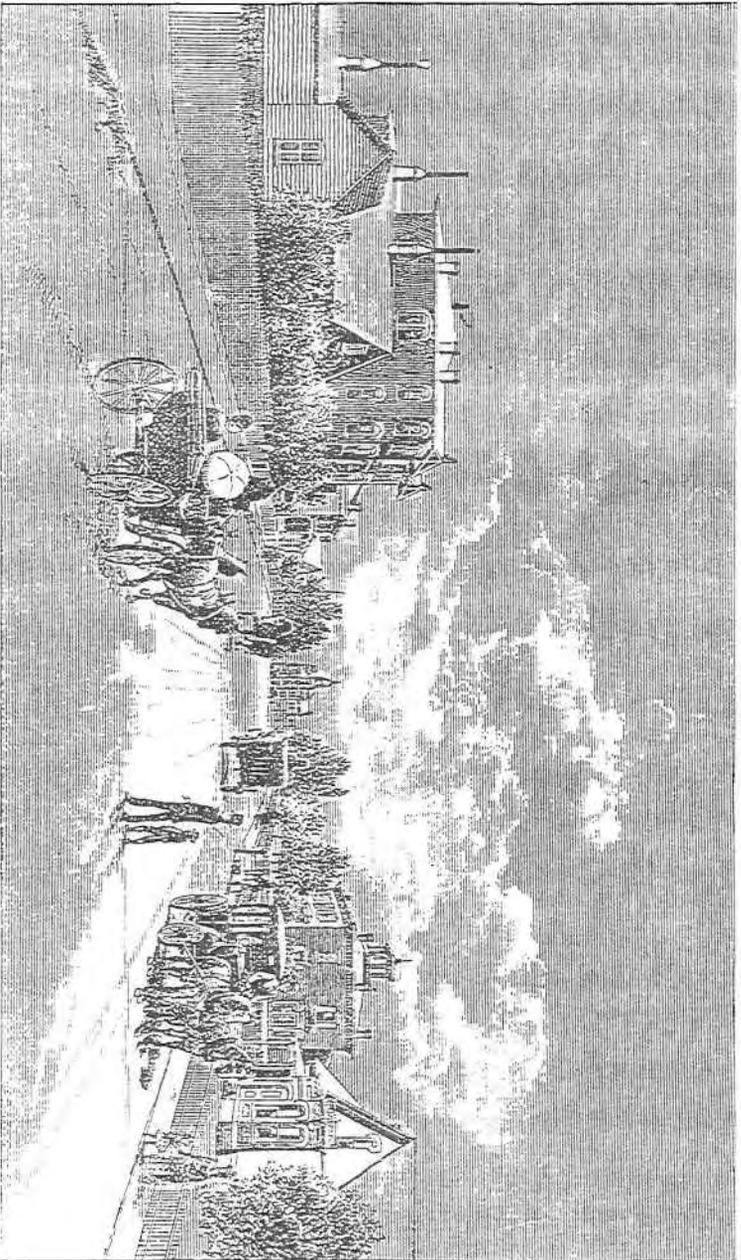


Design Guidelines
— for —



EVING STREET, LOOKING SOUTH FROM EIGHTH AVENUE.

Helena's

❖ *Historic Neighborhoods* ❖

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* Indicates *Tax Abatement Requirements*

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HELENA HISTORICAL OVERVIEW

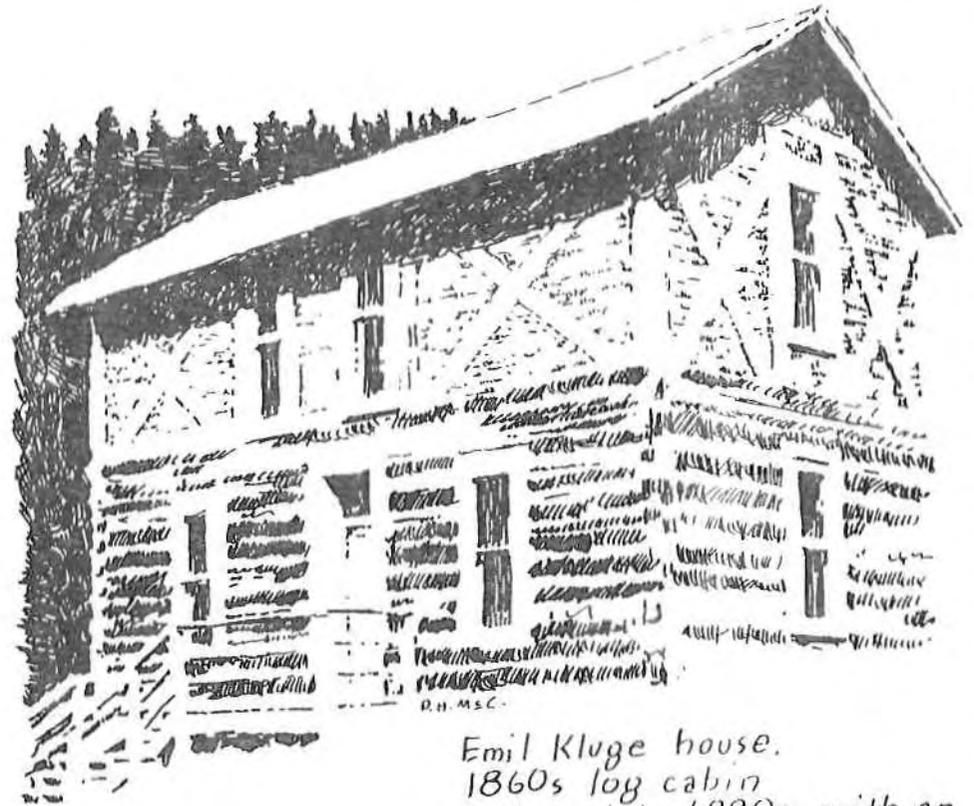
Preface

The town of Helena was born on a warm July evening in 1864, when four prospectors discovered gold along the banks of a rippling, mountain stream they named "Last Chance." By the following summer, the strike was legend. Gold miners flocked to the diggings from all over the land.

In addition to the miners, who dreamed of digging their fortunes out of the ground, came others hoping to make their fortunes off the miners. The clang of the blacksmith's anvil, bang of the carpenter's hammer, and cries of auctioneers and shopkeepers soon rang throughout the gulch. By 1870 there were hundreds of businesses in Helena, and the burgeoning downtown, which sprouted at the foot of what is now State Street, soon stretched for blocks in all directions.

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. By 1880, the settled populations of Helena grew to over 3,000 residents.

The Northern Pacific Railroad's first train pulled into town in 1883, strengthening the connections between the territorial capitol and the outside world. The railroad's long-awaited arrival was a tremendous boon to Helena, and within a few short years, the town's population quadrupled.



Emil Kluge house.
1860s log cabin
enlarged in 1890s, with an
authentic half-timbered
Second story

Helena's economy skyrocketed. Merchants, delirious with success, erected lavish business blocks, often named in their honor. The exuberance of the popular Victorian architectural styles embodied the unbridled optimism and prosperity of the day.

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 skylines, and modern conveniences like electricity, telephones and trolley cars became commonplace, the "Queen City of the Rockies" came of age.

This prosperous atmosphere was short-lived however, for Helena's "golden years" ground to a halt with the Panic of 1893. Sparked by federal curtailment of annual silver purchases, the ensuing depression sent Helena and other mining communities across the West into a tailspin. The town never regained the momentum it had once had, and in time the freewheeling profit of the goldfields gave way to a more stable economy that revolved around the affairs of state government. The Heart of Helena, A Historical Tour by Chere Jiusto

Introduction

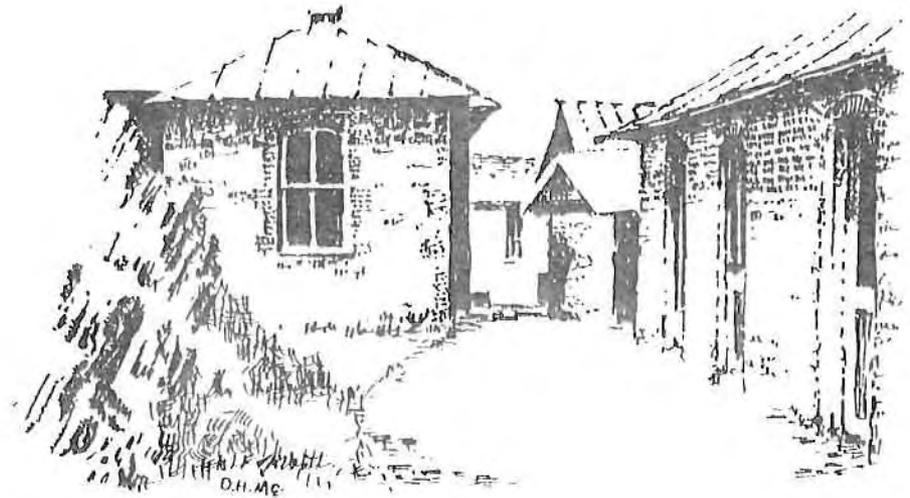
Helena was almost self sustaining when it came to building materials, for there were ample supplies of lumber, a flourishing brickyard, and several quarries within a few miles of the city. Three-inch planks which first covered the rutted streets were replaced by wooden blocks which, in turn, were replaced with bricks from Mr. Kessler's brickyard. Twenty-two passenger trains arrived daily, sometimes bringing eastern entrepreneurs in their private palace cars. A vigorous building program was underway and within twenty years handsome business blocks lined the same winding Last Chance Gulch....

Helena had a well developed sense of place. It was a vital mining community which had wrested the seat of government from Virginia City. By 1900 the "Queen City" boasted that it had more millionaires per capita than any other city in the country. ...they built handsome homes on the hillsides both to the east and the west of the Gulch. They employed famous and well-trained architect-builders and hired skilled artisans to construct their homes.

The period is referred to is Victorian. The architecture of this period is Eclectic, which means borrowed, and many styles were borrowed from the European architecture. It was a period of Renaissance

revival and the Victorians mixed freely Gothic, Romanesque, and Italianate styles so that rarely does one find a pure style.... Helena, Her Historic Homes by Jean Baucus, Vol. I

Helena is well known for its elaborate Victorian homes, in particular those located in the area known as the "Upper West Side" of town. However, Helena's many other lovely older neighborhoods abound with fine examples of period architecture ranging from ornate Victorian houses to simple wood-frame houses with classical dimensions and detail. Helena's architectural legacy did not end with the passing of the Victorian period. The 1910's, 20's, and 30's saw a progression of Craftsman, Arts and Crafts, Spanish and French Revival, Prairie, and English Cottage styles contribute greatly to the city's rich architectural heritage. Generally, neighborhoods that are fifty years old or older are considered to be historic neighborhoods.



*Reeder's Alley:
"National Folk" buildings
linked to make a timeless
walking-scale village form.
Topography sets the rules.*

The purpose of this guide is to identify the characteristics that contribute to the fabric of these historic neighborhoods, and encourage property-owners to respect these qualities by keeping them in mind when contemplating changes to historic properties and structures. The character of a neighborhood can be lost over time by the cumulative effects of inappropriate changes to properties.

In recent years, there has been a renewed interest in building new homes in the vacant "infill" lots of established neighborhoods. Families want to experience the lifestyle that historic neighborhoods offer, with sidewalks, mature boulevard trees and shady, quiet parks. Newcomers seek the sanctuary of neighborhoods where they can escape the long commutes to work and the bustling traffic of the cities from which they came.

Houses which have been long-neglected, and often times transformed by ill-conceived siding jobs of the 1950's are being purchased and restored to their former integrity. Many homeowners soon realize that their families need more living space, a garage, or additional off-street parking. Rather than sacrifice the pleasures of residing in the old neighborhood for a new, larger house, they decide to construct the needed addition or secondary structure. This guide is written with these property owners in mind.

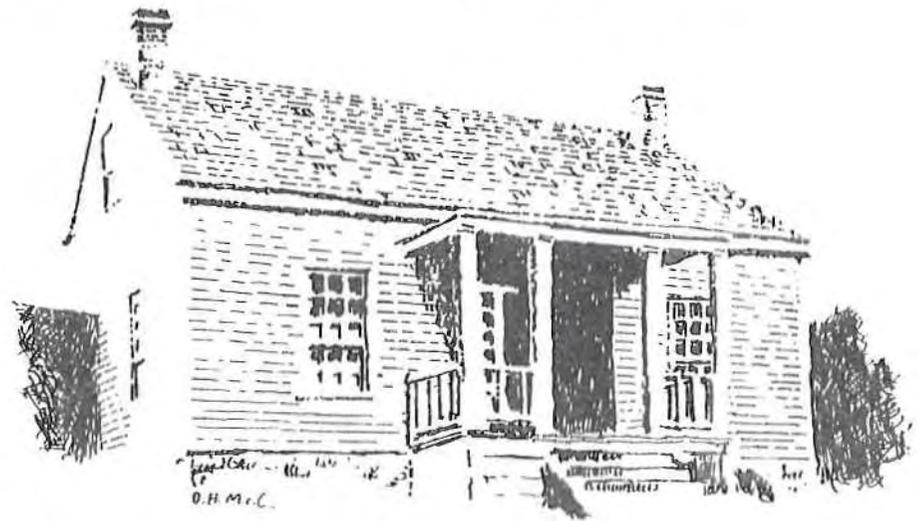
Helena's historic districts reflect the area's identity to the community, provide a "sense of place" for residents and visitors, and provide recognition for the area, provide a defined area to promote economic incentives, such as Federal tax credits, the local tax abatement program, and grants for building rehabilitation. Districts serve to protect the financial investments of property owners by protecting property values, promoting tourism, and benefiting the local economy.

Helena's historic districts include a wealth of architectural variety and contribute to greater knowledge, awareness and understanding of the area's cultural, economic, and social development. These design guidelines are written to help property owners with tax abatement applications and include typical residential building styles found in Helena, structural elements of individual buildings, relationships within historic residential neighborhoods, and design concepts for new construction.

HELENA'S HISTORIC RESIDENTIAL STYLES

Queen Victoria succeeded King George IV in 1837 and ruled England until January 1900. Her name has been associated with architecture throughout the entire era, more so in this country than in Great Britain. There are no less than eight distinct styles that are called Victorian in popular parlance, and many vernacular combinations could also be added to the list. In addition to Gothic Revival the list includes the Italianate, Shingle, Second Empire, Stick, and the Queen Anne styles.

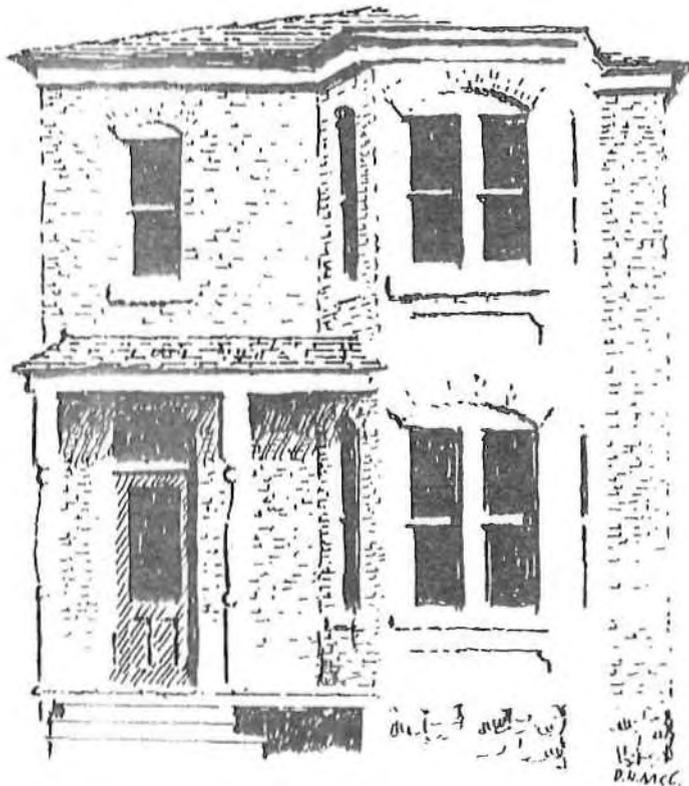
Many of Helena's smaller homes exhibit a simple style borrowed from the Queen Anne style, following a spacing pattern for doors and windows, and usually had a porch. Balloon frame construction, invented in the 1830's, became prominent with mass production of dimensional lumber and machine-made nails, with prompt distribution by rail. Since members were light and interchangeable, and nails eliminated the need for the fine art of joining, houses could be built rapidly by unskilled crews.



*Helena's first wood-frame house, 1866
"National Folk"
side-gable type, with just a hint of Greek-Revival heritage.*

Italianate 1845-1875

So popular was the Italianate style during the 1850's and 1860's that it was even called the American Bracketed style. Many Italianate houses were square in plan with high ceilings and shallow-pitched hipped roofs. The attic typically had a row of awning windows between the eave brackets, creating additional head room. The highly adaptable Italianate style was used for many single-family and multi-family homes in Helena.



"Folk" Italianate



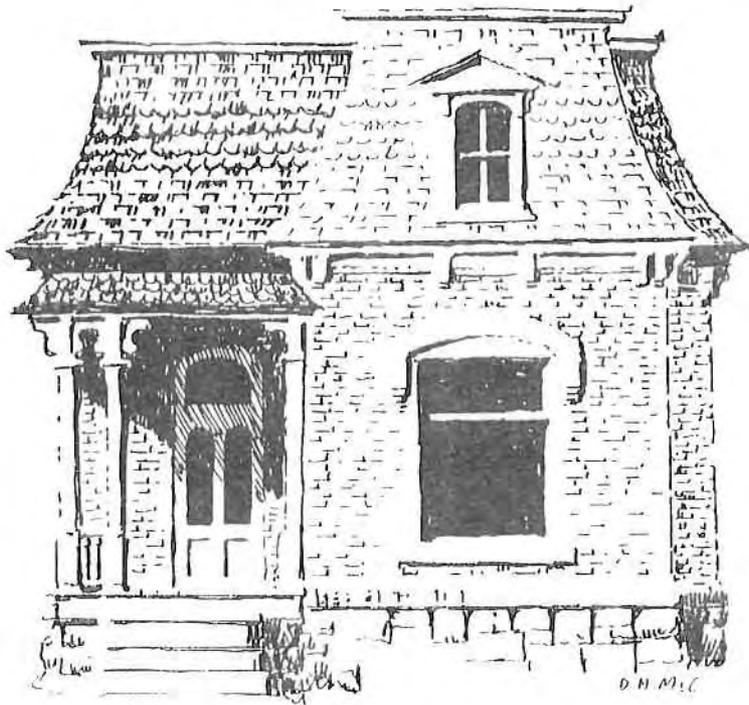
CW Cannon House
1868, Gothic
Revival style

Gothic Revival 1840-1860

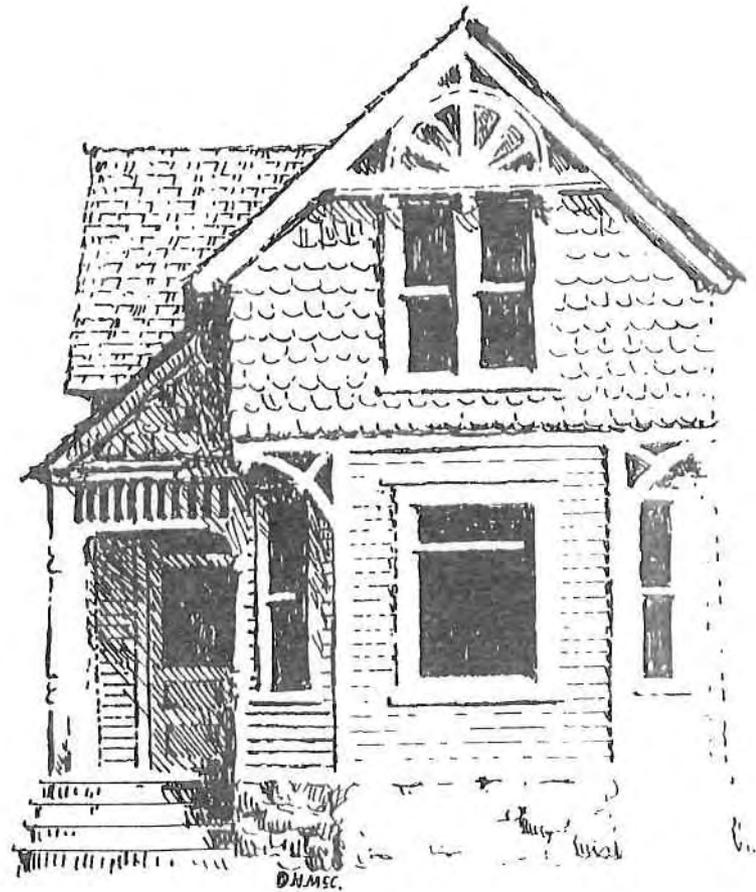
Steeply pitched roofs with cross gables featuring carved verge boards, or bargeboards, along with rakes and hood moldings over the tall, diamond-paned windows identify the Gothic Revival Style. Verandahs and balconies were embellished with brackets and railings displaying an exuberance of Gothic detail.

Second Empire 1860-1880

The mansard roof is the single key feature of the Second Empire style. It is a double-pitched hip roof with large dormer windows on the steep lower slope. The eave is commonly defined by substantial moldings and supported by Italianate brackets. There are also moldings capping both the top of the first roof slope and the upper slope. The upper part of the roof usually intersects with a flat roof over the middle of the building. The effect of this construction was an entire usable floor at the attic level. Named for the 17th Century architect Francois Mansard (1598-1666), the mansard's roof enlarged attic area provided an additional rental floor in Parisian tenements where the zoning limited the number of stories.



Second Empire style



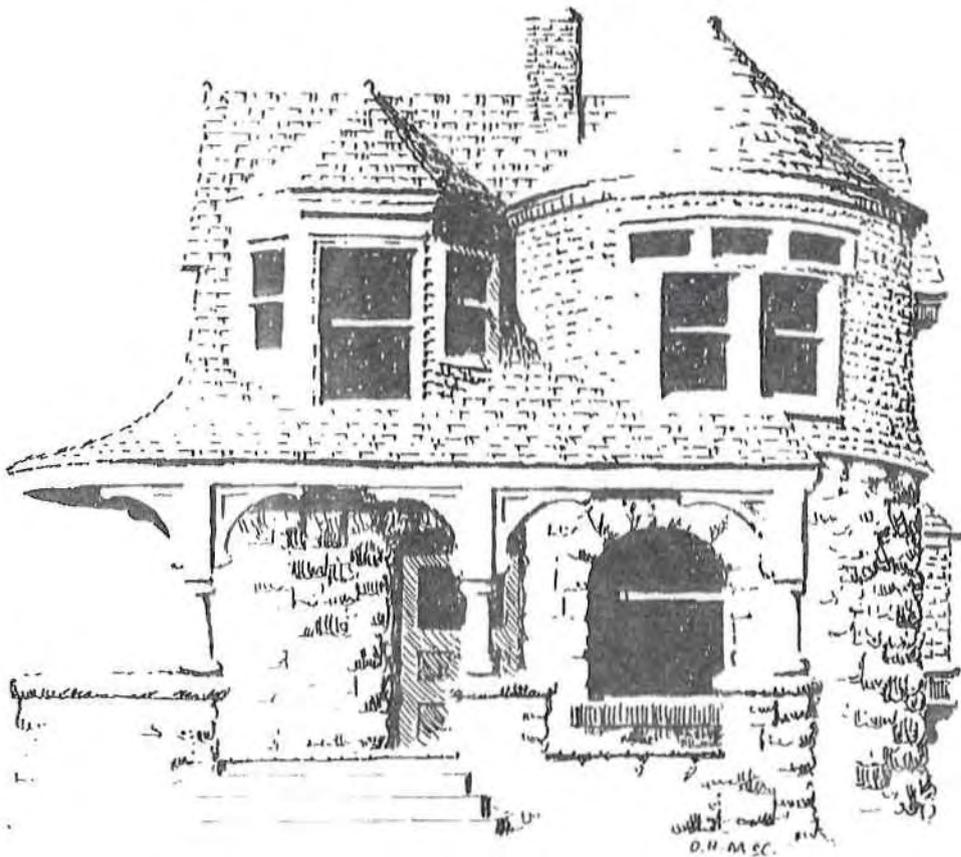
Queen Anne style

Queen Anne 1880-1910

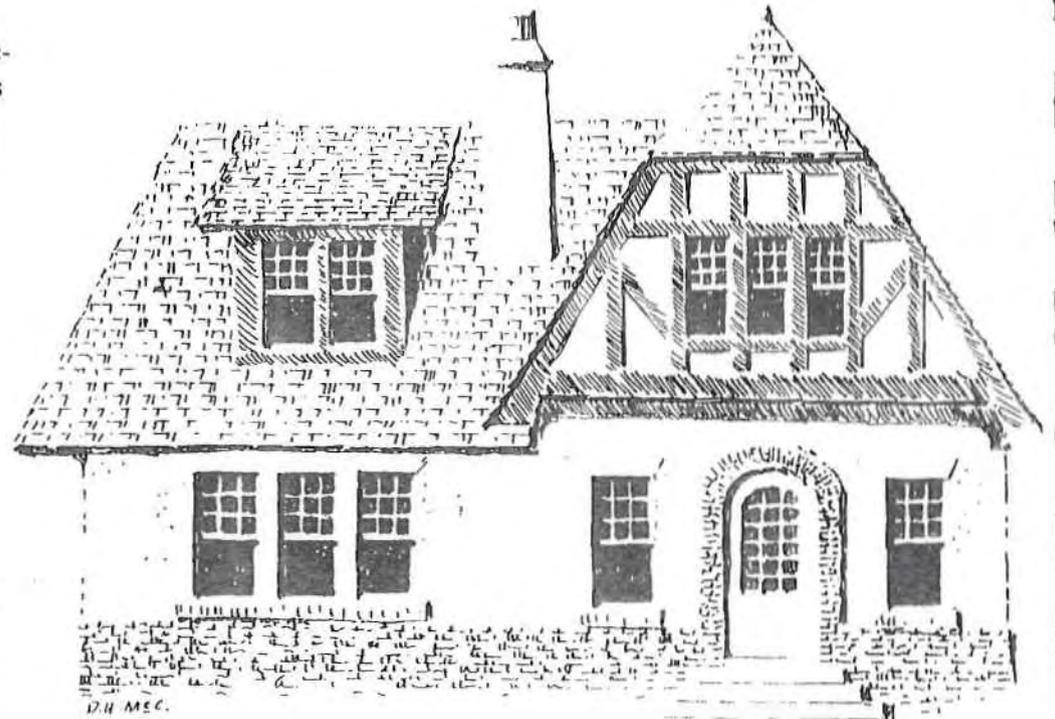
This style featured the appearance of medieval half-timbering, assertive chimneys, and a varied but cohesive surface pattern. The style quickly became popular in Helena in the 1880's. The Queen Anne style was promoted in publications like the American Architect and Building News, the first architectural magazine, and was sold pre-cut by mail order companies. Components like knee braces, brackets, and spindles were also shipped across the country to embellish older vernacular houses. America's love affair with the porch or verandah found fulfillment in the Queen Anne. Turrets, towers, and fanciful gazebos characterized the style along with varied shingle patterns and wall surfaces.

Shingle 1890-1930

The Shingle Style evolved in the Northeast as a cohesive, unified architectural mode inherently endowed with a sculpturally rich character that was distinctly American. While showing some of the influences from the English Queen Anne, Shingle houses demonstrated a mature style that drew from colonial precedent but with a new sense of space, site, mass, and surface texture.



Shingle Style



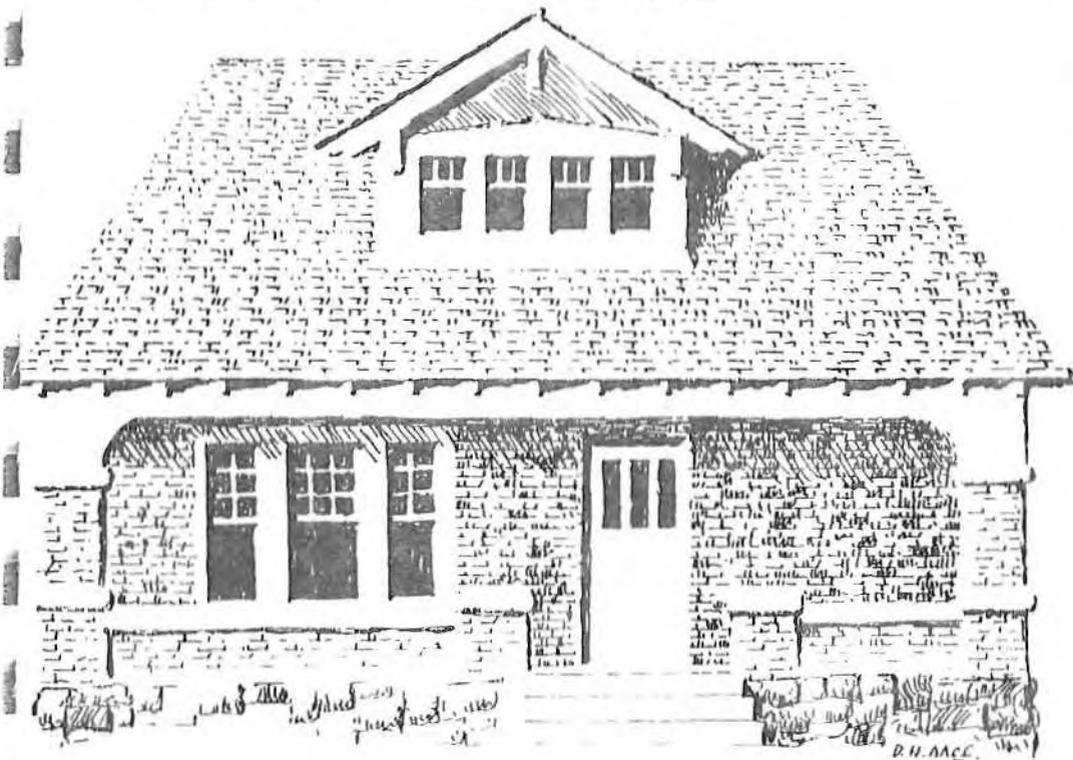
"Tudor" Cottage style

Tudor 1890-1930

The Tudor style often identifies masonry or stucco buildings, Elizabethan for half-timbered structures, and Jacobean for masonry structures with Dutch or Flemish gables. The Tudor parapeted gables, large leaded windows detailed with stone mullions and transoms, and the characteristic Tudor arch help to identify this style. Projecting oriel window bays were common in the original, and were incorporated in these twentieth-century neo-Tudor houses.

Craftsman Bungalow 1900-1930

The Craftsman style originated in California in the 1890's. A bungalow is a building type and not a style. The style is characterized by the rustic texture of the building materials, broad overhangs with exposed rafter tails at the eaves, and often extensive pergolas and trellises over the porches. Stone was laid in a random texture of rounded cobblestones. Windows might be double-hung or casement, sometimes with different-sized window panes. The color and tone of the house are derived from natural materials and earth-toned stain applied to the wood. Sears Roebuck, Aladdin Redi-Cut, and other manufacturers of pre-cut houses shipped Craftsman style houses wherever there were trains to carry them.



Craftsman "Bungalow" style - side gable type

FIXING UP YOUR HOUSE.....WHERE TO BEGIN

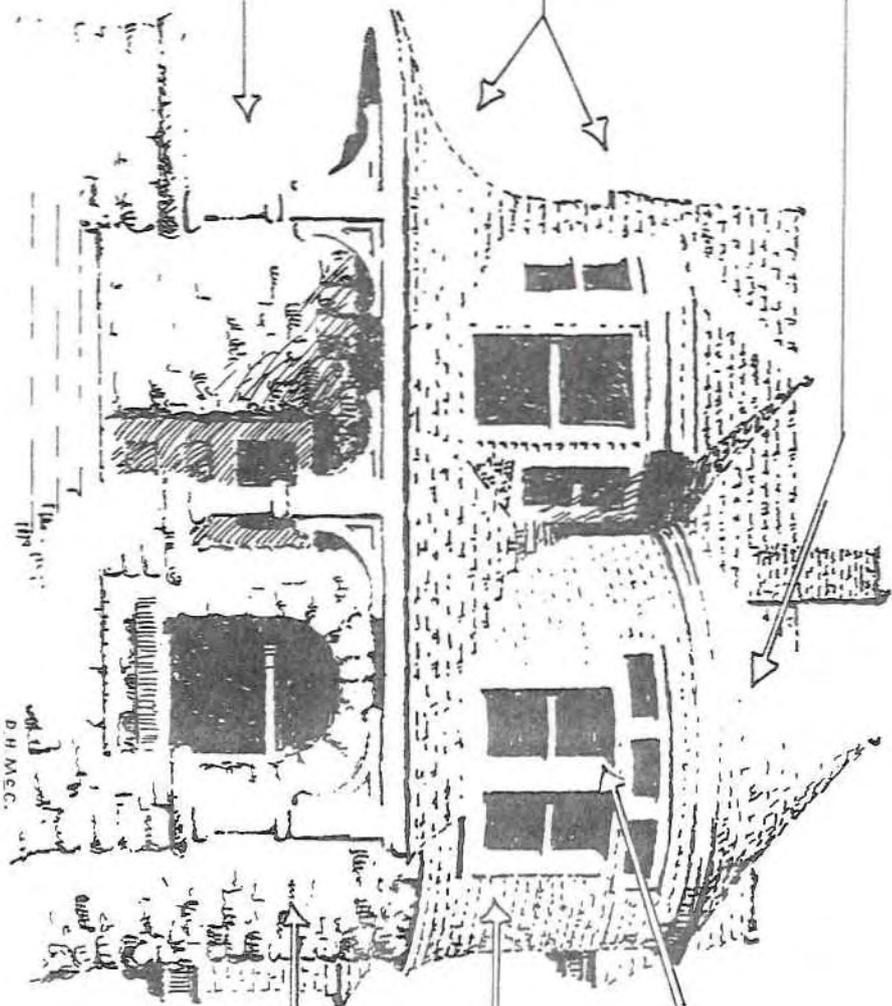
Careful planning is the key to successful home improvement projects. To protect your investment of time and money, the following suggestions are offered for getting started:

1. Study your house carefully and decide when it was built and in what style. Take note of all ornamental details such as brackets of sawn ornaments. Then, determine what may be original — is clapboard hidden under asphalt shingling? If in doubt how to proceed, it is always best to retain as much of the original detail and material as your budget will allow.
2. If you need direction or want to confirm your own stylistic assessment, spend some time hunting for old photographs, or newspaper clippings of your house, street or neighborhood. The Montana Historical Society maintains an extensive photographic file. Members of the Helena/Lewis & Clark Historic Preservation Commission, and the City of Helena Planning and Building Departments might also have helpful advice and information.
3. Develop a game plan before beginning any work. To avoid costly rehabilitation, take the time to think out every step. Also, be sure to check your systems — heating, plumbing and electrical — before making any interior or exterior changes. At some point before beginning work, it is often advisable to consult a professional; their fees are less than you might expect. While you can probably do most of the actual work yourself, advice from a professional can often help you avoid costly complications.
4. Be sure to schedule the sequence and timing of your project realistically. Don't be caught with half your house painted when the first snow is forecast.
5. Document your efforts. Photograph your home before, during and after your work.

Asymmetrical "sculptured" shape, often with engaged, rounded tower forms.

Continuous, irregular and "flowing" roof line, often with shallow eaves

Wide, deep front porch



Great variety of window sizes, shapes, and groupings

Continuous, overall, shingle covering on upper stories

Rugged stone first story, with wide window and door openings

Ornate, dormers, etc. of widely varying form

Characteristic elements of Helena's "Shingle Style" houses

BUILDING COMPONENTS

It is unusual to find two older homes which look exactly alike. Details and the ways in which they are used, vary greatly from building to building. It is this striking variety and individuality which makes older homes so appealing. To those property owners interested in preserving the special character and flavor of older homes, the suggestions offered in the following sections should prove helpful.

Structural elements

The rhythm of the doors, windows, and structural elements creates a visual variety that contributes to the historic district's sense of human scale. New structures should respond to the sense of rhythm that is created by openings and architectural elements of neighboring structures. New houses which use the existing patterns blend in most naturally with the older neighborhoods that make up Helena's historic districts. A building's character is most directly expressed by details such as doors and windows. While there are no hard and fast rules governing the treatment of a building's component parts, there are options for property owners who are remodeling their homes. In separate sections of these guidelines, windows, doors, and building materials are discussed.

Introduction to Design Concepts

The Facade

Unlike new construction which starts from scratch, a renovation project begins with an existing building that already has a style and character of its own. By preserving the original design of your home, avoiding incompatible changes, and reconciling any changes you intend to make with the original, you will enhance the value of your older home. To achieve the best results, any changes made to a structure should harmonize with existing details and respect the overall design of the building as follows:

1. Any change or addition should be compatible with the original design of the building.

2. Whenever possible, retain original details and materials. If it becomes necessary to introduce new elements, or to mix old and new parts, they should harmonize with what already exists.

3. Never try to make a building look older than it really is by using details from earlier periods. The result will always look somewhat artificial.

Chronology of Building Materials in Helena, 1864-present

July 14, 1864 - October 30, 1864:

Gold camp; architecture consisted of tents and other temporary shelter. First cabins under construction by end of period. Helena "founded" at meeting of October 30, 1864; date marks transition from gold camp to town, from tents to cabins.

October 30, 1864 - late 1860's:

Influence: Increasing availability of sawn lumber.

Log construction dominant at first, with simple, Greek-Revival inspiration, false fronts, built of sawn lumber, on commercial buildings. The first house built of sawn lumber appeared in 1866.

"National Folk" forms, of the gable-front, gable-front-with-wing(s), and pyramidal-roof, immediately became Helena's dominant house forms (though that very first 1866 wood frame house was of the locally atypical side-gable "hall-and-parlor" shape — probably built by a southerner). These simple, dignified, designs sometimes show just a hint of Greek-Revival descent.

Late 1860-s - mid 1870's:

Influences: Repeated fire, and desire for fire-resistant buildings; increasing availability of brick and stone. Economic lag between initial placer-mining boom and future prosperity.



For houses, continued dominance of the National-Folk forms, though house types formerly built of wood are now often built of brick, and the “pyramidal roof” now form comes into its own. Increasing presence of the Italianate and Second Empire (both built mostly of brick).

The relationship that emerges between Italianate and Second Empire is similar to the relationship between National-Folk and Gothic-Revival. Second Empire was used mostly for high-style houses (Ming, Holter, “Christmas Gift” Evans, Power-Cruise, Reinig houses, etc.) while the highly adaptable Italianate was used for single-family and multi-family housing. Diluted Italianate joined the National-Folk in common vocabulary of Helena builders — while the Second Empire, like the now nearly vanished Gothic Revival, was reserved for special jobs.

Mid 1880's - late 1880's:

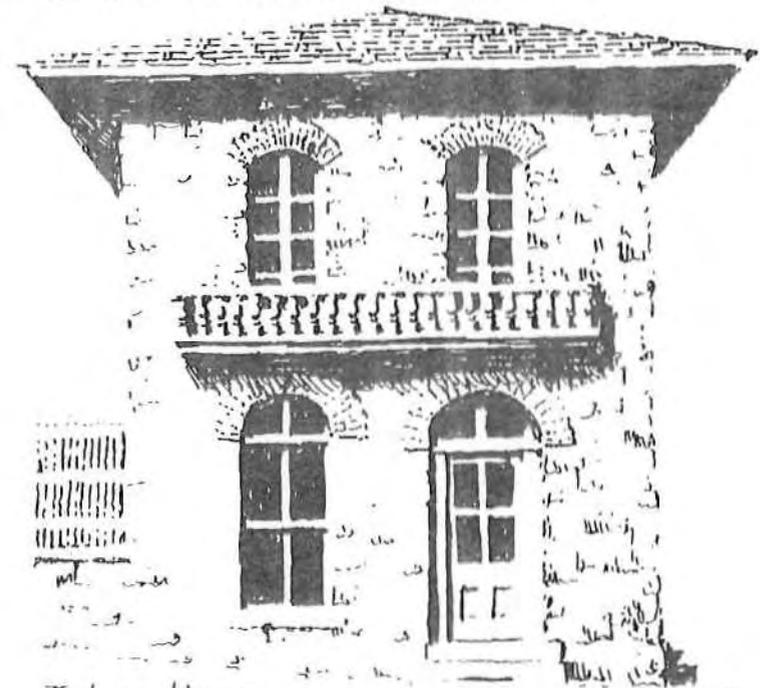
Influences: Great prosperity; wide range of materials and building skills available; strong sense of urban importance and faith in the future; social diversity. These were Helena's boom years.

Log and sawn-lumber commercial buildings mostly replaced with arcade-front masonry structures of one or two stories.

For residential buildings, continuing dominance of wood-frame “National Folk,” with a lesser presence of Gothic-Revival. Gothic-Revival C.W. Cannon House (1868) was Helena's first “high-style” mansion. Introduction of masonry for houses lagged a bit behind its use in commercial buildings.

Mid 1870's - early 1880's:

Influences: Increasing availability of brick and stone, return of prosperity, urban diversification and sense of permanence.



Tatem House,
1870s “Folk” Italianate

D.H.M.C.C.

For commercial buildings, masonry arcade-front type almost entirely replaced by glass-and-iron storefronts. Large and ornate buildings of eclectic design, Helena's "fabulous business blocks" built.

For houses, continuing presence of National-Folk and Italianate vocabulary — though these relatively restrained and formal forms now content, increasingly, with the romanticism, experimentation, and eclecticism represented by the "Queen Anne" in all its varieties; and, finally, with an emerging "Shingle Style."

Guidebook "Queen Anne," with all the expected elements, was largely a style for mansions in Helena. Many of the best examples are large and expensive homes (even Chessman Flats, an outstanding multi-family example, was a high-class townhouse block), but there are quite a few good examples of the Queen Anne spirit among the town's middle-class homes.

Building Materials

The facade of a new building, including its materials, texture, details and color should be visually compatible with adjacent buildings. Use materials that are similar in finish, texture and scale to those used historically in the district.

Building materials have distinct textures, and establish patterns on individual facades that are usually repeated along the street. These materials are important in establishing the scale of buildings. For example, brick of a standard dimension establishes a pattern to many of Helena's buildings. Efforts to preserve building material patterns are encouraged.

Maintain the visual unity of building clusters on individual sites. Retain the similarity of materials on a block where historic buildings are present by retaining the existing siding. Aluminum, vinyl and other synthetic sidings are discouraged and may not be approved for tax abatement applications. For renovation projects, attempt to maintain and replace original siding.

It is the small, often handcrafted detailing that chiefly distinguishes older homes and contributes so highly to their visual appeal. As with window and door features, it is always advisable when remodeling to retain corner and sill boards. If these details have rotted, replace them with new wooden members similar in size and dimension. Take care when installing siding to retain the full width of the corner and sill boards. Never sacrifice these details by covering them over completely.

Wooden clapboarding is the most commonly used siding material. The horizontal wooden strips that overlap one another cast fine shadows about four inches apart. The visual effect produced by these shadows has not been successfully reproduced by other materials. It is safe to say that no siding material is likely to look better than the original clapboarding. If you decide to use synthetic clapboard siding, remember that it is imitating wood and should behave accordingly. For instance, avoid wood grained siding because the "grained" effect is never apparent on a good wooden clapboard. Follow the direction of the original material and maintain the same spacing between horizontal lines. Again, take care to retain trim elements, especially at corner and sills.

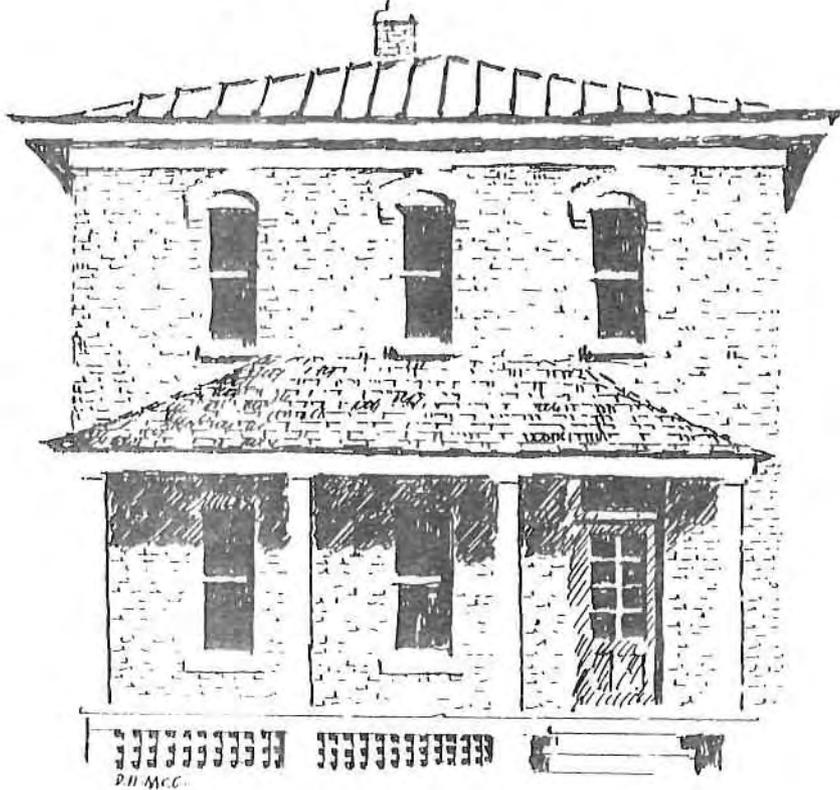
Avoid imitation brick and stone siding because they are generally unconvincing. While the stones or bricks may appear to be randomly placed on a sample, when that same material is applied on a building, a pattern is generally detectable and the effect is artificial looking. Asbestos and asphalt shingles should also be avoided because their small repetitive units lack a directional bias and they tend to produce a cluttered and disunified effect. It is safe to assume that unless a house was originally covered with shingles, artificial ones will look inappropriate.

It is not advisable to mix different types of siding on a building. The juxtaposition of materials is common on Queen Anne and Shingle Style homes, but even on these, unless the mixture of siding materials is original, you should not consider adding it.

Windows — Tax Abatement Requirement

Structures of Helena's Victorian period are characterized by vertical orientations and typically feature tall, relatively narrow openings. When possible, maintain original proportions of windows and doors in additions to historic houses. The use of windows and doors with vertical or tall proportions is encouraged for additions to structures built prior to 1900 in Helena's historic districts.

Windows and doors of new structures built in, and adjacent to, historic districts should resemble those typically found in the block or neighborhood. Wide openings may be filled with two or more vertically proportioned windows paired together.



When replacing windows or doors, use designs similar to those found in Helena's historic neighborhoods. Broad, horizontal picture windows are an incongruous modification to historic houses built prior to 1900.

Windows vary with each style and they establish the building's character. The elements surrounding the glass -- the sill, lintel and cap -- are expressive features which should always be retained. You will be tampering with the basic character of your building if you remove or cover these framing details with siding. Similarly, it is always best to retain the original window sash (frame into which the panes are set) and surrounding details. If it becomes necessary to replace a window, the new one should resemble the original.

When selecting replacement windows, wood is always the preferred material. Metal sashes have a thinner profile and produce a less desirable effect than wood. If aluminum windows are used, it is best to avoid aluminum finishes. A dark permanent finish, bronze or black, is preferable.

Shutters

Before the development of storm windows, shutters were used as insulators. They functioned by closing over the surface of the window they framed. Although shutters are now used simply as ornamentation, they should still appear to work. To be appropriate on an older house, the shutter should measure the full height of a window and half of its width.

While many different styles of shutters are commercially available, we recommend the use of the traditional horizontal slat type. Wood is always the preferred material for shutters. Metal and plastic replicas are not recommended but, if used, they should resemble their wood counterparts as closely as possible.

The style of your house can help in determining whether shutters are appropriate. In general, shutters appear on Federal style buildings and are used less frequently on Greek Revival, Italianate, Mansard and Queen Anne structures.

Entries and Doors — Tax Abatement Requirement

Entryways have a ceremonial importance and on older homes they are often the focal point of the facade. Richly decorated, entryways are very individualistic; there is a great deal of variety in the design of details such as hoods, columns and sidelights and of the doors themselves. Yet, for each style, an entryway type developed. Because the entryway is an integral part of the building's overall design, it is always best to retain as many of the original features as possible. If this is not possible, then new details should be simple and similar to the original features in proportion, dimension, and directional emphasis; almost all entryways have a vertical orientation. When possible, always retain the original door and restore its appearance by refinishing it. If it is necessary to replace the original, buy a new or used door, in the same style and size.

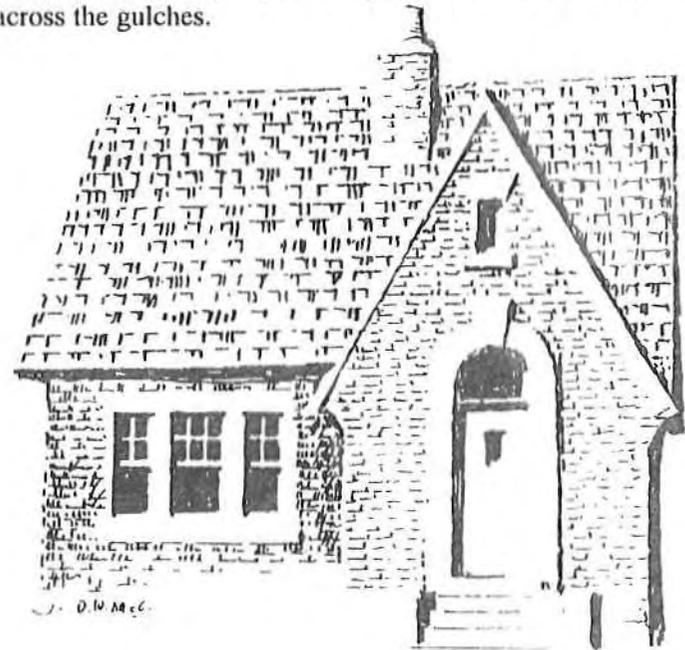


Second Empire style

Heavy wooden doors are a good investment. If fitted with weather stripping which is easy to apply, they are good insulators. Storm doors should be avoided. Visually they tend to jar with the inner door which is located only inches away. However, if you believe a storm door is necessary, always try to purchase one which resembles the inner door in general shape, placement, and style of the solid area. If you are unsuccessful, choose the plainest design available. Always paint a metal or wooden storm door and its frame in the same color as the main entry door. These suggestions also hold for screen doors.

Roofs — Tax Abatement Requirement

Helena's historic neighborhoods exhibit a variety of roof shapes and pitches. While many roofs are hipped or gabled, and have a steep roof pitch, others, in the Victorian Italianate style for example, have a gentle, broad pitch. New residential construction within the historic districts should exhibit roofs that are consistent with the architecture of the house. For example, a broad, low-pitched roof is incompatible with a one or one and one-half story house. The repetition of these forms is important, since Helena's hilly topography exposes neighborhoods to view from above and from across the gulches.



In new construction, choose designs, proportions, and materials consistent with original porches in the immediate neighborhood. Build porch elements, such as railings to traditional dimensions. Balusters which are too thin or too widely spaced will appear as an incongruous element of the building facade. Avoid adding decorative porch details that are not known to have been used on your house or others of similar architectural style.

Every effort should be made to maintain front porches as an important element of historic houses. When they are repeated along the street, porches create a pattern that adds to the visual character of the district. Decks and deck-style porches are discouraged on the front or sides of historic houses or new houses in the historic districts.

Details and Trim — Tax Abatement Requirement

Often our attention is drawn to the details that give a house appeal, cheer, and a sense of character. The optimum places for detail include the tops, bottoms, or corners of the structure, such as at the roof peak, the tops and bottoms of porch posts, and the tops of windows and doors. Efforts should be made to choose trim and detail that is consistent with the existing or chosen architectural style of the subject structure.



Characteristic elements of a modest "Queen Anne" house

Preservation of original architectural detailing is strongly encouraged. Replace decorative detail where it is known to have once existed, and refrain from adding decorative elements that cannot be documented as existing originally on the subject structure.

Color Scheme

Certain basic relationships should be respected in the selection of colors for the exterior of a structure. Focus on the manner in which color is used, rather than on specific colors themselves. It is preferable to use colors in ways that were typical in the past. Choose colors that complement nearby buildings.

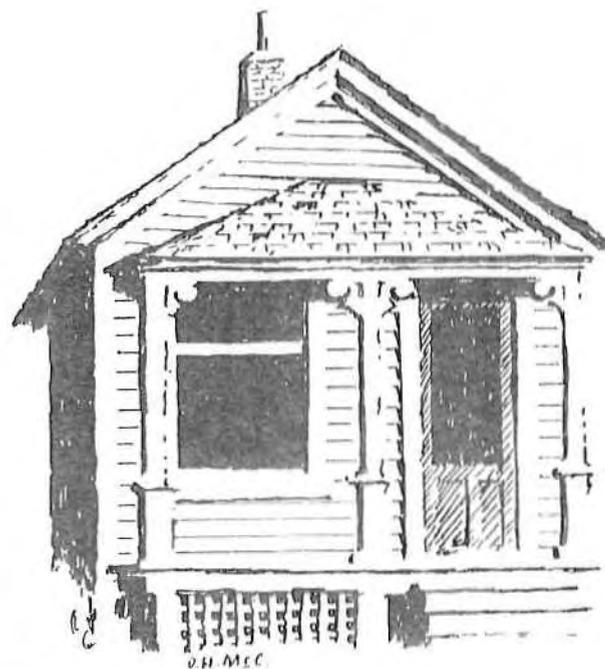
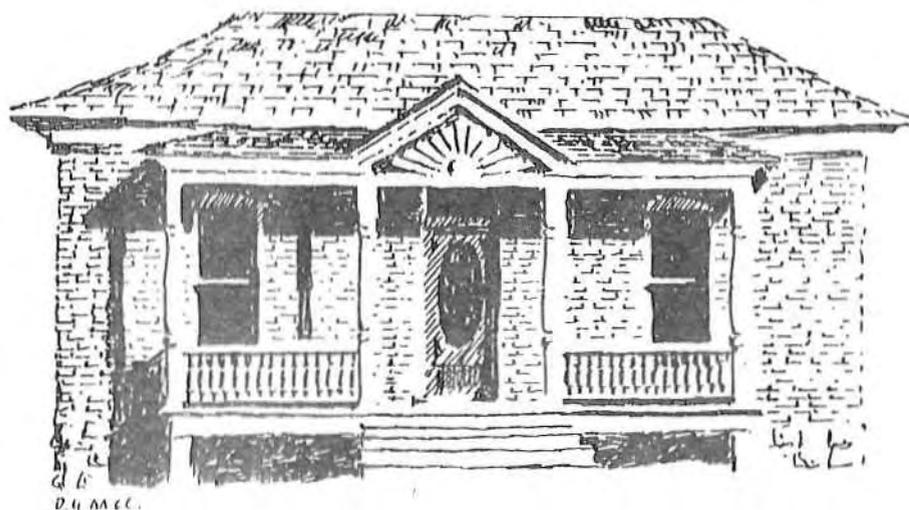
Careful consideration should be given to selecting colors that are complementary. References are available in libraries and bookstores for historical color combinations. Many paint stores have a line of coatings offered specifically for historical structures.

For new construction, use roof shapes similar to those found in the historic neighborhood. The wide variety of roof pitches and shapes found locally allow a number of designs to be compatible. Roof ridges set perpendicular to the street will minimize the mass of roof material visible from the street. Roofs for new additions may be similar to the roof of the primary structure without exactly copying it. Shed-style roofs were typically used for additions to the main structure and generally have a more gentle pitch. Dormers can provide much needed living space for smaller houses, while at the same time allowing light into an attic and lending character to a roofscape. Sidewalls of end dormers should be offset inward at least two feet from building mass sidewall below the roof. Adequate spacing should be provided between intermediate dormers. Dormer type and proportion should resemble those found elsewhere on the subject structure or in the neighborhood. For renovation projects, try to preserve the original shape of the roof. Preserve the essential character of the roof lines. Use roof materials that were typical.

Porches — Tax Abatement Requirement

Porches evoke a feeling of the past, provide a comfortable place to sit outside, and allow people to share outdoor space with neighbors, thereby encouraging interaction. A front porch is the transition between the public street and the private home. Historically, the porch protected the entrance to the house. The main porch faced the street, and often it ran across the entire front of the house.

In renovation, attempt to preserve original porch materials. If replacement is necessary, attempts should be made to use materials and design as much like the original porch as possible. Undocumented variations in finished appearance, such as use of transparent wood stains instead of paint or solid color stain, are discouraged.



*"National Folk" house types
with Queen Anne porches*

NEIGHBORHOOD RELATIONSHIPS

Streetscape

No matter how lovingly cared for, or handsomely designed the individual house may be, the first impression one has of it is strongly determined not so much by the house itself, but by its "setting." What do the houses next to it look like? Do they fit together? How does the house sit on the land — does it look comfortable or just "dropped on the lot"?

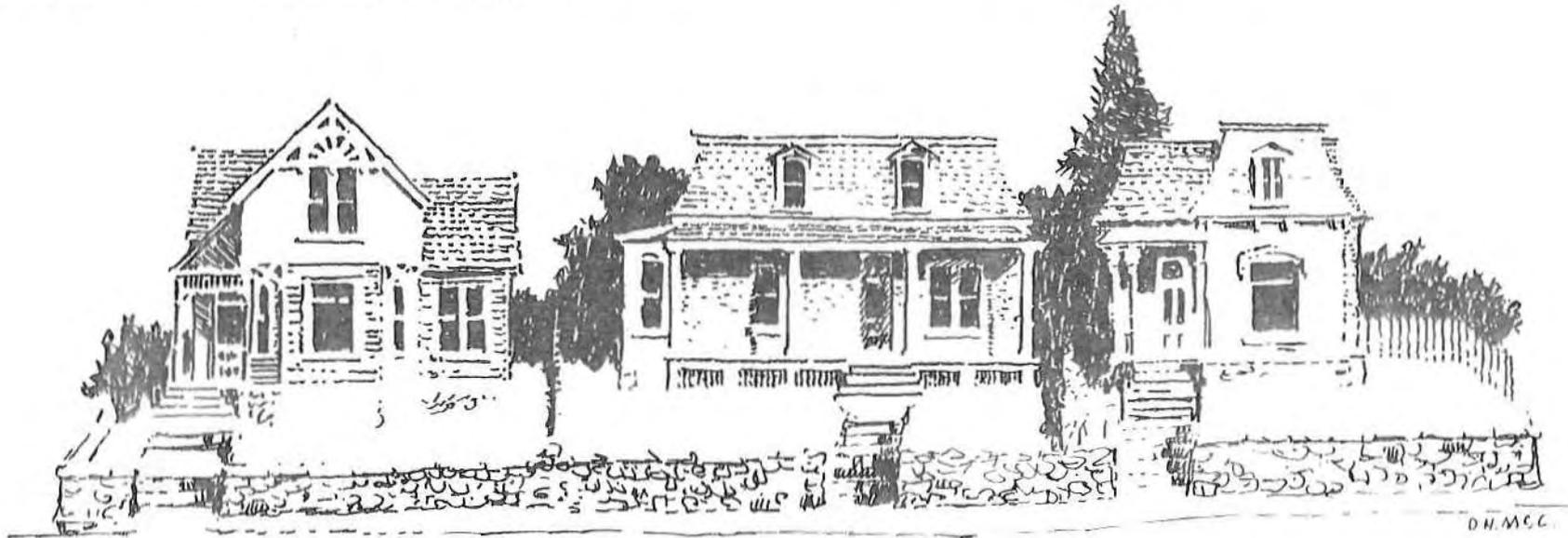
What makes a handsome streetscape, and how does the individual house contribute to it? In a pleasing streetscape, an order is apparent. A regularity and rhythm, a similarity in height, size, shape and roof forms — makes the houses read like a "family" along the street. Rather than becoming boring, this repetition creates a framework within which the differences in small details — entrances, fences, planting, etc., — become more noticed and more special. The following can improve the appearance of your own house and the street as a whole.

Building Rhythm — Tax Abatement Requirement

New buildings should relate to an established pattern and rhythm of existing buildings, both on the same and opposite sides of the street, the dominance of that pattern and rhythm must be respected and not disrupted.

New construction should be consistent with existing buildings along a street in terms of height, scale, setback and rhythm; relationship of materials, texture, details and color; roof shape; orientation; and proportion and rhythm of openings.

The relationship of width to height of windows and doors, and the rhythm of solids to voids in new buildings should be visually compatible with the surrounding buildings. Use ratios of windows to wall in new construction that are similar to historic structures of Helena. In general, about two-thirds of the front facade is "solid" on historic structures. The balance of space is comprised of windows and doors.



The setback from front and side yard property lines established by adjacent buildings must be maintained. When a definite rhythm along a street is established by uniform lot and building width, infill new buildings should maintain the rhythm. In new construction, consider the relationship of a new building and its side yard setbacks to those of existing and neighboring buildings.

Building Scale — Tax Abatement Requirement

New buildings should respect the existing scale of the particular district. Building components should be similar in size and shape to those already in use along the street.

The size of a new building; its mass in relation to open spaces; and its windows, doors, openings, and porches should be visually compatible with the surrounding buildings.

Where the height of new buildings will exceed the norm on the street, consider ways to minimize the visual impact on the street. One method might be to step the height down as it nears the street.



Building Setbacks

Each block usually has a fairly uniform range of setbacks, which should be respected. The site orientation of new buildings should be consistent with adjacent buildings and should be visually compatible. Directional expression should be compatible with surrounding buildings, whether that expression is vertical, horizontal, or non-directional.

Maintain the original position of main entrances and the typical orientation of entrances toward the street. Orient the main entrance of buildings toward the street to maintain this characteristic. Avoid facing main entrances toward the side yards, especially in multi-family dwellings.

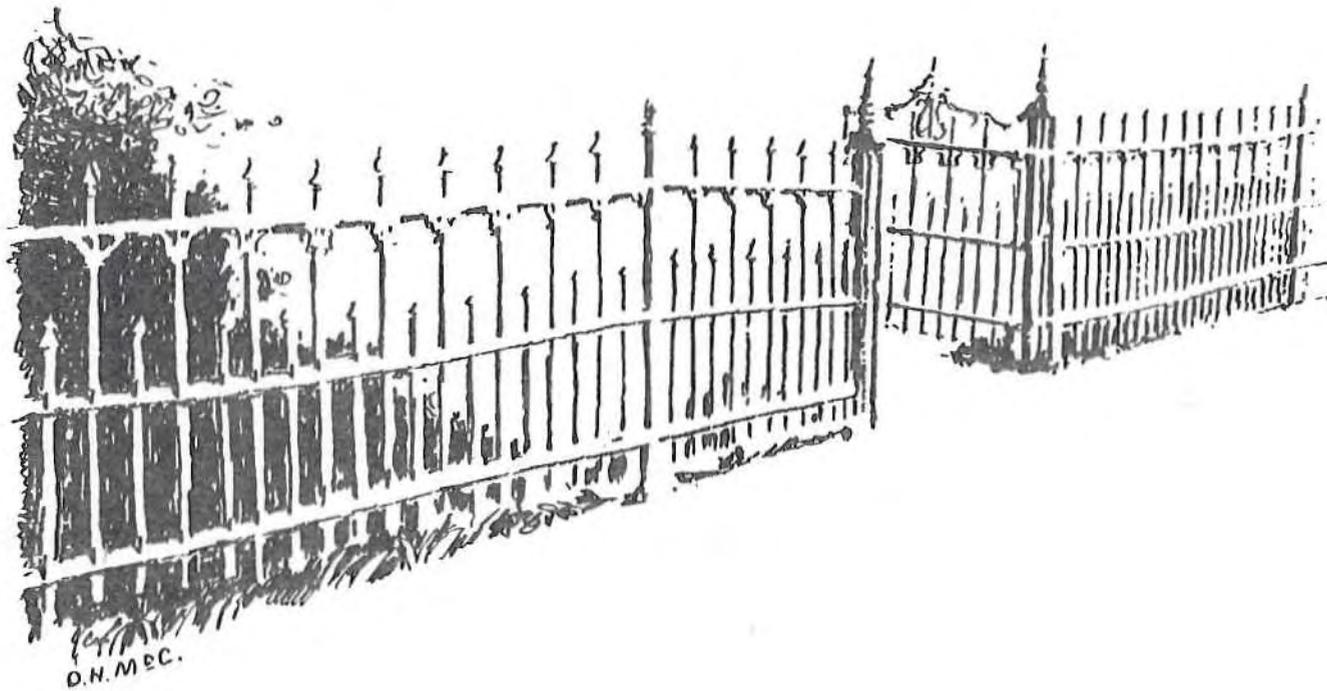
Fences and Retaining Walls

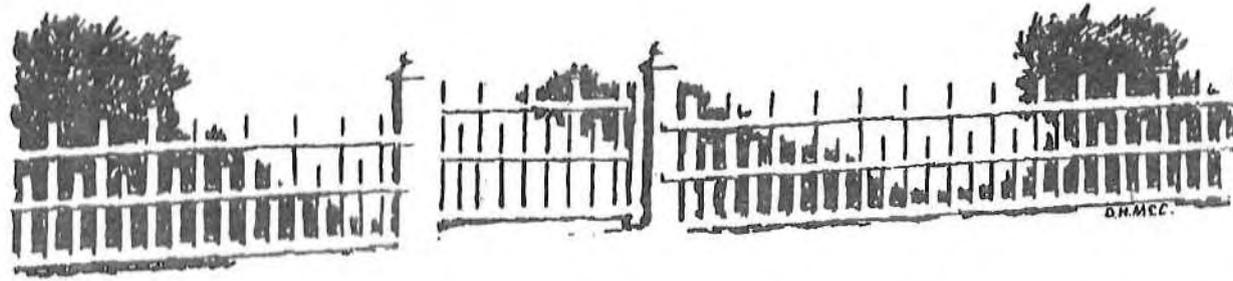
Fences have traditionally been a pleasing part of older neighborhoods, adding variety to the streetscape while marking property lines and outdoor spaces. A fence should be chosen to harmonize with the house. The simple painted picket fence is a good choice for wood frame homes. Ornate cast iron fences, made of individual cast sections, became popular in the 1840's. Many fine examples remain in Helena and effort should be taken to preserve them.

One of the most notable changes to historic neighborhoods over the last decade has been the proliferation of fences. Increases in local traffic, noise, crime, pets at large, and a desire for more privacy are some of the more common reasons for erecting fences. No single type of change to properties in historic neighborhoods has more potential to detract from the visual harmony of a neighborhood than fence construction.

Many examples of historical fence types continue to exist in Helena. When considering the addition of a fence to a property in a historic neighborhood, make every effort to not overbuild the fence. For example, if the purpose for erecting a fence is to contain children or pets, consider limiting its height to no more than needed to achieve the objective(s). Privacy fencing should be limited to back yards and efforts should be made to not extend fences any further into the front yard than the front of the house.

Most front yards begin one foot back from the sidewalk edge. Front yard fences that meet the sidewalk inhibit the passage of pedestrians walking in opposite directions. Front and side yard fences that extend into front yards interrupt the continuity of adjacent properties and obscure the individual character of properties from all but the front view.





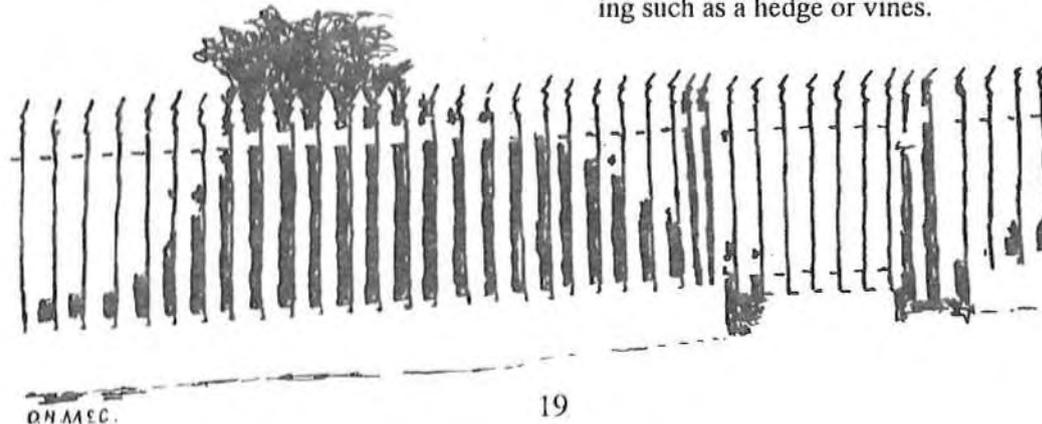
Types of low wooden fences used often in 19th-Century Helena — gentle reminders of property lines that don't hide the view.

Many properties in Helena's historic districts have no fences between side yards and efforts should be made to preserve this pattern when possible. The absence of fences in front and side yards contributes to the feel of open space in a neighborhood. Avoid installing fencing in the front yard where it did not historically exist. It is important to maintain the open space from an historical pattern of undivided adjacent front yards.

If a front yard fence is absolutely necessary, use wooden pickets or slats, spaced in a vertical orientation, and limit height to three or four feet. Since front property lines are often located one foot inside sidewalks, consult with the city building department before building front-yard fences. If an enclosed yard is desired, attempt to end side yard fencing at a point even with the front of the house, and extend a short fence from the side of the house to the side yard fence.

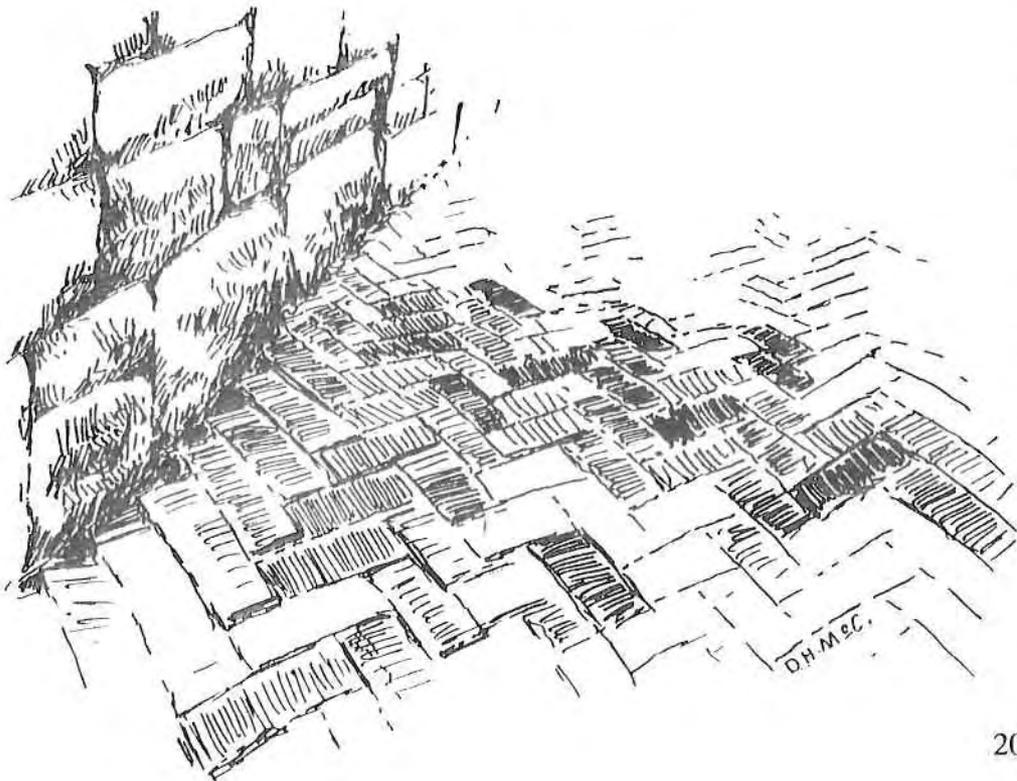
Where open sites occur along the street, reinforce the continuity of the sidewalk edge. Use hedges, trees, and other plantings instead of fencing to create a separation between site and sidewalk. Fences can be used effectively to define yard edges. Wood-picket fences are appropriate in front, side, or rear yards of houses in historic neighborhoods. New or reclaimed iron fencing may be appropriate for properties with pre-1900 houses. Iron fencing is generally not appropriate for later houses.

If a side yard fence is necessary, limit its height to five, and preferably four feet, and use a vertical configuration of spaced pickets or slats. Horizontal orientation of fencing is generally inappropriate in historic districts. Chain link or woven fences are inappropriate for front or visible side yards. If necessary, they may be used in rear yards. If a portion of a rear fence is visible from the street, it can be camouflaged with landscaping such as a hedge or vines.



Board fences, with wider boards set close together, or with no spacing, are appropriate only along rear property lines. High, solid walls and fences are generally inappropriate in residential neighborhoods located in historic districts. Contact the City Engineering Department or a surveyor to determine the location of property lines, and also check the location of any utilities on your property. Check with the City Building Department to determine the zoning requirements and to obtain any necessary permits before installing a fence.

Original stone retaining walls along the edge of sidewalks and driveways are an important feature of Helena's historic districts. Maintain the line of stone retaining walls along the street. Preserve specific details when repairing stone retaining walls. Retaining walls are a necessity on many sites, and their repetition along the street contributes to the visual continuity of the block. Align new walls with existing ones where feasible. New stone walls are encouraged, provided the material and method of installation are typical of that found historically in the district.



Helena's Brick Sidewalks

During the late 1800's, sidewalks on the City's upper West Side were constructed along the east and west running streets using brick from Nick Kessler's brickyard. The bricks were placed in a distinctive herringbone pattern and the checked surface provided pedestrians with traction, especially during the long winters when snow and ice were a regular hazard. Most of the original brick sidewalks survive today and continue to serve visitors and neighborhood residents in their local travels.

The relatively good condition of these sidewalks today is a testament to the durability of Kessler's bricks. Over the years tree roots and the elements have taken their toll on the surface of the brick sidewalks. Although very few of the bricks have decomposed, many have been partially displaced. Re-setting displaced bricks is not a difficult task and the city maintains an inventory of original sidewalk bricks for replacement projects.

Many property owners have repaired sections of the brick sidewalks, some have completely re-set their sections, and a few have even restored the original brick following a period of concrete replacement. Many residents have discovered that maintaining the brick sidewalks is easier than maintaining the concrete walks. Replacing several bricks is easier and less costly than replacing sections of concrete walks.

Every effort should be made to preserve the brick sidewalks of the upper West Side as their unique character qualifies them as a significant contributing element of the historic district. City code places the responsibility of sidewalk maintenance on the abutting property owner. This includes both keeping the walks reasonably clear of snow and debris, such as tree branches and overgrown shrubbery, as well as the structural surface of the walks. Property owners need to keep in mind that the sidewalks and boulevards are public property and projects should be approved beforehand by the City Engineer.

*Brick sidewalks and stone retaining walls,
details that help account
for neighborhood character in
old Helena.*



Landscaping

The landscaped setting in which your house is placed helps to define the streetscape and establishes the mood and character of the house. The patterns and types of trees, shrubs and flowers (possibly window boxes) should provide sufficient privacy and at the same time enhance, not hide, the appearance of your home.

Trees act as natural air conditioners to cool streets, yards and buildings in summer and admit the sun's warmth in winter. The location of planting should be carefully chosen. For best results, select the types of trees that will grow well on your property and in Helena's climate. It is always wise to check with a local nursery for advice.

Efforts should be made to maintain existing landscaping. New development in historic districts should maintain the visual continuity of vegetation by using planting materials similar to those already in place within the block.

Maintain the alignment and spacing pattern of street trees. When old trees must be removed, new trees should be planted as nearly as possible in the old location. Consultation with city planning officials or local nurseries is encouraged.

All aspects of site development should be sympathetic to the character existing or neighboring landscape development. Try to follow historical precedent in selection of types of plants and spatial treatment of adjacent properties.

A well-maintained lawn always enhances a home. It is also possible to use low maintenance ground covers such as ivy or myrtle along foundations, walls and fences. Once again, before purchase, check with a nursery to make sure that conditions in your yard are suitable for these plants.

Lighting

Original light fixtures should be retained.

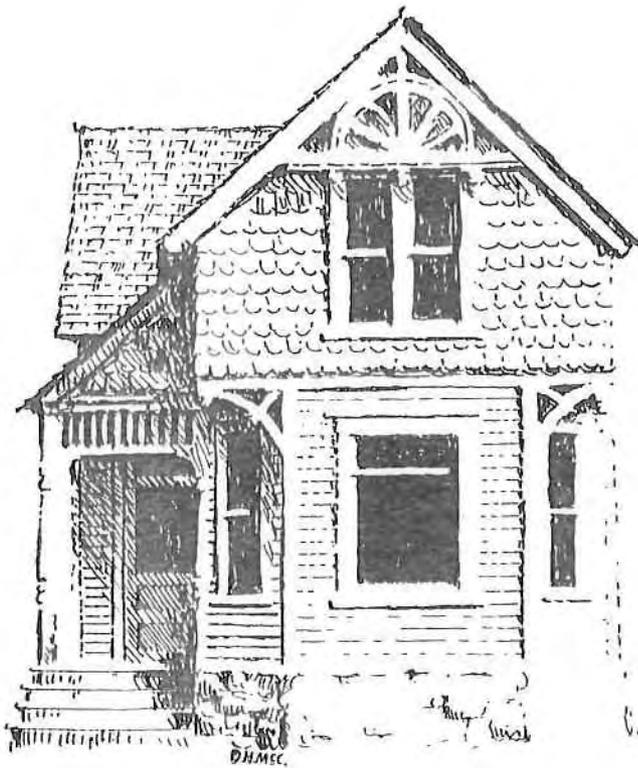
Carriage lamps mounted on the wall or hanging from the ceiling of a porch are inappropriate where they did not exist originally and in post-1900 structures.

Freestanding lamp posts in yards are not appropriate for properties where such lighting is not present historically in the neighborhood.

NEW CONSTRUCTION AND ADDITIONS

Additions to Existing Buildings — Tax Abatement Requirements

New additions to existing buildings should be kept to a minimum and should be compatible in scale, materials, and texture; additions should not be visually incompatible or contrasting.



That same small Queen Anne house enlarged with a "sympathetic" addition (to the right) - showing the same scale, ratio of window area to wall area, vertical emphasis, massing to respect the balance of the whole, etc.



Queen Anne style

Locate additions to original houses so they do not alter the front facade. Additions should be designed so they do not obscure the size and shape of the original house. One option is to set back the addition.

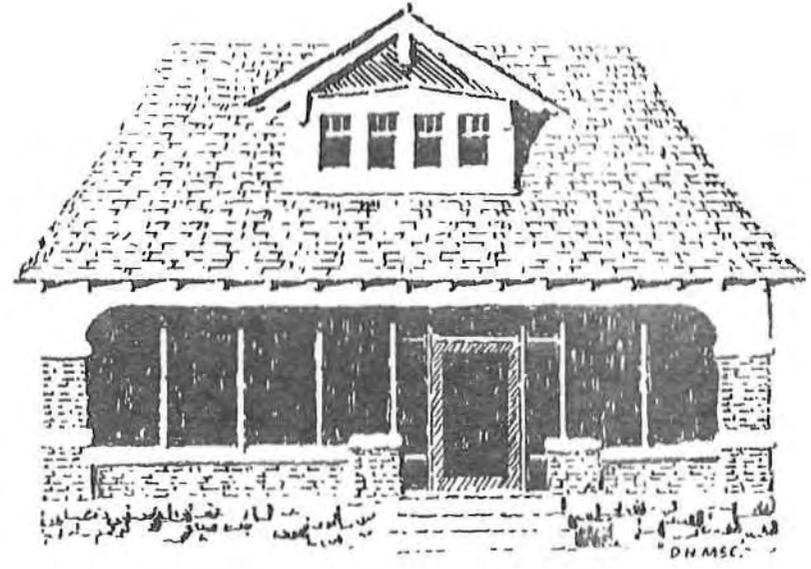
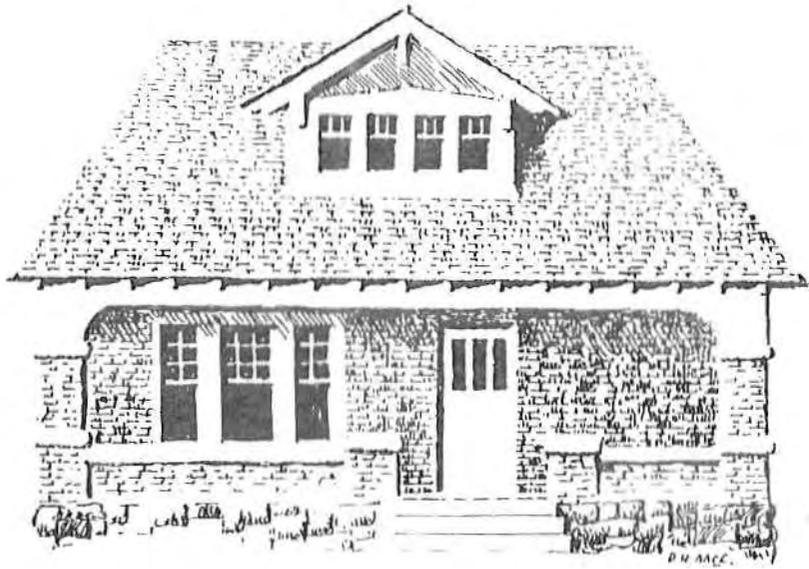
The creation of an addition through enclosure of a front facade porch is inappropriate and should be avoided.

Additions should not be made to the public facades of existing buildings. Additions located to the rear of existing buildings should still be compatible with the design of other facades.

Avoid adding to the front of the house, and avoid doing anything that will change the location or shape of any of the original elements of the street facade. Your house was probably designed to be seen and approached from the front, at a pedestrian's pace, and, if historically intact, is a carefully proportioned and balanced visual composition when viewed that way. Additions to the front facade tend to disrupt the composition.

Place the addition to the rear of the house if possible. If an addition must be placed at the side of the house, set it back from the plane of the front facade, so that the front facade appears to stand alone, leaving the addition visually subordinate to the front facade. The style of the addition does not necessarily have to reflect the style of the original house. The addition can reflect the house style if:

- (1) The original style can easily accept an addition of the same style. For example, an addition for a Shingle-style or Craftsman-style house is often easier to design than for a Second-Empire or Gothic-Revival house. While some styles can "ramble," some do not accept additions as easily.
- (2) You have access to the materials, components, and building trades to match the textures and visual depth, as well as the forms, of the original style. For example, you can't match an old rubble-stone wall with a new stone-vener wall. The new wall must be built in the same way as the old one, or the difference will be glaring.



Porch completely glassed-in, but with minimal new framing added, and in such a way as not to unduly disrupt the lines and deep reveal of the porch.

It is more important to understand the “spirit” of the original style, and to then re-interpret that spirit with readily-available modern materials and skills, than to simply copy the shapes or forms of the original style.

The original front walk, front fence and gate of the house are part of the front facade. Avoid altering the original relationship between the front door and the pedestrian-scaled approach that link it with the street. For example, don’t re-route the front walk so that it meets a new driveway instead of the public sidewalk. Build a “T” connection if you must, but retain the original connection.

New Buildings — *Tax Abatement Requirements*

Since construction in Helena’s historic districts took place continuously from the late nineteenth and early twentieth centuries through the present, a variety of building types and styles exist, illustrating the changes in building tastes and technology over the years. New buildings should continue this tradition while being complementary and compatible with other buildings in the area.

New buildings usually relate to an established pattern and rhythm of existing buildings, both on the same and opposite sides of a street. The dominance of that pattern and rhythm should be respected and not disrupted.

New construction, whether for additions or completely new buildings, should contribute visually interesting architecture to the districts by interpreting the traditional elements of surrounding buildings in creating new designs.

New construction should be consistent with existing buildings along a street in terms of height, scale, setback, and rhythm; relationship of materials, texture, details, and color; roof shape; orientation; and proportion and rhythm of openings.

New buildings should be constructed to the same number of stories and to a height which is compatible with the height of adjacent buildings.

Appurtenances related to new buildings, including driveways, sidewalks, lighting, fences and walls, should be visually compatible with the environment of the existing buildings and sites to which they relate.

Parking — Tax Abatement Requirements

The addition of new driveways can alter the character of a historic neighborhood. New driveways and parking areas should not be visible from the street or sidewalk unless they are historically consistent with the neighborhood.

Driveways to side-yard parking areas should be located so that the pattern of street trees is not interrupted. Every effort should be made to avoid removing mature trees. Plant new trees when possible to continue the pattern traditional for the neighborhood.

If the addition of a new driveway or parking in a front yard is unavoidable, consider contributing a boulevard tree as a mitigative measure. Consult with a city planner, citizen group, or local nursery for an appropriate tree species and placement.

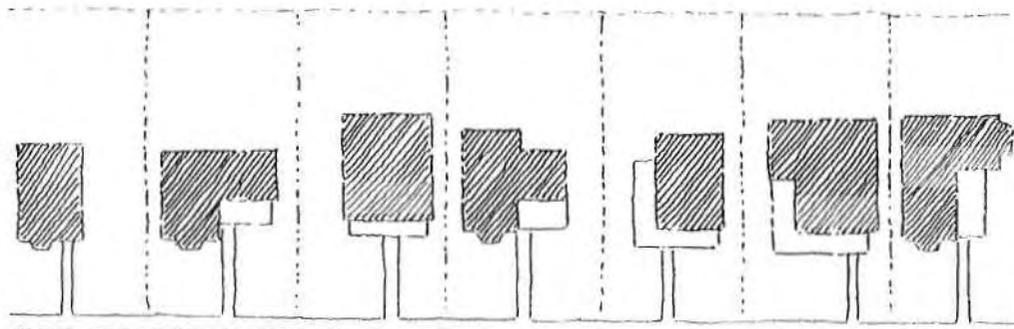
When parking areas are visible from the street, screen them. Planting beds and hedges are recommended, but fences and low walls with plantings in front

When possible, provide a driveway along the side yard of the property. The side yard can then provide access to parking in the rear of the lot. Place new parking areas to the rear of buildings whenever possible. Minimize the visual impact of new on-site parking.

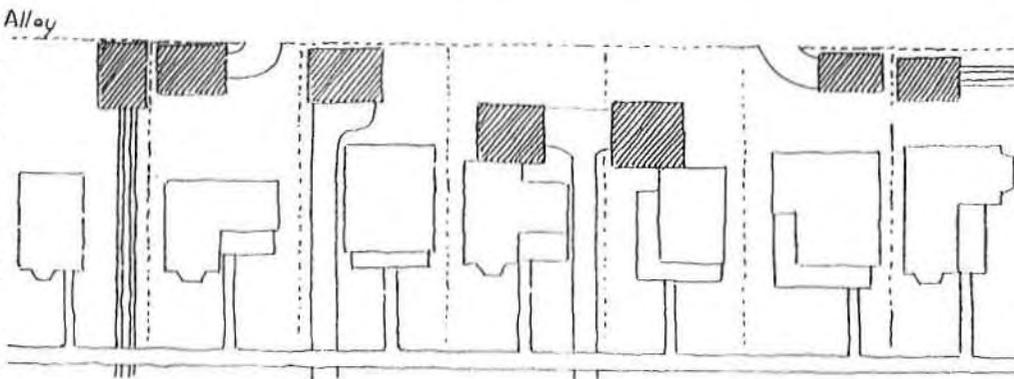
When designing multi-family units, consider using a single driveway in front to provide access to a multiple-space parking garage rather than providing each unit with a separate driveway and garage door.

Paved surfaces increase runoff from precipitation carrying contaminants to watercourses and increase water volume to storm sewers. Consider using textured and porous paving materials to reduce runoff and promote infiltration, rather than smooth concrete or asphalt for driveways in front yards. Another option is to surface only tire paths, leaving grass or gravel between.

If driveway surfacing cannot be minimized, consider a drainage design that will route precipitation elsewhere on the site.



A typical row of old Helena houses, with porches, sidewalks, etc.



That same row, showing where garages and driveways might best be added to avoid disruption of the front facades, front yards, and the public sidewalk

Paving materials historically used are still appropriate today:

For paths: sod, brick, slabs, slate, cobblestones.

For courtyards or patios: cobblestones, slate, brick.

For driveways: brick, stone, slab, cobblestones, brick pavers, textured or patterned concrete.

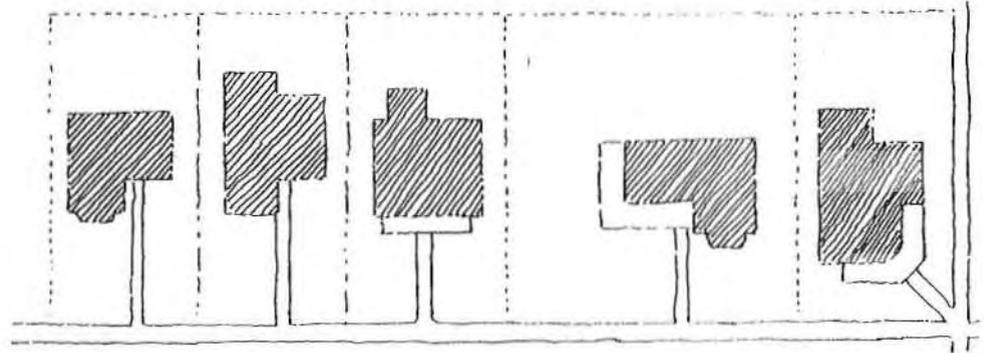
When installing any of these materials, be sure to provide a good 8-inch base of stone and sand to allow for drainage and lessen the effect of frost.

Helena's Zoning Regulations require all new residential construction to provide two off-street parking spaces for each residential dwelling unit. Parking spaces within garages are considered off-street parking spaces. Existing residential buildings are "grandfathered" and are not required to comply with the zoning requirements unless the structure is enlarged. However, check with the City Building Department to determine if additional parking will be required with your addition.

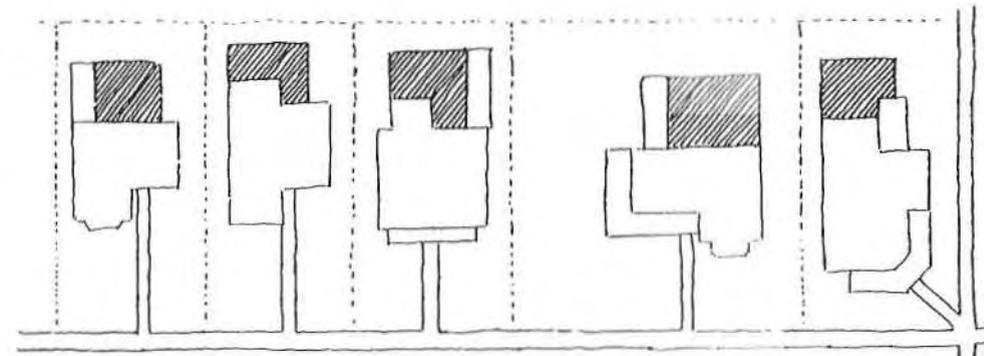
Onsite parking improves the public health, safety and welfare of the public in residential neighborhoods. Streets become less congested and safer, the potential for vandalism is reduced, and children on sidewalks and in front yards can be more easily seen by motorists. Visitors can also find parking spaces more easily, thus reducing air pollution.

Garages — Tax Abatement Requirements

Keep the garage on the back of the lot, with access from the alley if possible. If there is not alley in the back and access must be from the front of the property, place the garage at the back of the lot, and keep the driveway and street curb-cut as narrow as possible. Consider alternative paving materials other than concrete such as pavers to reduce storm water runoff and promote onsite infiltration. Consider paving two narrow wheel tracks, with a strip of grass between them, instead of paving the driveway's full width. Preserve street trees where present by placing the curb-cut between trees.



A typical row of old Helena houses, with porches, sidewalks, etc.



That same row, showing where additions might best be made, to avoid disrupting the front facades and the view from the street.

If a public sidewalk is present, don't disturb the paving material and pattern of the sidewalk (i.e., interrupt the material and pattern of the driveway instead).

Keep the size of the garages and secondary structures as small and unobtrusive as possible when planning new construction.

Avoid overhead garage doors. Use a pair of swing-out doors instead, or other closures that will avoid large horizontal entrances present in most modern garages. When overhead doors must be installed for two-car garages, consider two separate overhead doors with an exterior wall column between them.

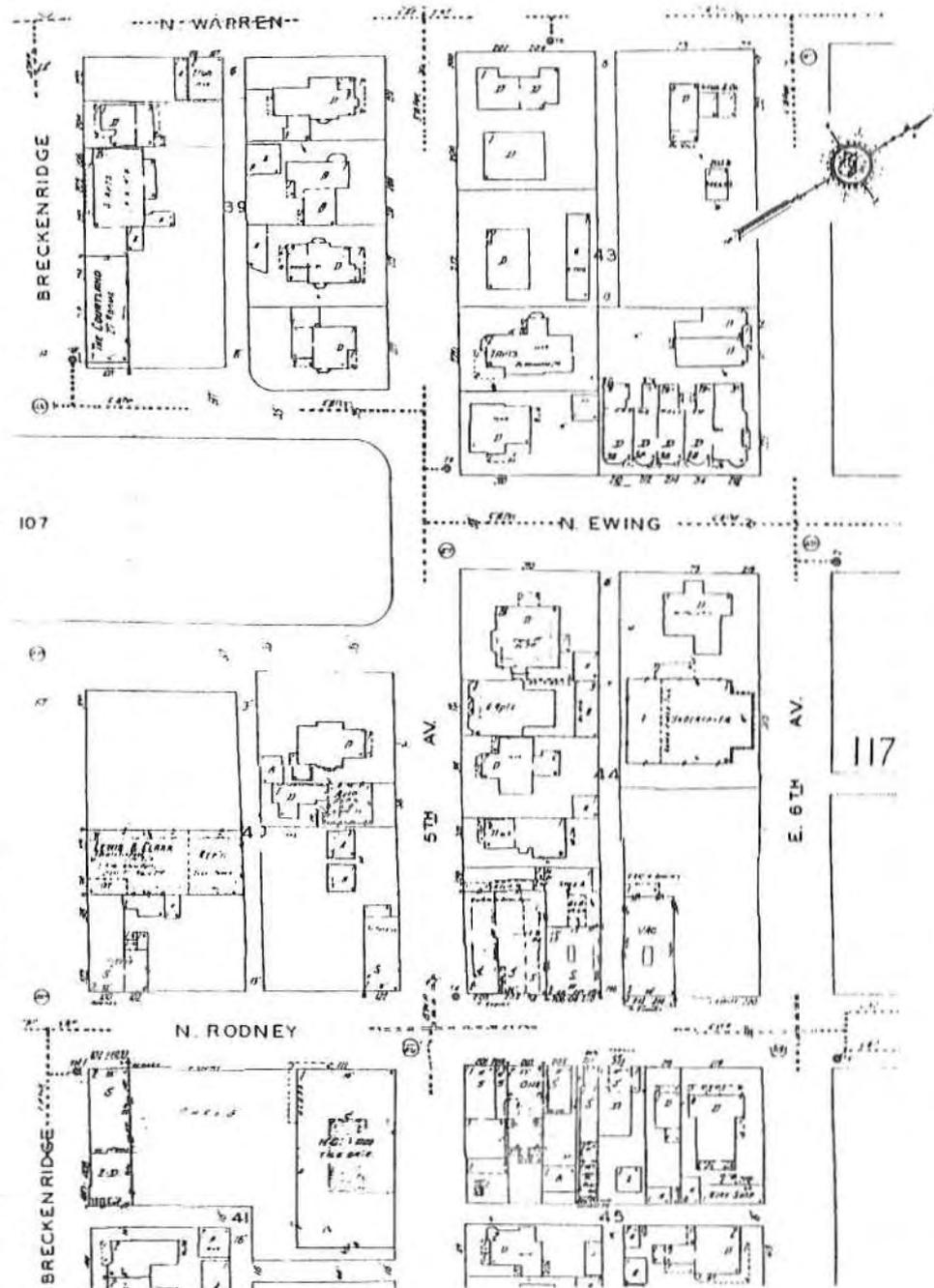
If your house dates to pre-automobile times, don't make your garage mimic the style of the house. Actual outbuildings that date to pre-automobile times such as carriage houses, woodsheds and work-sheds often resemble small barns or other rural buildings. Look at the surviving old outbuildings in your neighborhood and take your cues from them.

Accessory Buildings and Appurtenances — Tax Abatement Requirements

Accessory buildings and appurtenances related to new buildings, including driveways, sidewalks, lighting, fences and walls, should be visually compatible with the environment of existing buildings and sites to which they relate. New construction within, or adjacent to, a historic district should be consistent with similar existing buildings in terms of height, scale, setback, and rhythm.

Garages and storage buildings should reflect the character of the existing house and surrounding buildings, and should be compatible in terms of height, scale, roof shape, materials, texture and details, including coatings.

The location and design of outbuildings should not be visually disruptive to the character of existing neighboring buildings. Garages, if visible from the street, should be situated on the lot as historically traditional for the neighborhood. Building setbacks from side and rear property lines should resemble those of secondary structures found in the neighborhood.



SANBORN MAP

APPENDIX

Glossary

ARCADE - A series of arches supported by columns or piers.

ASHLAR - A kind of smooth-faced stone masonry with even horizontal and vertical joints.

BALUSTER - A post or spindle supporting a handrail on a stairs or balcony railing.

BALUSTRADE - A section of low "fencing" consisting of intermittent supporting posts and horizontal rails with balusters or crossbars in between.

BARGEBOARD - A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

BAY WINDOW - A projecting bay with windows that forms an extension to the floor space of the internal rooms. On the outside the bay should, properly, extend right down to ground level--as opposed to an Oriel window, which emerges from the building somewhere above ground level.

BEAM - A large horizontal structural member, usually of wood or metal, that spans between columns or supporting walls. It is most often used to help carry the weight of a floor by supporting tile joists, or to carry the weight of a wall above an opening.

BELT COURSE - A horizontal "belt" formed by a projecting course (or courses) in a masonry wall for decorative purposes.

BEVELED SIDING - Horizontal overlapping boards that are thinner at the top than they are at the bottom. (See clapboard.)

BRACKET - A small projection, usually decorated, which supports or appears to support a projecting cornice or lintel.

BUNGALOW - A one-story house with large overhangs and a dominating roof. Generally in the Craftsman style, it originated in California in the 1890's. The prototype was a house used by British Army officers in India in the nineteenth century. From the Hindi word *bangala* meaning "of Bengal."

BUTTRESS - A masonry projection from a wall to add strength and to resist the outward thrust of a roof or vault above.

CANTILEVER - A projecting or overhanging beam, slab, or portion of a building with no visible means of support.

CAPITAL - The head of a column.

CLAPBOARDS - Narrow, horizontal, overlapping wooden boards that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps, which generally are from four to six inches apart in older houses—give the wall a distinctive texture somewhat similar to that of a "lapstrake" or "clinkerbuilt" boat.

CLASSICAL - A term used to describe the architecture of ancient Greece and Rome and also, more loosely, the later styles based on it. These later styles would include all the work of the Renaissance period in Europe and its later offshoots such as Georgian, Federal, Greek Revival, Renaissance Revival, Italianate, French Second Empire, and so forth.

CANTILEVER - A projecting or overhanging beam, slab, or portion of a building with no visible means of support.

CAPITAL - The head of a column.

COBBLE - (Cobblestone) A naturally rounded, uncut stone usually eight to twelve inches in diameter.

COLUMN - A vertical shaft or pillar that supports, or appears to support, a load.

CORBEL - A projection or building-out from a masonry wall, sometimes to support a load and sometimes for decorative effect.

CORNER BOARD - One of the narrow vertical boards at the corner of a traditional wood frame building, into which the clapboards butt.

CORNICE - The top part of an entablature, usually molded and projecting, or any continuous molded and projecting cap to a wall or window or door opening. Also, internally, a molded transition between wall and ceiling.

CURTAIN WALL - A light, non-load-bearing, weatherproof "skin" wall forming the outer face of a building and which usually takes the form of a metal grid with glass and opaque infill panels. It reached its height of popularity in the 1950's.

DENTIL - One of a series of small rectangular blocks, similar in effect to teeth, which are often found in the lower part of a cornice.

DORMER - A structure containing a vertical window (or windows) that projects through a pitched roof. The term can also be used to describe the window or windows.

DOUBLE-HUNG WINDOW - A pair of superimposed wooden sashes that are offset so as to slide up and down within the same frame. Called a sash window in Britain.

EAVE - The lower edge of a roof which projects beyond the face of the wall.

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

EYEBROW DORMER - An arched roof dormer with no side walls; the roof simply curves to follow the arch of the window.

FACADE - The front or principal elevation of a building. Sometimes other elevations are called facades, but the term usually refers to the front.

FASCIA - A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

FENESTRATION - The window openings of a building. Often includes exterior door openings as well.

FINIAL - A decorative ornament affixed to the top of any pointed roof or architectural feature.

FOUR-SQUARE - The name given to the simple, square-shaped house built in profusion as middle-class housing between 1900 and 1930.

GABLE - The portion, above eaves level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

GABLE ROOF - A pitched roof that ends in a gable.

GAMBREL ROOF - See Roof Types.

HALF-TIMBER - A timber-framed building where the infill of nogging or wattle and daub is left exposed to the weather as opposed to being covered by clapboards as was common in New England.

HIP - The sloping ridge formed by the intersection of two adjacent roof planes.

HIP ROOF - Also Hipped Roof (see Roof Types).

JAMB - The vertical sides of an opening—usually for a door or window.

JOIST - One of the small horizontal wood beams that support the floors or ceilings of a house. They are set parallel to one another—usually from one to two feet apart—and span between supporting walls or larger wood beams.

LEADED GLASS - A window comprised of small panes of glass held together by lead strips called comes.

LINTEL - A horizontal beam over an opening in a masonry wall, which carries the weight of the structure above.

MANSARD ROOF - A roof having two slopes on all four sides. The lower slope can be curved but is always close to vertical and the upper slope is always close to horizontal. Named for the French architect Francois Mansart (1598-1666) but popular in the Second Empire style of the 1850's.

MASONRY - Exterior wall material, such as brick or stone, which is laid up in small units.

MOLDING - A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

MULLION - A vertical post, frame, or double jamb dividing two window sashes or large panes of fixed glass. Not to be confused with muntin.

MUNTINS - The cross pieces dividing the panes of glass within a window sash. Often incorrectly called mullions.

ORIEL WINDOW - A projecting bay with windows, which emerges from the building at a point above ground level. It is often confused with a bay window.

PANE - See Window Parts.

PARAPET - The extension of a masonry wall above the roof line.

PEDIMENT - A low triangular gable in classical architecture, formed by raising the top portion of the cornice of the entablature to follow the slope of the roof.

PILASTER - A flat-faced or half-round column which appears as if embedded in the surrounding wall and which projects slightly from it.

PITCH - The angle of slope of a roof, usually given in degrees or as a ratio of height to a base of twelve--as in a 4 to 12 or a 6 in 12 pitch or 4:12 or 6:12.

POINTING - The outer, and visible, finish of the mortar between the bricks or stones of a masonry wall.

RAFTER - One of the sloping joists in a pitched roof.

RAIN LEADER - A vertical pipe for conducting rainwater from the roof or gutter to the drain.

REVEAL - The side wall next to a recessed door or window.

RIDGE - The horizontal line formed by the juncture of two sloping roof planes.

RISER - The vertical surface in a staircase between the treads.

ROOF TYPES - Basically, roofs are either flat or pitched. The Monopitch, or Shed, roof is a type of pitched roof but with one slope only. The simplest regular form of pitched roof has vertical end walls that form gables; and if the pitch is continued around the end walls it is known as a Hipped roof. The Gambrel and Mansard roofs have two pitches and were developed in order to have more headroom inside the roof space: The gambrel has vertical gables on the end walls, but the Mansard has the same roof profile on all four sides, making it in effect a "Hipped Gambrel".

RUSTICATED - Masonry cut in large rectangular blocks and set in deep joints, giving a bold and assertive accent.

SASH - See Window Parts.

SCALE - A full explanation of this term as applied to buildings and spaces is given in Chapter II, pages 24-5. When applied to a drawing or a model of a building it has a different, technical, meaning denoting the size of the drawing or model in relation to full-size building; i.e., scale: 1/4" = 1'0" means that one quarter of an inch on the drawing represents one foot of the actual building.

SECTION - A drawing representing a building, or part of a building, as it would appear if cut through on a certain plane; in architectural drawings this plane is usually vertical, the horizontal sections being referred to as plans.

SHUTTERS - Small wooden "doors" on the outside of windows, orbitally used for security purposes and now retained or installed mainly for decorative effect. They are generally confused with external blinds, which are somewhat similar in appearance but are louvered, being intended for a different purpose--that of preventing direct sunlight, but allowing light, to enter the house.

SIDING - The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

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

SOLDIER COURSE - A horizontal row of upright bricks used for variety and decorative effect in brickwork--often over window and door openings.

SPANDREL - The space between an arch and a rectangle that encloses it.

STRUCTURAL WALL - Any wall that helps to support part of the load from floors, roofs, and so forth. Structural walls either go down to footings, or foundations in the ground, or rest on a substantial beam.

STUD - One of the upright members that extend from floor to ceiling in a wood frame wall or partition.

SURROUND - The molded trim around a door or window opening.

TRANSOM - The horizontal divider separating a large lower window from a smaller window above it.

TRANSOM WINDOW - A window or light above a door or window.

TREAD - The horizontal surface of a step (see Riser).

TURRET - A circular or polygonal projecting bay or structure usually with a steep pointed roof.

VERNACULAR - Regional architecture with no stylistic pretensions. Non-architected rural buildings.

WAINSCOT - Wood boarding or paneling on the lower part of an internal wall or partition.

WET WALL - A wall on one side of a bathroom or kitchen containing within it all the necessary plumbing and services.

WINDER - A tapered tread in a staircase. By using winders in place of a flat landing, the stair is enabled to climb as it turns, thereby saving space. Winders present a certain hazard, however, and most local building codes do not permit their use in new public stairs.

WINDOW PARTS - The moving units of a window are known as Sashes and move within the fixed Frame. The Sash may consist of one large Pane of glass or may be subdivided into smaller Panes by thin members called Muntins or Glazing Bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called Mullions.

WORK TRIANGLE - An imaginary triangle between the stove, sink, and refrigerator in a kitchen. It represents the paths most often taken when working in the kitchen, and the sum of its sides is a measure of the efficiency of the circulation--the smaller the better.

Demolition and Relocation Considerations

Demolition. The demolition of a building which contributes historically or architecturally to the character and significance of the district is inappropriate and should be avoided.

Inappropriate:

- if the building has been designated as a "contributing factor" to the district;
- if a building is of such architectural or historical interest and value that its removal would be detrimental to the public interest;
- if a building is of such old or unusual or uncommon design and materials that it could not be reproduced or be reproduced without great difficulty and expense; or
- if its proposed replacement would make a less positive visual contribution to the district, or would be visually incompatible.

Appropriate:

- if condemned, dilapidated, or added onto within the last 30 years and non-contributing;
- if a building has lost its architectural integrity and historical importance and its removal will not result in a more negative, less appropriate visual effect on the district;

- if a building does not contribute to the historical or architectural character and importance of the district;

- if demolition is approved the building should be photographically documented in the context of its location within the historic area.

Relocation. The moving of an existing building which retains architectural and historical integrity and which contributes to the architectural and historical character of the district in which it exists, should be avoided.

Relocated buildings must be carefully rebuilt to retain and maintain original architectural details and materials.

A building may be moved into the district if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture and setback with existing buildings along the street.

A building may be moved from one site to another in the district if:

- the integrity of location and setting of the building in its original location has been lost or is seriously threatened;
- the new location will be similar in setting and siting;
- the building will be compatible with buildings adjacent to the new location in style, height, scale, materials and setback; and,
- the relocation of the building will not result in a negative visual effect on the site and surrounding buildings from which it will be removed.

Codes and Preservation for Historic Buildings

Before making alterations to your home or beginning a new construction project, check with local building officials to obtain proper building permits and assistance. Generally, construction plans are required for any new home, additions or structural alterations to an existing home. Plans also

are required for garages. Plans must be drawn to scale and show necessary details for the proposed work. A site plan is required for exterior alterations to an existing building showing general dimensions and setbacks from property lines.

Planning and Zoning

The City Building Department will review home owner plans to check compliance with zoning requirements such as: building height, setbacks from property lines and lot coverage. These requirements are determined by individual zoning districts and vary between districts. Always double check with the Building Department or Planning Department to assure proper identification and interpretation of Zoning Regulations.

The demolition or removal of historic buildings requires a demolition permit. Contact the City Planning Department to verify if your house is located in a historic district and to determine the demolition review requirements.

Variances

If it is not possible to meet zoning requirements due to unusual and unique site characteristics, then a home owner may apply for a variance. A variance is a modification of zoning requirements. To receive a variance, an applicant must show that the variance will not be contrary to the public interest, that an unnecessary hardship would be imposed due to special site conditions and that the spirit of the Ordinance is observed and substantial justice is done. The Zoning Board of Adjustment hears variance requests at a public hearing. To apply for a variance contact the City Building Department.

Building Code Enforcement

The Uniform Building Code, adopted by the City of Helena, is the primary authority which dictates building codes. The Uniform Building Code provides for exceptions to contemporary building code requirements when a historic structure is involved. Provisions of the Uniform Code for

Building Conservation (UCBC), also adopted by the City of Helena, offers local building officials the flexibility to review alternate methods of improving historic structures to assure public safety. The local Building Official is the official in the City of Helena who has the authority to determine the conditions under which a historic structure may be structurally altered. Check with the Building Department before beginning any construction project to receive approval and required building permits.

Secretary of the Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

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

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

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

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

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

Guidelines for Rehabilitating Historic Buildings

Introduction

In Rehabilitation, historic building materials and character-defining features are protected and maintained as they are in the treatment. Preservation however, an assumption is made prior to work that existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required. Thus, latitude is given in the *Standards for Rehabilitation and Guidelines for Rehabilitation* to replace extensively deteriorated, damaged, or missing features using either

traditional or substitute materials. Rehabilitation includes an opportunity to make possible an efficient contemporary use through alterations and additions.

Identify, Retain, and Preserve Historic Materials and Features

Like Preservation, guidance for the treatment Rehabilitation begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character. Therefore, guidance on *identifying, retaining, and preserving* character-defining features is always given first. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems.

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of Rehabilitation work, the *protecting and maintaining* them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coating; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work *repairing* is recommended. Rehabilitation guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree

of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind — or with compatible substitute material — of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

Replace Deteriorated Historic Materials and Features

Following repair in the hierarchy, Rehabilitation guidance is provided for *replacing* an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that -- although damaged or deteriorated -- could reasonably be repaired and thus preserved.

Design for the Replacement of Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Although accepting the

loss is one possibility, where an important architectural feature is missing, its replacement is always recommended in the Rehabilitation guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a *second* acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions for the New Use

Some exterior and interior alterations to a historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition on a historic building may seem to be essential for the new use, but it is emphasized in the Rehabilitation guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

New Additions to Historic Buildings (Secretary of the Interior Standards)

Recommended

Placing functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Designing a new addition in a manner that makes clear what is historic and what is new.

Considering the design for an attached exterior addition in terms of its relationship to the historic building as well as the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

Placing a new addition on a non-character-defining elevation and limiting the size and scale in relationship to the historic building.

Designing a rooftop addition when required for the new use, that is set back from the wall plane and is inconspicuous as possible when viewed from the street.

Not Recommended

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in a new addition. Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting. Designing a new addition that obscures, damages, or destroys character-defining features of the historic building.

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Designing a new addition that obscures, damages, or destroys character-defining features of the historic building. Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Designing a new addition that obscures, damages, or destroys character-defining features of the historic building.

Constructing a rooftop addition so that the historic appearance of the building is radically changed.

Secretary of the Interior's Health and Safety Considerations

Recommended

Identifying the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

Complying with health and safety codes, including seismic code requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Removing toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

Providing workers with appropriate personal protective equipment for hazards found in the worksite.

Working with local code officials to investigate systems, methods, or devices of equivalent or superior effectiveness and safety to those prescribed by code so that unnecessary alterations can be avoided.

Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e., so that they are not damaged or obscured.

Installing sensitively designed fire suppression systems, such as sprinkler systems that result in retention of historic features and finishes.

Applying fire-retardant coatings, such as intumescent paints, which expand during fire to add thermal protection to steel.

Adding a new stairway or elevator to meet health and safety codes in a manner that preserves adjacent character-defining features and spaces.

Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

Not Recommended

Undertaking code-required alterations to a building or site before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with safety codes.

Destroying historic interior features and finishes without careful testing and without considering less invasive abatement methods.

Removing unhealthful building materials without regard to personal and environmental safety.

Making changes to historic buildings without first exploring equivalent health and safety systems, methods, or devices that may be less damaging to historic spaces, features, and finishes.

Damaging or obscuring historic stairways and elevators or altering adjacent spaces in the process of doing work to meet code requirements.

Covering character-defining wood features with fire-resistant sheathing which results in altering their visual appearance.

Using fire-retardant coatings if they damage or obscure character-defining features.

Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street, or where it obscures, damages, or destroys character-defining features.

Historic Property Owners

Incentives are available to owners of properties individually listed on the National Register of Historic Places, or to owners of contributing properties to a historic district on the National Register of Historic Places. Qualifications for listing are determined by the historic and/or architectural significance of the building.

The degree and the amount of original facade retention, association of the building with historically important persons and/or events, and the age of the building (usually 50 years old or older) are important factors in the

National Register nomination process. Once a building has attained National Register status, tax incentives may be used to aid in rehabilitation, grants may become available, and a historic sign can be installed.

Tax Credits

Federal and State Tax Credits -- Twenty percent income tax credit for the rehabilitation of income-producing properties (industrial, commercial, or rental). Improvements may be depreciated over 27.5 years for rental residential property, and over 31.5 years for non-residential property. Rehabilitation standards (Secretary of the Interior's Standards for Rehabilitation) are established by the National Park Service and are recognized by the National Register.

Local Property Tax Abatements -- The local tax abatement program lowers the increase in property taxes that occur after improvements are done to properties individually listed on the National Register, or to properties that are contributing to a historic district. In addition to improvements made to existing historic structures, new construction in historic districts is also eligible for the tax abatement program.

The taxable value must increase by 5% after the improvements are made, a minimum of \$25,000 must be spent on the improvements to the building, the improvements must be consistent with the Secretary of the Interior's Standards for Rehabilitation, and the abatement must be requested before obtaining a building permit. The abatement application is reviewed by the Helena/Lewis and Clark Historic Preservation Commission, with public hearings before the Helena City Commission and the Lewis and Clark County Commissioners.

Historic Sign Programs

State Sign Program-- Properties individually listed on the National Register, or properties that are contributing to a historic district, are eligible for an historic sign through the State Historic Preservation office. Funding for the State sign program is assisted by bed tax monies. Signs cost \$25.00 and can be mounted on the building or in the yard.

Please contact the City of Helena Planning Department to determine if your property is eligible for the historic sign program.

Helena/Lewis and Clark County Historic Signs-- The Helena/Lewis and Clark Historic Preservation commission (HPC) has established a local historic sign program to identify individual properties in the city and the county that are not currently eligible for the State Historic Preservation Office sign program. The local sign program applies to properties that contribute to our local heritage through their architectural character or association with persons and events who have shaped our history.

Demolition Review

Demolition Review of Historic Properties -- Individuals wanting to demolish a property that is individually listed on the National Register of Historic Places, or is identified as contributing to one of the historic districts located in the city, must first obtain a demolition permit in accordance with Chapter 39 of the Helena Zoning Ordinance. Public hearings are held before the Helena/Lewis and Clark Historic Preservation Commission and the Helena City Commission.

If the request for demolition is denied by the City Commission, no further demolition permit application may be considered for the same property for six months unless the City Commission finds that the circumstances have changed sufficient to warrant a new application. Please contact the City Planning Department to determine if your property is identified as a contributing property in a historic district.

Awards

Historic Preservation Awards -- Each year during National Historic Preservation Week (the second week in May), the Helena/Lewis and Clark Historic Preservation Commission publicly recognizes individuals for their historic preservation efforts in the city and the county.

Historic Preservation Handout Log -- Available from the City Planning Department

1. Secretary of the Interior's Standards for Rehabilitation
2. The National Register of Historic Places
3. Historic Preservation and Historic Properties
4. What is the National Historic Preservation Act?
5. Questions and Answers about "SHPO"
6. What are the National Register Criteria?
7. What is Section 106 Review?
8. Questions and Answers about Historic Properties Survey
9. What are the Historic Preservation Tax Incentives?
10. Zoning and Historic Preservation
11. Is there Archeology in Your Community?
12. Choosing an Archeological Consultant
13. When Preservation Commissions Go to Court - A Summary of Treatment Challenges to Ordinances and Commission Decisions
14. Local Preservation - A Selected Biography
15. Repointing Mortar Joints in Historic Brick Buildings
16. Conserving Energy in Historic Buildings
17. Roofing for Historic Buildings
18. Dangers of Abrasive Cleaning to Historic Buildings
19. Preservation of Historic Glazed Architectural Terra Cotta
20. Aluminum and Vinyl Siding on Historic Buildings
21. The Repair of Historic Wooden Windows
22. Rehabilitating Historic Storefronts
23. Preservation of Historic Pigmented Structural Glass
24. New Exterior Additions to Historic Buildings: Preservation Concerns
25. Preservation of Historic Concrete: Problems and General Approaches
26. The Use of Substitute Materials on Historic Building Exteriors
27. Architectural Character: Identifying Visual Aspects of Historic Buildings
28. Rehabilitating Interiors for Historic Buildings
29. Repair and Replacement of Historic Wooden Shingle Roofs
30. Preservation of Historic Barns
31. Repairing Historic Flat Plaster: Walls and Ceilings
32. Preservation of Historic Signs
33. Fire Safety Retrofitting in Historic Buildings
34. Main Street Guidelines: Keeping Up Appearances Storefront Guidelines
35. Main Street Guidelines: Public Improvements on Main Street
36. Main Street Guidelines: Improving Rear Entrances and Alleyways
37. Main Street Guidelines: Signs for Main Street
38. Main Street Guidelines: Awnings and Canopies on Main Street
39. Preservation Tech Notes: Exterior Woodwork
40. Preservation Tech Notes: Finishes
41. Preservation Tech Notes: Doors
42. Preservation Tech Notes: Historic Interior Spaces
43. Troubleshooting Old Windows
44. Cedar Shake and Shingle Bureau Design and Application Manual for New Roof Construction
45. Piecing Together Your House's History
46. Facts About Nominating a Property to the National Register of Historic Places
47. *Heart of Helena* Walking Tour Brochure
48. *The Heart of Helena: A Historical Overview*
49. *Design Guidelines for Improvements in the Downtown Helena Historic District*
50. Information about Helena's Historic Districts

Helena/Lewis and Clark Historic Preservation Program

The Historic Preservation Commission for Helena and Lewis and Clark County is dedicated to the preservation of the historic and prehistoric resources of Helena and Lewis and Clark County. The nine member Helena/Lewis & Clark Historic Preservation Commission serves in an advisory capacity to local government entities and agencies that manage historic resources. Through city and county governmental action, the Commission is charged with insuring that historic preservation concerns are considered at all levels of City-County planning and are incorporated in projects throughout the area.

A preservation office has been established for the purpose of both gathering information through historical surveys and dispensing preservation information to the general public, including information about criteria for nomination to the National Register, federal regulations, Secretary of Interior standards, and directions to sources for technical assistance including some funding.

For more information about any of these programs, contact:

**City Planning Department * 316 North Park Avenue
Helena MT 59623 * 447-8490**

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