

**Building Preservation Guidelines  
Historic Preservation Commission  
City of New Richmond**

**Volume I  
Buildings 1-14**

New Richmond  
Wisconsin  
54017

July 2000

Funded by a grant from  
The Wisconsin Historical Society

Compiled by

Tom Blanck Architect  
345 Summit Avenue  
St. Paul, MN  
55102  
651-224-8455

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### Buildings 15-31 are described in Design Guidelines Volume II

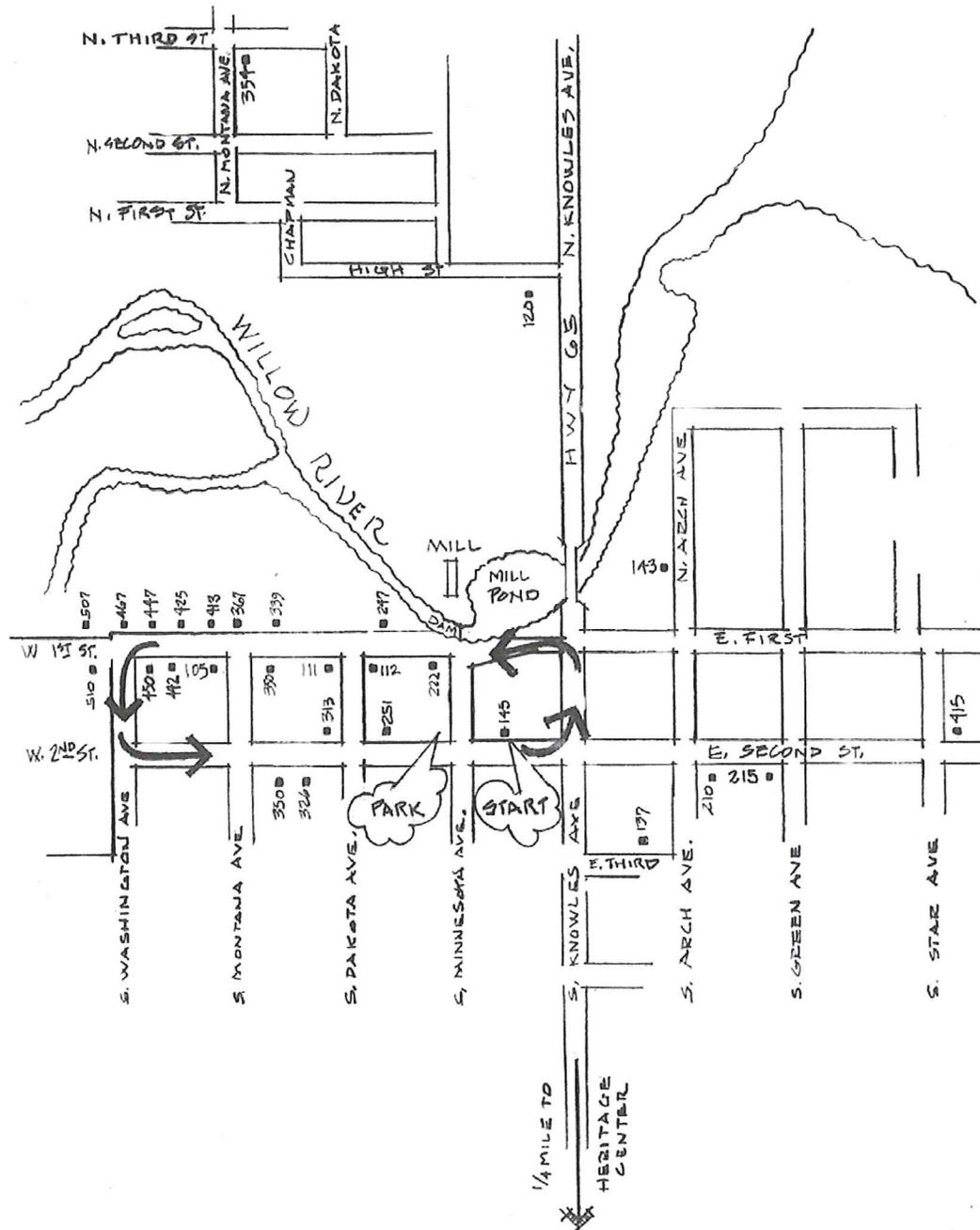
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Buildings have been numbered based on a walking tour of the preservation district written as a part of the same grant. Several properties not presently on the National Register are included in the walking tour to provide experience continuity. Properties not in the preservation district are listed after those in the district.

Images of the buildings made as a part of this survey have been turned over to the Preservation Commission as a permanent record of the present reference for the current condition of the properties. These computer images include more detail when viewed on a computer screen than present printing capabilities allow.

# Map of National Register Properties



This map locates National Register properties by street address. Each property was assigned a number based on the walking tour of the preservation district prepared along with these preservation guidelines.

## **DESIGN GUIDELINES**

### **Tailored to New Richmond**

*Purpose:* The purpose of this guideline is to provide a general framework for making detailed decisions about preservation related to historic properties in New Richmond. It is also hoped that these guidelines may extend beyond properties listed on the National Register and may positively influence preservation and restoration projects in New Richmond in general.

It is the writer's opinion that preservation and enhancement of the character of the built environment is of economic and civic benefit to the entire community and is therefore a goal worthy of seeking.

### **Guidelines for Preferred Preservation Choices**

It is common for projects as this one to prepare a primer on the basic design sources of the buildings within the community which are of a certain style or character. These primers then break each building down into common details which support the character of the style. Preliminary discussion of this project revealed that many municipalities and agencies within the region have prepared well illustrated and well documented guide books to the historic style of buildings in this region.

We found that the best available today is that produced by the city of Janesville, Wisconsin. It is unlikely that the authors could in any way improve upon this particular publication. However, we find that many of these guide publications do not provide specific direction or inspiration about what future choices might be best made related to specific preservation decisions in the community.

The primary purpose of our project was to provide specific preservation strategies for each property on National Register in New Richmond. In the process of doing this certain areas of particular importance to preservation of properties in new Richmond have been identified as having broad application to New Richmond buildings. Some of these are challenging and from time to time the commission may choose to change its strategy or reinterpret its guidelines.

However, failing to plan is a planning to fail.

Consistently important preservation topics generally applicable in New Richmond include modifications that have been made or will be made to buildings. Areas of universal importance are three in number:

- preservation philosophy
- preservation of sites and landscaping
- exterior finishes

Each of these will be discussed in detail to provide a practical approach to evaluating constructions proposed in the district and on national register properties.

## **I. Preservation philosophy**

### ***Preservation of original features of buildings***

It is impossible to list and describe each important original feature of each building in the area. The project has provided photo documentation of the exteriors of each property and written descriptions of each of the more visible original features. No doubt we have missed some; it makes them no less worthy of preservation. Many features are hidden by newer porches, siding, additions or landscaping which when removed will reveal delightful and important presently hidden historical architectural features.

It is the whole detail of the exterior of a historic building which creates its perceivable character. Each part is important, and its absence diminishes the extent to which the property conveys the original character and the extent to which it fits into the neighborhood.

Collectively each detail of each building taken together then produces the sense of place which is uniquely the visual expression of the community.

### ***Returning to or replacing missing original features when possible***

Where parts of buildings are missing such as brackets, window muntins, siding details, doors, porches, dormers, chimneys, or rooms for that matter, the best outcome is obtained by returning to the original plan or design. Often these features were removed due to short sighted or misdirected efforts at reducing maintenance or modernizing the building.

Modern features can be added to a building but to completely change a building, that is to modernize it, is rarely successful. Modernizations rarely are thorough enough to actually change the whole building and often modernizations themselves are based on short lived fashions.

Much of restoration is about removing obsolete or dysfunctional or aesthetically displeasing modifications of historic buildings. Simply stated most modifications of buildings in the latter half of the 20th century were modernizations many of which are now seen as failed design.

### ***Modifications with designs sympathetic to the original design of the building***

Buildings can be successfully modified to meet new needs. They often must be or they will not be functional and will not be preserved. Modification is not modernization.

Adding to or changing existing buildings presents special preservation challenges. Often the function of the addition is not precisely a function represented in extant examples of the period.

The number of windows for example, in an addition may make it difficult to build in the precise idiom of the original design. Often the scale of the addition is such that it can overpower the original design. Usually additions of appropriate scale can and should be designed to match the detailing of the original building. In this case the building and its addition are stitched into a seamless whole.

When this cannot be done it has long been held that the addition should employ details and a general character and proportion richness of surface detail and be built of materials appropriate to the original. The facade must possess the same rhythm, balance and animation of the original.

*Complimentary modern design:* It is also not inappropriate to make –modern additions” to and existing historic building. Often where the scale of the building is being changed drastically this is the only appropriate solution. New Richmond possesses a fine example of this philosophy at work. The Doar Office Building on Knowles Avenue greatly expanded a historic block store building built after the tornado.

The addition, larger than the original, is in the Prairie School style and the original in a turn of the century vernacular. Colors were chosen to unify the design, horizontal lines and vertical proportions of the original were extended into the Prairie School addition. The historic portion was left largely intact and in possession of its original architectural expression. The addition was well designed to capture other qualities of the site.

This strategy is appropriate at times for historic buildings. For when properly done the original historic building is able to stand on its own and the addition works in sympathy with the original. If the much larger addition were built in the style of the original the whole would have been out of proportion as a result.

## **II. Preservation of Original Site Plans**

### ***Corner lots and parcel size***

One of the great strengths of New Richmond is the extent to which its larger homes still sit on larger parcels of land. Historically corner lots were prized and developed in grander fashion than lots within the block. This allowed for spacious lawns on exposed street fronts. New Richmond has an unusual number of these rather grand corner house sites. This contributes a special character to the streetscape of the city.

## ***Garages***

A key component of preservation of the original character of the site plans is the location of garages. Almost without exception garages, like carriage houses and sheds before them, face alleys or are accessed by driveways which allow the garage to be discretely located out of view of principal elevations. Several historic homes in New Richmond now have attached garages. In general attaching garages to historic homes damages the character of the streetscape. In a few cases it may be necessary to attach garages to historic homes. When this is done the garage door should not be visible from a principal elevation or at a very minimum be recessed as far a possible from a front elevation.

## ***Landscaping***

Landscape plans should be based on traditional designs including largely landscape materials available in the nineteenth century. Modern elements to avoid would include gravel used as a ground cover. Nineteenth and early twentieth century landscape pallets were more limited than at present. Heavily trimmed species or large formal arrangements were less common.

## ***Paving materials***

A minimal amount of asphalt should be used with a strong preference for other paving. The majority of driveways would have been gravel. Early drives were two tracks of brick or concrete. Full brick drives were uncommon. Today's availability of brick and interlocking concrete pavers give a large range of choices for softer paving choices.

## ***Fencing***

The choice of fencing is important to preserving the character of urban environments. Fencing placed in front yards or side yards on corner lots should be mostly transparent. The large expanse of open grass in the front of many new Richmond homes is a part of the neighborhood character. Particularly important are open unfenced grass areas at corner lots.

Where fencing is used in close proximity to buildings, the color of the fencing should relate to the house.

Where fencing encloses large area of yard a weathered appearance may be appropriate.

Chain link fence is inappropriate in a preservation district. Where it exists planting vines on it will tend to reduce its visibility. Woven wire fencing material is still available.

Iron fencing is appropriate for fencing front yards. It is rarely used for back yards.

## ***Signage***

Traditionally designed street address numbers are preferred to reflectorized plastic. Where signs exist in historic settings preference should be given to painted signs on board as opposed to plastic.

## **III. Exterior Finishes**

### ***Window designs***

Original window muntin patterns are an important part of the character of the house and the neighborhood. Preservation of original windows is a high priority. Where they must be replaced, preserving the original design of the windows, including the profile or cross section as well as muntin design is important. Snap in grills do not convey the original character of window muntin bars.

### ***Foundation finishes***

Foundations are masonry and as such should be masonry colors. These would always be flat and in earth tones. Tuck pointing and using a masonry water proofing agent is preferable to painting. Many foundations have been painted in new Richmond. This does slightly reduce water absorption, though most foundation problems such as water infiltration are below grade. These painted foundations can be cleaned and sealed, or as a second choice painted a masonry color.

### ***Building colors***

The original colors of houses are a good indication of what paint was available locally. The midwest was conservative and practical and rarely are multicolored schemes found. Where multicolored schemes are found the colors are earth tones. Traditional buildings follow very established systems in coloration of exterior components. Siding is a single color, corner trim fascias and soffits are generally another color. The window sash both prime and storm units are often colored. There are established patterns of color choice within each style of house.

Selecting a historically appropriate color scheme will greatly enhance the character of a historic building.

### ***Exterior decks and railing***

As a part of the house, railings and decks should be designed in the style of the house. As a safety matter while porch floors commonly were painted, today painting deck surfaces is considered a safety hazard. The railing and skirting however, should be painted to match the appropriate trim colors of the house.

## ***Siding unsympathetic vs. sympathetic***

Perhaps no area of preservation of residences is as challenging as maintenance or replacement of siding. The primary argument in favor of replacing or covering siding is that it is hard to keep paint on old siding on existing buildings.

Peeling of paint on siding is usually caused by water vapor migrating from the inside of the house to the outside. There often is no method of stopping this by simply working on the outside surface of the wall. The fundamental problem is the higher humidity found in today's homes coupled with inadequate vapor barriers in most old walls.

Often homeowners are encouraged to do more work than is necessary when trying to solve peeling blistering paint on siding. Inspection of most houses will reveal that paint rarely, almost never, peels or blisters on trim or eave boards unless there is direct water leakage from above. The siding is often the most simple part of the exterior with the trim and eave work being the more important aesthetic detail area.

Because the trim is made of different materials, it is placed on the corners of the building where it is less exposed to vapor pressure from the inside and in the case of the eaves is protected from direct weathering. Paint on trim can last indefinitely. It is common to find 60 year and even 100 year old paint still intact on soffits and eaves which have not been subject to infiltration from above.

Clearly an effective building exterior conservation strategy must focus on the solving the siding finish problem independent of considerations of maintenance of the trim.

It is almost never necessary to cover trim with metal or vinyl for longevity of finish. A cornerstone of all restoration strategy is that the historic profile, that is, the cross section or shape of each component of the exterior of the building must be maintained if each part is to contribute its intended aesthetic impact to the whole.

It has also long been thought that replacement of wood siding with another such as steel siding cannot be done due to the fact that subtle details of joinery, finish and color cannot be duplicated from one material to another.

Today however, the siding (not trim) on a historic home can sometimes be replaced with a factory made reproduction which will have long term durability and can in fact be precisely detailed to match the existing, or a fully appropriate related profile. In other words, replacing the siding alone can sometimes be done without loss of historic profile, color, patina or joinery. In such cases the preservation commission ought to allow siding (only) replacement.

Replacement with metal siding of deteriorated siding where a paint coat cannot be maintained must meet all of the following criteria:

- No exposed joinery not common to the original material.
- Color and texture indistinguishable from a painted finish at 5 feet distance.
- Color which is a traditional color found in similar homes of the era.
- A component profile which precisely replicates the original cross section of the wood siding being replaced.
- It must be a paintable surface.

This still cannot be done for the majority of wood sided buildings.

### ***Restoration of Existing Siding Materials***

Where the siding material is in good condition the following will result in a reliable coat of paint that with minimal touch up should last 12 years.

- Remove siding and place new felt paper behind siding.
- While siding is off, back paint siding.
- Remove all paint from the face of the siding.
- Reinstall siding painting with breathing paint to exterior.

*Restoration of trim:* The same strategy outlined above for restoration of historic siding can be applied to trim as well. A little trick, long used by great professional painters of long ago, was to back paint the trim with linseed oil. This little bit of seal was all that was needed to prevent blistering.

Insulating a house with blown in foam insulation will eliminate blistering because it provides a moisture barrier in the wall cavity.

When wood siding is installed many problems of blistering can be eliminated by installing lath spacers to block the siding out from the sheathing allowing a tiny breathing space for the siding. This is also a detail with more than a hundred years of successful application.

### ***Roofing***

Where possible replacing original material with the same materials will result in the best most durable and most aesthetically pleasing outcome. Interestingly enough this is usually in the long term the best economic outcome. Not all roof systems are appropriate to all historic houses in New Richmond.

There is application for the following roof systems in some places on historic buildings in New Richmond.

### ***Standing Seam***

*Traditional system:* Standing seam roofs are metal roofs made of long sections of metal where each edge is bent up and joined to the next "pan". There are several antique

systems for joining these roofs. In the simplest system, one pan edge slips over the next, hiding a small clip that attaches it to the roof. For many years standing seam roofs have been available where the standing edge of one panel is attached to the standing edge of the next with a long folded over metal strip which is then crimped over the two butting standing seams. A wide range of pre-finished metal is available. Only a metallic gray is appropriate to historic buildings.

*Modern Field Produced Systems:* Modern standing seam roofs are now made in the field by equipment located in a truck which field bends pre-finished metal roll stock into the desired width and length. The same fastening systems are available. The color selection of these roofs is wide. Only a metallic gray is appropriate to historic buildings

Some new standing seam systems, often used on shopping center roofs, yields a 2 inch wide raised seam instead of the 1/4 inch wide raised seam in the traditional roof these systems are inappropriate to the preservation district.

*Flat seam:* Flat seam roofs are highly repairable and coatable. Flat seam roofs were made of galvanized iron. The joints were folded together and bent down to the surface of the roof and soldered in place. A number of flat seam roofs still exist on porch roofs in New Richmond. Small leaks in flat seam roofs can be repaired with asphalt or with a small soldered in repair.

*Membrane roofs:* Where not seen from the ground, a membrane may be the best replacement roof choice. Membrane or EPDM roofs have largely replaced flat seam metal roofs and are a large competitor for hot asphalt roofs in new construction today. They have become readily available and will last 40 years. Edging them in a historically appropriate manner is important. Fully adhered membrane roofs are superior to other fastening systems. If a membrane roof is to be walked on it must be protected with a wood palette.

*Cedar Roofs:* Cedar shingles are sawn shingles of western red cedar. They are 3/8" thick on the thick end and 18" long. For historic roofs and most wall applications they are laid 5 or 6 inches to the weather. Shakes are hand split from logs and are uneven and primitive in appearance. They are appropriate for steeper roofs only and are about one inch thick and are about 18 inches long. Due to the declining availability of genuinely #1 cedar shingles and the cost of labor such roofs have become very costly. Properly done a cedar roof will last 40 years without maintenance and perhaps 60 years with maintenance

*Shake roofs:* Hand split cedar roofs are inappropriate to Victorian houses. One house in the district 510 West First Street, modeled after rural colonial prototypes, can and in fact ought to have a hand split roof.

*Colored asphalt roofs:* Bungalow style houses date from the first generation of asphalt shingles. Early asphalt shingles came in blue, red and green and brown. Reproductions of these early colors are now available and are fully appropriate to bungalow style houses.

*Asphalt cedar look alike:* Roofs are manufactured in many designs ranging from a replication of the look of a new cedar roof to that of a very weathered cedar roof.

The choice of roofs on adjacent buildings needs to be considered. Most generally in preservation districts the common choice is asphalt shingles which replicate weathered cedar, as cedar was the roofing of most 19th century buildings. The choice of weathered looking shingles is appropriate. When a block of homes is covered with weathered appearing shingles the entire streetscape appears appropriately old. The most realistic feeling however, is to have a few roofs within the community done in asphalt colors which look less weathered. For in fact all roofs in a neighborhood were not done at once. At any one time in the neighborhood there would be a new roof or two as well as roofs of all degrees of weathering. The commission might limit asphalt roofs which are light brown simulating a new cedar roof to any roof where only one other similar roof can be seen from the subject property.

*Asphalt slate look alike:* Slate roofs were uncommon in this region. Where they did exist, they were found on masonry buildings and were gray slate as opposed to variegated or red slate.

*Black and white asphalt roofs:* Very dark or very light colored asphalt roofs are inappropriate as they do not give any of the feeling of 19th century materials. In addition, black roofs tend to make the shape of the roof invisible, hiding ridge and valley lines and shadows. The effects of lighting on black roofs are largely hidden. Conversely, white or very light roofs look industrial or obviously machine made.

## **Garages**

Garage doors represent a great challenge in preservation projects. The first strategy is to not allow garage doors to be important visual elements. New garage doors are wider and shorter than their Victorian predecessors. Garage doors can be made more sympathetic to the older buildings by introducing a transom window above them to allow the whole opening to regain the height of carriage house doors.

The use of overlaid trim on common overhead doors that make them look like side-by-side doors is one method of reintroducing detail into otherwise plain surface. Raised panel construction is another technique. Careful choice of color, finish and lighting will also help to reduce the visual importance of garage doors.

## **Windows**

*Number and kind of lights of lights:* Each style of architecture has appropriate window sash designs specific to the style. While they appeared in many sizes, shapes and designs, the window pattern is specific to the style of the house.

Historic windows were divided into panes or lights by muntin bars. The design and placement of the muntin bar was a major decorative tool in the design of windows and they contribute mightily to the visual character of buildings.

*Glass block windows:* As glass block windows did not exist in the nineteenth century they should not be allowed in preservation districts. They follow no 19th century precedent.

### ***Foundations***

Existing building foundations are a part of the local building tradition and are a part of the character of the house.

Many homes in new Richmond have early concrete block foundations. Due the extent of rebuilding that took place after the 1900 tornado, the city is rich in interesting samples of early concrete block work. Some of the block in these foundations was colored when it was made. Most of the block work was made to resemble stone.

Some New Richmond homes have remarkably good stone foundations. Several patterns of concrete block were used in the city. They are unique and should be preserved. The color of the foundation is also worthy of preservation.

An unusual number of foundations in new Richmond have been painted. Where this has been done it is desirable to clean the foundation or repaint in a masonry color.

### ***Chimneys***

Earlier brick came in few colors. They were red or light red or yellow. Yellow brick was rarely used for chimneys. Most mortar was white. Some Victorian buildings employed colored mortar. Today the color of mortar is routinely tested and a specific mix made to match existing mortar colors, then delivered premixed. It is very important to remember in tuck pointing existing brickwork that the strength of the new mortar should relate to the strength of the brick, or the freeze thaw cycle will destroy the brick.

With the exception of one chimney at 447 West 1st Street, all chimneys in these properties had a corbelled top on the chimney. Often decorative, the corbel served to reinforce the top of chimney, provide a drip line away from the face of the chimney and sometimes to encourage draft in the chimney.

Chimney corbels will preserve the entire chimney if maintained on rare occasions.

### ***Electrical and Gas Services***

In general utility services should not be visible on a principal elevations of the house. In most municipalities it is legal and code compliant to paint the service components and or cover them with lattice work enclosures. Generally there is no code requirement about planting landscaping near meters except that the reader must have access to them.

## ***Exterior Lighting***

Lighting in traditional neighborhoods is best when the sources of illumination are little seen for undoubtedly the luminaries (bulbs) are far more powerful than any traditional means of lighting. The best strategy is to shield the lighting unit and illuminate surfaces of the ground or buildings.

Where fixtures must be prominent, the design is important. Earlier fixtures were cast or wrought iron. Many of the more compatible traditional designs for lighting fixtures relate to designs for gas or kerosene lights or for that matter the torchere or torchlight of classical times.

Brass is a newly arrived material for exterior applications. The coach light is often the inspiration for exterior fixtures. It clearly did and does have a place in Colonial American design; it is less well related to the Victorian idiom.

Where floodlight are used they should be located where the sources of illumination can be hidden.

**Building # 1**  
**145 West Second Street**  
**New Richmond News Building**

**BUILDING ASSETS**

The original exterior shell of this building is largely intact and it possesses some interesting features. Built in 1913, it remains in use for its original intended purpose, printing. The elevated first floor made for a highly usable lower level. Both levels of the building included large glass areas to provide natural light, which was and is important to the printing trade. High ceilings provided good circulation of air. Provision was made for easy access to both levels. The cornerstones indicate the founding of the newspaper, *The Republican Voice* and the building, as well as a cast iron plaque on the corner of the building are interesting features of the facade.

**THE FUTURE**

Restoration of some or all of the original window openings in this building will return the front facade close to its original appearance and would bring in a flood of natural light. Restoration of the windows in the lower level will provide light and visual exposure to the lower level. This is something that may be of great value in future uses of the building. Retrofitting the windows for the present use would provide an aesthetic working environment with a great deal of natural light and ventilation. In recent years advances in window thermal performance have made it very practical to return to natural lighting in this building.

**1. Windows:**

- A. *Front windows:* The original design included "Craftsman" windows in both upper and lower openings including 10 light transom sash over one light lower sash units in the upper floor and four over one light sash in the lower level.
- B. *East and west side windows:* Reopening of the side windows employing similar design would produce six over one light window units in the side openings. Today these side lower units could be made operable as a tilt out window. Examination of surviving paint lines in the window openings or historic photos may reveal that the side windows were once double hung units with or without a transom above. Choosing double hung windows for the side windows would certainly be appropriate to the architecture of the building and would be cost effective.

**2. Masonry:**

- A. *Entire exterior:* There is minor masonry repair/tuck pointing to be done on the facade of the building
- B. *Parapet Wall:* Apparently there was once a portion of the parapet in the middle of the south elevation, which was raised above the present parapet cap. Restoration

of this would add focus to the elevation and perhaps play a role in subsequent signage on the building.

**3. West stairs:**

A. *Railing:* Detail of the west stairs can be more in keeping with the 1913 period of the building.

B. *Skirting:* Addition of 2 x 2 pickets and/or lattice enclosure below the stair would make the stair code compliant and aesthetically appealing.

**4. Exterior lighting:**

A. *Front of building:* New lighting could illuminate signage and provide a wash of light on the facade and sidewalk enhancing the building and its visibility.

**5. Awnings:**

A. *South elevation:* Undoubtedly the building at one time had awnings at the upper level which would have been simple, one piece retractable earth toned canvas. Replacement of these would be desirable.

B. Advertising logo could be placed on the lower flap edge of these awnings as was popular in the era.

**6. Signage**

A. *Existing signage:* Present signage is unsympathetic to the building. A vertical sign in the same location as the existing would be shaped to reflect the vertical masonry wall on which it is placed. Similar signage could be placed on the east wall. The color of the sign should be one that would have existed in the early 20th century

B. Sign could be framed and done in the manner of the times.

C. Sign could be lighted with one or two goose-necked enameled light fixtures as was common in the era.

**7. Landscaping**

A. *West Wall:* Vines could be planted on the west wall to give summer air conditioning advantage as well as to soften the character of the building. It is highly visible from the residential preservation district.

B. An iron or picket fence with landscape strip could be added along the parking lot to provide some visual definition and screening for the lot.

**8. Exterior trim colors**

A. *Consistency:* Color all trim; doors could accent brick color.

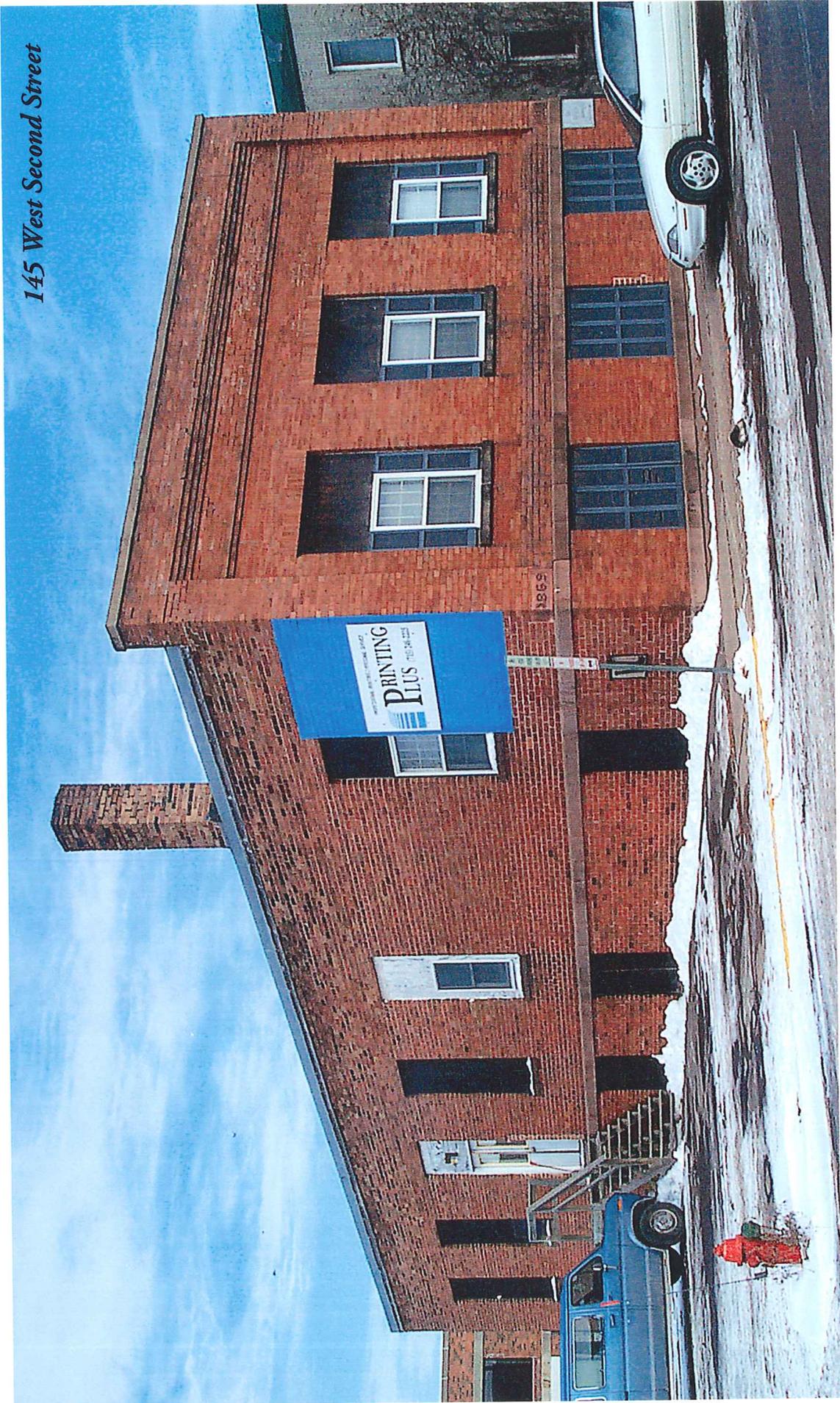
B. Appropriate trim color would be white, dark brown, black, tile red or forest green.

C. Appropriate door colors would be stained and varnished wood, black, green or red.

**9. Interior Elements**

There are character elements of the interior worthy of preservation. These include original ceiling finishes, a large vault and historic floors.

145 West Second Street



**Building # 2  
Main Street  
(Knowles Avenue)**

**BUILDING ASSETS**

The first six stores on this block define the character of the block if not the north end of Main Street. Each was built to the same design. The rather high "False Front" of these shops and the animated character imparted by the highly expressive use of large window openings, leaded transom windows, modulated brick cornices and sheet metal gives this block of buildings an exuberant character.

The original appearance of this highly animated facade, punctuated as it was between shops with pilaster caps surmounted with sheet metal spheres, may derive some of its character from early designs for F. W. Woolworth stores, amusement parks and exposition architecture of the turn of the century.

Because these shops were built to a common design just after 1900, to replace lost buildings of the tornado, they as a group constitute a unique experiment in street facade design, a precursor to strip malls or the shopping center.

Each facade incorporated all of the elements available to the designer in 1900. The large glass storefront, gave maximum unobstructed display of goods. This was covered with an awning to protect the goods from direct sunlight and to control excess sun at ground level. The large translucent rectangular leaded grid transom windows placed above the awning line provided diffused light deep into the shops. The corbelled brick parapet provided a rigid, thickened, decorative frame to the pilasters at each side of each store front and served to give visual strength to the shops much as the wood false front had done a generation earlier. Sheet metal cornice and cap flashing provided a drip line away from the wall, millwork, signage and awnings. The decorative sheet metal spheres located each store within the group and for a small price at the time contributed mightily to a whimsical articulation of the cornice that literally guaranteed that the facade would possess a sense of place.

**THE FUTURE**

Restoration of this block of shops is the highest priority for the main street.



*Main Street (Knowles Avenue)*

**Building # 3**  
**Doar Office Building**  
**Knowles Avenue and West First Street**

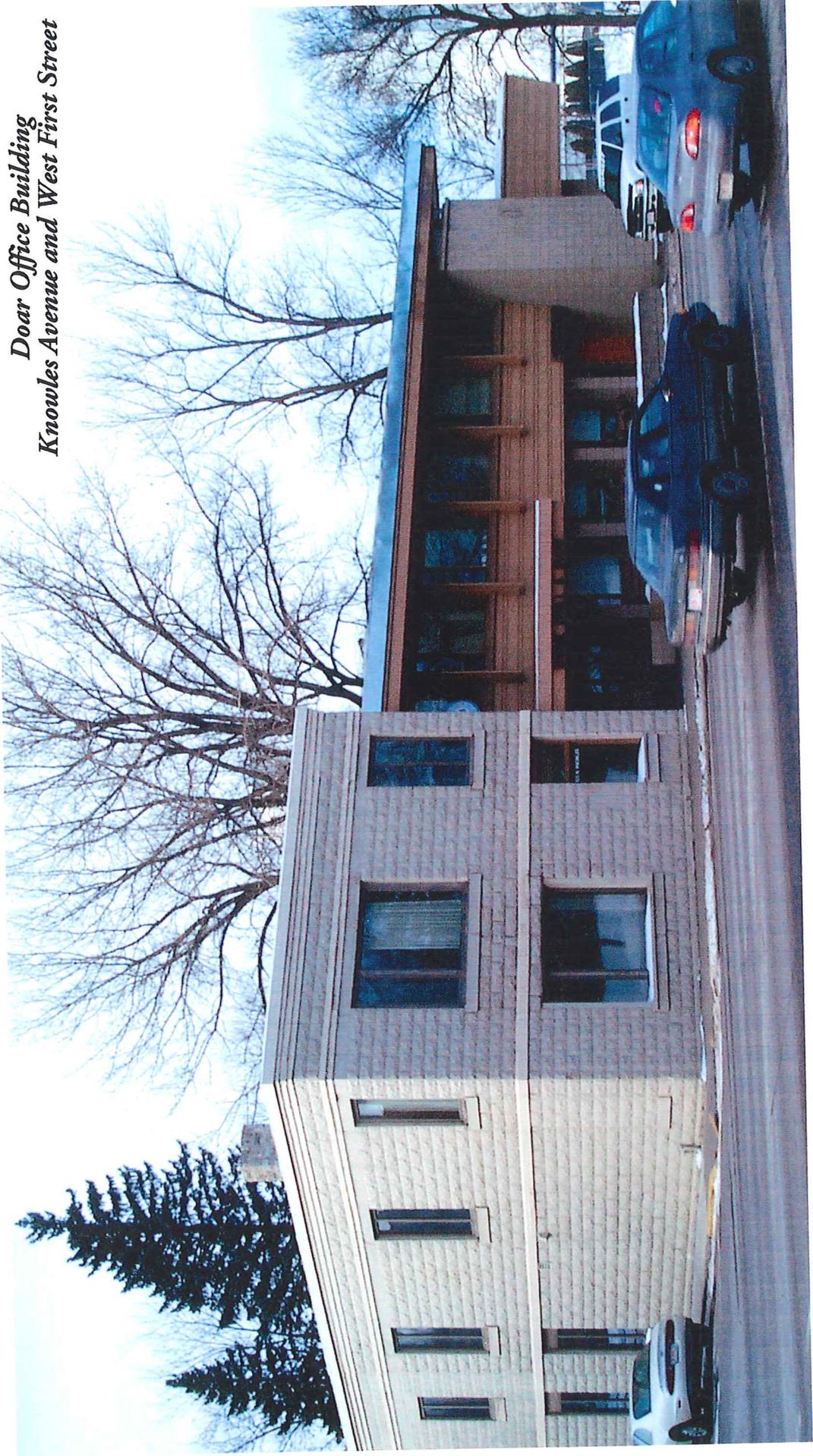
**BUILDING ASSETS**

This office building is a clever integration of two architectural themes. It is a good example of appropriate blending of the old and the new. The south portion, like several other business blocks on main street, is an example of the early concrete block construction that was built after 1900 as a part of the rapid rebuilding which occurred after the tornado. You would not be in Wisconsin without a touch of the Prairie School, home of one of its progenitors Frank Lloyd Wright. The north portion of the building built about 1980, was designed by Architect Michael McGuire of Stillwater, MN. It is a clever adaptation of the prairie school, integrating the site as well as the old concrete block building into its site and making excellent use of its massing as an element in the design of the new portion.

The block used in the old building was nearly hand made, made in small quantities in a small factory. Several designs were available early on. Concrete block was introduced about 1895 and was often used by Wright himself, hence its integration in the new design is most appropriate. It was inexpensive, durable and quickly laid and was an excellent material for rebuilding New Richmond. Several other prominent buildings were similarly built of block and can be seen on main street today. The early block was designed to imitate stone. Early blocks were often longer and shorter than present day block. The original building makes effective use of horizontal courses of smooth block to express ceiling lines and window heads.

The new design picks up these horizontals in the design of the prairie school portion of the building. Other prairie school features seen in the building consist of linear window openings, wood window and door details and cantilevered eaves and balconies, and of course, the integration of a naturalistic shore line and the millpond as major components of the design.

*Doar Office Building  
Knowles Avenue and West First Street*



**Building #4**  
**201 North Knowles Avenue**  
**New Richmond Roller Mills Company**

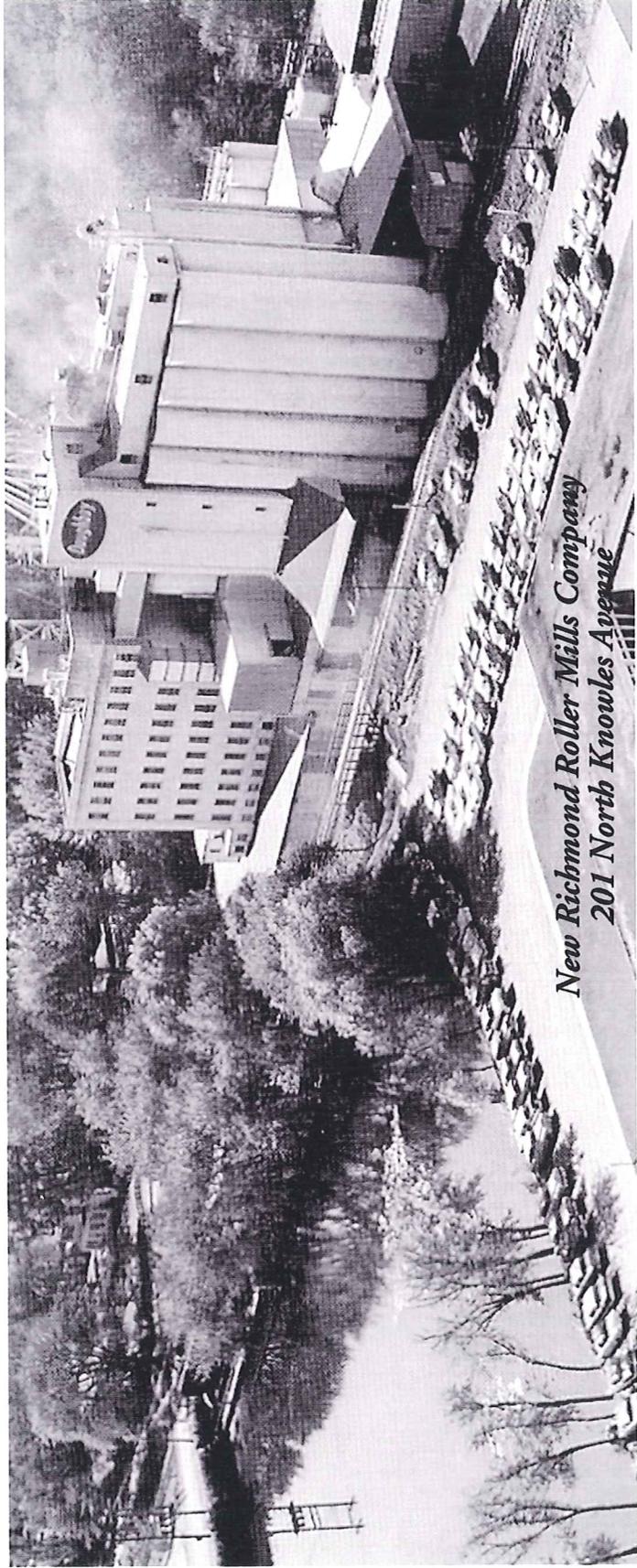
## **BUILDING ASSETS**

Not every city is lucky enough to still have its mill pond. The Willow River, though not large, was large enough to provide power for a mill and there has been one here since 1858. The brick portion of the mill building was built in 1916 and the concrete elevator section in 1946. The presence of the fine homes of West First Street immediately adjacent to the mill reveal much about 19th century city planning or the lack of it.

The availability of water, and water power, is one reason the city was founded.

As the mill grew in scale it came to have some negative impact on the neighborhood. Yet, the proximity of the river and the early start at building fine homes in the area has sustained the neighborhood. It has now outlived the mill. Recycling the mill building offers spectacular opportunity to integrate new uses, which will be compatible with the neighborhood. The charm of the railroad bridge, the dam mill pond and mill are features which contribute much to the setting of the preservation district.

## **THE FUTURE**



*New Richmond Roller Mills Company  
201 North Knowles Avenue*

**Building # 5**  
**222 First Street**  
**Wm. J. Virgin House 1884**

**BUILDING ASSETS**

Like several other houses in the district, 222 started its life as an Italianate house. Over time it has received powerful doses of American Colonial/Georgian features. The carriage house is an excellent rendition of the American Colonial from a 1950's perspective.

The pergola connecting the house to the carriage house is well designed. Both should be preserved at present as important links to the history of the property.

So much of the original exterior of the house has been adapted to the Colonial/Georgian idiom that it seems to predominate. The original roof form and footprint of the original house still exists and can be reinforced and restored.

The early window over the front door is a primary asset of the facade.

**THE FUTURE**

Previous remodeling work on this house has sought to overlay a Colonial idiom over the entire property. Efforts to this for the original north portion of the house have resulted in a poorly coordinated collection of features of various styles and dates.

It would be prudent and possible to return the north section of the house or just the north facade to the Victorian idiom. Doing so thoroughly would include:

- Eliminating the multicolor painted brick pattern by painting or cleaning and restoring the brick surface.
- Constructing a Victorian porch at the front entry If there is no evidence of the original design.
- Installing multi-paned windows.

Making an effort to restore the north facade or section of the house and leaving the balance in the colonial idiom, would serve the important function of identifying that part of the house which is the original section and those which are newer adaptations or additions.

**North Elevation Notes**

**1. Dormer design and size are inappropriate**

- A. Neither dormer is appropriate to the original Italianate design of the house nor the subsequent Colonial additions to the house
- B. The size of the east dormer is inappropriate to the style of the house.

C. The roof forms and window designs of the present dormers in the craftsman style are inappropriate to the original Italianate design of this facade. Appropriate dormers would be small and could number as many as four. There are several Italianate dormer prototypes to choose from, including flat roofed, gable, barrel and shed. Appropriate windows would include decorative muntin patterns and would be vertical in proportion.

## **2. Entry porch**

A. In all probability the house was built with a porch at the front door; it likely was a victim to the tornado in 1900. A porch could be built incorporating Colonial precedents such as Greek columns and balustrades as Colonial inspired porches often were found in the context of Italianate homes. Such a porch could be as small as eight feet wide and four feet deep. This porch roof would be either flat roofed or slightly sloping. There are other gable roofed porch alternatives which would be derived from the Georgian/Colonial style, but other than flat or slightly sloping roof choices would be unsympathetic to the surviving Italianate features of the house.

## **3. Entry doors**

A. The present entry doors are late Art Moderne and not in keeping with the character of the building. Painting the moldings and rosettes to match the styles and rails of the door would make the doors relate better to the character of the house. Additional moldings could be added to the present doors to give the appearance of the "High Victorian" idiom.

## **4. Eave detailing**

A. The frieze board has been covered with aluminum.

B. The vertical joints in the aluminum add a vertical reference where there ought to be a horizontal reference based on common Italianate prototypes.

C. The perpendicular joints in the aluminum soffit add a perpendicular reference where there ought to be a parallel reference to the face of the building based on common Italianate or Colonial prototypes.

D. The house had brackets under the eaves. In the midwest simplified Italianate homes often did not have brackets. Therefore simply a flat unadorned frieze board is an option. The aluminum as applied does not express the horizontal element of the frieze.

## **5. Sculpture**

A. The Lion decorative pieces are reasonably appropriate to a Federal/Georgian articulation of the house. If modifications of the front bring it closer to it's Victorian past, the Lions however charming, should take up residence elsewhere in the yard.

## **6. Windows first and second floor**

A. A Victorian concept for the front would include divided light windows. Options include two over two light, four over four light, six or eight over one light, or perhaps a Queen Anne sash over one light or two lights.

## **7. Masonry**

A. There is precedent in Colonial/Federal homes for multicolored brick as seen here. In this case, it was apparently done to integrate repairs into the facade, and it was rather well done.

B. In the event the facade is taken back to its Victorian origins this multicolored brick detail would be inappropriate. The extent of repair of this facade may make it infeasible to remove the paint from the wall. One of the colors in the present painted finish would be appropriate. Simply painting out the darkest brick would eliminate the Colonial reference to this pattern.

## **8. Landscaping**

A. The north facade of this house would benefit from some foundation plantings.

## **West Elevation Notes**

### **1. Refer to Front elevation notes for general items.**

### **2. Air Conditioner**

A. Inappropriate location on a principal elevation. If it is replaced it should be done out of view. As a practical measure a lattice covering from ground up or changing the color would help.

### **3. Windows**

A. The three sash casement unit is inappropriate to the style of the house interpreted either as Victorian or Colonial. Divided light double hung window units as described in the notes for the north elevation would be appropriate.

### **4. Roofs and Eaves**

A. The large blank wall of the back upper portion appears to be the enclosure of a former porch. Creating windows in it would make it more sympathetic to the building

B. The roof of A. above, was probably a porch roof. It was an addition to the house after 1900. Removing the roof and restructuring the roof above to provide a common frieze and eave line around the building would be appropriate.

## **5. Masonry**

A. The absence of a segmental arch over the large window on first floor reveals its modern origin. Installing a bay window with appropriate cornice or relaying some brick above would eliminate this problem and could be detailed in either a Victorian or Colonial idiom.

## **South Elevation Notes**

### **1. See items 4,5,6 from North Elevation.**

### **2. Masonry**

A. The two arches in the rear entry are not well related to other parts of the house. The only other arches in the house are the segmental arches over windows and doors. Had these arches been segmental they would have been more appropriate. Even at that, double entries at corners of Italianate buildings are rare.

### **3. Porch enclosure**

A. Detailing problems relate to these arches come from enclosing a two story porch, formerly open. Enclosing it in brick gives it far more solidity than it deserves. In the event this bricked in porch is ever rebuilt some alternate articulation should be sought. It is possible that a wood facing with a modicum of windows would be more appropriate. A two story wood face should have a more comfortable intersection of the present wood room to the west and the wood trellis to the south and most importantly would eliminate the unbalanced south facade above and the uncomfortable joint in the west wall of the house.

222 West First Street  
Wm. J. Virgin House  
North Elevation





222 West First Street  
Wm. J. Virgin House  
West Elevation



222 West First Street  
Wm. J. Virgin House  
South Elevation



222 West First Street  
Wm. J. Virgin House  
Carriage House

**Building # 6**  
**247 West First Street**  
**Original Owner Unknown**

## **BUILDING ASSETS**

The primary assets of the property are its original footprint, shingled gables, intact window locations and front porch. The style of this house is Queen Anne. The shingle work gables of this house are particularly fine examples of the decorative effects obtained by application of sawn cedar shingles. Gable work of this sort was common in Germany and England, where it was done with slate. The designs for shingle work of this sort came from American Queen Anne style which was derived from the work of English architects who developed the English Queen Anne in the 1870's, taking details of English and European architecture and translating them into new more flexible architectural applications. Translating slate or clay tile into cedar Shingles was an American adaptation within the Queen Anne.

A number of house designs in New Richmond incorporate cedar shingle gable details. The sawn cedar shingle appears to be an American innovation of the mid 19th century. It was inexpensive, durable and could be used in a myriad of applications. The well-preserved gable decorations in this house reveal the durability of the virgin materials available in the 1890's. Today the quality of cedar available for shingles has declined and the cost of labor has increased making these surviving shingle style fantasies charming survivors of a bygone era.

## **THE FUTURE**

### **1. Windows**

- A. The large window to the west in the south elevation probably had a fixed transom unit. It is likely that this transom was a wood muntin divided Queen Anne window of clear glass bordered by rectangles of colored glass, another alternative would have been a sash of two or three ranks of square wood muntin divided lights.
- B. The window sash in the house was two over two lights or a Queen Anne sash over single lights.

### **2. Porch**

- A. *Size:* It is possible that the porch once extended across the front of the house.
- B. *Floor Surface:* Carpet is an inappropriate surface for the porch floor. The original porch floor would have been tongue and groove fir.
- C. *Railing:* The porch railing is inappropriate. Almost universally wood rails were used on wood buildings and iron rails were used on masonry buildings. The porch was built without a railing. It is possible that it is close enough to the ground that a

railing is not required by the code. If this railing is replaced it should be replaced with wood in a very simple pattern of cut and drilled splats or perhaps of a custom built wood lattice. If a handrail is desired, perhaps it could be placed in the middle of the stair.

D. The porch floor would have had skirting around it and the edge of the porch would have been exposed. The porch would have had post piers of stone, less likely brick and rarely of wood.

### **3. Siding and trim**

A. The present wide siding is inappropriate. The siding underneath is quite possibly restorable. It is entirely likely that the exterior surface of the house was divided by horizontal and vertical trim into rectangles of varied siding patterns and materials.

B. The trim is covered with aluminum. In all probability the trim could be restored and painted.

C. The soffits are covered with aluminum the method of installation produces a detail line perpendicular to the face of the house where the underlying original detail was parallel to the house. It is possible that this eave had modest eave brackets.

D. *Exterior Colors:* The shingles in the gables has an old coat of paint that has an interesting weathered patina. They are a very traditional color. Exposing the original siding and trim will probably reveal an original color scheme. In any case when the exterior is restored this house will be an excellent candidate for a multi color exterior.

### **4. Electric Service**

A. Owing to the fact that it comes from the front of this house an underground electric service would be desirable

### **5. Third floor Gables**

B. The only modification to date of these gables, which are critical to the character of this house, is that new awning windows have been installed. An appropriate size was chosen for this modification. However, it is likely that the original window had wood muntins in a Queen Anne pattern. Installing overlay muntins in an appropriate pattern could restore the original overall decorated quality of the gable.

### **6. Landscaping**

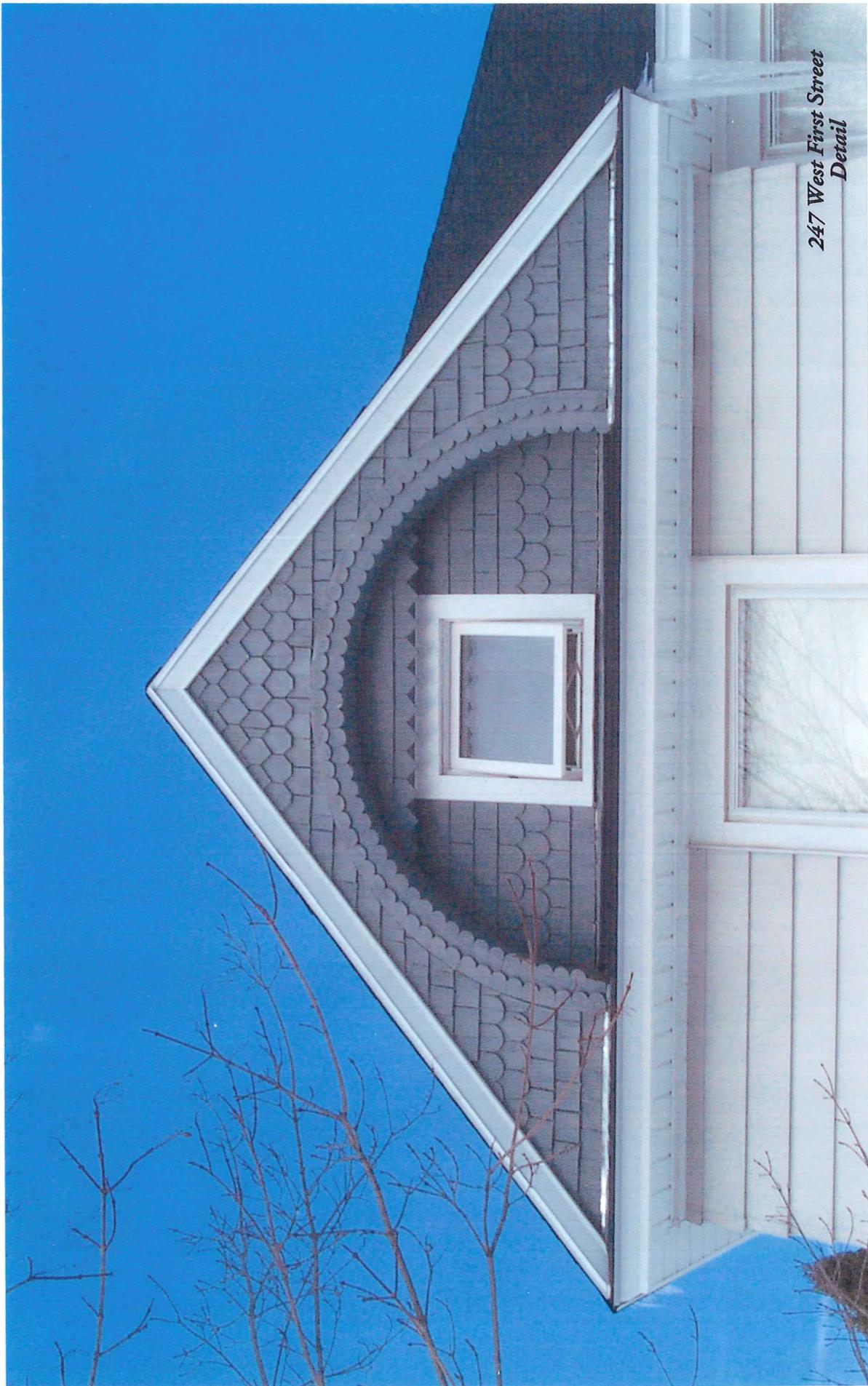
A. Could be reinforced with foundation landscaping on west side.



*247 West First Street  
South Elevation*



*247 West First Street  
West Elevation*



*247 West First Street  
Detail*

**Building #7**  
**112 South Dakota**  
**Wm. F. McNally House 1912**

**BUILDING ASSETS**

One of the great assets of this house is that it started its life as a better than average architect designed home. It has been described as Craftsman in style. This is a reasonable description of its original style. Certainly many of the details inside and out are in the craftsman style, though parts of it are Prairie School and the very sophisticated dining room is clearly in the "Jugendstil". With all architectural "styles" however there is considerable wiggle room. Often so called craftsman homes include numerous colonial revival details as this one did. The three original porches of this house clearly drew their inspiration from the American Colonial style.

Colonial porches of the 18th century drew their detail inspiration from the Palladian style when the details came from classic Greek architecture. So many a crafts or bungalow home had colonial porches. The hip roof, absence of soffits, dormers, cottage windows, large bay window on the east side and large fireplace chimney clearly make this in form a craftsman house, despite the colonial porches. A major entrance on the north side also recalled colonial idioms.

The colonial porch an American invention, found its way into many 19th century house designs. It could be equally comfortable in the Shingle Style, the Queen Anne, Federal or Tudor styles. So much of the consistency of aesthetic outcome in these homes depended on the designer's restraint in mixing styles and his understanding of the artistic direction of his design.

**THE FUTURE**

In the 1960's a rather spare two story porch replaced the former magnificent one story porch. Interestingly, the two story "portico" version of the porch also came from the American Colonial, but was generally applied to the grandest of homes and public buildings. It also became most popular in antebellum homes of the south. The bungalow or craftsman style from which the bulk of the house derives is based on early notions of informality and functionality in life style as opposed to grandeur.

In this case the two story porch is unsympathetic to the original design of the house. The window and door placement within the west wall of the house is also not well related to the porch.

The former porch was quite an interesting design, as it allowed for an open porch for access to the front door at the north end, a screened sitting area in the middle and a porte cochere at the south.

Like other houses in the district, this house underwent a period of addition of Colonial/Georgian features. In this house it consists of primarily of a Colonial facade on the west front of the house. The remaining facades are plausibly Craftsman in their character. Unlike other houses in the neighborhood, the original design of this house included both Colonial and Craftsman features. The original porches on the north and west elevation were strongly Colonial in style. Historic photos of the original porch on the west side of the house explain the off center location of the entry. Rebuilding this porch would create a magnificent living space and again express a sense of place and character fully compatible with the neighborhood.

### **South Elevation**

The south elevation is largely intact and worthy of preservation as it stands.

### **East Elevation**

1. The "Chicago style" window added to the first floor east elevation with small lights is nearly comfortable in the Craftsman style. In fact the large light would have been undivided with the sidelights divided as seen, or perhaps with a Prairie School muntin detail. A greater mullion width between the sash would have been more typical.

### **North Elevation**

Historic photographs reveal that modifications of the north elevation have made it more incoherent and disorganized. It never was a monument of organization. However:

1. **Grade level entrance:** Has lost some of its fine detailing, it could be restored as per the historic photographs.
2. **Windows:** The window above the grade level entrance has been unsympathetically modified.
3. **Railings:** If returned to the porch and projected room on the west end of the elevation, they would add continuity to the facade and would hide the inappropriately placed air conditioning unit on the porch roof.
4. **Open porch:** This was once an enclosed space. Consideration should be given to again enclosing it to return the original balance to the north facade.

### **West Elevation**

1. **Porch:** The present two story "ante-bellum" Colonial porch contributes little to the livability of the house and is really inappropriate to the design of the remainder of the house. Historic photos reveal the magnificent strength of the original west elevation. The porch was shifted to the south to allow a porte cochere at the south end of the porch. While recreating this drive through would yield a delightful access to the house

and a well hidden convenient auto parking place, it is also possible that the last bay of the porch might be rebuilt as an extension of the porch.



112 Sioux Dakota  
Wm. F. McNally House  
Historic Photograph



*112 South Dakota  
Wm. F. McNally House  
South Elevation*



*112 South Dakota  
Wm. F. McNally House  
East Elevation*



*112 South Dakota  
Wm. F. McNally House  
North Elevation*



*112 South Dakota  
Wm. F. McNally House  
West Elevation*



112 South Dakota  
Wm. F. McNally House  
Garage

**Building # 8**  
**111 South Dakota**  
**Orville W. Mosher Residence 1887**  
**Designed by Gilbert & Taylor (St. Paul)**

**BUILDING ASSETS**

This is a nationally important example of the work of Cass Gilbert, Architect. The plans for this house may be in the New York Historical Society and can give great help in repair and restoration. The house is largely, though not totally, intact. Missing or modified portions of the exterior should be replaced precisely as they were. The house includes many original exterior details and is physically in rather good condition.

**THE FUTURE**

The primary strategy for this house is to preserve its rich fabric of important details. Replacement of the front porch destroyed in the tornado in 1900 and the chimney caps along with repainting in its original colors would display the principle facades in their original design.

**1. East Porch**

A. The porch was destroyed in the tornado in 1900. In its original design it projected beyond the face of the house about eight feet terminating in a three sided pent roof which returned into the face of the house at the north end of the east wall of the living room. This porch was supported by Doric columns like those presently on the corner of the porch. There are extant photos of this porch, the plans may be at NYHS and there are two other houses Gilbert worked on at the same time as this with similar porches. One in Ellsworth, Wisconsin and one in Red Wing, Minnesota

**2. Windows**

A. The windows have been replaced. The original windows were six over six light sash. The existing applied grilles do not convey the same character as the original true divided light window units.

**3. Masonry**

A. Both chimneys have lost their decorative caps. There are many examples of extant. A surviving photo clearly illustrates the chimney cap design.

B. The south face of the existing center chimney shows some immediate need of tuck pointing if not relaying.

#### **4. Garage**

The largest modification made to the house is the addition of an attached garage. There are no examples in the 70 or so houses Gilbert designed of an attached garage. Where carriage houses were attached to houses in the 19th century, they were designed to incorporate details consistent with the house, or which might be found in detached carriage houses. Therefore:

- A. The roof would not have been a hip roof but a gable. Set in the direction it is, it would terminate in a gable at the west end detailed as all the gables in the house are with shingle infill, flared skirt and saw tooth shingle edge.
- B. The windows instead of being large mullion units, would have been small high and regularly spaced in the wall not unlike the extant carriage house. If the existing windows remain, a small decorative detail might be place over them not unlike the saw tooth edge projection used elsewhere to keep the drip line off the millwork.
- C. *Garage Door:* The garage door when replaced can be replaced with one more sympathetic to design of the building.

#### **5. Shed dormer on north side of stair well.**

- A. There are no known examples where Gilbert placed a shed roof dormer in a 12:12 roof. At least when this dormer roof was added, wisdom prevailed and a sliver of the 12:12 roof was preserved to continue the historic roof edge.

#### **7. South West Porch**

- A. The original porches on first and second floors have been doubled in size. This work was done reasonably well though some details might have been better. The detailing of the first floor porch is a very logical extension of the main house, its short section of 12 :12 slope roof intersects well with the garage roof. The roof over the extended portion of the second floor porch roof is less successful. Within the porch at the former corner is a round post covered with cedar shingles. This same detail was employed by Gilbert in 1889 in the McCourt house in St. Paul. A more successful extension of this porch would have included another shingled porch post for the outer corner, or would have left the original exposed and narrowed slightly the new roof in the same way as the dormer on the other side of the stair tower was held back from the original eave on the north side of the house.

#### **8. Exterior Colors**

- A. The present exterior colors and their locations, though simpler than the original plan are sympathetic to the design of the house.

B. Early black and white photos of the house reveal that the original color scheme included at least four colors. Analysis of paint chips would reveal this color scheme. Repainting this house in its original colors would be an important contribution to its character.

## **9. Carriage House**

A. The carriage house is little modified from its original design. It is a building that is an important part of the 19th century site plan still largely in place around the Mosher residence. The cupola based on its shape and proportions may not be as old as the balance of the building. An early door worthy of preservation exists in the west end of the building. Windows throughout the building appear original. It is not an identifiably Cass Gilbert design.

## **10. Doors**

A. The overhead doors in the east section of the carriage house are not original. In the event they are replaced there are overhead doors that present a more sympathetic exterior design.



*111 South Dakota  
Orville W. Mosher Residence  
Historic Photograph*



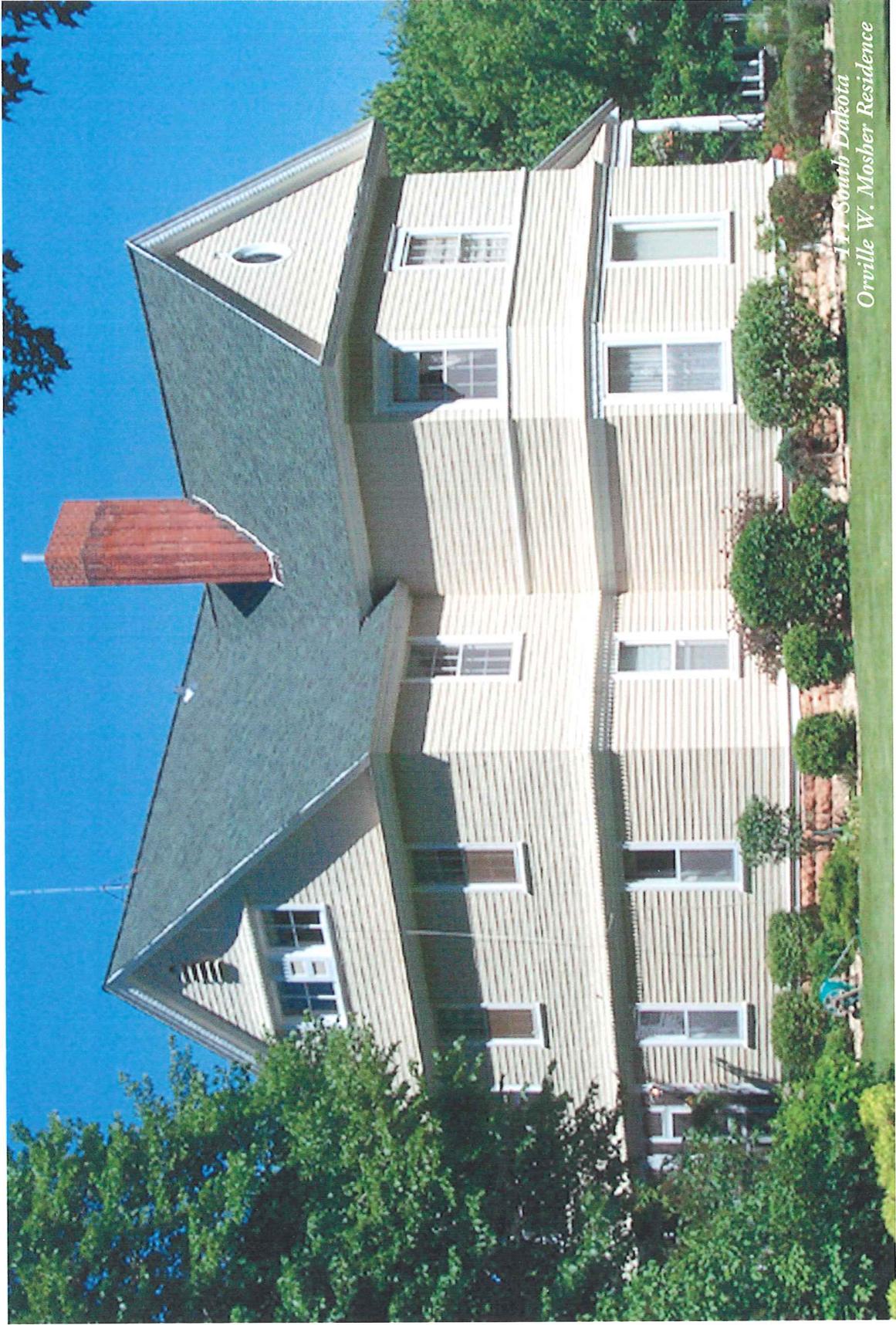
111 Souths Dakota  
Orville W. Mucker Residence  
East Elevation



*111 South Dakota  
Orville W. Mosher Residence  
Attached Garage*



*111 South Dakota  
Orville W. Mosher Residence  
Southwest Porch*



*111 South Dakota  
Orville W. Mosher Residence*



*111 South Dakota  
Orville W. Mosher Residence*



*111 South Dakota  
Orville W. Mosher Residence  
Carriage House*

**Building #9  
339 West First Street  
Ward S. Williams House**

**BUILDING ASSETS**

This house presents a remarkably intact exterior. Its design draws heavily from Queen Anne pattern books, the books of A. J. Downing, Paliser and Paliser and others and is in a style generally known as the Eastlake. Characteristics of these sources are seen in all parts of the building ranging from its prominent actuated south gable covering a bay window, to the East end where the gable covers a bay which includes a small balcony at third floor level. A porch on the east end at grade is probably an early addition as it's detail does not match the other porch. Most remarkably this house, set as it is by a river in a spacious yard, is sort of "country home setting" envisioned by many A. J. Downing house plans. Preservation of the setting is important to this house. More than any other house in the district this picturesque house says "Victorian Cottage".

This is one of the few homes in the district that still displays it original Queen Anne siding and trim patterns.

**THE FUTURE**

**1. Masonry**

- A. The foundation color does not appear to relate to the period of the building.
- B. Rebuilding of the chimney caps would be desirable. Within the pattern books, some of which have been reprinted, there are chimney details fully appropriate to this house.

**2. Landscaping**

While the site is largely intact, some foundation landscaping and perhaps a large urn or round flower bed in the center of the lawn would complete the Victorian picture.

**3. Roof**

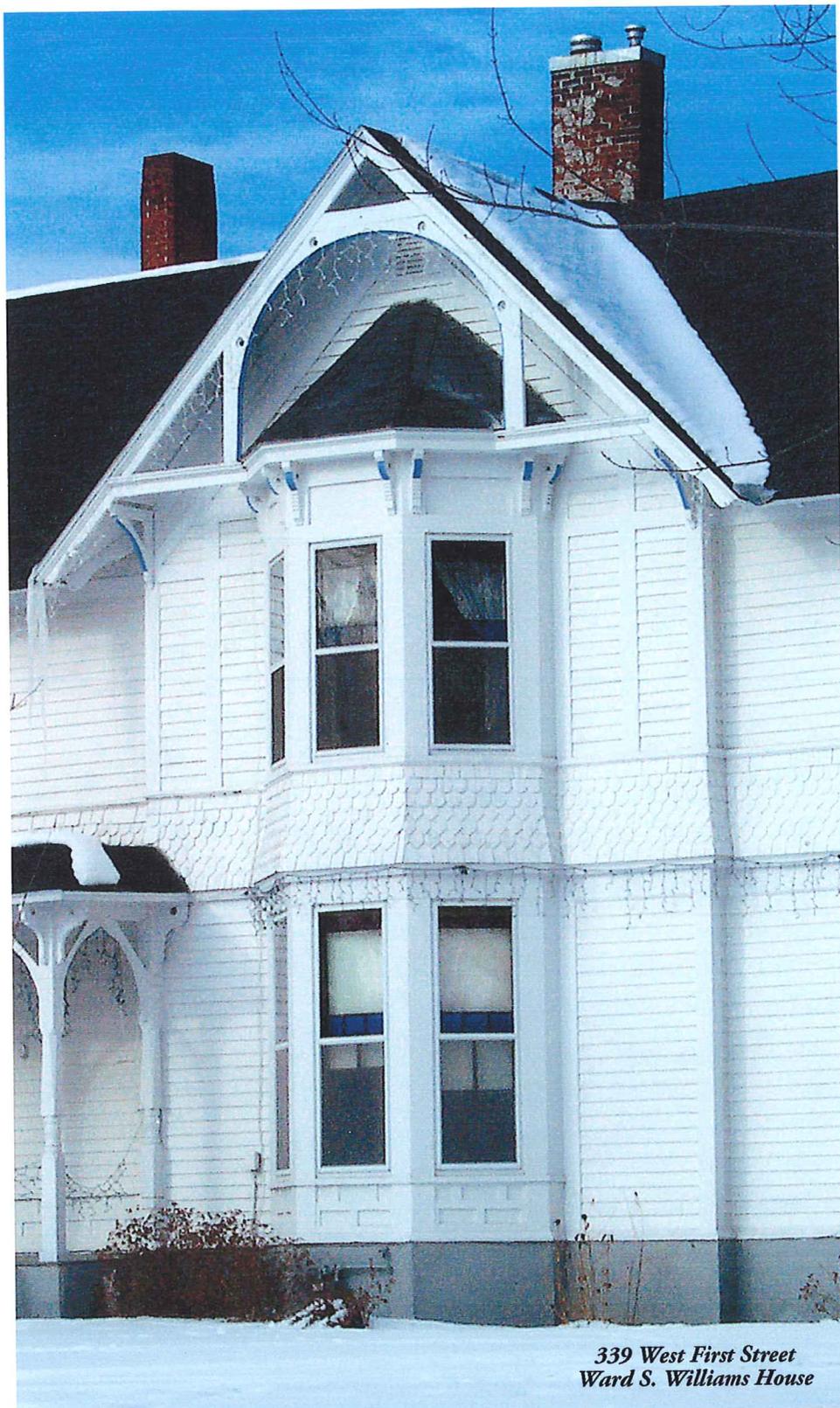
Houses of this sort often had geometric patterns or decorative bands of color in the shingles.

**4. Garage**

The garage, while sited rather well, is quite obvious. The colored trim accent, otherwise uninteresting, around the doors which would be best left white.



*339 West First Street  
Ward S. Williams House*



*339 West First Street  
Ward S. Williams House*



*339 West First Street  
Ward S. Williams House*



*339 West First Street  
Ward S. Williams House  
Garage*

**Building #10  
350 West First Street  
Marcus Bell House**

**BUILDING ASSETS**

The Bell house is a nominally Queen Anne house. Its roof shape, attic dormer and recessed porch on second floor put it in the Queen Anne style. To the left of the door is a magnificent bay window that forms the bottom landing of the stair. This window includes three beveled leaded glass windows. Beveled glass was available and used mainly as small elements of decoration in leaded windows or as glazing for doors and glass for mirrors until about the turn of the century when entire assemblies of leaded glass of this sort became available from catalog sources. Another house in the district with similar high quality beveled leaded glass from this era is 351 2nd Street.

**THE FUTURE**

**North Elevation**

**1. Siding**

The house is covered with aluminum siding that obscures the original surface texture of the building and limits the possibility of choosing a historic color for the house.

**2. Porch headers**

- A. The 16' square shaft of the porch posts at the top suggests that there was a gallery or brackets at the posts. Paint lines will reveal something of their character.
- B. The same is true for the upper porch, it probably also had brackets or a gallery of spindles under the header.

**3. Porch Railings**

- A. Some idea of the strongly geometric decorative character of the original porch railing that extended down the porch steps can be seen in the background of a historic photograph of the Mosher house in this publication. It was a close relative of the railing formerly on the house at 350 Second Street.

**4. Windows**

- A. The attic windows have lost their original sash. It is likely that they had divided light in them, perhaps a three paned fan in the smaller curved windows and a rectangular divided Queen Anne sash in the central window

B. The scale of the new windows in the second floor west porch is inappropriate. The colonial divided light pattern overlay grilles also are not appropriate. A Queen Anne pattern overlay grille would be more appropriate.

C. The smaller sash with circle tops recently installed in the rear of the house adds a not altogether appropriate sense of formality to the rear of the house. One palliative would be to plan a serious bed of foundation planting extending around the south and east portions of some species which would grow to the sill height of the new windows making a less dominate feature.

#### **4. Landscaping**

A. Foundation landscaping would be appropriate. Consider strong verticals on either side to the large window in the bay and to the left of the porch, with other spaces filled in to about three feet height.

#### **5. Exterior Composition**

A. A one-story room addition was made to the east side of the house. Since its proportions are radically different than the house it would be appropriate to differentiate the materials expressed on the outside of this room. Serious landscaping around this room will add to what is seen from in the room as well as to help integrate it into the landscape and the house.

#### **6. Rear entrance**

A. The great width and formality of the new rear entrance out shines the front door. Serious cedar screening, hedges trellis and the like might create a great south oriented outdoor space related to this stair and door. In essence it would become the entrance to a grand enough garden to make it seem appropriate as opposed to simply and overly grand back door.

#### **7. Carriage house**

A. The carriage house is intact and should be preserved as it is.



*350 West First Street  
Marcus Bell House  
North Elevation*



350 West First Street  
Marcus Bell House  
West Elevation



35 West 1st Street  
Marcus Bell House  
Rear View



350 West First Street  
Marcus Bell House  
Carriage House

**Building #11**  
**367 West First Street**  
**Louis G. Earle House**

**BUILDING ASSETS**

This house is well sited, has excellent landscaping, is spacious and livable. It is physically in excellent condition. The original design of this house was probably Queen Anne. It has undergone two major renovations. The first in the 30's was said to be "Norman", but probably this first remodeling was more in the style of "Nineteen Thirties Colonial", the second remodeling includes extensive porch work railings windows railings and the like. The porch fitted out in turnings brackets and galleries expresses something of the vernacular Victorian sometimes called Steamboat Gothic or more recent precedents set at the Grand Ol' Oprey in Nashville.

**THE FUTURE**

The overall massing, hip roof, front dormer window, hip roof, absence of an eave projection and the projected stairwell to the west are original Queen Anne features. The starkly white siding six over six light windows and shutters are Colonial in origin and the ornate porch is derived from the Victorian vernacular. While the house does present a rather finished appearance, the porch, siding, shutters and the original underlying character are from divergent architectural styles.

In general it would be desirable over time to bring the whole of the design into a single architectural idiom. There is no real precedent in the American Colonial for homes of this massing. The roof shape and foursquare quality of the house are Queen Anne in origin. Hence, the colonial elements in this design are the most out of place.

Porches of this sort while not truly Queen Anne probably could be found in few historic examples. Unfortunately such a porch would most often be found in a house with eave projections and other decorative elements.

This preservation strategy is based on a long-term effort to remove the Colonial elements and reinforce the Queen Anne elements of the design. An equally viable option would be to redesign the house facade in the same vernacular Victorian of the porch. In which case the house would be a prime prospect to become a highly decorative "Painted Lady". One or the other option should be consistently sought.

The new addition to the rear strikes off in yet another idiom the "contemporary" with window patterns and decks arrangements quite inconsistent with the front porch.

**1. Porches**

The sort of porch which would be most in keeping with the original features in the house would be detailed in the manner of the porch at 350 West Second Street. Changes which would work in that direction include:

- A. Simplification of porch detailing.
- B. Increasing the mass of porch posts and headers.
- C. Coordination of the porch floor support piers with the porch posts. There is no precedent for porch posts not aligning with the piers that support the porch floor.
- D. Treating rear porches and front porches as parts of the same building and finding common elements of expression for them.
- E. Common finishes for railings and decks on all sides of the building

## 2. Siding and surfaces

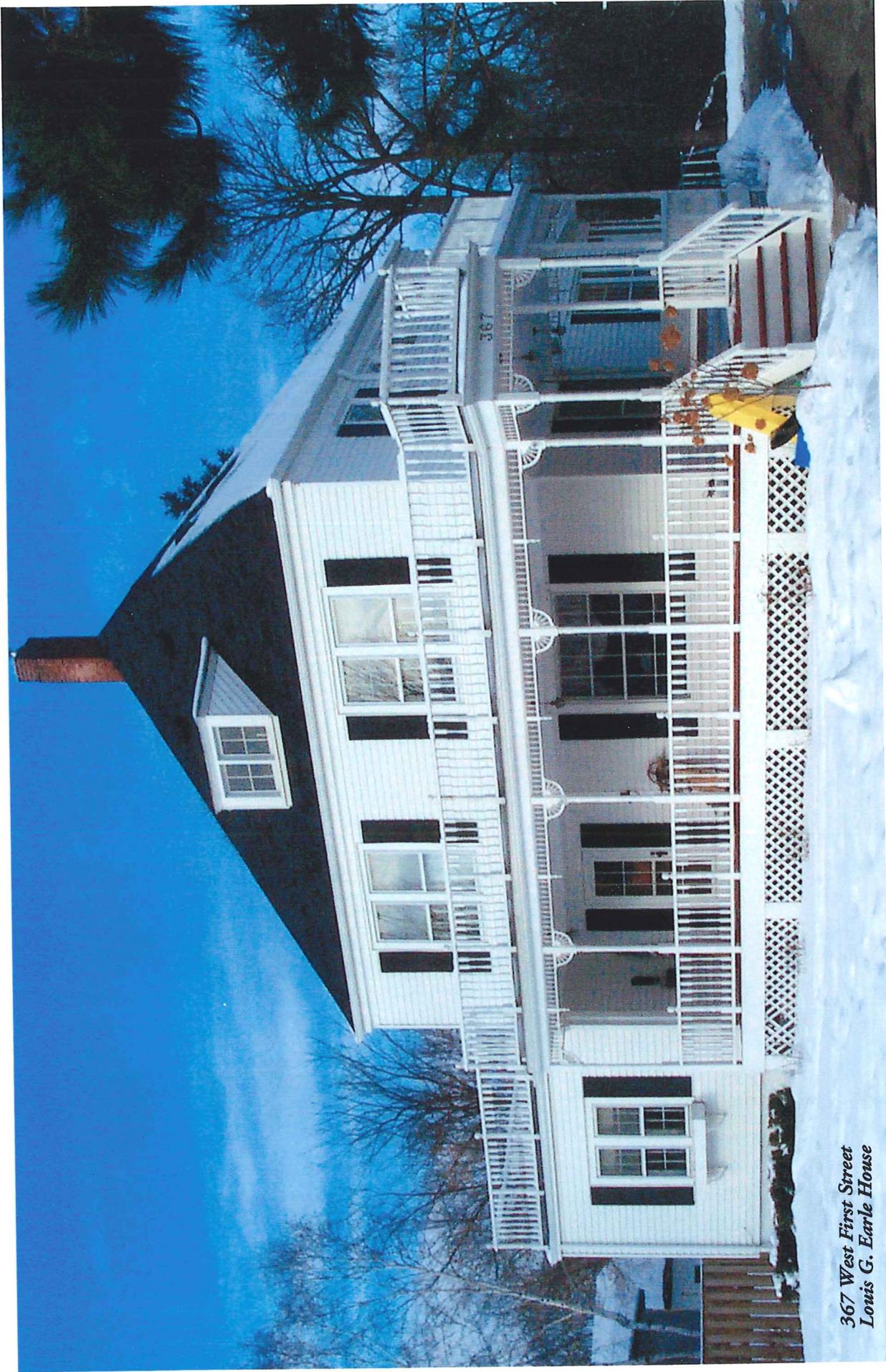
- A. The original siding was no doubt divided into areas of different pattern. At the least, one pattern on the first floor another on the second. In addition, it probably included vertical divisions of the siding.
- B. *Shutters:* Shutters rarely existed in Queen Anne houses, being primarily a Colonial or Georgian feature. Where they did exist, they were rarely used on mull window units. Where used on mull units, the leaves of the shutter between the window units would be stored projecting out from the building and hooked to each other for wind stability. As these shutters were only intended to decorate and are inconsistent with either the original character of the house or the porch character. The best choice would be to remove them.

## 3. Windows

- A. The original windows were two over two light, or multi-light over one light or a Queen Anne sash over one light. The present grills in the replacement sash are in the Colonial idiom and are inappropriate. Eliminate them, or eliminate the divisions in the lower sash or replace them with a Queen Anne pattern in the upper sash. Queen Anne windows are more sympathetic with the vernacular porch than are Colonial.

## 4. Landscaping

- A. Foundation landscaping on the front of the house would help join it to the ground.
- B. As the porch, however well built, is not in keeping with the Queen Anne character of the house, its effect might be made more pleasing by planting a climbing rose. It would be an ideal backdrop for one of the Victorian varieties that would flourish in its south exposure and could grow to be a major aesthetic feature in the landscaping. This would greatly soften the effect of the remodeling work and would be a wonderful contribution to the streetscape.



*367 West First Street  
Louis G. Earle House*



367 West First Street  
Louis G. Earle House  
Rear View

367 West First Street  
Louis G. Earle House  
Carriage House



**Building #12**  
**105 South Montana**  
**Original Owner Unknown**

**BUILDING ASSETS**

The original massing of the house and roof are intact. It has an interesting historic chimney on the south side. The first floor of the front porch is original and includes some well-preserved columns. Presumably under the applied siding are some quality original details. The window sash of the house are craftsman style and the porch, which is early if not original, is nominally Colonial. This combination of nominally Colonial porches with craftsman house designs was not uncommon in the era. It also employs early concrete block molded to look like stone as do other buildings in New Richmond. The house is in good repair. Additions to the west, though highly unsympathetic to the historical character of the house, contribute greatly to the livability of the house.

**THE FUTURE**

The primary challenge in this property is two fold:

First is to return the front elevation to its original design. The upper porch is an addition and destroys the graciousness of the original one story porch. It so overpowers the first floor porch as to bring the whole to a point of architectural chaos. If returned to its original design it would relate closely to the original porch design of 112 South Dakota.

Second is to integrate the design of the additions to the rear into the design of the house. These additions while functionally important and economically valuable are not sympathetic to the original house design. In the era of this house, the first addition to the rear would have been two stories in height.

**1. Rear Additions**

- A. Raising the first portion of addition to two stories would improve the character of these additions. It would be possible to replace the "sleeping porch" now on the front as a part of a second floor addition to the west.
- B. *The garage:* There is precedent for additions of declining size and importance, however consistency of roofline and window type is important. The gable end of the garage ought to be a hip roof and the windows in the garage ought to be double hung, with mullion pattern to match the house.
- C. *Entry:* Since the house is on a corner, it has two principal street elevations. Entries while less important, on the north side should still be treated in the same design idiom as the front porch. The appropriate roof for this would be a hip roof related to the upper roofs or a flat roof related to the front porch including header and eave cross section to match the first floor porch roof.

## **2. Front Porch**

- A. The importance of treating this as a one-story porch is noted above. Removal of the upper level will allow for much more light to enter the second floor east bedrooms.
- B. Careful inspection of the wall of the house and existing roofing of the first floor porch will reveal if the porch once had a railing around it. It is likely that it simply had a metal roof with no railing.

## **3. Siding**

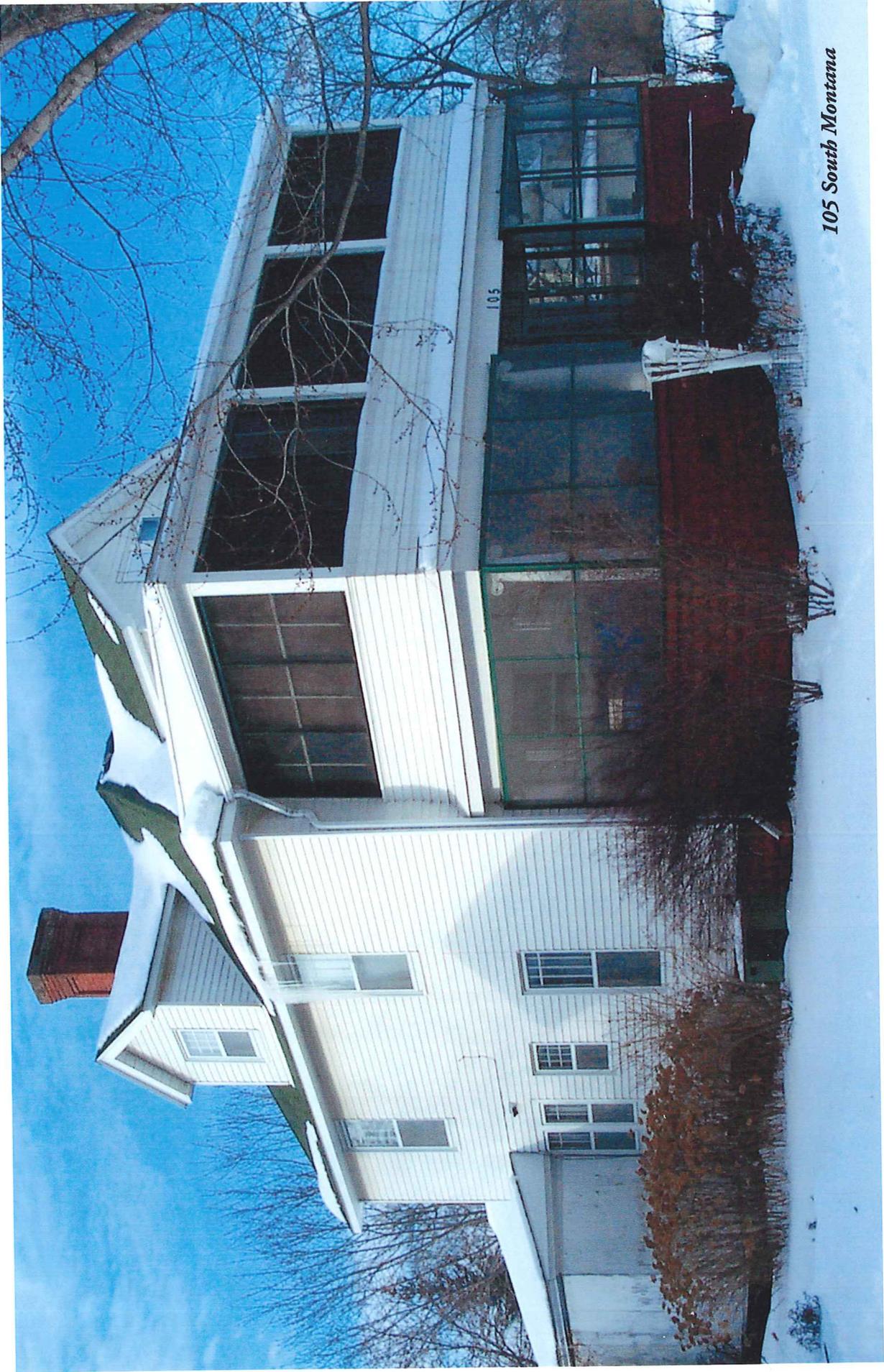
- A. It is possible that the upper portion of this house is sided with cedar shingles and the first floor with bevel siding. Removal of the unsympathetic siding will reveal the original siding design that undoubtedly was divided between the first and second floors.

## **4. Foundation**

- A. The red color of the foundation is unsympathetic to the masonry material of which it is comprised. This could be removed using a biodegradable stripping agent and then block sealed with a clear masonry sealant. An alternative treatment would be to paint the foundation a concrete masonry color.



105 South Montana  
Front Elevation



*105 South Montana*



*105 South Montana  
Garage*

**Building #13**  
**413 West First Street**  
**Orin J. Williams House**

**BUILDING ASSETS**

This house started its life as an Italianate design. Much of its original massing is still evident and some of its original detail can be seen in the corner pilasters. The year 1886 places the house late in the Italianate era. The original design of the house included corner pilasters that are still evident and a frieze below the eave that very likely had brackets at least in pairs at the corners, if not equally spaced around its perimeter. Original paint lines on the existing siding beneath the aluminum siding will reveal its original design.

**The Future**

**1. Front Elevation**

- A. Restoration of brackets under the eaves and the corner pilasters will bring much of the character back to the building.
- B. The original windows in the second floor were three long narrow windows. All three have been shortened, one unmercifully so. At least the three should be returned to matched lengths.

**2. Gable to west**

- A. It is likely that very early in the life of the building the west gable was added. In the Italianate era, there are a few examples of gables being combined with hip roofs. It is likely this is an addition. The returning eaves on the gable and the presence of properly proportioned pilasters indicate that it is of early date. This detailing should be preserved.
- B. There also has been a two-story addition to the rear. In the original, the kitchen portion to the rear would have preserved an offset at the gable facade that includes the bay window. Restoration of a corner pilaster at that point will restore the needed visual support to the corner of the gable.
- C. There were likely brackets at the top of the pilasters in the west gable elevation.

**3. Porch**

- A. The original porch was open with columns from the floor to header.
- B. The splayed siding detail below the present porch windows is from the craftsman era and is not sympathetic to the house.
- C. There are a few precedents for enclosed porches in the Italianate era. To keep the porch enclosed the columns must be rebuilt perhaps as pilasters and the window proportion and detailing changed. Generally the few period examples of enclosed porches relate to far more grand houses. This house did not have an enclosed porch when built.

#### **4. Chimney**

A. Exterior chimneys were often built in the 19th century for wood stove use. Normally they would have been kept to the rear of the house. The brick in this chimney appears to be from the 1930's. It's location and proportion is not unsympathetic to the house. It would have had a decorative cap detail at the top.

#### **5. Steps**

A. Steps to this house and porch should be constructed of wood. There is little original precedent for iron rails for steps and certainly not on wood houses. The steps would have been wider, probably the entire open space between pilasters or columns. A large turned post at the bottom end of each railing at the foot of the steps and simple wood railings would be appropriate.

#### **6. Siding**

The existing siding under the metal is probably original and its detail will reveal the original design.



*413 West First Street  
Orin J. Williams House  
Front Elevation*



413 West First Street  
Orin J. Williams House  
West Elevation



*413 West First Street  
Orin J. Williams House*



*413 West First Street  
Orin J. Williams House*

**Building #14  
425 West First Street  
Katherine Johnston Bell Residence**

**BUILDING ASSETS**

This house is vernacular shingle style, as evidenced by the decorative shingle work in the south gable. The elegant leaded glass in the upper sash on the second floor windows is an important part of the design of the building and a part of the shingle style/cottage style of the house. Leaded glass was commonly used in the upper sash of shingle style houses. The general roof shape and detailing of the eaves suggests that this is a pattern book or builder designed house. The use of leaded glass in the upper sash indicates some awareness of the more sophisticated architect designed shingle style houses of the era. The inclusion of the diamond pattern in the shingle work comes directly from east coast Shingle style architecture which evolved in the 1870's as a part of an effort to rediscover and reinterpret architecture of the American Colonial era. A number of houses in New Richmond employ this same gable motif suggesting that they are the work of the same builder.

While there is no precedent for attached garages in the Victorian homes of the era, there is however a precedent for a porte cohere as an extension of a porch beyond the side of a house. The lack of ornament on the porch header or posts makes them look new. There are historic examples of porches just that simple however in that era and style.

**THE FUTURE**

**1. Colors**

A. Shingle style houses can become painted ladies. It is important that all parts of the facade be given equal treatment when a multicolored scheme is evolved. The colors ought to be colors that were used in the era. The soffit, fascia, window trim, window sash, rake boards and sidings are all components of the design which deserve consideration in making a unified color treatment of the building. The present coloration adds too much emphasis to the diamonds that are components in the whole design and ought not be the focal points of the design

**2. The Porch**

A. There is precedent for a porte-cochere in combination with a front porch. In fact the original porch of the McNally house in New Richmond included a drive through portion leading to a garage in the rear.

**3. Porch posts**

A. The present posts are a bit severe, though there is precedent for nearly this much severity in porch posts in some similar homes. There could be a small amount of

applied ornament used to complement the other decorative parts of the house. Very simple brackets and trim on the posts would be choices.

#### **4. Siding and exterior finish**

- A. Remove siding and restore or replace original.
- B. Vernacular shingle styles house of the midwest did not have shutters. Shutters were found only in Italianate and Yankee style homes in this area.

#### **5. Garage**

The garage, in its present location, is not totally sympathetic to the character of the house. The ideal would be to remove it leaving a covered drive through, which has historical precedence.

Less than that, redetailing portions of the garage will make it fit better. The windows should be changed to double hung sash. The handrail placed in the opening of the wall is not used for its original purpose and hence looks out of place. A Victorian lattice enclosure of this opening would be fully appropriate and would serve to shield some of the garage and its attendant vehicles from view. In general parking of vehicles in front of the building set back line is inappropriate to maintaining the character of the street facade

Foundation planting along the east side of the garage will do a great deal to connect the garage to the ground.



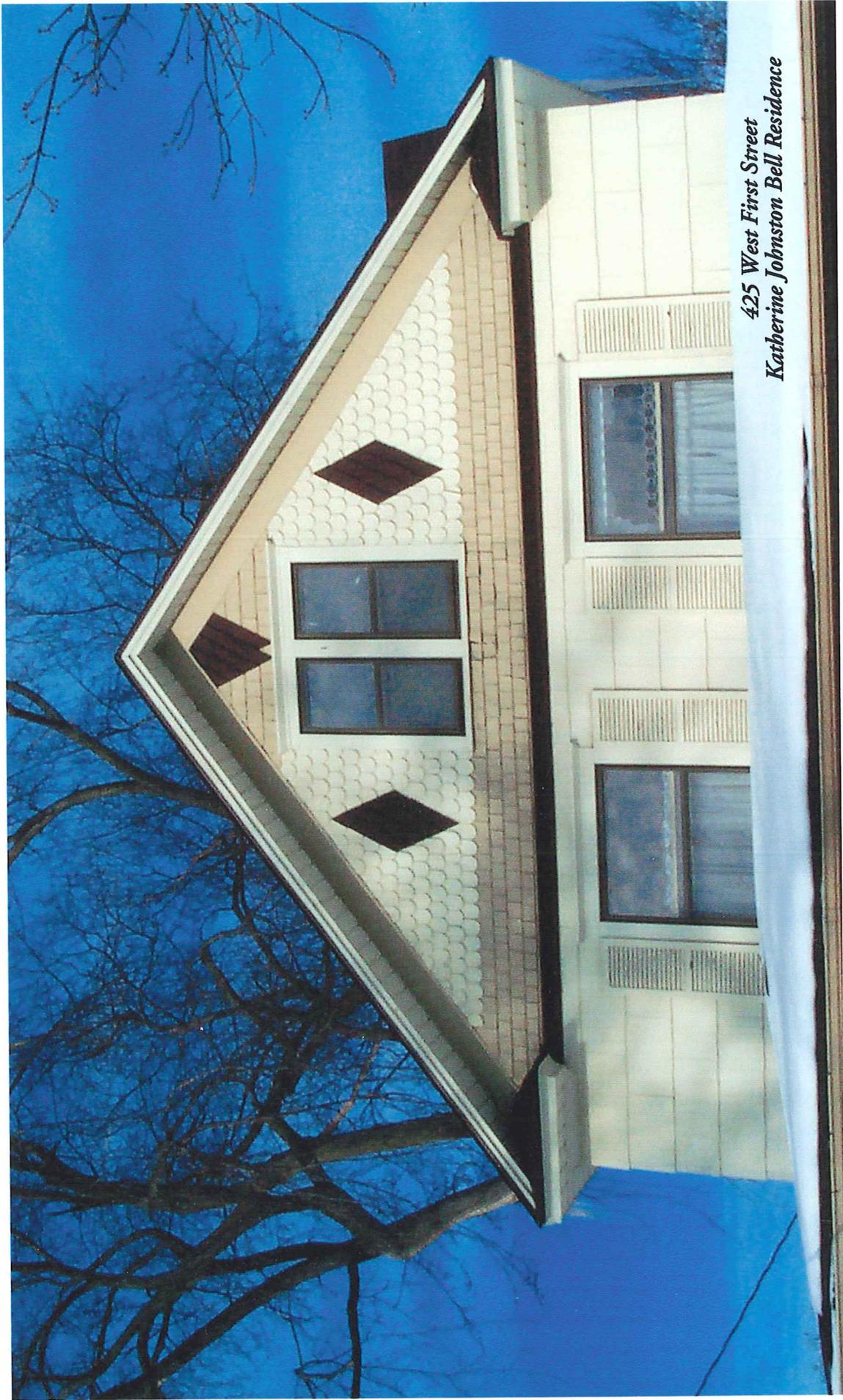
*425 West First Street  
Katherine Johnston Bell Residence  
Front Elevation*



*425 West First Street  
Katherine Johnston Bell Residence*



*425 West First Street  
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*425 West First Street  
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