Turn-of-the-century photograph of downtown Chatfield. Main Street looking south.

PREFACE

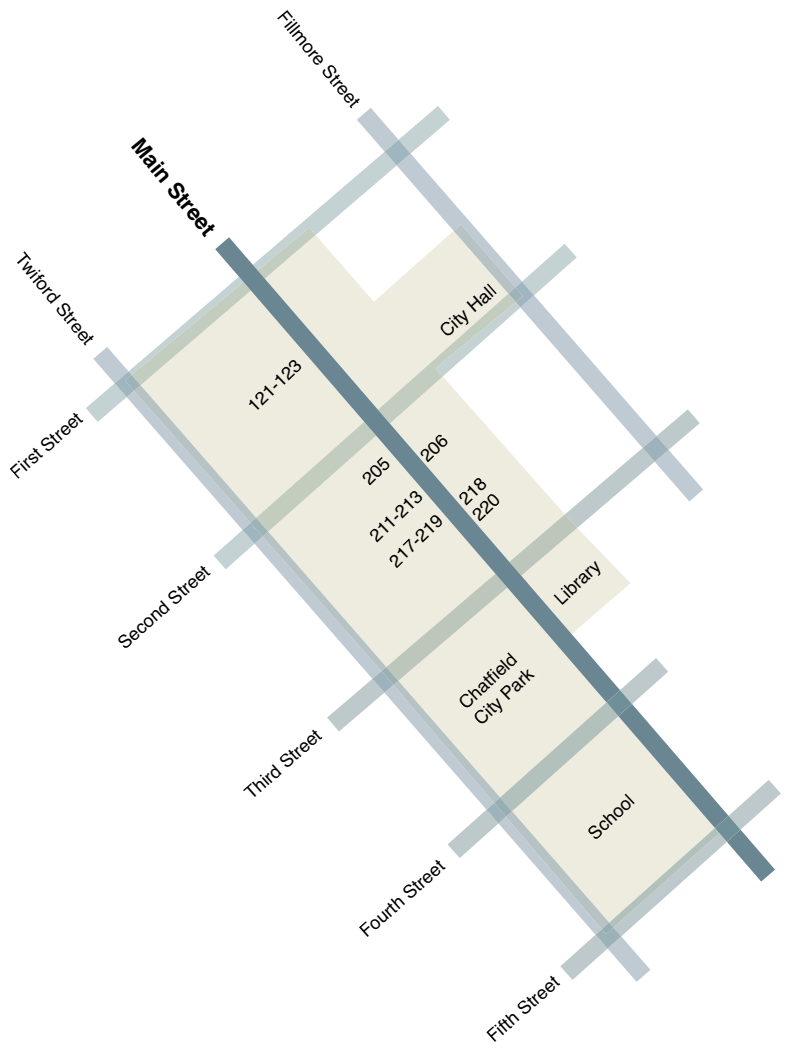
The City of Chatfield is pleased to present the Chatfield Downtown Preservation Design Manual. This publication provides building preservation and rehabilitation information for owners of property located within downtown Chatfield.

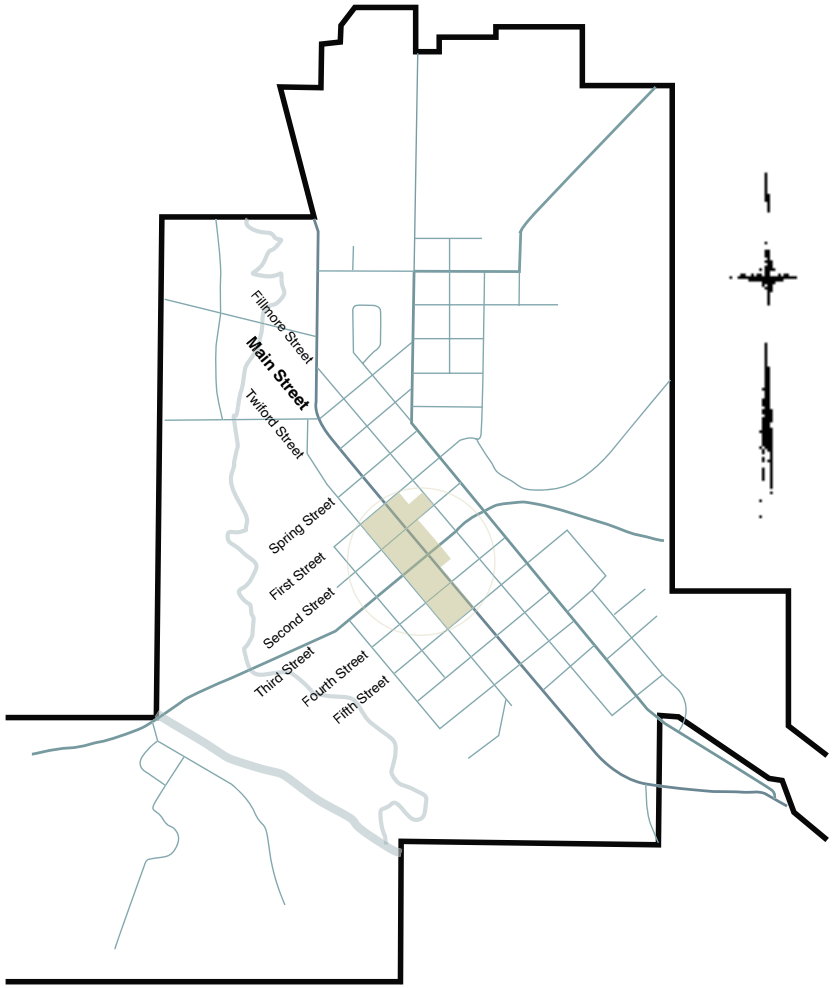
One of downtown Chatfield's greatest resources is its unique concentration of historic and architecturally interesting buildings. This manual is designed to demonstrate how using guidelines can often uncover and preserve a building's hidden historic or architectural value.

The Chatfield Heritage Preservation Commission (HPC) and city staff are a valuable resource in answering questions from property owners about improvements or repairs to their historic buildings. To suppliment that resource, these written guidelines and visual examples are meant to aid those desiring to reuse or recycle an historic property. The illustrations, comprehensive in nature, represent the ideal. At times, because of financial constraints, an owner may incorporate only part of the plan or undertake long-term phasing of the plan.

This guide is part of a continuing effort to encourage downtown building improvements. It provides information on programs designed to encourage the rehabilitation and preservation of Chatfield's commercial architecture. The city also has available for preservation assistance "Preservation Briefs" from the National Park Service, U.S. Department of the Interior. Additional programs and financial assistance may be available. For more information, contact the Chatfield City offices at 507-867-3810.

Chatfield Downtown Commercial District





INTRODUCTION

"In regard to historic preservation, it is my hope that the principle of Stewardship will guide those who hold the civic responsibility of property ownership. Public awareness and adherence to this guidepost will serve our community well."
Gregory A. Forbes, Mayor

Chatfield, Minnesota is entrepreneurial to its roots, founded in 1853 by land speculator Thomas Twiford soon after the Treaty of Mendota officially opened the region for settlement. Twiford is rumored to have been in search of a "perfect" townsite, and when he came upon the broad plateau on the banks of the Root River, with its good soil, virgin forest, and fresh springs. He paid $195.60 for the approximately 156 acres and named his new town Chatfield in honor of territorial judge Andrew Chatfield. Chatfield thus has the distinction of being the first permanent settlement in southeastern Minnesota.

Twiford demonstrated early political prowess, playing off of a factional divide between two county commissioners in order to remove the Fillmore county seat from Winona and relocate it to Chatfield. This success was short-lived, however. Soon after, the county split into Fillmore and Winona Counties, and the more centrally located town of Carimona became the new Fillmore County seat. Still, Chatfield's prominent location on two of Minnesota's major road systems — the St. Paul to Dubuque thoroughfare and a road heading westward from Winona — ensured Chatfield's prosperity as a major stop on two popular stage coach routes.

By 1854, the town had been surveyed and six major streets — Winona, Fillmore, Main, Twiford, Bench, and River — were laid out in a diagonal plane, following the angle of the Root River, and somewhat atypical to the usual grid system of most midwestern town plats. A one-block square tract in the heart of the town was dedicated in perpetuity as a public park and was initially rented out in sections as pasture or garden plots. Twiford marketed his new town to the eastern states through a picturesque lithograph.

Chatfield received a major boost when, in May of 1856, the Federal Land Office was transferred from Brownsville. This ensured that any person wishing to file a claim under the office's five million acres of jurisdiction would need to pass through Chatfield, bringing activity and rapid growth to the town. Many businesses catering to these settlers opened, including hotels, dry goods, grocery and general stores, land agents, lawyers, engineers, doctors liveries, two newspapers, a drug store, and the Root River Bank. The first buildings along Main Street were typical pioneer frame structures with wooden storefronts; however several fires in the central business district required the replacement of these initial buildings with a more permanent solution. As a result, central Chatfield is remarkably contiguous. Main Street is lined with two-story red brick buildings designed for retail on the first floor and residential / office space on the second floor, almost all constructed by local masons of brick fired in the nearby kilns of William Stafford. These vernacular commercial structures took pride in their appearance, with decorative brickwork, corbelling, arched windows, and parapet walls.

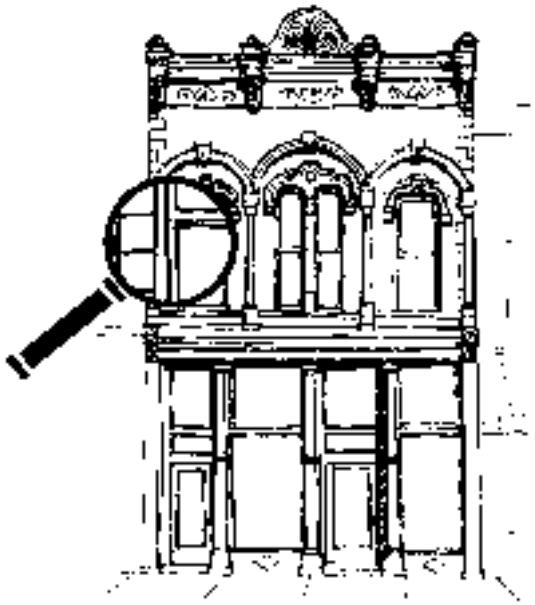
By the time Chatfield was incorporated as a village in 1857, industry had followed the early commercial development, with the Root River supplying water for sawmills and the surrounding farm land requiring flour mills. By 1859, the thriving pioneer town had become a regional economic hub, with over 1,200 permanent residents and various forms of industry, from a brewery to a broom factory to the woolen mill.

The town was dealt several blows in the 1860s, when the land office relocated west to Winnebago and as repeated attempts to bring the railroad through town failed. However, in 1878 the Chicago & Northwestern railroad began operation of a branch line through Chatfield, and the town re-invigorated itself. By the end of the 19th century, Chatfield had become a major transfer point for agricultural produce and livestock *en route* to Minneapolis, St. Paul, and Chicago. With stockyards, grain, and dairy facilities, Chatfield soon became the largest shipping point in southeastern Minnesota. In its success, the town paid particular attention to its infrastructure, including utilities, public buildings such as the school and library, the cemetery, and the park, which had become a major community gathering place. Retail on Main Street ranged from tailors to butchers to an opera house.

Photograph of Main Street on 1896

Main Street looking to the southeast as it appeared ca, 1927

By the 1920s, however, the nature of the town became more conservative, losing its entrepreneurial spirit and its interest in new business ventures. Pioneer industries gradually disappeared and retail declined, though commerce on Main Street remained and two new Art Moderne buildings, the Thurber Building and the Chatfield Hotel, were constructed in the central business district. Chatfield could well have sunk into obsolesce without the vision of town leaders, who saw in this "chosen valley" an exciting center for tourism and recreation, an atmosphere heightened by the town's historic buildings and houses. Today, Chatfield provides both a wonderful home for its thousands of permanent residents and a warm welcome for its many visitors.



Planning for Rehabilitation

Evaluate Your Building

Look closely at your building. It's often clear to see where changes have been made. Look at similar buildings along the street that may not have had major alterations. Look for historic photographs. The downtown area photographs may be found at the Minnesota Historical Society and the Chatfield Historical Society. Search through storage areas, basements, and attics for missing facade elements.

Set A Budget

Once you have a good idea what your building looked like, you will need to decide what you can afford to do about it. Don't feel that you have to do everything at once. While your plan should reflect an overall approach, you may want to complete the actual work in phases. Keep in mind that there are potential sources of assistance, such as those available through the Chatfield city offices. Federal tax incentives, accelerated depreciation, or tax credits may also be available and should be explored as part of your budget planning.

Decide On An Approach

Let your budget and your building be your guides. Pay special attention to the impact of your plans on neighboring buildings and on the whole streetscape.

Apply the Design Guidelines

The Chatfield Heritage Preservation Commission is responsible for preserving and enhancing the historic character of the downtown and, in that capacity, provides design review for building improvement projects that impact the historic character of Chatfield's downtown district.

The design guidelines in this manual cover most of the issues likely to arise in the course of facade remodeling. They are intended to illustrate historically appropriate renovation approaches and details. The HPC and the City will be able to give additional guidance in special situations. Remember that the goal is to promote and to preserve the historic character of the downtown district.

Financial Incentives for Building Owners

While there are many reasons to preserve, restore, rehabilitate, and recycle old buildings, financial incentives can be the most tangible. Financial incentives for rehabilitation have been developed on the local, state, and national levels.

Historic Preservation Tax Credits

Historic Preservation Tax Credits are available to building owners interested in substantially rehabilitating old buildings. Income-producing, non-residential buildings constructed before 1936 qualify for a 10% investment tax credit.

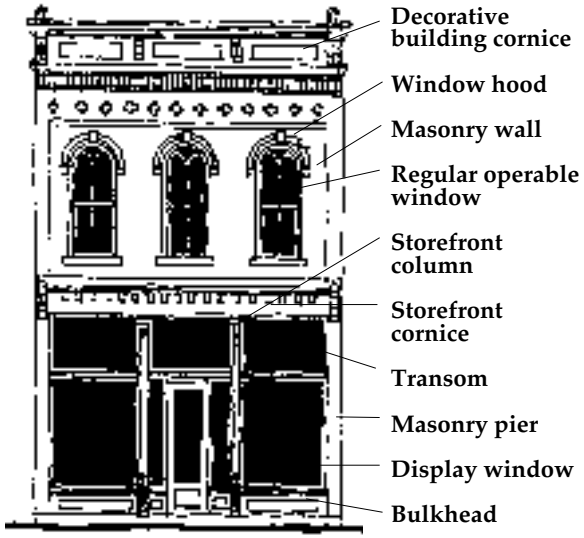
If, in the future, a commercial historic district in Chatfield is certified as meeting the National Park Service criteria or is listed in the National Register of Historic Places, "contributing" historic buildings located within that district could qualify for a 20% investment tax credit.

Facade Easement

Through the Preservation Alliance of Minnesota, a building facade can be donated to the organization and leased back to the building owners to provide preservation tax benefits. The program is most beneficial for historic buildings requiring major investment. For more information contact the Preservation Alliance of Minnesota at **612-341-8140**.

National Trust Preservation Loan Fund

The National Trust for Historic Preservation issues grants to increase the flow of information and ideas in the field of preservation, stimulate public discussion, enable local groups to gain the technical expertise needed for particular projects, introduce students to preservation concepts and crafts, and encourage participation by the private sector in preservation. For more information contact The National Trust at **1-800-944-6847.**



Storefronts in Chatfield

The most important feature of Chatfield's commercial buildings is the storefront. An emphasis on transparency is created by the use of thin structural members framing large sheets of plate glass. The large windows display merchandise and facilitate window-shopping. Below the display windows are base panels called bulkheads made of stone, wood or metal. The entry door is recessed. This provides cover and avoids disturbing the sidewalk traffic. The recessed door also visually draws customers into the building. Above the entry door and the display windows, and separated by a structural member, is the transom. The transom allows natural light into the store, which originally did not have sufficient artificial light. Often transoms were made of frosted or small glass panels. A cornice caps the storefront. The storefront cornice, often similar in design but smaller than the primary cornice that crowns the building, creates a visual separation between the public and private parts of the building.

Additional elements may also exist on a building's facade. These include awnings, window hoods, brackets, and columns. These elements are used to emphasize the lines and shapes of the facade. Awnings were used extensively in the original designs to provide protection from the elements, to advertise the business name, and to add color and interest to the historic streetscape.

General Storefront Design Considerations

Whether restoring a storefront or considering a more contemporary treatment, your plan should be based on a traditional storefront design. One characteristic of the traditional commercial facade is a well-defined frame for the storefront. This area is bounded by a pilaster or pier on either side, the sidewalk below and the storefront cornice above. It is important to contain the storefront within this frame. When the storefront is allowed to extend beyond its frame, it may no longer appear as an integral part of the overall facade design; rather, it may appear tacked on. Look at historic photographs of your building or of similar buildings to learn the original configuration of your storefront.

Following are some ideas to consider when planning your storefront renovation. Each originates in the design of the traditional storefront; however, they are not solely historical concepts. They represent sound design principles aimed at enhancing both appearance and accessibility.

Contain the storefront. A storefront should be designed to fit within the original facade opening and not extend beyond it. The storefront might be set back slightly (perhaps 3 inches) from the plane of the facade to accentuate this sense of containment.

Transparency

Large display windows were a prominent feature of the traditional storefront. As a design element, they are integral to the overall proportioning of the facade. Functionally, the large glass area provides maximum light and display area, while visually opening the facade to the street. As a rule, the storefront should be composed primarily of glass, while the upper facade should be more solid and contained with smaller, evenly spaced windows.

Appropriate materials

The color and texture of the storefront materials should be simple and unobtrusive: (1) The storefront frame can be wood, cast iron, or aluminum with a baked enamel finish; (2) the display windows should be clear glass; (3) transom windows may be clear, prism, or stained glass; (4) the entrance door should have a large glass panel and can be made of wood, steel, or aluminum; (5) the base panels (bulkheads) can be of wood, polished stone, glass, tile, or aluminum-clad plywood panels; (6) the storefront cornice can be made of wood, cast iron, or sheet metal or sometimes the horizontal supporting beam can serve as the storefront cap; (7) the side piers should be of the same material as the upper facade.

Certain materials and design elements should never be used on a traditional commercial building. A mansard roof with wooden shingles, rough textured wood siding, metal siding, fake bricks or stone, and gravel aggregate materials are not appropriate.

Inappropriate historical themes should also be avoided. Small window panes, a colonial door, and storefront shutters are 18th-century elements that do not belong on most 19th- or 20th-century facades.

Simplicity

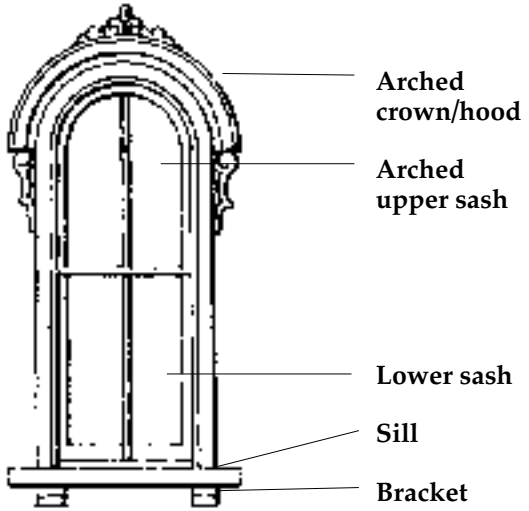
Whether you are renovating an existing storefront or designing a new one, remember that the emphasis should be on transparency. The fundamental design should include large display windows with thin framing members, a recessed entrance, a cornice or a horizontal sign panel above the storefront to separate it visually from the upper facade, and low base panels to protect the windows and define the entrance.

This same basic arrangement will be equally appropriate whether constructed using traditional or modern materials.

Doors and Windows

Doors and windows help to define the architecture of historic downtown Chatfield. The upper story windows establish a rhythm in the streetscape that ties the facades together. The storefront with its large glass area opens the store to the street, inviting pedestrians to look and possibly come inside. Most doors in the district were wood frame with a large glass area to match the openness of the storefront as a whole.

Doors and windows should be carefully maintained and repaired. Always retain original doors and windows if at all possible. Replacement of elements should duplicate the original form of the material closely. The original size and spacing of window muntins dividing the sash are particularly important. The size and division of window sashes should be appropriate to each building's style. Hardware is often a troublesome repair problem. Window and door hardware which reproduces turn-of-the-century forms is now readily available. Inoperable decorative metal or plastic shutters are inappropriate for use in the district. On buildings that originally featured shutters, make sure the panels exactly match the size and shape of the window opening.

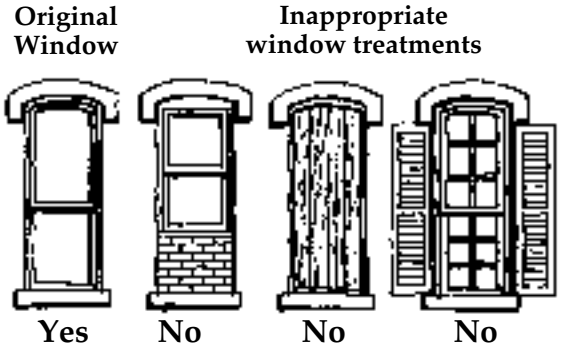


Replacement windows

When more energy efficient double-glazed aluminum or wood windows are to be used as replacements, they should match the original wood windows in size and style. Never replace a multi-pane window with a single large pane of glass. Aluminum windows should be in a baked enamel finish rather than the color of clear unfinished aluminum.

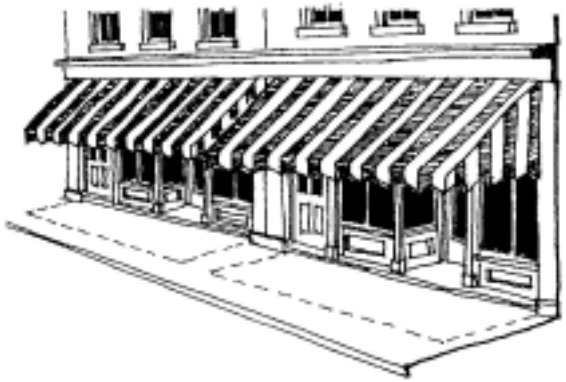
Storm windows

Storm windows may be desirable on upper story windows for energy conservation. An exterior storm window can also serve to protect and upgrade older wooden sashes. They should conform with the size and shape of the existing sash and be painted to match as well. Interior storm windows are a good choice where original windows might be obscured by the addition of exterior storm sash.



Awnings

Canvas awnings were a familiar feature of 19th-century storefronts. Apart from their primary function of sun and glare protection, they also offer shelter to pedestrians and can be an attractive addition to the storefront. Additionally, the valance can serve as a sign panel for your business. Naturally, if your building faces north, they will be of lesser practical benefit.



Select awnings that closely follow historical precedents in shape and design. They may be either operable or fixed. Always fit the awning within the storefront opening. Awnings should never extend continuously across several storefronts. Choose a water-repellent canvas or vinyl-coated canvas material; aluminum awnings or canopies are generally inappropriate. A wide variety of canvas colors are available and you should pay special attention to choosing a color or color combination that coordinates with your building and its surroundings. Backlighting of awnings is not acceptable.

Storefront entry doors

Storefront entry doors should present an attractive appearance and should be visually appropriate for your storefront. Original doors should be retained if possible. If a new door is to be installed it should closely resemble the design and proportions of the original door. Wood is the preferred material, but steel or aluminum with a baked enamel finish may also be used. Colonial or Early American style aluminum doors and other very decorative door designs should be avoided.

References

The following publications contain more detailed information about windows.

Preservation Brief #3
Conserving Energy in Historic Buildings

Preservation Brief #9
The Repair of Historic Wooden Windows

Preservation Brief #10
Exterior Paint Problems on Historic Woodwork

Preservation Brief #13
The Repair and Thermal Upgrading of Historic Steel Windows

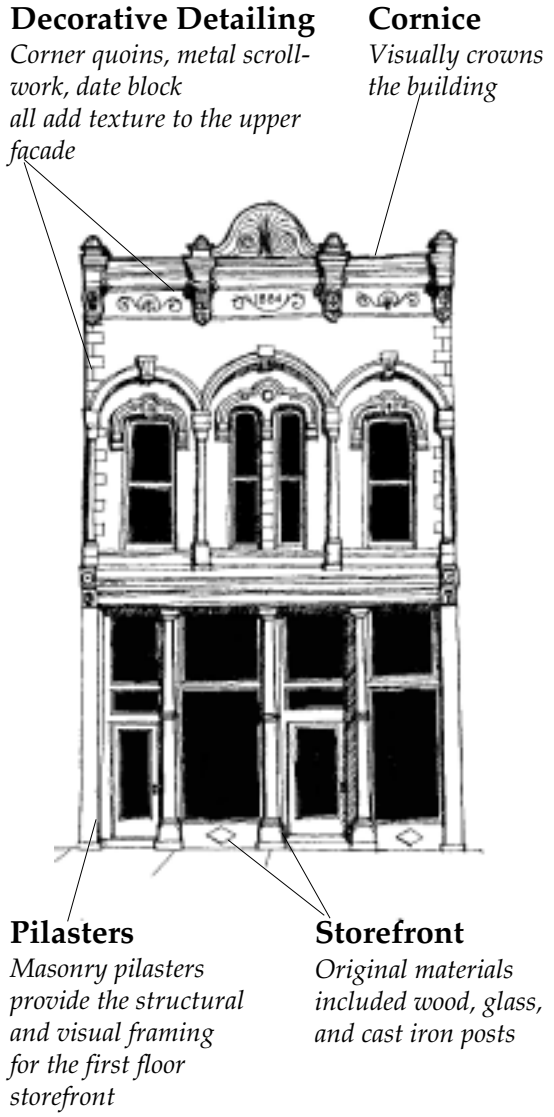
Architectural Details

Architectural details are among the most distinctive elements which identify the different styles in downtown Chatfield. Brackets, bulkheads, cornices, columns, pilasters, decorative moldings, and window hoods were used extensively to embellish buildings. These features are crucial to the historic and architectural character of the building.

Architectural details should be retained on existing structures within the historic downtown. New construction should mirror existing details, or display contemporary details that harmonize with its neighbors. It is essential that architectural detailing be carefully maintained in order to ensure its long term survival. Modern artificial siding frequently covers cornices or window trim and involves the destruction of much architectural detail. This practice is not appropriate.

Added Elements

Added necessities such as electric meters and boxes, condensing units, gas meters, solar panels, air conditioners, television antennae and satellite dishes are contemporary features in downtown Chatfield. They can seriously impair the visual qualities of historic architecture if improperly located. All added elements should be located on the roof or to the rear of buildings in the district and screened by appropriate plantings or fencing. Solar panels and television aerials should be situated as far out of public view as possible.

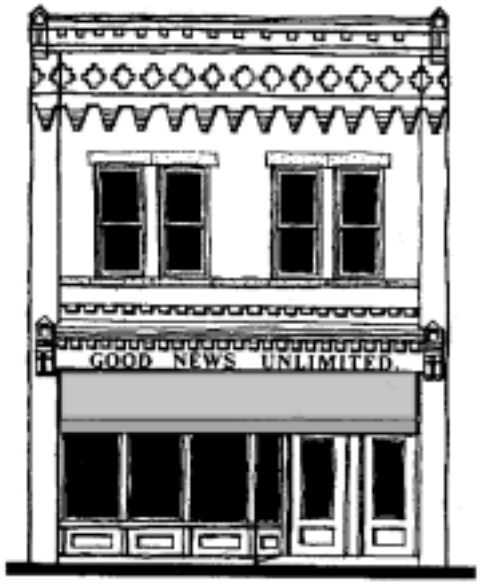


Paint Colors

Painting is the traditional method wooden and some metal and masonry buildings have been protected from the attack of moisture and other destructive environmental factors. It is more often thought of as a decorative element. Paint should provide the district's buildings with both a strong protective and a decorative surface layer. Oil based paints have traditionally been used on the district's wooden trim elements, and it is generally the best policy to continue using these paints on wood , rather than latex paints, unless careful preparations are made. Colors used originally vary with the age and style of the building. Earth tones (greens, dark reds, pale yellows and browns) were popular in the latter half of the 19th- century; lighter shades predominated in later decades. However, there is no clear rule for paint colors in a stylistically mixed group of buildings like those in the district, other than to avoid bright or unusual colors. Those who desire precise guidance can perform, or hire a consultant to undertake, paint analysis to determine paint colors at a specific time in a building's history.

The City of Chatfield strongly recommends that property owners keep their buildings regularly painted and follow these guidelines in selecting the type and color of paint.

It is recommended that the elements of a building should be painted consistently. Trim should be painted the same color. The wall, whether it is masonry or frame, should be a contrasting color. The window sash and doors can be painted a darker color than the walls and trim. ***Avoid painting masonry that is not painted.*** Prepare the surface to be painted by removing all loose paint and sanding all rough edges that remain. Prime the surface with a high quality oil-base primer and follow with two finish coats of oil-base paint.



Paint Color Hierarchy

Minor Trim

- Window sash
- Doors
- Storefront frame
- Small details on cornices, window hoods, and bulkheads

Major Trim

- Building cornice
- Window hoods
- Window frame
- Storefront cornice
- Storefront columns
- Bulkheads

Base Color

- Wall surfaces
- Storefront piers

References

The following publications contain more detailed information about painting.

Preservation Brief #10
Exterior Paint Problems of Historic Woodwork

Paint in America : The Colors of Historic Buildings by Roger W. Moss (Editor), Preservation Press, Washington D.C.

Signage

Signage is an essential element in any commercial district. Anonymity is clearly not good for business. Unfortunately, signage has often been one of the most disfiguring elements in the urban landscape. A visual clutter of oversized and ill-positioned signs presents a negative image for the entire street.

A business's sign is important not only as an identifier, but equally importantly as an expression of an image for the business. Don't underestimate the value of quality signage. A clear message, presented with style, will encourage passersby to venture in. Money spent on quality signage is usually money well spent.

When thinking about signage, consider the following:

Size and placement

In a densely built downtown area, signage should be directed at and scaled to the pedestrian. Don't assume that the largest sign is the best. Pay particular attention to how your sign relates to your building. Look for logical signage locations on your facade.

Continuous flat wall areas above display windows or above upper story windows are typically good choices. Don't cover windows, doors, or architectural ornament. A good sign looks like it belongs where it was placed. It should be an extension of the overall design of your facade.

Message and design

A good sign is simple and direct. Don't be tempted to say too much. Choose a letter style or graphic treatment that projects your image and is clear and easy to read. Coordinate sign colors with the colors of your building. Remember that visual clutter will only dilute your message.

A good sign can take many forms. It may be painted on a flat panel, or it might have a sculptural quality. Individual letters might be applied to the facade. Logos or lettering can be painted, stenciled, or engraved on windows. Even the valance of an awning can be an excellent signboard. Neon signs inside shop windows are usually appropriate and possess a charm that can be very attractive, if not overused. Neon signage is not appropriate on the building exterior, however, unless it was an original feature of the building. Lighting for other kinds of signage should be limited to direct illumination by incandescent lamps.

Flush-mounted signboard and awning sign

Building Maintenance and Guidelines

Masonry

Masonry is the most popular construction material in downtown Chatfield. Brick and stone are widely used as structural and exterior finish materials. Regionally quarried stone is also a material found in downtown Chatfield. Its strength and rugged beauty are its chief assets. Concrete block and stucco are a rare and recent addition to the district, and the use of these materials in new construction and in work on historic buildings is not recommended.

Moisture

Masonry should be checked regularly for moisture penetration. Moisture can enter masonry through leaky roofs, gutters or down spouts, poor drainage, or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground through brick by capillary action.

Tuckpointing

Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster work. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. New mortar joints should match the original in style, size, mortar composition, and color. It is especially important to repoint with a mortar of the same hardness as the original, usually two parts sand to one part lime - with up to 20 percent of the lime combined with cement. Harder modern mortars with a high content of Portland cement will resist the warm weather expansion of the brick, causing cracking and spalling of the brick surface. In cold weather this same inflexibility may cause cracks to open up as the historic bricks contract.

Cleaning

Although cleaning masonry can have a dramatic impact on the appearance of a building, it should nevertheless only be done to halt deterioration, and not merely to attain a 'new' facade. Cleaning generally requires knowledgeable cleaning contractors. The Chatfield Heritage Preservation Commission and State Historic Preservation Office keep a list of qualified cleaning contractors who operate in the state.

Whether owners hire professionals or decide to clean the masonry themselves, bear in mind that masonry should always be cleaned by the gentlest possible method. In many cases low pressure water washing (no more than 220 psi), together with scrubbing with a natural bristle brush may be sufficient.

If paint or heavy grime must be removed, a chemical cleaner may be required. There are a wide range of chemical cleaners available and a qualified cleaning contractor should be consulted to evaluate your building and recommend a treatment. Whatever treatment is selected, a test patch should first be tried and allowed to weather for a few weeks or months. If the results of the test are satisfactory and no damage is observed, it should be safe to proceed.

Sandblasting

Sandblasting is especially harmful to brick surfaces, eroding the hard outer layer to expose a softer, more porous surface that will weather rapidly. You should be aware that sandblasting will disqualify a project from consideration when applying for federal tax credits.

Sandblasting in never an appropriate cleaning method for historic masonry.

Painting

In general, exposed masonry should never be painted. Unless the surface was painted from the beginning, as was sometimes the case with very soft brick, cleaning and tuckpointing of the masonry is always preferable. A previously painted surface should be chemically cleaned. Only if chemical paint removal proves impracticable (due to a cementitious paint coat, for example) should previously painted brick or stone be repainted.

References

The following publications contain more detailed information about masonry.

Preservation Brief #1
The Cleaning and Waterproof Coating of Masonry Buildings
All *Preservation Briefs* are from the Department of the Interior, National Park Service, Cultural Resources, Heritage Preservation Services

Preservation Brief #2
Repointing Mortar Joints in Historic Brick Buildings

Preservation Brief #6
Dangers of Abrasive Cleaning to Historic Buildings

Introduction to Early American Masonry: Stone, Brick, Mortar, and Plaster by Harley J. McKee, FAIA., National Trust/Columbia University Series on the Technology of Early American Buildings Vol I. New York

Masonry: How to Care for Old and Historic Brick and Stone by Mark London, Preservation Pres, Washington D.C.

Wood

One of the most popular building materials in the district is wood, due to its structural flexibility, economy, and strength. Storefronts, cornices, brackets, and other decorative facade elements were often made of wood. These original exterior woodwork elements should be retained wherever possible. Regular maintenance will prevent deterioration.

Check periodically for soft, rotted areas, splits, dampness, and pest infestation. Damaged or decayed sections can usually be repaired by renailing, caulking, and filling. Epoxy pastes and epoxy consolidants can also be very effective in repairing even seriously rotted wood. DO NOT caulk under individual siding boards or window sills - this action seals the building too tightly and does not allow the building to 'breathe.'

Keep all surfaces primed and painted to prevent wood deterioration from moisture. If a new coat of paint is necessary, it is vitally important to clean the wood before any work is done. Remove dirt with household detergent and water to allow new paint to adhere to the wood. Hand scraping and sanding is recommended for removing damaged and deteriorated paint. Only in extreme cases should all paint down to the bare wood be removed, such as where the paint has blistered and peeled. Use electrical hot air guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. Chemical strippers may be used to aid in the cleaning process - be certain to follow directions to thoroughly neutralize the chemicals after use, otherwise new paint will not adhere to the surface. When painting, use an oil-based primer followed by two final coats of oil-based paint.

Severely rotted or missing pieces may be reproduced by a good carpenter or millwork shop. Try to match or at least complement the existing details when replacing woodwork. It is a good idea to remove vegetation that grows too closely to wood.

References

The following publications contain more detailed information about wood.

P*reservation Brief #10*
Exterior Paint and Problems on Historic Woodwork

Respectful Rehabilitation-Answers to Your Questions About Old Buildings by the Preservation Press, Washington D.C.

Metals

Cast iron and sheet metal are used in ornamental and practical roles in the district's historic buildings. Intricate detail was reproduced in cast iron or stamped sheet metal as an architectural ornament at low cost, while practical hardware such as fences, gutters, down spouts, structural supports and roofing were done in metal as well. The decorative or utilitarian components in metal give buildings their human scale and liveliness.

These architectural elements are essential to the character and appearance of your building. They should not be removed unless absolutely necessary.

Cast iron was used extensively for storefront columns and window lintels and is quite permanent. A sound paint coat is essential, though, to prevent rust and corrosion. Rust or paint buildup may be removed by chemical treatment or low pressure dry grit blasting (80-100 psi). If parts are missing, they can be reproduced in fiberglass or aluminum using existing pieces to make a mold. If the missing pieces are relatively free of ornamental detail, wooden pieces might be substituted.

Pressed or stamped sheet metal was most often used to create the sometimes very elaborate cornices that crowned many 19th-century commercial buildings. This thin metal cornice was typically nailed to a wooden framework attached to the building.

Stamped metal ornamentation may be of sheet copper, which requires no surface protection, or of sheet iron, usually coated with zinc or lead to retard rusting. Galvanized or lead-coated sheet metal should always be kept painted. If stamped metal is to be cleaned, a chemical paint remover should be used. Dry grit blasting, while usually safe for cast iron, should never be used on the thinner, more flexible pressed metal.

Reproductions of missing pressed metal ornaments can often be made by a sheet metal shop. In some cases, pressed metal decorative items, stamped in the original molds, are available commercially.

All metals requiring painting should first be primed with a commercial metal primer, followed by two finish coats of oil-based paint.

References

The following publications contain more detailed information about metals.

Preservation Brief #13
The Repair and Thermal Upgrading of Historic Steel Windows

Metals in America's Historic Buildings: Uses and Preservation Treatments by Margot Gayle, David W. Look, AIA, and John G. Waite, Government Printing Office, Washington D.C.

Other Materials

Several buildings in downtown Chatfield have been covered with other materials to modernize their appearance or limit the necessity for maintenance. Aluminum siding and artificial stone are common examples. The materials often obscure important details or cause them to be removed, such as cornices, window trim, or the storefront as a whole. They frequently can cause or intensify internal structural problems, and they reduce the visual interest of a complex wall surface.

The loss of original detail is the most obvious problem encountered with synthetic sidings. An impervious layer of siding can allow serious decay or insect damage to go unseen and unchecked as well. Moisture from condensation or interior water vapor can rot wooden materials or damage masonry in the wall. The energy savings and maintenance cost effectiveness of aluminum and artificial stone are also subject to question. Synthetic sidings by themselves provide very little insulation, and the ongoing maintenance and painting required after the surface has begun to degrade can be costly.

Synthetic siding should not be applied to buildings in historic downtowns. Wherever possible, such materials should be removed in the course of maintenance and improvements to properties.

References

The following publication contains more detailed information about substitute siding materials.

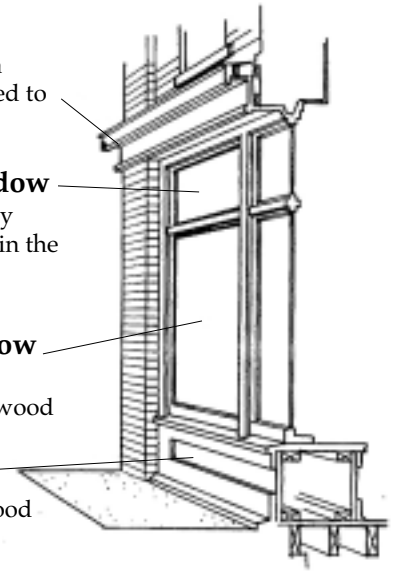
Preservation Brief #8
Aluminum and Vinyl Siding on Historic Buildings

Traditional Style, New Materials

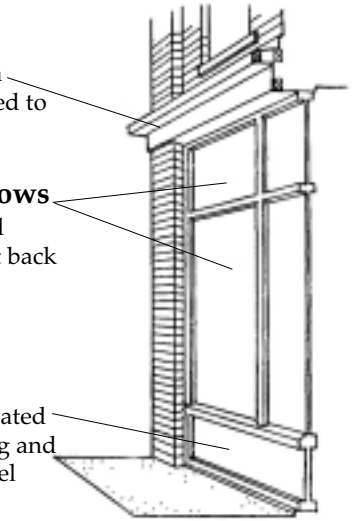
While the commercial property owner is encouraged to use traditional materials in the reconstruction of missing or altered building elements, often it is economically infeasible. Therefore, the owner may consider using newer building materials that emulate the appearance of the traditional elements.

When designing a new storefront for your commercial property, you should meet with the Chatfield Heritage Preservation Commission to determine what contemporary building materials are historically appropriate and available.

The traditional storefront generally constructed of a combination of materials, such as wood framing, plywood moldings, metal flashing, and plate glass. The typical elements of the storefront were the metal-clad window crown or cornice, the wood framed transom window, the wood framed display window, and the wood or metal bulkhead. The window and bulkhead are generally set back in the storefront opening at least six inches.



The reconstructed storefront can create the same "look" using newer building materials such as insulting glass and aluminum framing. However, the proportions and placement of the different elements need to closely match the elements of the original storefront.[2]



[2] Excerpts from *Keeping Up Appearances* from the National Trust for Historic Preservation

Phasing A Rehabilitation Project

When planning the renovation of your storefront, remember that it may make financial sense to phase the project over time. The completion of each phase would increase the aesthetic and actual value of your building, while getting you one step closer to the completion of your project. The following example demonstrates how the phasing could be implemented.

Existing Condition

The building has severely modified upper-story windows
The upper story needs some repair
A suspended metal canopy projects from the storefront
The transom above the display window has been infilled
Modern windows and doors have replaced the original storefront

Phase 1

This phase may include:
Replacing the projecting canopy with a retractable canvas awning
Adding appropriate signage on a signboard above the storefront

Phase 2

Repairing and replacing the storefront with appropriate doors, display windows and transoms above

Phase 3

Removing the infill in the upper-story opening, repairing the brick, and replacing the two-over-two double-hung arched windows

Applying the Guidelines to Chatfield's Buildings

The following examples were selected to illustrate the applications of the design guidelines. These examples display the variety of architectural styles found in downtown Chatfield and can be used as a guide to what type of improvement might be appropriate for other buildings which are similar in design.

EXISTING CONDITION

121-123 South Main Street

Nelson Building • Morrisroe Building
1894
Romanesque Revival Style •
Italianate Commercial Style

The upper portion of the front facade is still intact with corbeled brick, pediment, and finial in fair condition

The upper windows have been partially infilled with plywood panels and down-sized windows

The projecting signage is inappropriate in scale for the storefront

The display windows, and the storefront bay have been partially infilled with residential-type aluminum siding

Inappropriate air conditioner projecting out of the storefront

The display windows have been downisized and modern doors and windows have been installed

The cast iron columns that define the bays on 123 Main Street remain in place

PROPOSED RENOVATION

Inspect roofing and flashings

Tuckpoint, repair, and repaint brick as necessary

Repair, clean, and repaint window trim

Remove panel infill and replace place small windows with full-size, insulated, two-over-two, arched, double-hung windows

Remove projecting sign

Remove inappropriate siding from the two storefronts

Remove air conditioner

Add canvas awnings as originally designed and consider adding signage to awning

Restore original storefronts with large display windows, paneled bulkhead below, and tall entrance doors with transom above

Paint decorative storefront in historic earth-toned paint colors

205 South Main Street

Laivell's Store • 1892
Commercial Vernacular Design

EXISTING CONDITION

The upper portion of the front facade is painted, still intact and in good condition

The upper windows have been partially infilled with panels and down-sized windows

Old sign hardware projects off the front of the second story

The signage is appropriately placed flat against the building below the second story windows

The storefront has been covered with modern brick, and the original doors and windows have been replaced with inappropriate residential-style elements

The new ached, storefront windows do not attempt to conform with the original segmental arched windows on the second story

The entrance to the second story stairway includes the original door and transom

PROPOSED RENOVATION

Inspect roofing and flashings

Tuckpoint, repair, and repaint brick as necessary

Repair, clean and repaint window trim

Tuckpoint and repair and repaint brick as necessary

Remove panel infill and replace place small windows with full-size, insulated, one-over-one, double-hung windows

Remove old signage hardware

Add retractable canvas awnings as originally designed

Restore original storefronts with large, arched display windows, paneled bulkhead below, and tall entrance doors with transom above

Install a tall, glass and wood door with transom above to stairway bay

Paint decorative storefront in historic earth-toned paint colors

206 South Main Street

H.H. Heydon Store • 1880
Commercial Vernacular Design

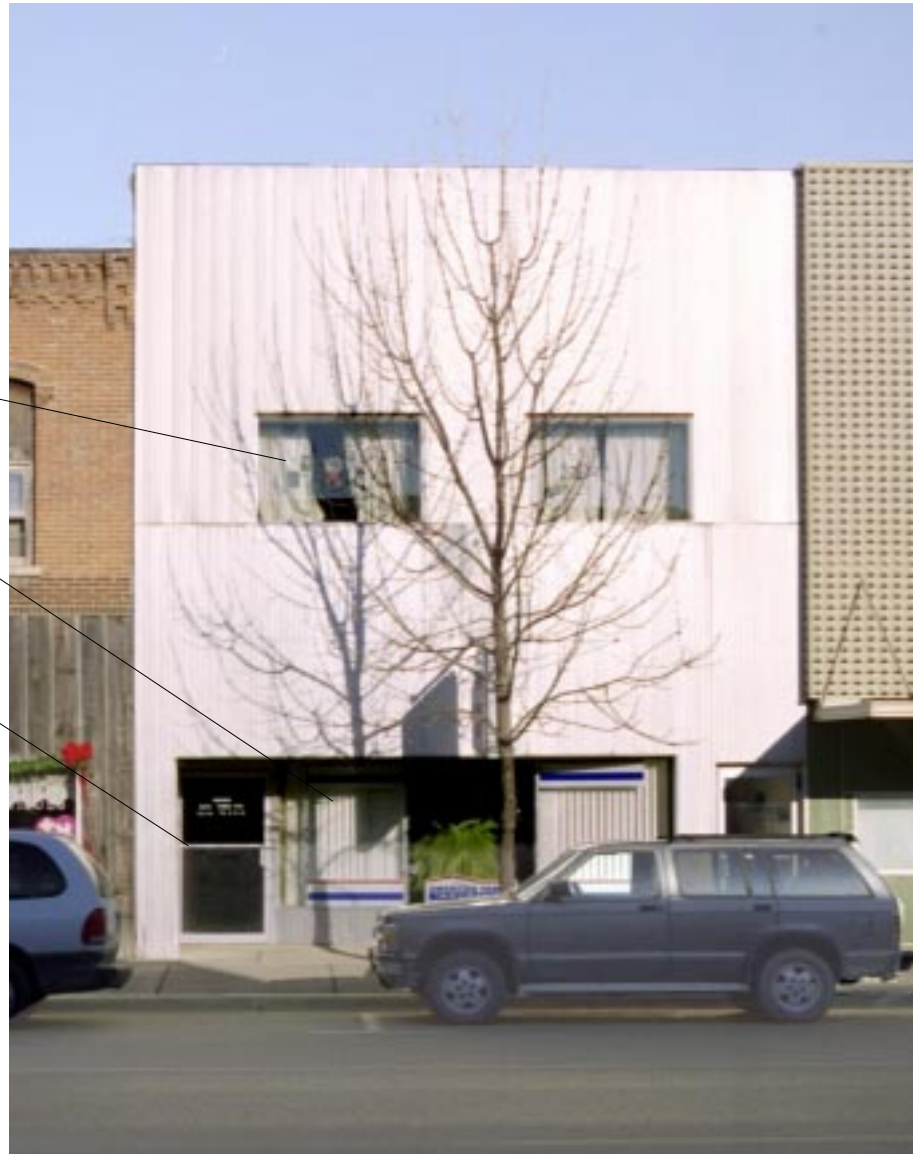
EXISTING CONDITION

The facade of the once handsome brick H.H. Heydon store has been completely covered with vertical metal sheathing

Upper story openings and brick facade have been modified to accommodate inappropriate horizontal windows

The original storefront has been reconfigured to accommodate a modern configuration with off-center entrance

The new doors and windows display extruded aluminum framing



PROPOSED RENOVATION

Inspect roofing and flashings

Remove all vertical metal sheathing

Tuckpoint, repair, and repaint brick as necessary

Remove the modern horizontal windows, restore the original window openings, and install full-size, insulated, one-over-one, double-hung windows

Place commercial signage on a flush sign-board over the storefront entrance

Add retractable canvas awnings as originally designed

Remove the modern storefront and install an historically appropriate storefront with large, display windows, paneled bulkhead below, and tall entrance doors with transom above

211-213 South Main Street

Laivell's Store (213) •1892
Commercial Vernacular Design

EXISTING CONDITION

The upper portion of the front facade is still intact and in fair condition

The middle window on the 211 upper story originally was a door that accessed a projecting porch

The existing awnings are appropriate to a historic district, but should each extend across the their entire storefront bay

The original storefront wood and glass display windows and door have been replaced with modern extruded aluminum elements

The doors on the 211 facade are also constructed of glass and modern extruded aluminum

The bulkheads have been covered in a facing stone and brick

PROPOSED RENOVATION

Inspect roofing and flashings

Tuckpoint, repair, and repaint brick as necessary

Repair, clean and repaint window trim

Replace or add onto undersized awnings

Restore original storefronts with large display windows, paneled bulkhead below, and tall entrance doors with transom above

217 South Main Street

Laivell's Store • 1892
Queen Anne Commercial Style

EXISTING CONDITION

The upper portion of the front facade is still intact with engaged columns between the windows, a two-sided centered bay window, and crowned with a decorative pressed metal cornice

The upper story to the immediate south once displayed the same features but in now covered by a modern metal screen

The upper windows maintain their original shape and size

the transoms, the bulkhead and sides of the original storefront have been covered with a vertical corrugated metal sheathing

A suspended metal marquee projects out over the storefront

The original storefront wood and glass doors and display windows have been replaced with modern extruded aluminum elements

PROPOSED RENOVATION

Inspect roofing and flashings

Tuckpoint, repair, and repaint brick as necessary

Repair, clean and repaint window trim

Paint decorative upper story and storefront in historic earth-toned paint colors

Remove the projecting metal marquee and its hardware

Remove the corrugated metal sheathing from the storefront

Add retractable canvas awnings as originally designed

Remove the modern storefront elements and install an historically appropriate storefront with large display windows, paneled bulkhead below, and tall entrance doors with transom above

218 Main Street

Masonic Lodge Building • 1874
Commercial Vernacular Design

EXISTING CONDITION

The upper portion of the front facade is still intact with corbeled brick, arched window openings with keystones and shallow hoods.

The upper story brick appears to be in good condition

The original two-over-two arched windows have been replaced with one-over-one rectangular windows

The building displays a historic Masonic Lodge sign

The oversized, plastic back lite sign is inappropriate for a historic district

A suspended metal marquee projects out over the storefront

The original storefront wood and glass display windows have been replaced with modern extruded aluminum windows

The storefront still displays its original configuration with the centered recessed door

PROPOSED RENOVATION

Inspect roofing and flashings

Tuckpoint, repair, and repaint brick as necessary

Install full-size, insulated, two-over-two, arched double-hung windows in the upper story

Remove oversized sign and replace it with a smaller flush painted sign

Remove the marquee awning and its hardware

Add retractable canvas awnings as originally designed

Restore transom over display windows and door

Restore original storefronts with large, display windows, paneled bulkhead below, and tall entrance doors with transom above

Paint decorative storefront in historic earth-toned paint colors

220 South Main Street

Strange Building • 1896
Commercial Vernacular Design

EXISTING CONDITION

The upper portion of the front facade has been dramatically modified with the infilling of the arched windows with new brick and the removal of original brick to accommodate a horizontal set of undersized windows

The transom window over the marquee has been covered with a flat panel

A suspended metal marquee projects out over the storefront

The original storefront wood and glass display windows and door have been replaced with modern extruded aluminum elements

PROPOSED RENOVATION

Inspect roofing and flashings

Tuckpoint, repair, and repaint brick as necessary

Remove the inappropriate windows, repair the brick, restore the original window openings, and install full-size, insulated, two-over-two, arched double-hung windows in the upper story

Remove the marquee awning and its hardware

Add retractable canvas awnings as originally designed

Restore original storefronts with large, display windows, paneled bulkhead below, and tall entrance doors with transom above

Paint decorative storefront in historic earth-toned paint colors

Secretary of the Interior's Standards

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will 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 elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

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

6. Deteriorated historic features wilt be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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

10. New additions and adjacent or related new construction will 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 .

FURTHER READING

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. W. Brown Morton III and Gary L. Hume. 1979. Rev. ed. Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1983. 59 pp.

Interpreting the Secretary of the Interior's Standards for Rehabilitation. Washington, D.C.: Technical Preservation Services, U.S. Department of the interior, 1980-. Sets and occasional bulletins.