



Design  
Guidelines for  
**Improvements**

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in the  
Downtown  
Helena  
Historic  
District

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## Preface

Much has been written about Helena which may help place these Guidelines in the context of our unique urban design. **Chere Justo has written in *The Heart of Helena, a Historical Tour*,**

"...Early businesses were located in log cabins, and soon sawmills were milling lumber to add false fronts to the early shops. But these clustered wooden buildings were vulnerable to fire, and several major blazes ravaged Helena during its first decade. Shop owners began to use brick and stone for most remodeling and new construction, transforming Helena from a ramshackle mining camp to a dapper young town. Although early buildings were often rather modest and functional, most builders found ways to add decorative touches and give them more class.

...Examples of Gothic Revival, Romanesque and French Second Empire architecture all appeared in Helena, along with many buildings which combined the different styles. A number of talented architects worked in Helena during this period, including some whose work later received national recognition. As the profile of tall buildings cut into the skyline, and modern conveniences like electricity, telephones and trolley cars became commonplace, the 'Queen City of the Rockies' came of age.

...Although downtown grew slowly over the decades that followed, through the twentieth century it continued to change. During the past ninety years many fine buildings, parks and a walking mall have been built, while flames, earthquake tremors and the iron ball of urban renewal have all taken a toll on historic downtown buildings. All of these factors have changed the Victorian face of the city, and given us the downtown we know today."

**Dennis H. McCahon**, another noted authority on the history of Helena, **writes in *Helena—The Look of the Place*,**

"...(Helena is) a town of hilltops and slopes and crooked gulches and bed-rock outcrops...surviving remnants of Helena's frontier vernacular architecture...represent the birth of what might be called the 'Helena style'.

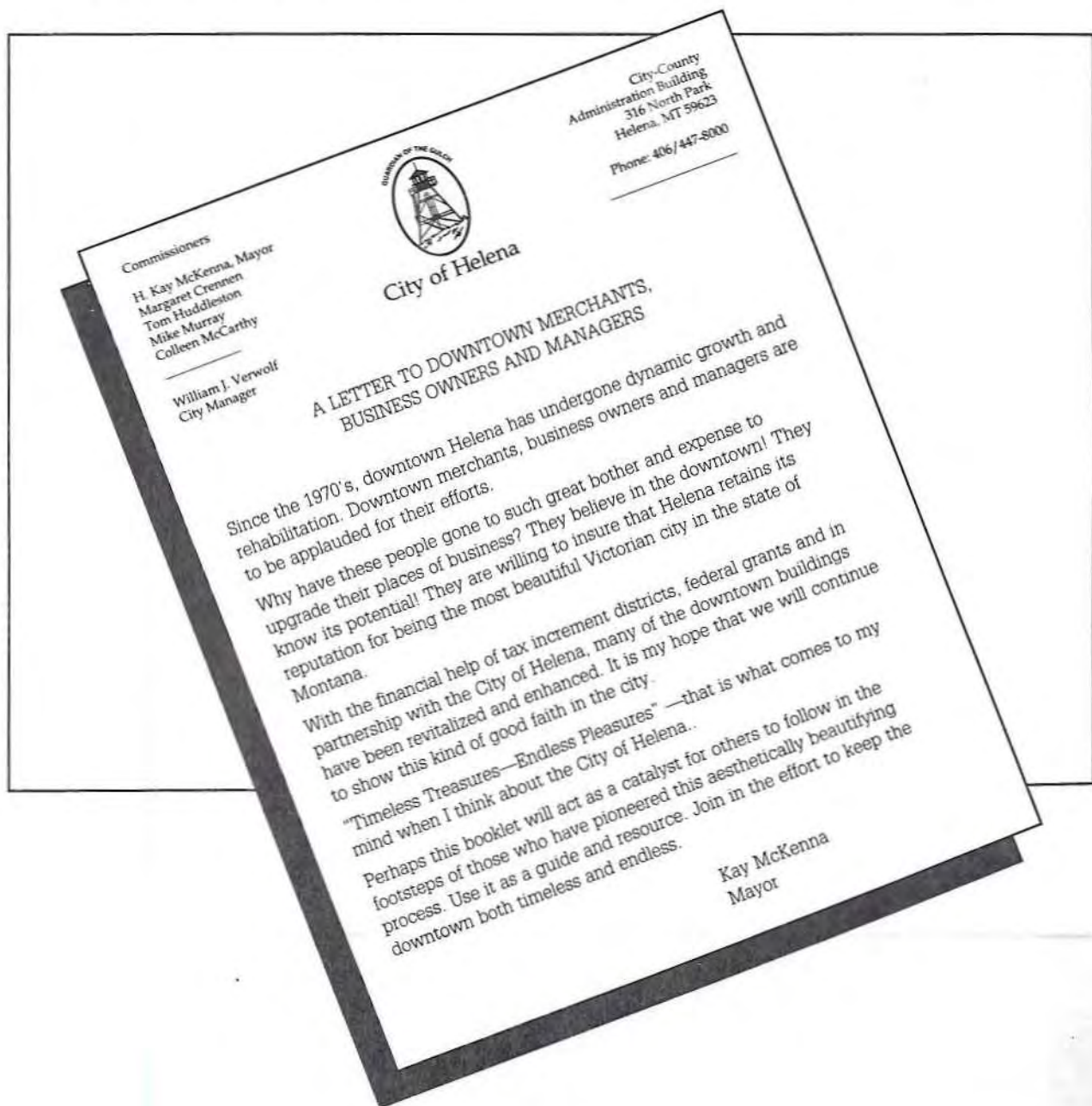
The frontier vernacular...was the work, not of fashion-conscious architects, but of practical builders of modest means, meeting frontier contingencies with the materials at hand. Their way of building was, in essence, a compromise—a compromise between the time-tested building techniques they brought with them and the demands of the site....the site of old Helena was a particularly demanding one—steep, narrow, rugged and intractable....



The stylish and sophisticated architecture along Last Chance Gulch, Jackson Street, and West Sixth Avenue, for example, had to fit within the tight confines of odd-shaped blocks, defined by narrow, irregular streets. The resultant visual kinship...—while essentially accidental—is very real, very positive, and very much unique to Helena.

...The irregularity of 'crookedness' of Helena's downtown streets and walkways is a major visual asset. The fact that they're crooked, along with the fact that they meet each other at all sorts of odd angles—often at diagonal 'I' intersections—means that our downtown buildings and other landscape features are regularly seen head-on, or at various angles at which they close, or partially close, the fields of view—at near or intermediate range. This means that we see our downtown buildings. Helena's downtown architecture is given a visual advantage that it would lack if the place had developed a standard rectangular-grid street system.

...But, in downtown Helena, the usual line of sight is almost always closed, near at hand, by architecture."



# Chapter One

## Facades in the Historic Commercial District

Every town, every commercial area and every building facade is a unique concept. A closer look reveals that the facades of Helena's Downtown Historic District are a wide range composite of materials reflecting their individual uses and history. This individuality, expressed in the facade, tells an interesting story. When combined as a group the facades become a rich visual history of the town.

Helena's downtown character has been molded by change. Many buildings remain that reflect

Victorian architectural styles of the 19th century, but facades have been altered to adjust to changing times and building uses. Some of these facades evolved gracefully while others did not.

Future facade alterations should recognize, first of all, that the design of a building facade is an important building block in both the individual structure and community improvement process. Secondly, there are different approaches to facade improvement: redesign, rehabilitation and restoration.

This guide is designed to acquaint the reader with certain components of facade construction and design,

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*Corner of 6th and Last Chance Gulch (Main Street): the heart of downtown Helena in the 1920's. Cars were beginning to clog the pedestrian atmosphere.*





(Above) Near 6th and Last Chance Gulch today. The mall has enabled pedestrians to once again feel comfortable walking downtown.

so that future facade changes may reflect a knowledge and respect for historic and aesthetic principles.

***More understanding can be gained through further research into the references provided at the end of this document.***

### **More than a Shopping Area.**

Historically, downtowns have always been, and still are, the major social and business centers of their communities. A full range of buildings from government offices and libraries to houses can be found, all contributing to Helena's diversity and uniqueness. Underlining this is the significant relationship the pedestrian has to the street and the buildings along it. As a result, it is important to keep in mind the primary function of these buildings: supporting the various activities which take place within them and the people that live, work and visit within their confines.

Window shopping, for instance, is not

only supported, but invited by the physical features of the street. The many shop windows, side by side, form a continuous display case along the street. Awnings, recessed entries and continuous, generous sidewalks also encourage window shopping.

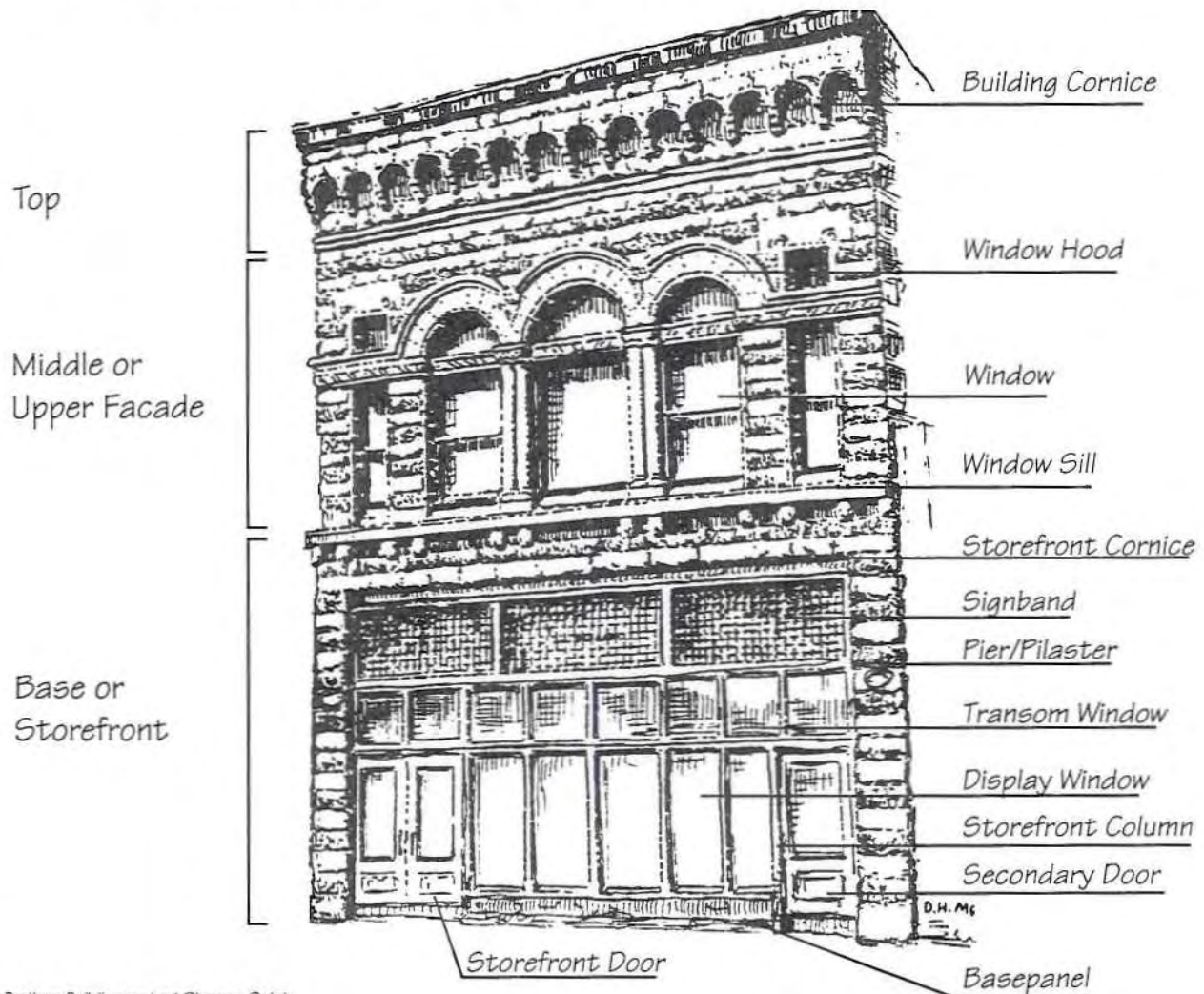
The vitality of commercial areas is also supported by floors above the storefronts, allowing the accommodation of new and different secondary uses. Doors that access these floors, when located on the street (as opposed to the alleys in the back), make this space more attractive and should be accentuated..

In essence, downtown not only captures a wide range of activities, it also reflects the history of the area and the importance of commerce over time. Many of the principles behind the siting of buildings and the architectural detailing, such as the use of recessed entries, remain valid and applicable to today's commercial facades. The storefront, with its carefully defined window display areas, was a feature of Helena's commercial and social center at the turn of the century. It serves the same purpose today.



## Parts of a Facade

A commercial facade is usually comprised of three main parts: the base or storefront; the middle, which is called the upper facade; and the top, which appears as a cornice or, on occasion, as a pitched roof.



Sands Brothers Building on Last Chance Gulch  
Drawing by Dennis McCahan

## The Six Characteristics of a Good Facade:

1. A good commercial facade is closely joined and aligned with its neighbors to create a sense of rhythm and containment to the street—it forms part of the outdoor "wall" to the outdoor "room" of the street.
2. A good commercial facade expresses individuality, as well as unity, when it is part of an identifiable commercial area.

3. A good commercial facade supports sidewalk activities, such as window shopping and walking.
4. A good commercial facade expresses a mix of uses—public at grade, more private above.
5. A good commercial facade is well proportioned, of human scale, and oriented to the pedestrian.
6. A good commercial facade is composed of materials of enduring quality and fine detailing.



## Chapter Two

### Motivations for Changing a Facade.

Downtown Helena has undergone major revitalization since the 1970's. The improvements continue to motivate owners in the area to upgrade their buildings; tax incentives and government grants are making it easier in many cases.

When a decision is made to improve a downtown building, there are some major practical considerations to address before a design is finalized. Any noticeable problems within the areas noted below would be motivation to change a facade.

### Building Codes, Permits and Reviews

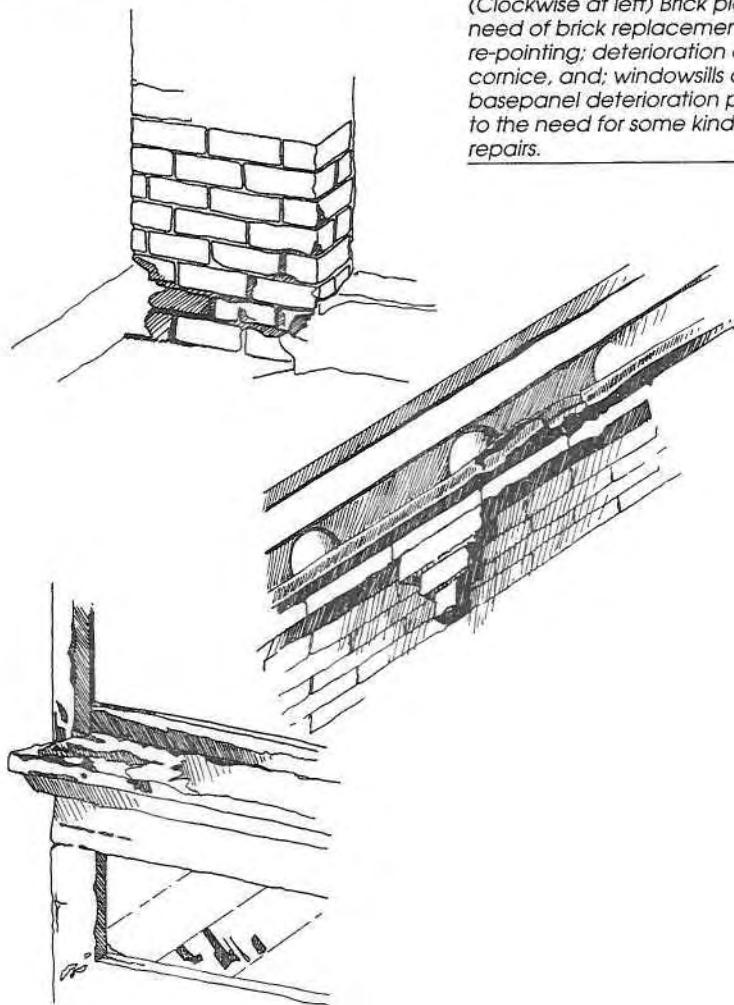
The building should first be brought up to minimum life safety standards. Helena has certain building codes to be met including earthquake considerations. Prior to construction all projects should be reviewed by the City Building Department. Changes to some properties within the district are also required to be reviewed by the Historic Preservation Commission.

### Structural Stabilization and Weatherproofing

The building should be made stable, if necessary to avoid structural

collapse. Any structural damage, such as foundation problems, termites, dry rot or rust in posts or beams, should be repaired. Cracks in the foundation indicating structural settling should be inspected, cleaned and repaired. Any water damage from condensation or

*(Clockwise at left) Brick piers in need of brick replacement and re-pointing; deterioration of a cornice, and; windowsills and basepanel deterioration point to the need for some kind of repairs.*

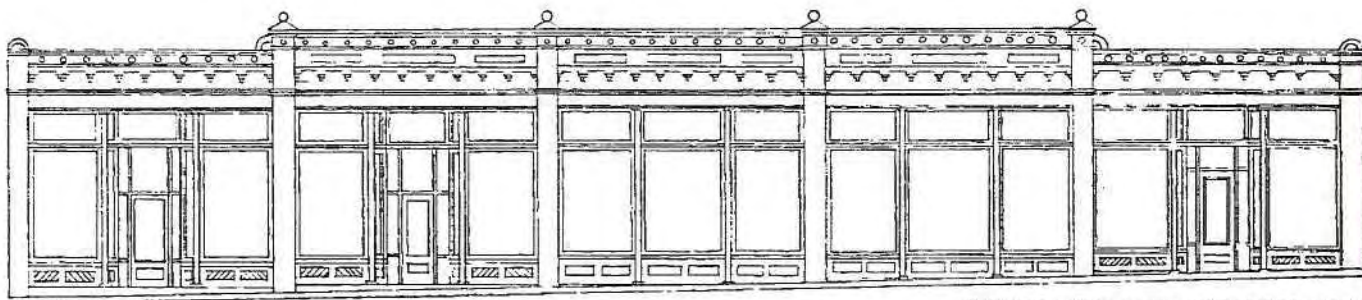




leakage should be noted and the problem given immediate attention. Particular attention should be given to the exterior building walls. A deteriorating "skin"—like brick—can quite literally fall apart if left unattended.

It is important to upgrade old or deteriorated electrical and plumbing systems. Pipes, fittings and fixtures should be kept in good condition to prevent damage resulting from leaks or bursting. Particular attention

should be given to pipes located close to, or in exterior walls, as cold winters can make even new pipes burst. Introducing or increasing wall and/or pipe insulation should be considered. Pipe insulation should also be considered for cold water pipes to reduce potential problems resulting from condensation. Finally, pipes with potential problems should never be concealed behind new or renovated walls.



*C.W. Cannon Bldg., Lawrence & Last Chance Gulch  
Drawing by Herb Dawson*

### **Improving Visual Qualities.**

After considerations of life safety and building stabilization have been addressed, the next step is to improve the important qualities and amenities that make the building facade visually unique.

Where limited budgets do not allow for comprehensive improvements, the following list of general improvement priorities may be helpful:

- **Improvements to restore the storefront portion of the facade should take precedence over other cosmetic improvements;**
- **Removal of large projecting signs and other extraneous surface signs should take precedence over improvements to upper storeys;**
- **Cleaning and repainting the upper storey windows should take precedence over other improvements to upper storeys;**
- **Cleaning and repainting the upper storey windows' decorative features, especially cornices, should take precedence over repainting or cleaning upper storey walls.**

The determination of priorities and knowledge of the property owner's budget for facade improvements, will help to establish the overall approach or strategy for improvements.





(Left Above) The C.W. Cannon Building before rehabilitation. The far right bay of the building had been "modernized" with a sheet metal false front. The rhythm of the building facade was disrupted and many historical details lost. Transoms were covered, permanently restricting the natural light.



(Left Below) The C.W. Cannon Building after rehabilitation. Original sized windows are restored complete with transoms. The brick facade has been cleaned and painted. Decorative features of the building cornice have been emphasized by the creative use of color. Bright afternoon sunlight is controlled by mini-blinds. The storefront rhythm is restored without altering the interior use.

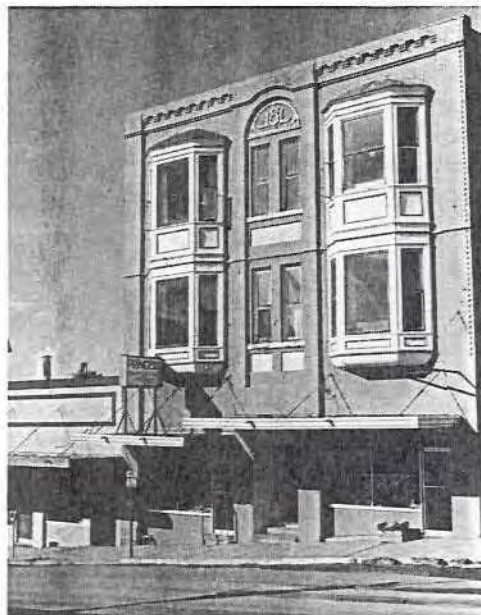


(Right Above) The Lockey and Leiser Block ca. 1893. Note the brick detailing on the building cornice and surrounding the center door and windows. A retractable canvas awning, a common device at the time, can be seen above one storefront window. The transoms over the storefront windows help give a sense of light and accentuate the vertical lines of the building as a whole.



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(Right Below) The Lockey and Leiser Block as it appears more recently. The storefront facade has been completely changed. The brick has been stuccoed over, the transoms have been covered and fixed canopies have been attached above the storefronts giving a horizontal line slashed across the bottom of a vertically designed building. This is an unfortunate typical example of redesign common during the mid 20th century.



Editor's note: The Lockey and Leiser Block has begun a series of improvements that are more consistent with the recommendations defined in this manual.

## Deciding on an Approach

There are three general approaches to improvement that a property owner might consider: redesign, restoration or rehabilitation.

**Redesign** requires the complete reconstruction of the facade, usually to obtain an entirely new image. The drawbacks to this approach include high cost, failure to integrate with other facades of the area, the covering over of deteriorating facade materials and the additional weight of the new construction material. This is not a "do it yourself" project.

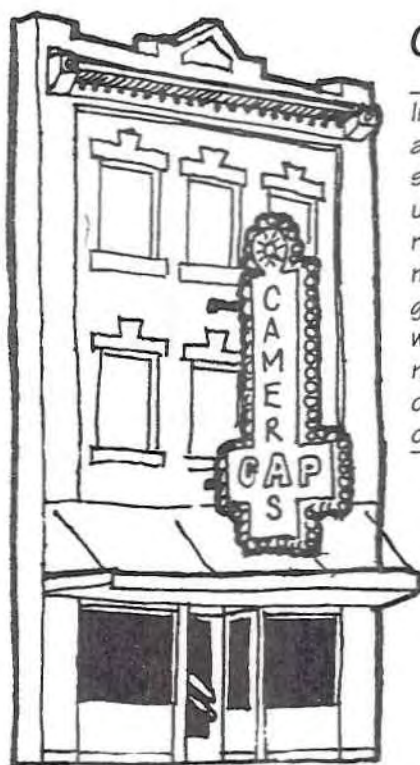
**Restoration** is at the other end of the improvement spectrum because it requires the facade being restored to a particular point in history. This detailed process is the best approach for historically significant facades.

**Rehabilitation** is probably the most practical solution for most building owners. It entails the refurbishing and repair of a facade to bring back its original strengths and design. Since many facades work well, they do not need to be entirely modified. Frequently all that is required is a careful repainting, the removal of a poorly designed sign or the repair of a cornice. The rehabilitation approach is also the best for staged improvements.

All of the above approaches should be preceded by the study of the Secretary of the Interior's Standards for Rehabilitation (see Appendix) and by contacting the State Historic Preservation Office for technical assistance and referrals.



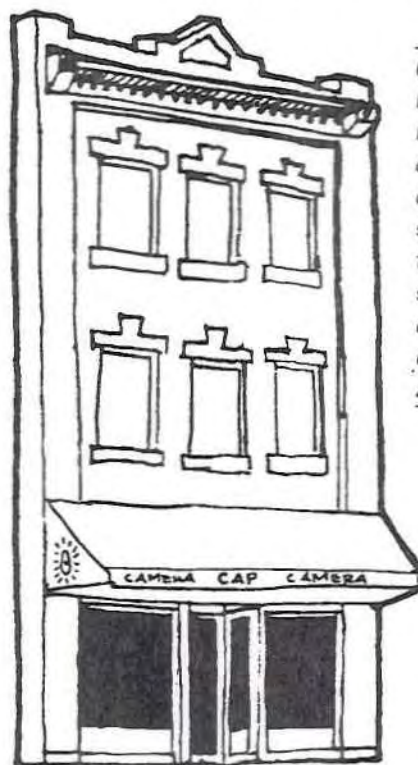
Four scenarios for rehabilitation,  
listed in increasing order of cost are:



### Clean-up

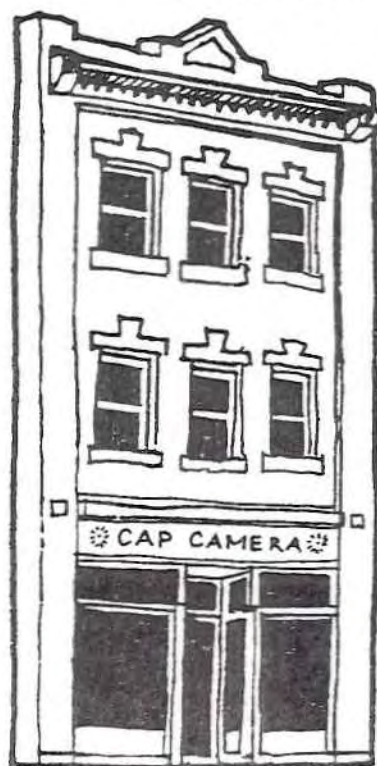
*Involving repainting and repointing both storefront and upper facade, repair or replacement of broken glass in display windows (as needed), repainting of base panels and cornice repair.*

### Minimal Rehabilitation



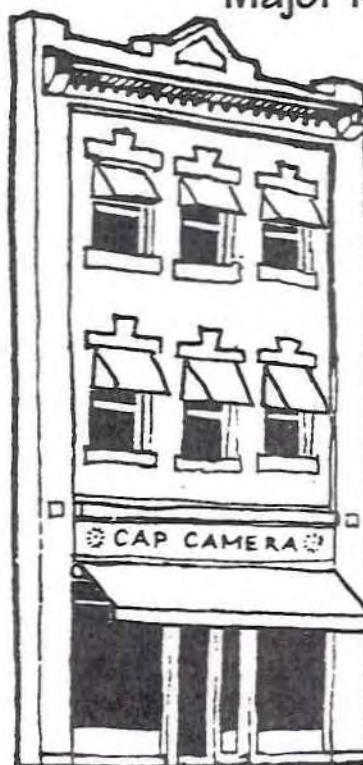
*Clean-up plus new doors and recessed entry ceiling, removal of projecting sign and new fixed awning skirt around existing canopy with adjustments.*

### Moderate Rehabilitation



*In addition to minimal rehab there are new transoms, removal of canopy, removal of storefront cladding and repairs to piers and a new signboard with external lighting. Also missing windows are replaced.*

### Major Rehabilitation



*Moderate rehab plus new paving to recessed entry floor, a new operable storefront awning and new fixed upper facade awnings.*

## Chapter Three

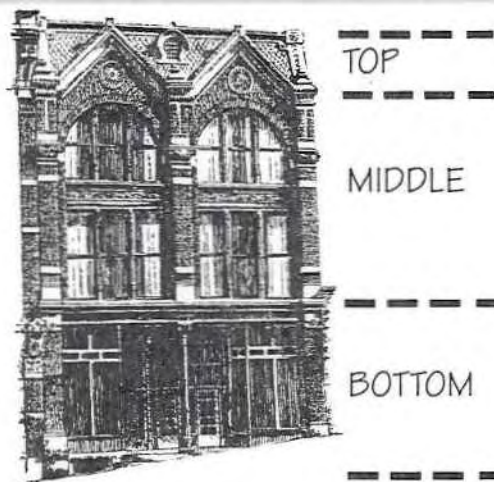
### Improving Structural Elements

Improvements to specific building parts should be guided by five main principles:

- Maintain original facade components and materials wherever possible. If components are damaged, repair is visually and economically preferable to replacement.
- If replacement is required, replicate original parts and materials.
- If replication is not possible, substitute with materials similar to the color, texture, dimensions, proportion and design of the original.
- If major work like expansion or dividing the building is considered, do not irrevocably change the original building(s). Leave as much of the original as possible, working around it rather than removing it. This will also leave more options open in the future. If new materials and parts are to be used in expansion, they should be as similar as possible to the other materials and architectural style of the original facade.
- Always maintain pedestrian amenities, such as open, well-lighted space, buffers between street, building or walkway and original scale windows.

### Facade Division

- Maintain basic relationship of base, middle and top in the facade.
- Maintain balance between the two or three sections of facade.



*Drawing of the Parchen Block  
by Dennis McCahon*



## The Storefront

- Maintain alignment of storefront with neighboring storefronts or with those prevalent on the street, especially in terms of overall height.
- Maintain the stronger horizontal lines as the primary feature and the less frequent vertical lines as secondary in the storefront.
- Maintain alignment of key vertical storefront parts (such as storefront entries, doors, piers and pilasters) with location of similar parts in the upper facade.
- Maintain horizontal division of base, middle and top in the storefront.

*(Far Right) Storefront basepanel at the entrance of the California Wine House Building (now Cobblestone Clothing) on Last Chance Gulch.*

*(Right) The Raleigh and Clarke building. A good example of a well designed historic storefront before minor rehabilitation.*



The storefront is the single most important feature of the facade, visually and socially. A good storefront and its parts perform many functions simultaneously, such as attracting attention, providing effective display spaces, inviting shoppers to enter, inviting window shopping, allowing natural light into the store, taking advantage of and enhancing the rest of the facade and taking advantage of and enhancing the rest of the street.

## Basepanels, Bulkheads and Kickboards

- Basepanel materials should be the same in color and texture as the display window frame or the storefront pilaster materials.
- Maintain original basepanels, when possible.



## Display Windows

- Maintain continuity of large display windows. If smaller windows are necessary, use either painted-out glass or similar dark, smooth material in large sizes surrounding smaller windows to maintain image of large display window.
- Maintain original display window frames.

The display windows are the central and largest components of a storefront. Their transparency, size and location encourage window shopping and allow the potential customer an inviting view of both merchandise on display, as well as the interior of the store itself. They also allow sunlight to enter the store and increase the sense of openness inside. These windows reduce the barrier between the store and the customer on the sidewalk; the store space becomes a part of the public street.



## Transom Windows

- Maintain transoms in display windows and doors.

Transoms are a valuable asset. Not only do they maximize the amount of natural light in the store, but can be a very attractive feature.



## Storefront Entries

- Maintain recessed entries to storefronts.

The storefront entrance is usually recessed and pushed in from the primary plane of the display windows. Clearly separate from the windows, these recessed entries effectively call attention to the doorways, while leaving the display windows in a prominent position. The shelter and intimacy of the recessed entry further enhances the storefront and the street. Recessed entries also contribute an important aspect of depth and shade to the street and, when systematically repeated along the street, create one of the most important rhythms of a traditional commercial area.

*(Above Far Left) Transom windows on the ground floor of the Power Block, as seen above the storefront of Third Eye Photography, add elegance to the storefront design and allow for a light-filled foyer inside.*

*(Below) One of the most unique recessed entries in the downtown area is the Atlas Block, which houses the Cason Art Gallery.*



*(Below Far Left) Large display windows draw attention to the "On Broadway" restaurant in the Parchen Block.*



## Exterior Floors and Steps

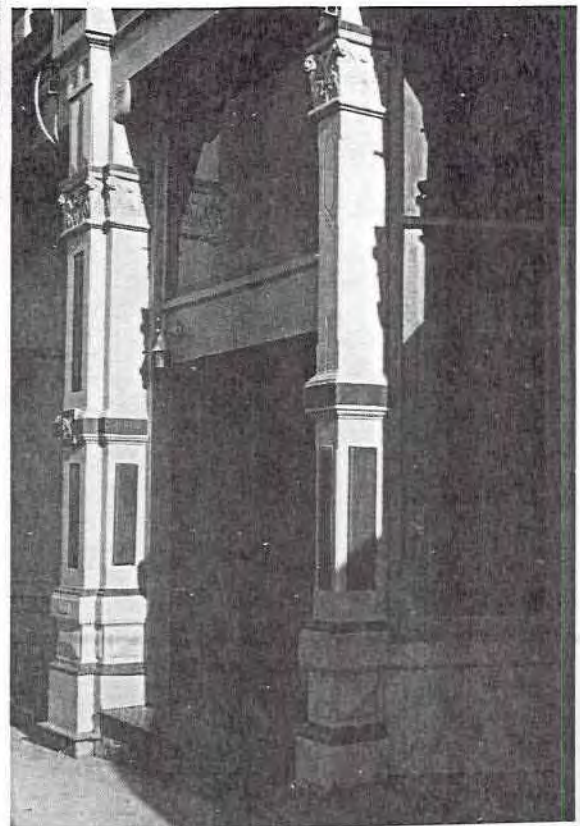
- Maintain original exterior flooring and/or steps.
- New materials should fit in with storefront.
- New materials should be simple in appearance or use a regular pattern.

These areas are important parts of the storefront and, therefore, their improvement should take precedence over any cosmetic improvements to the upper facade. The

*(Right) The front entrance to the Grandstreet Theatre has floors and steps of the original granite.*



*(Far Right) Storefront columns on either side of the entrance to the Iron Front Hotel. A new paint job has emphasized the elegant design of the columns in the facade.*



most suitable materials to use here are those which fit in with the storefront, are hard, resist the strains of shrinking and expanding from winter/summer temperature extremes, are unaffected by or prevent water penetration, resist deterioration due to other common chemicals, and offer traction. Building code requirements must be considered when replacing steps.

*Editors note: Providing barrier-free access to historic buildings in compliance with the American Disabilities Act may necessitate elimination of some or parts of the original flooring and/or steps. Contact the State Historic Preservation Office for further information on specific projects.*

## Storefront Columns

- Maintain columns in storefronts.

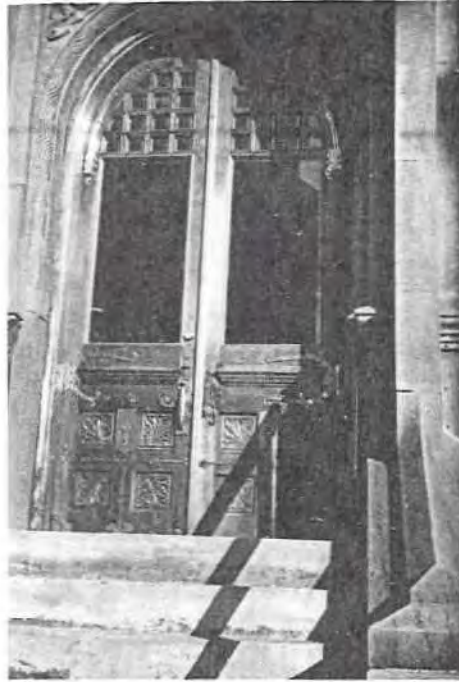
Although columns are no longer needed structurally, they provide important visual and historical interest.



## Storefront Doors

- Maintain the original doors in the storefront. When using new, standard aluminum and glass commercial doors, choose doors with large glass panels and dark anodized frames.
- Use only commercial-type doors for the primary door and functionally appropriate doors for secondary entrances that retain overall similarity in design and materials.

The door, especially the handle, is very often the first tangible contact the customer has with a place of business and leaves an important first impression.



(Left) This magnificent original oak door in the Securities Building is a key element in the elegant facade design.

## Storefront Awnings

- Storefront awnings should conform to the design of the building and be maintained.
- Locate storefront awnings only within the storefront area. If a storefront cornice or sign-board exists, consistently locate awning directly below these whenever possible.
- The bottom of the storefront awning should be no less than eight feet above the sidewalk. Check with the City Building Department for local restrictions and requirements.

Awnings form an important visual and physical component of the facade by providing an extension of the building out over the sidewalk and can offer an opportunity for store identification. This facade component is a very appropriate place for bright colors and patterns. Awnings can provide immediate and dramatic changes at moderate costs. As with other facade features, the style of awning selected should be appropriate to the commercial



(Left) Late 19th century Helena. Most people walked through the downtown area. Canvas awnings were an important component in storefront design.



(Left) By the 1960's, "modern" facades and a forest of signs tried to compete for attention from an automobile-based clientele. Canvas awnings were scarce in this environment.

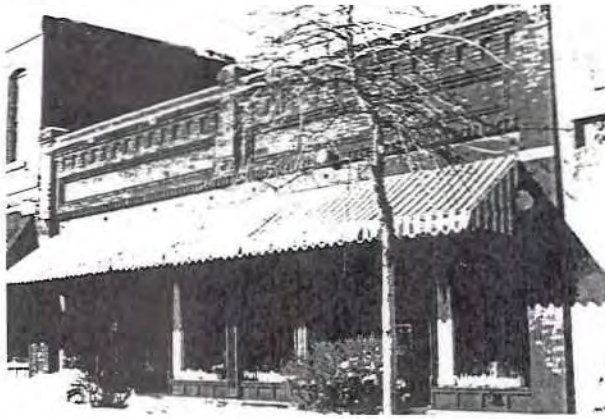


(Left) Vertical awnings became rare as the style shifted to the horizontal. Fixed canopies were used to emphasize this line. The second stories of these old buildings were neglected and attempts were made to hide them beneath the new facade facing.



and urban context of the area. Residential aluminum canopies should be avoided. Vinyl fabrics and back-lighted canopies are discouraged.

(Right) A good example of a well-placed awning.



### Signboards and Signage

- Restrict signs to storefront.
- Use no more than one large sign. The large sign preferably should be flat and located on the signboard.
- Additional signs should be smaller.
- Information on signs should be limited and uncluttered.
- Signage lettering should be simple and readable.
- Remove all overly large and inappropriately located signage.
- Historically significant signs should be preserved and maintained when possible.

An attractive, well maintained facade is the most effective form of store identification and advertising. Improperly located signs, which are excessive in scale or poorly maintained, are one of the major visual problems in commercial areas today. Mass production and the franchising concept of commercial identification have contributed to a lack of sensitivity to sound design concepts in a local setting.

Signage should not overpower the facade; it is very important to remember that the streets in downtown Helena are not highways. The scale of facades and streets are geared to pedestrians and relatively slow traffic. Large signs often obliterate and waste the many valuable assets of the facade.

The location of the store name and logo on a facade should be restricted to two or three areas: the signboard, the display windows or storefront door, the awnings or projecting signs.

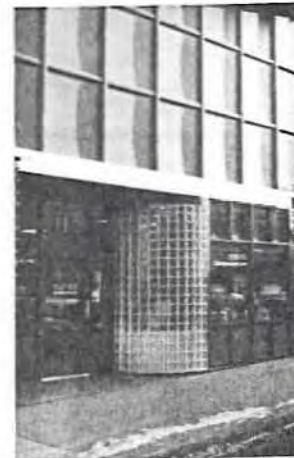
Straightforward, externally lit signs tend to be less obtrusive than signboxes and are easier to maintain. Good graphic design in selecting typeface and logos is essential.

When a sign has achieved historical significance or is valued as an icon, preservation may outweigh the above conservative aesthetic values. Historic signs can contribute to the character of buildings and districts. Consultation with the State

(Far Right) Large overpowering sign diminishes the facade of the Little Professor Bookstore.



(Far Right) After facade rehabilitation, the Little Professor Bookstore uses simple window lettering for signage. This does not detract from the facade and yet performs its functional role.





Historic Preservation Office should precede any decision to preserve or destroy a sign that might have this community value.

**Signs conveying public information** are a vital feature of a commercial area. They help identify public facilities and services, provide directional information, and promote the area for shopping. Key factors to consider in the design and placement of public signs are:

- Vehicular signs should be bold, simple and graphically clear so they can be read from a moving vehicle.
- Pedestrian signs can use smaller lettering and communicate more information because people can stop, read and interpret them.
- Frequently occurring signs, such as those indicating pedestrian walkways or parking lots, should be standardized in type styles, mounting and color.
- Signs should not clutter the environment and should not be placed where they will conflict with the surrounding setting or obscure a view.
- Simple posts or mounting devices should be used to minimize their intrusive impact. Mounting on a wall instead of a pole may be an alternative, and more than one sign can be combined on one post to reduce the number of posts.

### Storefront Cornice

- Maintain storefront cornices in alignment with neighboring storefront cornices.

The traditional storefront cornice clearly caps the storefront and separates it from the upper facade. Together the storefront cornices of the street often form the strongest and most continuous line on the street, visually uniting the various buildings.



Colorado Building, corner of Placer and Last Chance Gulch  
Drawing by Herb Dawson



## Storefront Piers/ Pilasters

- Maintain storefront piers/  
pilasters.

Relatively substantial piers, on either side of the storefront can help a facade maintain visual independence from its neighbors. The repetition of these elements create another valuable visual pattern.

*(Right) The facade of the Goodkind Building with its substantial piers, two-story upper facade and ornate building cornice is an example of a beautiful and functional downtown facade. Minor renovation, scheduled for the near future, will insure this building's status in the Downtown Historic District.*

## The Upper Facade

- Maintain upper facade windows.
- Maintain decorative features.
- Maintain or introduce appropriate awnings to upper facade windows.

In buildings of two storeys or more, the middle portion is referred to as the upper facade. It is characterized by a flat wall largely solid in appearance with regularly spaced windows cut into it and often with applied





decoration. Even without stylistic applications, the size, regular spacing and decorative features of the windows are a major contribution to both the unity of the street and the individual character of the facades.

Appropriate restoration and proper maintenance of the windows and window design are crucial to upper facade renovation.

## Building Cornice/Roof

- Maintain building cornices and decorative roof features.

Usually a decorative cornice, a pitched roof, or both, top off a typical facade. These features play the obvious, but very important, role of visually capping a facade. When an upper facade is capped with a cornice, the large wall area is visually restricted. Not surprisingly, buildings in commercial areas which have had their cornices removed for various reasons and some modern buildings, built without them, look incomplete and less substantial. Turrets, towers, dormers and pediments add character and identity to facades and streets. These should be restored and maintained whenever possible.

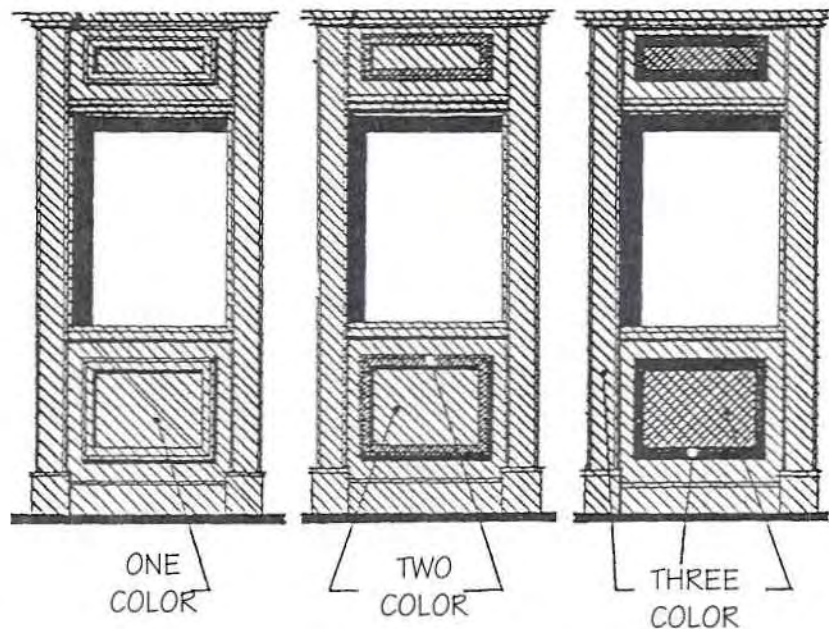
## Color

- Select color for large areas of the facade (storefront, upper facade walls) consistent with or complementary to those prevalent in the area.
- Use a limited number of colors: two or possibly three.
- Use the original color scheme of the facade where possible.
- Generally, brick in need of painting should be painted a natural brick color close to the original color of the brick used.

- Paint color, typically, should be darker at the base and lighter further up the facade. Doors, windows, kickboards and details can be painted in a similar fashion to balance the visual impression.

The results of repainting a facade are both immediate and dramatic. While this type of improvement allows for a degree of experimentation not possible with other techniques, the immediacy and power of its impact requires careful consideration of color schemes.

*Use color to unify the exterior appearance of your building. A simple base color can be applied to windows, doors and shopfront. A second, contrasting but complementary color can be used throughout the trim to provide a consistent accent color. Your color scheme should be used consistently throughout both upper and lower portions of the building facade to unify the exterior appearance.*



A conservative approach to color is best. Simplicity is always at the heart of good design. Colors should be subdued with the possible exception of a few dramatic accents.



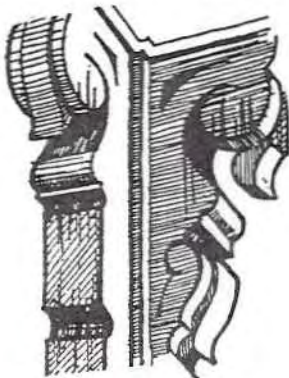
## Chapter Four

### Rehabilitation and Maintenance of Common Building Materials

Before embarking upon an extensive rebuilding or cleaning project, please refer to the *Department of Interior Standards for Rehabilitation* (Appendix).

#### Wood

Wood is the most common material used in traditional commercial facades and must have a protective coating or stain to withstand the elements for any length of time. Excessive moisture or excessive drying are the enemies of wood and cause loss of function when the protective coatings are deteriorated. Repainting, recaulking and flashing inspection should be a part of a regular maintenance program.



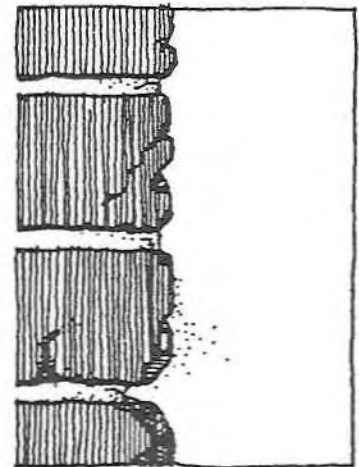
### Masonry Wall Surfaces

Masonry surfaces are made up of individual clay brick or cut stones, joined by a cement mortar. They are very hard and durable but are affected by regular aging and weathering. The biggest problems are related to moisture and first occur in the joints. If the mortar is recessed more than 1/2 inch or is very loose, re-pointing is needed. Re-pointing should be necessary only once every 50 to 60 years.

Painted masonry surfaces can either be repainted or stripped and cleaned.

- Abrasive cleaning such as sandblasting is not recommended because this will destroy the important outer surface of the masonry and cause rapid deterioration of brick's soft inner core.

The gentlest method should be tried first, such as soap and water. Any extensive cleaning should be undertaken by experienced professionals.



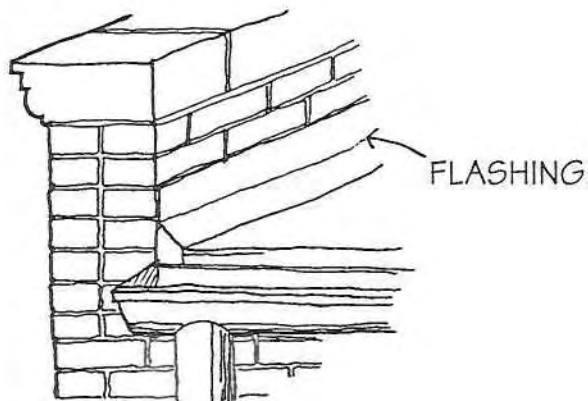
(Above) Sandblasting brick surfaces can result in rapid deterioration of the brick face and mortar joints.

(Left Below) Outstanding masonry buildings are a hallmark of Helena's downtown district. This historic photograph of what is now the Grimes Motors building shows how beautiful natural brick masonry can be.



Montana Historical Society





## Flashing

Flashing should be periodically inspected, and if damaged or deteriorated (cracks, obvious rusting, loose overlaps or any holes or punctures—even those with nails still in place), should be repaired immediately. Use any commonly available product for this application (silicone caulking, epoxy, paste, fiberglass) and carefully follow the manufacturer's instructions.

## Cast Iron

The Iron Front Hotel is an exceptional example of an entire facade in cast iron. It is common for many buildings to have iron columns and posts. The material is very durable and long lasting. If not properly maintained cast iron will corrode. If it is in good shape, however, periodic re-painting is all that may be necessary.

To repaint, clean and remove all paint and any rust; treat with two coats of rust inhibiting primer; and paint with oil-based, alkyd or similar paints, specifically formulated for exterior metal surface applications.



Montana Historical Society

(Above) The Iron Front Building circa 1920. The entire facade was manufactured at a local foundry.

(Right) The facade of the Iron Front has weathered beautifully over the years and was recently painted.





## Decorative Pressed Metal

This thin sheet metal is susceptible to hard bumps and will quickly rust if the surface is scratched or left exposed. It requires paint at all times and examination of wooden supports for decay.

## Terrazzo

Terrazzo is used most frequently in entryways. It is easy to clean, wears well and can be arranged in many attractive patterns. If the structural base is not sound, it can crack. Patching, however, is possible.



## Exterior Grade Tiles and Other Veneers.

Tiles can be easily cleaned and attractively arranged, but not all materials are suitable for exterior use or heavy traffic. Mortar joints are the source of most problems and should be properly maintained.



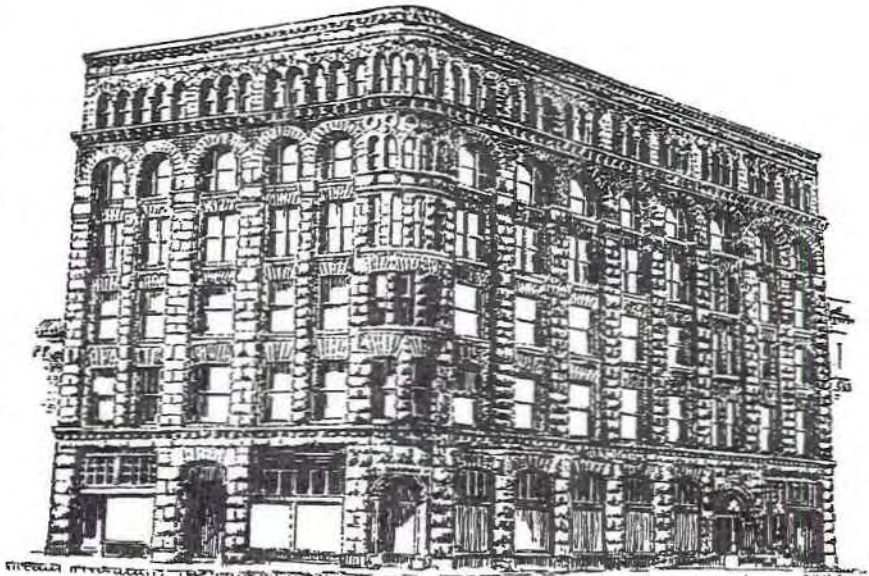
(Far Left) A terrazzo floor in the entrance to The Parrott Confectionary.

(Left) The Granite Building after facade rehabilitation using tile.

(Below) Helena has a rich heritage of stone masonry buildings such as the Power Block on Last Chance Gulch.

## Stone

Where stone exists, every effort should be made to leave it in place. It requires little maintenance itself, but the mortar joints are subject to cracking and deterioration indicating a need for patching and repointing. If the stone itself is cracked, repairing is more advisable than replacement. Experts should be consulted prior to undertaking any project for the latest information on stone patching & repair. Matching old and new stone is difficult at best.



Drawing by Dennis McCahan



## Chapter Five

### Pedestrian Areas

Pedestrian areas are those areas reserved for pedestrian use rather than motor vehicles. Improvements to these areas should increase the safety, convenience and pleasure of pedestrians. A downtown shopping district is primarily a pedestrian-oriented environment. Any improvements to encourage walking would contribute to its appeal as a shopping area and gathering place. Pedestrian amenities include open, well-lighted spaces, buffers between street, building or walkway, trees, benches, planters, etc., and original scale windows in the facade.

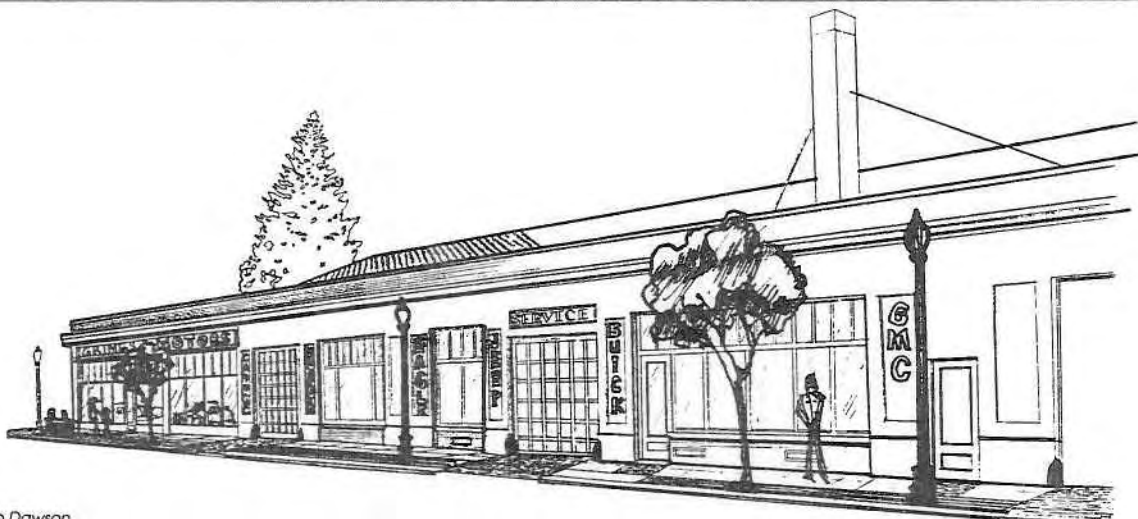
Improvements to sidewalks can be made in a variety of ways:

- Repairing the surface

- Widening or narrowing the sidewalk where needed
- Creating pedestrian nodes
- Providing curb cuts
- Adding crosswalks

Whatever sidewalk improvement is undertaken, an attempt should be made to remove or consolidate the increasing number of objects that clutter pedestrian areas: unnecessary traffic and directional signs, lamp standards, bike racks, parking meters, mail boxes and newspaper vending machines. Not only is this disorganized clutter unsightly, it is also hazardous to many pedestrians, especially the handicapped. Helena ordinances require the owner/tenant to maintain their sidewalks in a reasonable manner.

*(Below) Sketch by Herb Dawson of the Grimes Motors building and sidewalk area in a restored and refurbished condition. Note the replacement of lighting fixtures and the addition of benches and trees that create a more pleasant atmosphere for pedestrians.*



Drawing by Herb Dawson



## Trees

Landscaping is one of the most effective ways to improve the appearance of downtown streets. In particular, trees are often the single most attractive and memorable part of the streetscape. Trees should be chosen with the Helena climate in mind. The Parks Department of the City of Helena recommends the following varieties be used:

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**Little-leaf Linden  
(*Tilia cordata*)**


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**Size:** 28-33 ft;

**Special Features:** A very popular tree because of its neatness, its flowering habit and its clear yellow autumn coloration.;

**Varieties:** "Greenspire" (a neat, small, compact tree that is considered the best of the lindens for street planting.); "Morden" (considered to be one of the hardiest cultivars, this tree is similar to the species in form and density but may be slightly smaller.)

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**Dropmore Linden  
(*Tilia x flavenscens*)**


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**Size:** 28 ft;

**Special Features:** A hybrid between *T. americana* and *T. cordata* that is well adapted to western conditions and is resistant to the Linden Mite.

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**Bur Oak (*Quercus macrocarpa*)**


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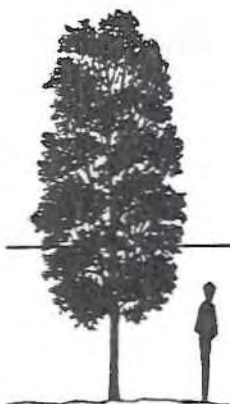
**Size:** 33-42 ft;

**Special Features:** The bur oak is a good tree throughout most of the northern region. It is said to be tolerant of fumes from automobile exhaust. Mature natural stands are striking trees. Autumn color is antique yellow.

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**Manchurian Ash**  
(*Fraxinus mandshurica*)

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**Size:** 22 ft;

**Special Features:** The Manchurian Ash is hardy on most sites where good soil conditions exist. A good street tree because of its narrow upright form.

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**Black Ash (*Fraxinus nigra*)**

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**Size:** 28 ft;

**Special Features:** This tree can often be seen growing in standing water in its native habitat. In spite of its tolerance for wet conditions, it will adapt to drier sites. The Black Ash tends to make a good, easily managed street tree.

**Varieties:** "Fallgold" (a male clone with a narrow pyramidal head and longer lasting fall color. A good street tree because of its uniformity.)

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**Green Ash or Jordon Green Ash**  
(*Fraxinus pensylvanica subintegerrima*)

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**Size:** 33 ft;

**Special Features:** This tree is widely used over the whole region as a tall shade and/or street tree. Crowns of older trees tend to produce a surplus of wood and thus require a lot of maintenance. It is subject to attack by the Lygas Bug and is also attacked by Canker Worm.;

**Varieties:** "Patmore" (a male clone that is known to leaf out earlier and retain its leaves longer than other members of the species.)

Where parkways or City-owned sites are paved or otherwise surfaced, trees require tree wells of the following dimensions:

**Class 1 Trees:** Approximately 20 sq. ft. is needed for the tree well. Possible combinations are a five foot diameter circle, four foot by five foot rectangle, or four and one-half foot square.

**All other Classes:** Approximately 48 sq. ft. is needed for the tree well. Possible combinations are an eight foot diameter circle, six foot by eight foot rectangle, five foot by ten foot rectangle, or seven foot by seven foot square.

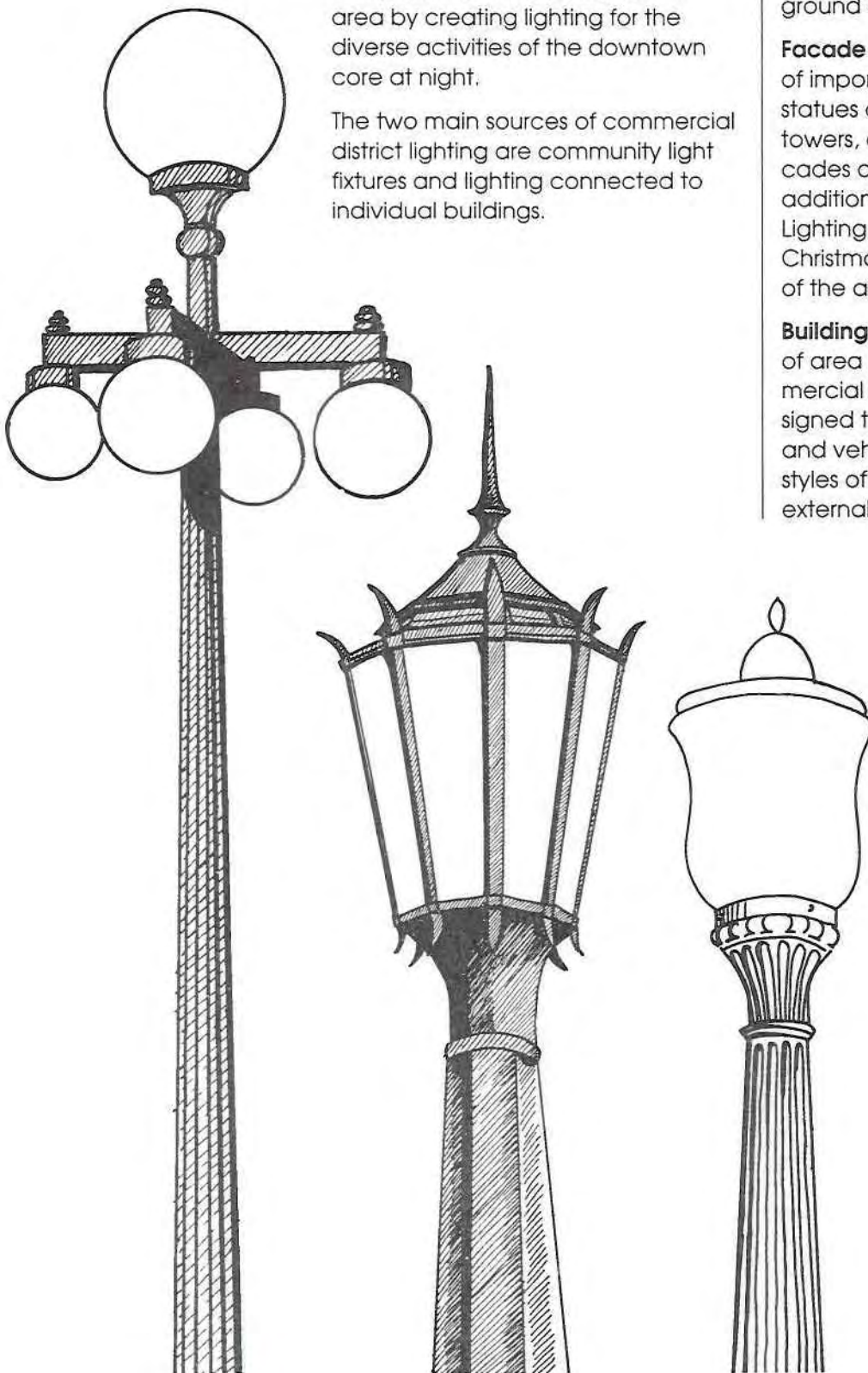
A soil mixture of 40% topsoil, 30% sand, and 30% peat moss should be placed in the tree well to a minimum depth of 42 inches. The top four inches should be three-fourths inch to one inch gravel chips to provide a pervious but firm surface for pedestrian traffic. Contact the City of Helena Parks Department for further information.



## Lighting

Lighting is the single most important tool for enhancing the character of the downtown area after dark. The objective should not be to make night-time lighting as bright as midday, but to complement and enhance the revitalization of the area by creating lighting for the diverse activities of the downtown core at night.

The two main sources of commercial district lighting are community light fixtures and lighting connected to individual buildings.



**Community Light Fixtures:** These can do more than illuminate streets and sidewalks. They can strengthen a commercial district's pedestrian scale by serving as a unifying design element. They also contribute to the district's image, either as a strong visual component that adds richness to the area or as a subtle background element.

**Facade Illumination:** Special lighting of important focal points such as statues and fountains, steeples, towers, domes, cupolas and facades of key buildings can provide additional lighting for a district. Lighting for festive occasions, such as Christmas add to the attractiveness of the area at night.

**Building Signage:** An indirect source of area lighting comes from commercial signs. These signs are designed to attract both pedestrian and vehicular traffic. Types and styles of electrically lit signs vary from externally lit, flush mounted signage



to blinking incandescent to multi-color neon and interior florescent tubes. The collective visual impact of these signs can be very strong, determining the "flavor" of a commercial district.

**Store Windows and Entries:** Another important source of lighting in commercial districts is the illumination of store windows, which adds interest and increases a sense of security at night. Entryways have been traditionally lit with a variety of lighting fixtures including central hung single incandescent globes and sconces mounted on pilasters. Well lit entryways also reduce the potential for hazards such as accident-inducing ice build-up, discourages vandalism and burglary, and provides illumination that would restrict use by transients.

It is important when choosing a lighting fixture to install on your building, that the fixture is compatible with the original construction date. A typical example of incompatibility: Colonial "coach lantern" style fixtures that do not belong on a late 19th Century commercial storefront.

**Rear Entrances and Alleys:** In parts of the Downtown Helena Historic District, rear entrances are becoming an attractive entryway for businesses located on Last Chance Gulch. In this type of situation a combination of spot lighting illuminating the facade and entrance, combined with signage, are a more charming alternative to basic utility lights.

As a rule, the alleys in downtown Helena range from moderate lighting to almost completely dark. Lighting is one of the most effective ways to prevent crimes from occurring. In Helena, the best lighting of alleys exists near parking lots.

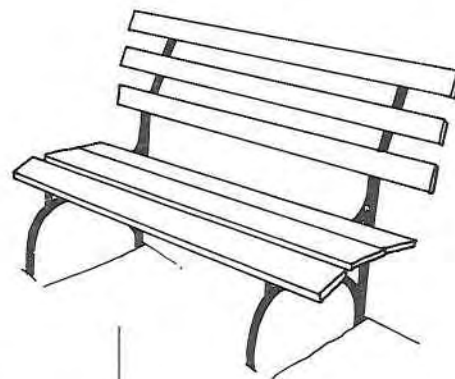
## Street Furniture

Street furniture commonly includes benches, planters, litter containers, public signs, flags and banners, news stands, bicycle racks, bollards, fire hydrants, phone booths, pedestrian shelters and fountains. When selecting street furniture, consideration should be given to these criteria:

- **Compatibility:** The furniture should contribute to a unified environment. The materials, color and scale should all be co-ordinated, and consistent with the desired concept for the commercial area.
- **Function:** The furniture should satisfy current performance standards, including those for the disabled.
- **Durability:** All outdoor equipment should be capable of withstanding harsh treatment by the weather, as well as intensive use and abuse.
- **Cost:** When evaluating the furniture, the longer-term maintenance, repair and replacement costs should be considered, as well as the immediate acquisition costs.

### Benches

Benches and seating are probably the most popular form of street furniture. Not only do benches provide an opportunity to rest and wait comfortably, but they also encourage people to eat lunch, chat, and view the crowd. Benches should be located off the main traffic flow with a good view of the passing scene. They should be comfortable, durable and accessible to all. Advertising on the benches is not permitted by City codes.

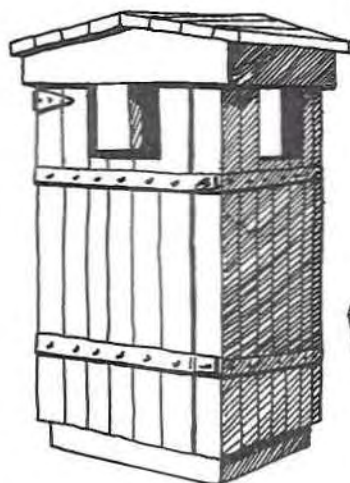




### Litter Containers.

Litter containers are essential to a clean downtown. The container should have a decorative but functional outer structure, with an inner basket which can be easily removed, cleaned and/or replaced.

The outer structure should conceal litter and be a cohesive part of the street furniture. They must be accessible, sturdy and well-maintained to discourage vandalism. Recycling symbols or other short graphic messages to encourage use are acceptable on the containers.



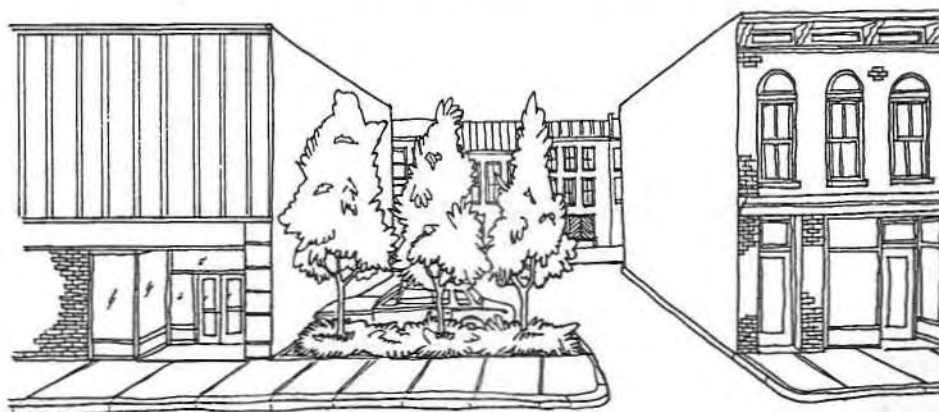
### Bicycle Racks

Bicycles are becoming an increasingly popular form of transportation which should be accommodated in the downtown area. If adequate provision is not made, bicycles will be found chained to every secure object, often causing clutter and a hazard for pedestrians. Racks should be located as close as possible to popular destinations, but outside the main pedestrian flow.

### Parking

Parking areas occupy a great amount of space in the urban design. Location and design is critical. Parking lots are often located where it is convenient rather than necessary. Incorporating them into the overall streetscape is the key to their acceptance. Design of parking spaces and their changing use should involve professional assistance.

Good landscaping is important in parking lots. It can be used to soften the harshness of the flat open space, provide shade in the summer and protection from the wind in winter. Landscaping can also help in separating parking areas from pedestrians. The aim should be to accommodate cars yet make the surroundings pleasant and at a human scale.



# Appendix

## **The Secretary of the Interior's Standards for Rehabilitation**

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- (1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- (2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- (3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- (4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- (5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- (6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- (7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- (8) Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- (9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- (10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these



repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments—if improperly applied—may cause or accelerate physical deterioration of historic buildings. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, materials, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

Excerpted from *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. U.S. Department of the Interior and National Park Service

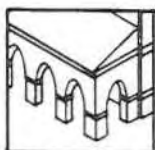
# Glossary

From *Planning and Design for Commercial Facade Improvements*,  
Ontario Ministry of Municipal Affairs

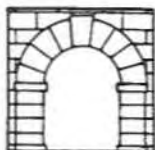
**Aggregate:** granular material (sand, gravel, crushed stone, etc.); frequently mixed with cement to make concrete or mortar; added for strength and/or improved appearance.

**Alkyd Paint:** an oil-modified paint which is harder and dries faster than oil paint, has good self-sealing properties, weather resistance and gloss retention, and darkens slightly with age.

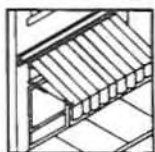
**Anodized Finish:** an oxide film applied to the surface of metal for better corrosion resistance, hardness and/or architectural color requirements; most durable finish for aluminum, but can be scratched.



**Arcade:** an arched passage, either freestanding, attached to a wall, or running between or through buildings; if columns are used to support the arches, it is often called a colonnade; some arcades have glass and steel arched roofs.

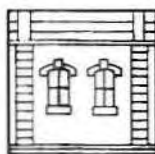


**Arch:** a curved structure used at the top of doorways, windows, arcades etc.; can be used to carry weight of walls to either side of openings in walls.



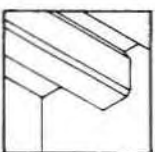
**Awning:** an adjustable, roof-like covering fitted over windows, doors, etc. to provide shelter from the sun, rain and wind, and for its decorative and advertising potential.

**Balcony:** a platform projecting from a building wall, supported from below or cantilevered, and enclosed with a railing.



**Bay:** a vertical division of a facade or a structure division of a building, marked by column spacing, roof compartments, windows, etc.

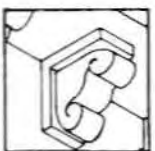
**Bay Window:** a projecting, windowed bay beginning on the ground floor and sometimes embracing several storeys; unlike an oriel window its weight is carried on foundations outside the wall line; can be square, angular or curved (bowed) in plan.



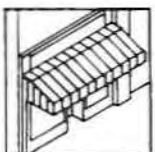
**Beam:** a horizontal structural member usually wood, steel or concrete which supports vertical building loads.

**Bid:** a contractor's offer to perform the work described in a contract at a specific cost.

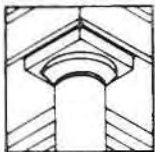
**Bonding Agent:** a chemical adhesive or other substance applied to a surface to unite it with a succeeding layer of material; frequently used in concrete work.



**Bracket:** an angular support under eaves, small canopies, oriel windows and other overhangs; sometimes forming part of cornice; can be more decorative than functional.



**Canopy:** a permanent fixture designed to shelter pedestrians and display goods from adverse weather conditions; a fixed awning.

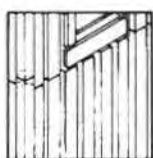


**Capital:** the top section of a column or pilaster; often quite elaborate; shapes vary according to architectural style.

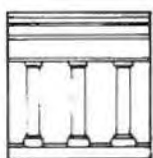


**Cast Iron:** a hard, brittle iron alloy easily cast into moulds and used extensively in the 19th century for a large range of building products.

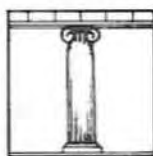
**Caulking:** a soft, putty-like material usually having a silicone, bituminous or rubber base, used to seal cracks, fill joints, prevent leakage and/or provide waterproofing; sometime referred to as mastic.



**Cladding:** a protective surfacing material (wood, aluminum, etc.) applied over the structural members and sheathing; also referred to as siding.

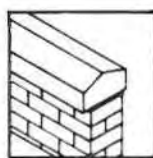


**Colonnade:** a row of columns carrying either an entablature or arches; either freestanding or in front of a wall often creating a passage; if the passage is arched it is often called an arcade.

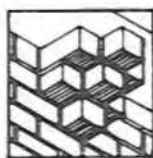


**Column:** a relatively long, slender, vertical support; shapes vary according to style but almost always consist of a capital at the top, a long shaft in the middle and often a base at the bottom.

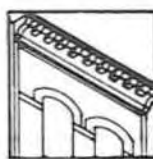
**Concrete:** a composite material consisting essentially of cement, water and aggregate (usually sand and crushed stone) which is poured into moulds and hardens into a solid.



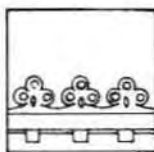
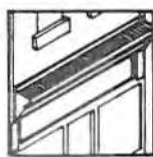
**Coping:** a brick, stone, precast concrete, copper or specially coated metal covering used for the top of a wall (especially parapets) as a protection from rain and other weathering; usually with an overhang.



**Corbel:** masonry projecting from a wall face, either to support other projections above (such as cornices, window hoods, oriel windows, etc.) or for purely ornamental reasons.



**Cornice:** an ornamental moulding along the top of an entablature or wall; on outside walls of commercial buildings cornices can top the entire facade (Building Cornice) and/or the storefront (Storefront Cornice); used to throw or direct water away from the wall below and to visually cap a wall or section of a wall.



**Cresting:** an ornamental finish along the top of a roof, wall, etc.; generally rhythmic, highly decorative and often perforated.

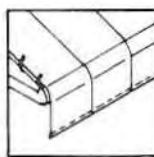
**Decorative Label:** see Hood Moulding.



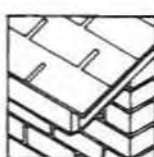
**Dormer (window):** a window projecting from a sloping roof, usually provided with its own roof.



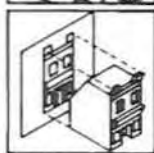
**Downspout:** a vertical pipe, often made of sheet metal, which conducts water from a gutter or roof drain down to the ground or a drainage system below grade.



**Drop Flap:** the overhanging section of an awning, sometimes used for advertising.



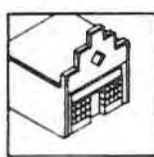
**Dry Rot:** timber decay caused by a fungus capable of carrying water into the wood it infects; frequently caused by inadequate ventilation.



**Eaves:** the lower edge of a roof which projects beyond the face of a wall, throwing water away from the wall.

**Elevation:** a drawing showing an external face of a building.

**Facade:** the front or principal, exterior face of a building; may refer to other prominent exterior faces as well.

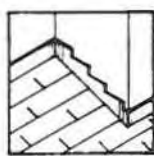


**False-front:** a front wall that extends above the roof of a building, hence masking it with a more imposing facade.



**Finial:** a pointed ornament which crowns the apex of a gable, pediment, tower, spire, etc.; often used at ends of cornices.

**Fire Separation:** usually a floor or wall without openings, having a sufficiently high fire endurance rating to act as a barrier against the spread of fire within a building.



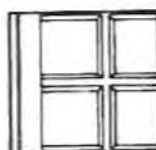
**Flashing:** a protective building device, usually a thin impervious sheet material, used to cover open joints in exterior construction to prevent water penetration and/or to intercept any water that might enter, draining or directing it back out; many materials are used for flashing.

**Furrings:** spacers (wood strips, metal channels) which are fastened to walls, ceilings, etc. in order to level the finished surface.



**Gable:** any basically triangular-shaped, upper part of a building wall, usually under a pitched roof; sometimes upper walls topped with stepped parapets are referred to as gables or stepped gables.

**Glazer, or Glazier's Point, or Brad:** a device used in wood windows; usually a small metal triangle or headless nail, buried in glazing putty at the edges of a pane of glass, used to hold the glass in place.



**Glazing Bar:** a small, slender secondary vertical or horizontal framing member within a sash frame which carries and separates panes of glass.

**Grade:** ground level at the outside wall of a building.



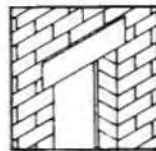
**Hood Moulding, or Decorative Label:** a projecting moulding over a window or door; used to throw off rain water or for purely ornamental reasons.

**Infill:** new building(s) constructed on an empty or cleared site situated between or adjacent to existing buildings.



**Keystone:** a wedge-shaped block in the top center of a masonry arch, or similar elements used as ornaments above doors and windows; often carved or similarly decorated.

**Latex Paint:** a low gloss, non-flammable, quick drying paint for use on exterior wood, masonry, etc.

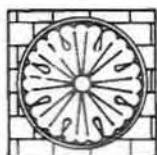


**Lintel:** a horizontal structural member (beam) that supports the load over an opening, such as a door or a window.



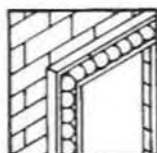
**Mansard Roof:** a roof with a steep lower pitch (or slope) and a flatter pitch above; popular in Second Empire Style.

**Masonry:** bricks, stone, concrete blocks, or similar building materials, or combinations of these, bonded together with mortar to form a wall, pier or similar mass.

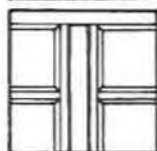


**Medallion:** an ornamental plaque, usually circular or oval; surface can be flat, concave or carved in relief representing a figure, profile, flora, etc.; usually made from either plaster, cast iron, cast aluminum, or decorative pressed metal.

**Mortar:** the binding agent in masonry construction, consisting of a mixture produced from prescribed proportions of cementing agents, fine aggregate and water; it is trowelled in place while wet, and gradually sets hard.



**Moulding:** a shaped band or strip of decoration intended to add outline or contour; can be made from many materials.



**Mullion:** a vertical member dividing window frames.

**Oil-based Paint:** a durable, penetrating paint when brushed on, providing good adhesion, elasticity and resistance to blistering on wood and other porous or painted surfaces.

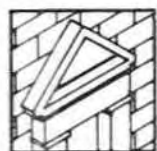


**Oriel Window:** a projecting, upper-storey window; if it projects far, its weight is carried back to the wall by corbels or brackets; can be either square, angular or curved (bowed) in plan.

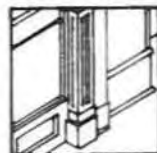


**Parapet:** a portion of a wall that projects above a roof; sometimes serves as a guard at the edge of a balcony or roof.

**Party Wall:** a wall, usually structural, situated on the dividing line between both properties; used jointly by owners of adjacent buildings under easement agreement.



**Pediment:** a wide, low-pitched, ornamental gable topping a facade, doorway or window.



**(Storefront) Pier:** a rectangular or square structural masonry support between openings; at times, the outside face of a party wall.



**(Storefront) Pilaster:** a vertical, strip projecting slightly from a wall, usually in the form of a half column or half pillar (square column); can be structural or purely ornamental.

**Pitched Roof:** a roof with two slopes which meet at a central ridge, or less commonly any roof with a surface slope greater than 10 degrees.

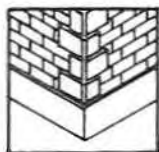
**Porcelain Enamel:** a thin coating of glass and color oxides fused to steel or aluminum under extreme heat producing a panel with hard, impervious finish; these panels are often used as cladding for new or existing walls and for architectural graphics (including signage).

**Post:** any vertical member supporting a vertical and/or lateral load; steel, concrete, round wood or stone posts are often referred to as columns.

**Pressed Metal:** sheet steel or other metal compressed between dies to carry a pattern or other embossed image, generally used as a decorative finish.

**Primer:** a base coat of paint used as a preservative, sealant and filler on wood, plaster and masonry, and on metal surfaces to inhibit rust and increase adhesion of finish coats of paint.

**Putty:** flexible compound, commonly a mixture of powdered chalk and linseed oil, used to seal wood prior to painting and glazing in windows.



**Quoins:** projecting blocks of stone or brick used to accentuate the corners of a building.

**Sandblasting:** cleaning a surface (masonry, metal, etc.) with sand under high pressure to remove dirt, rust or paint, or to intentionally decorate it with a rough texture or by exposing underlying aggregate; sometimes referred to as dry grit blasting.

**Sash:** a frame that holds glass in a window; located in the larger window frame a sash can slide up and down on pulleys or back and forth on tracks, pivot or swing out or at times can be fixed.

**Sheathing:** a covering (usually wood boards or plywood) installed over exterior structural members which serves as a stiffener and a base for subsequent wall or roof cladding.

**Siding:** see Cladding



**Signband, Signboard:** a prominent exterior display surface used for identification and advertising, located between the storefront windows and cornice; often signboards are designed together with storefront cornices.

**Silicone Coating:** chemically unreactive film used as a sealant and a water repellent (i.e. not waterproof).



**Sill:** a horizontal bottom member of a window or door frame.

**(Building) Skin:** the outer layer or facing material of a building, not a structural part.

**Spalling:** the outer flaking of brickwork, stone and concrete due to expansion forces of frost, chemical action or building settlement; the expansion of some mortars used in repointing can also cause spalling.



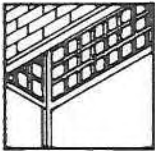
**Sprinkler System:** a network of branching water pipes in the ceilings of a building, terminated by sealed sprinkler heads which open at a predetermined temperature and are capable of extinguishing or controlling a fire until help arrives.

**Structural Glass Veneer:** a highly polished, opaque glass usually 8-9 mm thick (5/16 inches - 11/32 inches); usually applied as panels (or sheets) directly to a building with an adhesive; sometimes referred to by trade names such as Carrara or Vitrolite; it was popular in the 1940-40's and it is no longer manufactured, but matching material can be obtained from some window glass distributors.

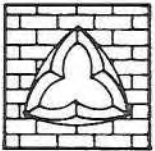
**Stucco:** a textured plaster finish composed of Portland cement, lime, sand and water.

**Subfloor:** in wood construction, a rough flooring laid directly on the structural members to act as a base for the finished floor; in concrete construction, a structural slab finished with a topcoating of concrete or other materials.

**Terra Cotta:** hard, fired, fine-grained clay ranging in color from yellow to reddish brown, moulded for cladding and a wide range of ornamental work; very popular in the later 19th and early 20th centuries; clear or colored, opaque glazes were often used in many colors; also used as tile on roofs, floors and walls.



**Transom (Window):** an operable or fixed window above door(s) and/or windows.



**Trefoil:** a three lobed ornamental pattern used in the top of gothic arches, windows or in cresting; resembling three leaves or the flower of a trillium.

**Turret:** a small tower, usually round or polygonal and built out from a building corner.

**Urban Design:** the arrangement or composition of forms (buildings, landscape features, etc.) and spaces (streets, squares, parks etc.) in a community based on principles related to visual order, environmental conditions, social requirements and economic feasibility.

**Veneer:** a thin uniform layer of facing material such as brick, marble, stone, porcelain enamel, etc. which provides a decorative, durable surface over a wall's structural framework.



# References and Acknowledgments

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**Design for the Business District, Part One** prepared by Robert R. Hartmann for Racine Urban Aesthetics, Incorporated.

**Planning and Design for Commercial Area Improvements**, Community Improvements Series, Volume 1, Ministry of Municipal Affairs, Ontario, Canada.

**Planning and Design for Commercial Facade Improvements**, Community Improvements Series, Volume 2, Ministry of Municipal Affairs, Ontario, Canada.

**Design Guidelines, Main Street Drumheller**. The Alberta Historical Resources Foundation.

**Keeping Up Appearances**, National Trust for Historic Preservation, Main Street Project/Galesburg IL.

**Public Improvements on Main Street**, *Main Street Guidelines*, National Trust for Historic Preservation.

**Keeping Up Appearances, Storefront Guidelines**, *Main Street*, a Publication of the National Trust for Historic Preservation.

**Awnings and Canopies on Main Street**, *Main Street Guidelines*, National Trust for Historic Preservation.

**Rehabilitating Historic Storefronts** by H. Ward Jandl, *Preservation Briefs #11*, U.S. Department of the Interior.

**Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character** by Lee H. Nelson, FAIA, *Preservation Briefs #17*, U.S. Department of the Interior.

**The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings**, U.S. Department of the Interior.

**Design Guidelines for Historic Districts Within the Context of Community Planning** by Noré V. Winter, *The Alliance Review*, Fall 1990.

**Sign Controls for Historic Signs** by Peter H. Phillips, AICP, *PAS Memo*, November 1988.

**The Preservation of Historic Signs** by Michael J. Auer, *Preservation Briefs #25*, U.S. Department of the Interior.

**Access to Historic Buildings for the Disabled** (Suggestions for Planning and Implementation), U.S. Department of the Interior.

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