

City of Escanaba

Historical Facade Design Guidelines



Historic District Commission
City of Escanaba, Michigan

City of Escanaba

Historical Façade Design Guideline

City of Escanaba Historic District Commission
2014

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The purpose of this document is to provide guidance to property owners undertaking work within an established Historic District that is subject to review by the Historic District Commission or façade work undertaken as part of the City of Escanaba Façade Incentive Program which maintains the historic character of the community. In addition, the Historic District Commission considers whether the proposed work is appropriate and maintains the historic character of the district.

This document represents the Historic District Commission's best effort to illustrate the standards by which building projects are reviewed. The City of Escanaba and its Historic District Commission are not responsible for any errors or inconsistencies contained herein.

City of Escanaba, Michigan

Adopted: _____

LUDINGTON STREET, ESCANABA, MICH.
"FOURTH OF JULY CELEBRATION."



C. KROPP, MILWAUKEE, MADE EXP. FOR P. S. B.

Historic photos courtesy of Escanaba Library and Delta County Historical Society unless otherwise noted.

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Introduction

Design guidelines are a consistent set of criteria used to evaluate proposed changes in the appearance of the built environment of a designated area. The criteria help communities decide whether new buildings or alterations to existing buildings and landscapes are desirable and appropriate at a particular location. They are typically created to protect the features that contribute to the community's identity.

Design guidelines are usually developed for neighborhoods with distinct architecture and ambience, whether fine or humble, ceremonial or uncomplicated. They may be areas with buildings and streetscape features that capture the essence of some important aspect of community character. The erosion of the character represents a costly, inefficient, and sometimes irreplaceable loss of community resources. These areas can be particularly vulnerable to changing development pressures, economic downturns, and neglect. Design guidelines stabilize and secure by protecting the character-defining traits of an area, shielding it from inappropriate development, and protecting properties from harmful neglect or insensitive alterations. By maintaining what was significant and worthwhile from the past, design guidelines safeguard a valuable community resource and help sustain or revitalize commercial viability.

On October 15, 2009, the Escanaba City Council adopted the City of Escanaba's Historic District Ordinance. This Ordinance established the Richter Brewery Historic District, the City's first local Historic District. The district designation set into place a process of review for all exterior alterations to property within the Historic District, including demolition and new construction.

The Ordinance also established a Historic District Commission composed of seven city residents to administer the review process. The Historic District Commission receives applications from property owners for proposed work within a local historic district, holds public hearings to review the applications, and issues a "*Certificate of Appropriateness*" upon approval of applications.

The purpose of this document is to provide guidance to property owners undertaking work within an established Historic District that is subject to review by the Historic District Commission for historical appropriateness and historic character of the district, as well as to provide guidance for facade projects that are being funded under the City of Escanaba Facade Incentive Program.

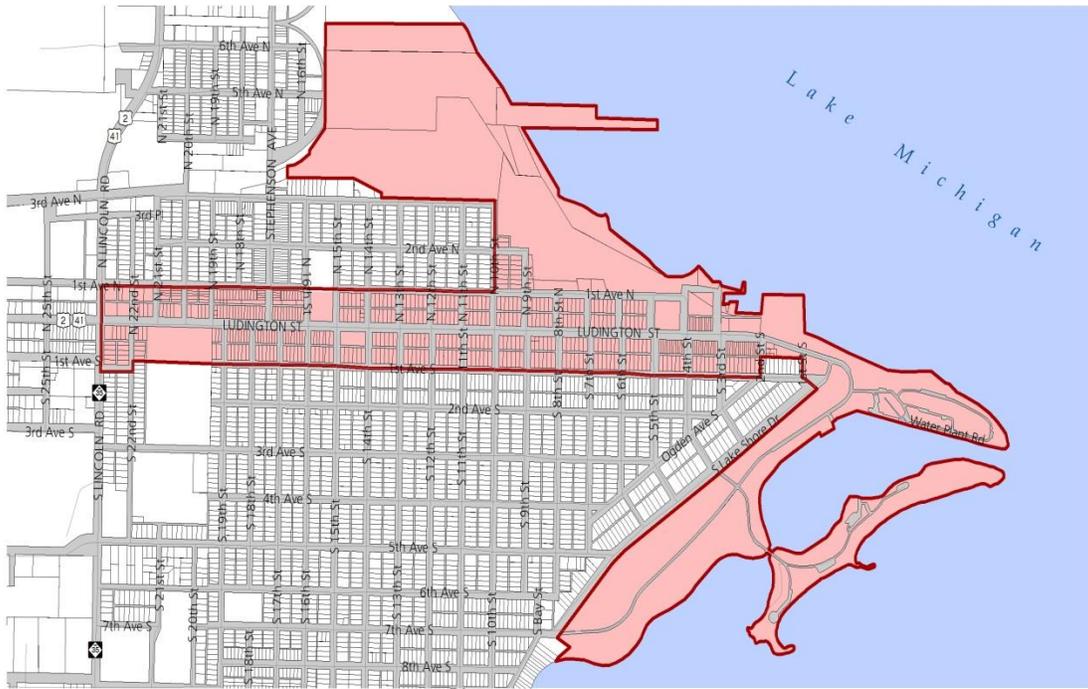
The guidelines follow the *Secretary of the Interior's Standards for Rehabilitation*, a set of rules that is widely used to direct work on historic buildings. Michigan's *Local Historic Districts Act* requires commissions to review proposed work based on these standards, but allows them to adopt additional standards and guidelines that more specifically address local design characteristics. Additionally, as part of the City of Escanaba Facade Incentive Program, this guideline sets into place a process of review for all exterior alterations to properties that are funded by the City of Escanaba Facade Incentive Program.

This document was developed to show how the *Secretary of the Interior's Standards for Rehabilitation* apply to historic properties, particularly commercial buildings, within the downtown district. As required by law, the guidelines have been officially adopted by the Historic District Commission of Escanaba, **(Place holder when guidelines are accepted)** and have also been reviewed by the Michigan State Historic Preservation Office.

If you are a property owner in a local historic district and are contemplating a work project, it is important that you contact the Historic District Commission before you begin. For further information, and an application for review of proposed work, please call City of Escanaba Offices at (906) 786-9402.

The Secretary of the Interior's Standards for Rehabilitation

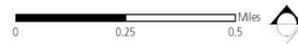
- (1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- (2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration 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, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- (10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



CITY OF ESCANABA

Existing Downtown Development Authority District

District Boundary





Fair Savings Bank on Ludington Street, ca 1910s. Escanaba Postcard Museum



The 700 Block of Ludington Street, ca 1920s. Escanaba Postcard Museum

HISTORICAL BACKGROUND & ARCHITECTURAL

The City of Escanaba's downtown was initially occupied because of the lumber industry, but the primary catalyst of its growth and built environment was the Upper Peninsula iron industry. The establishment of the N. Ludington and I. Stephenson mills near the mouth of the Escanaba River provided the initial boost in the third quarter of the nineteenth century. However, the construction of rail connections linking Escanaba's fine natural harbor northward to the Marquette Iron Range and then westward to the Menominee Range by the last quarter of the century determined the City's future. Ore docks dominated the City's lakeshore and the City developed along Ludington Street, which paralleled the ore docks and rail yards. Development spread westward and buildings that survived fire and demolition reveal a general progression in age from east to west, anchored by the House of Ludington, portions that date to the 1860's, in the 200 block on the east, to early twentieth century small-scale commercial buildings in the 1600 block on the west. Exceptions to this trend are larger complexes that developed on what was then the edge of the commercial district, such as the Richter Brewery in the 1600 block and Stegath Lumber in the 1800 block.

Escanaba's central downtown is located at the core of the current City, which has grown outward from this core area. Industrial and port facilities extend north of the district from 1st Avenue North, and residential neighborhoods extend southward from it from 1st Avenue South. Because of its historical significance and distinctive design characteristics, this area has been nominated for the National Register of Historic Places and is currently under consideration by the National Park Service for that designation.

By regulating work done in existing and future local Historic Districts and by providing input on work done on properties within Escanaba's downtown, the Historic District Commission seeks to maintain and enhance the character-defining features that contribute to the district's significance. An understanding of the district's history and architecture is key to this preservation effort.

Brief History of Escanaba's Downtown

The linear footprint of Escanaba's business district has long been recognized by locals and visitors as providing a distinctive streetscape. The commercial core extended a single block deep, or less, from Ludington Street. Promoters talked about the heart of Escanaba as being comprised of a mile of business, and after electrification was initiated at the turn of twentieth century, likened the strip as reminiscent of Chicago's Great White Way. The lengthy and linear nature of the district is highly distinctive among Michigan communities of similar size.

The most notable characteristic of Escanaba is the linearity of the business district. The primary business artery, Ludington Street, extends west from near the Sand Point Lighthouse on Little Bay De Noc to the junction of M-35 and U.S. 2/U.S. 41 and beyond. The entire business district is well over a mile and more than two dozen blocks long.

The central downtown contains 183 buildings that exemplify economic and social trends and architectural styles in northern Michigan during the early 1900s. The small city feel of the district is emphasized by the consistency of the scale and setback seen in the buildings comprising the primary commercial corridor along Ludington Street. It represents the development from the 1890s through 1920. The architecture illustrates both the rapid development during these years and its function as a commercial and retail market and industrial service center. It also expresses the influence of both the lake and the railroad, related primarily to the mining industry, which fostered its growth, prosperity and evolution during the late nineteenth and early twentieth centuries. The buildings constructed during this period ranged from modest to substantial and were constructed of brick, sandstone, and wood.

The commercial blocks in Escanaba's downtown provide material expression of the City's aspirations during this period. The substantial business blocks demonstrate the success and status of Escanaba's commercial interest. The quality of life is realized through the elaborate buildings housing substantial retail stores, state-of-the-art hotels, and religious denominations. The old City Hall, Carnegie Library, U.S. Post Office and Delta County Building embody public architecture in the district. The character of the district is established by the type and style of the buildings.

Commercial architecture ranges from late nineteenth and early twentieth century one-part and two-part commercial blocks representing Late Victorian commercial style. Later types, such as the Commercial Brick and enframed window wall, are represented and are associated with early twentieth retail and automobile-related design. Some of the buildings have been renovated and attain interest as examples of mid-twentieth century commercial facades, providing diversity to the district. The vast majority of the historic district predates 1930, although several notable buildings date to the post-World War II period, including several examples of Mid-Century Modern.

Ludington Street comprises the historic commercial core of the City. Although 1st Avenue South, platted as Wells Street, was envisioned to be the City's primary thoroughfare, Ludington Street evolved and developed as the anchor street. It ran south of the parallel to the N. Ludington Co. docks, the Chicago & northwestern Railroad yards, the ore docks and commercial harbor, extending to Stephenson Avenue, which ran north along the expanding port and rail facilities. It lay north of the developing residential neighborhoods of the City. As the City prospered and became the largest ore shipping port for the Marquette and Menominee Ranges, the business district grew and expanded westward along Ludington Street. Sanborn maps document this expansion, with successive editions from the 1870s through 1929 recording new plats and cross streets with lots filling up with new structures. The character of the buildings present also changed, evolving through time from primarily wood to brick and stone. These maps also document the maturing of the business district, with the initial occupation characterized as a scatter of structures replaced by dense development presenting a constant street scape.

Building Types, Architectural Styles and Streetscape Features

The 1884 Sanborn map reveals the densely occupied blocks concentrated in 2nd through 7th Streets, extending from warehouse and industrial related buildings across from the Ludington Hotel through a number of dry goods stores, druggists, saloons and more specialized shops. Coverage indicating developed areas extends westward only to 10th Street, and west of 7th Street buildings are separated by vacant lots and were occupied by livery stables, saloons and other concerns. Perhaps reflecting proximity to the port and its workers, by 1888 the majority of businesses on the north side of Ludington Street in the 300 block are saloons, while commercial blocks offering a variety of goods and services have filled in the streetscape up through 8th Avenue. Coverage at this time to 11th Street, but except for a single saloon and a grocery, occupation was by dwellings and boarding houses. By 1894 there were densely developed commercial areas and still are indicated generally through 8th Avenue, but scattered commercial frame buildings are indicated in blocks further west. By then, the Sanborns cover west through 14th Street, with the 1300 block less than half occupied and characterized as primarily residential.

The 1899 Sanborn reveals additional infill of commercial buildings through the 1200 block, but west of 13th Street the block has barely changed from the earlier edition, and although coverage had been extended to 15th Street, only two dwellings are indicated and the entire north side of the block is unoccupied. The 1906 edition reveals the continuation of infill and development of the eastern blocks of Ludington Street.

This edition extends coverage west past Stephenson Avenue, but the sparse occupation is primarily by dwellings, and other than a small bottling works and saloon, the commercial component is virtually non-existent. As would perhaps be expected on the outskirts of a commercial district, industrial and manufacturing use is indicated in the 1700 block with Richter Brewing Co., Escanaba Electric Street Railway and R. P. Linn Co., a sleigh manufacturer. The primary changes observed in the ensuing editions up through the 1920s are the appearance of automobile-related buildings such as service stations along Ludington Street, and the construction of automobile dealerships that occur in the previously less densely developed blocks of the western portion of the district, such as northern Motors in the 1400 block, or further to the east, the Wolverine Delta motors at the corner of 9th Street.

Since its founding, the City has based its economy on extractive industries – wood and iron and to a lesser extent, fisheries. The mill of Issac Stephenson provide the initial economic spark, complemented by commercial fishing and followed by ore shipping through the Chicago & North Western Railroad and ore docks. The population of the City grew very rapidly, generally doubling or more in every census between 1860 and 1920, and the material composition of the City, its building stock, experienced a commensurate expansion. Since the 1920s the City's population has remained fairly stable at about 14,000 residents for nearly half a century, with a slow expansion resulting from encouragement of recreation and tourism by City boosters that have been a theme as early as the 1880s. While iron ore transport and the railroad remain significant contributors to the economy of the Escanaba area, tourism is also an essential component.

Escanaba's downtown is predominately commercial in composition, with several government buildings and religious properties, and residential occupation confined to a senior housing complex and a few apartments in the upper stories of several buildings. The oldest buildings in this area date to the third quarter of the nineteenth century, but the majority were built between 1890 and 1920, when they were constructed on bare lots or replaced the initial wave of modest frame buildings comprising the business district. The earlier buildings either burned or were demolished as prosperity encouraged construction of the more substantial masonry structures. However, several buildings in the district are of frame construction. The buildings are generally two or three stores in height, and less commonly single story.

When Elijah Royce platted the City in 1864, Ludington Street was made 100 feet wide and other streets 80 feet in width. However, it was anticipated that 1st Avenue South would be the City's primary thoroughfare, and was designed to be 120-feet wide. When Ludington Street developed as the primary commercial corridor, 1st Avenue South was redesignated to the standard 80-foot width, with fronting properties awarded the vacated 20 feet, resulting in lots along the street of 160-foot depth rather than the standard 140-foot dimension prevalent elsewhere in the commercial district.

The scale and continuity of the buildings in the business blocks present a consistent streetscape with common setbacks that foster a solid commercial character. Typical of urban plats, the lots are narrow, but are not of consistent width. The lots are consistently 50 feet in width in the Original Plat and subsequent Proprietor's Addition and 1st Addition Plats. However, the S.H. Shelden Addition, the last plat involving the historic district involving its western blocks extending west from about 15th Street, records very narrow lots ranging from 33 to 36 feet wide.

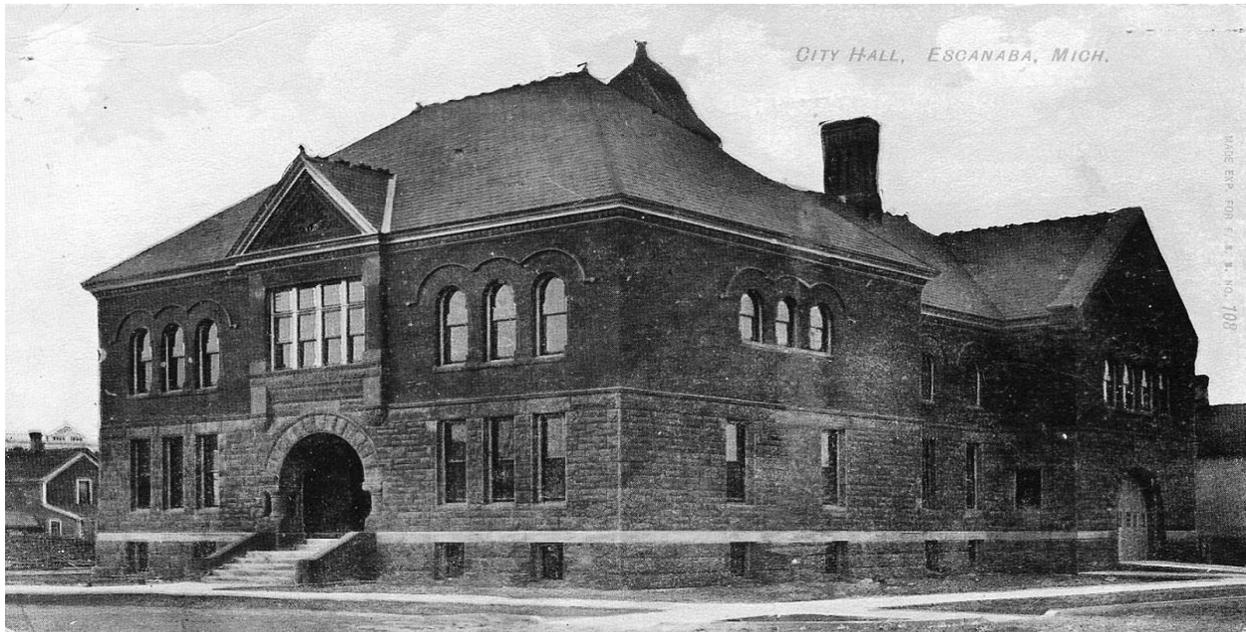
About 90% of the buildings are of brick or masonry construction. The vast majority of the buildings are two-story, two-part brick commercial blocks, restrained in architectural expression. Style, when referenced is confined to elements associated with the cornice, with motifs revealing vague affinities to the Classical or Colonial Revival. Essentially they are Late Victorian buildings that, at most, confined ornamentation to bracketed metal cornices and window hoods.

Lake Superior Red Sandstone, a distinctive building material used in many buildings in the Upper Peninsula and nationally during the late nineteenth and early twentieth centuries, is well represented in the downtown region. The two most prominent examples actually occur one block south of Ludington Street. The Neo-Classical Carnegie Library is located at 201 South 9th Street and the former Escanaba City Hall and Hose House No. 1 is at 121 South 11th Street. Both employ the stone in masonry wall planes and in decorative details. Many other buildings in the district use the sandstone prominently, from structural components such as piers through a continuum down to use in details and accents such as column capitals. The Michigan Building at 614 Ludington employs the stone in both walls and minor elements, while more typical is the use of the stone in piers and courses or sills and lintels in buildings along Ludington such as at 413, 613-615 (Daley Block), 616-619 (Masonic Building), 623 (Rathfon Building), 701 (Stack Block), 720 (Erickson Building), 808 (Citizen's Bank), 813-815 (Cleary block), 918-920 (Buchholtz Block), and 1214 (Peterson Shoe Building).



Architectural Style: Late Victorian – Commercial Styles

- Built primarily between 1865 and 1885
- Front gable faces the street
- Double-hung windows on the second story
- Wood clapboard siding typical
- Traditional storefront proportions



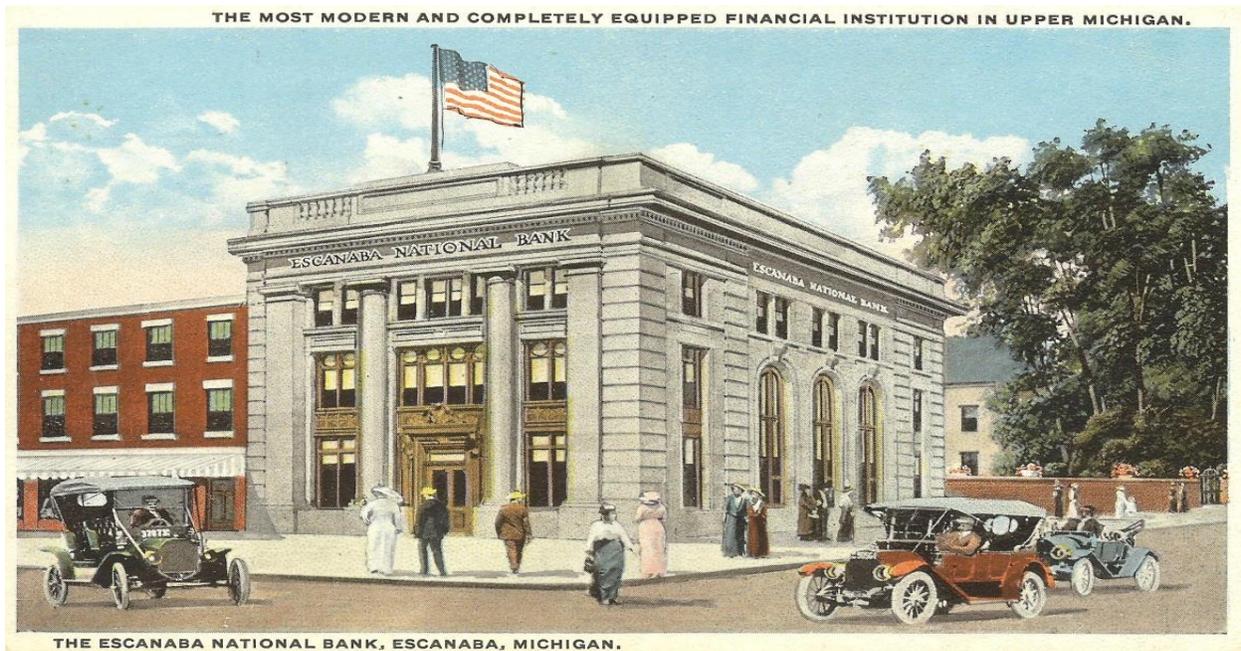
Architectural Style: Romanesque Revival

- Built primarily during the 1870s and '80s
- Looked to the buildings of the Italian Renaissance for inspiration
- Tall, narrow, upper-story windows with decorated window caps
- Prominent, bracketed cornice



Architectural Style: Italian Renaissance Revival

- Low-pitched hipped or flat roof
- Symmetrical facade
- Rounded arch entrance and windows
- Masonry construction



Architectural Style: Classical Revival

- Built between 1890 and 1900
- Named for the Boston architect, Henry Hobson Richardson
- Often constructed of rough-faced sandstone
- Heavy, often low, round-arched window and door openings
- Deep-set windows
- A peaked form frequently tops a cornice or parapet wall



Michigan Theater 809 Ludington Street

Architectural Style: Art Moderne

- Horizontal emphasis
- Curved corners
- Aluminum or stainless steel detailing
- Smooth wall surface



Architectural Style: Flemish Revival

- Stone-trimmed Flemish bond red brick front
- Front roof slope modeled after Dutch Renaissance buildings
- Bands of Flemish brickwork and limestone strips
- Tile front (originally) and dormer roof

Work on Existing Buildings (EB)

The primary goal of historic preservation is to keep what remains of the historic character of a building or district. The character of a building's exterior is expressed through surviving original features such as roof type, doors and windows, cladding, trim, and ornamentation. Maintaining the historic integrity of a building involves the process of identifying, retaining, and preserving those features and qualities that define a building's historic appearance. Where all or most of these features have been changed, the building's integrity is effectively lost.

When working on old buildings, two common mistakes actually damage historic value rather than preserve it. One mistake is to add historic features to a building that never were there. The other common error is to make an old building look new or modern.

Even in cases where some of the original features of a building have been altered or lost, there are ways to re-establish the building's historic appearance. Reproducing the building's original features or developing a new, compatible design are strategies that can meet historic preservation standards.

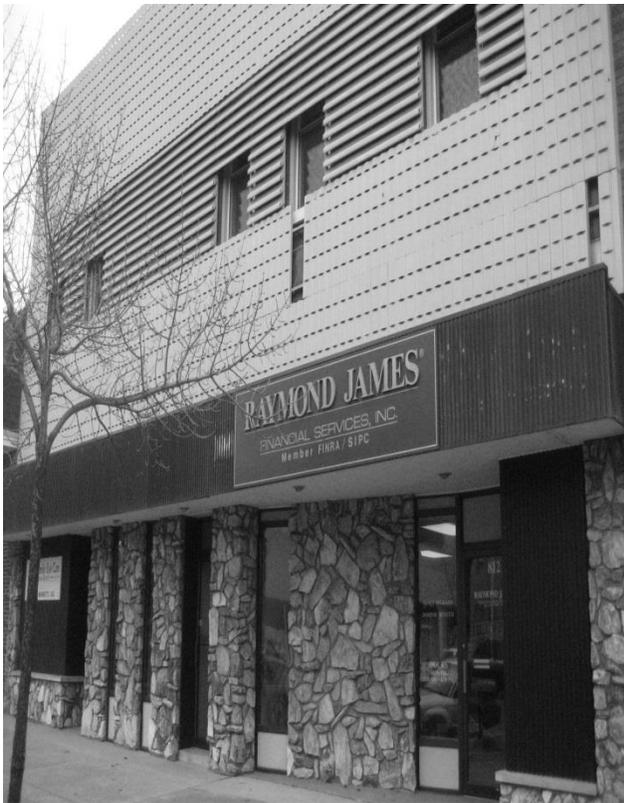
The following general guidelines apply to all exterior work and/or interior work that affects the exterior of an existing historic building.

Guidelines:

- EB (1) If the original feature is intact, retain it as is without altering or covering it.
- EB (2) When the original feature is in need of repair, do the repair work in place if possible, using the gentlest methods available to avoid damaging the original materials.
- EB (3) If the original feature has deteriorated beyond repair and must be replaced, replace it with materials that duplicate as closely as possible the original in size, shape, and texture.
- EB (4) Do not replace missing features with conjectural or falsely historic reconstructions, or with newly designed elements that are incompatible with the building's size, scale, and materials.
- EB (5) Where paint is required, consider colors that are appropriate to the historic building or district.



- Original masonry detailing retained and restored.
- Original door, tile decoration, and transom windows have been retained (EB 1, 2).
- Based on historic photos and physical evidence, this building has been maintained in a manner consistent with its historic appearance.



- Inappropriate window type and placement.
- Inappropriate siding covering original details, which can be seen in spots where siding has been lost.
- The door and overhanging fixed awning are not compatible with design.
- This façade alteration was not based on the building's actual historical appearance. The new design does not maintain the historic character of a traditional storefront; instead the design introduces new features that are incompatible with the historic design (EB 4).

Masonry (MA)

Masonry refers to building materials—stone, brick, concrete block, tile, terra cotta, or stucco—that are used to construct and ornament building walls and architectural elements, such as chimneys, parapets, and steps. As construction material, masonry consists of individual units of brick, block, or stone, and mortar, a bonding material. Mortar primarily plays a structural role, but also contributes to the visual character of the building.

Brick of a dark red color is the most frequently used masonry building material within the historic district.

Masonry is a highly durable building material, but it is particularly vulnerable to inappropriate cleaning and repair. Proper assessment of underlying problems, particularly those related to water damage, is critical before deciding on repair and treatment.

Guidelines

- MA (1) Retain original masonry and mortar whenever possible without the application of any surface treatment. Concealing original masonry is not recommended.
- MA (2) Clean masonry only when necessary to halt deterioration or remove heavy soiling. Use gentlest means possible to prevent damage to masonry surfaces.
- MA (3) Apply paint only to areas that have been previously painted.
- MA (4) Where there is evidence of deterioration, duplicate old mortar in strength, composition, color, and texture. Replace old mortar joints in width and in joint profile.
- MA (5) Sandblasting brick or stone surfaces using dry or wet grit or other abrasives is prohibited.
- MA (6) High pressure water cleaning methods are prohibited.
- MA (7) When necessary, replace masonry units or features of brick, stone, terra cotta, and/or concrete using the same materials, or one that is a compatible substitute material, matching the original in size, color, texture, density, and profile.



Original masonry has been covered with cladding material adversely affecting the building's historic appearance. (2nd story appears relatively intact, giving a glimpse of the original building design). (MA 1)

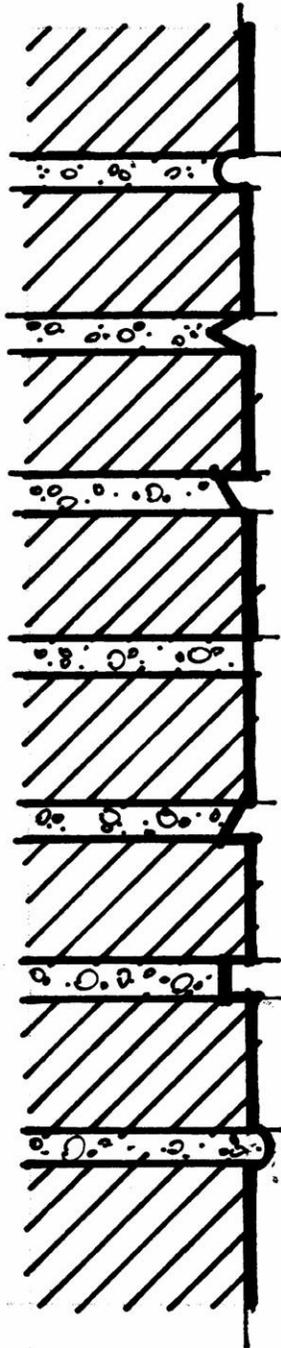


Brick has been damaged by inappropriate sandblasting and painting.



A deteriorated sandstone sill needs to be replaced with a new sandstone unit that matches rest of building. (MA 7)

Typical Mortar Joints
(See MA 4)



Concave,
or rodded

V-joint

Weathered

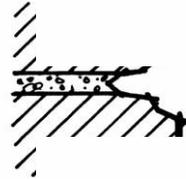
Flush

Struck

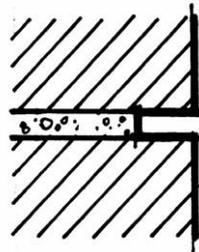
Raked

Convex,
tooled, or
rope

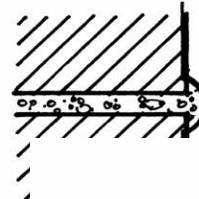
Masonry Repointing
(See MA 4)



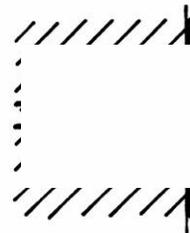
Careless
joint
removal



Good joint
removal



Careless
re-pointing



Good
re-pointing

Wood (WO)

In the late 1800s, brick and stone replaced wood as the most common construction material for commercial buildings. However, wood still appears frequently as functional components and decorative features of many buildings in the district, including clapboard siding, cornices, windows, and storefront framing.

Wood is especially susceptible to the destructive effects of weathering; exposure to moisture and sunlight are particularly damaging. Historically, this is the primary reason all wood was painted, and because of this precedent, all new wood should be painted.

Guidelines:

- WO (1) Do not replace missing wood features with new elements that do not have historic precedent in the district.
- WO (2) Do not resurface wood buildings with new materials that are inappropriate or were unavailable when the building was constructed, such as artificial stone, metal, vinyl siding, or the siding material T-111.
- WO (3) Consider using new wood siding when replacement of siding material is required. Match proportions and profiles of new material to existing siding, and use smooth-faced, knot-free material.
- WO (4) Install any siding material in a way that does not obscure or damage historic ornament, such as fish scale shingles, window casings, sills, hoods, and cornerboards.
- WO (5) Paint surfaces to protect wood from deterioration. Opaque stain is permissible on new wood siding; use paint on new wood trim.



Here new siding was installed matching the style and design of the original building. (WO 3)

Metal (ME)

Architectural metals include both cast and sheet metals. In the district, cast metal was generally used for storefront columns and display window framing systems. Pressed sheet metal was frequently used to form cornices—at the roofline and storefront levels—and window hood moldings.

While cast iron pieces are difficult to repair, sheet metal elements can be repaired fairly easily through patching. For those iron-based materials that will rust, regular painting of metal elements is an essential maintenance technique.

Guidelines:

- ME (1) Retain and repair original metal architectural features such as pressed metal cornices, window hoods, and cast iron columns.
- ME (2) Clean metal features only where such cleaning will not damage historic color, texture, or patina. Any cleaning treatment should use the gentlest means possible, using methods that do not abrade the surface.
- ME (3) Do not expose to the elements metal types that require protection. Paint metal types such as cast iron or pressed tin. Do not apply paint or other coatings to metals that were historically meant to be exposed, such as copper.
- ME (4) When replacing missing metal architectural features, consult historical photographs or comparable structures in the district for scale, design, and proportion of new features.



Metal columns, while not common to Escanaba's Commercial District, should be retained and protected from the effects of weather. (ME 3)



Decorative pressed metal window hoods and cornices should be retained and protected from



Pressed galvanized metal requires painting and restoration where present. (ME 3)



This metal cornice is in need of painting and patching to stabilize it from further damage.



Metal fire escapes require painting for proper maintenance. (ME 3)



This metal cornice has been carefully primed and painted to enhance the restored storefront. (ME 3)



Doors (DO)

Doors are often a visual focus of commercial and civic buildings; thus, the appearance of an entry can be very important in defining the overall character of a building. As with windows, doors are architectural elements that are frequently subject to replacement—often needlessly, when simple repair can make them sound and functional.

In the district, doors are of two primary types. Historically, storefront doors almost always had full-height panes of glass, while the doors to residential units or offices on a building's upper floors often had half-height glass panels.

Guidelines:

- DO (1) Retain original doors and door hardware whenever possible.
- DO (2) If the replacement of an existing original door is necessary, select a manufactured door or have a new door built with the same design, materials, and proportions as the original.
- DO (3) When no evidence of the original door exists; choose a replacement that is compatible with the proportions, design, and materials of the building. Wood paneled doors with full-height glazing are preferred for storefront door openings. Wood paneled doors with half-height glazing are generally preferred for second floor entrances.
- DO (4) Select replacement door hardware that is consistent with historic hardware in design and finish.
- DO (5) Do not reduce the size or proportions of original door openings to install smaller doors.



Storefront with original doors, including an original screen door. (DO 1)



The middle doors serve as entrances to the building's second floor. Doors to upper levels often differ in design from those associated with first-floor storefronts. Here the first floor doors are metal replacements and the center doors appear to be original.



Here the door does not match the original building. The opening has been altered to allow for installation of a small door. (DO 2,3,5)



Where possible, original hardware should be retained. (DO 1)



Where no evidence of the original door exists, choose a replacement that is compatible with the proportions, design and materials of the building. (DO 2)



This historic wood storefront door with full-height glazing has been retained and reconditioned, a preferred approach when an original door is



Here an original storefront opening was inappropriately altered to accommodate a smaller door. (DO 5)



Here the original storefront has been altered to accommodate a smaller door and small store windows. In addition this style door is inappropriate for the building. (DO 5)

Windows (WI)

Within the district, most commercial buildings were designed with large, plate glass display windows on the lower story and smaller, double-hung windows above. Upper-story windows often received decorative treatment—original hoods and moldings are still evident on many buildings.

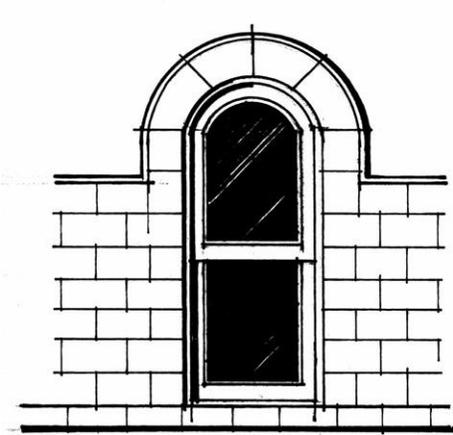
Windows are major design features that frequently have been altered due to the harsh climate of the Upper Peninsula and a lack of maintenance. In a number of cases, window replacement has seriously compromised the historic appearance of buildings within the district.

Older windows can often be repaired or retrofitted to match the thermal and operational performance of new windows. However, when replacement windows are needed, new windows are available that replicate the visual qualities of historic windows.

Guidelines:

- WI (1) Do not alter original window openings either to block-in a window, or to install a window that is larger or smaller than the original opening.
- WI (2) Any new window openings required by building code should be located, whenever possible, on secondary facades.
- WI (3) Whenever possible, retain and repair existing windows including the window sash, glass, lintels, sills, hoods, and hardware.
- WI (4) Replace deteriorated window parts by duplicating the materials, design, and hardware of the original window, including the molding, casing, trim, and sash.
- WI (5) Retain and repair existing original windows wherever possible. If windows are beyond repair, then replacement windows must match the design, size, proportions, and profile of the existing original windows. Wood replacements are recommended. Metal-clad replacements with a painted finish are acceptable.
- WI (6) Do not install inappropriate new window features such as fixed awnings or imitation shutters that detract from the historic character and appearance of the building.
- WI (7) Use sheets of clear, non-reflective and non-tinted glass when replacement is necessary. Double-paned thermal glass is acceptable.
- WI (8) Do not install new floors or dropped ceilings that block the glazed area of historic windows.
- WI (9) Install storm windows that match the shape of the original window.
- WI (10) Vinyl window replacements are not permissible.
- WI (11) Wood or wood-clad storm windows are preferred. Aluminum combination storm windows are allowed. However, when windows of this type are installed over historic windows, they must be attached within the blindstop of the original window. Unpainted aluminum storm windows are prohibited.

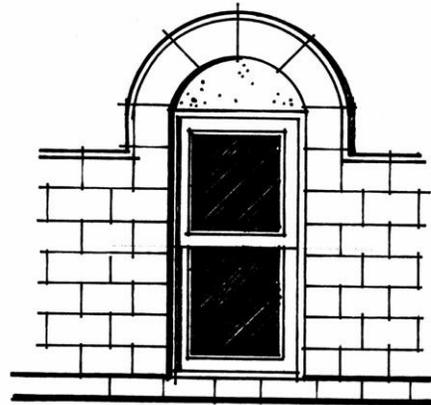
Original Window



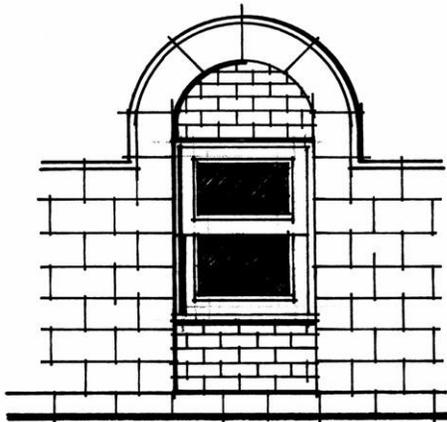
The original window frame and sash fits the arched opening.

Inappropriate Replacement

The rectangular shape of the upper replacement sash does not fit the original arched window opening (See WI 5).



Inappropriate Replacement



The replacement window is too small for the original opening. Do not fill in the original opening to accommodate a smaller-sized window (See WI 1).

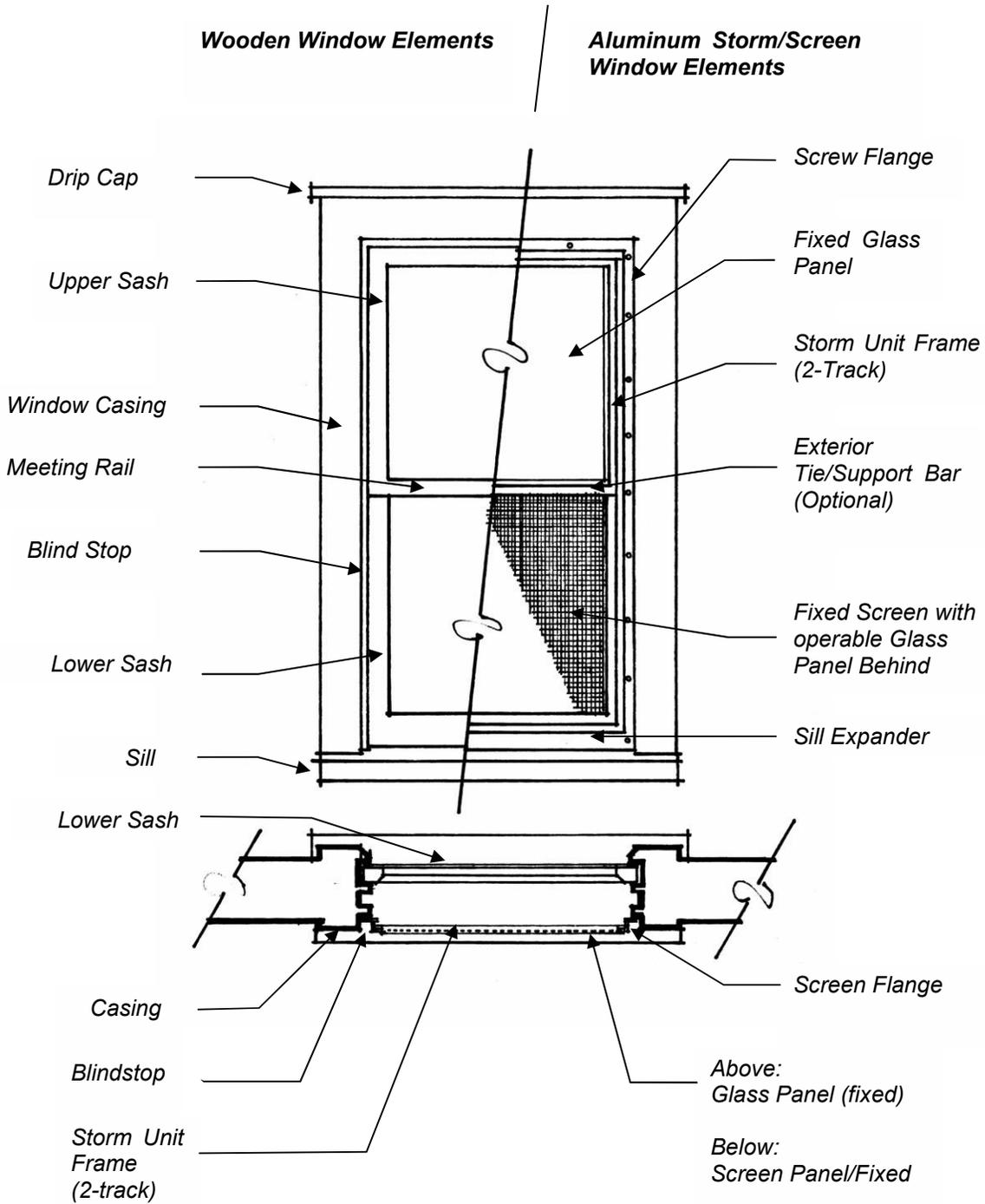


The replacement window frames and sashes fit the original arched opening. (WI 4)



Here replacement windows are too small for the original openings. Openings should not be filled in to accommodate smaller-sized windows.

Proper Combination Storm Window Installation (See WI 11)



Cornices (CO)

A cornice is the uppermost protective portion of a wall that is often treated in a decorative manner. In addition to a primary cornice crowning the top of a facade, commercial buildings often have a secondary, or storefront, cornice that provides a horizontal division between street-level and upper stories.

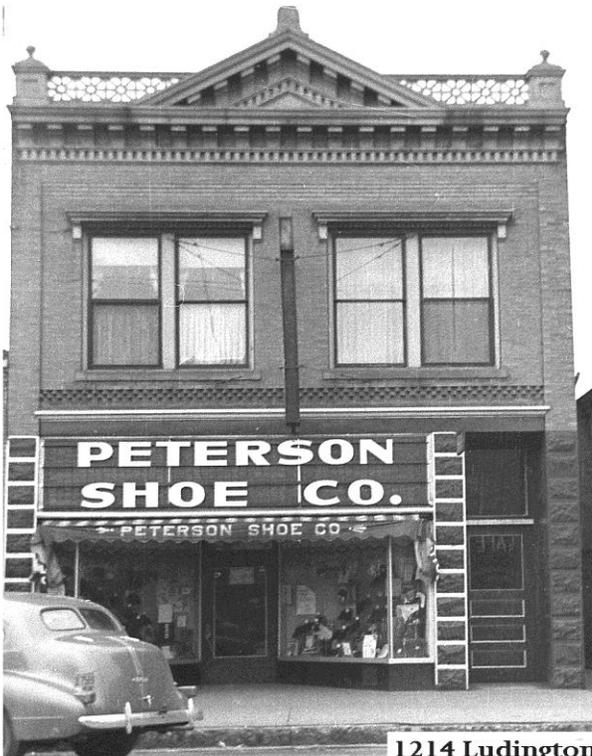
In the historic district, brick or stone buildings were usually constructed with pressed metal cornices. Surviving wood structures generally have simpler cornices with fewer decorative details.

Guidelines:

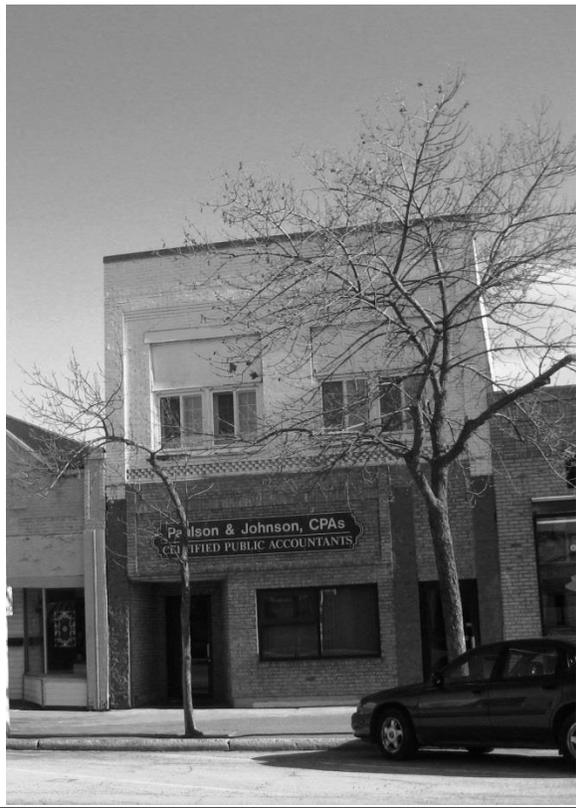
- CO (1) Repair and retain original cornices whenever possible.
- CO (2) If an existing cornice has deteriorated beyond repair and must be replaced; reconstruct the original design as closely as possible.
- CO (3) When reconstructing a cornice that has been previously removed, consult historical photographs or comparable structures in the district for scale, design, and proportion.



The individuality of a building is often expressed in its cornice design. Retain and maintain original cornices wherever possible. (CO 1)



1214 Ludington



- The building on the left as it appeared in 1937.
- The building on the right as it appears in 2014, with the cornice removed and other architectural details covered over or removed has lost much of its character.

Roofs (RO)

Most of the district's masonry commercial buildings have roofs that are flat or slightly sloped in profile and are not visible behind parapet walls. Buildings of wood construction frequently have gabled roofs with the end facing the street. Since the surfaces of a gabled roof are visible from the street, replacement roofing for this roof type should be compatible with the original material.

Additional historic roof features present in the district include chimneys, skylights, and roof ventilators. Retaining these existing features is also a preservation goal.

Guidelines:

- RO (1) Do not alter the form of the roof and/or change its character by adding inappropriate features, such as dormers or skylights on a gabled roof.
- RO (2) Replace deteriorated roof coverings that are visible from the street with new roofing that is compatible with historic precedents in the district.
- RO (3) A rubber membrane covering for a flat roof is acceptable. When installing white or light-colored membrane roofing on a flat roof, avoid wrapping the membrane over the top and sides of parapet walls so that the material is visible from the street. Use a dark-colored metal cap, or dark-colored fasteners to secure the membrane.
- RO (4) Take every effort to reduce the visual impact of new roof features such as antennae, satellite transmitters, skylights, and air conditioning units.



Flat or slightly sloped roofs are the most common roof in downtown Escanaba, with occasional gabled roofs also present. (RO 1)



The inclusion of satellite dishes and other mechanical equipment on this roof diminishes the historic integrity of the structure. (RO 4)

Storefronts (ST)

Street-level storefronts play a dominant role in conveying the historic appearance and feeling of Escanaba's downtown district. Appropriate storefront design is also key to the success of businesses in the downtown area. The Commercial District has a variety of storefronts, but many show a similar arrangement of these standard components: display windows, bulkheads (the area beneath the display window), recessed entry doors, transoms, and cornices.

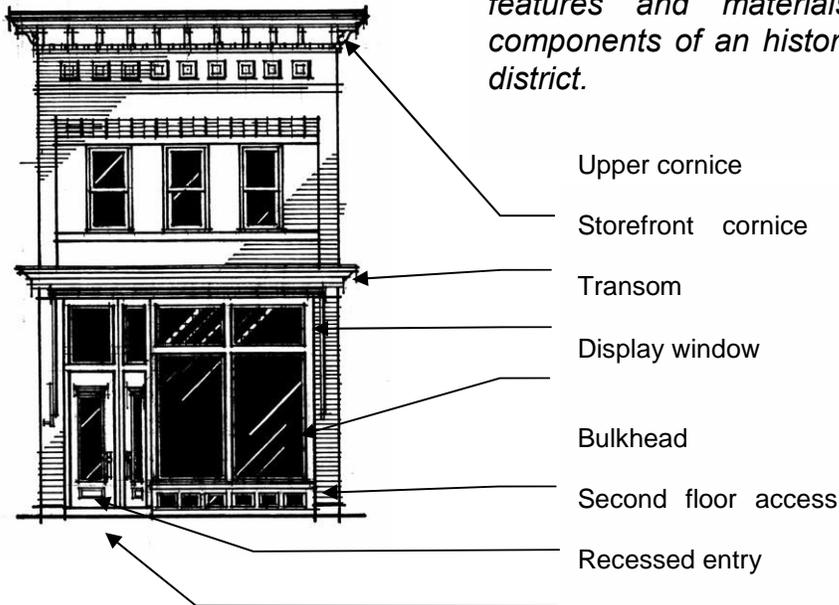
In converting downtown buildings to new uses, a number of the City's historic commercial storefronts have been closed in, covered over, or greatly altered. A better approach to accommodating a new first floor use is through a sensitive rehabilitation that retains the storefront's character-defining features. If needed, interior screens, blinds, curtains, or other materials set back from the window can create privacy without removing display windows or other important storefront elements.

Guidelines:

- ST (1) Retain and repair significant historic storefront elements and materials.
- ST (2) Attempt to return the storefront to its historic appearance. Do not add architectural details that were not part of the original design.
- ST (3) Do not block in large display windows or reduce the size of the original window area with smaller, inset windows.
- ST (4) Maintain the commercial character of the storefront, even if its use has changed.
- ST (5) If a new storefront design is required, incorporate traditional storefront components that harmonize with the rest of the building and neighboring structures.
- ST (6) Contain new storefront construction within the first floor portion of the facade, maintaining the distinct yet visually compatible relationship with the building's upper stories.
- ST (7) When original elements are missing and/or historic materials are deteriorated, the use of comparable substitute materials may be considered. However, the use of extruded aluminum storefront window framing is not preferred.
- ST (8) Retain historic storm enclosures. New enclosures should be constructed of wood and composed primarily of glass. New enclosures must be removable and their design should be based on historic precedents.
- ST (9) Installation of storefront awnings is encouraged. Awnings must be mounted below the storefront cornice and above display and transom windows. Awnings must be retractable and constructed of woven material.

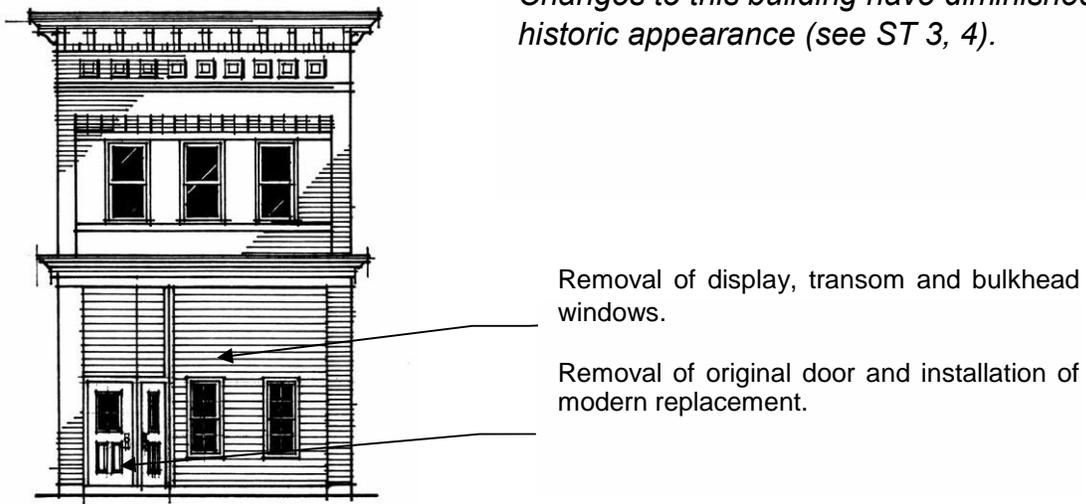
Historic Storefront Design

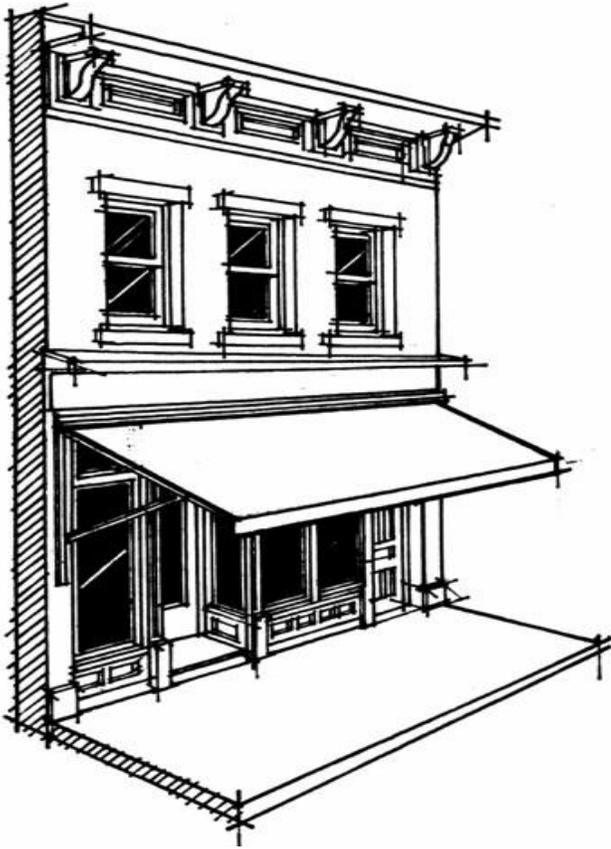
Rehabilitation work should preserve and/or replace in-kind character-defining features and materials. Following are components of an historic storefront in the district.



Inappropriate Storefront Modifications

Changes to this building have diminished its historic appearance (see ST 3, 4).





Approved Retractable Awning.
(ST 9)



Inappropriate Fixed Awning. (ST
9)



Sheltering pedestrians from sun and rain, storefront awnings were an important feature of commercial districts in the late 19th and early 20th centuries, as seen in this historic photograph of one of Escanaba's early markets.



This successful rehabilitation incorporates elements of the traditional storefront design. Original masonry, the original door, and glass-block transom windows have been retained.

Additions (AD)

When additional space is required in a building, it is possible to design an addition that maintains the structure's historic character. First, however, it should be determined that an addition is definitely needed—that extra space cannot be gained through a reorganization of the interior.

In designing additions, make certain that the original historic structure remains the primary building block with the addition seen as a subordinate component. A passerby on the street should be able to determine where the original structure ends and where the addition begins. The goal is to make the addition compatible with the original building but identifiable as new construction. This can be achieved by using similar materials, design elements, and proportions.

Guidelines:

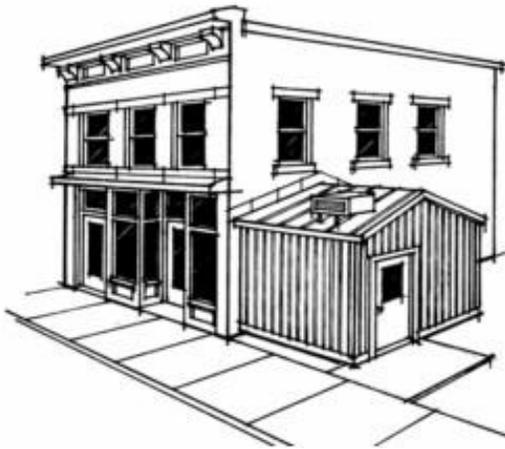
- AD (1) Make it visibly clear that the addition is a secondary component. The existing building must remain dominant.

- AD (2) If the proposed addition cannot be located at the rear of the building and/or is large in relation to the original structure, the addition should conform to the guidelines for new construction.

- AD (3) Building additions should be compatible with the size, scale, material, and character of the original building.

- AD (4) Do not use decorative architectural details and ornamentation that borrow from historical periods not represented in the district, such as “gingerbread” spindles or exterior window shutters.

- AD (5) Wherever possible, new additions or alterations to structures should be constructed in such a manner that, if removed in the future, the form and historical integrity of the structure would be unimpaired.

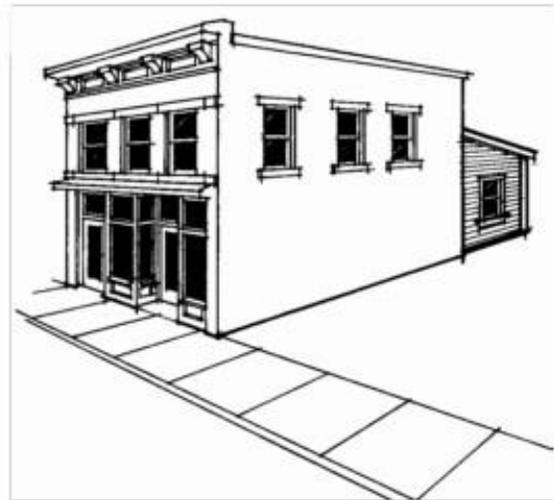


Inappropriate New Addition

This new addition—attached to the side wall of the existing historic building—does not relate well to the design character of the district. It differs in materials, scale, and roof type, and presents a blank wall to passers-by on the sidewalk and street.

Appropriate New Addition

As seen from the street and sidewalk, the visual impact of this new addition is reduced by situating it to the rear of the existing historic building. The new construction features elements typical of early additions found in the district including lap siding and a shed roof (See AD 1, 2, 3).





Inappropriate New Addition

This addition, while not new, does not relate to the design character of the original hotel building to which it is attached. It differs in materials, scale and window type.



Appropriate New Addition

The addition of a new entrance and elevator on this church does not exactly replicate the design and materials of the original building, but is similar in materials, use of stained glass, and scale.

New Construction (NC)

Loss of historic buildings due to demolition and fire has opened a few vacant lots within downtown Escanaba. New infill construction on these parcels if sensitively designed will complement and enhance the visual qualities of the district.

New buildings constructed on open lots should be compatible with neighboring historic buildings and with the general character of the civic and commercial district. In the downtown, individual structures form a continuous row of facades that define the street. Any new building should fit into this framework and be particularly sensitive to the design qualities of adjacent buildings.

Guidelines:

- NC (1) Make certain that the intended use and design of the proposed building meets all applicable regulations, including the *City of Escanaba Zoning Ordinance*.
- NC (2) Design new construction to be compatible with adjacent historic buildings maintaining consistency in size, proportion, and building materials.
- NC (3) Do not introduce historical architectural styles not found in the district. New designs based on, or inspired by, the architectural styles present in the district are encouraged.
- NC (4) Do not add features that might appear historic but were never found on buildings within the district including, for example, applied ornamental shutters and small-paned windows.



- The Commercial District in Escanaba has a number of vacant lots that would be suitable for appropriate infill construction.
- New construction on this lot could be either a one or a two story building with either a flat or a gabled roof.

Site Planning (NSP)

The term “site planning” refers to the location and arrangement of a building on its associated property or lot. Historically, within the downtown district, buildings align along the street edge of their lots, covering the entire front area of the parcel. This arrangement—with buildings adjacent to public sidewalks and parking along the street—retains the district’s pedestrian orientation.

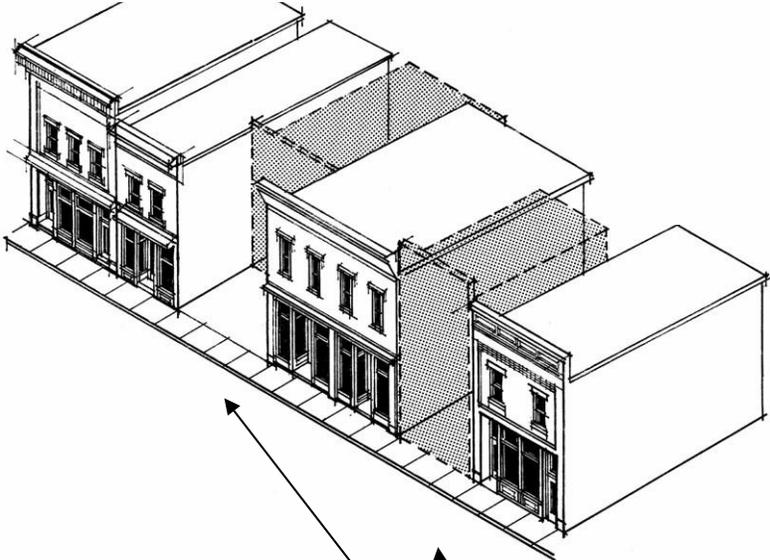
Guidelines:

- NSP (1) A new building should fill the width of its parcel.

- NSP (2) Maintain the line of storefronts at the sidewalk edge by locating the front facades of new construction in the same vertical plane as the facades of adjacent buildings.

- NSP (3) Locate parking areas and loading docks to the rear of properties. Do not locate parking areas in the front area of the lot. Reserve street frontage for building facades.

New construction should be built to fit the width of the parcel extended to the sidewalk edge to align with existing buildings (See NSP 1, 2, 3).



Inappropriate infill construction is shown situated at the back of its parcel. In this position the continuous wall of storefronts is broken and the building is removed from the direct path of pedestrians on the sidewalk.

Appropriate new construction meets the sidewalk at the front lot line and extends across the entire front width of the lot. New construction is not required to extend back to the rear lot line.



Since buildings are not required to extend to the rear lot line, space for parking and loading docks can be made behind the building with access via the public alley at the back. (NSP 3)

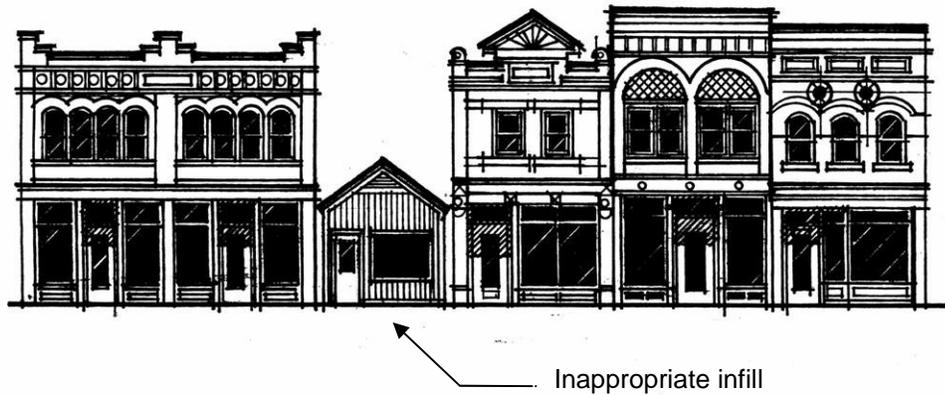
Building Scale (NBS)

Escanaba's downtown is composed of buildings ranging from one to four stories in height. The height of new construction must attempt to correspond with neighboring buildings. The overall size, or mass, of a new building must conform to the pedestrian orientation and sense of scale that is a defining feature of the district.

The apparent bulk of a large new building can be reduced through the use of design elements that visually break up large wall expanses. Such elements based on historic precedents in the district could include: vertical columns, arches, cornices, and changes in color or materials to break up large wall expanses.

Guidelines:

- NBS (1) Design buildings to be compatible in height and massing with their historic neighbors.
- NBS (2) Break large building forms into the smaller, varied masses that typically compose the streetscape pattern found in the district.
- NBS (3) Repeat the established rhythm of building widths in the block and minimize long expanses of unbroken horizontal building elements.
- NBS (4) Avoid low horizontal building masses.



The small scale of the new construction on this block breaks up the wall-like effect of continuous facades established by the existing buildings. Also, the new building's roof shape, door and window types, and siding material do not harmonize with the character of the adjacent historic buildings. (See NBS 1).



Although the new building is shorter in height than adjacent existing buildings, overall, it is compatible in mass and scale, reinforcing the continuous wall of building facades and preserving the historic character of the block (See NSB 1).

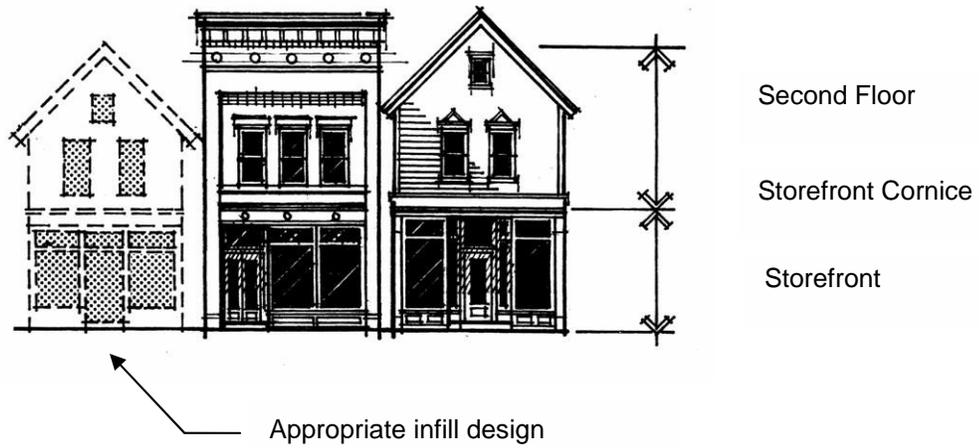
Facade Design (NFD)

The organization of a new building's architectural elements—windows, doors, and storefronts, for example—should be compatible with the design of nearby historic buildings.

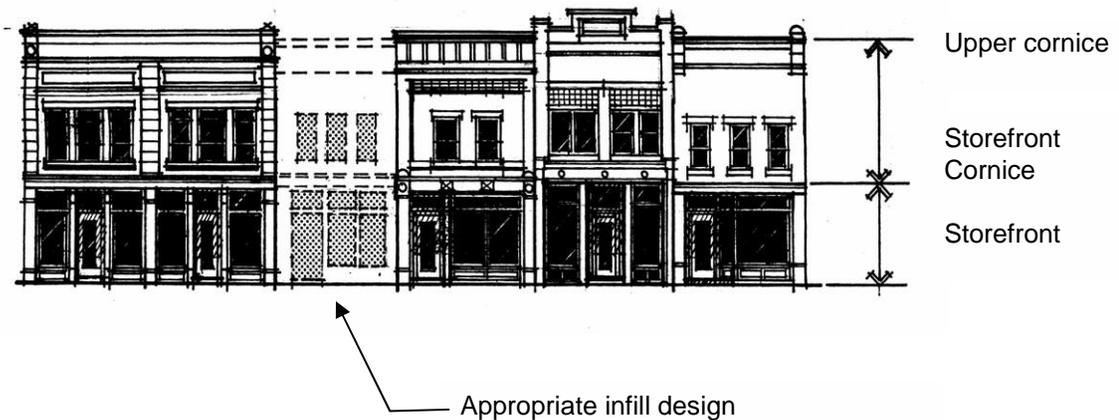
Appropriate design features and details such as trim moldings, doors and windows, hardware, and light fixtures will enhance the compatibility of a new building with its older neighbors in the district.

Guidelines:

- NFD (1) Maintain the visual distinction between upper and lower floors.
- NFD (2) Reinforce the established pattern of upper story windows. Use windows that are similarly proportioned windows to those in historic adjacent buildings.
- NFD (3) Reinforce horizontal facade elements present in the block such as windowsills, window headers, and cornices.
- NFD (4) Align cornices, upper story windows, and storefront windows with adjacent buildings.
- NFD (5) Maintain historic patterns of door proportion and placement.
- NFD (6) New commercial construction must incorporate elements of historic storefront design with an emphasis on pedestrian orientation. Traditional storefront features include: a recessed entry, bulkhead construction, and display and transom windows.
- NFD (7) Use details and features such as doors, hardware, moldings and trim, and light fixtures that are compatible with the proportion and materials of those found on nearby historic buildings.



Historic commercial buildings in the district show a strong visual distinction between the ground floor and upper stories. New construction should maintain that distinction, and also keep to the proportions and spacing patterns set by existing cornices, doors, and windows (See NFD 1-6).



Roofs (NR)

In designing a roof for a new building, follow historic precedents established in the district. Most roofs within the district are either flat or gabled with the gable end facing the street. Near existing historic buildings with gabled roofs, make certain that a new roof is comparable in pitch, gable orientation, and surface appearance. Where the predominant form is flat, flat roofs are preferred.

Guidelines:

- NR (1) Design roofs to be compatible with adjacent roofs that may either be flat, or in some cases, front-gabled.
- NR (2) In general, hipped roofs, side-gabled, and mansard roofs are not compatible with the predominant historic roof forms found in the district.
- NR (3) Where visible, new roof materials must be compatible with historic roofing materials present in the district. Ribbed metal roofing is not considered appropriate.
- NR (4) Wherever possible, install modern roof accessories, such as ventilators, mechanical equipment, and satellite dishes in locations where they are not visible from the street.

Exterior Materials (NEM)

Architects and builders working during the district's historic period employed a rather limited range of exterior materials. Some of these materials—such as locally-quarried sandstone or cast iron—are either no longer available or prohibitively expensive.

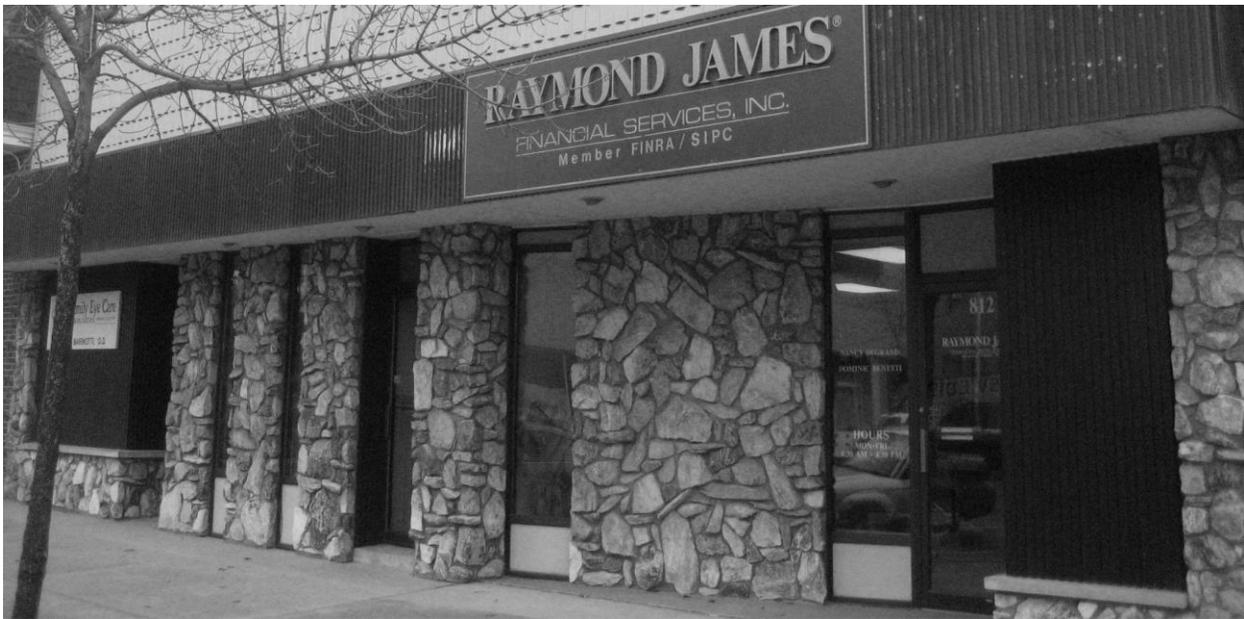
While wood, brick, and certain architectural metals are still readily available and are encouraged as materials for new construction, some new building products can be successfully substituted for historic materials. However, other new materials are inappropriate and may diminish the district's overall historic appearance.

Guidelines:

- NEM (1) Use exterior wall and trim materials that are similar to those of neighboring historic buildings. Some newer materials—including cement fiberboard siding and fiberglass for trim moldings—may be allowed depending on their application.
- NEM (2) The Historic District Commission requires a review of newly developed building products and their methods of installation.
- NEM (3) Construction materials that are not permitted include: prefabricated brick panels; vinyl siding; cultured fieldstone; ribbed metal panels; and T-111.



This type of contemporary siding has been used to replace or conceal the original building material, and is not appropriate to the historic nature of the building.



Fieldstone masonry was not historically used in Escanaba's Commercial District. The fieldstone product shown here is not compatible with the historic character of the area.

Streetscape Features (SF)

Buildings are not the only components of Escanaba's downtown district. Features such as paving materials, fences, and streetlights also contribute to the historic qualities of the area. Temporary structures, such as performance platforms and works of art, are not subject to regulation.

Guidelines:

- SS (1) Maintain original curbing and sidewalks whenever feasible. Replacement concrete should blend with existing in color and texture.
- SS (2) Retain historic street paving materials when possible. Otherwise, use paving materials that are compatible with the district's architectural character.
- SS (3) Retain historic fixtures, such as streetlights. If new fixtures are required, their design should be based on historic precedent in the district.
- SS (4) Design fencing to be compatible with historic precedent in material, height, and detail.
- SS (5) Placement and selection of permanent plantings such as trees and shrubs should be based on historic precedent in the district.



The new lights that illuminate the sign at this site fit stylistically the renovation of the building's storefront.



Fencing was not used extensively in Escanaba's Commercial District, since buildings were sited on the front of the lots. New fencing should be compatible with historic fence types in materials, height, and detail.

Signage (SG)

Whether extending from a building elevation, mounted on a building facade, painted on window, or incorporated into an awning, signs greatly impact the visual environment of a commercial area.

The City of Escanaba includes sign regulations in its Zoning Ordinance. Before installing a new sign, a building owner must show that the sign complies with these regulations. Since the regulations focus primarily on size and safety issues, additional signage guidelines dealing with the sign's placement and design qualities are needed to protect and enhance the character of the downtown district.

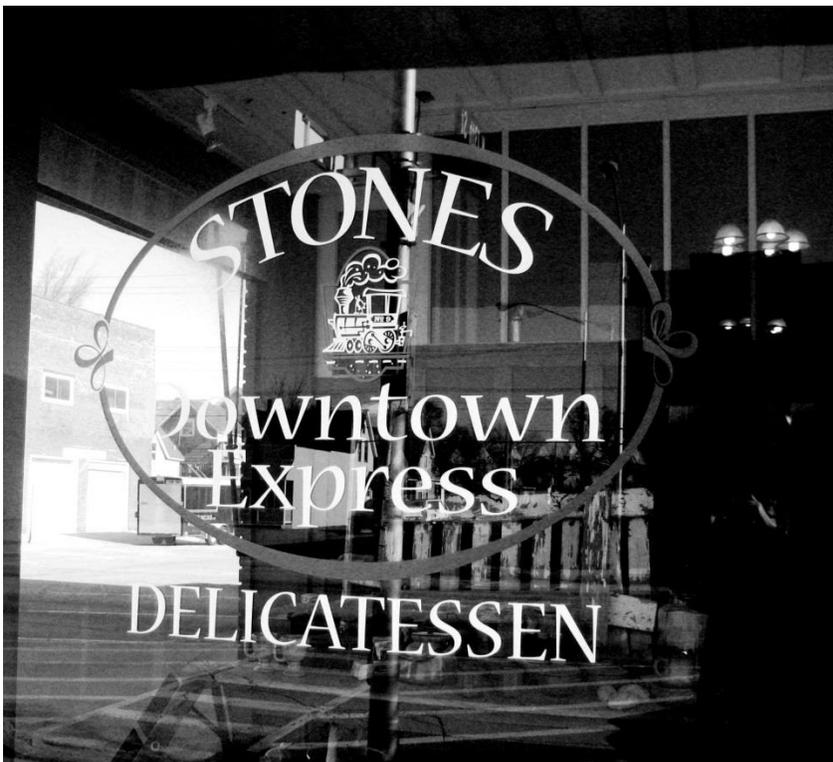
A property's allowable sign area, established by the Sign Ordinance, may be distributed among several signs located on the storefront.

Guidelines:

- SG (1) Signs must be integrated into the architectural design of the building and must not obscure significant architectural features.
- SG (2) Do not install internally lit signs or awnings on the exterior of the structure.
- SG (3) Design signs to be compatible with the historic character of the district. Lettering styles, graphic elements, and sign configuration should complement the district's visual qualities.
- SG (4) Design, proportion, and install window signs so that they do not obscure display areas. Retractable awnings provide opportunities for additional signage.
- SG (5) Appropriately designed and located neon signs can be compatible with the historic character of the district.
- SG (6) Sensitive restoration of existing painted wall graphics is permitted.



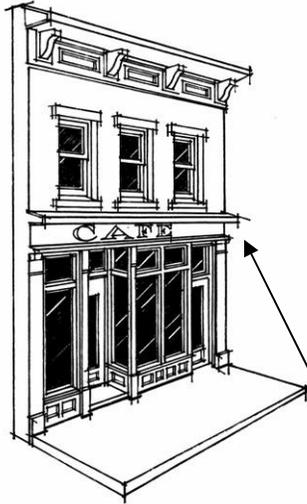
This fabricated sign and its bracket enhance the character of the building.



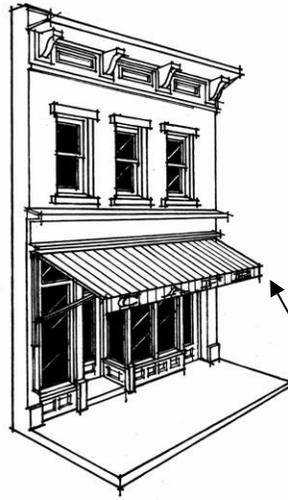
The lettering style, scale and placement of this sign is appropriate both to the building and to the area. Painted on the surface of the window, the sign attracts attention to the business without obscuring the view.

Shown here are three different acceptable approaches to signage:

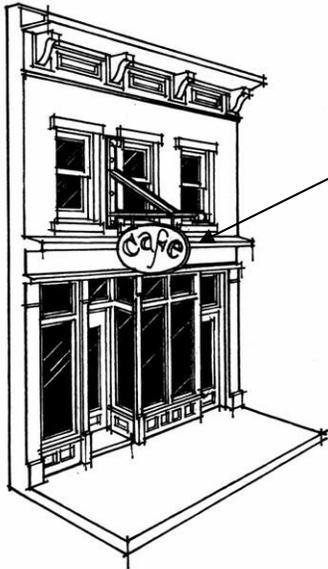
Each example shows how signage can be both functional and decorative without compromising the design qualities of the original building (See SG 4).



A painted sign installed flush with a building's lower cornice.



Lettering printed on a retractable fabric awning.



An externally lit sign hung on a bracket that is perpendicular to the building's facade.

Glossary

appropriate:	Suitable or compatible; in reference to alterations or additions to a historic building or an historic district.
awning:	A covering or housing above a door or window to provide shelter and/or a decorative element. Awnings in the commercial district are typically a retractable canvas-type mounted over the storefront.
baluster:	A vertical support post for a railing.
balustrade:	An entire railing system, as along the edge of a porch, balcony, or roof deck. Includes a top rail and balusters.
bargeboard:	Ornamental trim piece along a roof at the gable.
bay window:	A window or series of windows that protrude from a wall, usually segmental, semicircular, or square-sided in plan; typically one story in height, although sometimes higher.
bracket:	A projecting member, often decorative, that supports an overhanging element such as a cornice.
bulk:	The size of a building, measured not only by its volume, but also by the magnitude of its external dimensions; in a design context, the apparent size of a building from different viewing points.
bulkhead:	The area below the display window in a commercial storefront.
capital:	The top part or head of a column.
casement window:	A window that swings inward or outward on side hinges.
casing:	The exposed framework or trim around a wall opening.
cast iron:	Iron formed into building products, such as posts, through a molding process.
clapboard:	One of several forms of beveled siding, thin at the top and thicker at the lower edge. Also called bevel siding or lap siding.
classical:	An approach to design based on the forms and principles of ancient Greek and Roman art.
column:	A vertical support member, usually with ornamentation or stylistic treatment; it may be fluted or smooth.

compatible:	Suitable or harmonious; in reference to alterations or additions to an historic building or an historic district.
corbel:	A bracket or support produced by courses of wood or masonry extending in successive stages from a wall surface.
cornerboard:	A vertical, flat, wood element, sometimes with beading or other ornamentation, used to cover or abut siding at a frame building's corners.
cornice:	The projecting uppermost portion of a wall often treated in a decorative manner with brackets or other ornamentation.
dentil:	One of a row of small, tooth-like blocks used as a part of the ornamentation in a frieze or cornice.
dormer:	An upward projection in a roof surface, usually gabled and containing one or more windows.
double-hung window:	A window with two balanced sashes, each sliding vertically over the other so that either the upper or the lower portion of the window can be left open.
eave:	The lower part of the roof that projects beyond the wall.
elevation:	The perpendicular view of the side of a building.
facade:	The face or main elevation of a building.
fascia:	A flat, horizontal, wood member covering the ends of roof rafters or placed in a cornice area.
fenestration:	The arrangement of windows.
flashing:	Sheet metal used to keep water from penetrating the joint between a roof and a projection or interruption such as a chimney or change in pitch.
foundation:	The part of a structure that is in direct contact with the ground and serves to transmit the load of the structure to the earth; typically of masonry construction.
frame building:	A type of building construction in which the loads are carried to the ground through a wood structural framework rather than through load-bearing walls.
gable:	The vertical surface on a building usually adjoining a pitched roof, commonly at its end and triangular-shaped.
hood molding:	The projecting element placed over a window; it may extend down the sides of the window as well as over the top.
infill:	New construction on a vacant lot; within a dense, built-up area.

integrity:	Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.
Italianate:	An architectural style based on Italian buildings of the 16 th and 17 th centuries, popular in the U.S. in the 19 th century.
joist:	Horizontal framing members that run parallel to each other from wall to wall. Joists can support a floor or a ceiling.
load-bearing wall:	A wall capable of supporting a structural load in addition to its own weight.
lights:	Openings between the mullions of a window, usually glazed.
lintel:	A horizontal structural support that spans an opening, such as over a door or window.
mansard:	A hipped roof that is double-pitched on all four sides, the lower slope being much steeper.
masonry:	Construction using brick, stone, or other similar materials bonded together by mortar.
massing:	A composition of several masses combined to create a building volume; the organization of the shape of a building.
molding:	A decorative band or strip of material with a profile. Generally used on cornices and as trim around window and door openings.
mortar:	A mixture of cement-type materials with water and sand to bond brick and stone.
mullion:	A vertical divider between adjacent doors or window units.
munтин:	A framing bar or strip (horizontal, vertical, or slanted) that holds individual panes in a window sash.
ornamentation:	Architectural elements not necessary for structural or practical purposes which are added to provide visual variety and interest to a design.
parapet:	The portion of an exterior wall that rises above the roof. Usually in the form of a low wall, a parapet may be shaped, stepped or plain.
pediment:	The triangular space formed by the two slopes of a gable roof. Also, a triangular cap used over a door or window.
pier:	A column, masonry support, or other structural member used to support a structural load, generally represented as an integral thickened section of a wall; usually set at intervals along the wall.

pilaster:	An engaged or attached column or pillar on the wall of a building. Like a column, it may have a base and a capital and may be smooth or fluted, sometimes to provide added strength and sometimes merely for ornamentation.
pillar:	Any vertical structural member that is capable of providing major vertical support; such as a column, post, or pilaster.
post:	A strong, stiff, vertical structural member or column, usually of wood, stone, or metal, capable of supporting a framing member of the structure above it. Typically smaller than a pillar, posts may be round as in turned posts.
prism glass:	Small panes of glass usually set in a metal framework in the transom over a storefront; the glass is molded in a special pattern that projects daylight into the building's interior.
projecting sign:	A sign, other than a wall sign, which is affixed to a building and which extends in a perpendicular manner from the building wall, often suspended from a metal bracket.
proportion:	The relation of one part to another or the whole with respect to magnitude, quantity, or degree.
quoins:	Bricks or stones laid in alternating directions to form the exterior corner of a building.
rehabilitation:	The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those features of the property which are significant to its historic, architectural, and cultural values.
Renaissance Revival:	An architectural style that makes use of elements developed in 15 th century Italy.
retrofit:	To furnish with new materials, components, or equipment not available at the time of construction.
Richardsonian Romanesque:	A building style practiced by American architect Henry Hobson Richardson and his followers in the late 19 th century.
sash:	The framework of a window that supports the glass; if the sash is multi-paned, muntins provide support for the individual panes. The sash may be fixed, sliding, hinged, or pivoted.
sheet metal:	A thin metal product that is often embossed in a decorative pattern.
sign:	The use of any words, numerals, pictures, figures, graphic elements, or trademarks by which anything is made visible to the general public, and used to advertise an individual, firm, profession or business.

- sill:** The lowest horizontal structural member. A foundation sill rests directly on the foundation. A windowsill is the lowest member of a window opening. Floor joists rest on a sill plate.
- soffit:** The downward-facing or underside of a projecting element such as an eave or cornice.
- transom:** A glass panel, either fixed or moveable, placed over a door or window to provide additional natural light to the interior.
- vernacular:** Architecture that draws on common traditional forms and materials. Vernacular architecture is usually functional, modest, and unpretentious, and often a mixture of several architectural styles.
- window sign:** A sign affixed to, or inside of, a window in view of the general public.

