Village of Calumet
Civic and Commercial Historic District

▪ DESIGN GUIDELINES ▪

Historic District Commission
Village of Calumet, Michigan

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Village of Calumet Historic District Commission
2006

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Village of Calumet, Michigan
Historic District Commission
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Historic photos courtesy of Keweenaw National Historical Park Archives, Calumet, Michigan; and Michigan Technological University Archives and Copper Country Historical Collections, Houghton, Michigan

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Introduction

Under the authority of the Village of Calumet's Historic District Ordinance, the Village Council, on January 15, 2002, established the Civic and Commercial Historic District to safeguard the historic and architectural heritage of the village's downtown area. The district designation set into place a process of review for all exterior alterations to properties within the historic district, including demolition and new construction.

The Historic District Ordinance also established a Historic District Commission composed of five village residents to administer the review process. The Commission receives applications from property owners for proposed work, holds public hearings to review the applications, and issues a *"Certificate of Appropriateness"* upon approval of applications. The Commission's appointed Coordinator assists with the application process.

The purpose of this document is to provide guidance to property owners undertaking work within the Civic and Commercial Historic District that is subject to review by the Commission. In addition, it is intended to assist the Historic District Commission in considering whether the proposed work is appropriate and maintains the historic character of the district.

The guidelines for the Civic and Commercial Historic District 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.

This document was developed by the Village of Calumet Historic District Commission to show how the *Secretary of the Interior's Standards for Rehabilitation* applies to historic properties, particularly commercial buildings, within the downtown district. As required by law, the guidelines have been officially adopted by the Calumet Historic District Commission, and have also been reviewed by the Michigan State Historic Preservation Office.

If you are a property owner in the 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 Village of Calumet Offices at (906) 337-1713.

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.

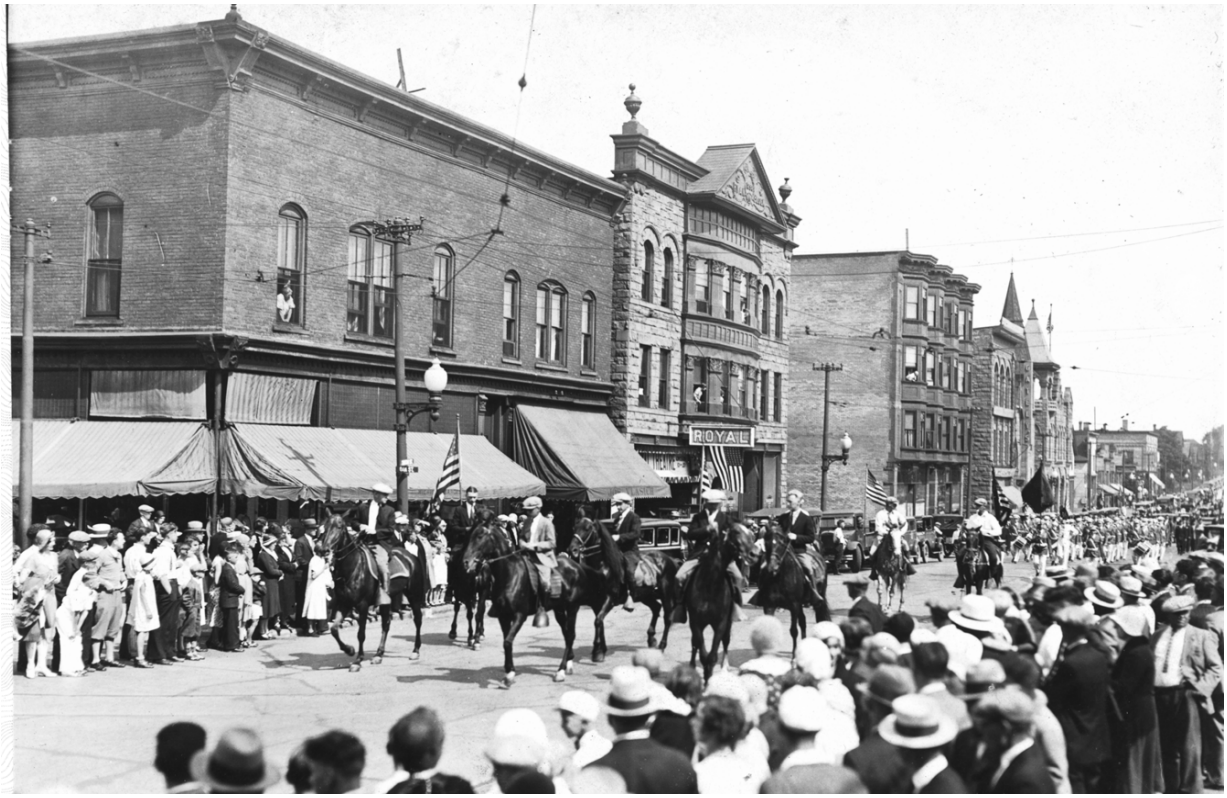
(8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(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 a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

District Boundaries

The official boundaries of the Civic and Commercial District were established with the designation of the district on January 15, 2002. The following map details the district's boundaries. All exterior work done on properties within the boundaries is subject to design review by the Historic District Commission.



Fourth of July Parade on the 300 Block of Sixth Street, 1920, Keweenaw NHP Archives. Curto Collection.

The 100 Block of Fifth Street, ca. 1950s. Keweenaw NHP Archives. Curto Collection.

Historical Background & Architectural Character

The Village of Calumet's Civic and Commercial District reflects important aspects of the history of copper mining on the Keweenaw Peninsula during a period of industrial growth and community prosperity, ca.1890-1910. For more than a century, the village's downtown area has served as the center of commerce and culture for the community that grew up around the mines of the Calumet and Hecla Mining Company, Michigan's largest copper producer. The buildings and streetscapes that remain from this period tell the story of daily life in a turn-of-the-century Michigan copper mining town.

Although it has seen many changes over the years, Calumet's downtown area still retains much of its historic appearance and feeling. For these qualities, and its importance to the history of the region, state, and nation, the district has been listed in the National Register of Historic Places and as a National Historic Landmark. In addition, the entire downtown area is included within the boundaries of Keweenaw National Historical Park, established in 1992.

Calumet's Civic and Commercial Historical District has also been given local historic district status under Michigan's *Local Historic District Act* because of its historical significance and distinctive design characteristics. By regulating work on properties within the district, 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 the District

Land surveyor Edwin Hulbert laid out a pattern of streets and lots for the townsite he named Red Jacket in 1868. A few years earlier, Hulbert had begun to mine copper in the area and he developed the settlement to support his mining operation. In 1875, only seven years after the sale of its first lots, the town had grown to more than a thousand residents and was officially incorporated as a village. Later, in 1929, Red Jacket was renamed Village of Calumet.

The copper lodes near the village proved to be the richest in the region, giving rise to several important mining companies, the Calumet and Hecla (C&H) being the most significant among them. The growth and development of Red Jacket was closely tied to C&H: the mines and surface plant lay immediately to the east, with areas of company-owned land devoted to worker housing adjoining the village on the south, west, and north.

Since C&H policy prohibited commercial development on company land, most of the area's business activity was channeled to Red Jacket. As a result, the village's downtown became the commercial hub for the entire Calumet mining district. In 1900, when the number of the area's mining company employees was at its peak, the village population stood at about 4,500 residents. However, at the same time, the entire Calumet area—including the Village of Laurium and company-owned housing areas—had more than 30,000 people. Thus, the commercial district's important role in the regional economy explains why the downtown is so large relative to the size of residential areas of the village.

The type of activities that centered in the business district—primarily the buying and selling of goods and services—began in the earliest years of the village. Red Jacket's first commercial buildings were built in the 1860s, including a number of stores and a bank. A brush fire destroyed two-thirds of the settlement's buildings in 1870, but the town was quickly rebuilt. Photographs and maps show that by the early 1880s, commercial buildings had pushed out houses to concentrate along Fifth Street—in fact, by 1885, virtually all buildings occupying the street had a commercial use.

As the lots on Fifth Street filled, business development spilled over onto Sixth Street along Portland, Oak, Elm and Pine. The building of a new fire station in 1898, together with the enlargement of the Town Hall and addition of the Opera House one year later, created a new civic and cultural zone at Sixth and Elm. In 1900 the location of streetcar tracks along Sixth from Scott to Pine encouraged further commercial growth along that corridor.

Reflecting the success of local mining companies, the two decades between 1890 and 1910 were economic boom years for Red Jacket. Most of the buildings remaining in the historic district date from that period. Depressed business conditions after a 1913-14 miners' strike brought new construction in the commercial district to a halt. By that time, however, nearly every available lot in the district was occupied.

Though there was relatively little new building during the 1910s and '20s, the downtown landscape continued to evolve, perhaps most notably in response to the growing presence of the automobile. For example, former stables and warehouses were converted to garages, and at this time the district saw its first service station and auto dealership. During the 1930s, another period of severe economic depression, a post office, funded under a federal work relief program, was the district's sole building project. The late 1940s saw several new construction projects that represented the last new building activity in the district until the 1960s.

Building Types, Architectural Styles and Streetscape Features

While most buildings from the first period of the village's growth in the mid 1800s are no longer present, a few examples of an early commercial type, the two-story

shop-house, still remain. Shown in early historic photographs and illustrations, this front-gabled, wood-frame building combined a shop-level entrance with living quarters above. Built as individual units, these buildings were customarily sited closely together; frequently they were combined with rear-yard structures like barns and storage sheds to form larger complexes.

A variation of this type is the false-front building with a facade extending above the roof gable to give the impression of a more substantial structure. At street level, large display windows, and most often a central entry, were framed in wood. Two examples of the wood-frame shop-house type dating from the 1880s remain on the 400 block of Fifth Street (412 and 414 Fifth Street).

From these beginnings, an expanding range of building types developed within the commercial district to accommodate the increasing volume and variety of goods and services. A turn-of-the-century Polk's city directory lists sellers of agricultural implements, cigar tobacco, fur coats, and carriages—as well as dressmakers, lawyers, veterinary surgeons, undertakers, and insurance agents—all with business locations in the Red Jacket downtown district.

To meet this growing commercial activity, beginning in the late 1880s, the district's small, wood-frame structures were replaced with larger, more architecturally sophisticated buildings of brick and stone construction. More specialized in function, these buildings included department stores (P. Ruppe and Sons, 211 Fifth Street), theaters, and office buildings (V. Coppo Block, 215-217 Sixth Street). Most are rectangular in plan with flat-roofs and masonry bearing-wall construction. Some, such as the Vertin Department Store (216-220 Sixth Street), were remodeled and enlarged in response to the expanding local economy.

Like the frame shop-house, the larger buildings have a two-part facade that reflects different interior uses. Public commercial activity usually occupied the street level space, while more private functions—professional offices, meeting rooms for social organizations, and apartments, for example—were accommodated on the upper levels.

In contrast, a number of commercial buildings in the district contain only one story. Some were originally built as such, including the Paine, Webber, and Company Building (303 Fifth Street), while others were reduced from a taller structure, typically after a fire.

While the facades of the early commercial structures received simple architectural treatment—often only moldings or a bracketed wood cornice—larger masonry buildings were more ornate and varied in terms of materials and design features. Stock elements from catalogs such as pressed metal cornices, terra cotta trim, molded brick, and cast iron piers and columns were frequently used to create architectural interest.

The civic buildings of Calumet village, including the Village Hall and Theatre, the Red Jacket Fire Station, and the U.S. Post Office, share similar characteristics of location, scale and setting. They are all relatively large, free-standing buildings located on Sixth Street. The Village Hall and Theatre, together with the Fire Station, employ lavish materials and ornamentation to form an impressive civic complex. The Depression Era post office is simpler in design and materials, reflecting its later building period.

Because the village's commercial structures were constructed during a relatively short period of only several decades, they reflect a narrow range of architectural styles. When applied to architecture, the word *style* can be used a variety of ways, but essentially, it refers to a particular combination of features that together give a building a particular *look*. Like fashions, styles change through time, reflecting changes in taste and innovations in building technology. Historians have given names to particular architectural styles that can be helpful in understanding a building's design. Buildings of several styles can be found in the Civic and Commercial District, as illustrated below:

Union Building, Keweenaw NHP Archives, Peterman Collection.

Italianate

- 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

Red Jacket Fire Hall, Keweenaw NHP Archives, Jack Foster Collection.

Richardsonian Romanesque

- 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

333 Fifth Street, Michigan Technological University Archives and Copper Country Historical Collections.

Renaissance Revival

- Built after 1900
- Usually constructed of brick
- Symmetrical facades and prominent cornices
- Pilasters on the upper-story facade to resemble columns
- Arched windows on the upper story

400 Block Fifth Street Looking South (414 Fifth Street at far left), Michigan Technological University Archives and Copper Country Historical Collections.

Commercial Vernacular

- 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

When analyzing architectural styles in the historic district it is important to note that many buildings, termed *eclectic*, blend aspects of several styles. Other buildings called *vernacular*, show few, if any, features that relate it to a design period. In addition, many buildings in the downtown area have experienced major changes, making it difficult to identify their original style.

The civic and commercial buildings of Calumet Village—stores, saloons, the Village Hall, banks, and business blocks—play a central role in defining the community's image. Their number, size, styles, and dense concentration give these buildings prominence in shaping the overall physical character of the village. However, other features also contribute to the village's appearance. For example, the gridiron road pattern, light poles, and reddish-colored concrete sidewalks are also important in defining Calumet's sense of place.

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 second floor detailing restored.

New storefront replicates original features, materials, and proportions.

■ *The original storefront of this building had deteriorated beyond repair. Based on historic photos and remaining physical evidence, the new storefront replicates original design features and uses materials that closely match those of the original (see EB 3).*

Inappropriate window type and placement.

Here residential windows are not compatible with historic storefront design.

The door hood and shingled roof construction are not compatible with historic storefront design.

■ *This facade alteration was not based on the building's actual historic 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 (see 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. Red sandstone quarried in nearby Jacobsville was also commonly employed for walls and building trim. The use of this locally produced building material gives the district a unique sense of place.

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.

Covering original masonry with cladding material adversely affects a building's historic appearance (see MA 1).

■ *Here brick has been severely damaged by inappropriate sandblasting and painting (see MA 3, 5).*

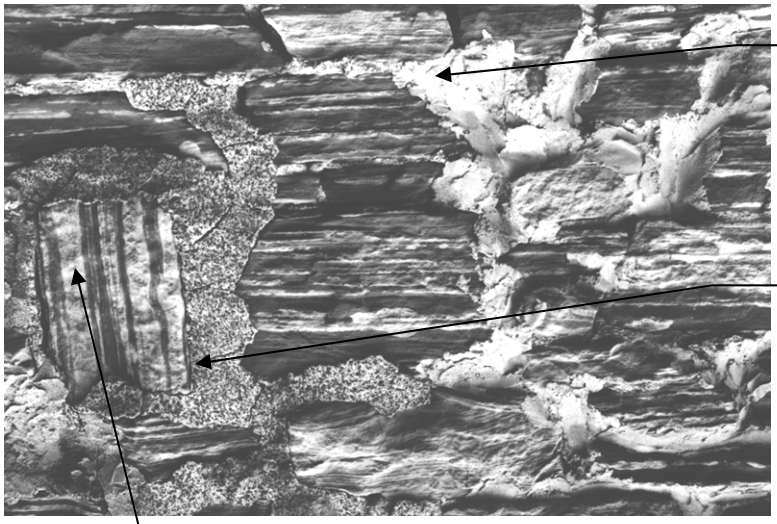
■ *A deteriorated portion of the original sandstone sill was replaced with a new a sandstone unit that matches the surrounding material (see MA 7).*

Careless application of mortar obscures the bond pattern of the brick.

Joints not filled with appropriate mortar.

■ *Repointing with a modern mortar mix containing a high Portland cement content causes original brick to crumble, because the brick units are softer than the replacement mortar. Expansion and contraction causes them to break down.*

Inappropriate Sandstone Wall Repair ***(see MA 4)***

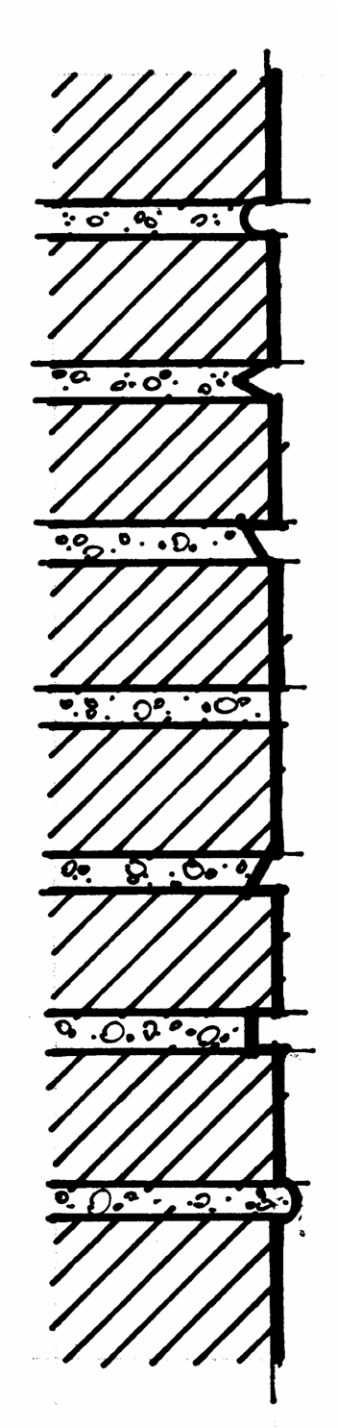


Unsuitable use of synthetic caulking.

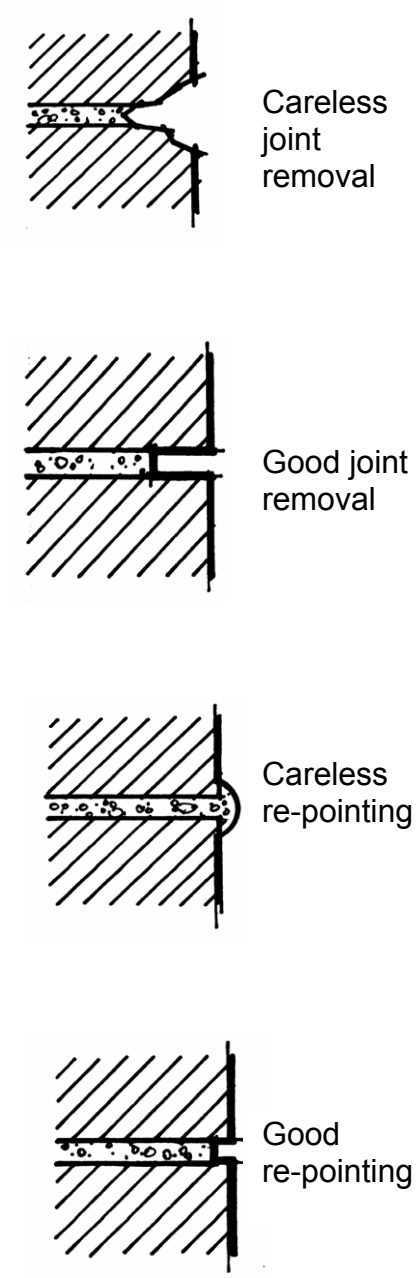
Incorrect use of concrete mortar.

Improper alignment of replacement stone.

Typical Mortar Joints
(See MA 4)



Masonry Repointing
(See MA 4)



Wood (WO)

In the late 1800s, brick and stone replaced wood as the most common construction material for commercial buildings in Calumet Village. 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:

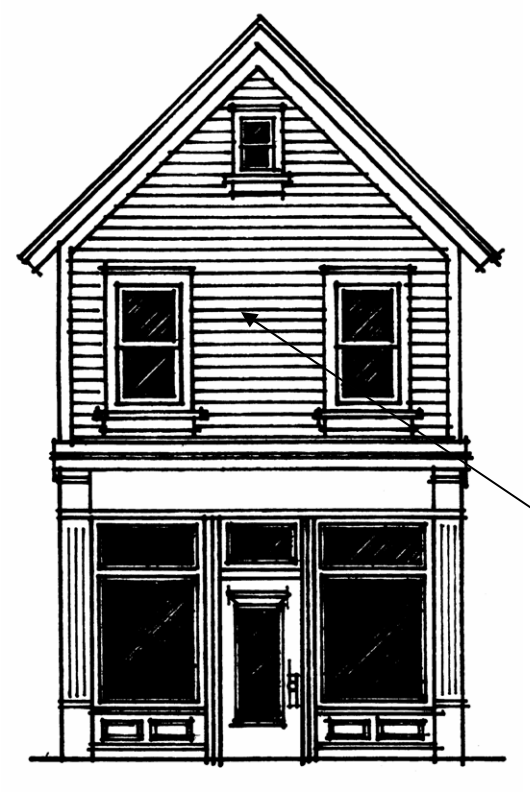
WO (1) Do not replace missing wood features with new elements that do not have historic precedent in the district.

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.



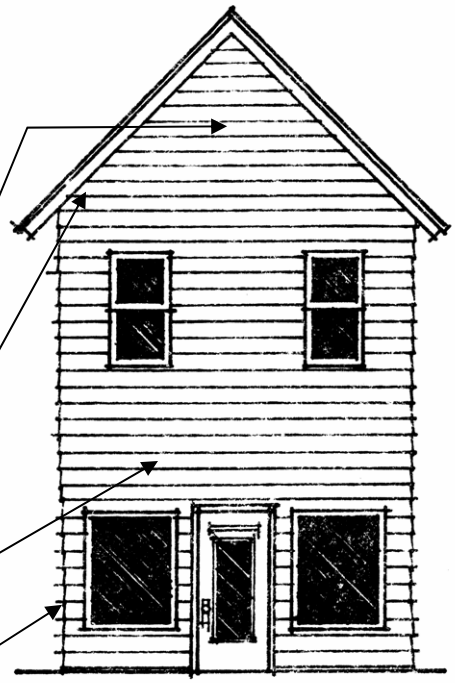
Appropriate Wood Trim and Siding Replacement

■ *The scale, proportions, and detailing of the original design are preserved (see WO 3).*

New wood siding is integrated with existing architectural details.

Inappropriate Wood Trim and Siding Replacement

■ *Avoid covering wood trim and architectural features with new siding (see WO 4).*



Third-story window covered over.

Fascia detailing covered.

Corner boards and cornice removed.

Replacement siding too wide.

■ *Retain original wood elements whenever possible. Paint exposed wood surfaces to avoid weathering and irreversible damage (see WO 5).*

■ *Here new wood clapboard siding was installed to match the proportion and profile of the original material (see WO 3).*

■ *In this gable end, "ghosting" reveals the size and configuration of missing trim pieces that were later reproduced as part of the facade rehabilitation pictured below (see WO 1).*

■ *Based on analysis of historical photographs and remaining physical evidence, decorative trim, facia, soffits, and fish scale shingles were installed to replicate original architectural details (see WO 1).*

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.

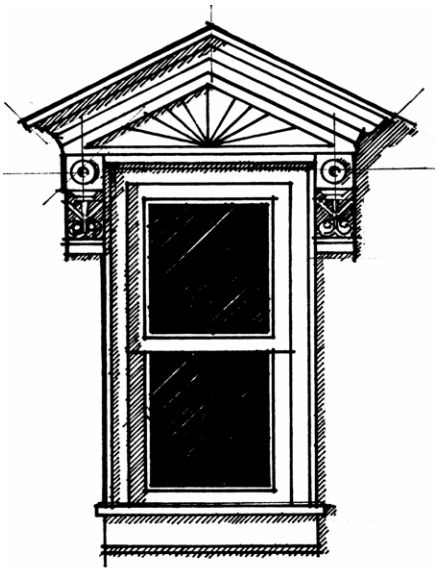
ME (2) Clean metal features only where such cleaning will not damage historic color, texture, or patina. Any cleaning treatment should use the gentlest means possible, using methods that do not abrade the surface.

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.

■ *The use of cast iron is common throughout the district. Cast iron requires painting to provide protection from the effects of weather (see ME 3).*

■ *Here a cast iron column supports cast iron lintels at a corner entry.*



■ *Decorative pressed metal window hoods should be retained and protected from deterioration through proper cleaning and painting, where appropriate (see ME 1, 2).*

■ *Cast iron columns are an important feature of storefront assemblies.*

■ *Copper elements, such as cornices, were typically exposed and should remain unpainted (see ME 3).*

This copper cornice has developed a rich patina and should be preserved without painting.

■ *Pressed galvanized metal requires painting for proper maintenance (see ME 3).*

Pressed metal forms the lower cornice and curved bay.

A cast iron colonette supports the cornice.

■ *The design and placement of this new metal lantern was based on historic photographs (see ME 4).*

■ *Cast iron platforms are a component of some storefronts in the district and should be primed and painted regularly (see ME 2, 3).*

■ *Metal balconies and metal fire escapes require painting for proper maintenance (see ME 3).*

Metal balconies painted an appropriate dark color.

This galvanized metal cornice has been carefully primed and painted (see 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.

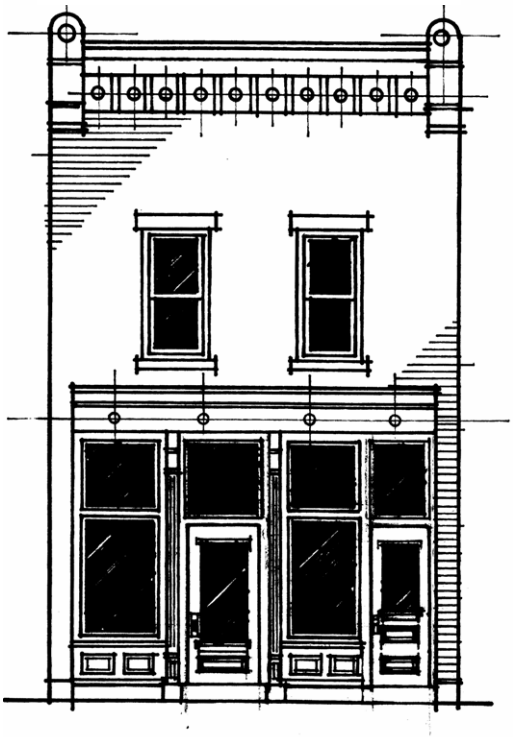
DO (2) If the replacement of an existing original door is necessary, select a manufactured door or have a new door built with the same design, materials, and proportions as the original.

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.

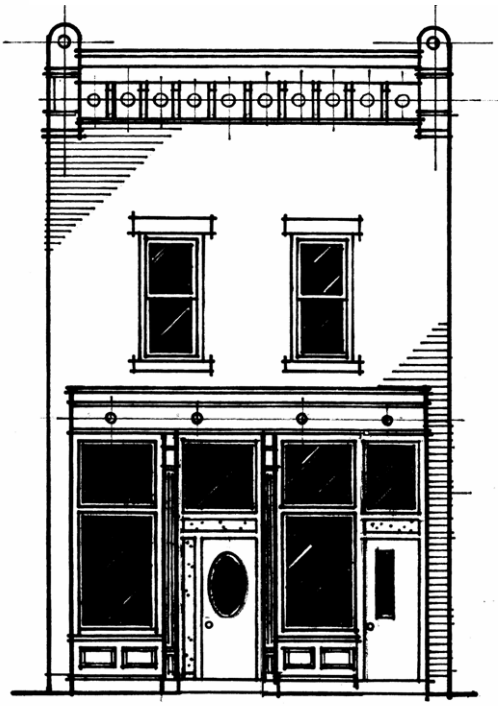
DO (4) Select replacement door hardware that is consistent with historic hardware in design and finish.

DO (5) Do not reduce the size or proportions of original door openings to install smaller doors.

Storefront with Original Doors



Storefront with Inappropriate Replacement Doors



■ *Here replacement doors do not match the historic storefront design. In addition, the original openings have been reduced to allow for the installation of smaller doors (see DO 2, 3, 5).*

■ *The middle door here serves as an entrance to the building's second-floor apartments. Doors to upper level apartments or business offices often differ in design from those associated with first-floor storefronts. Historically, doors to upper floors frequently include several panels and a window in the upper half of the unit.*

■ *Replacement door hardware should replicate the design of the original in size and scale (see DO 4).*

■ *Hardware (such as knobs, plates, and hinges) represents an important element of the overall door design and should be retained whenever possible (see DO 1).*

■ *Here a new wood door with half-height glazing is appropriate for a second-floor entrance (see DO 3).*

■ *An overhead door with glazing is appropriate for this garage structure. Where garage-type doors are required, glazed windows in the doors are preferred (see DO 1).*

■ *This historic wood storefront door with full-height glazing has been retained and reconditioned, a preferred approach when an original door is intact (see DO 1).*

■ *Here the original storefront door opening was inappropriately altered to accommodate a smaller door. In addition, the half-height glazing is inappropriate for a storefront door (see 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 Copper Country 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.

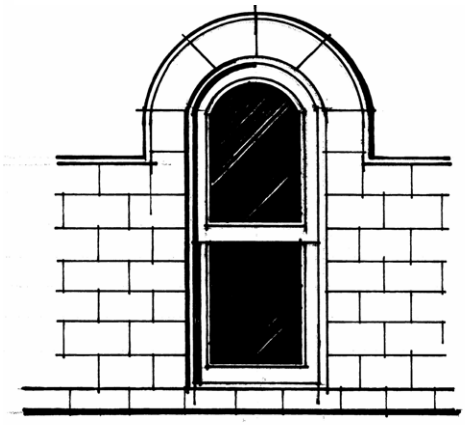
WI (8) Do not install new floors or dropped ceilings that block the glazed area of historic windows.

WI (9) Install storm windows that match the shape of the original window.

WI (10) Vinyl window replacements are not permissible.

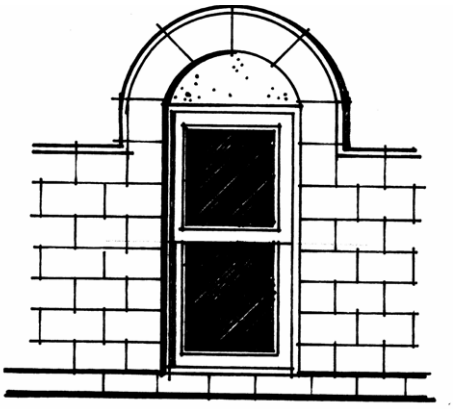
WI (11) Wood or wood-clad storm windows are preferred. Aluminum combination storm windows are allowed. However, when windows of this type are installed over historic windows, they must be attached within the blindstop of the original window. Unpainted aluminum storm windows are prohibited.

Original Window



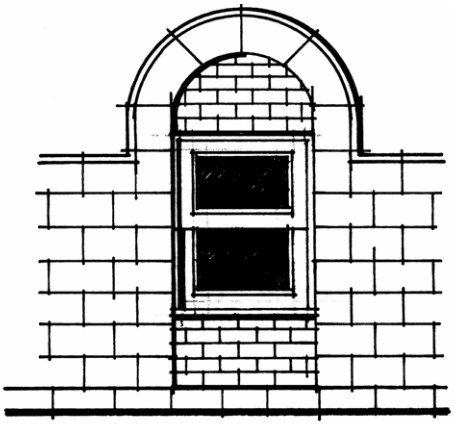
■ *The original window frame and sash fits the arched opening.*

Inappropriate Replacement



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

Inappropriate Replacement



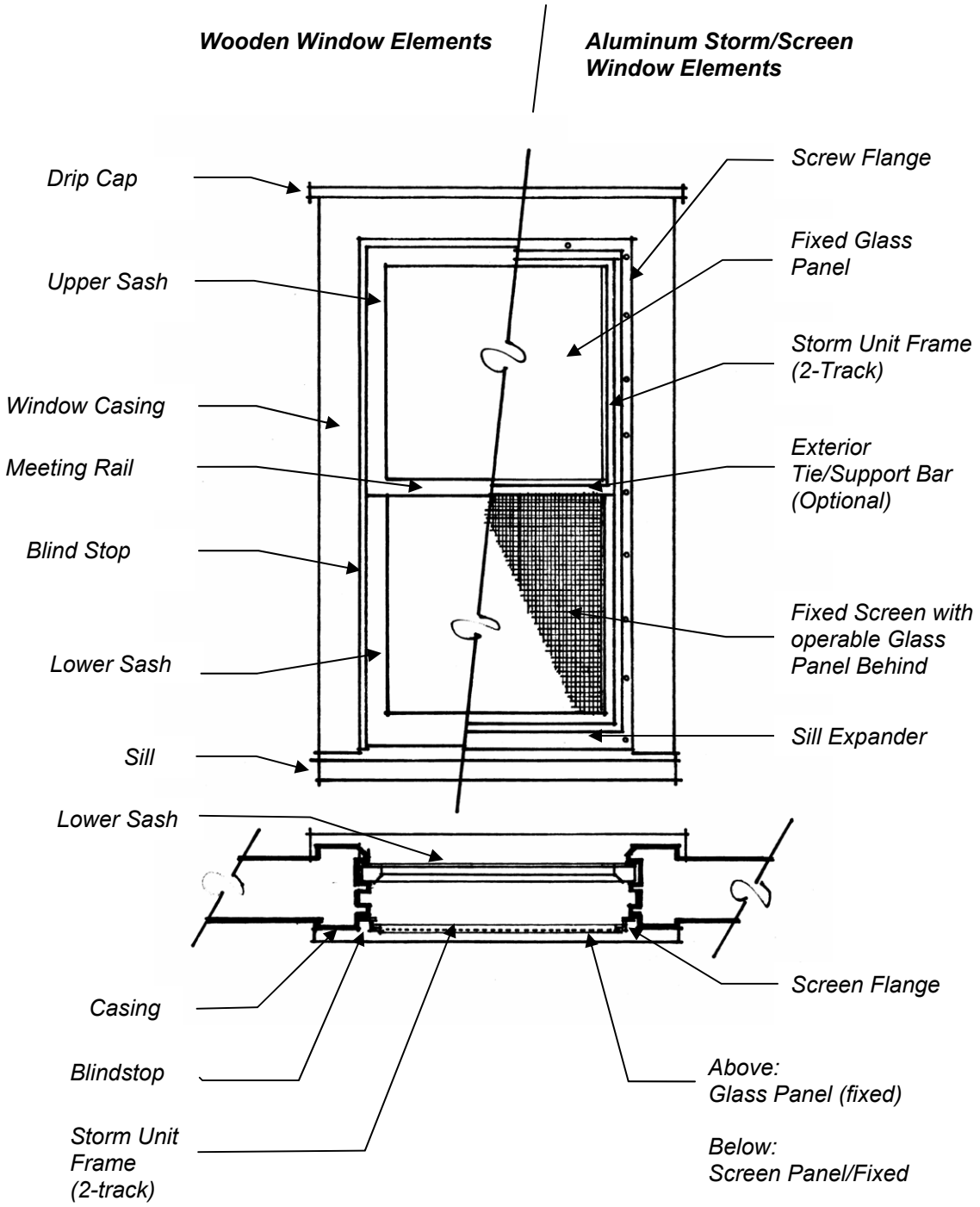
■ *The replacement window is too small for the original opening. Do not fill in the original opening to accommodate a smaller-sized window (see WI 1).*

■ *Window openings should not be filled in or converted for other uses where visible from the street (see WI 1).*

■ *In this example, the window casing was retained and repaired. Sashes that were beyond repair were replaced with new sashes that closely match the original sashes (see WI 5).*

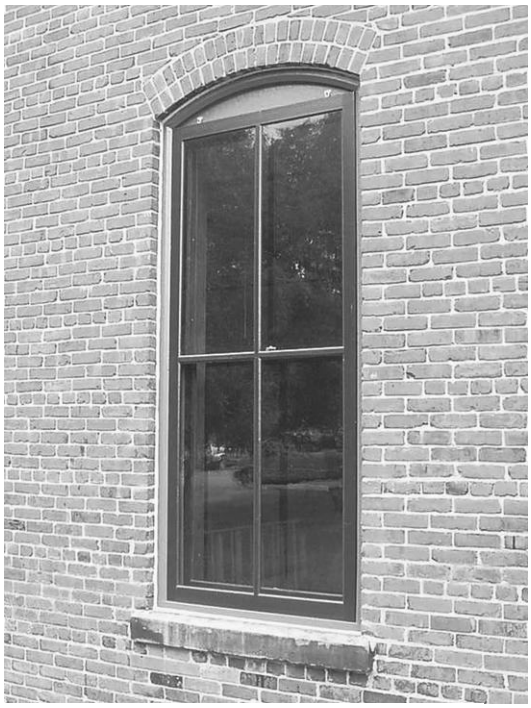
■ *Here window casing and sashes were retained and repaired—the preferred method of window rehabilitation (see WI 3).*

Proper Combination Storm Window Installation
(see WI 11)



Adapted from Standards and Guidelines for Rehabilitation, Kalamazoo Historic District Commission, City of Kalamazoo

■ *Existing second-story bay windows should be retained and repaired.*



■ *This new wood storm window has been fabricated to match the existing opening (see WI 9).*

■ *Use non-reflective and un-tinted glass for all glass replacement (see WI 7).*

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.

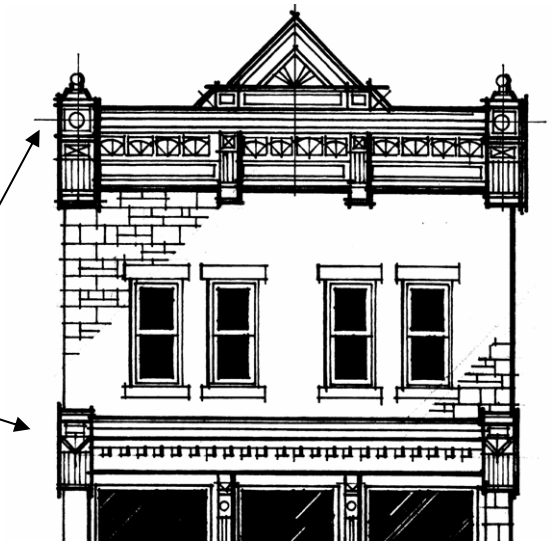
CO (2) If an existing cornice has deteriorated beyond repair and must be replaced, reconstruct the original design as closely as possible.

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 (see CO 1).*

Upper primary cornice

Lower, or storefront, cornice



■ *The scale and proportions of this new pressed metal cornice were based on historical photographs (see CO 3).*

■ *The upper cornice of this building is missing, diminishing its appearance and leaving the top of the facade wall unprotected from the elements. Historic photographs and physical evidence could be used to design an appropriate new replacement (see CO 3).*

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 type in the historic district (see RO 2).*

■ *The mechanical equipment installed along the ridge of this gable roof diminishes the historic integrity of the structure. When possible, locate mechanical equipment where it will not be visible from the street (see RO 3).*

Storefronts (ST)

Street-level storefronts play a dominant role in conveying the historic appearance and feeling of Calumet'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 village'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.

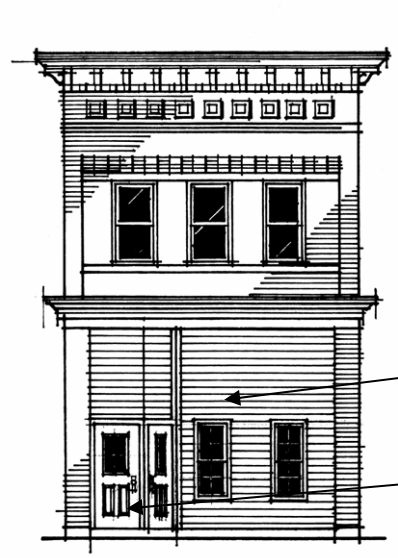
ST (9) Installation of storefront awnings is encouraged. Awnings must be mounted below the storefront cornice and above display and transom windows. Awnings must be retractable and constructed of woven material.

Historic Storefront Design

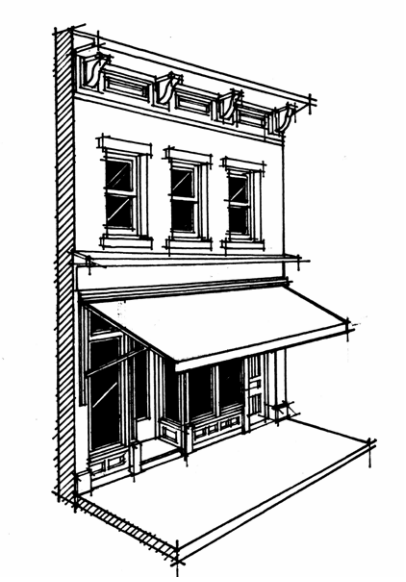
■ *Rehabilitation work should preserve and/or replace in-kind character-defining features and materials. Following are components of an historic storefront in the district.*

Inappropriate Storefront Modifications

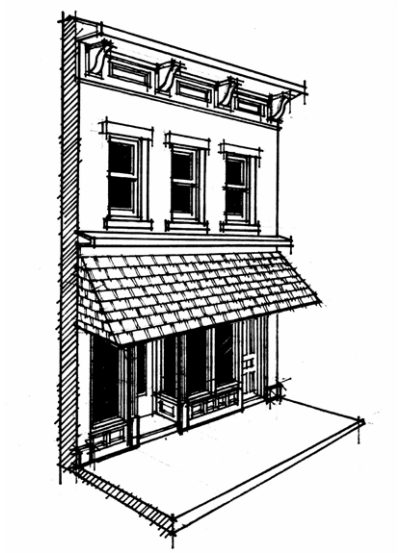
■ *Changes to this building have diminished its historic appearance (see ST 3, 4).*

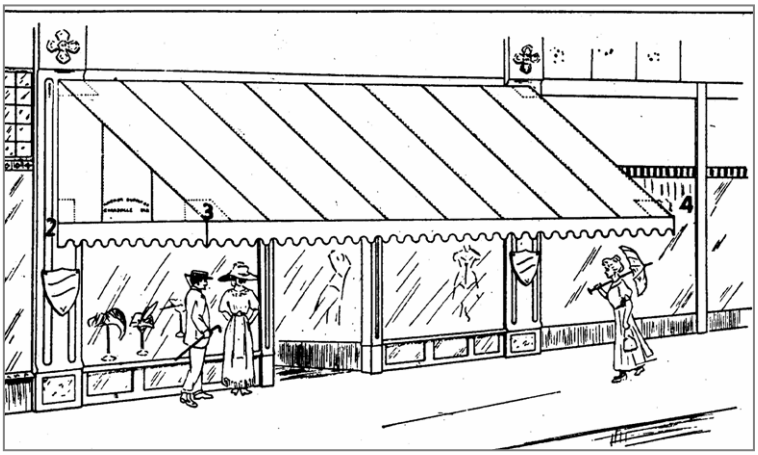


Approved Retractable Awning *(See ST 9)*



Inappropriate Fixed Awning *(See ST 9)*





Keweenaw NHP, Quincy Mining Company Records.

■ *Sheltering pedestrians from the sun and rain, storefront awnings were an important feature of commercial districts in the early 20th century, as seen in this period advertisement for retractable awnings.*

■ *Storm enclosures at storefront entrances provide protection from harsh weather. They must be compatible with the design of the storefront and should be removable (see ST 8).*

■ *This successful rehabilitation incorporates elements of traditional storefront design (see ST 5, 6).*

101 Sixth Street, Keweenaw NHP Archives.

■ *The Kinsman Block at 101 Sixth Street, shown in this photo circa 1905, has retained its historical arrangement of two storefronts separated by a second-floor arched entrance in the center of the facade.*

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:

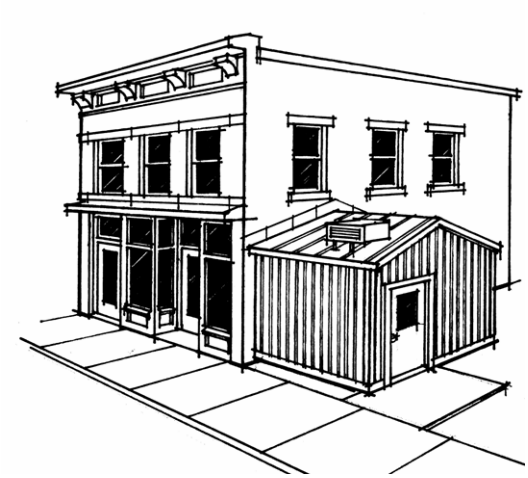
AD (1) Make it visibly clear that the addition is a secondary component. The existing building must remain dominant.

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.

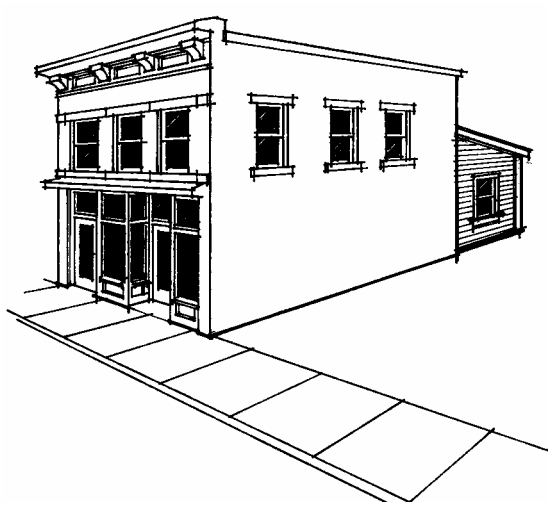


Inappropriate New Addition

■ *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).*



Appropriate New Addition

■ *The alteration of this building to accommodate an elevator was handled appropriately. The new addition does not exactly replicate the design features of the original building, but is similar in materials and scale (see AD 1, 2, 3, 5).*

New Construction (NC)

Loss of historic buildings due to demolition and fire has opened a number of vacant lots within downtown Calumet. 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 *Village of Calumet 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.

■ *This new building compliments the character of neighboring buildings while adding to the commercial vitality of downtown Calumet (see NC 2).*

■ *Calumet's commercial district has a number of vacant lots that would be suitable for appropriate infill construction.*

■ *While the new infill building is shorter in size than its next-door neighbor, other important design characteristics—including the flat roof, three-part storefront, and shaped cornice—are compatible with historic building patterns in the area (see NC 2).*

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.

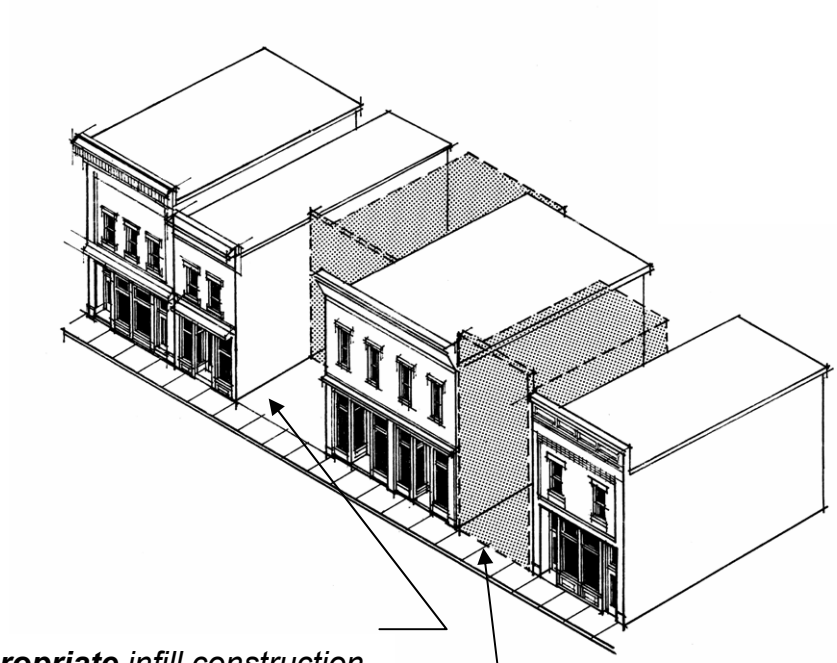
Guidelines:

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 (see NSP 3).*

Building Scale (NBS)

Calumet'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.

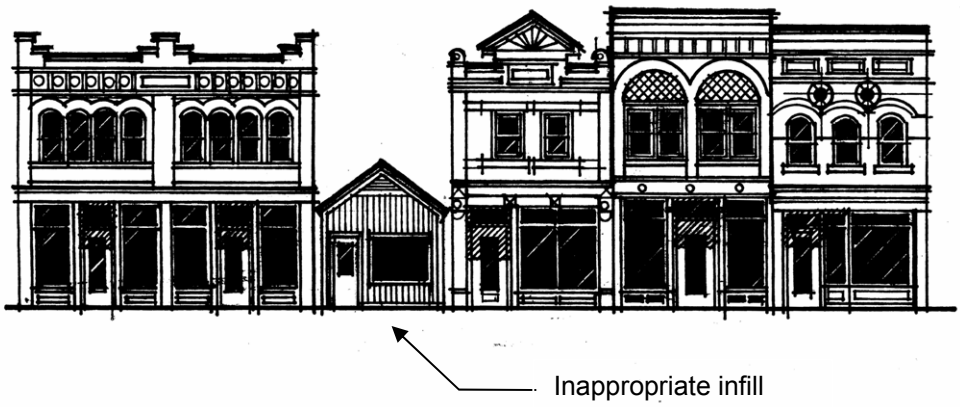
Guidelines:

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.

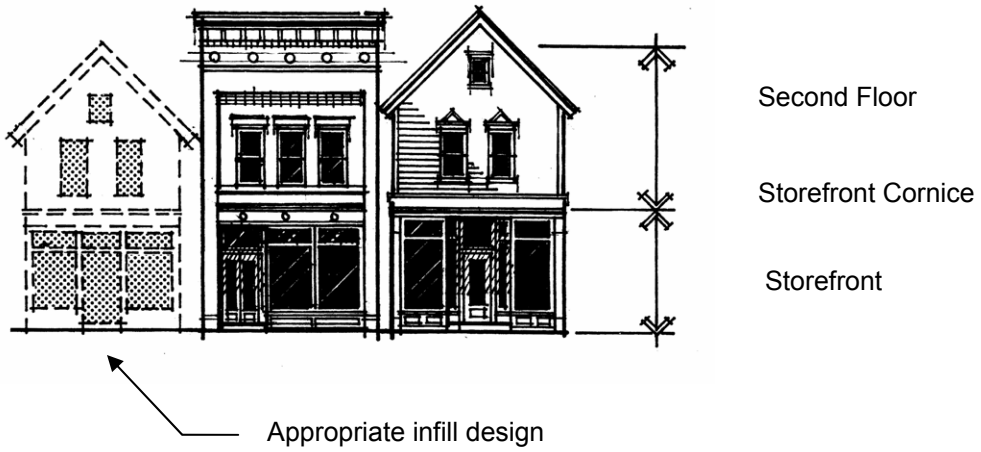
NFD (3) Reinforce horizontal facade elements present in the block such as windowsills, window headers, and cornices.

NFD (4) Align cornices, upper story windows, and storefront windows with adjacent buildings.

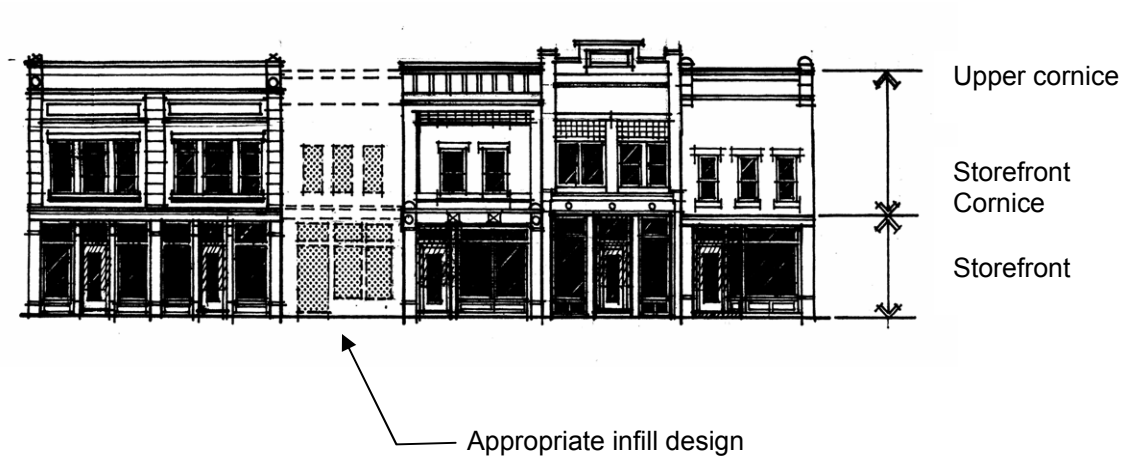
NFD (5) Maintain historic patterns of door proportion and placement.

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.

■ *A new building with a front-gabled roof would be appropriate on the lot adjacent to this gabled-roof building (see NR 1).*

■ *On this lot, an infill building with a flat roof would best complement the existing buildings on this commercial block (see NR 1).*

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.

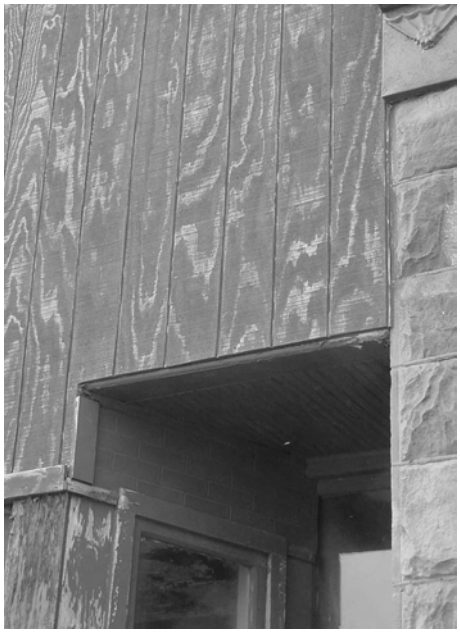
Guidelines:

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.

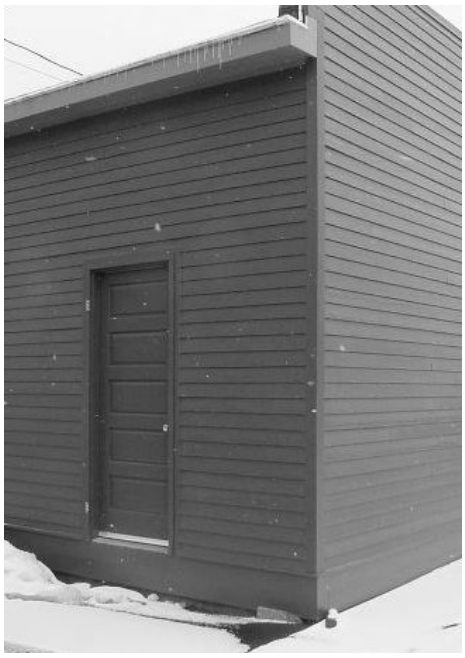
NEM (2) The Historic District Commission requires a review of newly developed building products and their methods of installation.

NEM (3) Construction materials that are not permitted include: prefabricated brick panels; vinyl siding; cultured fieldstone; ribbed metal panels; and T-111.

■ *A contemporary product, T-111 siding has been used in the district to replace or conceal original building material, as shown on this historic building facade. Installation of T-111 is not permitted in the district.*



■ *Although some building foundations in the district were constructed of randomly laid mine rock, fieldstone masonry was not historically used. The cultured fieldstone shown here is not compatible with the district's historic character.*



■ *A successful application of fiber cement board siding is shown on the side and rear elevation of this commercial building. Smooth-faced fiber cement board is preferred because it more closely replicates the appearance and texture of historic wood clapboard siding.*

Streetscape Features (SF)

Buildings are not the only components of Calumet'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.

■ *These replacement streetlights on Sixth Street were designed and fabricated to match closely those installed in the district circa 1920.*

■ *This new streetlight closely matches the existing fixtures that were first installed on Fifth Street circa 1930 (see SS 3).*

■ *Fencing was not extensive in Calumet's commercial district at its peak period of development, since buildings were sited on the front of lots and undeveloped parcels were rare. New fencing should be compatible with historic fence types in materials, height, and detail (see SS 5).*

Signage (SG)

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

The Village of Calumet 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 Village Zoning 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.

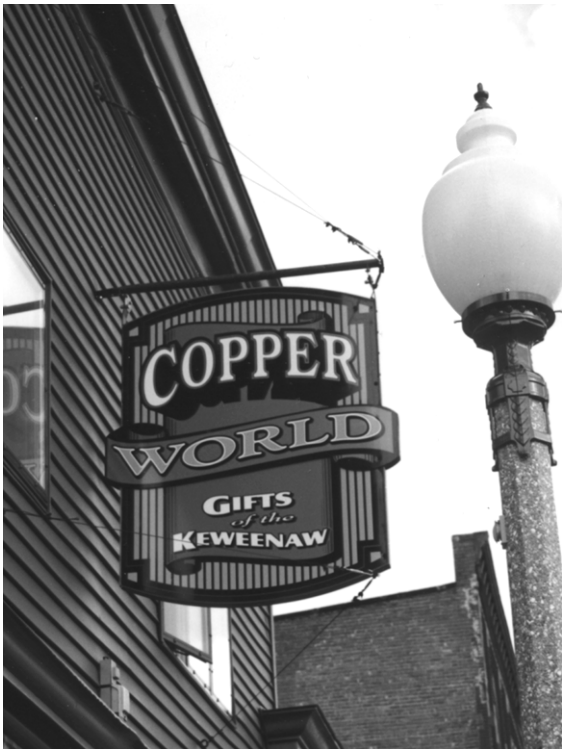
SG (2) Do not install internally lit signs or awnings on the exterior of the structure.

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.

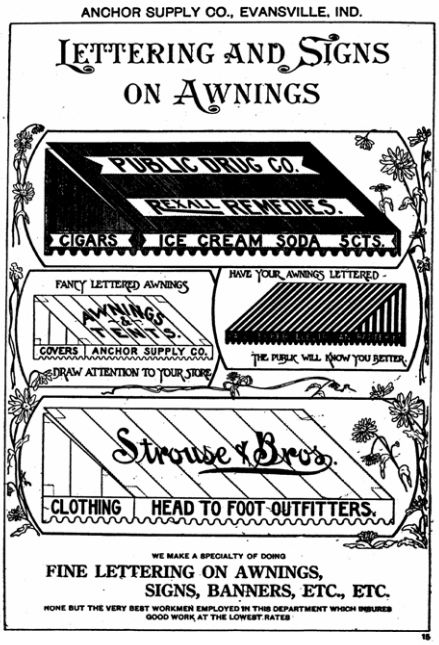
SG (4) Design, proportion, and install window signs so that they do not obscure display areas. Retractable awnings provide opportunities for additional signage.

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.

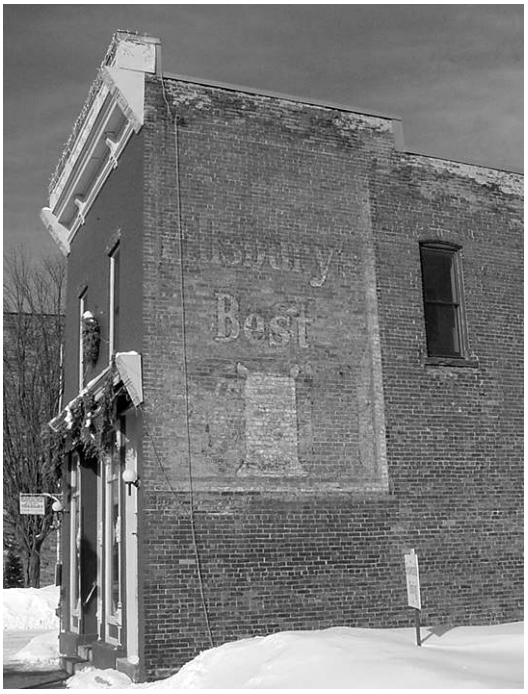


■ *The proportions, graphic style, and placement of this new sign complement the building's visual qualities and the district's historic appearance (see SG 1, 3).*



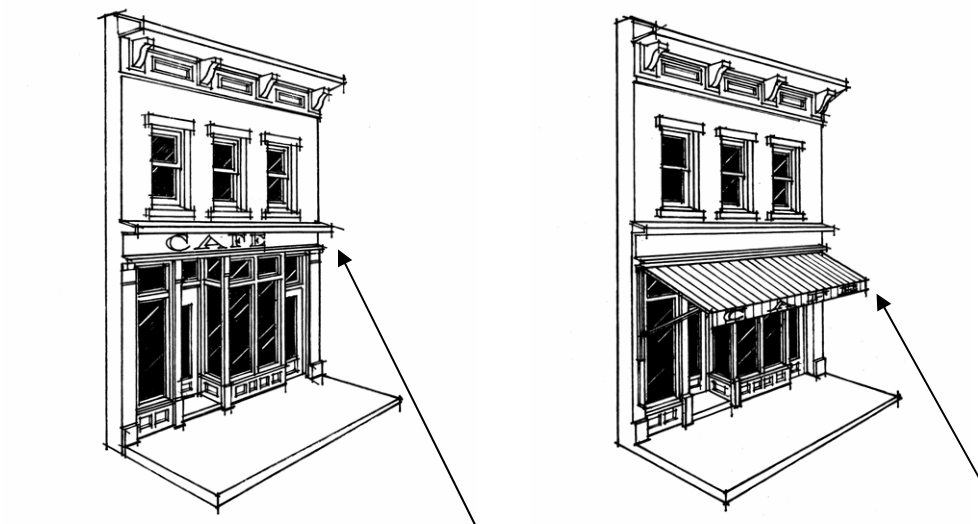
Keweenaw NHP Archives, Quincy Mining Company Records.

■ *Historically, many different sign types were displayed in the district. This period advertisement shows the popularity of signs on awnings.*



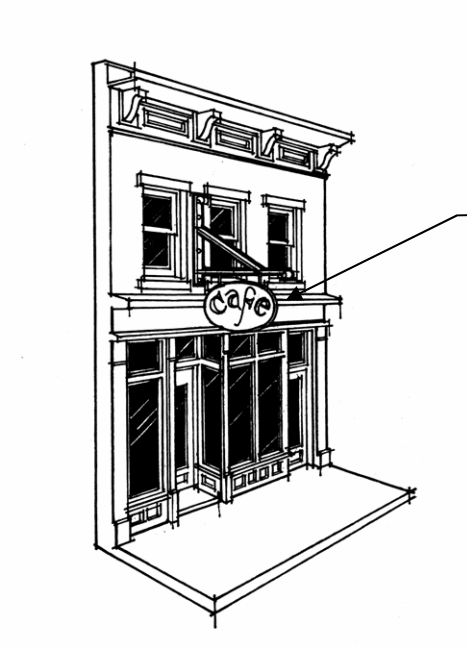
■ *A number of buildings in the downtown district have retained ghosts of painted signs on their side walls. The presence of these messages from the past adds to the authentic historic feeling of the commercial district (see SG 7).*

■ *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.

■ *This painted sign and its decorative bracket enhance the historic character of the building (see SG 1).*

■ *This storefront shows both an awning sign and lettering painted on a front window. The painted sign occupies a small area of the display window and does not block a view to the interior (see SG 5).*

■ *The lettering style, scale, and placement of this sign is appropriate both to the building and the district. Painted on the display window, the sign attracts attention to the building, and directs interest to the interior without obscuring the view (see SG 5).*

Appendix

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 16th and 17th centuries, popular in the U.S. in the 19th 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.

muntin: 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 a 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 15th 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 19th 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.

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McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses.* New York: Alfred A Knopf, Inc., 1984.

On-Line Resources:

Preservation Magazine
www.nationaltrust.org/magazine

Traditional Building Magazine and Supplier Links
www.traditional-building.com

Old House Journal Magazine
www.oldhousejournal.com

Preservation Magazine (National Trust for Historic Preservation)
www.nationaltrust.org/magazine

National Main Street Center (National Trust for Historic Preservation)
mainstreet.org

National Park Service Technical Preservation Services
www.cr.nps.gov/hps/tps

National Park Service Preservation Briefs
www.cr.nps.gov/hps/tps/briefs/presbhom

Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Properties
www.cr.nps.gov/hps/tps/standguide/rehab/rehab_index.

Michigan State Historic Preservation Office
www.michigan.gov/shpo