. Unless absolutely necessary, avoid removing historic features in doorways, including stairs, porches, and railings to accommodate ramps. Consider building over or next to these features.

## 6.16. *Utilities*

### **Guideline 41. General Guidelines for Utilities**

- a. Locate electric, telephone, cable, and internet services underground whenever possible.
- b. Where underground placement is not possible, site utilities on the rear (alley) or non-visible side elevation.
- c. Locate exterior conduit and hosing in an inconspicuous area and paint housing to match the exterior surface to which it is applied.

### **Guideline 42. Trash and Refuse Containers**

- a. Locate dumpsters and other trash receptacles in the rear alley or on a side elevation if not visible from the public right-of-way.
- b. If the area will be visible from the public right-of-way, use opaque fencing or screening to shield the area from view.

### **Guideline 43. Mechanical Equipment**

- a. Rooftop mechanical systems should be positioned so they are not visible from the street.
- b. Where rooftop location is not possible, mechanical systems should be sited in the rear (alley) or non-visible side elevation. Screen systems with fences or plantings if they will be visible from the main thoroughfare.
- c. Avoid placing air conditioning units in first-story windows or through storefront walls or transoms.

### **Guideline 44. Vents and Hoods**

- a. Install vents and hoods in the rear (alley) or side elevations if not visible from public right-of-way.
- b. Avoid installing vents and hoods in areas that would damage important historic features including but not limited to windows, doors, or decorative elements.

## Chapter 7. General Guidelines for New Construction and Additions

The following guidelines are intended for new construction and additions. Although architectural styles and details vary throughout the district, new construction should look at the relationships among buildings instead of the specific style or details. To ensure compatibility with contributing historic structures within the Commercial Historic District, designs for new buildings should take into account the following:

- Height, scale, orientation, spacing, and site coverage of surrounding buildings.
- Façade proportions, and window patterns of surrounding buildings.
- Size, shape, and proportions of entrances of surrounding buildings.
- Materials, textures, color, and architectural details of surrounding buildings.
- Roof forms of surrounding buildings.
- Horizontal or vertical emphasis of surrounding buildings.
- Landscaping, walls, and fences in the surrounding area.

Duluth's Commercial Historic District has several different building types including apartment buildings, commercial buildings, and former institutional buildings like the old Duluth City Jail and the old Duluth City Hall. Buildings in the district are generally one to three stories in height with flat roofs (although some are four or five stories), constructed of masonry, and have no setbacks or spaces between them. The "street wall" should be maintained throughout the district.

## 7.1. *General Guidelines for New Construction and Additions*

Duluth's Commercial Historic District has a wide variety of architectural periods and styles, although a majority of the buildings represent commercial adaptations of architectural styles that were popular at the turn of the century. New infill buildings should be compatible with the overall historic and architectural character of the area, yet they should also be recognizable as products of their own time. For example, while masonry is the dominant building material in the district, there is a variety of types, shades, and textures of brick and stone which could be appropriate for a new building. Likewise, windows of contemporary design might be appropriate if their size and proportions are similar to those of surrounding properties.

### **Guideline 45. Style**

- a. Do not imitate earlier or historic architectural styles.
- b. Create a new design that complements and harmonizes with the existing historic surroundings through compatible scale, form, massing, height, color, and character.
- c. Architectural details of new infill buildings should relate to and be compatible with the architectural detailing of adjacent buildings. For example, most buildings in Duluth have projecting or patterned brick or stone cornices and it is appropriate to reference such features in new construction.

### **Guideline 46. Siting**

- a. Site new construction on existing vacant lots whenever possible.
- b. New buildings should be oriented to face the street.
- c. Landscaping, such as front yards, should be in keeping with those of neighboring properties.

### **Guideline 47. Orientation, Alignment, and Setback**

- a. Orient new construction toward the major street. See Chapter 4. Design Principles for additional information.
- b. Align new buildings with the setback of surrounding buildings on the street. Avoid constructing new buildings which have setbacks that are significantly deeper or shallower than surrounding buildings.

### **Guideline 48. Form, Massing, Height, and Scale**

- a. Respect the form and massing of adjacent and surrounding historic properties. New buildings should be compatible with surrounding property and generally should occupy the same visual volume.
- b. The width and proportion of infill buildings should be similar to or compatible with surrounding buildings. If infill buildings are significantly wider than surrounding buildings, the new building facades should be visually divided (broken down into "bays") to maintain street rhythm and visual continuity.
- c. Construct new buildings to a height compatible with adjacent buildings. New buildings should have the same number of stories as surrounding buildings.
- d. Match cornice and window heights to neighboring buildings to achieve streetscape unity.



- e. Match the directional expression (reads vertically or reads horizontally) of adjacent facades. Avoid constructing new buildings that are dramatically different in directional expression from neighboring buildings.

**Guideline 49. Ground-floor and Upper-floor Configuration**

- a. New construction should take design cues from the surrounding buildings. Fenestration patterns should match or otherwise harmonize with surrounding buildings.
- b. The size and proportion (ratio of width to height) of window and door openings should be similar and compatible with those on surrounding facades. The proportions of upper floor windows of most of Duluth's commercial buildings are generally vertical, while first story windows are typically horizontal.
- c. The street level should be the primary orientation and access for pedestrians.
- d. At least fifty percent of the street level façade should be transparent (doors and windows). This provides visual continuity with surrounding buildings.
- e. In most cases, ground floor spaces should be occupied by storefronts.
- f. Blank or windowless walls on the front façade or street side are not appropriate.



Figure 12: Diagram showing scale and fenestration for new construction and additions.

## 7.2. Additions

### Guideline 50. Rear Additions

- a. Additions should be compatible with the massing and scale of the main building. In general, they should be the same or lower height as compared to the surrounding historic buildings.
- b. Additions should not imitate earlier architectural styles.
- c. Materials for the new addition should complement or otherwise harmonize with the historic materials.

### Guideline 51. Lateral Additions

- d. Lateral additions should align with the façade of the historic building and respect the alignment and setback of other buildings on the street.
- e. Additions should be compatible with the massing and scale of the historic building. The original building should be dominant.

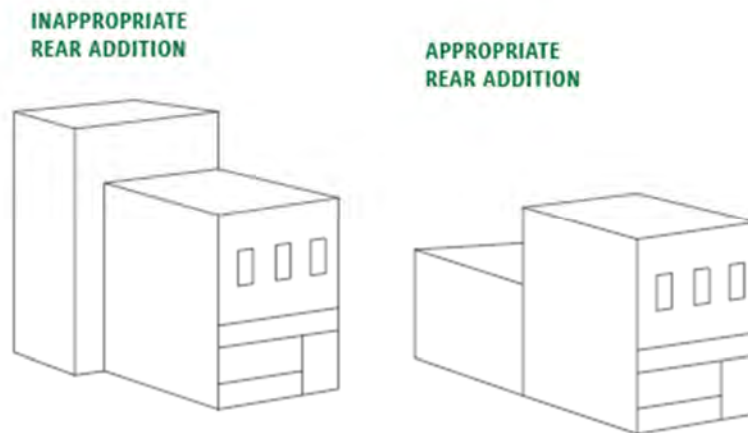


Figure 13: Diagram showing rear additions.

### Guideline 52. Rooftop Additions

- a. Although it is possible to add additional stories to historic buildings, it is frequently difficult to avoid adversely impacting the building's historic character. Where possible, rear additions are usually preferable.
- b. Rooftop additions should be set back from the front façade to limit their visibility from the street and allow the historic mass to read as intended by its design.
- c. Rooftop additions should use similar roof forms to the original building.
- d. Rooftop additions should be placed to avoid removal or alteration of character-defining features.

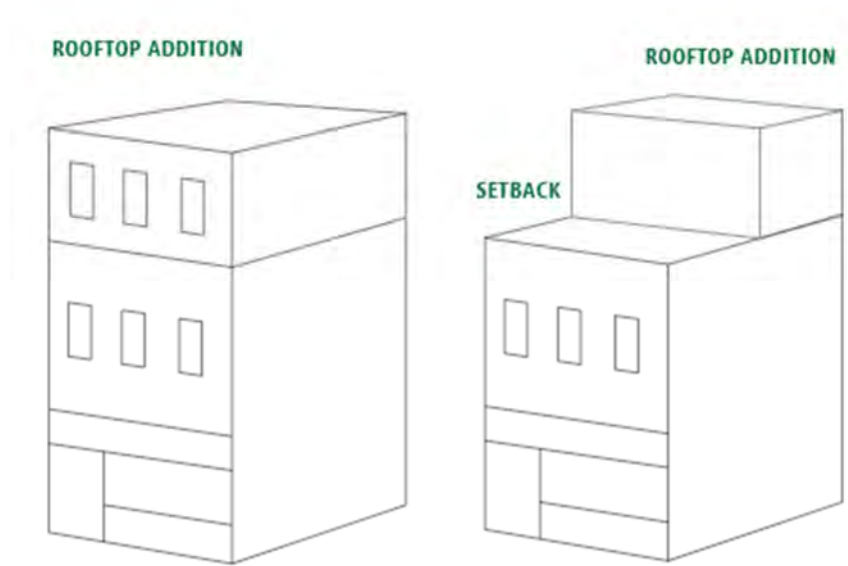


Figure 14: Diagram showing rooftop addition configurations.

### 7.3. Building Materials and Color

#### Guideline 53. Masonry

- a. Unpainted brick or stone masonry is generally an appropriate material for exterior walls throughout the district.
- b. Stucco surfaces are generally most appropriate for rear or side elevations.
- c. Pressed concrete block may be appropriate in some settings, or for some parts of facades.

#### Guideline 54. Exterior Siding

- a. Most of the buildings in the Duluth Commercial Historic District are unpainted brick or stone. Use of siding to cover the entirety of a street-facing façade is generally discouraged but may be appropriate in some situations.
- b. Approval for the use of any siding, including wood, fiber cement board, metal panels, or synthetic stucco on the main façade of new buildings will be decided on a case-by-case basis.
- c. Board siding, including wood and cementitious/fiber board, may be appropriate for use on rear or side facades.
- d. Vinyl siding is not appropriate for use in the historic district.

#### Guideline 55. Color

- a. Exterior wall and detail color of new construction should harmonize with the colors of surrounding historic properties.
- b. Avoid flashy colors or patterns that overshadow architectural details and detract from the surrounding buildings.
- c. Consider whether the building is usually in shadow or bright light when choosing paint color. Darker colors are more appropriate on well-lit facades and lighter colors on shadowed facades.



*Photograph 23: This new construction within the historic district utilizes unpainted brick, an appropriate material for exterior walls throughout the district.*

## 7.4. Roof

The roof is one of the defining features of an historic building. The pattern of roof shapes along a street adds to the district's character. To preserve this pattern, new buildings should have roof shapes that are consistent with and complementary to the existing historic roofs in the surrounding area. Roof shapes and elements such as chimneys, gables, dormers, and steeples are important character defining features. In the Duluth Commercial Historic District, most historic roofs are flat and therefore not visible from street-level. The introduction of inconsistent roof forms can be jarring to the streetscape and interrupt its historic rhythm.

### **Guideline 56. Roof Form**

- a. Roof forms should be consistent with and similar to adjacent buildings.
- b. Avoid constructing new buildings with roofs that vary significantly in shape or pitch.
- c. Steeply pitched roofs are not in character in the historic district and are discouraged. Instead create roofs with shallow gables or stepped parapets. This creates visual interest, while creating continuity with the surrounding buildings.
- d. In general, the heights of cornices and parapets on new buildings should match those of surrounding buildings.

### **Guideline 57. Roof Material and Color**

- a. Roof material should generally be consistent with that of adjacent buildings.
- b. Roof colors, where visible, should be compatible with the color scheme of the new building and buildings in the historic district.
- c. Tiles should not be placed on flat roofs, especially when visible when looking out from a taller building.

## 7.5. Gutters and Downspouts

### **Guideline 58. Gutters and Downspouts**

- a. Gutters and downspouts are generally not character-defining features and most buildings within the Duluth Commercial Historic District have gutters that are not visible from the main facades. New construction should site gutters and downspouts consistent with adjacent buildings.
- b. Where possible, locate gutters so that they are obscured by parapets.
- c. Locate downspouts in inconspicuous locations on the façade.
- d. Half-round gutters and round downspouts are generally more appropriate than corrugated or "K-Style" gutters.



## 7.6. Storefronts

Storefronts are common elements in much of the Duluth Commercial Historic District as the area has a large concentration of buildings originally used for retail purposes. New construction should include storefronts where appropriate to continue the rhythm and pattern created by the historic buildings.

### Guideline 59. Storefront Layout

- a. Storefront windows on newly constructed buildings should reflect the proportions (height and width) of storefront windows on the historic buildings in the area.
- b. New storefronts should contain all or most of the typical components of a historic storefront including large display windows over bulkheads, a transom, signboard, recessed entrance, and a cornice.
- c. Awnings and canopies may be used over storefronts and should be consistent in size and shape with other awnings used on adjacent buildings.
- d. New, large-footprint buildings with multiple storefronts should be avoided. However, if constructed, the design elements of each storefront should vary slightly to add variety and reflect the character of the historic district.

### Guideline 60. Storefront Glazing Systems

- a. The size of storefront windows should be in keeping with the rhythm of the surrounding storefronts.
- b. Wood, anodized aluminum, and other metal storefront systems in a variety of finishes are appropriate.

### Guideline 61. Storefront Entryways

- a. Recess entryways where appropriate.
- b. Entryways may be centered or aligned to either side of the façade.
- c. Include transoms and sidelights in entryway designs. These features provide natural lighting, create visual interest, and help to maintain continuity along the street.
- d. When possible, emphasize the main entrance to help delineate a clear point of entry.

### **It is generally not appropriate to:**

Design and construct new, large-footprint buildings with multiple storefronts.

## 7.7. Doors

### Guideline 62. Door Placement

- a. Since storefronts are dominant within the historic district, recessed or flush entries are preferred.
- b. Doors may be centered or aligned to either side of the façade.

### Guideline 63. Door Design

- a. Doors within storefronts should be compatible with the design of the storefront. Wood storefronts may have wood doors, and metal storefronts may have metal doors.
- b. Secondary doors should be understated and simple in design as compared to the front or main door.
- c. Doors on newly constructed buildings should reflect the proportions (height and width) of doors on the historic buildings in the area.

## 7.8. Windows

### Guideline 64. Window Arrangement

- a. Windows should be present on all elevations that are visible from the street.
- b. Windows should indicate floor levels and not occur between floors.
- c. Window heights and sizes on new buildings should generally be consistent with that of surrounding buildings.
- d. Window orientation should be consistent with those on surrounding buildings. For example, most windows in the historic district are rectangular windows that are taller than they are wide. Windows in new construction should follow this orientation.
- e. When determining door and window placement on new buildings, consider the placement and horizontal alignment of doors and windows on surrounding historic structures.

### Guideline 65. Window Type

- a. Windows should match the character of the new building's façade as a whole. Traditionally styled buildings should have traditional windows, while contemporary or modern style buildings should have modern windows.
- b. Wood, aluminum, aluminum clad wood, and fiberglass are appropriate materials.
- c. Vinyl windows are generally not manufactured in historic proportions and are not appropriate for use in the Duluth Commercial Historic District – even on the upper stories.

## 7.9. Decorative Architectural Elements

Common architectural features in the historic district include cast-iron storefronts, sheet metal or wood cornices and brackets, brick corbels, terra cotta ornaments, carved or turned wood trim and brackets, and decorative tile entryways. New construction should be simple and in keeping with buildings in the surrounding area.

### Guideline 66. Parapets and Cornices

- a. Cornice and parapet style should match the character of the building whether traditional or contemporary.
- b. Do not allow cornice and parapets to dominate facades. Cornice and parapet size and scale should be in keeping with the surrounding architecture.
- c. Cornice and parapet heights should be in line with those on adjacent properties.

### Guideline 67. Decorative Elements

- a. Simple and understated elements are preferred for new construction within the historic district.
- b. Minimize the amount or type of decoration on the façade. Instead, allow the building's lines and fenestration to dominated.



*Photograph 24: This new construction within the historic district features simple, understated decorative elements that do not detract from the nearby historic buildings.*

## 7.10. Skywalks

Skywalks are covered pedestrian bridges that connect buildings. They place the pedestrian above automobile traffic on the street and provide protection from inclement weather. Although multiple skywalks already exist within Duluth's Downtown Historic District, the construction of any new skywalks should be chosen carefully so as not to disrupt the rhythm and pattern of the streetscape.

### Guideline 68. Skywalks

- a. The addition of more skywalks should be considered carefully. When possible, skywalks should be added to non-contributing buildings within the historic district. Construction shall be considered on a case-by-case basis.
- b. It is generally not appropriate to add skywalks to the façade, rear, or side elevations of historic buildings considered contributing to the historic district.
- c. Skywalks should avoid impeding vistas and views in the historic district, of historic landmarks, the lake, and other important buildings.
- d. Design and colors of new skywalks should be simple and subdued so as not to draw attention to itself. Sides should be at least 60% transparent.
- e. Skywalks should be removable without affecting the design and structural integrity of the buildings it connects.



*Photograph 25: View of skywalks within the historic district.*

### 7.11. *Exterior Building Lighting*

New exterior building lighting added within the Duluth Commercial Historic District must conform to Duluth's exterior lighting regulations, which are a part of the City of Duluth's Unified Development Chapter (UDC Sec. 50-31). In cases when a conflict between the UDC and the following guideline arises, the UDC supersedes the guideline

#### **Guideline 69. Exterior Lighting**

- a. Exterior light fixtures should match the character of the building as well as the historic character of the surrounding area in terms of materials, color, finish, scale, size, and design.
- b. Place building-mounted lighting to illuminate functional building elements, like entrances and signs.
- c. Utilize accent lighting to highlight architectural elements. Accent light fixtures should be placed in inconspicuous locations and should generally not be visible from street-level.
- d. Exterior lighting design should be subordinate to overall façade design.
- e. When selecting scheme, consider how the light will affect neighboring properties.
- f. Pedestrian-scaled lighting should be provided in pedestrian areas on the side or rear of buildings, including bollard lighting or recessed lighting.

### 7.12. *Fire Escapes and Exterior Stairs*

#### **Guideline 70. Fire Escapes and Exterior Stairs**

- a. Locate fire escapes and exterior stairs on the rear or on side elevations that are not visible, or minimally visible, from public rights-of-way.
- b. Metal fire escapes and stairs should be painted in dark neutral colors to blend in with its surroundings.
- c. Exterior stairs should generally be constructed of metal or wood and may utilize composite treads.
- d. Exterior stairs may be enclosed or open.

### 7.13. *ADA Ramps*

#### **Guideline 71. ADA Ramps for New Construction and Additions**

- a. Construct ramps of concrete or wood painted to blend with surrounding materials.
- b. Designs, including railings, should be simple.
- c. Where possible, ramps should be located on the rear or side elevations rather than on the primary façade.



## 7.14. *Utilities*

### **Guideline 72. General Guidelines for Utilities for New Construction**

- a. Locate electric, telephone, cable, and internet services underground whenever possible.
- b. Where underground placement is not possible, utilize the rear or other non-visible façade.
- c. Locate exterior conduit and housing in an inconspicuous area and paint housing to match the exterior surface to which it is applied.

### **Guideline 73. Trash and Refuse Containers**

- a. Locate dumpsters and other trash receptacles in the rear alley or on a non-visible side elevation.
- b. Employ opaque fencing or screening to limit the view from public rights-of-way if the area will be visible.

### **Guideline 74. Mechanical Equipment**

- a. Rooftop mechanical systems should be positioned so as not to be visible from the street.
- b. Where rooftop location is not possible, mechanical systems should be located in the rear (alley) or side elevation. Screen systems with fences or plantings if they will be visible from the main thoroughfare.

## Chapter 8. Guidelines for Signage

New signs constructed within the Duluth Commercial Historic District must conform to Duluth's sign regulations, which are a part of the City of Duluth's Unified Development Chapter (UDC Sec. 50-27). Most signs require a sign permit and zoning permit (Sec. 50-27.7 and 50-37.13). Signs are subject to review by the HPC or Zoning Administrator for location, total sign area, size, height letters, and message. Duluth's ordinance is explicit concerning types, sizes, and placement of signs. Flashing, moving, and swinging signs are prohibited, as are roof signs and flood-lit signs in most situations. Signs that resemble official traffic signs are also prohibited. Signs should relate to, rather than obscure and disrupt, the design elements of the building with which they are associated or to which they are attached. Signs should also be compatible with other signs and buildings along the street.



Figure 15: Diagram showing common sign locations.

## 8.1. *General Guidelines for Signage*

### **Guideline 75. General Guidelines for Signage**

- a. Avoid covering or obscuring architectural features.
- b. Mount signs in a way that does not damage historic fabric. For example, connections for wall-mounted signs should be through a mortar joint rather than a masonry unit.
- c. Integrate signs to the overall building composition. Locate signs in a way that emphasizes architectural features of the building. Use the shapes and sizes of signs to reinforce the directional expression or visual façade divisions.
- d. Limit the overall number of signs to avoid a cluttered appearance that competes with the building's historic character.
- e. Signs should be placed in locations on building that are traditionally used for signs.
- f. The total area of all signs on a building should be limited to one square foot of sign per front foot of the building face with maximum of 25 square feet.
- g. A maximum height of 12 inches is recommended for letters and symbols.
- h. Signs should be oriented to pedestrians. Hang signs no higher than the bottom of the second story windowsills or 15 feet from the sidewalk, whichever is lower.

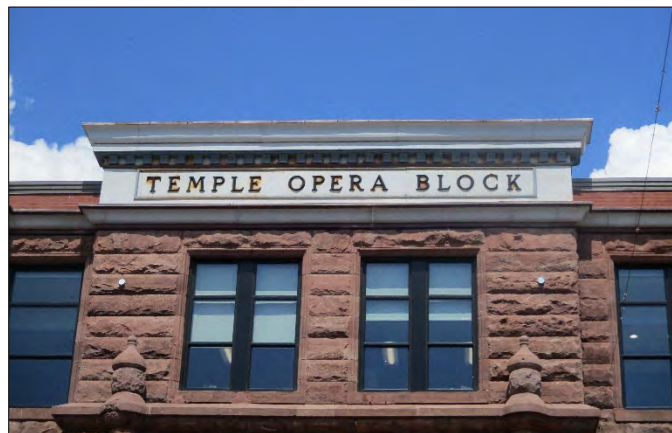
## 8.2. Guidelines for Specific Sign Types

### Guideline 76. Historic Signs

- a. Keeping a historic sign is encouraged, even if the business or product promoted is no longer the occupant. Preserved historic signs can have a strong recognition value and can become community landmarks.
- b. Where possible, preserve historic signs. For example, a painted sign from a previous use on a side elevation. Historic signs may be valued independently, apart from the buildings or sites to which they are attached.
- c. For historic signs associated with businesses or products no longer on site, coordinate the placement of updated signage in a way that appropriately advertises the current business without competing with the historic sign.



*Photograph 26: Historic walls signs, like this example of a painted sign, should be preserved, however painting previously unpainted brick should be avoided.*



*Photograph 27: Keeping and maintaining a historic sign like this on the former Temple Opera Block building is encouraged.*

### Guideline 77. Hanging and Projecting Signs

- a. Utilize existing sign brackets where possible.
- b. Mount hanging and projecting signs to a masonry building with connections through the mortar joints rather than through brick or stone units to the greatest extent possible.
- c. The bracket itself should contribute to the overall design of the hanging sign and may be decorative in character. Avoid overly ornate styles that are not in keeping with the historic features of the building.

### Guideline 78. Awning and Canopy Signs

- a. The front flap of an awning or canopy may be used for a sign where appropriate. Letters may be sewn, printed, or otherwise professionally applied to the front flap (valance) of the awning.
- b. The side flaps may also be used when the desired lettering will fit within the limited space.



*Photograph 28: Signs can be placed on the front flap of an awning or canopy as seen in this example located within the historic district.*



**Guideline 79. Wall Signs**

- a. Wall signs should generally be mounted above the storefront, within a sign band or on the façade between the storefront cornice and the second story windowsills.
- b. Signs should not be placed higher than the level of the second story windowsills or 15 feet, whichever is lower.
- c. Signs, including individual channel letters, should be mounted in a way that limits damage to historic fabric.



*Photograph 29: Wall signs should be mounted above the storefront or on the façade between the storefront and cornice, like in the example here.*

### Guideline 80. Window Decals

- a. Window signs that occupy the entirety of a window's glass area are not appropriate.
- b. Window signs composed of individual letters and small logos are appropriate when positioned in a way that does not obscure the majority of the opening.
- c. Window decal signs should be placed in locations traditionally used for such signs. The transom, along the bottom of display windows and on glass entry doors are appropriate examples.

### Guideline 81. Menu Boards

- a. Menu boards may be mounted to the building, near the entrance or display windows.
- b. Window signs composed of individual letters and small logos are appropriate when positioned in a way that does not obscure the majority of the opening.

### Guideline 82. Directory and Tenant Signs

- a. For multi-tenant buildings with a common entrance, limit signage to a single, common wall sign.
- b. Multi-tenant buildings with two glass windows and a central entrance may utilize a window sign for each tenant if the total number of tenants is two.
- c. Multi-tenant buildings where there are multiple entrances, and no glass front may have a single sign per entrance. These signs should be adjacent to the entrance for each particular business.
- d. Modestly sized directory and tenant signs mounted to the building are preferred.
- e. The style of sign should complement the building's architectural style.
- f. Installation of such signs should avoid damaging historic architectural features.



*Photograph 30: Decal signs composed of individual letters can be appropriate sign options.*

### Guideline 83. Illuminated Signs

- a. Internally illuminated signs, particularly box or cabinet signs in which the entire surface is illuminated, and neon signs, are generally not appropriate for the character of the district.
- b. Halo lighting, in which individual letters contain lighting to illuminate the wall behind them, are appropriate for wall signs.
- c. Indirect lighting may be utilized. Gooseneck lamps or similar fixtures which direct light at a signboard are generally appropriate.
- d. Lighting sources for signs should generally be external and concealed from view.



*Photograph 31: Illuminated halo signs like this example located within the historic district, can be appropriate sign options.*



### Guideline 84. Monument Signs

- a. Freestanding monument type signs are generally discouraged for the Duluth Commercial Historic District.
- b. Freestanding monument type signs may be appropriate for properties with a greater setback or yard, such as churches or apartment buildings.

### Guideline 85. Sandwich Boards

- a. Movable signs, such as sandwich boards, may be utilized on sidewalks in front of businesses.
- b. Position movable signs so that they do not block the right-of-way or obscure architectural features.



*Photograph 32: Sandwich board signs, like this example located along West Superior Street, may be placed on sidewalks in front of businesses as long as they do not block the sidewalk or obscure important features.*

## Chapter 9. Guidelines for Streetscape Elements

Historic buildings were typically designed with the pedestrian in mind. Such pedestrian features include storefronts fronting on sidewalks, recessed entries, entrances for second floor spaces fronting on the sidewalks, and awnings. Such features must be maintained, reinstated, or installed during the rehabilitation process.

The streetscape of Duluth's Commercial Historic District is composed of all the public spaces of the area and includes streets, sidewalks, utilities, landscaping, memorials, lighting, public signs, trash receptacles, benches, fountains, statues, and planters. In the private sector it refers to landscaping, parking, fences, walls, lighting, and other exterior features on the site.

The character of the historic district's streetscape varies throughout the district. Some of the most prominent features include the streetlights and benches throughout. All of these features help to create a cohesive historic district. New streetlights were installed throughout much of the district in 1985. That same year the city laid bricks to cover Superior Street, 1st Street, and all of the intersecting avenues within the historic district. Subsequently, the brick was removed from Superior Street between 2019-2021 along with portions of the downtown avenues between 1st Street and Superior Street.



## 9.1. Alleys

### Guideline 86. Alleys

- a. Alleys may be utilized for support functions for businesses, including trash receptacle storage, loading docks and loading activity, and temporary employee parking.
- b. Alleys should be kept clear in compliance with local health and safety codes.
- c. Alterations made to rear, alley-facing elevations should consider the scale and rhythm as they relate to the rest of the structure and the other surrounding buildings.



*Photograph 33: View of alley within the historic district. Alleys can be used for support functions including storage of trash receptacles.*

## 9.2. Lighting

The main purpose of streetlights is to assist pedestrians, drivers, and cyclists to find their way in the dark. However, when designed thoughtfully, streetlights can bring unity and consistency within a historic district.

### Guideline 87. Streetlights

- a. Maintain historic or existing light fixtures that are complementary to the character of the historic district. The new streetlights should be maintained throughout the district.
- b. Use consistent lighting styles throughout the district.
- c. Avoid the addition of streetlights in styles that are inconsistent with the decorative lighting fixtures found throughout the district except where required by health and safety or traffic codes.



Photograph 34: View of streetlight within the historic district.

### 9.3. Open Space

The 2003 Clayton-Jackson-McGhie Memorial is the only designated public space located within the current boundaries of the Duluth Commercial Historic District. Most buildings within the historic district do not possess traditional yards. However, when appropriate, open space in the historic district should be preserved. If the open space was created as a result of demolition, these spaces should be utilized for new construction in lieu of removing and replacing any standing historic structures.

#### Guideline 88. Open Spaces

- a. Preserve historic open spaces such as parks and yards.
- b. The addition of new open spaces, such as landscaped parks or recreational areas, should utilize existing vacant lots. Do not demolish sound historic buildings to create new open space.



*Photograph 35: View of open space within the historic district created by the past demolition of historic buildings. This space is used as seating for the adjacent business.*



## 9.4. *Parking*

All parking areas should be suitably landscaped and where appropriate screened from public view by fences, walls, or screen planting. Paved parking areas other than driveways should generally be located to the side or rear of buildings and not located between a building and the street.

### **Guideline 89. Parking Lots**

- a. Plan parking lots to avoid impacting historic landscape elements.
- b. Locate parking lots away from the primary elevations – the rear or side of the property is usually ideal.
- c. Locate parking in structures at the rear of the ground floor, allowing commercial uses at the street sides.
- d. Parking facilities should be compatible additions to the downtown. They should add to, rather than detract from, the architectural character of the surrounding area.
- e. Shade tree plantings are encouraged to screen the lots from view.



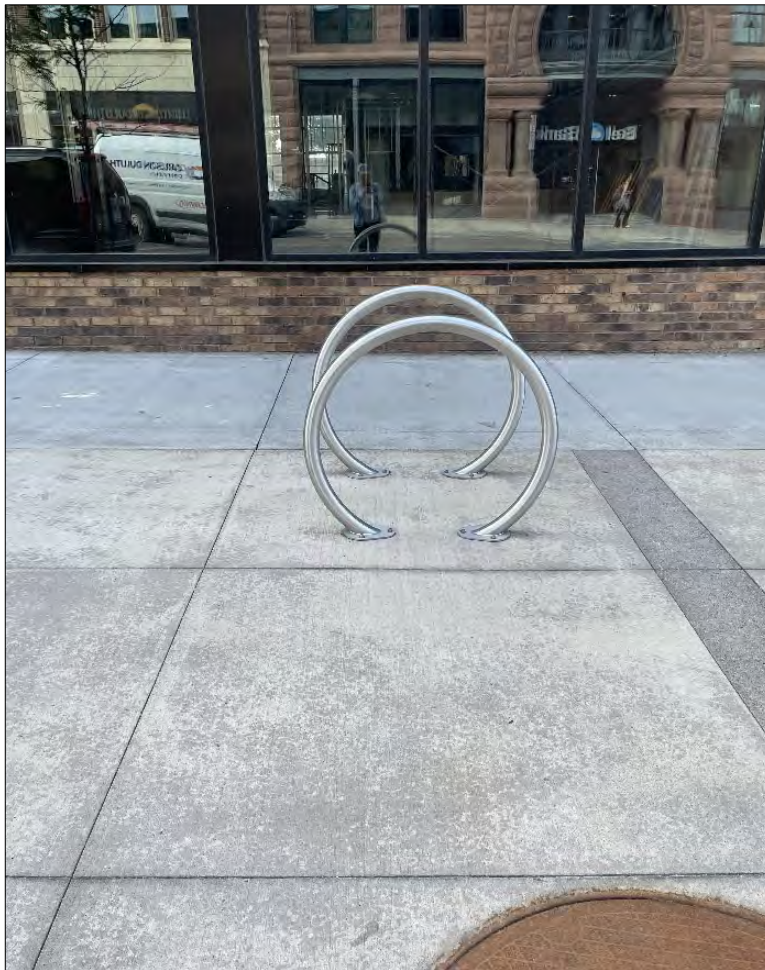
*Photograph 36: View of parking lot within the historic district created by the past demolition of historic buildings.*

### Guideline 90. Parking Structures

- a. Construct parking structures with commercial storefronts at street level, oriented to the sidewalk on major streets.
- b. Vehicular entrance and egress shall be located on rear or side streets.
- c. Parking structures should have façade designs that screen the structural components. Open or exposed parking decks are discouraged. Architectural design and features of such structures should complement the surrounding area and should follow the guidelines outlined in Chapter 7. Guidelines for New Construction and Additions.

### Guideline 91. Bicycle Parking Facilities

- a. Create secure bicycle parking where appropriate.
- b. Bicycle parking structures should be simple in design and positioned in a location that does not interfere with building entrances or obscure significant architectural features.



*Photograph 37: View of bicycle rack located along East Superior Street within the historic district.*



## 9.5. Sidewalks, Curbs, and Street Paving

Concrete pedestrian sidewalks line the blocks adjacent to the buildings' facades. Bricks laid along roads and sidewalks in 1985 cover, 1st Street, and most of the intersecting avenues within the historic district.

### Guideline 92. Preserve Historic Walks and Curbs

- a. Where repairs or alterations to historic paving materials are required, wherever possible replace such elements in-kind. The replacement materials should match the historic materials in design, size, color, texture, and material.

### Guideline 93. New Walks and Curbs

- a. New walkways and curbs should match the existing character of the street on which they are located.
- b. Utilize traditional materials, such as brick, stone, or pressed concrete.
- c. Simple designs of poured concrete may also be appropriate.
- d. Consider using permeable paving materials.

### Guideline 94. Street Paving

- a. Repaving of streets should be conducted in a manner that preserves the historic street layout, including curbs.



*Photograph 38: View of 1985 brick sidewalk located within the historic district.*

## 9.6. Public Art

### Guideline 95. Murals

- a. Murals may be permissible on side elevations.
- b. Stucco surfaces are appropriate locations for wall murals. Avoid placing murals on previously unpainted brick or stone surfaces.
- c. Murals should not compete with or overwhelm existing architectural features such as windows with trim, moldings, entryways, or similar detailing. Do not engulf key architectural features within murals.
- d. Murals should be located and sized to engage and encourage pedestrian interaction.
- e. Context should be considered when proposing a mural. There should not be any negative impact to the backdrop of significant historical properties.
- f. Hand-painted advertisements are not considered murals and shall conform to the district's sign guidelines.



*Photograph 39: View of a mural located on a building at the corner of Superior Street and East 1<sup>st</sup> Avenue.*



*Photograph 40: View of a mural located on a building along East 1<sup>st</sup> Street.*

**Guideline 96. Sculpture**

- a. Historic objects such as statues, sculptures, and fountains should be preserved. Exceptions may be made where public sculptures no longer reflect the values of the community or retention of a historic public sculpture or statue is not in the public's interest.
- b. New sculptures should be designed and sited to avoid competing with or overwhelming existing architectural or landscape features of the district.
- c. New sculptures should be designed in harmony with the overall layout of the site and should be appropriate in design and character to the overall setting.



*Photograph 41: View of the Clayton-Jackson-McGhie Memorial.*

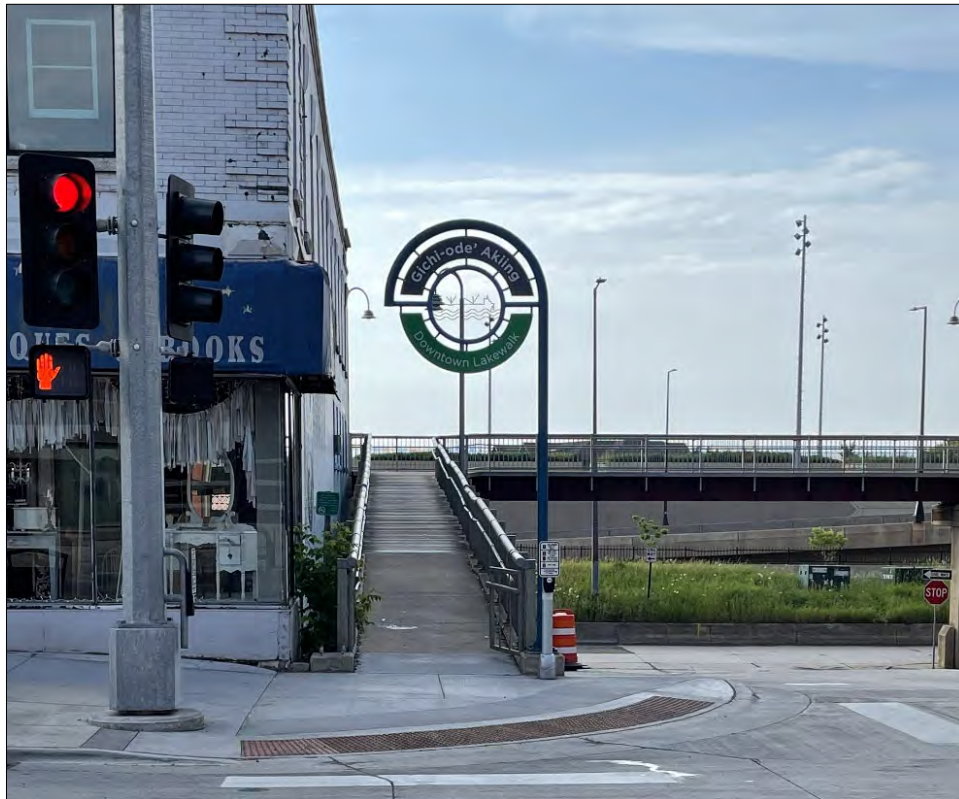


## 9.7. Public Signs

Public signs should conform to the signage guidelines outline in Chapter 8. Guidelines for Signage.

### Guideline 97. Public Signs

- a. Avoid large or flashy signs that detract from the overall character of the district.
- b. Place public signs to avoid obscuring views to significant buildings or features.



*Photograph 42: View of a public sign indicating the entrance to the Downtown Lakewalk.*

## 9.8. Street Furniture

### Guideline 98. Street Furniture

- a. Street furniture provided by the city should be uniform in appearance and consistent in placement (ex: along the curb side of the sidewalk or adjacent to buildings).
- b. Street furniture should be unobtrusive in appearance and should be constructed of historically common materials like wrought or cast iron and wood.
- c. Street furniture should be placed out of the way of pedestrian traffic.
- d. When placed in front of buildings, street furniture should not block significant architectural features from view.



*Photograph 43: View of a public bench located along the curb.*



*Photograph 44: View of tables and chairs placed out of the way of pedestrian traffic.*



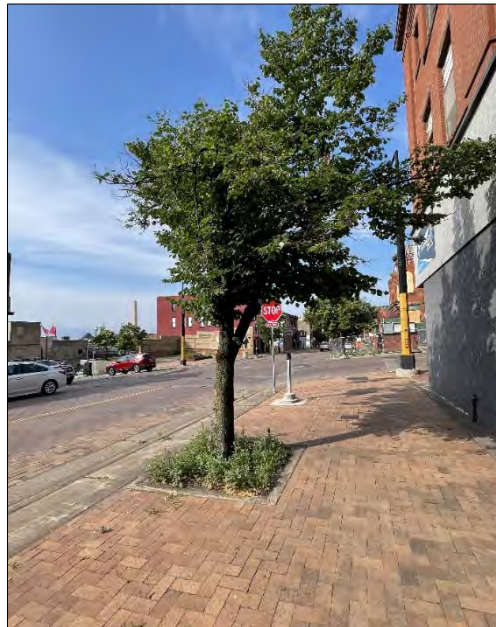
## 9.9. Landscaping (Street Trees and Planting)

### Guideline 99. Landscaping

- a. Preserve existing shade trees.
- b. New shade trees should be located where they will not obscure important historic features or damage historic buildings with roots or branches.
- c. The use of planter boxes and other landscaping features is encouraged. The design should be compatible with the character of the building and surrounding district.



*Photograph 45: View of a planter located along the curb.*



*Photograph 46: View of a street tree located within the historic district.*

## 9.10. *Traffic and Pedestrian Signals*

### **Guideline 100. Traffic and Pedestrian Signals**

- a. The style and location of traffic and pedestrian signals shall follow, national, state, and local guidance.
- b. The appearance should be unobtrusive.

## 9.11. *Utilities*

### **Guideline 101. Public Utilities**

- a. Place electric, telephone, cable, and internet services underground whenever possible.
- b. Where underground placement is not possible, utilize the rear or a non-visible side of the property.
- c. Exterior conduit and housing should be located inconspicuously, and if possible, the housing should be painted to match the exterior surface to which it is applied.
- d. Meters and other exterior utility boxes should be placed on rear or side elevations to the greatest extent possible. Where location in the front of a property is required, these elements should be placed where they are unobtrusive and do not damage or obscure historic features.
- e. Wall-mounted equipment should be painted to match the surface to which it is mounted.

## Chapter 10. Guidelines for Moving Buildings

### 10.1. *Moving Buildings*

Relocating existing historic buildings from one site to another is generally discouraged unless it is required to save a significant historic resource from demolition. For buildings with State or Federal historic listing status, the Minnesota State Historic Preservation Office (MN SHPO) should be consulted prior to taking any action toward relocation.

When reviewing applications for the relocation of buildings which contribute to the Duluth Commercial Historic District, the HPC will consider whether or not the proposed relocation would have a detrimental effect on the structural soundness of the landmark building or structure, whether or not the proposed relocation would have a detrimental effect on the historical aspects of other landmarks in the district, whether the proposed relocation would provide new surroundings that would be harmonious with or incompatible with the historical and architectural aspects of the landmark, building or contributing structure, whether or not plans for future use of the site after relocation are appropriate at this location in the district, and whether or not the proposed relocation is the only feasible means of saving the structure from demolition or demolition by neglect.

#### **Guideline 102. Guidelines for Relocation to a New Site**

- a. Document the existing condition of the building using drawings, photographs, and text descriptions. A full record of the building and its contributing features, including landscape features, will aid in preserving the historic character of the building upon relocation.
- b. Professional building movers with experience working with historic buildings should perform all aspects of the relocation, including the preparation, moving, and resetting the building onto its new foundations. Movers should be licensed, bonded, and insured.
- c. Provide new foundations that match the old foundations and are otherwise compatible with the façade of the building.
- d. Position the building on the new site in its original orientation.
- e. Utilize a setback that is in keeping with the streetscape surrounding the new site.

#### **Guideline 103. Guidelines for Vertical Relocation**

- a. Document the existing condition of the building using drawings, photographs, and text descriptions. A full record of the building and its contributing features, including landscape features, will aid in preserving the historic character of the building upon relocation.
- b. Professional building movers with experience working with and raising historic buildings should perform all aspects of the vertical relocation, including the preparation, moving, and resetting the building onto its new foundations. Movers should be licensed, bonded, and insured.
- c. Provide new foundations that match materials and character of the old foundations and are otherwise compatible with the façade of the building.
- d. Position the building on the new site in its original orientation and retain its original setback.

## Chapter 11. Guidelines for Demolishing Buildings

### 11.1. *Guidelines for Demolition*

Demolition of a building, whether total or partial, affects the entirety of the historic district and is not reversible. The HPC only approves demolition of historic properties in cases where no feasible or prudent alternative exists. All applications for demolition will be considered on a case-by-case basis.

Factors contributing to the decision will include whether or not the structure is of significant architectural or historic value, whether its removal would be to the detriment of the public interest, whether or not the building or structure is of such significance that it would qualify as a National, State, or local historic landmark, whether or not the retention of the building would cause undue financial hardship to the owner, and whether or not the retention of the building would be in the best interest of the community.

#### **Guideline 104. Avoid Demolition**

- a. Avoid demolition of sound, contributing buildings, structures, and objects.
- b. Explore the possibility of selling historic buildings.
- c. Explore the possibility of adapting historic buildings to a new purpose. Consider constructing an addition to increase interior space.
- d. Consider relocation of significant historic buildings to a new location.
- e. Demolition may be appropriate if the building poses an immediate hazard to public safety.
- f. In cases of fire or other catastrophic disaster where at least 50% of the building remains standing, it is recommended that the structurally sound portion be rehabilitated, and the other portions rebuilt.

#### **Guideline 105. Demolition by Neglect**

- a. The willful neglect of maintenance of a historic property in order to hasten its deterioration to the point where demolition is required is known as “demolition by neglect.” Property owners are expected to keep their buildings in sound repair in compliance with local health and safety codes. Willful neglect of a property in order to necessitate demolition of a property whose demolition would not otherwise be approved by the HPC is a violation of the historic preservation ordinance.

## Chapter 12. Heritage Preservation Commission and Review Process

### 12.1. *Heritage Preservation Commission (HPC)*

The City of Duluth's Heritage Preservation Commission consists of seven members, all of whom are citizens of the city. The commission's members have a demonstrated interest in the historical, cultural, or architectural development of the city, or own property within a historic preservation district. At least two of the appointed members are preservation-related professionals.

The HPC has the responsibility of recommending to the City Council the adoption of ordinances designating areas, places, buildings, structures, works of art, or other objects having special historical, cultural or architectural interest for the community as historical preservation landmarks or districts.

The HPC also has the responsibility to review and vote on applications for historic construction/demolition applications that take place within Historic Preservation Districts with a Historic Resources zoning Overlay.



## 12.2. *Historic Resources Overlay (HR-O)*

As of July 2021, the HPC was pursuing a Historic Resource Overlay (HR-O) for the Duluth Commercial Historic District. This overlay is among several special zoning ordinances in Duluth used to guide development in specific areas of the city. The HR-O is a zoning tool used to preserve, protect, and promote any areas, places, buildings, structures, lands, districts, and other objects having a special historical, community or aesthetic interest or value. The HR-O:

1. Safeguards the heritage of the city by preserving properties that reflect elements of the city's cultural, social, economic, political, engineering, visual, or architectural history.
2. Protects and enhances the city's appeal and attraction to residents, visitors, and tourists, while enhancing its economic viability through the protection and promotion of its unique character as related to its history and heritage.
3. Enhances the visual and aesthetic character, diversity, and interest of the city.
4. Fosters civic pride in the beauty and notable accomplishments of the past.
5. Promotes the preservation and continued use of historic properties for the education and general welfare of the people of the city.

The Planning Commission and HPC currently administers the HD-O, which includes the Duluth Civic Center Historic District and the Duluth State Normal School Historic District.

### 12.3. Overview of the Review Process

Proposals for exterior alterations, additions, or demolitions within the Duluth Commercial Historic District require approval from the city's Heritage Preservation Commission (HPC). Applicants must submit a historic construction/demolition permit to the Commission For more information about the HPC, see the Duluth Legislative Code (50-36.3).

The following activities conducted within the Duluth Commercial Historic District require approval from the HPC:

1. Remodeling, repairing, or altering in any manner that will change the exterior appearance of a building, structure, or site.
2. New construction, including parking facilities.
3. Moving a building.
4. Changing the nature or appearance of a designated historic preservation landmark or district, including landscape features.
5. Demolition in whole or in part.

Applicants must request a pre-application meeting with City Staff and the HPC. A pre-application meeting is an informal discussion between a potential applicant, interested citizen, city staff, and the HPC regarding a possible project subject to HPC review. The purpose of the pre-application meeting is to assist the applicant by identifying the types of approval needed to complete the project, application material and impact studies required, applicable comprehensive plan provisions, and applicable review criteria. A pre-application meeting may include a site visit at the request of the city. The review process is intended to be as simple as possible, with minimum delay to the start of projects. You can help keep review times as short as possible by providing all required information about your proposal when submitting your application. Materials to be submitted may include architectural plans, site plans, landscaping plans, construction methods, proposed signs with appropriate detail as to character, proposed exterior lighting arrangements, elevations of all portions of structure with important relationships to public view (with indications as to visual construction materials, design of doors and windows, colors, and relationships to adjoining structures), and other exhibits and reports as are necessary for its determinations.

#### HISTORIC CONSTRUCTION/ DEMOLITION PERMIT REVIEW



Alterations or additions to buildings within the historic district will be reviewed by the HPC for consistency with the historic design features of the existing building as well as for their contribution and compatibility with the Historic District as a whole. The context of a historic building is defined by historic and environmental features that make up the setting and collectively contribute to the district's overall identity and character. More specifically, the Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings define a district or neighborhood setting as the area or environment in which a historic property is found. It may be an urban or suburban neighborhood or a natural landscape in which a building has been constructed. Character-defining features within the context of a neighborhood would include the buildings in the district, the relationship of those buildings to one and other, their scale and massing, setbacks, fence patterns, views, driveways and walkways, and street trees and plantings that come together to make up the overall setting. Loss of, or negative impact on, the character-defining features of the neighborhood setting affects the historic integrity of the district as a whole. For this reason, alterations to the front façade of properties within the historic district are the most heavily scrutinized by the HPC as they have the greatest potential to alter the appearance of the district as a whole.

The HPC will consider the proposed project's impact on a property's character-defining features. The term "character-defining features" refers to all of the individual components of a property which make up its historic character. These features include small-scale elements, such as the building's historic windows, doors, trim, and other details, as well as larger-scale features, like the building's overall shape, the arrangement of window and door openings, and its site and setting. These features are integral to a building's historic identity and should be retained and preserved.

The HPC will review the application, and the applicant will have an opportunity to present the project to the Commission at a regularly scheduled public hearing. The commission will determine if the application complies with all applicable provisions and the work to be performed shall not adversely affect the historic preservation district based on these historic preservation guidelines and the Secretary of the Interior's Standards for Rehabilitation. The commission will either adopt (approve), adopt with modifications, or deny the application. If the applicant takes issue with the HPC ruling, they have the right to appeal. An appeal of the HPC's decision will then be heard by the Duluth City Council.

## Appendix A. Glossary

### A

**Accessory (or Ancillary) Building.** A subordinate building or a portion of a main building, located on the same lot and used for purposes incidental to the dominant use of the main building or premises.

**Adaptive Use.** - The adaptation of an historical or architectural resource to accommodate uses for which the resource was not originally constructed. Alterations to accommodate the new use are undergone in such a way which maintains the general historical and architectural character.

**Addition or Expansion.** An increase in floor area of a building, or a modification to the roof line of a building, such as the construction of a dormer or addition of a new story, that increases the amount of floor space devoted to human use or occupancy.

**Alignment.** Arrangement along a straight line.

**Alley.** A public right-of-way that normally affords a secondary means of access to abutting property.

**Alteration.** Any change in size, shape, character, occupancy, or use of a building or structure.

**American Bond.** Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number - three, five, or seven) of stretchers are placed between every row of headers.

**Alteration.** Any change, modification, or addition to a part or all of the exterior of any building or structure.

**Appurtenances.** An object added to a building, including vents, exhausts hoods, air conditioning units, antennas, satellite dishes, etc.

**Applied.** Placed upon, as in “applied ornamentation.” For example, a piece of decorative molding applied to a wider plain board.

**Appropriate.** Typical of the historic architectural style represented by a particular building, compatible with the character of the surrounding historic district, and consistent with local preservation criteria and guidelines.

**Architectural Shingles.** Composition asphalt roof shingles that are heavier weight. They may be irregularly sized and are designed to resemble the random textured look of wood or slate shingles.

**Architectural Style.** A category of architecture of buildings distinguished by similar characteristics of construction, design, materials, and other character-defining features. See [Chapter 3. Architectural Style Guide](#) for additional information.

## B

**Baluster.** An upright, often vase-shaped, support for a rail (ex: on a stairway or porch).

**Balustrade.** A series of balusters with a rail.

**Bay Window.** An alcove of a room projecting from an outside wall with its own windows.

**Belt Course.** A molding or course running horizontally along the façade of a building. It may be flat or projecting.

**Beveled Glass.** A glass pane having a taper across one or more edges.

**Bracket.** A right-angled support member attached to and projecting from a wall, to support a projecting element, as in a supporting bracket for a shelf or cornice.

**Brick Bond.** The pattern in which bricks are laid, determined by the relationship of headers and stretchers.

**Broken Pediment.** A triangular element which is interrupted by a recess which "breaks" the top angle.

**Building.** A resource created principally to shelter any form of human activity.

**Building Permit.** An approval statement signed by the Building Permit Office authorizing the construction, alteration, reconstruction, repair, restoration, demolition or razing of all or a part of any building.

**Building Type.** Describes a structure's function and form. Building types, such as "One-Part Block," "Two-Part Block," or "Three-Part Block" buildings are sometimes associated with one or more architectural styles. See [Chapter 3. Architectural Style Guide](#) for additional information.

**Bulkhead.** The section of a storefront that forms the base for the display windows. The bulkhead provides a transition between the ground and storefront glazing area.

## C

**Canopy.** A roof-like structure, or cloth covering positioned horizontally over an entrance.

**Cantilever.** A projection, as of a beam or part of a structure, supported only at one end.

**Capital.** The top decorated member of a column or pilaster crowning the shaft and supporting the entablature.

**Casement.** A hinged window frame that opens horizontally like a door.

**Casing.** Moldings around windows and doors.



**Character.** Attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

**Character-Defining.** Those architectural materials and features of a building that define and are integral to the historic character of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, ornamentation, surrounding landscape elements, etc.

**Clapboard.** Wooden siding, also called weatherboard.

**Classical.** Pertaining to the architecture of ancient Rome and Greece.

**Column.** An upright structure generally consisting of a cylindrical shaft, a base, and a capital; usually a supporting or ornamental member in a building.

**Common Bond.** See American Bond.

**Compatibility.** The characteristics of materials, uses, or activities that permit them to be located near each other in harmony and without visual conflict.

**Conservation.** The sustained use and/or appearance of a building, structure, or area, maintained essentially in its existing state.

**Contemporary.** - Existing or happening in the same time period; from the same time period.

**Contemporary Architecture.** A style of architecture that pulls from a combination of modern styles, relying on few classical building ideas.

**Corbel or Corbelling.** In masonry, a projection or one of a series of projections, each stepped out further than the one below it; most often found on brick walls and chimneystacks.

**Corbelled.** Furnished with a bracket or block projecting from the face of a wall to bear weight, generally supporting a cornice, beam, or arch.

**Contributing Properties.** Properties designated on the inventory map and contributing properties of Duluth as adopted by ordinance which generally contribute favorably to the general character of the Duluth Commercial Historic District.

**Coping.** The protective uppermost course of a wall or parapet.

**Corinthian Order.** The most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus designs.

**Cornice.** A continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

**Course.** A continuous row or layer of stones, tiles, bricks, shingles, etc. in a wall.

## D

**Demolition.** The dismantling or tearing down of all or part of any building.

**Demolition by Neglect.** The act or process of deferring or neglecting the maintenance and repairs of a building, allowing the building to deteriorate to the point where demolition may be necessary.

**Dentils.** Small rectangular blocks in a series, usually on a molding.

**Detail.** A small piece of the overall character of a building, which contributes to its architectural significance.

**Display Window.** A large area of glass within a storefront opening, designed to showcase goods or products.

**Dormer.** A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

**Door Frame.** The part of a door opening to which a door is hinged, consisting of consists of two vertical members called jambs and a horizontal top member called a lintel or head.

**Door Jamb.** The vertical portion of the door frame onto which the door is attached.

**Doric Order.** A classical order most readily distinguished by its simple, unornamented capitals.

**Double-hung window.** A window with two sashes (the framework in which windowpanes are set), each movable. In historic double-hung windows, the sashes are moved by a means of cords and weights.

## E

**Eaves.** The projecting overhang at the lower edge of a roof.

**Eclectic.** Composed of elements selected or chosen from several sources.

**Elevation.** A flat representation of the vertical view of one side of a building's exterior. The front elevation is often referred to as the façade.

**Engaged Columns.** Columns partly embedded in a wall, often referred to as half-round columns.

**English Bond.** The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers.

**Entablature.** In classical architecture, the part of a structure between the column capital and the roof or pediment; comprised of the architrave, frieze, and cornice.

**Entry.** A door or passage used to enter a building.

**Elevation.** A mechanically accurate, “head-on” drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

## F

**Façade.** The front or principal face of a building, any side of a building that faces a street or other open space.

**Fanlight.** A semicircular or semielliptical window above a door.

**Fascia.** The flat band or board around the edge of a roof or a part of the entablature.

**Fenestration.** The arrangement of windows and other exterior openings on a building.

**Finial.** An ornament at the top of a spire, gable, pinnacle, or other vertically projecting member.

**Flashing.** Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

**Flemish Bond.** The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. (See “Brick Bond”)

**Fluting.** Decorative vertical grooves; usually found on columns or pilasters.

**Form.** The overall shape of a structure (ex: most structures are rectangular in form).

**Foundation.** A foundation is the supporting portion of a structure below the first-floor construction, or below grade, including the footings.

**French Door.** A door having rectangular glass panes extending throughout its length, often hung in pairs. Also called a casement door.

## G

**Gable.** The triangular wall segment at the end of a ridged roof.

**Gable Roof.** A roof which forms a gable at each end.

**Gallery.** A roofed promenade extending along the wall of a building or a narrow balcony, usually having a railing or balustrade, along the outside of a building.

**Gambrel Roof.** A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

**Glazing.** Fitting glass into windows and doors.

## H

**Half-Story.** A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

**Half-Timbering.** A wall construction in which the spaces between members of a timber frame are filled with brick, stone, or other material.

**Hardscape.** Portions of the exterior environment that is constructed with masonry or other impermeable materials, including sidewalks, driveways, or patios.

**Head.** The top horizontal member over a door or window opening.

**Height.** The vertical distance from the average grade level to the average level of the roof.

**High Style.** The more ornately detailed version of a particular architectural style; used in contrast to simpler examples. See [Chapter 3. Architectural Style Guide](#) for further information.

**Hipped Roof.** A roof with four uniformly pitched sides.

**Historic.** Important in history; distinguished from “historical,” which conveys the sense of things or events related to the past.

**Historic District.** An area containing buildings or places in which historic events occurred or having special public value because of notable architectural or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant conservation and preservation.

**Hood Molding.** A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.

## I

**In-Kind Replacement.** To replace a feature of a building with materials of the same characteristics, such as size, proportion, design, material, texture, color etc.

**Infill Construction.** New construction on vacant lots or replacement of blighted or thoroughly deteriorated structures within existing neighborhoods or developments.

**Integrity.** The ability of a property to convey its historic significance through the retention of its historic location, design, setting, materials, workmanship, feeling, and association.

**Ionic Order.** A classical order distinguished by the form of the capital, with a spiral scroll, called a volute, on either side.

## J

**Jerkinhead Roof.** A gable roof where the peak is clipped, forming a slope and resulting in a truncated gable on the wall below. Also known as a clipped gable roof.

**Jalousie.** A type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank.

## K

**Keystone.** A wedge-shaped stone at the top of a masonry arch.

**Kickplate.** A metal plate (usually brass) attached to the bottom of a door to protect the door from damage.

## L

**Lancet.** A narrow, pointed arch.

**Landscape.** The whole of the exterior environment of a site, district, or region, including landforms, trees, plants, bodies of water, and the built environment.

**Landscape Elements.** Those elements that contribute to the landscape, such as exterior furniture, decks, patios, outdoor lighting, and other elements that may be located in conjunction with a landscape.

**Lattice.** A panel of crisscrossed, diagonal, or perpendicular slats, often of wood.

**Leaded Glass.** Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

**Light.** A section of glass within a window, also called “pane” or “sash light.”

**Lintel.** A beam over an opening in a wall or over two or more pillars.



## M

**Maintenance and Repair.** Any work required to remedy damage or deterioration of a building, building elements, or the surrounding site, that involves no change in materials, dimensions, design, configuration, texture, surface coating, or visual appearance. This includes cleaning, repainting, in-kind repairs, yard maintenance, etc.

**Mansard Roof.** A roof that has two slopes on all four sides.

**Mass or Massing.** The arrangement and proportions of a building's basic geometric components.

**Masonry.** Construction materials such as stone, brick, concrete block, or tile.

**Material.** Material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

**Medallion.** An oval or circular design or carving.

**Meeting Rail.** The place in the middle of a single- or double-hung window where the upper and lower sashes meet, where the lock is typically located.

**Modillion.** An ornamental bracket used in series under a cornice.

**Modify/Modification.** To make changes to an existing structure; those changes made to an existing structure.

**Module.** The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

**Molding.** A decorative band or strip of materials with continuous decorative profile or section, generally used in cornices and as trim around window and door openings. A continuous decorative band that is either carved into or applied to a surface.

**Mortar.** The materials, generally composed of sand and lime or cement, used to fill the joints of masonry.

**Mortar Joint.** The space between masonry units, such as brick or stone, which is filled with mortar to transfer the load, provide a bond between the units, and keep out the weather.

**Mortar Mix.** The composition (and proportions of these ingredients) of the mortar used in masonry.

**Muntin.** A member supporting and separating panes of glass in a window or door.

**Mullion.** A vertical member supporting and/or separating windows, doors, or panels set in a series.

## N

**Natural Features.** Features or elements of the exterior environment that are substantially unaltered by human activity such as landforms, trees, plants, and bodies of water.

**Neoclassical.** A revival or adaptation of a classic style of architecture.

**New Construction.** The act of adding to an existing structure or erecting a new principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes, and retaining walls.

**Non-Contributing Building/Structure/Site.** A building, object, site, or structure that neither adds to nor detracts from a district's sense of time and place and historical development. Usually non-historic, or historic but outside the relevant historic period of contributing structures within the district.

## O

**Object.** A material thing of functional, artistic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment (ex: a sculpture, fountain, or statue).

**Order.** Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

**Oriel Window.** A bay window projecting from an upper story, usually supported by a corbel or bracket.

**Orientation.** The relationship of a building to the street. The entrance to the building plays a large role in the orientation of a building. A building with a main entrance facing the street is oriented toward that street.

**Ornamentation.** Any decorative objects or series of objects, which are added to a form to enhance its visual appearance.

## P

**Palladian Window.** A three-part window opening with a large arched central light and flanking rectangular side lights.

**Panel.** A sunken or raised portion of a door set into a frame which forms a border.

**Parapet.** An upward extension of a building wall above the roofline. Often shaped or ornamented, they were often used to create greater perception of height or a better sense of proportion.

**Pediment.** A wide, low-pitched triangular section framed by a horizontal molding on its base and two sloping moldings on each of its side, surmounting the facade of a building in a classical style. Also used as a crowning member of doors, windows, and mantels.

**Period of Significance.** Span of time in which a property significant associated.

**Pier.** An upright support for a structure, such as for a porch column.

**Pilaster.** A shallow column attached to a wall.

**Pillar.** A vertical supporting member in a building, may be ornamental.

**Pitch.** The angle of slope.

**Portico.** A porch having a roof, often with a pediment supported by columns or pillars.

**Post.** A piece of wood, metal, etc. usually long and square or cylindrical, set upright to support a building, sign, gate, etc.

**Preservation.** The act or process of applying measures to sustain the existing form, integrity, materials, and overall historic character of a building, structure, object, or site. It may include initial stabilization work as well as ongoing maintenance of the historic building materials.

**Pressed Metal.** Thin sheets of metal molded into decorative designs and generally used to cover interior walls and ceilings.

**Proportion.** The dimensional relationship between one part of and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

## Q

**Quoin.** The corner of a masonry structure constructed using masonry blocks laid in a specific, decorative manner. Any of the stones used in forming the corner can also be called quoins. They are often large and dressed or arranged so as to form a decorative contrast with the adjoining walls.

## R

**Rafter.** Any of the parallel beams that support a roof.

**Rafter Tail.** Exposed rafter end, visible from the exterior supporting the eave.

**Ramp.** A sloped surface that makes a transition between two different levels; typically used to provide access to a building or raised surface for those persons with disabilities.

**Recessed Entry.** An entry set back from the building façade. For example, many historic storefronts step in towards the interior of the building at the entry point.

**Reconstruction.** Any or all work needed to remake or rebuild all or a part of any building to a sound condition, but not necessarily of original materials.

**Rehabilitation.** The act or process of returning a property to a state of utility through repair or alteration which makes contemporary possible use while preserving the features of the property which are significant to its historical, architectural, and cultural value.

**Renovation.** The act or process of repairing and/or changing an existing building for new use or to make it functional; this may involve replacement of minor parts.

**Repair.** Any or all work involving the replacement of existing work with equivalent material for the purpose of maintenance, but not including any addition, change, or modification in construction.

**Replacement.** To interchange a deteriorated element of a building, structure, or object with a new one that matches the original element.

**Replicate.** To copy or reproduce an historic building or building element.

**Repointing.** Repairing existing masonry joints by removing defective mortar and installing new, compatible mortar. The new mortar should match the historic mortar as closely as possible in terms of materials and proportions of materials to ensure compatible hardness and compressive strength.

**Restoration.** The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**Reveal.** The vertical side of a door or window opening between the frame and the wall surface.

**Rhythm.** The repetitive use of a group of visual elements, to establish a recognizable pattern.

**Ridge.** The horizontal line where the upper slopes of a roof meet.

**Rustication.** Masonry cut in massive blocks separated from each other by deep joints.

## S

**Sash.** A frame in which the panes of a window are set. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin member called muntins or glazing bars.

**Screening.** Construction (such as a fence) or vegetation of which the essential function is to separate, protect, conceal, or shield from view but not support.

**Scale.** A building's size in relation to other buildings.

**Setback.** A distance from a curb, property line, or structure within which building is prohibited, as defined in the municipal zoning ordinance. Also, an architectural device in which the upper stories of a tall building are stepped back from the lower stories.

**Setting.** The surrounding buildings, structures, monuments, or landscape that provides visual aesthetics or auditory quality to historic or architectural resources.

**Shaft.** The main part of a column between the base and the capital.

**Shed Roof.** A roof with a single slope, resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

**Shutter.** A solid panel of wood or metal made to close over a window.

**Sidelight.** A fixed sash located beside a door or window, usually found in flanking pairs.

**Sill.** The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Site.** The land upon which a significant event, activity, building, structure, archaeological resource, or another feature is located.

**Soffit.** The undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

**Spandrel.** The triangular space between adjacent arches and the horizontal molding, cornice, or framework above them. Also, the horizontal panels below and above windows between the continuous vertical piers in skeleton frame construction.

**Stile.** A vertical piece in a panel or frame, as of a door or window.

**Stabilization.** The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property.

**Storefront.** The street level facade of a commercial building, usually having display windows. See [Chapter 6. Guidelines for Existing Buildings, Subsection 6.2. Storefronts](#) for additional information.

**Storefront Column.** Vertical elements within the storefront opening that help support the lintel.

**Story.** The space between two floors of a structure or between a floor and roof.



**Streetscape.** The collective elements of a street which determine its overall character. Buildings, their setbacks, vegetation, sidewalks, and other elements contribute to the streetscape.

**Street Wall.** A wall of building facades that define the edge of a street.

**Stretcher.** The long end of a brick when laid towards the face of a wall.

**String Course.** A narrow horizontal band projecting from the exterior walls of a building, also known as a “stringcourse.” It is often located between the stories of a building, defining the interior floor levels.

**Stucco.** A masonry material applied as exterior wall covering.

**Surround.** The term applied to the outside of a window or door opening. It is also called “casing.”

**Synthetic Materials.** Building materials that are manufactured with man-made or artificial components as opposed to traditional materials derived from natural sources, such as plants, trees, or earth (e.g. vinyl, aluminum, fiber cement, plastic resin). Such materials are often engineered or otherwise designed to mimic the texture and appearance of traditional materials.

## T

**Terracotta.** A fine-grained, brown-red fired clay used for roof tiles and decoration. May or may not be decorated or covered with colored or clear glazes.

**Texture.** The feel, appearance, or consistency of a surface or substance.

**Tracery.** The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

**Transom.** A small window or series of panes above a door, or another type of window such as a casement, double hung, or fixed window.

**Trellis.** An open grating or latticework of either wood or metal placed vertically on a site and typically supported by wood columns; often used as a screen and usually supporting climbing vines.

**Turret.** A small, slender tower usually at the corner of a building.

## U

**Upper Façade.** The portion of the facade above the storefront display window. May be a plain surface on a one-story building or may contain rows of windows defining the number and location of floors in a multi-story building and may include decorative bands or patterns.

## V

**Vergeboard.** An ornately curved board attached to the projecting edges of a gable roof.

**Vernacular.** A building that does not have details associated with a specific architectural style, a simple building with modest detailing and form. See [Chapter 3. Architectural Style Guide](#) for additional information.

**Viewshed.** The portion of the surrounding environment that is visible from one or more viewing points.

**Visibility from A Public Way.** The ability to be seen from any public right-of-way, or other place, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

**Visual Continuity.** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

## W

**Weatherboard.** Clapboard; wooden siding.

**Workmanship.** The physical evidence of the crafts of a particular culture, people, or artisan.

## Y

**Yard.** An open space at grade, other than a court or plaza, between a structure and the adjacent lot lines.

## Z

**Zoning Overlay.** A planning tool used to regulate land use, building form, design, and compatibility of development.

## Appendix B. Substitute Materials

### *B.1. Appropriateness*

Substitute materials are new materials or technology which are designed to simulate the appearance of a historic material. While the preferred method for treatment of historic properties emphasizes repairing original features to the greatest extent possible, and to replace historic features with like materials where repair is not possible, there are several instances in which utilizing substitute materials may be permissible. Situations in which the use of substitute materials may be appropriate include:

- When the historic material is unavailable (for instance, a particular type of stone, or old growth lumber)
- Where historic craft techniques or skilled artisans are not available
- When the historic feature has already been lost and little is known about its original appearance
- Where the historic material does not meet existing code requirements

Problems associated with using substitute materials include a lack of repairability and a lack of durability and/or a shorter lifespan as compared to traditional materials. Some substitute materials are physically incompatible with existing historic building fabric and can trap moisture or cause damage to remaining historic fabric due to incompatible thermal expansion and contraction. Substitute materials, including metal or vinyl and other substitute materials, should not be used to cover existing historic materials or features.

Substitute materials should not be used to replace sound historic materials for the sake of convenience. While synthetic materials such as vinyl siding may offer the allure of being “maintenance-free.” In reality, “maintenance-free” tends to translate to “not repairable.” A lack of repairability often drastically shortens the lifespan of such products in comparison to traditional materials.

Substitute materials should only be used if they will not damage existing historic features and if they will not negatively alter the appearance of the historic resource. The new material should mimic the original in form, profile, color, and perceived texture. Features that may seem like minor details, such as crisp edges on originals, can negatively impact the overall character of the building if they are lacking on the replacements. The HPC will consider allowing the use of a substitute material in place of historic materials on a case-by-case basis and may approve or deny such materials based on each particular situation.

Factors that the Commission may consider when evaluating applications for the use of substitute materials include:

- Is the existing material historic?
- How durable is the new product vs. the old in the same environment?
- How similar is the new product in size, proportion, detail, profile, texture, and finish?
- Will the new product be physically compatible with the remaining materials?
- How much of the new material will be used?
- Where will the material be used?
- Will the new materials cover or replace existing historic fabric?



## *B.2. Common Applications for Substitute Materials*

The following outlines substitute materials commonly used in historic districts which may be appropriate for your proposed project. All projects located within the Commercial Historic District which involve the replacement of exterior elements require a COA. For additional information on using substitute materials in historic buildings, see the National Park Service's Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors (see [Appendix C. Selected Bibliography](#) for links to this and additional resources).

### **Architectural Details and Trim**

Although retaining and maintaining historic wood trim and architectural details is the preferred approach for buildings within the Commercial Historic District, some situations may warrant replacement. High-quality synthetic products may be appropriate in some situations. Applications for the use of substitute materials will be considered on a case-by-case basis.

Cellular PVC board, often referred to by the proprietary name AZEK (although available from other manufacturers) is used to produce trim, moldings, and other decorative architectural elements. These products are durable, and most can be painted. In situations where the profile, size, and dimension of the element can be accurately reproduced, these products may be appropriate substitutes for original wood or plaster elements.

### **Doors**

Properly maintaining and preserving historic doors is the ideal approach. This is particularly so for the main entrance of a property. When a historic door needs to be replaced, it is typically due to deterioration, for increased security, or for code compliance. Replacement doors are manufactured in a wide variety of materials including wood, aluminum, steel, vinyl, fiberglass, and composites.

Metal doors may be appropriate for later architectural styles or non-visible elevations, and vinyl doors may be appropriate for non-visible elevations. For visible elevations, particularly, the main entry door, the replacement door should match as closely as possible the size, proportions, and configuration of the historic door that it is replacing. Consider retrofitting existing historic doors to make them code-compliant or more secure where possible.

## Porch and Deck Materials

Most buildings in the Commercial Historic District lack porches or decks. Where present, most original porch materials are wood, however, brick, stone, and concrete were also historically used. Porch elements typically made of wood include columns, railings, balusters, floors, and decorative elements. While repairing and maintaining historic wood porches is the preferred approach, when it is necessary to replace a floor, column, or railing, some alternative material options exist.

### *Decking and Stair Treads*

Composite flooring is a popular substitute material which is made from a mix of plastic and wood fibers and is manufactured for use both as porch and deck floorboards and stair treads. These materials are formed into planks to imitate wood decking and are installed in a manner similar to traditional wood planks. The product is sometimes available in a paintable finish. Use of composite materials is appropriate for rear decks and staircases. It may be appropriate on front porches if the material closely matches the original in profile, dimension, finish, and overall appearance.

It is generally not appropriate to replace concrete or brick masonry stairs or porches with wood or composite materials. Such features should typically be replaced in-kind. Alternative proposals will be evaluated on a case-by-case basis.

### *Columns and Railings*

Fiberglass columns are available in a variety of shapes and sizes. Round and square profiles are available, as are columns that mimic the classical orders (Doric, Ionic, Corinthian, etc.), and they may even be found in designs mimicking the square, tapered columns found on Craftsman style bungalows. Similarly, fiberglass railings are available in a range of styles and profiles. Fiberglass columns and railings are typically more expensive than their wood counterparts but may be a good alternative in some situations. A fiberglass replacement column or railing may be appropriate if it closely matches the design and proportion of the original columns.

Vinyl columns and railings are also widely available in a variety of designs and configurations. They are most commonly used for new construction and are most appropriate for buildings constructed in the mid-20th century or later. Like vinyl windows, vinyl porch columns and railings are susceptible to fading and warping as a result of UV exposure and have a relatively short lifespan. The dimensions of vinyl columns typically do not match historic proportions and their use on contributing buildings is discouraged and is not likely to be approved.

Likewise, it is not typically appropriate to replace brick or masonry columns with wood or synthetic materials. Such elements should generally be replaced in-kind, although alternative proposals may be evaluated on a case-by-case basis.

## Roofing

Exterior roofing materials are among the most frequently substituted. Architectural shingles, also known as laminated or dimensional shingles, are a heavy-duty asphalt product made with a fiberglass backing and a facing made from ceramic-coated mineral grains suspended in an asphalt coating. Architectural shingles are designed to mimic the naturalistic appearance of slate or wood shake roofs. As compared to a typical asphalt tab shingle, they are more dimensional and provide a more irregular, random, pattern owing to the trapezoidal shape of the shingles. In some cases, architectural shingles are an appropriate replacement for severely deteriorated slate or timber shingle roofs. They are also the preferred replacement for existing tab-style asphalt shingles.

## Siding

Maintaining and preserving existing historic wood siding, where present, is the general recommendation for buildings in the Commercial Historic District. In many cases when wood siding is in poor condition, spot replacements using in-kind materials to replace boards that are deteriorated beyond repair is the best approach. Mixing siding materials, either within a wall or on some walls of a building is never appropriate. Only when the entirety of the siding on a building needs to be replaced should substitute materials be considered.

Vinyl siding is not an appropriate replacement material for wood siding, but may be appropriate for replacing existing vinyl, asbestos, or aluminum siding on non-visible elevations. Cement fiberboard (commonly referred to by the proprietary name HardiPlank, but available from multiple manufacturers) with a smooth finish to mimic planed and painted wood is also an appropriate replacement for existing vinyl, asbestos, or aluminum siding. Cement fiberboard may be approved for use as a replacement for historic wood siding or on newly constructed buildings within the Commercial Historic District, however, the HPC will evaluate each application on a case-by-case basis. In all cases, the replacement siding should match the historic siding in terms of width, texture, profile, and overall appearance.

## Windows

The replacement of original windows with new windows is among the most common alterations to historic properties. While the best option is always to properly maintain and preserve your existing historic wood windows, when replacement is necessary there are several options available.

### *Wood*

Replacement of an existing historic wood window with a new wood window matching the dimensions and configuration of the original is considered a replacement in-kind. Keep in mind, however, that most historic wood building elements were made from old-growth lumber. Most wood building products that are commercially available now are made from faster-growing trees and are inferior in quality to historic lumber products. For this reason, new wood windows are not nearly as durable as historic windows. If wood windows are desired, consider repairing historic windows and reglazing if at all possible. In many cases, composite materials may be preferable to lower grade wood products and can generally replicate the profiles and appearance of historic wood windows.

### *Aluminum Clad*

Aluminum clad windows are wood or composite windows with an aluminum facing on the trim, sashes, and muntins. Aluminum clad windows may be approved for replacement of historic windows in cases where the historic windows are deteriorated beyond repair and where the replacements match the original in size, proportion, and configuration. Aluminum clad windows typically have an anodized or baked enamel finish and are not paintable, which can be a drawback when building paint schemes are changed.

### *Composite/Fiberglass and Fiberglass-Clad*

Composite windows are made of a mix of materials, typically fiberglass and wood fibers. Fiberglass windows have a matte finish as compared to vinyl windows and are available in proportions that mimic historic windows. Many composite windows are paintable and are a good lower-cost option for residences in historic districts. Fiberglass-Clad windows are typically wood windows clad in a fiberglass or fiberglass facing and are generally appropriate wherever composite/fiberglass windows are appropriate.

### *Vinyl-Clad*

Vinyl clad windows are similar to aluminum- and fiberglass-clad windows, in that they are wood or composite windows with a vinyl facing. Vinyl clad windows may be appropriate for use in properties constructed in the mid-20th century, on nonvisible elevations, and on non-contributing properties in the Commercial Historic District. Like aluminum clad windows, vinyl clad windows are not paintable.

### *Vinyl*

Vinyl windows are made of PVC (polyvinyl chloride) and are commonly marketed as replacement windows. Vinyl windows are problematic for use in historic districts, however, as they are not typically available in proportions or finishes that are compatible with historic buildings. Because of the way the product is made, vinyl windows have narrow stiles and rails on the sashes which do not match the thicker proportions found on historic window configurations. Vinyl windows are not paintable and are the least durable of the window types listed here. They tend to fade and warp with UV exposure and have a typical lifespan of only ten to fifteen years.

Like vinyl clad windows, vinyl windows may be appropriate for use in properties constructed in the mid-20th century, on non-visible elevations, and on non-contributing properties.

## Appendix C. Selected Bibliography

### Architectural Style Guide Sources:

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York. Henry Holt and Company: 1994.

Gebhard, David. *A Guide to the Architecture of Minnesota*. Minneapolis: The University of Minnesota Press, 1978.

Grimmer, Anne E, et al. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. 2011.

Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington, DC, The National Trust for Historic Preservation: 1987.

McAlester, Virginia Savage. *A Field Guide to American Houses*. New York. Alfred A. Knopf: 2013.

Rifkind, Carole. *A Field Guide to American Architecture*. New York. Bonanza Books: 1984.

### Additional Sources:

12 Economic Benefits of Historic Preservation. Washington, DC. The National Trust for Historic Preservation: 2015. Web.  
[my.preservationnation.org/site/DocServer/Economic\\_Benefits\\_of\\_HP\\_April\\_2011.pdf?docID=9023](http://my.preservationnation.org/site/DocServer/Economic_Benefits_of_HP_April_2011.pdf?docID=9023) (accessed 10/11/2020).

"Disaster Relief: Homeowners | #PreservationForum." Forum.Savingplaces.Org, [forum.savingplaces.org/learn/issues/sustainability/disaster-relief/disaster-homeowners](http://forum.savingplaces.org/learn/issues/sustainability/disaster-relief/disaster-homeowners). Accessed 2 Nov. 2020.

Eggleston, Jenifer, et al. *Guidelines on Flood Adaptation for Rehabilitating Historic Buildings*. 2019.

*Preparing Your Historic Resources for Disaster*. National Park Service, Department of the Interior.

Rypkema, Donovan. *The Economics of Historic Preservation: A Community Leader's Guide*. Washington, DC. The National Trust for Historic Preservation: 1994.

*The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. Washington, DC. US Department of the Interior National Park Service Heritage Preservation Services: 1995.

Scott, James A. *Duluth's Legacy Vol 1: Architecture*. Duluth: City of Duluth through the Office of the Dept. of Research & Planning, 1974.

Thomason and Associates, Preservation Planners. *Alternative Materials and Their Use in Historic Districts*. Columbus: Ohio. City of Columbus, Ohio Planning Division: 2013.

## Resources for Property Owners:

The National Park Service has developed guidance for stewards of historic buildings called “Preservation Briefs.” According to NPS:

Preservation Briefs provide information on preserving, rehabilitating, and restoring historic buildings. These NPS Publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

All of the below listed technical publications may be accessed at: <https://www.nps.gov/tps/how-topreserve/briefs.htm>.

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

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

[\*Improving Energy Efficiency in Historic Buildings\*](#)

[\*Roofing for Historic Buildings\*](#)

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

[\*The Preservation of Historic Glazed Architectural Terra-Cotta\*](#)

[\*Aluminum and Vinyl Siding on Historic Buildings\*](#)

[\*The Repair of Historic Wooden Windows\*](#)

[\*Exterior Paint Problems on Historic Woodwork\*](#)

[\*Rehabilitating Historic Storefronts\*](#)

[\*The Preservation of Historic Pigmented Structural Glass \(Vitrolite and Carrara Glass\)\*](#)

[\*The Repair and Thermal Upgrading of Historic Steel Windows\*](#)

[\*New Exterior Additions to Historic Buildings: Preservation Concerns\*](#)

[\*Preservation of Historic Concrete\*](#)

[\*The Use of Substitute Materials on Historic Building Exteriors\*](#)

[\*Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character\*](#)

[\*Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements\*](#)

[\*The Repair and Replacement of Historic Wooden Shingle Roofs\*](#)

[\*Repairing Historic Flat Plaster Walls and Ceilings\*](#)

[\*The Preservation and Repair of Historic Stucco\*](#)



***Preserving Historic Ornamental Plaster***

***Heating, Ventilating, and Cooling Historic Buildings—Problems and Recommended Approaches***

***The Preservation of Historic Signs***

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

***Painting Historic Interiors***

***The Repair, Replacement and Maintenance of Historic Slate Roofs***

***The Preservation and Repair of Historic Clay Tile Roofs***

***Mothballing Historic Buildings***

***Making Historic Properties Accessible***

***The Preservation and Repair of Historic Stained and Leaded Glass***

***Applied Decoration for Historic Interiors Preserving Composition Ornament***

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

***Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing***

***Removing Graffiti from Historic Masonry***

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

***Preserving Historic Ceramic Tile Floors***

***The Maintenance, Repair and Replacement of Historic Cast Stone***

***The Preparation and Use of Historic Structure Reports***

***The Use of Awnings on Historic Buildings, Repair, Replacement and New Design***

***Preserving Historic Wood Porches***

***Maintaining the Exterior of Small and Medium Size Historic Buildings***

***Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement***

Additionally, the National Park Service has published guidance on their approach to pedestrian bridges (sky bridges) when reviewing rehabilitation projects.

***Pedestrian Bridges***

## Appendix D. Ordinance

The following is excerpted from the City of Duluth's Legislative Code and consists of Section 50-18.3 Historic Resources Overlay (HR-O), in its entirety.

### 50-18.3 Historic Resources Overlay (HR-O).

#### *A. Purpose.*

The purpose of this Section 50-18.3 is to preserve, protect and promote any areas, places, buildings, structures, lands, districts, and other objects having a special historical, community or aesthetic interest or value. The Historic Resources Overlay:

1. Safeguards the heritage of the city by preserving properties that reflect elements of the city's cultural, social, economic, political, engineering, visual or architectural history;
2. Protects and enhances the city's appeal and attraction to residents, visitors, and tourists, while enhancing its economic viability through the protection and promotion of its unique character as related to its history and heritage;
3. Enhances the visual and aesthetic character, diversity, and interest of the city;
4. Fosters civic pride in the beauty and notable accomplishments of the past;
5. Promotes the preservation and continued use of historic properties for the education and general welfare of the people of the city;

#### *B. Designation of historic resources.*

1. Through the process for designating historic resources in Section 50-37.8, or its predecessor ordinance previously codified as Chapter 28A of the City Code, the heritage preservation commission has designated:
  - (a) Two historic preservation districts: the Duluth Civic Center Historic District, and the Duluth State Normal School Historic District, whose boundaries are shown on Exhibits 50-18.3-1 and 50-18.3-2; and
  - (b) Those designated historic preservation landmarks on file with the secretary of the planning commission;
2. The heritage preservation commission and planning commission may from time to time recommend, and the council may approve, additional historic preservation districts or landmarks pursuant to Section 50-37.8;

#### *C. Review of construction/demolition activities.*

Within those designated historic preservation districts shown on Exhibit 50-18.3-1 and those historic preservation landmarks on file with the secretary of the planning commission:

1. Construction and demolition activities, including all street and utility activities, shall be approved pursuant to Section 50-37.14;
2. The issuance of city permits to do any of the following shall be approved pursuant to Section 50-37.14:
  - (a) Remodel, repair or alter in any manner that will change the exterior appearance;
  - (b) New construction, including parking facilities;
  - (c) Move a building;
  - (d) Change the nature or appearance of a designated historic preservation landmark or district, including landscape features;
  - (e) Demolition in whole or in part;

#### *D. Emergency repair.*

In emergency situations where immediate repair is needed to protect the safety of the structure and its inhabitants, the building official may approve the repair of only those items needed to ensure safety. Such repairs shall be limited to those necessary to correct the safety emergency. In the case of a permit issued pursuant to this subsection D, the building official shall require that the repairs be made in conformance with the U.S. secretary of interior's recommended standards for heritage preservation projects and adopted historic preservation guidelines for the landmark or district to the extent possible. In addition, the building official shall immediately notify the historic preservation commission of the action and specify the facts or conditions constituting the emergency situation; UDC, Article 2, Page 83

#### *E. Building code enforcement.*

This Section 50-18.3 is also intended to encourage the sensitive rehabilitation, restoration, stabilization, and preservation of historic buildings throughout the city. These rehabilitation and preservation efforts should provide for the upgrading and maintenance of the safety features of the building or structure to provide a practical level of safety to the public and surrounding properties. While ensuring this increased level of public safety, the enforcement authorities are encouraged to be open to acceptable alternative solutions and alternative compliance concepts, where practical, that will permit the continued use of existing buildings and structures without creating overly restrictive financial burdens on owners or occupants. Nothing in this Section shall be construed to prevent the ordinary maintenance or repair of any exterior elements of any building or structure.

(Ord. No. 10041, 8-16-2010, § 4; Ord. No. 10044, 8-16-2010, § 6; Ord. No. 10096, 7-18-2011, § 14; Ord. No. 10225, 5-28-2013, § 3.)

## Appendix E. Historic District Visual Inventory

### *West 1st Street*



325-333 West 1st Street (Historic Name: Winthrop Building)



321-323 West 1st Street (Historic Name: Mason Flats)





315 West 1st Street (Historic Name: Central Garage)



309-311 West 1st Street (Historic Name: Elk's Club)



*301-307 West 1st Street (Historic Name: Board of Trade)*



*225-231 West 1st Street (Historic Name: Wolvin Building)*





*219-221 West 1st Street (Historic Name: LeTourneau Printing Company)*



*217 West 1st Street (Historic Name: Armstead Building)*



213-215 West 1st Street (Historic Name: Central Club Cafe)



209-211 West 1st Street (Historic Name: Gilbert Building)





*201-207 West 1st Street (Historic Name: Altman Clothing)*



*118-138 West 1st Street (Historic Name: New Garrick Building)*



*131 West 1st Street (Historic Name: Bayha and Company Furniture)*



*123 West 1st Street (Historic Name: Gershgol Grocery)*





113-115 West 1st Street (Historic Name: Columbia Block)



114-116 West 1st Street (Historic Name: commercial building)



112 West 1st Street (Historic Name: Rowley Building)



109-111 West 1st Street (Historic Name: New England Hotel)





106-110 West 1st Street (Parking Lot)



102 West 1st Street (Historic Name: Ideal Market)



101-107 West 1st Street (Frederick Hotel)



31 and 29 West 1st Street (Historic Names: East End Ice and Coal and commercial building)





26-32 West 1st Street (Pearson Block)



25 West 1st Street (Historic Name: Max Bloom Furniture)



*24 West 1st Street (Historic Name: Commercial Building)*



*9-23 1 West 1st Street (Parking Lot)*





22 West 1st Street (Historic Name: Farrell Plumbing)



20 West 1st Street (Historic Name: E.F. Berg Hotel Supplies)





18 West 1st Street (Historic Name: Sanitary Plumbing)



10-16 West 1st Street (Historic Name: Bridgeman-Russell Block)





*2-8 West 1st Street (Historic Name: Spina Building)*



*1-7 West 1st Street (Historic Name: Hockin Furniture)*

*East 1st Street*



*1-3 East 1st Street (Historic Name: Builders Exchange Building)*



*5-7 East 1st Street (Historic Name: Interstate Auto)*





*9 East 1st Street (Empty Lot with original granite retaining wall)*



*2-28 East 1st Street (US Bank Parking Garage)*





15-17 East 1st Street (Historic Name: Dunlap Building)



19-23 East 1st Street (Parking Lot)





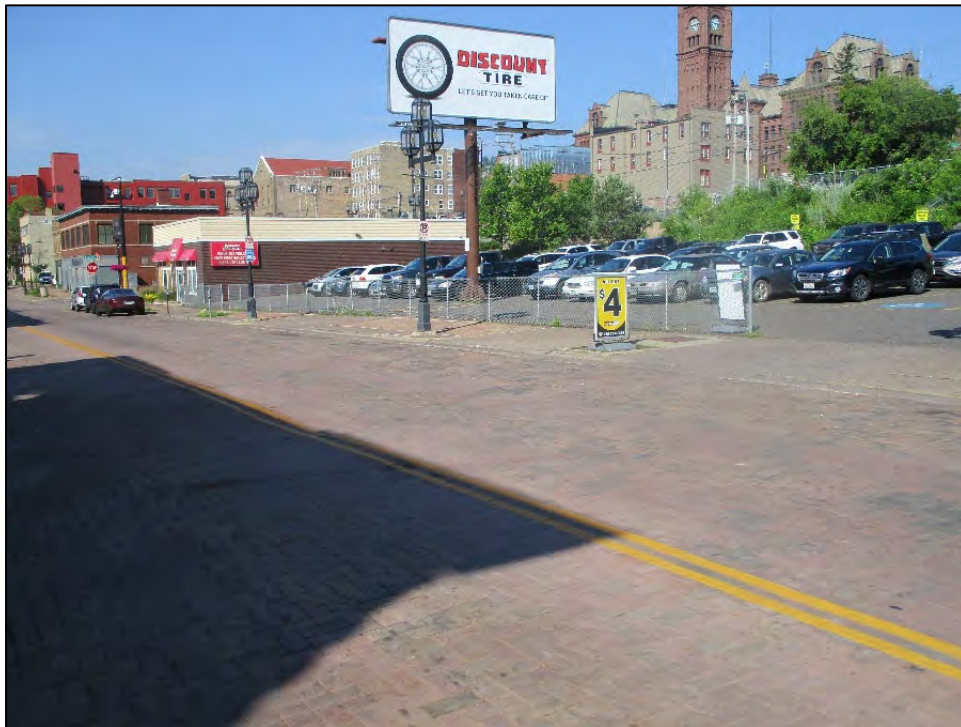
*25 East 1st Street (Historic Name: Sher Bros. and Company)*



*30-32 East 1st Street (Historic Name: Yale Laundry)*



*31 East 1st Street (Historic Name: Hobart Manufacturing Company)*



*101-121 East 1st Street (Non-historic building and parking lot)*





*102-108 East 1st Street (Historic Name: Toverilla Hotel)*



*110-112 East 1st Street (Union Fur Company/Thorsell-Nesgoda Garage)*



114-116 East 1st Street (Historic Name: International Harvester Company)



118-120 East 1st Street (Grey Brothers Bakery)





*123 East 1st Street (Parking Lot)*



*125 East 1st Street (Historic Name: Commercial Building)*





*126 East 1st Street (Historic Name: Model Laundry)*



*127-129 East 1st Street (Historic Name: Pastoret Terrace)*



130 East 1st Street (Historic Name: Clayton Jackson McGhie Memorial)



201-207 East 1st Street (Historic Name: Duluth Armory)





*202-206 East 1st Street (Historic Name: Jenswold Motor Company)*



*208 East 1st Street (Historic Name: Parisian Dry Cleaners)*



210 East 1st Street (Historic Name: Motor Mart)



213-215 East 1st Street (Historic Name: Scarlett Feed Store)





214-216 East 1st Street (Historic Name: Duluth Ford Exchange)

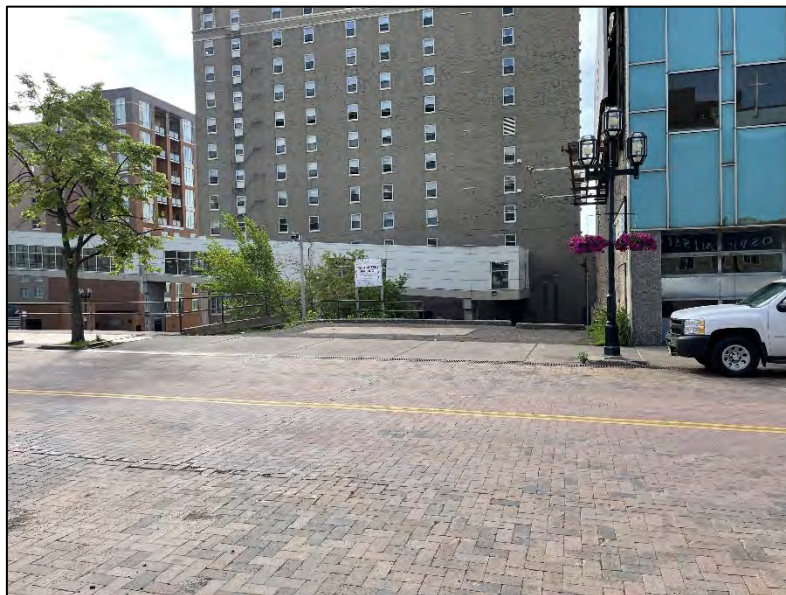


217-219 East 1st Street (Historic Name: Radisson Hotel)





*218-222 East 1st Street (Historic Name: Turner Automobiles)*



*226-232 East 1st Street (Parking Lot)*

*West Superior  
Street*



*31 West Superior Street (Historic Name: Hunter Block)*



*29 West Superior Street (Historic Name: Silvan's Women's Shop)*



*25 West Superior Street (Historic Name: J.C. Schobes Bakery and Confectionary)*



*17-23 West Superior Street (Historic Name: Kelly Furniture and Stack Company Dry Goods)*





*15 West Superior Street (Non-historic infill)*



*13 West Superior Street (Historic Name: Wirth Building)*





*9-11 West Superior Street (Historic Name:  
Silberstein and Bondy Dry Goods Company)*



*5-7 West Superior Street (Historic Name: Norris-MacDougal  
Block)*



*3 West Superior Street (Historic Name: Bell and Eyster Bank)*



*1 West Superior Street (Historic Name: Poirier's Boots and Shoes)*



*East Superior Street*



12-14 East Superior Street (Historic Name: Bijou Theater)



13 East Superior Street (Non-historic infill)



*13 East Superior Street (Non-historic infill)*



*16-24 East Superior Street (Non-historic infill)*





*101-105 East Superior Street (Historic Name: Western Union/Duluth Coin and Stamp/Coney Island)*



*102-108 East Superior Street (Historic Name: Astoria Hotel)*

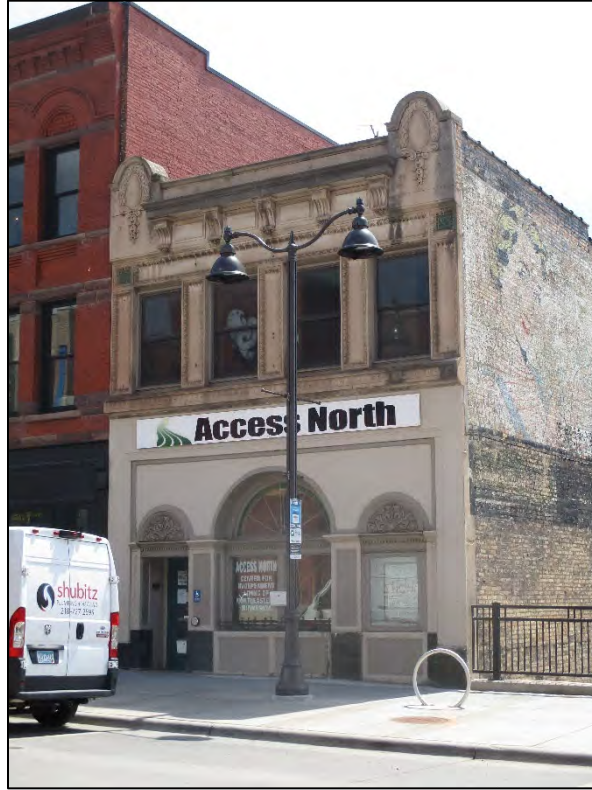


*107-123 East Superior Street (Non-Historic Parking Structure)*



*110-116 East Superior Street (Empty Lot)*





118 East Superior Street (Historic Name: Peterson Buffet)



120 East Superior Street (Historic Name: Delray Hotel)



124 East Superior Street (Historic Name: Service Motor Company, Drivers' Union Hall)



125-131 East Superior Street (Historic Name: Sears, Roebuck and Company)





*126 East Superior Street (Historic Name: Duluth City Jail)*



*132 East Superior Street (Historic Name: Duluth City Hall)*



*201-205 East Superior Street (Historic Name: Masonic Temple Opera House)*



*202 East Superior Street (Historic Name: Knudsen Automobile Company Building)*





206-214 East Superior Street (Historic Name: Interstate Auto Company)



207-213 East Superior Street (Historic Name: Orpheum Service Garage)



216-218 East Superior Street (Historic Name: Gannon Auto Supplies)



217 East Superior Street (Parking Lot)





*219-231 East Superior Street (Historic Name: Hotel Duluth)*



*220 East Superior Street (Historic Name: Albert Salter Saloon)*



222 East Superior Street (Historic Name: Rockhill Buick Company)



228-230 East Superior Street (Historic Name: Jacob Kohn Autos and Television Center Building)





302 East Superior Street (Historic Name: Mutual Auto Company)



308 East Superior Street (Historic Name: Burrell and Harmon Metal Work)



*310-312 East Superior Street (Historic Name: Hotel Florman)*



*314 East Superior Street (Historic Name: Northwestern Cadillac Company)*





318 East Superior Street (Historic Name: McNamara Automobiles)



320 East Superior Street (Historic Name: Buffalo Saloon)



*319-323 East Superior Street (Non-historic infill)*



*West 2nd Second Avenue*



*109 West 2nd Avenue (Historic Name: commercial building)*



*115 West 2nd Avenue (Historic Name: Leone's Dry Cleaning)*

*West 1st Avenue*



*16-18 West 1st Avenue (Historic Name: Clark Shoe Company)*



*21 West 1st Avenue (Historic Name: Gulleason  
Shoe Store)*





*22-26 West 1st Avenue (Historic Name: Devaney and Jordan Blacksmith)*

*Lake Avenue*



*12 Lake Avenue (Historic Name: Tremont Hotel)*



*17-19 Lake Avenue (Historic Name: Clark Shoe Company)*



*22-26 Lake Avenue (Historic Name: Gulleeson Shoe Store)*



*East First Avenue*



*18-20 East 1st Avenue (Historic Name: Duluth Steam Bath)*



*East Second  
Avenue*



*8-12 East 2nd Avenue (Historic Name: Orpheum Theatre)*



*16-18 East 2nd Avenue (Historic Name: Duluth  
Cleaners and Dyers)*

*\*17-25 East 2nd  
Avenue is no longer  
extant (Historic  
Name: Carter Hotel)*