

ANN ARBOR HISTORIC DISTRICT COMMISSION

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# HISTORIC DISTRICT DESIGN GUIDELINES

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# CREDITS

## Ann Arbor Historic District Commission

(Various terms 2006-2012)

John Beeson  
Michael Bruner  
Benjamin Bushkuhl  
Diane Giannola  
Kristina Glusac  
Jim Henrichs  
Patrick McCauley  
Ellen Ramsburgh  
Jennifer Ross  
Lesia Rozmarek  
Sarah Shotwell  
Tom Stuhlberg  
Robert White

## Ann Arbor Discovering Downtown (A2D2) Steering Committee

Marcia Higgins, City Council  
Evan Pratt, Planning Commission  
Roger Hewitt, Downtown Development Authority

## Downtown Ann Arbor Historic Preservation Advisory Committee

Gary Boren  
Louisa Pieper  
Allison Poggi  
Ethel Potts  
Wendy Woods

## City of Ann Arbor

301 E. Huron Street  
Ann Arbor, MI 48104  
[www.a2gov.org](http://www.a2gov.org)

Kristine Kidorf, Project Manager  
Dan Bollman, Consultant  
Wendy Rampson  
Jill Thacher  
Katie Remensnyder

## Winter & Company

Noré Winter  
Abe Barge





# ADDITIONAL INFORMATION

## Michigan State Historic Preservation Office

735 E. Michigan Avenue  
P.O. Box 30044  
Lansing, MI 48909  
[www.michigan.gov/shpo](http://www.michigan.gov/shpo)

## National Park Service Technical Preservation Services

[www.nps.gov/tps](http://www.nps.gov/tps)



## National Park Service Preservation Briefs

[www.nps.gov/tps/how-to-preserve/  
briefs.htm](http://www.nps.gov/tps/how-to-preserve/briefs.htm)

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

[www.nps.gov/tps/standards/rehabili-  
tation.htm](http://www.nps.gov/tps/standards/rehabilitation.htm)





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# INTRODUCTION

Ann Arbor’s historic buildings tell the story of Ann Arbor, from the homes and businesses of the city’s earliest residents to the development of the University of Michigan and the neighborhoods and businesses that support the community’s growth. We value our historic resources because of their beauty, because of the people that lived and worked there, and because of their relationship to the development of our culture. We value them because they help us understand who we are in a tangible way.

Preservation protects history and contributes to a sense of place. It promotes a high quality of life, stabilizes neighborhoods, increases property values and addresses livability concerns. The city’s growth management, environmental concerns and economic goals are also supported by preservation efforts.

This chapter of the Ann Arbor Historic District Design Guidelines describes basic principles of historic preservation as well as the applicability, users and use of the design guidelines. Introductory information is also provided regarding the Ann Arbor Historic District Commission and direct economic incentives for historic preservation.



*Preservation promotes a high quality of life, stabilizes neighborhoods, increases property values and addresses livability concerns.*

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*Historic buildings tell the story of the neighborhoods and businesses that supported the community’s growth.*

**FOR MORE INFORMATION  
ON HISTORIC PRESERVATION  
IN ANN ARBOR**

Contact the Historic District  
Commission at:

**Phone:** 734-794-6265

**Web:** <http://www.a2gov.org/HDC>

**FOR MORE INFORMATION  
ON TAX CREDITS**

Visit the State of Michigan Web  
Site at:

[www.michigan.gov/hpcredit](http://www.michigan.gov/hpcredit)

Visit the National Park Service  
Web Site at:

<http://www.nps.gov/tps/tax-incentives.htm>

## The Historic District Commission

The Ann Arbor Historic District Commission was created in 1973 to protect and preserve Ann Arbor's Historic Resources. The Commission consists of seven members appointed by the Mayor and City Council. All members must be residents of the city and the majority shall have clearly demonstrated interest in or knowledge of historic preservation. Section 1:191 of Chapter 8 of Title I of the Code of the City of Ann Arbor also states that at least two members shall be appointed from a list submitted by a local historic preservation organization, if possible one shall be a graduate of an accredited school of architecture, and if possible one shall meet the professional qualifications for history as defined by the Secretary of the Interior's Historic Preservation Professional Qualifications Standards. Members serve three year terms, and meetings are generally held the second Thursday of every month.

## Tax Credits for Historic Preservation

Preservation supports local quality of life as well as the long term economic sustainability of the community. Owners of income producing properties that are listed on the National Register of Historic Places who undertake a substantial rehabilitation of their property and have the work approved by the National Park Service can apply for a federal income tax credit equal to 20% of the cost of the rehabilitation.

## Basic Preservation Principles

While all work within Ann Arbor's historic districts must be reviewed, not all properties within the districts are considered historic resources. Newer construction and buildings that have been significantly altered may be considered non-contributing resources.

Resources within locally designated historic districts are defined as contributing or non-contributing when the district is surveyed and during the preparation of the study committee report. Where this information does not exist the staff of the Historic District Commission will prepare information and history about the property in order to determine if the resource contributes to the historic character of the district. The State Historic Preservation Office and Secretary of the Interior provide a definition for historic and non-historic resources.

**Contributing Resources.** A contributing (historic) resource, is one that adds to the historic association, historic architectural quality, or archaeological values for which a property is significant because it was present during the period of significance, relates directly to the documented significance, and possesses historic integrity.

**Non-Contributing Resources.** A non-contributing (non-historic) resource is one that does not add to the historic architectural qualities or historic association of a district because it was not present during the period of significance, does not relate to the documented significance, or due to alteration, additions, and other changes it no longer possesses historic integrity.



*In Michigan, owners of historic homes or other resources within a historic district may qualify for federal tax credits.*



## Applicability of the Design Guidelines

These design guidelines apply to repair, maintenance, rehabilitation and new construction projects undertaken within Ann Arbor's locally designated historic districts. A map of the city's historic districts is provided in *Chapter 1: Historic Resources in Ann Arbor*.

The design guidelines in this document should be consulted for projects which may affect the integrity of historic resources. While ordinary repair and maintenance are encouraged, seemingly minor alterations to a historic structure, such as enclosing a storefront or changing windows, can have a dramatic effect on the character of a historic structure and therefore, are of concern. The following is a list of common changes that can have a significant impact on the integrity of a historic structure or district:

- Alteration or restoration of exterior features of a historic building
- Removal or demolition, in whole or in part, of a historic building
- Alteration of a storefront
- Application of new exterior cladding material
- Addition of a new window or door opening
- Alteration of the site, such as creation of a driveway or a parking area
- Alteration or application of architectural features and other miscellaneous modifications, such as cornices and bulkheads.
- Construction of a new addition
- Construction of a new building within a historic district

This list is not all inclusive, but is indicative of the types of changes to which these design guidelines apply. Work to non-historic resources must still be compatible with the surrounding historic district, however there is usually more flexibility with what work can be approved.

For questions regarding permits and the applicability of these guidelines, please contact the Historic District Commission.

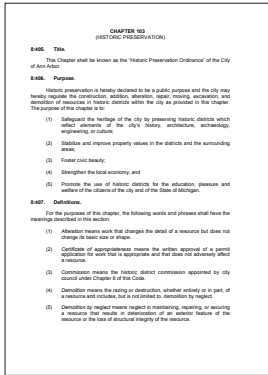


*The design guidelines apply to a range of projects undertaken in historic districts including the maintenance and rehabilitation of historic building elements such as light fixtures.*



*A number of historic residential structures in downtown Ann Arbor have been converted into businesses.*

# THE HISTORIC PRESERVATION ORDINANCE



These design guidelines are enabled by Ann Arbor’s Historic Preservation Ordinance (Chapter 103 of the City Code). Policies promoted by the ordinance include:

- Safeguarding the heritage of the city by preserving historic districts which reflect elements of the city’s history, architecture, archaeology, engineering, or culture
- Stabilizing and improving property values in the historic districts and surrounding areas
- Fostering civic beauty
- Strengthening the local economy
- Promoting the use of historic districts for the education, pleasure and welfare of the citizens of the city and of the State of Michigan

## Who Uses the Design Guidelines?

The Historic District Design Guidelines will be used by the following groups and individuals:

- **The General Public** may use the design guidelines to obtain information about historic resources in the community.
- **Property Owners, Business Owners and Architects** should use the design guidelines when planning, designing or undertaking projects in historic districts.
- **City Staff** will use the guidelines when advising property owners and making recommendations to the Historic District Commission.
- **The Historic District Commission** will use the guidelines to review projects proposed within historic districts. Compliance with the design guidelines will be a primary consideration in the issuance of a Certificate of Appropriateness.

## Relationship with Other Regulations

The Historic District Design Guidelines are part of a system of regulations that shape development in Ann Arbor’s locally designated historic districts. Other applicable policies and regulations include the Historic Preservation Ordinance, base zoning regulations, the building code and the Downtown Ann Arbor Design Guidelines (for projects in historic districts within downtown Ann Arbor). Additional information is provided in the “Which Design Guidelines Apply to My Project?” section of this chapter.

**Repair, Replacement or Rehabilitation of Historic Resources.** This type of project is primarily regulated by the Historic Preservation Ordinance and the Historic District Design Guidelines.

**New Construction or Additions in Historic Districts.** This type of project is subject to base zoning regulations, the Historic Preservation Ordinance and the Historic District Design Guidelines. For projects in downtown historic districts, the Downtown Ann Arbor Design Guidelines are also applicable.

All new buildings and additions in historic districts are subject to the requirements of the base zoning. The base zoning establishes the general use and design requirements for development while the design guidelines documents provide more detailed criteria to shape project design. The design standards within the base zoning are prescriptive requirements. The design guidelines are performance-oriented and provide greater flexibility.

Guidelines and recommendations for new additions and buildings can be found on the National Park Service website, <http://www.nps.gov/tps>.



## How to Use the Historic District Design Guidelines

These guidelines will be used by the Historic District Commission in conjunction with the Secretary of the Interior's Standards for Rehabilitation and Guidelines and city code when reviewing and approving projects in Ann Arbor's locally designated historic districts. Property owners, business owners and architects should also use the guidelines when planning projects in historic districts.

The Commission will consider each project on a case-by-case basis to determine compliance with relevant design guidelines. In some cases, certain guidelines will not be relevant. For example, when a project involves the repair or replacement of a historic window, the design guidelines for new construction would not apply. The "Which Design Guidelines Apply to My Project?" section on the next page provides additional details.

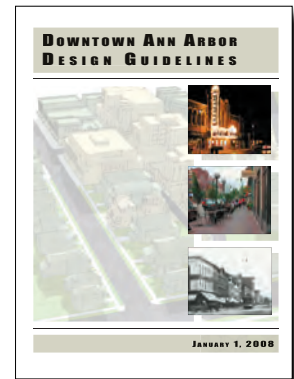
Each project involves a unique combination of preservation and design variables. These variables generally include analysis of the district's character-defining historic features and the proposed project's compatibility with those features. If a proposed project is not compatible, there may be design alternatives that would bring it into compliance with the guidelines.

There is a dynamic interaction among the guidelines and the design variables that they address. In some cases, one guideline may be more directly met, while another would be less so. Overall, however, the intent of the guidelines must be sufficiently met. This means that, in some cases, compliance with some guidelines must be balanced with that of others. While the intent is for all relevant guidelines to be adequately met for each project, certain ones will be more important than others based on the context and the specific aspects of an individual design.

In other cases, a design proposal may have certain aspects that do not appear to fit within the specific directive in a particular design guideline. In such a case, the Historic District Commission must find that the broader intent of the guideline and the Secretary of the Interior's Standards would be adequately addressed. This provides a degree of flexibility, while maintaining consistency in the application of the principles underlying the design guidelines.

These guidelines do not cover every possible type of work that may be contemplated in historic districts. The final decision on whether to approve a specific project rests with the Ann Arbor Historic District Commission.

### THE DOWNTOWN ANN ARBOR DESIGN GUIDELINES



A separate Downtown Ann Arbor Design Guidelines document provides extensive guidance for the design of new construction downtown and is applicable to new construction on a downtown site within a historic district.

The relationship between the Downtown Ann Arbor Design Guidelines and the Historic District Design Guidelines is described in Chapter 7: New Construction.

## Which Design Guidelines Apply to Your Project?

This chart illustrates how individual chapters of the guidelines apply to specific property types and construction projects. Contact the Ann Arbor Historic District Commission to determine if a property is designated as “contributing.”

Chapters marked with a check mark apply to the type of work listed in the left column of the table: ✓

As noted in the table, the separately published Downtown Ann Arbor Design Guidelines are also applicable to some projects.

Type of work:	Chapters to use:	Introduction	Chapter 1: Historic Resources in Ann Arbor	Chapter 2: The Secretary of the Interior’s Rehabilitation Standards	Chapter 3: Design Guidelines for All Historic Properties	Chapter 4: Design Guidelines for Historic Residential Properties	Chapter 5: Design Guidelines for Historic Commercial Properties	Chapter 6: Design Guidelines for Relocation & Demolition	Chapter 7: Design Guidelines for New Construction	Downtown Ann Arbor Design Guidelines (published separately)
Work on a “contributing” residential property in a historic district		✓	✓	✓	✓	✓				
Work on a “contributing” commercial property in a historic district		✓	✓	✓	✓		✓			
Work on a “non-contributing” property in a historic district		✓	✓	✓	✓					
An addition to a residential or commercial property in a historic district		✓	✓	✓	✓	✓	✓			
Relocation or demolition of a “contributing” residential or commercial structure in a historic district		✓	✓	✓				✓		
A new residential construction project in a historic residential setting within a historic district		✓	✓	✓	✓	✓			✓	
A new residential or commercial construction project in a historic commercial setting within a historic district outside of downtown		✓	✓	✓	✓		✓		✓	
A new residential or commercial construction project in a historic commercial setting within a downtown historic district		✓	✓	✓					✓	✓

# CHAPTER 1: HISTORIC RESOURCES IN ANN ARBOR

Ann Arbor's historic districts and buildings reflect the evolution of the community. This chapter describes the city's existing historic resources including the mix of architectural styles and the history and context of locally designated historic districts. It should be used to help identify design responses that are appropriate to a particular setting and style of structure.

## Historic Architectural Styles in Ann Arbor

The architectural styles seen in Ann Arbor's historic districts are representative of American architecture constructed between 1840 to about 1950. Building styles changed frequently, just as trends in clothing, art, and music have varied throughout American history.

The architectural styles described on the following pages do not represent all of the historic architectural styles seen in Ann Arbor, but do represent some of the most common types. The style summaries and key identifying features should be used when considering how the design guidelines will apply to an individual project involving an existing historic structure. They will help identify which features are most closely associated with a particular style and therefore most important to preserve.



*A building boom following the Civil War transformed the area that is now the Main Street Historic District into one of the most important commercial centers west of Detroit.*

### IN THIS CHAPTER

Historic Architectural Styles	1-1
Historic Districts	1-12



*The State Street Historic District is an important secondary commercial center.*



*The Old Fourth Ward Historic District is primarily residential but does include a number of churches.*



*The Kempf House is a Greek Revival style structure in the Division Street Historic District.*



## GREEK REVIVAL (1820 – 1860)

Greek Revival style buildings were popular in Ann Arbor between 1840 and 1860. As a new democracy, Americans identified with the ancient democracies of Greece and wanted their architecture to illustrate those ideals. In Ann Arbor, examples of this style are primarily residential, with the most well known example being the Kempf House in the Division Street Historic District.



### Identifying Features

Low-pitched, front-gable roof with full or broken pediment (temple front)

Classical detailing such as heavy cornices, simple moldings, and columns and pilasters

Rectangular building shape



*The Kempf House at 312 South Division Street illustrates several key identifying features of Greek Revival Style architecture. It is in the Division Street Historic District.*

## ITALIANATE (1855-1885)

Italianate architecture was primarily influenced by the architecture of the Italian Renaissance including countryside villas and palaces. It is a departure from the simplicity of the Greek Revival style and illustrates the growing influence of European styles on American architecture. The style was applied to residences and commercial buildings, and many downtown commercial buildings are in this style.



### Identifying Features

Deep overhanging eaves with carved brackets on residences; elaborate, heavy cornices with brackets on commercial buildings

Corner quoins and corbelled brickwork

Tall narrow windows, often with rounded or segmented arches

*The commercial building at 122 West Washington illustrates several key identifying features of Italianate style architecture. It is in the Main Street Historic District.*





## ROMANESQUE REVIVAL (1880-1895)

This style takes design elements from Romanesque architecture, a style of Medieval architecture, to create “heavy” buildings emphasizing thick, stone walls and deep-set doors behind Roman arches. It is sometimes called “Richardson Romanesque” after noted architect H. H. Richardson who popularized the style. Commonly used for churches and libraries, some large residences were constructed in the style, but it is more often found in commercial buildings.

### Identifying Features

- Complex masonry details often combining brick and stone
- Large cornice or parapet wall on commercial buildings, often in a peaked form
- Wide, rounded arches over deep set doors and windows
- Windows grouped in an arcade



*The commercial building at 113 West Liberty illustrates several key identifying features of Romanesque architecture. It is in the Liberty Street Historic District.*



## QUEEN ANNE (1875-1900)

Named and popularized by a group of English architects, the Queen Anne style has asymmetrical floor plans and irregular roof shapes. Proponents of the style found their inspiration in the medieval art and architecture that preceded its namesake's reign as the Queen of England from 1702 to 1714. The style's compatibility with earlier American Colonial styles evoked nostalgia and helped popularize it in the United States. The diversity of forms and materials available at the time allowed a great variety within Queen Anne style architecture.



The residential building at 120 North Division illustrates several key identifying features of Queen Anne style architecture. It is in the Division Street Historic District.

### Identifying Features

- ← Rounded or polygonal towers
- ← Windows of many shapes, sometimes with borders of small squares of tinted glass
- ← Decorated wall surfaces including use of carved trim pieces
- Use of pressed metal to imitate stone features
- ← Decorative brick patterns in commercial buildings including corbelling, bands of molded brick or terra cotta and inset panels



The Queen Anne Style commercial building at 221 East Washington Street is in the Main Street Historic District.

## COLONIAL REVIVAL (1876-1955)

Spurred in part by the American Centennial, the Colonial Revival style replicated details of American colonial architecture and adapted it to the massing and forms of the period. The style typically includes rectangular floor plans and symmetrical façades. Colonial Revival architecture is quite common and was the dominant residential style in the twentieth century. In addition to residential construction, the style was also used for monumental commercial buildings such as schools and banks.



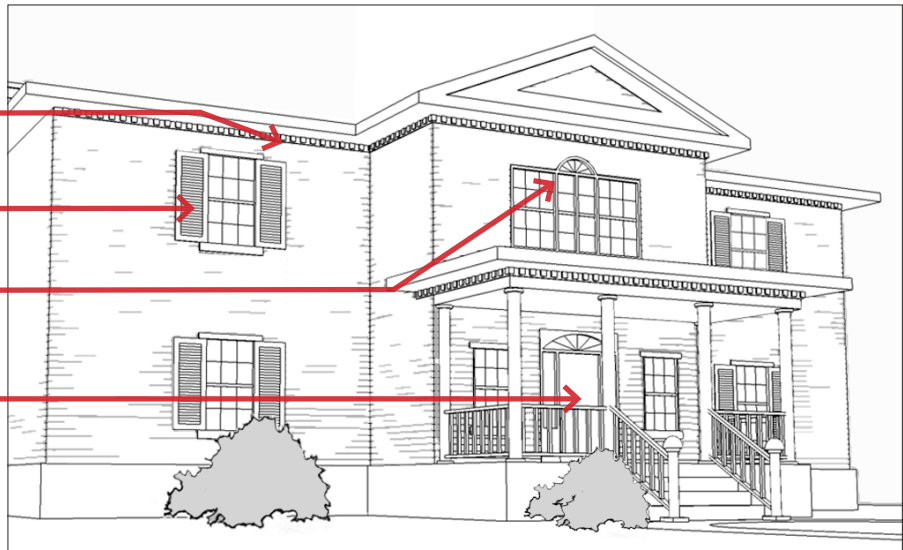
### Identifying Features

Small overhangs with dentil moldings

Residential examples usually have wood siding and wood details

Fanlights above doors; Palladian windows and double-hung sash with small panes  
Center entrances

Commercial examples typically of red brick with stone trim and wood moldings

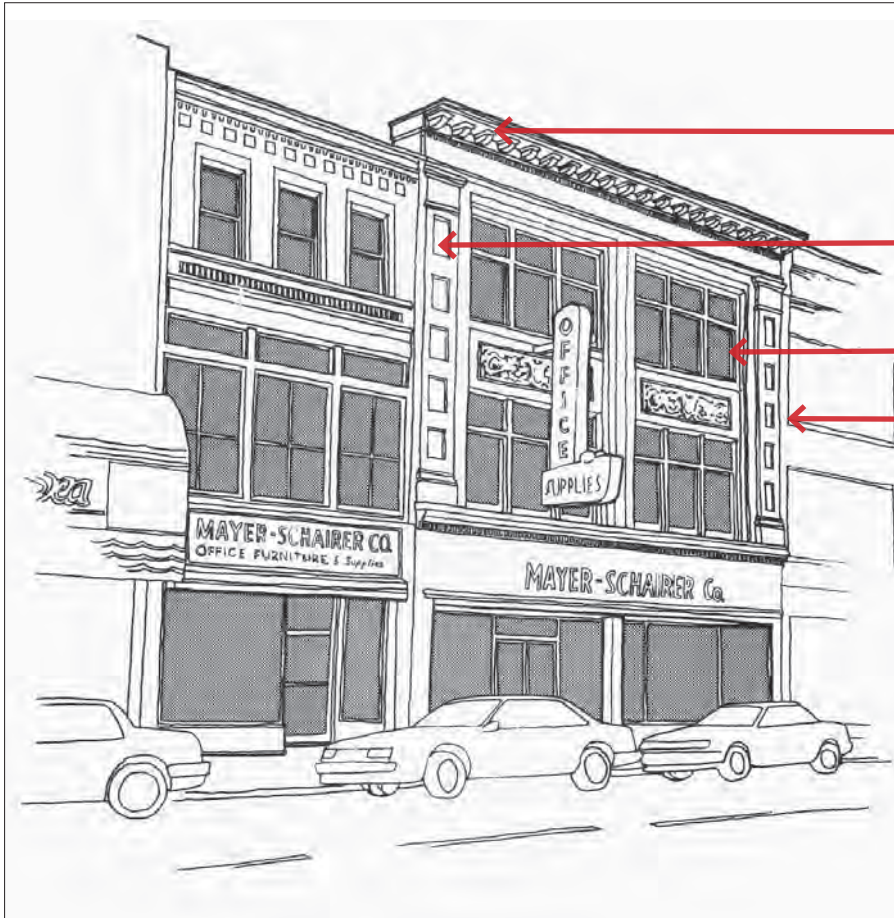


*The residential building at 1310 Hill Street illustrates several key identifying features of Colonial Revival style architecture. It is in the Washtenaw - Hill Historic District.*



### 20th CENTURY COMMERCIAL STYLE

20th Century Commercial Style design first appeared in Chicago and was influenced by industrialization in the early 1900s. In response to pressure for utilitarian buildings and because of advances in steel structural systems, these buildings could be as tall as sixteen stories. There was often a high ratio of window to wall area and windows often had a rectangular shape. The style generally includes only limited ornamentation, although when it occurred often reflected earlier styles.



#### Identifying Features

- Level roofline finished by a bold band of masonry or terra cotta, or by a simple, deep, projecting cornice
- Balancing of horizontal and vertical lines
- Large, rectangular windows that create visual interest by their placement
- Constructed of brick or terra cotta on a steel frame

The 20th Century Commercial Vernacular style buildings at 112 South Main Street are in the Main Street Historic District.





## BEAUX ARTS (1890-1925)

The City Beautiful movement, inspired by Chicago's Columbian Exposition in 1893, popularized the Beaux Arts style. The simple, classical design was used in monumental buildings suitable for banks, post offices, and civic buildings.

### Identifying Features

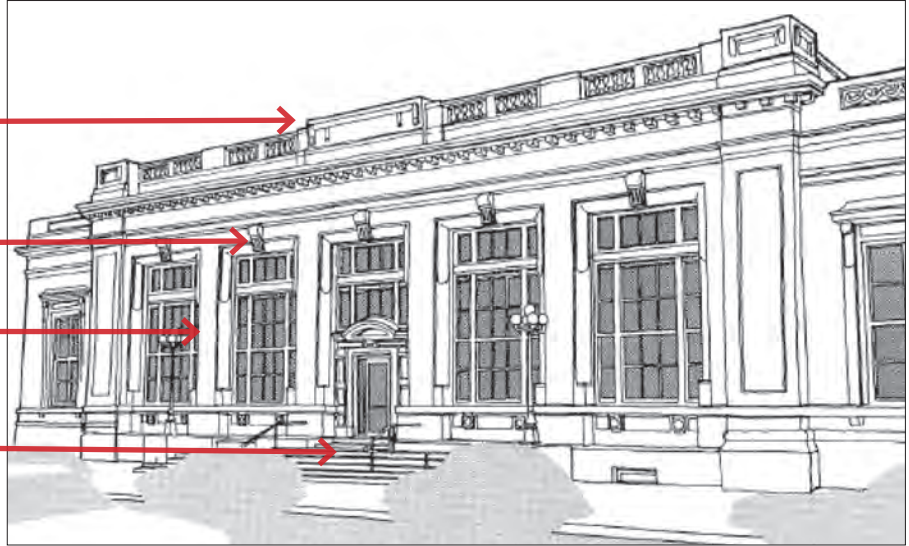
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Symmetrical façade with contrasts of light and shadow

Decorative urns, swags, medallions, and balustrades

Classical detailing such as paired columns and pilasters that run the full height of the building

Large openings and grand stairways



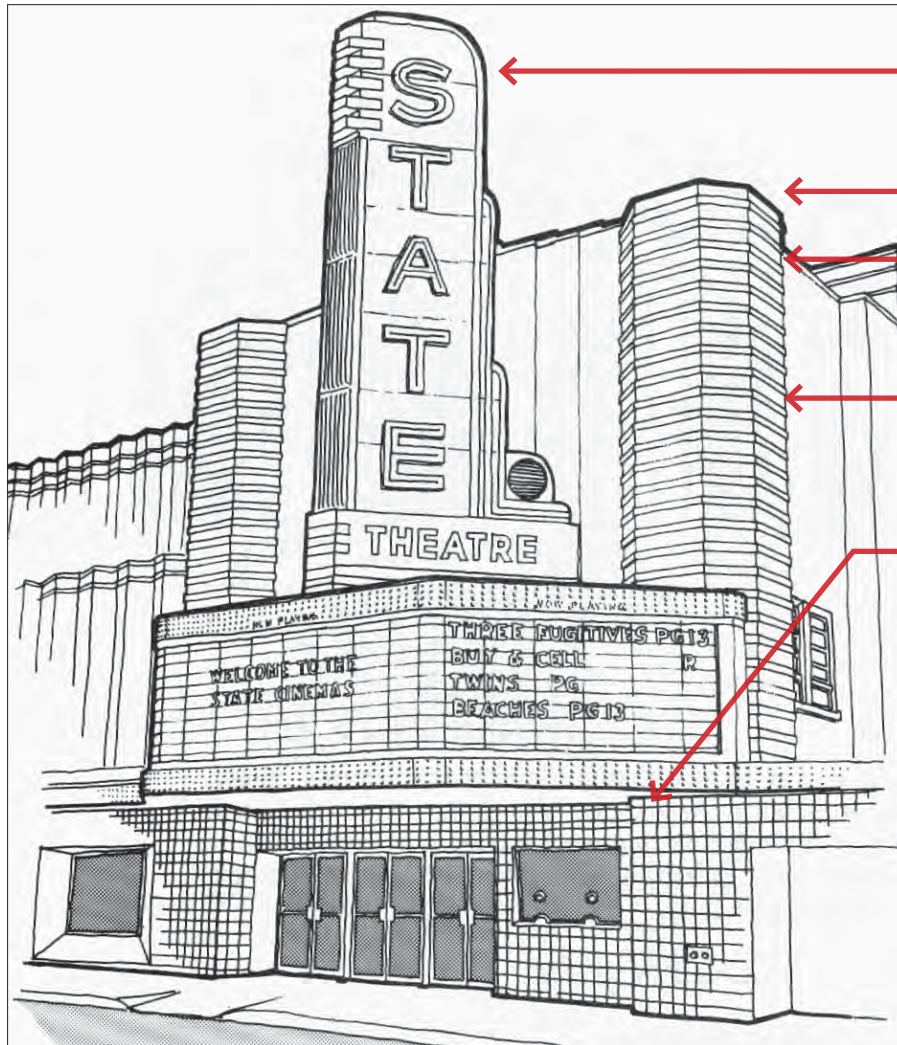
*The Beaux Arts style building at 120 North Main Street is in the Main Street Historic District and houses administrative offices for Washtenaw County.*

## ART DECO & ART MODERNE (1910 – 1940)

Art Deco architecture was meant to make a strong, modern statement and was not influenced by historic styles. Art Deco emphasizes the vertical direction and was typical of the 1910s and 1920s. Art Moderne emphasizes the horizontal direction and is typical of the 1930s. Both styles celebrated technological progress and incorporated an aesthetic that referenced industrial machinery. The streamlined design of Art Deco and Art Moderne structures included repetitive geometric elements.



### Identifying Features



Bold ornamentation in low-relief geometric designs or stylized natural motifs that are repetitive

Linear or streamlined forms

Stepped fronts, curved windows, polychromatic surfaces

Fluted piers and pilasters to emphasize verticality

Use of new industrial materials

*The State Theater is a prominent example of Art Deco architecture in the State Street Historic District.*



### VERNACULAR (1820-1920)

A regionally expressed type of house that spans many architectural styles and blends styles, this house always has a front-facing gable and front porch, and a steeper-pitched roof than is found in Greek Revival or Italianate. These houses, which were usually built by the homeowner or builder with locally available materials, typically had a rectangular floor plan and often incorporated decorative details from past styles.

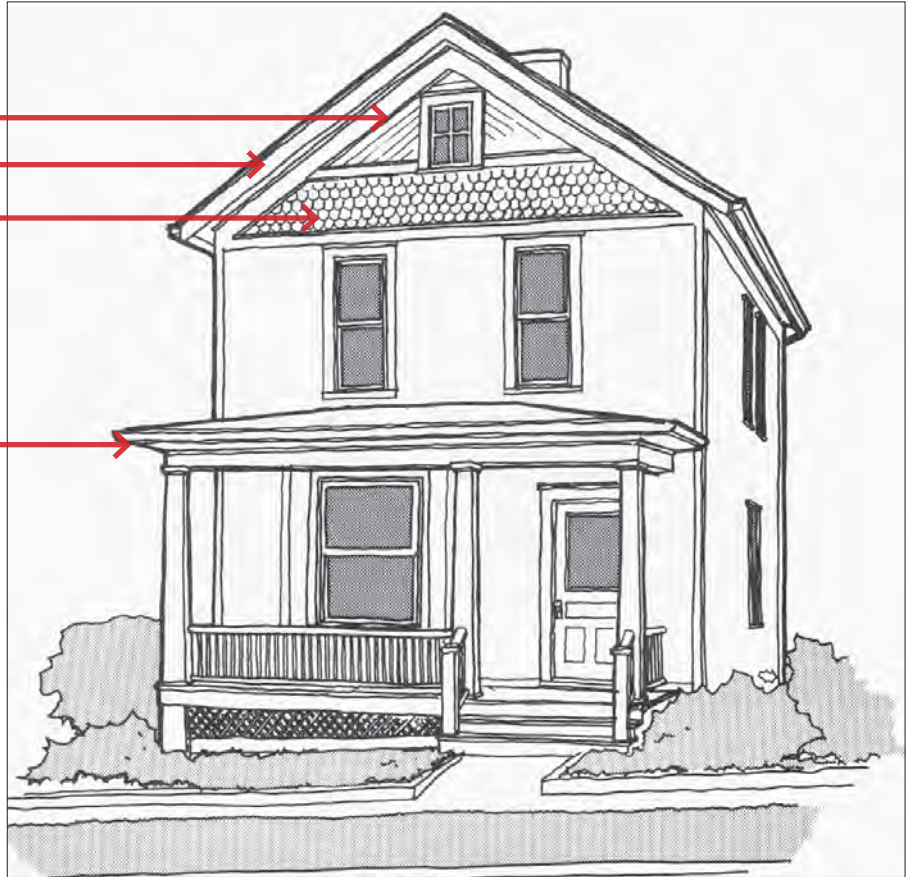
#### Identifying Features

Front-facing gable roof

Steeply pitched roof

Decorative elements

Front porch



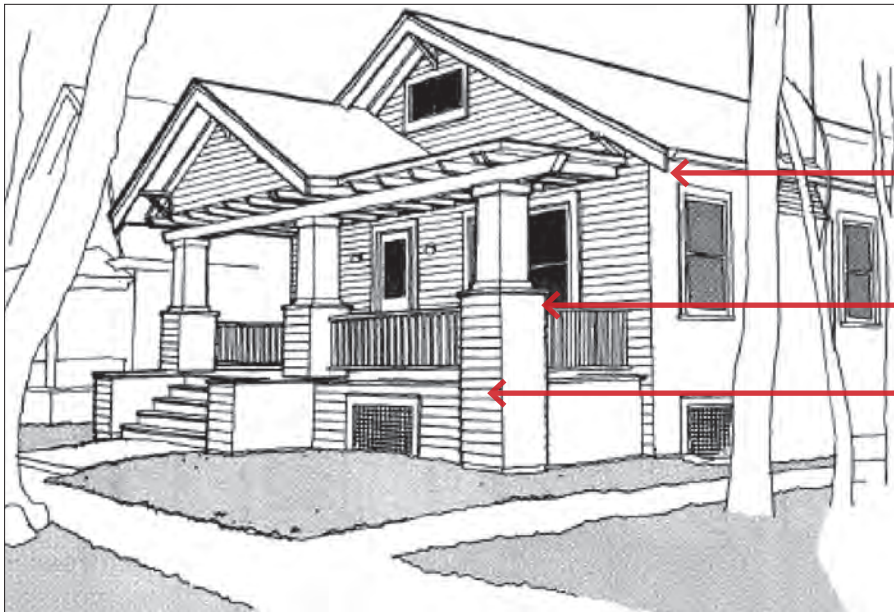
*The home at 308 West Huron Street is an example of Homestead Vernacular style architecture in the Old Fourth Ward Historic District.*



## BUNGALOW or CRAFTSMAN (1905-1930)

Bungalow denotes a general type rather than a specific style of architecture. Although residential bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches. They became very popular in the United States in the early 20th Century and were rooted in the English Arts and Crafts movement. Bungalows range in scale from modest one-story dwellings to large two or two-and-a-half story homes. They often feature art glass and have exposed brackets and rafters and combinations of different textures such as cobblestones and shingles.

Created in Southern California by the architects Greene and Greene, the Craftsman style home was a very popular type of bungalow influenced by the English Arts and Crafts movement. The popularity of the style grew with the publication of pattern books and Gustave Stickly's magazine, "The Craftsman." The style carried the message of simplicity, harmony with nature, and promotion of craftsmanship.



### Identifying Features

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- ← Massive gable or hipped roof with wide overhang and exposed rafter tails
- ← Prominent porches, verandas, or terraces
- ← Use of wood and stone as primary materials

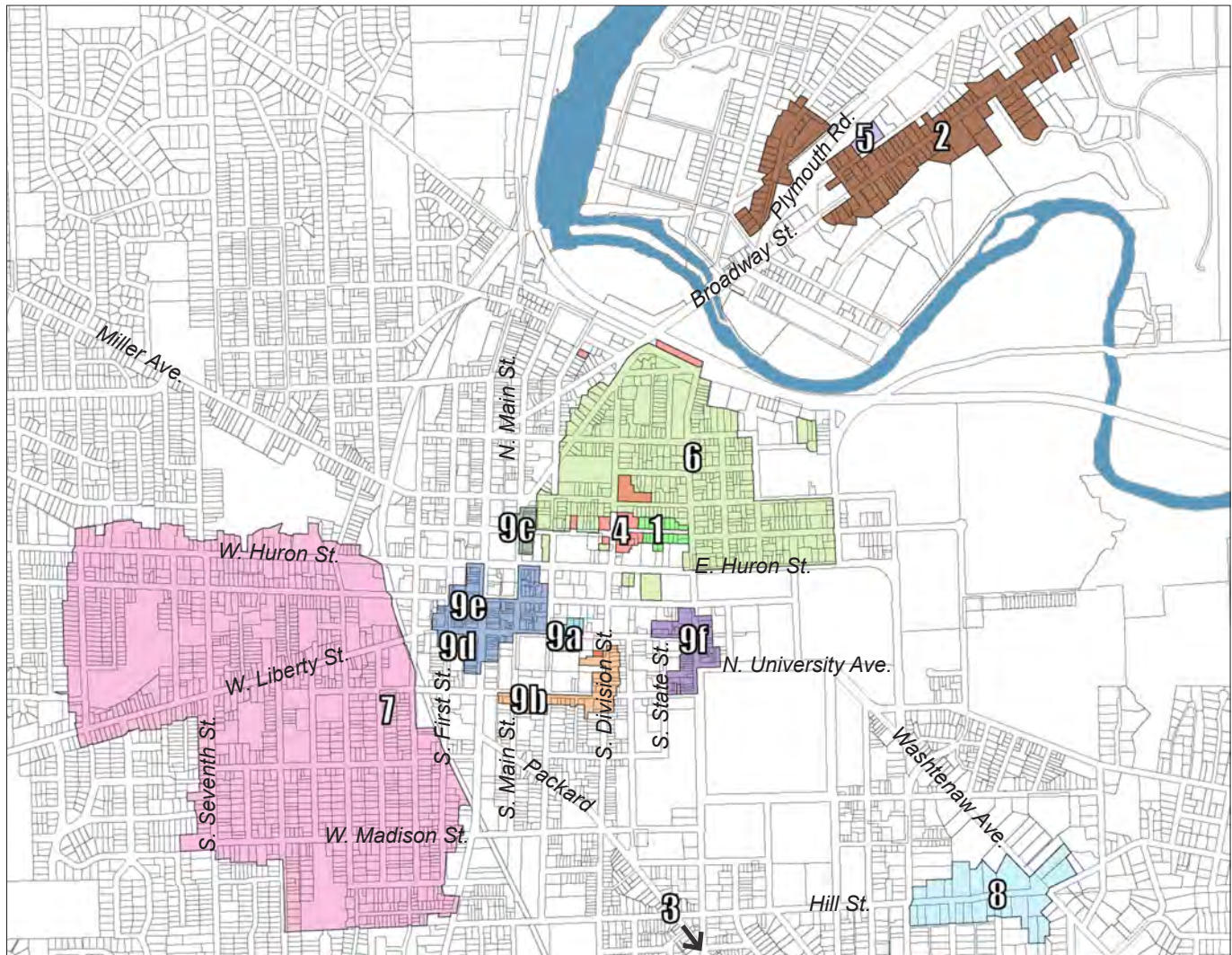


The historic Cobblestone Farm sits at the center of its own historic district.

## Historic Districts in Ann Arbor

Each of Ann Arbor’s locally designated historic districts has its own unique character which is due, in part to local topography, the original period of development and the nature of the district’s early inhabitants. Projects undertaken within each historic district should reflect the historic character that is present in that district.

The following section provides a brief description of each of the city’s historic districts with a map of that district and corresponding photographs. The six historic districts that are completely within the boundaries of downtown Ann Arbor are summarized together.



- |                                       |                                |
|---------------------------------------|--------------------------------|
| 1. Ann Street Historic Block District | 9. Downtown Historic Districts |
| 2. Broadway Historic District         | a. East Liberty Block          |
| 3. Cobblestone Farm Historic District | b. East William Street         |
| 4. Division Street Historic District  | c. Fourth Avenue & Ann Street  |
| 5. Northern Brewery Historic District | d. Liberty Street              |
| 6. Old Fourth Ward Historic District  | e. Main Street                 |
| 7. Old West Side Historic District    | f. State Street                |
| 8. Washtenaw - Hill Historic District |                                |





### Ann Street Historic Block Historic District

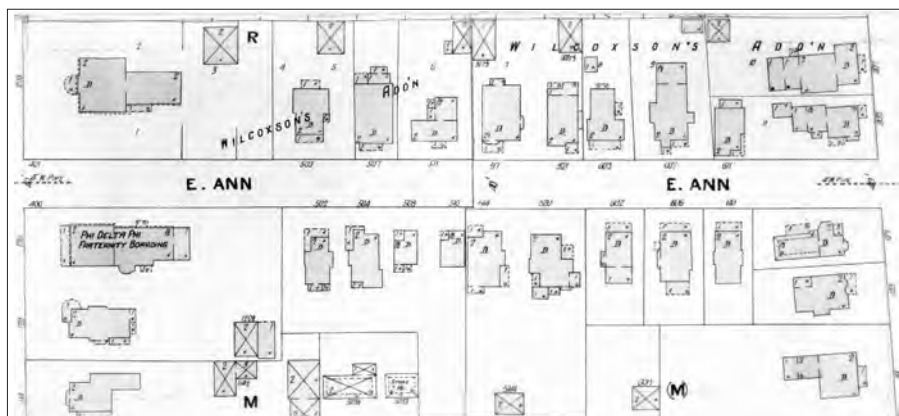
The Ann Street Historic Block Historic District is a one block district between the Division Street Historic District and the Old Fourth Ward Historic District and is a densely spaced, small scale block of nineteenth-century houses. Ann Street was named after Ann Allen, the wife of John Allen, one of the founders of Ann Arbor. This section of Ann Street was extended in 1857 and three of the houses in the district are visible on the 1866 bird's eye map of Ann Arbor. All of the nineteen houses in the district, except one, were constructed before 1900.

Styles in the district include Greek Revival, Italianate, Queen Anne, and Colonial Revival. Ann Arbor's earliest prominent citizens, including doctors, lawyers, businessmen, clergymen, and four of Ann Arbor's mayors built the houses. There is consistency in the massing and form of the houses on the street. They have a relatively small front setback, they are frame structures covered with clapboard or shingles resting on fieldstone foundations, have front porches and are two-stories in height.

Adopted April 16, 1979



The Ann Street Historic Block District occupies most of the block of East Ann Street between North State Street and North Division Street.



The dense, small scale, context of the Ann Street Historic Block District is illustrated on a 1908 Sanborn Insurance Map.





Many houses in the district such as the residence at 1418 Broadway are smaller than homes typically seen in the historic neighborhoods that are closer to downtown Ann Arbor.



The historic property at 660 Broadway illustrates the somewhat rural character of the Broadway Historic District.



The former Fifth Ward school building on Traver Street is the oldest remaining school building in Ann Arbor.

## Broadway Historic District

The Broadway Historic District sits north of downtown Ann Arbor and the Huron River. The first buildings were constructed in 1832 when early settlers from upstate New York arrived to set up mills powered by the Huron River and Traver Creek. Originally settled as a separate community, the area was annexed to the City of Ann Arbor in 1861.

The district is locally significant for its architecture and its role in the early settlement of Ann Arbor, and for the variety of ethnicities and occupations of residents living in the area including African-Americans and German-Americans. In addition to the residences, the district contains the former Fifth Ward school on Traver, the oldest remaining school building in Ann Arbor.

A diverse range of residents felt comfortable living in this area of Ann Arbor because it faced little development pressure. The Charles Cox family built the house at 1210 Broadway in 1894 and lived there until at least 1924. Allen and Elizabeth Morris rented the house at 1404 Broadway from 1900 to 1907 before purchasing their own home elsewhere in the city. Elijah Durham, a cement worker who built some houses on nearby Pontiac Trail, and his wife May, lived at 1525 Broadway from 1913 until about 1925. Ann Arbor's first black policeman, William Blackburn and his wife Clara, lived at 1307 Jones Drive from 1909 until 1919.

The architecture of the district represents the progression of styles seen from early settlement through the 1930s and includes relatively unaltered examples of American styles from the earliest Greek Revival through Italianate and Queen Anne to Colonial Revival and Craftsman. The houses present a picture of what life was like in an early and somewhat rural working class neighborhood of Ann Arbor. Fruit orchards and other agricultural uses were present until the 1940s, and the area remained less dense and had smaller houses than neighborhoods closer to downtown.

Adopted April 21, 2008.



*The Broadway Historic District runs along both sides of Broadway Street as well as portions of Plymouth Street and Traver Street to the north of downtown Ann Arbor.*



*Cobblestone Farm is located in the south-eastern part of Ann Arbor.*



*The Cobblestone Farm represents one of the last remaining examples of a completely hand-built house in Michigan.*



*The wooden kitchen area to the rear of the house is also a significant historic resource.*

### Cobblestone Farm Historic District

The Ticknor-Campbell house is known as the Cobblestone Farm because of the unique construction technique of the cobblestone house on the property. Built for Dr. Benajah Ticknor in 1844 in the Classic Revival style, it is one of the finest of the few cobblestone buildings in Michigan. Together with the wooden kitchen ell in the rear, it forms an unusually fine example of a pioneer Michigan farm dwelling.

The construction of the cobblestone house was probably the work of Stephen Mills, who had learned his trade in western New York state where cobblestone architecture was popular before and after the digging of the Erie Canal. The Classic Revival style of the cobblestone house is reflected in the balance of architectural elements: the use of square “dressed” stone quoins at wall corners, and the use of enclosed columns and sidelights at the entrance. The exterior of the house is symmetrical and features cornice returns and louvered shutters.

The Ticknor-Campbell house was built of hand-hewn oak members joined by mortise and tenon. The finishing courses of cobblestones were veneered onto the rubble-stone inner wall. The house represents one of the last remaining examples of a completely hand-built house, a portion of which is in the rare cobblestone medium. The house was built during a time when Michigan, like the rest of the country, was rapidly becoming dependent on machine technology and shifting to new construction methods.

There has been only one alteration to the exterior of the cobblestone house: during the Booth family tenure (1860-1880), an Italianate style wooden front porch with bracketed columns was added to the front façade, which has since been removed.

Adopted February 1, 1982



*The Ticknor-Campbell house is one of the finest of the few cobblestone buildings in Michigan. (c. 1898, Charles Ciccarelli)*



**Division Street Historic District**

The Division Street Historic District is the first local historic district created in Ann Arbor. It is a non-contiguous historic district that includes some of the earliest and most important buildings in Ann Arbor. Together through their architecture and history, they tell the story of Ann Arbor’s early development.

The Bennett (Kempf) and Wilson-Wahr houses are excellent examples of Greek Revival architecture and were the homes of University professors and an early judge. The home of an early brewer is in the Italianate style. The homes of physicians and early newspaper owners are in the district as are high style designs of the DKE Shant designed by William Lebaron Jenney, and the former Michigan Central Depot designed by Spier & Rohns. St. Andrew’s Episcopal Church, the oldest in Ann Arbor, was designed by Gordon W. Lloyd.

Adopted April 16, 1973



*The Division Street Historic District includes some of the earliest and most important buildings in Ann Arbor.*



*121 N. Division Street is an excellent example of Italianate architecture in the Division Street Historic District.*



*The Wilson-Wahr House at 126 North Division Street is an excellent example of Greek Revival Style Architecture in the Division Street Historic District.*



*The Division Street Historic District is a non-contiguous historic district that lies primarily north and east of downtown Ann Arbor.*



### Northern Brewery Historic District

The Northern Brewery Historic District is a district comprised of two structures, a Brewery Building and a Foundry Building located at 1327 Jones Drive. Constructed in 1886 by Herman Hardinghaus, beer was brewed at this location until 1908, when the building was converted to an icehouse run by Ernest Rehberg. The Ann Arbor Foundry, owned by Charles Baker and Tom Cook, operated on the property from 1922 to 1972. The buildings were completely rehabilitated using federal historic tax credits in 1976.

Adopted December 18, 1978



*The Northern Brewery Historic District is located northeast of the Huron River, just off of Broadway Street.*



*The buildings that comprise the Northern Brewery Historic District were completely rehabilitated in 1976 using federal historic tax credits.*





*The Old Fourth Ward Historic District is one of the oldest residential neighborhoods in Ann Arbor.*



*A section of the Old Fourth Ward Historic District sits within the boundaries of downtown Ann Arbor.*

### Old Fourth Ward Historic District

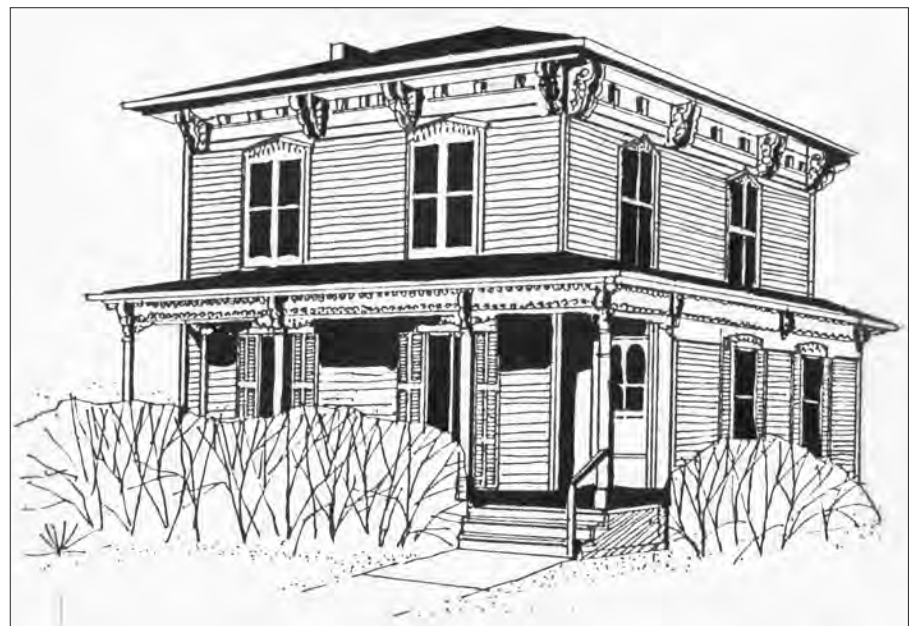
The Old Fourth Ward Historic District is one of the oldest residential enclaves in Ann Arbor. The city’s Fourth Ward from 1851 until 1955, the neighborhood was home to the city’s early bankers, lawyers, judges, doctors, merchants, and city officials – including seven mayors.

The neighborhood was a popular boarding house area for professors and students, many of whom achieved national as well as local prominence in the course of their careers. Many of Ann Arbor’s best known educators lived in the district including University of Michigan President Henry Frieze, Ann Arbor High School principals Albert and Judson Pattengill, the first director of the public school system Edwin Lawrence, and many popular teachers throughout the years. The district also housed some of the city’s early schools. Community High School, built in 1922 as Jones School, sits on the site of the original Fourth Ward School.

There are over 400 resources in the district, nearly one-third of which were constructed before 1900. Most of the remaining structures were built soon after 1900 and represent many of the architectural styles including Greek Revival, Gothic and Italianate, Queen Anne, Shingle, and the revival styles of the early 1900s.

The district contains several churches, including the First Unitarian Church, an excellent example of the Richardson Romanesque style. Many of the city’s “firsts” are located in the district including the first synagogue, the first home for the elderly, the oldest surviving apartment house, the second oldest surviving schoolhouse, and the first university cooperative housing constructed in the United States. Other unique buildings in the district include a firehouse, Harris Hall, and the former Armory.

Adopted August 15, 1983



*Nearly one-third of the homes in the Old Fourth Ward Historic District were built prior to 1900 including this Italianate home at 311 East Ann Street.*



*The Old Fourth Ward Historic District is located primarily to the northeast of downtown Ann Arbor. A section of the district is located within the boundaries of downtown and several sections of the district are non-contiguous.*

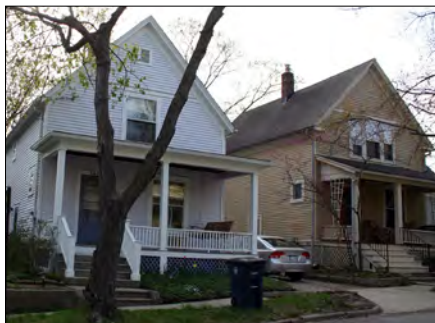




*The wide porch and modest scale of the home at 308 West Huron Street is typical of the Old West Side Historic District.*



*Many homes in the Old West Side Historic District have front facing gable roof forms.*



*Many houses in the Old West Side Historic District are one-and-a-half to two stories tall.*

## Old West Side Historic District

The Old West Side Historic District, located to the south and west of downtown, is a neighborhood primarily consisting of houses constructed in the 19th century. The southern half of the district was platted between 1848 and 1861 by William S. Maynard. The northern half was platted later, and Murray and Mulholland Streets were platted in the 1910s. The neighborhood historically had a strong German heritage, with the German language being used in churches, schools, and newspapers. Residents were shopkeepers or workers in the nearby industries such as the Michigan Furniture Factory, the Michigan Union Brewery, or the vinegar works next to the Ann Arbor Railroad on the east border of the district.

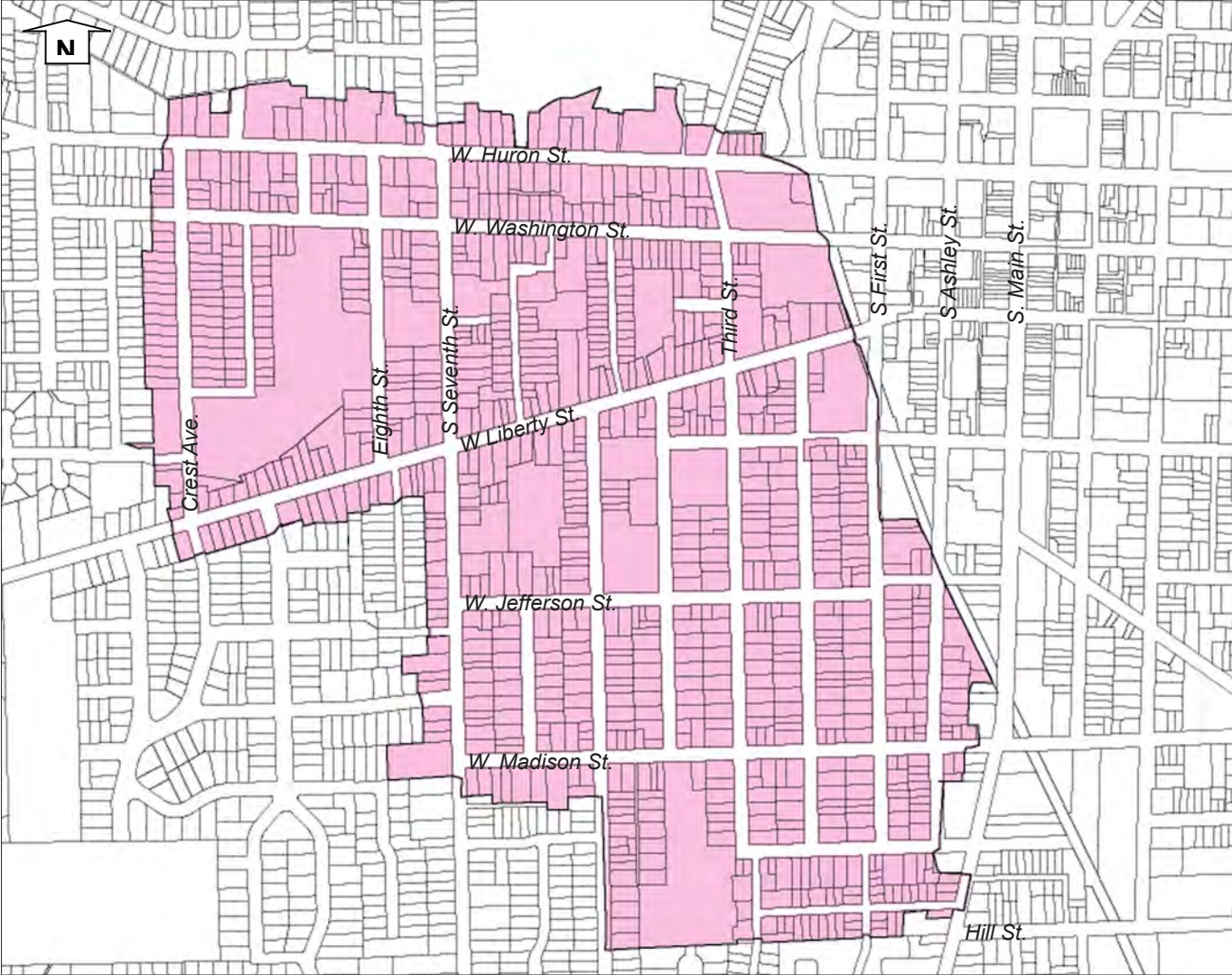
While there are a few larger houses and commercial buildings in the district, the majority of the buildings are modest, gable-fronted, clapboard-sided houses, one-and-one-half to two-stories tall, with wide front porches and generous side yards. Nearly every architectural style from the 19th and early 20th centuries exists in the district, including examples of Italianate, Queen Anne, Colonial Revival, Craftsman, and Bungalow styles. Modern buildings, primarily three-story, brick apartment buildings, were built east of Third and north of Jefferson, closer to downtown.

Adopted April 6, 1978



*With its wide front porch and gable front, the modestly scaled Craftsman style home at 116 Chapin is typical of the Old West Side Historic District.*





The Old West Side Historic District is located to the south and west of downtown Ann Arbor. A portion of the district lies within the downtown boundaries on the west side of the railroad tracks.



Numerous old growth trees grace the Washtenaw - Hill Historic District and are important to the setting and character of the area.



A number of sororities and fraternities occupy historic structures in the Washtenaw - Hill Historic District.

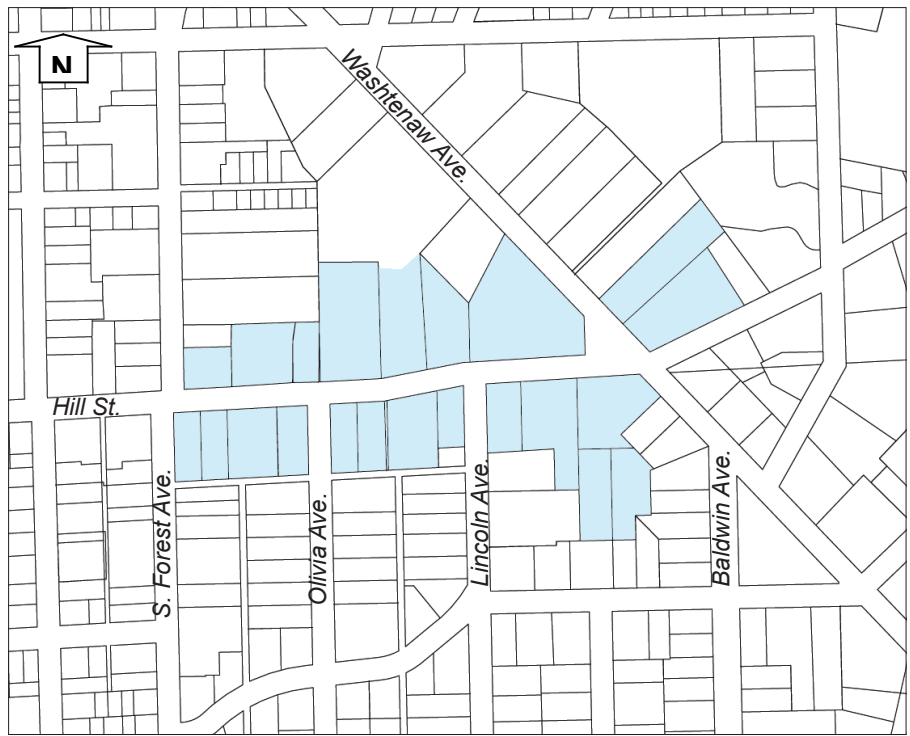
### Washtenaw - Hill Historic District

The Washtenaw - Hill Historic District is comprised of the 1300, 1400, and 1500 blocks of Hill Street and one corner of Washtenaw, totaling twenty one parcels. The district is located to the south and east of the University of Michigan central campus and has strong university associations, with the majority of the houses having been built for faculty. This reflects the huge surge in growth of the university between 1890 and 1930 when the number of faculty went from 35 in 1871 to over 3,000 in 1929.

Four houses have noted architects. 1410 and 1416 Hill Street were designed by Irving Pond, and 1331 Hill and 1555 Washtenaw were designed by Albert Kahn. Some of the Tudor Revival, Colonial Revival, and Craftsman style houses have been converted to student housing. The tradition of sororities and fraternities being located in this area began in 1903 and became prevalent in the 1920s, and many of the organizations had the houses built.

Numerous old growth trees grace the district and are important to the setting and character of the area.

Adopted April 10, 1980



The Washtenaw - Hill Historic District is located south and east of the University of Michigan central campus.



## Downtown Historic Districts

As the traditional civic, economic and cultural heart of the community, downtown Ann Arbor is rich in historic resources. Six historic districts lie completely within the downtown boundaries. They are:

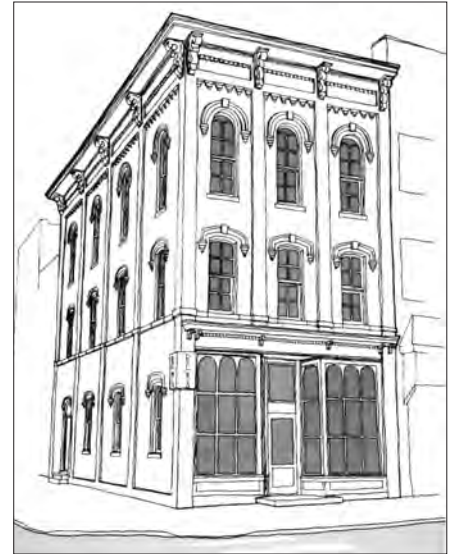
- East Liberty Block Historic District (Adopted March 16, 1992)
- East William Street Historic District (Adopted December 18, 1989)
- Fourth Avenue/Ann Street Historic District (Adopted December 18, 1989)
- Liberty Street Historic District (Adopted March 10, 1975)
- Main Street Historic District (Adopted December 18, 1989)
- State Street Historic District (Adopted March 16, 1992)

Portions of three other historic districts, the Division Street Historic District, the Old Fourth Ward Historic District and the Old West Side Historic District, lie within the boundaries of downtown. They are described separately within this chapter.

The first businesses in Ann Arbor were opened soon after John Allen and Elisha Walker Rumsey established the town site in 1824. The central business district developed along Main Street and around the county courthouse square. By 1838 Ann Arbor boasted, "...a court-house, a jail, a bank, two banking associations, four churches, one each of Presbyterian, Baptist, Episcopal, and Universalist, two printing presses which issue two weekly newspapers, a bookstore, two druggists, a flouring mill with six run of stone, a sawmill, woolen factory, carding machine, iron foundry, and extensive plow manufactory, two tanneries, seventeen dry-goods stores, eleven lawyers and nine physicians," as described by Burke A. Hinsdale in his book *History of the University of Michigan*, published in 1906. Historic photographs show that most of the earliest retail businesses occupied wood frame structures.

A post-Civil War building boom propelled a transformation of the downtown from a collection of insubstantial buildings to a stately array of "commercial palaces," a mode popular for retail business buildings since its introduction in New York in the 1840s. Two- and three-story masonry structures with richly ornamented façades offered patrons an elegant atmosphere in which to browse – an atmosphere calculated to stimulate the desire to purchase. By 1878, when a railroad link with Toledo was finally established, Ann Arbor had become one of the most thriving business centers west of Detroit.

Beginning in the 1870s, a second business area developed on State Street adjacent to the expanding University of Michigan. In August of 1916 the Daily Times News reported numerous changes along State Street, so many, in fact, that the reporter doubted that returning students would recognize the area. In this area the majority of the commercial buildings are two-story and from the early twentieth century. One particularly impressive addition was the Nickels Arcade, a unique type of commercial development in Ann Arbor.



*The Main Street Historic District includes many narrow commercial buildings with tall first floor storefronts such as the Italianate style building at 122 West Washington.*



*Most of the primarily two-story commercial buildings in the State Street Historic District were built in the 20th Century such as the Art Deco style State Theater at 231 South State Street.*





The East Liberty Block Historic District is located near the center of downtown Ann Arbor, just to the east of the Main Street Historic District.



The East Liberty Street Historic District includes a number of historic residential structures that have been converted to commercial use.

As both the Main Street and State Street districts expanded a commercial corridor grew up along Liberty Street that functioned as a link between the two. While the residential character of the neighborhood lying between the two districts was never entirely erased, significant commercial developments occurred along East Liberty in the 1910s, 1920s and 1930s. The Zwerdling Block, the Darling Block and the Michigan Theater evidence this era of development in the city's business history.

The styles of buildings within the six downtown historic districts cover the range of popular architectural designs from the 1860s through the 1940s and include Italianate, Queen Anne, Romanesque Revival, 20th Century Commercial Style, Beaux Arts, and Art Deco.



The East William Street Historic District is located along East William Street and South Division Street on the south side of downtown Ann Arbor.



The East William Street Historic District includes both historic commercial and converted historic residential structures.



The Fourth Avenue/Ann Street Historic District is located in the northern part of downtown Ann Arbor.



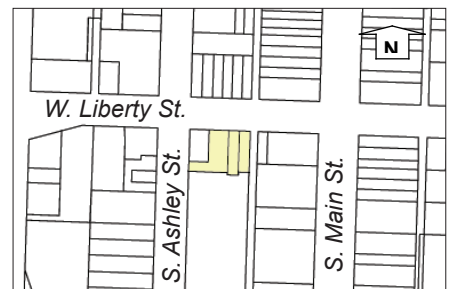
Most historic buildings in the Fourth Avenue/Ann Street Historic District are commercial.



The 4th Avenue/Ann Street Historic District includes a variety of historic architectural styles.



Building scale is highly varied in the Main Street Historic District.



The Liberty Street Historic District is a small historic district located along the southwestern boundary of the Main Street Historic District.



The Liberty Street Historic District includes Romanesque and Italianate style commercial buildings.





The Main Street Historic District sits at the center of downtown Ann Arbor.



Most historic structures in the Main Street Historic District have richly ornamented masonry façades that are two to three stories in height. However, some notable historic buildings in the district are considerably taller.





The State Street Historic District is located on the eastern side of downtown Ann Arbor adjacent to the University of Michigan central campus.



The State Street Historic District is an important commercial center for students at the University of Michigan.

The Nickels Arcade is a unique feature of the State Street Historic District.



# CHAPTER 2: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The United States Secretary of the Interior publishes a set of standards for the treatment of historic properties. This chapter presents the Secretary of the Interior's Standards for Rehabilitation. These standards inform many preservation programs and provide a basis for the more detailed design guidelines presented in Chapters 3-7 of this document.

In accordance with state and local law, the Ann Arbor Historic District Commission is required to use The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The ten standards are listed on the next page. The illustrated rehabilitation guidelines provided by the Secretary of the Interior also apply but are too lengthy to publish within this document. The guidelines may be viewed on the National Park Service web site as described in the "For More Information" box on the right side of this page.

## FOR MORE INFORMATION

Additional information is available from the Historic District Commission and the National Park Service.

**Commission.** Copies of the complete Secretary of the Interior's Standards for Rehabilitation are available from the Historic District Commission offices at City Hall.

**Park Service.** More information is also available on the National Park Service web site at: <http://www.nps.gov/tps/standards/rehabilitation.htm>



*The Secretary of the Interior's Standards for Rehabilitation instructs that each property be recognized as a physical record of its time, place and use.*







*Deteriorated features should be repaired rather than replaced.*

## Text of the Secretary of the Interior's Standards for Rehabilitation

REHABILITATION IS DEFINED AS the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

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 will 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.

# CHAPTER 3: DESIGN GUIDELINES FOR ALL HISTORIC PROPERTIES

IN THIS CHAPTER	
Additions to Historic Structures	3-1
Historic Building Elements	3-5
Historic Site Features	3-16

This chapter presents general design policies and guidelines for the maintenance, rehabilitation and expansion of existing commercial and residential historic resources. The more detailed design guidelines in Chapter 4: Design Guidelines for Historic Residential Properties or Chapter 5: Design Guidelines for Historic Commercial Properties are also applicable, depending on the type of project.

## Additions to Historic Structures

New additions to historic buildings are appropriate as long as they do not destroy historic features, materials, and spatial relationships of the original building, site, and the historic district. New additions should be differentiated from the original building and constructed so that they can be removed in the future without damage to the historic resource.

A new addition should never compromise the integrity of the original structure or site either directly through destruction of historic features and materials or indirectly through the location, size, height, scale, design, and materials of the addition. Additions at the rear or to the top of flat roofed commercial buildings should be designed not to be visible from the main street.



*Additions to historic residential structures should be inconspicuous and should not compromise the historic integrity of the original structure.*



*Locate and design a new addition so that significant site features, including mature trees, are not lost or damaged.*

## Guidelines for All Additions

The following general guidelines should be followed when planning an addition to a historic commercial or residential structure. Additional consideration specific to residential or commercial additions are described in the next section. The design guidelines for building elements later in this chapter should be used when working with existing additions that may be historic in their own right.

### Appropriate

- Locating a required addition on the least character-defining elevation and keeping it subordinate in volume to the historic building.
- Placing a new addition on the rear or inconspicuous elevations and limiting the size and scale in relationship to the historic property.
- Locating and designing a new addition so that significant site features, including mature trees and landmark status trees, are not lost or damaged.
- Designing a new addition in a manner that makes clear what is historic and what is new.
- Limiting the size and scale of the addition in relationship to the historic building so that it does not diminish or visually overpower the building or the district. The addition's footprint should not exceed half of the original building's footprint, or half of the original building's total floor area.
- Designing the addition so it is compatible in terms of massing, materials, relationship of solids to voids, and proportion of openings.
- Placing functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.

### Not Appropriate

- Attaching an addition so that the character-defining features of the property are obscured, damaged or destroyed.
- Designing a new addition so that the size and scale in relation to the historic property are out of proportion.
- Designing an addition that requires the removal of significant building elements or site features.
- Constructing an addition that significantly changes the proportion of built mass to open space on the individual site.
- Designing an addition that turns a secondary façade into a primary façade.
- Designing an addition to appear older or the same age as the original building.



### Additions to Historic Residential Structures

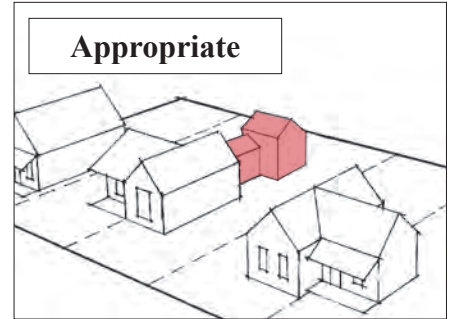
The following additional guidelines should be followed when planning an addition to a historic residential structure.

#### Appropriate

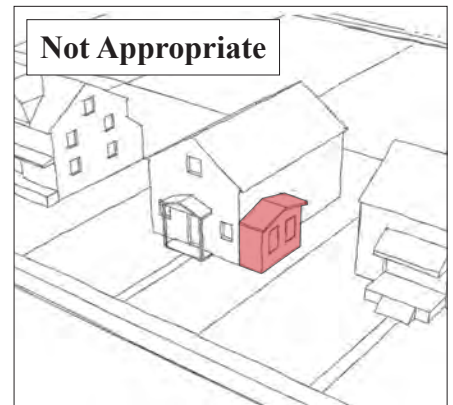
- Locating an addition within a new detached accessory structure located to the rear of a primary historic structure.
- Separating a larger addition from the primary historic structure and linking it with a smaller connecting structure.
- Placing new walls in a different plane from the historic structure in a subordinate position to the historic fabric.

#### Not Appropriate

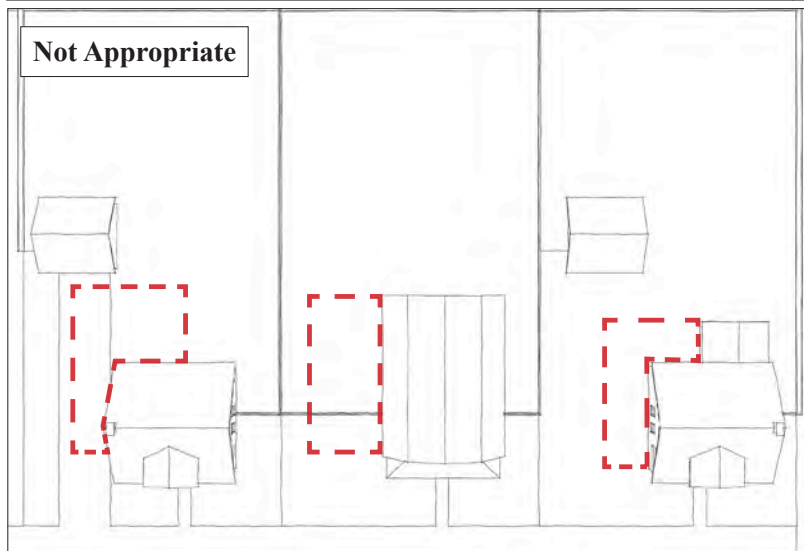
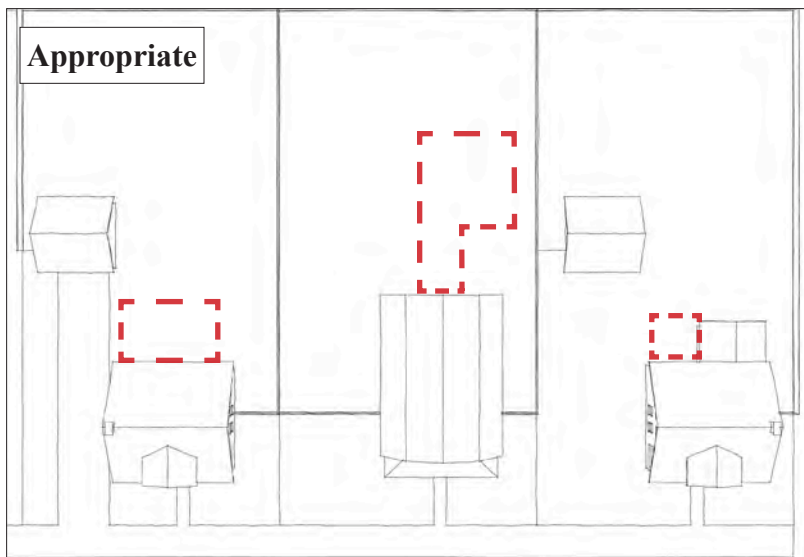
- Designing an addition that overpowers or dramatically alters the original building through size or height.
- Designing an addition that adds a full floor directly above the front of a historic house.



*Separating a larger addition from the primary structure and linking it with a smaller connecting structure may help the overall perceived mass of an addition.*



*It is generally not appropriate to attach an addition that is on or near the primary façade of a historic residential structure.*



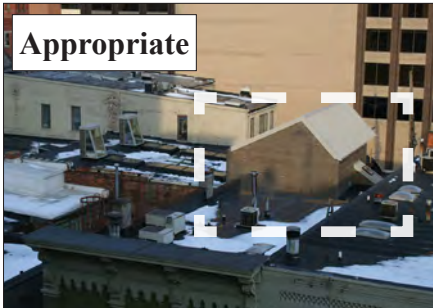
*Place a new addition in a non character-defining or inconspicuous location and limit its size and scale in relationship to the historic property.*

**Appropriate**



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

**Appropriate**



*Rooftop additions to commercial buildings should be as inconspicuous as possible when viewed from the street.*

## Additions to Historic Commercial Structures

The following additional guidelines should be followed when planning an addition to a historic commercial structure.

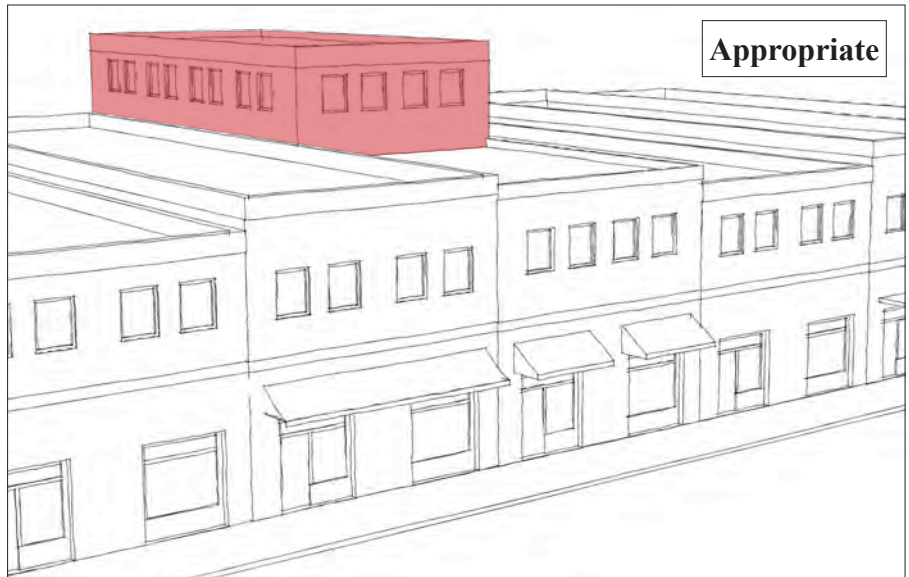
### Appropriate

- Placing additions such as balconies on non character-defining elevations and limiting the number, size and scale in relationship to the historic building.
- When required, designing additional stories that are set back from the front and side wall planes and are as inconspicuous as possible when viewed from the street.
- Locating a rooftop addition to be inconspicuous when viewed from the street.

### Not Appropriate

- Designing an addition that overpowers or dramatically alters the original building through size, height, or materials.
- Designing an addition that adds a full floor at the streetwall of a historic commercial building without stepping back.

**Appropriate**



*Locate a rooftop addition to be as inconspicuous as possible when viewed from the street.*

## Historic Building Elements

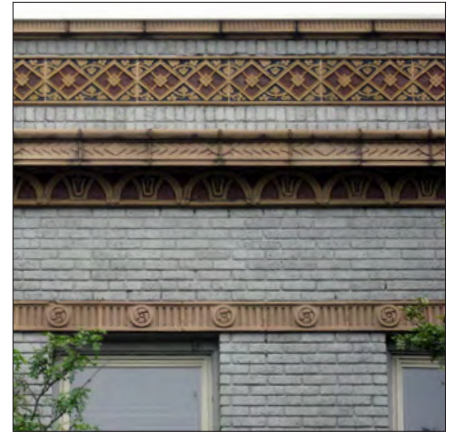
Historic building elements seen on both commercial and residential historic properties include windows, materials, roofs, landscape features and lighting. This section provides general guidelines for historic building elements on both commercial and residential properties. More specific guidelines that are unique to commercial or residential settings are provided in Chapter 4: Design Guidelines for Historic Residential Properties or Chapter 5: Design Guidelines for Historic Commercial Properties.

### Windows

The various arrangements of windows, the sizes and proportion of openings, and the decorative elements associated with them are used to achieve and enhance the architectural style of the building. Windows are an important design element of historic buildings and every effort should be made to preserve or duplicate their unique features. Peeling paint, air infiltration, sticking sash and broken panes are all repairable conditions and do not necessitate replacement. Imperfections in historic glass and the depth and profile of muntins all give historic windows a distinct visual quality not replicated with modern window replacements.

The Historic District Commission will assist homeowners in evaluating the windows of a historic building and will furnish a list of local firms/individuals competent in window repair and sash replacement. Such an evaluation is required before proceeding with major repairs or, if necessary, replacement of deteriorated windows.

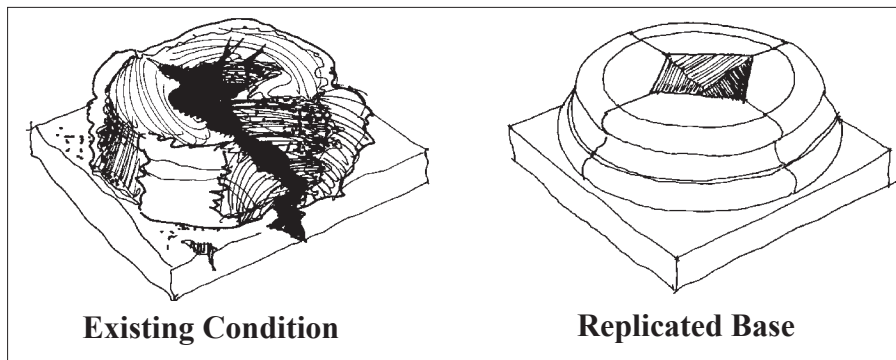
**Historic Window Types and Parts.** When working with historic windows it is helpful to be familiar with window types and parts. The following pages include a Historic Window Types and Historic Window Parts diagrams. These illustrations will assist with interpretation of the design guidelines for windows. A Window Element Measurements diagram is also included in the appendix to the Historic District Design Guidelines.



*Historic building elements include masonry walls and architectural details on both historic commercial and residential buildings.*



*Windows are an important design element of historic buildings and every effort should be made to preserve or duplicate their unique features.*



*Whenever possible, historic building elements should be repaired and rehabilitated rather than replaced. If a historic building element is deteriorated beyond repair, however, it may be appropriate to replicate the original feature.*



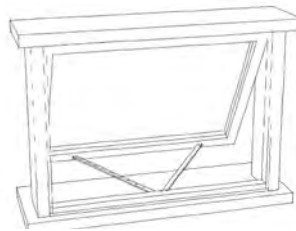
## Historic Window Types

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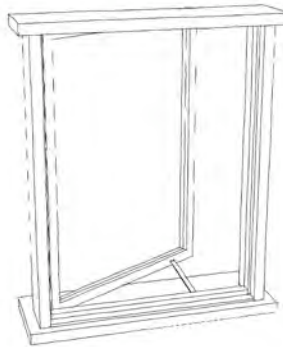
The following are four common types of windows seen frequently in residential and commercial buildings.



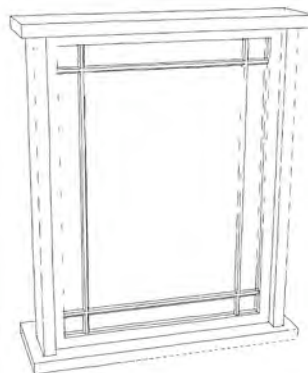
**Double-Hung:** A window with two sashes, each movable by means of a sash cord and weights, or some other mechanism. Double hung windows are the most popular.



**Awning:** A window that is hinged at the top and swings outward. Awning windows are often used for ventilation under large, fixed-pane windows in contemporary homes. They keep out rain when open, as long as the wind is not blowing hard.



**Casement:** A single window sash that opens on hinges fixed to its vertical edge. The casement window's full-height opening provides excellent ventilation. Casements, especially wooden ones, can suffer damage if left open in the rain.



**Fixed:** A fixed frame window (or part thereof) that does not open. Fixed windows have a sash that is permanently affixed to the frame. They are often flanked by double-hung or casement, or set above or below an awning or hopper. They come in a variety of shapes, including round, half-round, diamond, and trapezoid (to echo gable-end rafter pitches).

## Historic Window Parts

The numbered historic window parts glossary terms are keyed to the numbers on the diagram to the right. Familiarity with historic window parts will assist in planning for maintenance and rehabilitation of historic windows.

**1. Apron:** Non-moving, interior portion of the window below the sill.

**2. Casing:** The finished, visible framework around a door or window.

**Drip Cap (not pictured):** A usually small, horizontal molding strip located above a door or window casing; designed to shed water, causing it to drip beyond the outside of the frame.

**3. Frame:** The fixed, outer portion of the window that holds the sash.

**4. Jamb:** The vertical member at each side of the window frame.

**5. Lights:** The glass within the window; can refer to the number of divided areas of glass.

**Mullion (not pictured):** A vertical member between window panels set in a series.

**6. Muntin:** A secondary framing member that holds the panes of glass within a window or window wall.

**7. Pane:** A single piece of window glass.

**8. Rail:** Horizontal members of the sash.

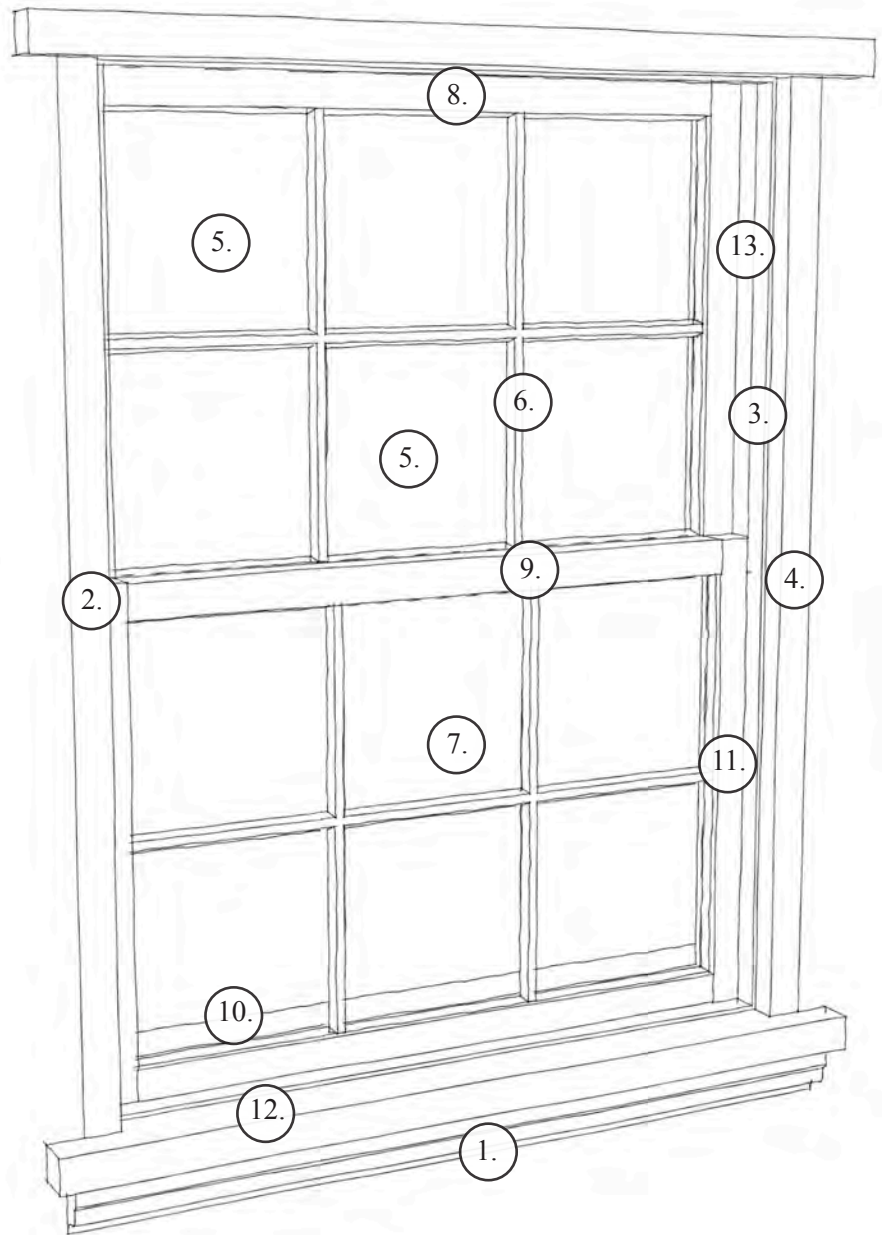
**9. Sash:** The framework into which panes are set.

**10. Sill:** The exterior horizontal portion at the bottom of a window. The sill keeps the jamb boards lined up properly and is angled to drain water off the surface. The sill should be watched for water damage and rot.

**11. Stile:** Any vertical member of a sash.

**12. Stool:** The interior casing or molded piece running along the base of a window and contacting the bottom rail on the inside of a building. Also known as the interior sill.

**13. Stop:** The removable vertical strip against which a window sash rests.





*Historic windows should be preserved and maintained. The Historic District Commission will not consider approval of historic window replacement unless window parts are deteriorated beyond repair.*

#### **Replacement Guidelines.**

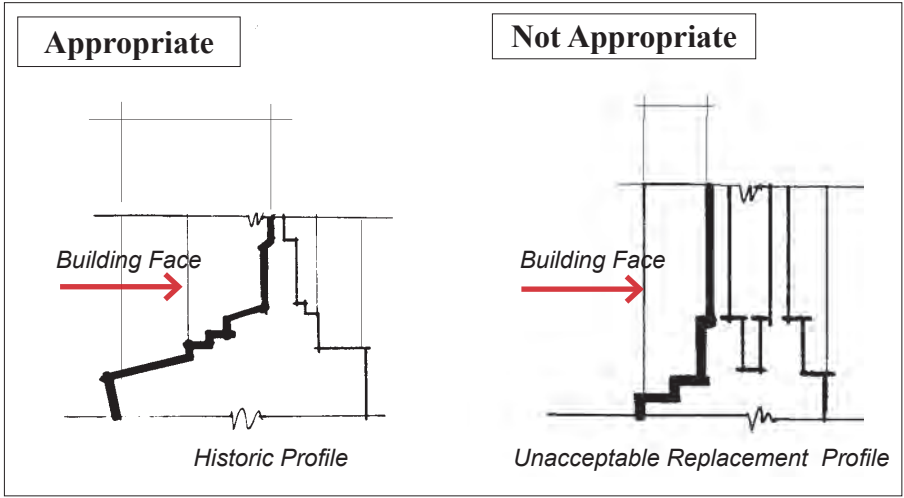
- **Windows in good condition will remain.** Normal maintenance will include cleaning, sash cord replacement, limited paint removal, re-caulking where necessary, and new paint to make windows fully operable. Weather stripping and storm windows may be added.
- **Windows in somewhat good condition will receive repair,** such as new wood or epoxy laid into sills, jamb, or sash. Deteriorated parts, such as sash locks and cords, will be replaced.
- **Seriously deteriorated components that cannot be repaired will be replaced** with a sash of like material that meets the criteria below. Insulated glass is permitted in sash replacement.
- **Windows and components deteriorated beyond repair** (deep rot, missing parts, major perimeter gaps) are the only elements the the Historic District Commission will consider for replacement.

**Replacement Criteria.** Only if the components are deteriorated beyond repair (deep rot, missing parts, major perimeter gaps) will the Historic District Commission entertain the option of window replacement. Applicants should be prepared to bring a sample of the proposed window as requested. The Historic District Commission requires that a new replacement window meet all of the following criteria:

- The unit functions as the original (double-hung, casement, etc.).
- The glass size remains within 90% of the original in all directions.
- The distance between the exterior sash surface and the exterior glass surface (inset) is within 1/8" of the original.
- The number and location of muntins matches the original. The distance from glass surface to exterior surface of muntin, rail, and stile is at least 3/8". The viewable profile dimensions of the exterior rails and stiles are within 1/4" of the original.
- The distance from sash face to back of casing is within 1/8" of the original dimensions, but not less than 3/8" total.
- The sill is similar in pitch to the original, extend to the outer edge of casing, and have a thickness within 1/8" of the original.
- The casing (including drip cap, if applicable) thickness matches original.
- The casing (including drip cap, if applicable) width is within 1/8" of the original.

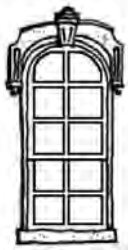


The Window Elements Measurements diagram included in the appendix to this Historic District Design Guidelines document may assist with the measurement of window elements for repair. Contact the Historic District Commission for a resource list of individuals and companies who may be equipped to aid in your window evaluation/repair.



When replacing a historic window, match the profile of the sash and its components as closely as possible to that of the original window.

**Original Historic Window**



**Not Appropriate**



**Not Appropriate**



*It is not appropriate to radically change or block an historic window that is important in defining the overall historic character of the property.*

**Design Guidelines for Windows.** The following guidelines should be followed when repairing, cleaning, rehabilitating or replacing a historic window on either a commercial or residential structure.

**Appropriate**

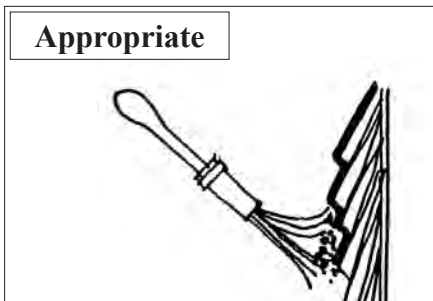
- Retaining and maintaining windows in good condition. Normal maintenance will include cleaning, sash cord replacement, limited paint removal, re-caulking where necessary, and new paint to make windows fully operable.
- Adding weather stripping and painted wood or aluminum storm/screen windows that fit the opening size to improve energy efficiency.
- Repairing windows in somewhat good condition, by installing some new wood pieces or laying epoxy into sills, jamb, or sash. Deteriorated parts, such as stops and sash cords, should be replaced.
- Replacing seriously deteriorated components that cannot be repaired with like material, identical layout, muntin size, glass area, and stile size to the original. Insulated glass is permitted when sash replacement is permitted using interior and exterior muntins with a spacer bar that replicates the original window. (Relevant criteria for window replacement apply.)
- If a window is completely missing, replacing it with a new window based on accurate documentation of the original or a new design compatible with the original opening and the historic character of the building. Materials other than wood will be reviewed by the Commission on a case-by-case basis.
- Replacing shutters that are missing or deteriorated beyond repair with shutters that are based on historic and pictorial evidence.

**Not Appropriate**

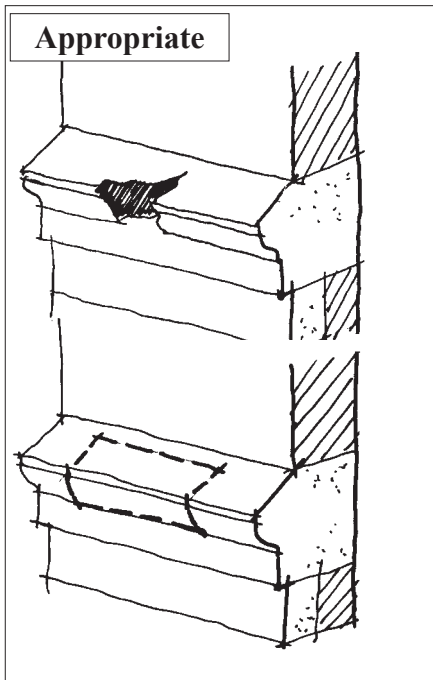
- Failing to maintain and repair existing windows.
- Replacing an entire window that is not deteriorated beyond repair.
- Removing or radically changing a window that is important in defining the overall historic character of the property.
- Installing a smaller replacement window within the frame of the historic window.
- Changing the number, location, and size or glazing pattern of window by cutting new openings, blocking-in, and installing replacement sash which does not fit the historic opening.
- Using tinted, reflective, or opaque glass.
- Installing an exterior storm/screen window that is an inappropriate size and that does not blend with the existing window.
- Using glass block to fill in openings.
- Wrapping exterior wood window trim in aluminum or vinyl.
- Installing decorative trim or shutters when a property never had any.
- Installing security bars on the exterior or interior of windows.



*It is appropriate to preserve and maintain wood siding, trim and architectural details.*



*Preserve and maintain wood siding, shingles, trim and architectural features by protecting surfaces with paint or stain.*



*Repair and maintain both wood and masonry by patching or piecing in new elements that match the original.*

## Wood Siding, Trim and Architectural Details

Wood is historically the most commonly used building material. It was used in framing, exterior cladding, windows and doors, and ornamental detailing. Wooden features and surfaces on a building should be maintained and repaired to retain the original character of the structure. Repair or replacement of deteriorated wood may involve selective replacement of portions in kind through splicing or it may involve the application of an epoxy wood consolidant to stabilize the deteriorated portion in place.

**Design Guidelines for Wood.** The following guidelines should be followed when repairing, cleaning, rehabilitating or replacing historic wood siding, trim and architectural details on both commercial and residential structures.

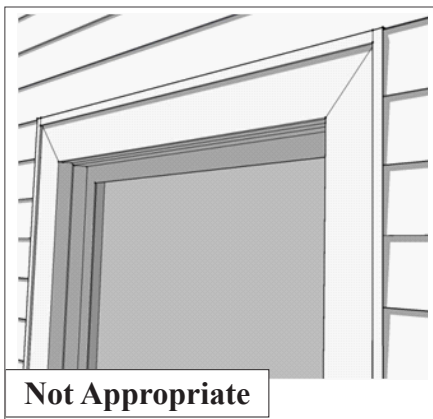
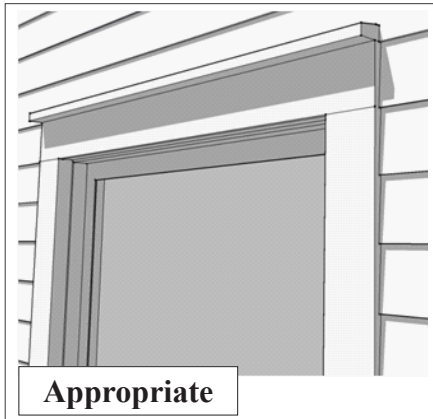
### Appropriate

- Preserving and maintaining wood siding, shingles, trim, and architectural features by protecting surfaces with paint or stain.
- Repairing wood siding, shingles, trim, and architectural features by using recognized preservation methods for patching, consolidating, splicing and reinforcing in order to exactly match the existing historic material appearance.
- Replacing wood siding, shingles, trim, and architectural features that are deteriorated beyond repair with components that exactly match the original in dimension, detail, and texture.
- Removing non-original substitute siding and trim and restoring the original wood siding, trim and architectural features.
- Replacing missing features with elements based on documentation of the original feature or with a new design that is compatible in scale, size, material, and texture with the historic building and district.
- Removing damaged or deteriorated paint to the next sound layer using the gentlest means possible (hand-scraping and hand-sanding), then repainting.

### Not Appropriate

- Using substitute materials to cover or replace wood siding, shingles, trim, and architectural features.
- Introducing new elements that were not part of the historic building and for which there is no physical, pictorial, or documentary evidence.
- Stripping surfaces to bare wood and applying a clear stain or finish to create a “natural” wood surface that historically was painted.
- Cleaning or stripping wood surfaces with destructive methods such as blasting, power washing, and propane or butane torches.





*In the original siding detail shown on top, the face of the window casing trim sits in front of the leading edge of the siding. In the example on the bottom, the synthetic siding “J-trim” protrudes in front of the window casing. Additionally, the drip cap above the window has been removed to facilitate ease of installation of the synthetic siding. This loss of detail is one of the primary reasons for discouraging the installation of synthetic siding.*

### Synthetic Replacement Siding

The Ann Arbor Historic District Commission (HDC) has determined that the installation of vinyl or aluminum replacement siding introduces a potential risk to the city’s historic resources. In the past, poorly considered, inappropriately detailed replacement siding projects have damaged or destroyed character-defining features of buildings and their environments. Given that historic resources should be retained and repaired when feasible, the possibility that materials might be covered up or damaged during the installation of synthetic siding has led the HDC to discourage the use of synthetic siding. The HDC will consider the installation of synthetic replacement siding on historic resources in only the following specific instances:

Replacement of the historic material will only be considered when retention and repair of the existing material is not feasible. Under such circumstances, the new material must closely match the size, scale and details of the existing material. Additionally, character-defining features of the resource may not be removed, damaged or covered when installing the new synthetic material.

**Design Guidelines for Synthetic Replacement Siding.** The following guidelines should be followed when replacing existing siding with new synthetic replacement siding on both commercial and residential structures.

#### Appropriate

- Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.
- Performing an overall inspection of any existing damage to determine and eliminate the source of the damage before undertaking the installation of synthetic siding.
- Matching the replacement siding to the existing siding as closely as possible. Exposure to the weather should be within 1” of the existing siding and in any case, be no more than 5”.
- Replicating special details, such as beaded edges, drop lap profile or fish scales.
- Using replacement siding that exhibits a smooth texture.

#### Not Appropriate

- Using vinyl siding to replace wood or cementitious siding.
- Obscuring character-defining trim details, such as corners, window and door hoods, and ornamental shingles.
- Removing any character-defining trim details.
- Obscuring historic window and door trim with metal or other material.
- Using replacement siding that has a textured finish, such as embossed wood grain.

## Masonry Walls, Trim and Foundations

Masonry encompasses a wide range of materials such as brick, terra-cotta, stucco, slate, concrete, cement block, and clay and ceramic tile.

**Design Guidelines for Masonry.** The following guidelines should be followed when repairing, cleaning, rehabilitating or replacing historic masonry walls, trim or foundations on both commercial and residential structures.

### Appropriate

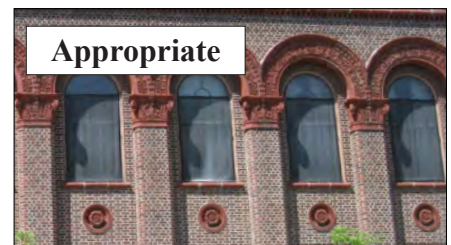
- Retaining original masonry and mortar whenever possible without the application of any surface treatment.
- Protecting, maintaining and preserving masonry features and surfaces that contribute to the overall historic character of a building and site.
- Repointing only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joint.
- Providing adequate drainage to prevent water from standing on flat, horizontal surfaces.
- Duplicating old mortar in composition, color, texture, joint size, method of application, and joint profile.
- Repairing historic masonry using recognized preservation methods.
- Repairing stucco with a mixture that duplicates the original as closely as possible in texture, color, and appearance.
- Cleaning masonry only when necessary to halt deterioration or to remove graffiti and stains, using only the gentlest method possible such as low pressure water (less than 100 psi) and soft natural bristle brushes.
- If a feature is completely missing, replacing it with a new feature, based on accurate documentation of the original feature, or a new design compatible with the scale, size, material and color of the historic building or district.

### Not Appropriate

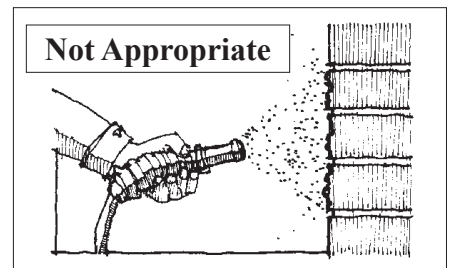
- Sandblasting or using other abrasive cleaning techniques that will damage historic masonry.
- Applying waterproof or water repellent coatings or applying surface consolidation treatments.
- Using power tools that can damage masonry units to remove mortar.
- Using mortar containing high amounts of Portland cement where the historic mortar is soft and did not contain cement.
- Applying paint to previously unpainted surfaces.
- Painting previously unpainted masonry.



*402 South Fourth is an example of an historic masonry home in the East William Street Historic District. Retain original masonry and mortar whenever possible without using a surface treatment.*



*Protect, maintain and preserve masonry features and surfaces that contribute to the overall character of a historic building.*



*Sandblasting or using other abrasive cleaning techniques that will damage historic masonry is not appropriate.*

## Roof Shape, Materials, Gutters, Dormers and Chimneys

The roof shape and pitch is a primary definition of the architecture of the building, and the goal in rehabilitation is to retain the original roof shape, the original roofing material, and the original roofing features such as dormer windows, cupolas, cornices, brackets, chimneys, weather vanes, gutters, downspouts, and lightning rods.

**Historic Roof Shapes.** When working with historic roofs, it is helpful to be familiar with the typical historic roof shapes that are seen in Ann Arbor. The Historic Roof Shapes diagram on the next page will assist with interpretation of the design guidelines for roofs.



*The roof shape and pitch is an important defining feature of a building's architecture.*

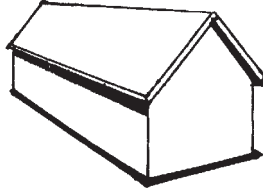


## Historic Roof Shapes

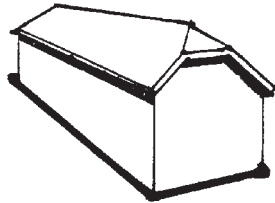
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The following are types of historic roof shapes that are commonly seen in Ann Arbor. Most of the illustrated roof forms relate to residential structures.

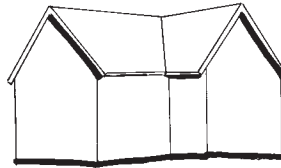
**Gabled Roof:** A roof that consists of two sloping planes that meet at the ridge or peak. The planes are supported at their ends by triangular, upward extensions.



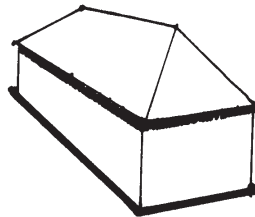
**Clipped Gable or Hipped Gable Roof:** The end of a roof when it is formed into a shape intermediate between a gable and a hip; the gable rises about halfway to the ridge, resulting in a truncated shape, the roof being inclined backward from this level.



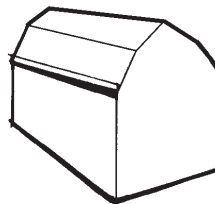
**Cross Gabled Roof:** Cross gable roofs have two or more gable rooflines that intersect.



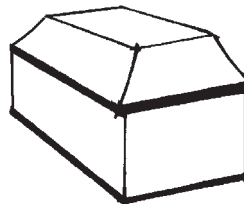
**Hipped Roof:** A roof with slopes on all four sides. The hip is the external angle formed by the meeting of two roof surfaces.



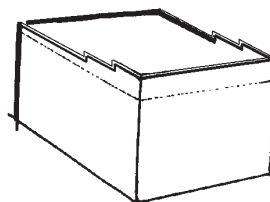
**Gambrel Roof:** A roof that has two, differently angled slopes on each side of the peak, the upper slope being flatter while the lower slope is steeper.

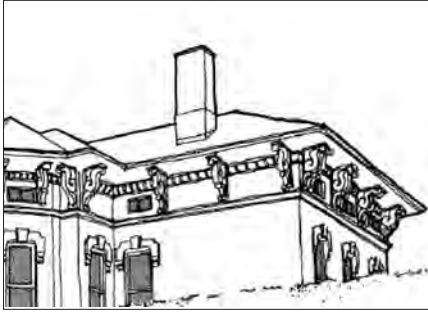


**Mansard Roof:** A roof with two slopes to all four sides, the lower one being steeper than the upper.



**Flat Roof:** A roof with a level surface. Flat roofs are often seen in commercial areas and are usually bordered by a low to moderate height parapet wall.





*Maintain original historic roof shapes, roof materials and chimneys.*

**Design Guidelines for Roofs.** The following guidelines should be followed when repairing, cleaning, rehabilitating or replacing historic roofs, gutters or chimneys.

### Appropriate

- Retaining and maintaining original historic roofing materials, roof shape, dormers, cupolas, chimneys, and built-in or decorative gutters & downspouts.
- Maintaining historic roofing materials by keeping the roof free of leaves, trimming tree branches that touch the roof, and regularly inspecting for leaks and damage.
- Repairing historic roofing materials such as tile, slate, or metal by replacing only the deteriorated portions with exactly matching materials, and replacing deteriorated flashing to match the existing.
- Replacing historic roofing material that is deteriorated beyond repair with matching materials. If using the original is not technically feasible, then compatible substitute materials may be considered.
- Replacing non-original roofing materials with the documented historic roofing material.
- Designing and constructing a new feature when the historic feature is completely missing, such as a chimney or cupola with an accurate restoration using historical, pictorial, and physical documentation.

### Not Appropriate

- Replacing historic roofing materials that are repairable.
- Installing tar paper as a finished roofing material or using roofing tar in place of flashing.
- Patching any roofing or flashing with tar or asphalt products UNLESS they match the existing roofing material.
- Covering built-in gutters or replacing them with surface mounted gutters.
- Changing the shape or configuration of an existing roof.
- Removing or altering historic roof features such as chimneys, dormers, cupolas, lightning rods, built-in or decorative gutters.
- Repairing or reconstructing chimneys with mortar that does not exactly match the original in composition, color, hardness, and joint profile.
- Installing gutters where the roof is designed to not have gutters.
- Adding chimneys, cupolas, and dormers where not appropriate.

## Barrier Free Accommodations, Safety Codes and Fire Escapes

It may be necessary to make modifications to a historic building to comply with current health, safety and code requirements. Such work needs to be planned and undertaken so that it does not result in a loss of character-defining spaces, features, and finishes.

**Design Guidelines for Barrier Free Accommodations, Safety Codes and Fire Escapes.** The following guidelines should be followed when working with safety codes or providing barrier free accommodations and fire escapes on historic residential or commercial properties.

### Appropriate

- Complying with barrier free and safety codes in a manner that ensures the preservation of character-defining features.
- When required, installing barrier free access ramps, stairways, and elevators that do not alter character-defining features of the building, keeping historic building materials intact, and that if removed in the future keep the historic building intact.
- When required, adding new stairways and elevators that do not alter existing facilities and spaces of the building.
- Removing non-original fire escapes and exterior stairs from the front of historic resources.
- Painting or staining fire escapes to match the adjacent building wall.

### Not Appropriate

- Altering, damaging, or destroying character-defining spaces, features and finishes.
- Installing fire escapes on the front or street side of a property.
- Installing railings with spindles attached to the sides of the top and bottom rails.



*Comply with barrier free accommodations, safety and fire codes in a manner that ensures the preservation of character defining features.*





*Sidewalks, walkways and landscaping contribute to the existing context within historic districts.*

## Site Features on Historic Properties

Site features such as driveways, walkways, landscaping and lighting contribute to the existing context within historic districts. This section provides general guidelines for site features on both commercial and residential properties. More specific guidelines that are unique to commercial or residential settings are provided in Chapter 4: Design Guidelines for Historic Residential Properties or Chapter 5: Design Guidelines for Historic Commercial Properties.

### Driveways, Curb Cuts, Parking, Walkways and Other Paved Areas

Paving includes, but is not limited to, any structure or material that is not integral to any building, or is used as surface material for walks, drives or other surfaced areas. Replacement of existing paving or introduction of new paving requires review.



*Paving includes any material used as a surface for walks, drives and other surface areas.*

**Design Guidelines for Paved Areas.** The following guidelines should be followed when working with driveways, curb cuts, parking, walkways or other paved areas in both historic residential and commercial settings.

### Appropriate

- Retaining and maintaining historic sidewalks, walkways, driveways, and patios/terraces.
- Designing new driveways with “radius” type curb cuts and paved with gravel, concrete, asphalt, porous pavers or brick. Stamped or patterned concrete will be reviewed on a case-by-case basis.
- Installing new parking areas, which are compatible with the scale, proportion of yard area, and characteristics of the historic district, behind buildings. These shall also be reviewed on a case-by-case basis.
- On residential properties, retaining and maintaining existing historic driveways and curb cuts, including “two track” driveways and green space between the driveway and house.

### Not Appropriate

- Installing or enlarging parking areas in front of buildings.
- Installing driveways or parking areas that are too wide or large for the building site and are out of character for the district.
- Reconstructing any sidewalk, driveway, terrace, patio, and other landscape features without sufficient documentation of what the historic feature looked like.



*In residential settings, it is appropriate to retain and maintain existing historic driveways including “two-track” driveways.*



*Retain historic sidewalks, walkways, driveways, patios and green space between drive and home.*



## Lighting

Although required to keep buildings comfortable and safe, the placement of lighting should have minimal impact on character defining features of a historic building. They should not introduce light levels that are incompatible with the character of the historic district. Exterior lighting includes, but is not limited to: wall mounted lights, ceiling/can lights, pole mounted lights and flood lights. Lighting will be reviewed for location, design, size, and scale. Exceptionally bright lights or improperly aimed lights can cause a change in the setting of a historic property and the district.

**Design Guidelines for Lighting.** The following guidelines should be followed when repairing, maintaining, replacing or installing new light fixtures in both historic residential and commercial settings.



*Repair and maintain historic light fixtures that are attached to historic buildings.*

### Appropriate

- Repairing and maintaining historic light fixtures that are attached to historic buildings, site lighting, and street lighting.
- Attaching light fixtures so historic fabric is not damaged or destroyed.
- Where a historic light is deteriorated beyond repair, replacing it with a reproduction light fixture that matches the historic appearance. If a reproduction is not available, installing a new contemporary fixture that is inconspicuous or complements the style and character of the resource is appropriate.
- When installing a new fixture where there is no historic light fixture, using a fixture that is inconspicuous or complements the style and character of the resource.
- When introducing new site and street lighting using fixtures that are compatible with the scale and historic character of the district.

### Not Appropriate

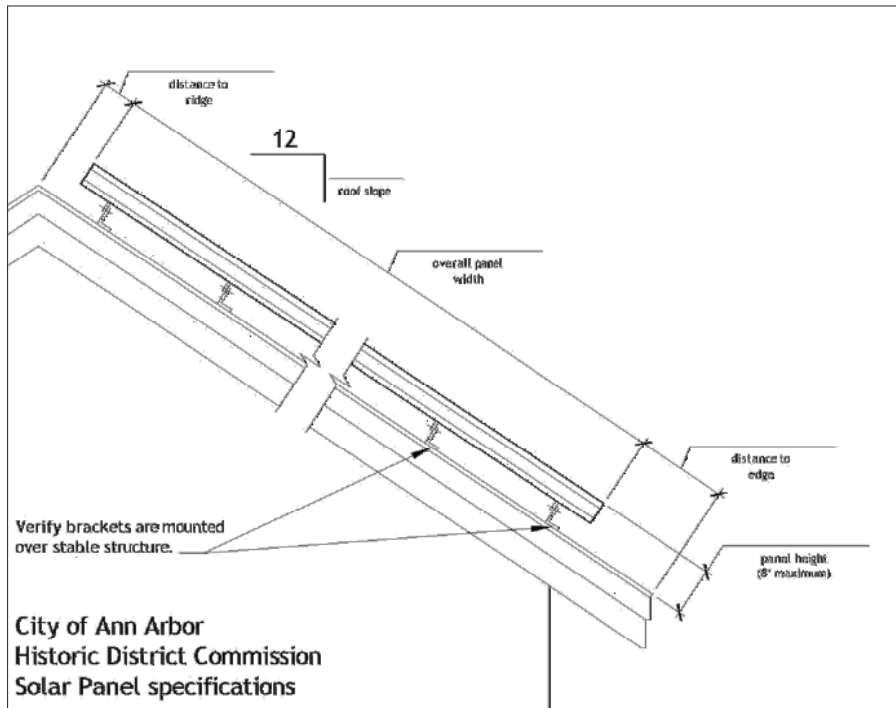
- Introducing area or security lighting that is attached to power poles and that is out of scale or out of character with the historic buildings or district.
- Introducing flood lighting on front or side building faces. All floodlights should have shields and be aimed down.
- Installing new lighting in locations that change or destroy character-defining features and materials.
- Cutting through character-defining features to install lighting.
- Illuminating building façades in residential areas with harsh floodlights.



## Solar Panels

In 2007, Ann Arbor was designated by the United States Department of Energy as a Solar America City. This designation has increased awareness of individuals' energy consumption and has encouraged residents to investigate the use of alternative utilities that consume fewer natural resources, without reducing the conveniences of modern life.

In addition to the inclusion of solar panels or solar shingles to the historic resource, the resource's owner must demonstrate that the addition of the solar panels is a part of a comprehensive energy-reducing plan that is compliant with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for the overall benefit of the resource.



*New solar panels located on roof surfaces should be installed parallel to the roof, should match or be similar in color to the roof and should not extend more than eight inches above the roof surface.*

**Design Guidelines for Solar Panels.** The following guidelines should be followed when installing new solar panels on or near historic commercial and residential structures.

### Appropriate

- Placing freestanding or detached solar collectors in locations that are not visible from the public right-of-way.
- Mounting solar panels at grade or on ground pole mountings. In the absence of an appropriate ground-based mounting location, panels should be mounted on side or rear facing roof surfaces.
- Installing mechanical and service equipment on the roof related to the solar units and their related devices so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.
- For sloped roof installations, mounting solar panels parallel to and within 8" of roof surface.
- On flat roof structures, installing solar panels set back from the roof edge to minimize visibility. Pitch and elevation should be adjusted to reduce visibility from the public right-of-way.
- Positioning solar panels behind existing architectural features such as parapets, dormers, and chimneys to limit their visibility.
- Using solar panels and mounting systems that are compatible in color to established roof materials.

### Not Appropriate

- Mounting solar panels and their related devices on primary elevations or roofs that face the primary elevation or in planes that are highly visible from the street view. This location has the highest impact on the historic character of the historic building and all other options should be thoroughly explored.
- Placing freestanding or detached solar collectors in locations that detract from and/or destroy historic landscape materials.
- Removing historic roofing materials during the installation of solar panels.
- Removing or altering the historic roof configuration – dormer, chimneys, or other character defining features – to add solar panels.
- Placing solar shingles on character defining elevations or areas that are visible from the street facing façade.
- Any other alteration or installation procedure that will cause irreversible changes to historic features or materials.

# CHAPTER 4: DESIGN GUIDELINES FOR HISTORIC RESIDENTIAL PROPERTIES

## IN THIS CHAPTER

Building Elements	4-1
Site Features	4-17

This chapter presents general design policies for the maintenance and rehabilitation of existing residential historic resources. Refer to Chapter 3: Design Guidelines for All Historic Properties for supplementary information and guidelines on additions to historic structures and other historic building elements and site features.

## Historic Residential Building Elements

Historic residential building elements include doors, awnings, porches, decks and patios. The individual elements of residential accessory structures and the appearance and location of mechanical equipment are also important. The following section provides background information and guidelines for the repair, rehabilitation, maintenance, replacement and location of historic building elements on residential structures.

### Doors

Doors are important features of the exterior of a residential building. The front door is one that everyone passing by and entering the property sees. If the original door still exists it is important to retain and repair it so the historic integrity of the property is maintained.

**Historic Door Parts.** When working with historic doors it is helpful to be familiar with their significant features. The Historic Door Parts diagram on the next page will assist with interpretation of the design guidelines for doors on historic residential structures.

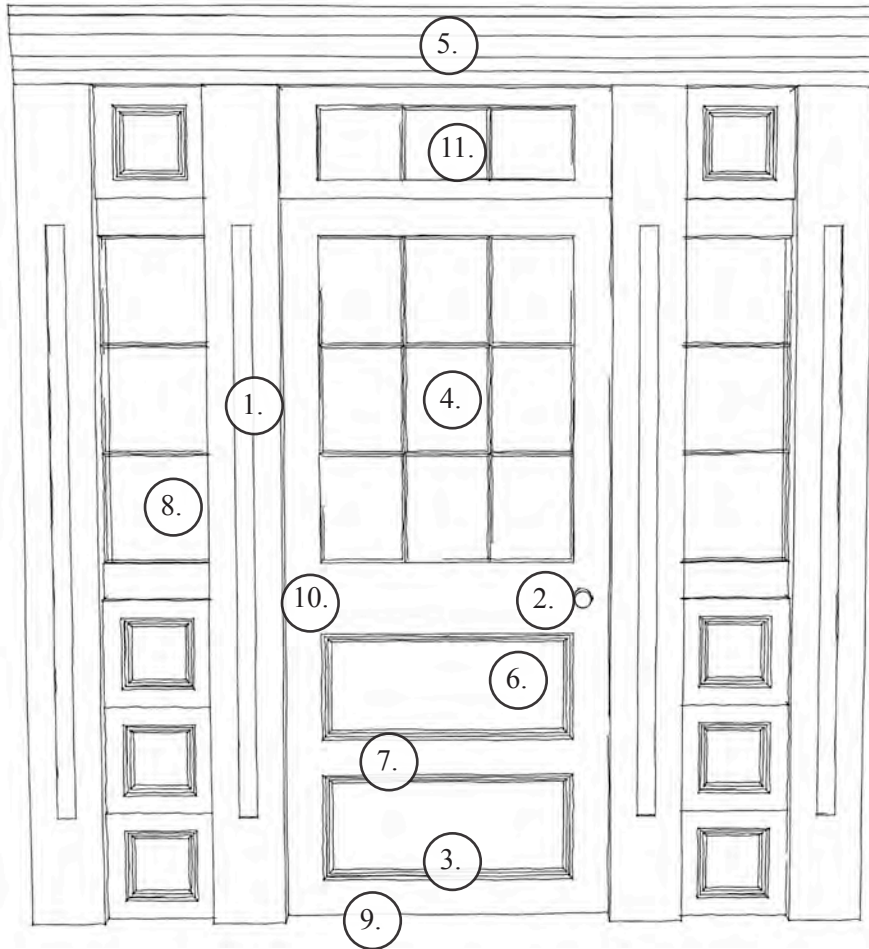


*Doors are important historic residential building elements.*



## Historic Door Parts

The numbered historic door parts glossary terms are keyed to the numbers on the diagram to the left. Familiarity with historic door parts will assist in planning for maintenance and rehabilitation of historic doors.



**Fanlight (not pictured):** A semicircular window over the opening of a door, with radiating bars in the form of an open fan.

**1. Frame:** The fixed, outer portion of the door.

**2. Hardware:** The operating parts of the door; i.e., the doorknob.

**3. Kickplate:** The area at the foot of the door, designed to be occasionally kicked.

**4. Light:** The glass within the door; can refer to the number of divided areas of glass.

**5. Lintel:** The horizontal structural member of the frame above the door.

**6. Panel:** A portion of the door that is sunk below the surrounding area, distinctly set off by molding or some other decorative device.

**7. Rail:** A horizontal member of the door.

**8. Sidelight:** The framed area of fixed glass alongside a door opening.

**9. Sill:** A horizontal member that forms the lower side of the door opening.

**10. Stile:** A vertical member of the door.

**11. Transom:** A horizontally oriented fixed window above the door.

**Design Guidelines for Residential Doors.** The following guidelines should be followed when repairing, cleaning, rehabilitating or replacing a historic door on a residential structure.

### Appropriate

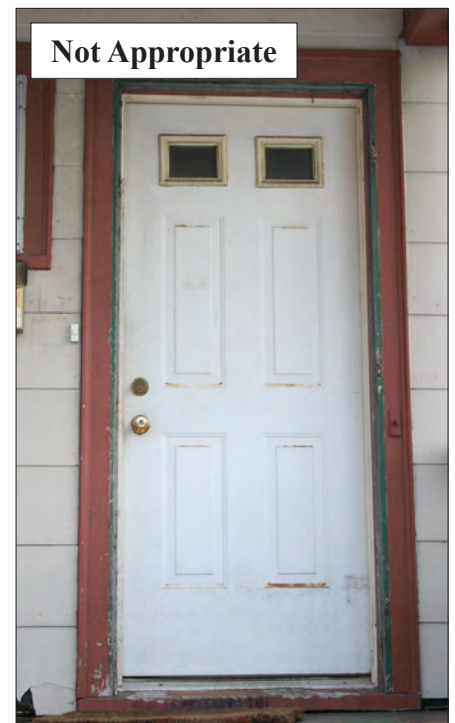
- Retaining, repairing and maintaining original doors, hardware, and trim, including transoms, sidelights, and surrounds.
- Replacing a missing original or non-original door with a design that matches original doors remaining on the house, or with a compatible new design and material that fits the style and period of the house and the existing opening. The Commission will review materials on a case-by-case basis.
- Retaining, repairing, and maintaining original storm/screen doors.
- Installing new wood or painted aluminum or steel screen/storm/security doors that do not have bars or ornamentation, and have structural members that are aligned with the primary door, or have an appropriate design for the period and style of the house.
- Replacing original doors that are deteriorated beyond repair with a door that matches the existing exactly in design, size, proportions, profile, and material.

### Not Appropriate

- Removing or replacing repairable original door, screen/storm door, trim, transoms, sidelights or surrounds.
- Enlarging, reducing, or otherwise changing the door opening size.
- Installing a new screen/storm/security door that is not full view or that has ornamentation.
- Replacing a non-original door with a new door that is not compatible with the house style, or that has frosted or decorative glass that is not replicating an original door.
- Installing a new door opening.

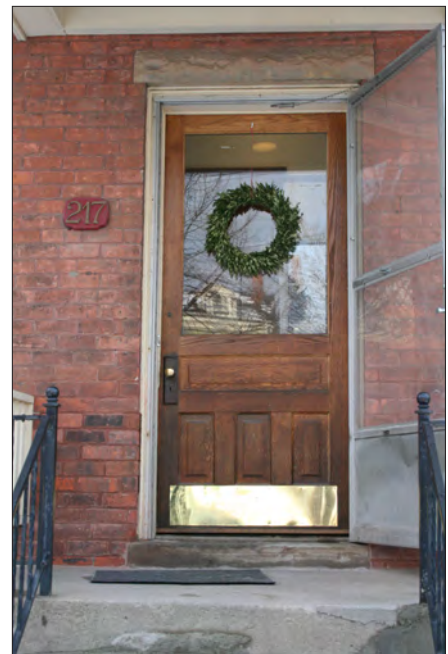
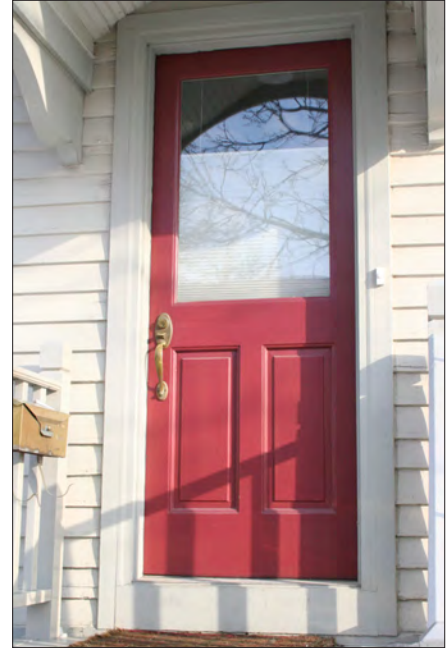
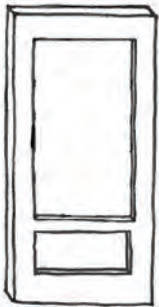


*Retain, repair and maintain original doors.*



*It is not appropriate to replace an original door with a new door that does not match the house style.*

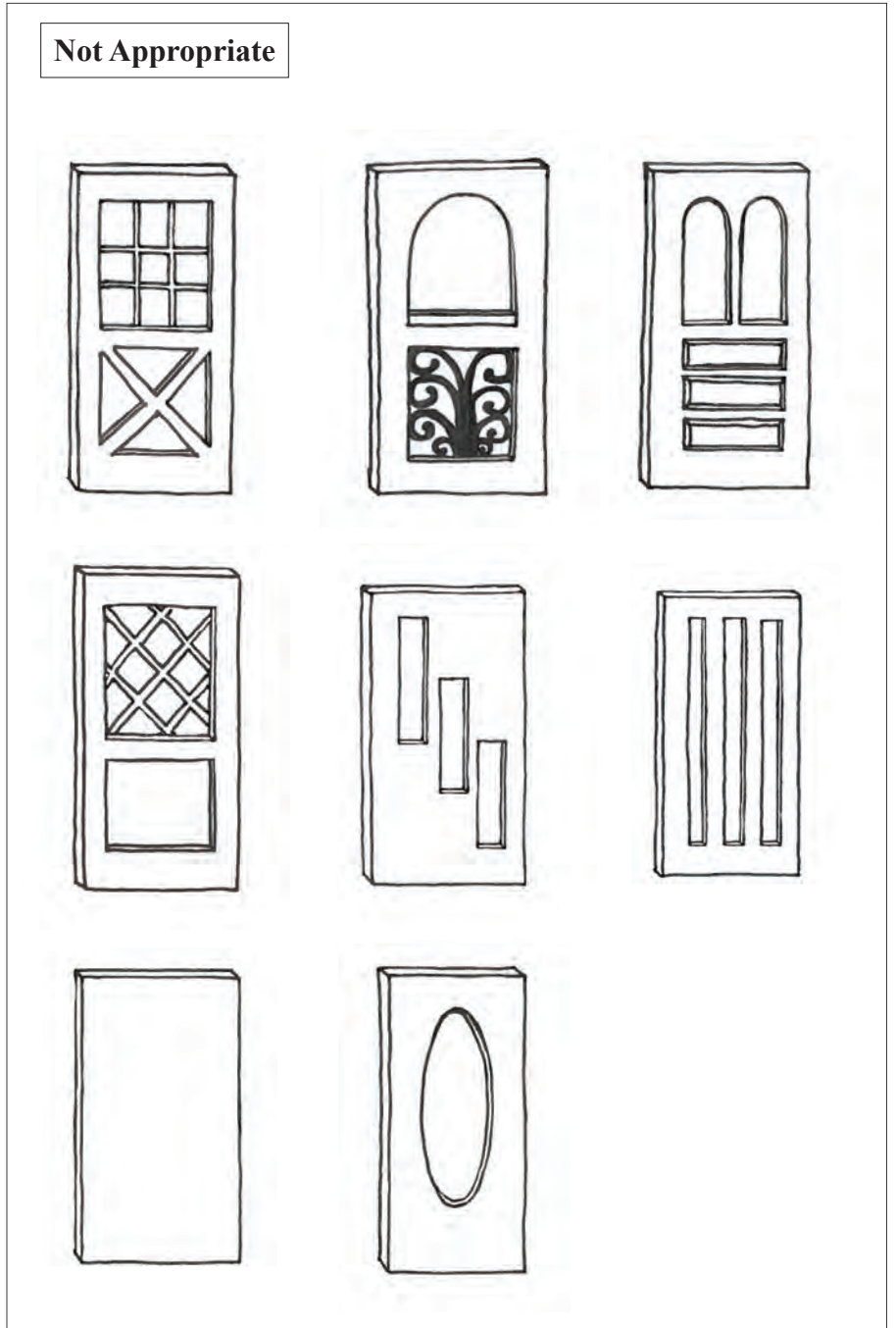
Appropriate



*Replace a missing original or non-original door with a design that matches original doors remaining on the house, or with a compatible new design and material that fits the style and period of the house and the existing opening.*

*It is appropriate to repair, rehabilitate and maintain original historic doors and storm doors on residential structures.*





*It is not appropriate to install a new screen door that is not full view or that has ornamentation.*

*It is not appropriate to replace a historic door with one that has little transparency, is highly ornamented or is otherwise incompatible with the historic architectural style of the house.*

## Awnings

Awnings have played an important role in the function of historic structures. They have been a tool for providing climate control by blocking out the sun’s heat while still admitting daylight and fresh air.

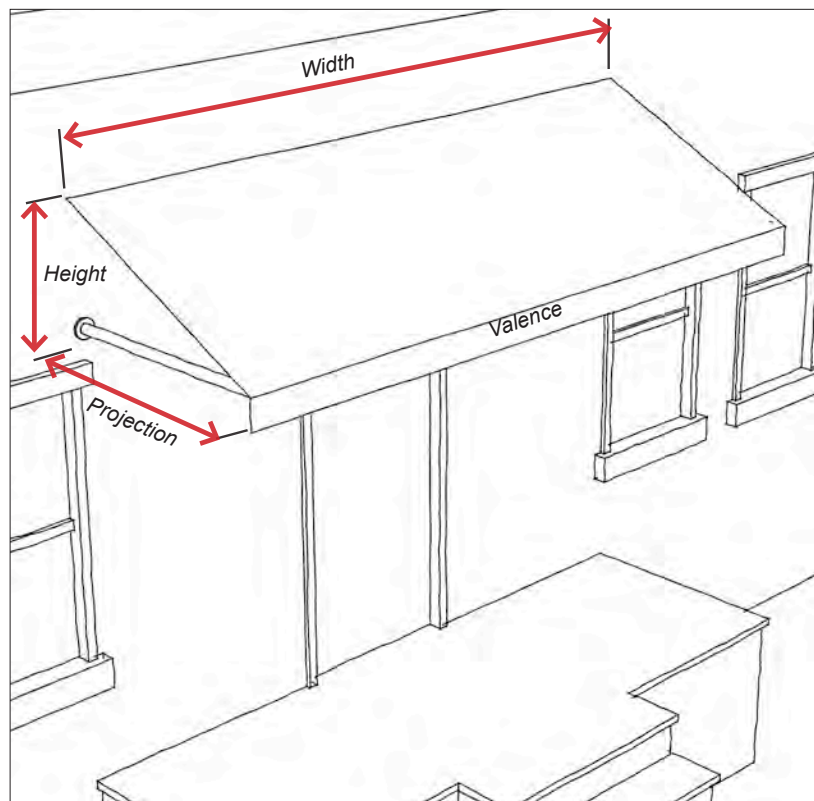
**Design Guidelines for Residential Awnings.** The following guidelines should be followed when installing an awning on a historic residential structure.

### Appropriate

- When installing a new awning, fitting the awning within the existing opening.
- Installing the frame so historic trim and character-defining features are not destroyed or obscured.
- Using canvas, vinyl-coated canvas, or acrylic fabrics.
- Using an awning that is compatible in scale and form to the historic structure.
- Installing awning supports through mortar joints, not masonry units.

### Not Appropriate

- Using curved fixed frame awnings.
- Using aluminum or other metal awnings when evidence or documentation of historic metal awnings is not present.



*New awnings should fit within the existing opening and incorporate historic proportions.*

## Porches

Porches include, but are not limited to, structures attached to or immediately adjacent to a permanent structure. They are used as, or connected to, an entrance to the primary structure. Porches can be roofed or unroofed and may or may not have permanent weatherproof walls and windows. A porch contributes to the overall architectural style of the building, and its prominence on a property makes its preservation important. If the historic entrance or porch is completely missing, the new entrance or porch may replicate the original using accurate documentation or a new design compatible with the historic character of the building and the district. Alternate materials will be considered by the Commission on a case-by-case basis.



*Porches contribute to the overall architectural style of a residential structure.*

## Historic Porch Parts

The numbered historic porch parts glossary terms are keyed to the numbers on the diagram to the right. Familiarity with historic porch parts will assist in planning for maintenance and rehabilitation of historic porches.

**1. Balustrade:** A railing at the side of a staircase or balcony

**2. Bottom Rail:** The horizontal bottom member of the balustrade

**3. Deck/Floor**

**4. Fascia:** A horizontal band or board that is often used to conceal rafters

**5. Newel Post:** A post used to support the base of a stair railing

**6. Pediment:** The triangular end of a gable roof

**7. Pilaster:** A rectangular column projecting slightly from a wall

**8. Post/Column:** The vertical members supporting the porch roof

**9. Riser:** The vertical face of a stair step

**10. Roof**

**11. Skirting:** Finish trim hiding area beneath the porch floor

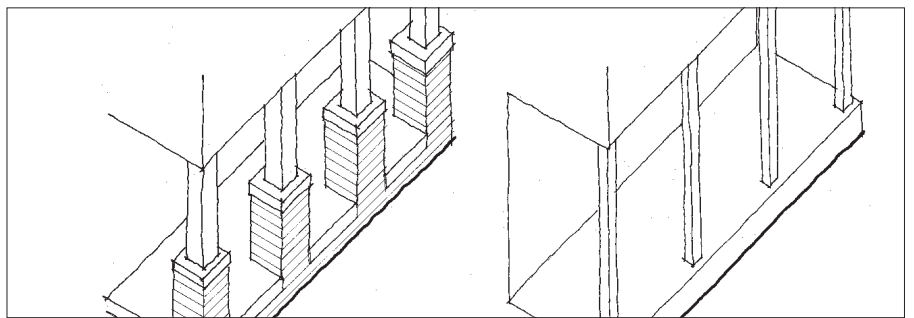
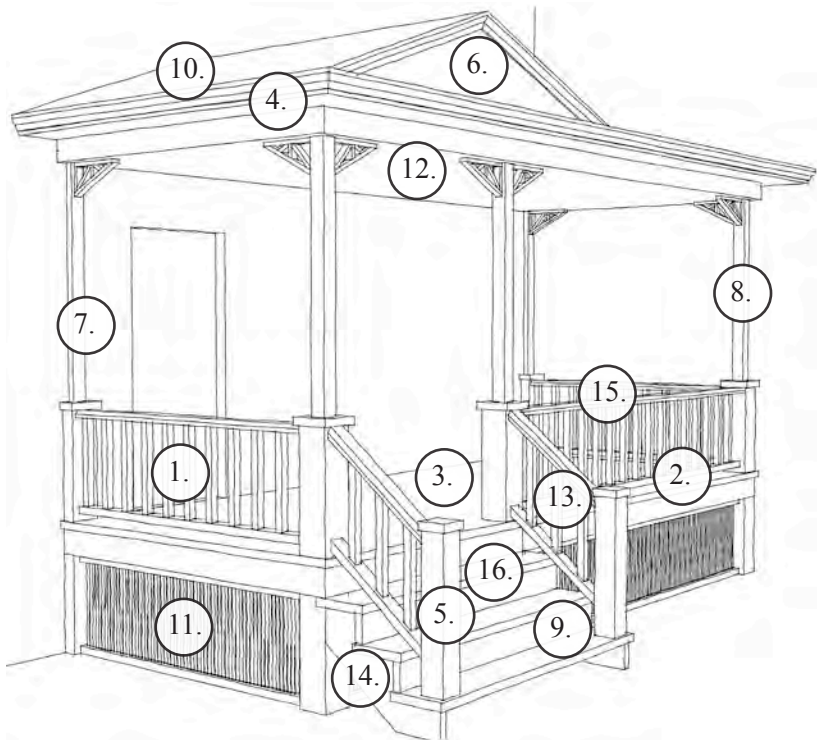
**12. Soffit:** The underside of a structural component

**13. Stair Railing**

**14. Stringer:** The diagonal supporting member for treads and riser

**15. Top Rail**

**16. Tread:** The part of a step that is stepped on



*Posts or columns are an important element of historic porches. A number of post styles are described in the following pages with additional guidance regarding the appropriateness of each post style.*





*Repair and maintain all porches and do not allow them to deteriorate.*

**Overall Design Guidelines for Residential Porches.** The following guidelines should be followed when repairing, maintaining or installing new elements on a residential porch. The guidelines should also be followed when building a new porch. Additional guidance for specific porch elements such as posts, railings, floors and roofs follow the overall design guidelines.

**Appropriate**

- Repairing and maintaining all porches and not allowing them to deteriorate. Repairs which match the original in scale, material, and design are not considered changes.
- Painting or staining all exposed wood elements.
- Replacing a porch which has deteriorated beyond repair, using physical evidence to guide the new work.
- Installing a new porch and entrance on secondary elevations may be appropriate if it does not diminish the building’s architectural character and the design and materials are compatible with the building and the site.
- Using replacement features that match the documented historic design. If no documentation exists, using a simple, plain design.

**Not Appropriate**

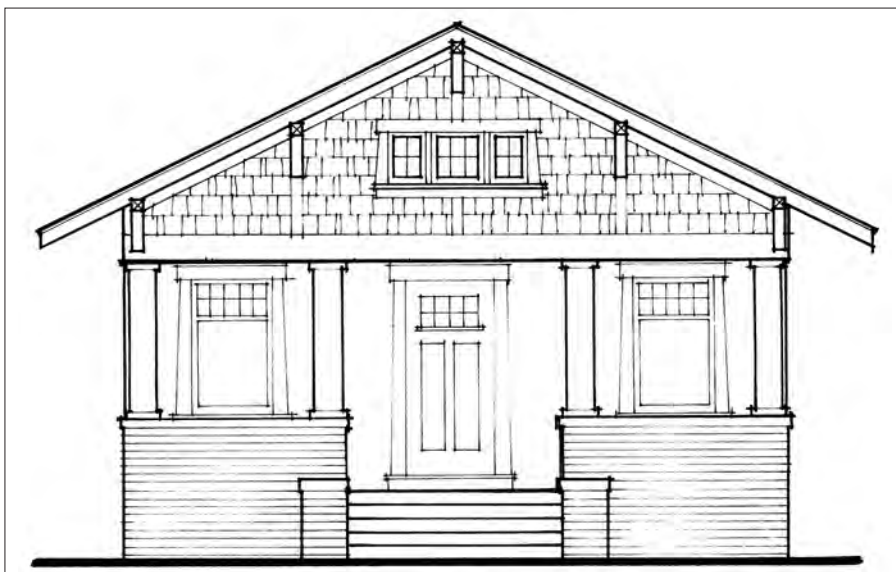
- Removing or radically changing an entrance or porch which is important in defining the historic character of the property.
- Removing an entrance or porch because the building has been re-oriented to accommodate a new use.
- Enclosing a porch in a manner that results in a diminution or loss of historic character.
- Using stock, unframed, cross-hatched skirting in a diamond pattern.
- Using decking as a flooring material that does not have a closed butt joint.
- Using pressure treated wood except where structural members are hidden and come in contact with the ground.
- Removing detail or trim materials.
- Creating a false historical appearance by adding a porch, entrance, feature, or detail that is conjectural or comes from other properties.



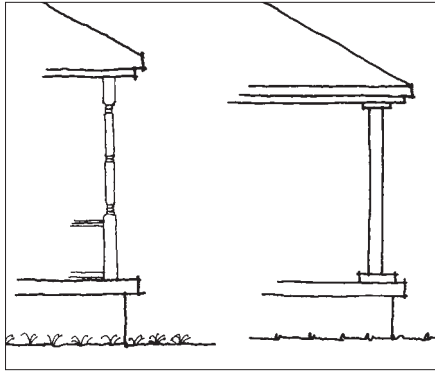
*Existing Condition: Craftsman style house with an enclosed porch.*



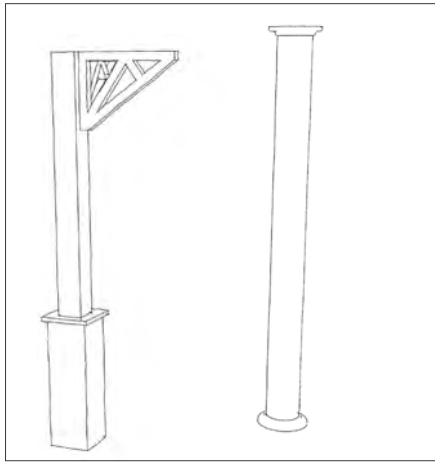
*Preferred Approach when historical documentation is available: Craftsman style house with a replacement porch designed similar to that seen historically.*



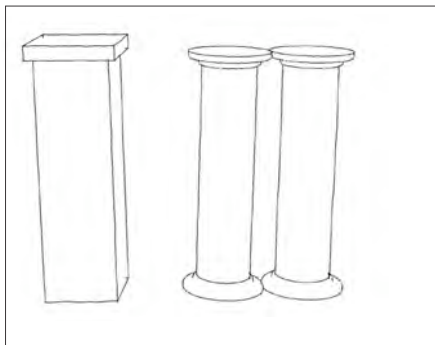
*Acceptable Approach when historical documentation is not available: Craftsman style house with a simplified interpretation of a traditional porch design.*



**Porch Posts:** Posts are an important element of historic porches. Porch posts can be either full height or short. For replacement porch posts, the replacements must match the existing posts. Non-original posts may also be replaced if documentation exists that depicts the original post size, shape, and design. If no documentation exists, replacement posts must be simple in design.



*Types of full height porch posts vary depending on the architectural style of the structure.*



*Types of short porch post vary depending on the architectural style of the structure.*

**Newel Posts.** Newel posts are the specialized posts used to support stair railings on historic porches. They should generally correspond to the other porch posts in thickness whether round or square. Where porch posts are turned, square newel posts are recommended. Turned newel posts are not recommended under any circumstances. The top railing may butt to the newel post or extend over the top. Where the railing butts to the post, the top should be finished with either flat cap slightly larger than post or decorative wood ball.

**Porch Railings:** Railings are also an important element of historic porches. Historic railing materials and elements should be treated appropriately and railings should be installed at the proper height. Appropriate treatments for primary elements of historic porch railings include:

- Spindles
  - Should match original; if originals are not available, new ones may be round, turned or square, between 1 and 2 inches thick depending on height and spacing.
  - Spacing must meet building code requirements.
  - Spindles must butt to top and bottom railings.
  - Spindles nailed to sides of top or bottom railings are not appropriate.
- Top Railing
  - Should match original; if original is not available, the new one may consist of a 2x4 with beveled top and plain, rounded or grooved sides (railing section).
- Bottom Railing
  - Should match top railing (without grooved sides) and should be set between 2 and 4 inches above the porch deck.

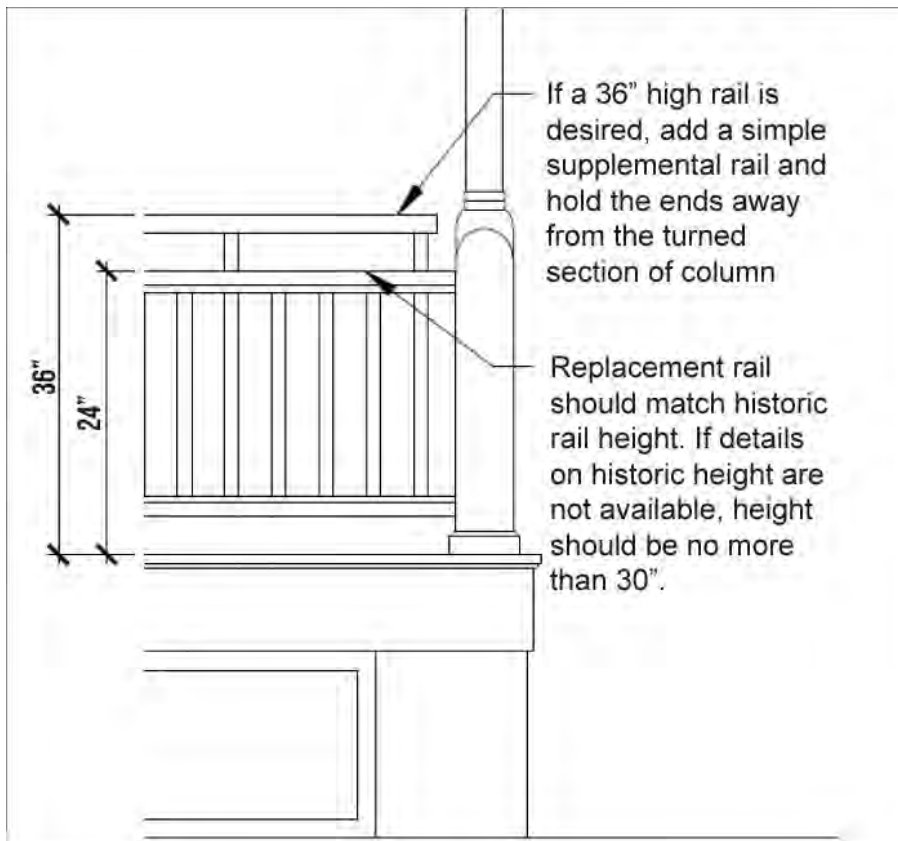


If a porch railing must be replaced, the height of the new railing should match the historic railing height as determined by an existing historic railing or scars on the porch wall. If no evidence exists, the railing height should not exceed 30 inches. Note that this differs from the minimum height of 36 inches specified in the building code. Should safety be an issue, alternative design solutions will be considered. Such solutions could include the use of trellises, window boxes and intermediate rails.

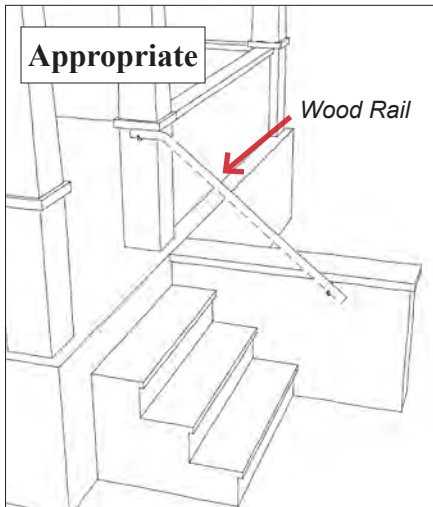
Solid masonry railings and foundations (stone or brick) should be repointed with mortar to match the existing in color and profile. Rock-faced block porches should be repaired rather than replaced, if possible. Split-face or other modern block should not be used as a replacement material. Solid wood railings and foundation (clapboard or shingle) should be repaired rather than replaced.



*Railings are an important element of historic porches.*



*If a porch railing must be replaced, it should match the historic railing height or should not exceed 30 inches in height if information on historic railing height is not available.*



*Where the porch railing is solid masonry and the historic steps are flanked by stepped masonry walls, a new handrail should be a round painted wood rail supported by metal brackets. Other solutions may be acceptable but will require the prior approval of the Historic District Commission. Metal pipe and wrought iron handrail railings are not appropriate for any type of historic porch.*

**Handrails on Porch Steps.** Since most historic porch steps never had handrails but are now required to do so by code, it is important to make them as unobtrusive as possible. Stair railings should be installed at the proper height and proper materials should be used.

Where the porch is wood and has an original wood railing, new handrails for porch steps should be designed to match. If the wood railing is solid, plain 2x4 handrails extending over 4x4 newel posts are recommended.

Where the porch rail is solid masonry and the historic steps are flanked by stepped masonry sidewalls, metal brackets supporting a round, painted wood rail are appropriate. Whether this choice will work depends on the height of the flanking walls at the bottom and top. Other solutions may be acceptable but will require the prior approval of the Historic District Commission.

**Porch Floor.** The floor or deck is an important element of a historic porch. The traditional material for a porch floor is 1x3 tongue and groove fir, laid perpendicular to the front wall of the house. The ends of the board may be trimmed with a small molding or left untrimmed. New flooring must have a closed butt joint.

**Porch Steps.** Historic porch steps should be treated properly or replaced in a sensitive manner. Porch step elements and their appropriate treatment include:

- Risers
  - Must be closed.
- Treads
  - May be one or two boards wide.
  - Rounded nosings are recommended.

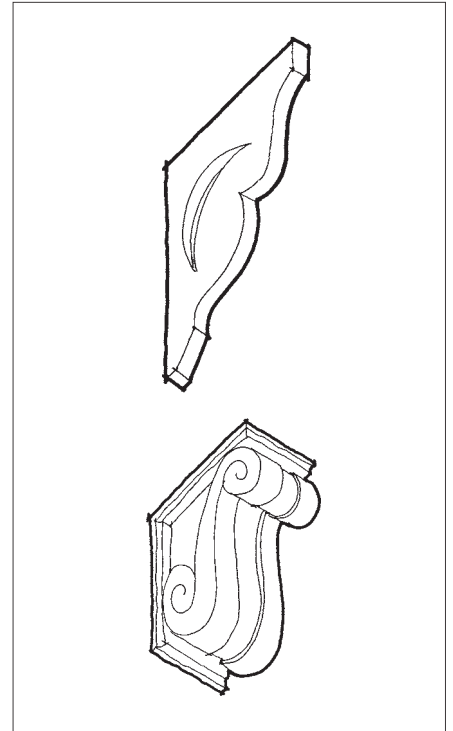
New pre-cast concrete porch steps are not recommended. Existing original concrete steps should be repaired with new concrete in the same color and profile as the original.

**Porch Skirting.** The skirting beneath a porch is an important visual element and should be treated properly. Proper strategies for framing and screening porch skirting include:

- Framing
  - Wood skirting should be framed with boards, generally 6 inches wide on the top and at least 4 inches wide on the corners and bottom.
- Screening
  - Should match the original screening
  - If the original is not available, new screening may be traditional framed vertical wood lattice
  - Decoratively cut vertical boards are appropriate
  - Vinyl lattice is not recommended
  - Lattice may not be attached on the outer side of the framing boards
  - The sides of the steps may be enclosed with matching screening or the screening may extend behind the steps to complete the enclosure

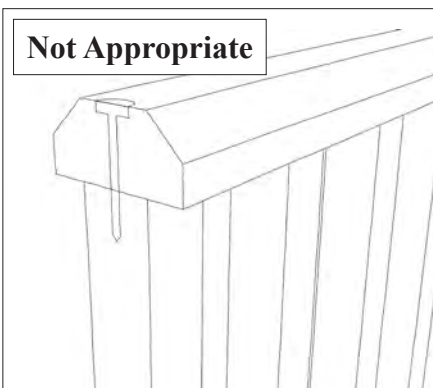
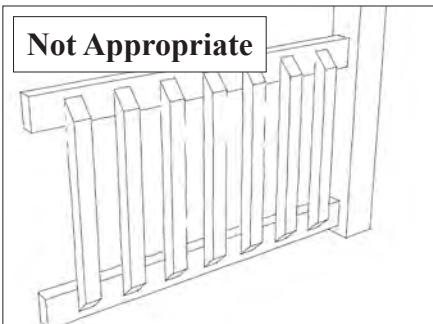
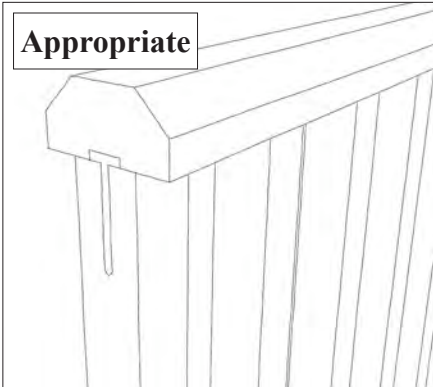
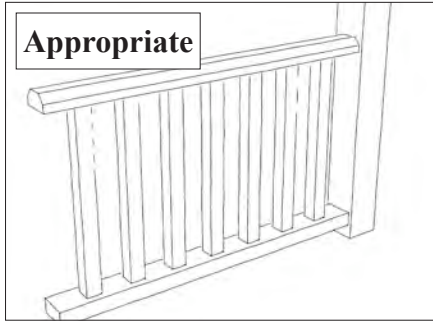
**Porch Roof.** The traditional roof for a full front porch is hipped with a shallow pitch. If decorative elements such as small gables or Mansard edges exist, they should be maintained. New elements should not be added.

**Architectural Trim on Porches.** The architectural trim on a porch should be compatible with the style of the house. Brackets, upper spindle work, decorative shingles and moldings should be repaired rather than replaced. Any replacements should match the original in size, shape, and material. Conjectural features and/or architectural trim elements from other buildings may not be added to a porch.



*Brackets and spindle work on a historic porch should be repaired rather than replaced.*





*Use deck railings that have a chamfered top and bottom rail, and simple square or round spindles that are attached to the underside and top of the rails.*

## Residential Decks and Patios

Decks include, but are not limited to, rear yard elevated platforms. Patios are flush with the ground level. To be considered a deck or patio it must be located in the rear yard, unless special circumstances exist. For deck-type structures on the sides or front of the house, see the design guidelines for porches.

**Design Guidelines for Residential Decks and Patios.** The following guidelines should be followed when repairing, maintaining or installing new elements on a residential deck or patio. The guidelines should also be followed when building a new deck or patio.

### Appropriate

- Installing a deck in the rear of the property that is subordinate in proportion to the building.
- Installing a deck that is free standing (self supporting) so that it does not damage historic materials.
- Using railings that have a chamfered top and bottom rail, and simple square or round spindles that are attached to the underside and top of the rails.
- Installing flooring made of wood or composite wood.
- Installing railings made of wood. Custom railing designs will be reviewed on a case-by-case basis.
- Installing a patio flush with grade using stone, brick pavers, or concrete. Custom materials will be considered on a case-by-case basis.
- Ensuring that a deck or patio drains away from the historic resource.

### Not Appropriate

- Installing railings with spindles attached to the sides of the top and bottom rails.
- Installing top and bottom rails that are vertically proportioned (taller than wide like a 2x6 turned vertically).

### Satellite Dishes, Antennas and Mechanical Equipment

Satellite dishes and antennas assist in the viewer’s ability to receive video programming signals from a variety of sources. Mechanical equipment and systems include but are not limited to all exterior devices related to heating, electric, plumbing, air conditioning, ventilation, and media.

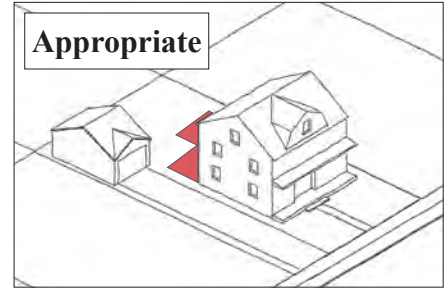
**Design Guidelines for Residential Satellite Dishes, Antennas and Mechanical Equipment.** The following guidelines should be followed when installing mechanical equipment on a historic residential property.

#### Appropriate

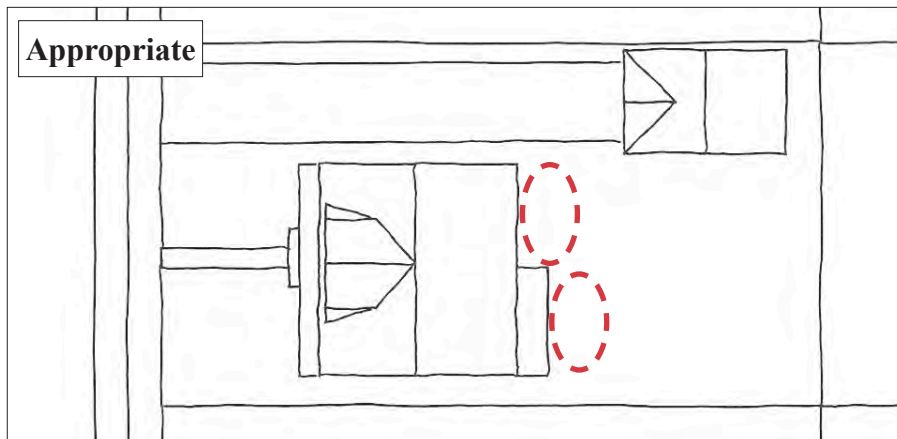
- Placing satellite dishes and antennas so they are not visible from a public right-of-way.
- If affixing satellite dishes and antennas to a structure, using methods and placement that do not damage historic materials.
- Installing mechanical equipment and wiring in a location so it is not visible from a public right-of-way.
- Installing new air conditioning units and related mechanical equipment in such a manner that historic materials and features are not damaged or obscured.
- Installing vertical runs of ducts, pipes, and cables in closets, service rooms, or wall cavities, so that they are not exposed on the exterior of the building.
- Using screening such as vegetation and fencing around mechanical equipment.
- Painting mechanical equipment to blend with the house or landscape.

#### Not Appropriate

- Installing satellite dishes and antennas on the front of a building.
- Installing a new mechanical system that changes or destroys character-defining features and materials.
- Installing vertical runs of duct, pipe and cable in places where they will damage or obscure character-defining features or materials.
- Cutting through architectural character-defining features to install mechanical equipment, antennas, satellite dishes, and related equipment.



*Because satellite dishes, antennas and mechanical equipment are not original elements of historic residential properties, they should be as unobtrusive as possible.*



*Install mechanical equipment in a location that is not visible from a public right-of-way.*



*Maintain and repair historic garages and other accessory structures.*

## Residential Accessory Structures

Accessory buildings are defined as enclosed structures such as garages, carriage houses, barns, and sheds. Historic garages, carriage houses, and barns should be preserved and repaired. The same standards that apply to primary buildings apply to accessory structures.

**Design Guidelines for Residential Accessory Structures.** The following guidelines should be followed when repairing, maintaining or rehabilitating historic residential structures. When building a new residential accessory structure, use the design guidelines in Chapter 7: New Construction.

### Appropriate

- Maintaining and repairing historic barns, garages, sheds, trellises, and other accessory structures to match the historic materials and configuration.
- Maintaining and repairing historic doors and windows on historic barns and garages to match the existing materials and configuration.
- Where elements of historic out-buildings are deteriorated beyond repair, replacing the elements in kind.
- Replacing a non-historic or missing garage door with a new door in keeping with the style and period of the existing garage, using the historic opening size.

### Not Appropriate

- Introducing new structures or site features that are out of scale with the property or the district or are otherwise inappropriate.
- Removing historic barns, garages, sheds, trellises, or other historic accessory structures.
- Replacing repairable original historic doors, garage doors, and windows.
- Altering historic barns, garages, and sheds by using materials, configurations, and designs that do not match the existing or historic appearance.



## Site Features of Historic Residential Properties

Site features on historic residential properties include general landscape features as well as site fencing and walls. New or replacement site features on historic residential properties should respect the character defining features of the historic district and property with which they are associated. The following section provides background information and guidelines for the treatment of site features on historic properties.



*Mature trees, hedges, and other historic plantings should be retained and maintained on historic residential properties.*



*Landscaping includes the use of plantings on a property.*

## Landscape Features

Landscaping includes but is not limited to, the movement and contouring of soils and use of plantings at a property.

**Design Guidelines for Residential Landscape Features.** The following guidelines should be followed when maintaining historic landscape features.

### Appropriate

- Retaining historic relationships between buildings, landscape features, and open spaces.
- Preserving and maintaining natural landforms and designed grades.
- Retaining and maintaining mature trees, hedges, and other historic plantings.
- Retaining and maintaining stone curbs, hitching posts, and carriage steps.

### Not Appropriate

- Removing mature trees, hedges, and other historic landscaping.
- Planting new landscaping where it will conceal the character-defining features of the building or the site.
- Paving the lawn area between the sidewalk and the street.
- Introducing any new building, streetscape, or landscape feature that is out of scale or otherwise inappropriate to the district’s historic character.
- Introducing a new landscape feature or plant material that is visually incompatible with the site or destroys site patterns or vistas.



*Retain historic relationships between buildings, landscape features and open spaces.*

## Fencing and walls

Fencing and walls include any structure that is not integral to any building and is used as a barrier to define boundaries, screen off, or enclose a portion of a property. Historic fencing and walls should be preserved and repaired.

**Design Guidelines for Residential Fencing and Walls.** The following guidelines should be followed when repairing or maintaining historic residential fences and walls or when building new fences and walls on historic residential properties.

### Appropriate

- Repairing and maintaining historic fences and walls using standard preservation practices to retain their historic materials and appearance.
- Installing fences and walls that meet Chapter 104 of the Code of the City of Ann Arbor, and that are no higher than three (3) feet in the front yard and six (6) feet in the rear yard.
- Locating new fences and walls on lot and setback lines whenever possible.
- Using wood (picket or alternating board), wrought iron or metal (wrought iron style), or chain link (rear yards only) for fencing.
- Using brick or stone for new walls. Custom masonry products will be reviewed on a case-by-case basis.
- Installing custom designs which will be reviewed on a case-by-case basis.
- Using hedges in place of fencing, and planting vegetation along fencing.

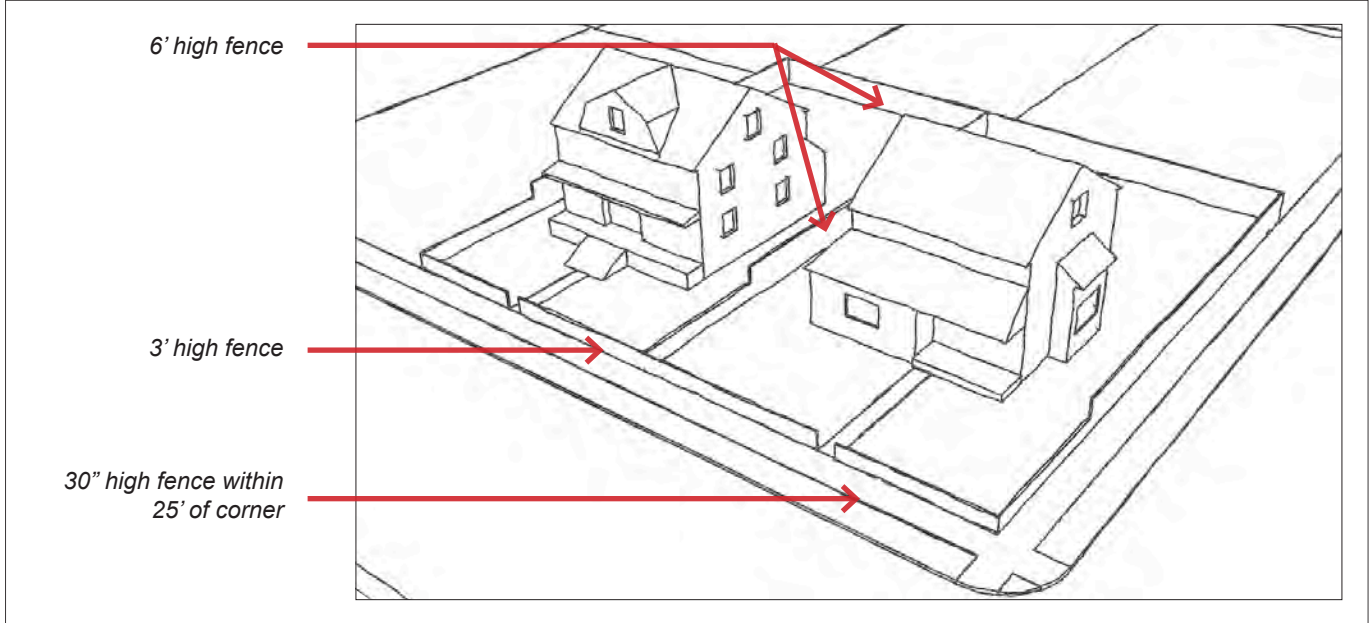
### Not Appropriate

- Removing a repairable historic fence or wall.
- Installing fences or walls over three (3) feet in height in the front yard and over six (6) feet in height in the rear yard.
- Impeding clear vision at intersections by exceeding a height of thirty (30) inches in height within twenty five (25) feet of an intersection.



*Wood picket fences are appropriate in historic residential settings.*





*New fences and walls must meet Chapter 104 of the Code of the City of Ann Arbor.*

# CHAPTER 5: DESIGN GUIDELINES FOR HISTORIC COMMERCIAL PROPERTIES

## IN THIS CHAPTER

Building Elements 5-1

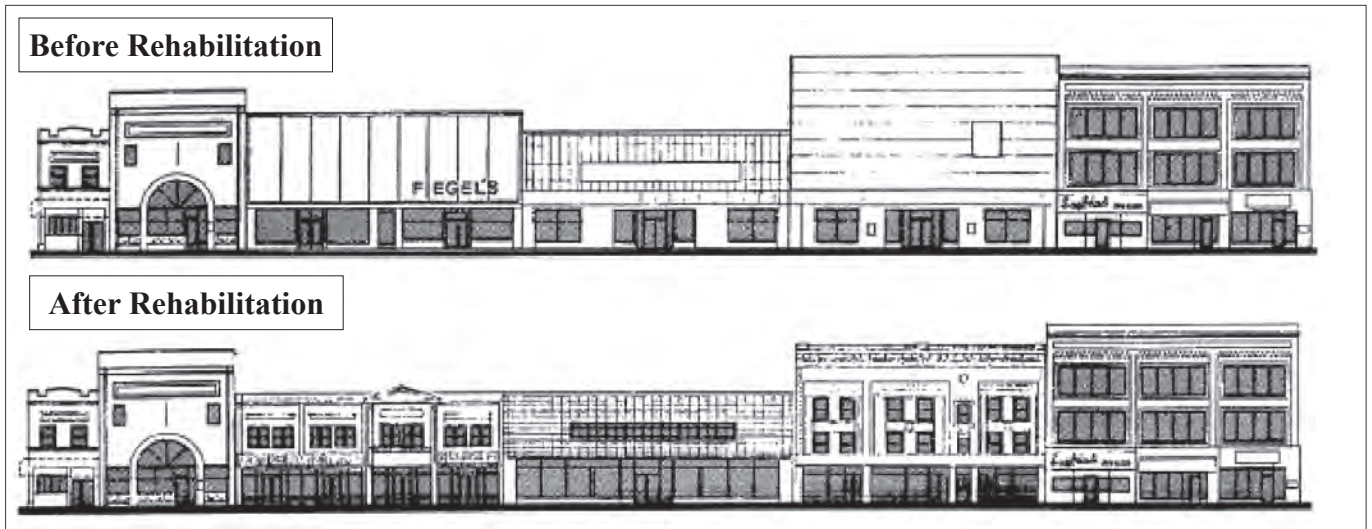
This chapter presents general design policies for the maintenance and rehabilitation of existing commercial historic resources. Please refer to Chapter 3: Design Guidelines for All Historic Properties for supplementary information and guidelines on additions to historic structures and other historic building elements and site features.

### Historic Commercial Building Elements

Historic commercial elements include storefronts, doors and awnings. The following section provides background information and guidelines for the repair, rehabilitation, maintenance, replacement and location of historic building elements on commercial structures.



*Many of Ann Arbor's historic commercial buildings are finely crafted and include intricate architectural details.*



*Rehabilitation of historic commercial buildings can improve the pedestrian-oriented character of downtown Ann Arbor as shown in the above illustrations of the 300 Block of South Main Street in the Main Street Historic District.*



*A nearly continuous series of ground floor storefronts contributes to the pedestrian-oriented character of the Main Street Historic District.*



*Many commercial storefronts in Ann Arbor feature recessed entries. In some cases, the entry floor and ceiling feature tile work or other decorative elements.*

## Storefronts

The ground level of many historic commercial buildings features a storefront area. In most cases, the storefront is the most prominent feature of the building. The pattern of traditional storefronts is an important defining feature in most of Ann Arbor’s historic commercial districts. They contribute to a pedestrian-friendly character and generate activity and interest at the street level.

Preserving significant historic storefronts and restoring altered or missing storefront features are important preservation goals. When planning for the rehabilitation of a storefront, an evaluation of the building’s historic integrity should be conducted. To gather information on the original design of a missing or altered storefront feature, examine the existing building for any clues regarding the original location of glass, window supports, transoms or other elements.

**Historic Storefront Types and Elements.** When working with historic storefronts it is important to have an understanding of storefront types and their typical functional and decorative features. The following pages include Historic Storefront Types and Historic Storefront Elements diagrams to assist with interpretation of the design guidelines for historic commercial storefronts.



*The storefront is the most prominent feature of most historic commercial buildings.*



## Historic Storefront Types

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The following are common types of historic commercial storefront.

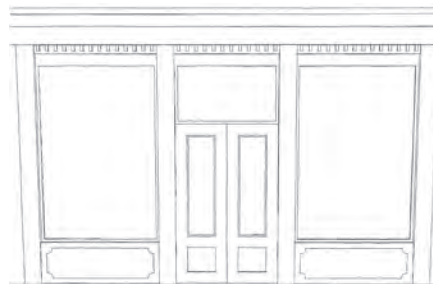
### Early 19th Century Storefront:

These storefronts are constructed with heavy timber and have divided display windows and simple detailing.



### Mid and Late 19th Century Storefronts:

These storefronts include an elaborately detailed cornice, cast iron columns and undivided display windows.



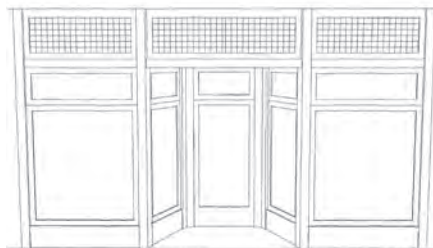
### Late 19th Century Storefronts:

These storefronts include simple detailing, transom windows and a recessed entrance.

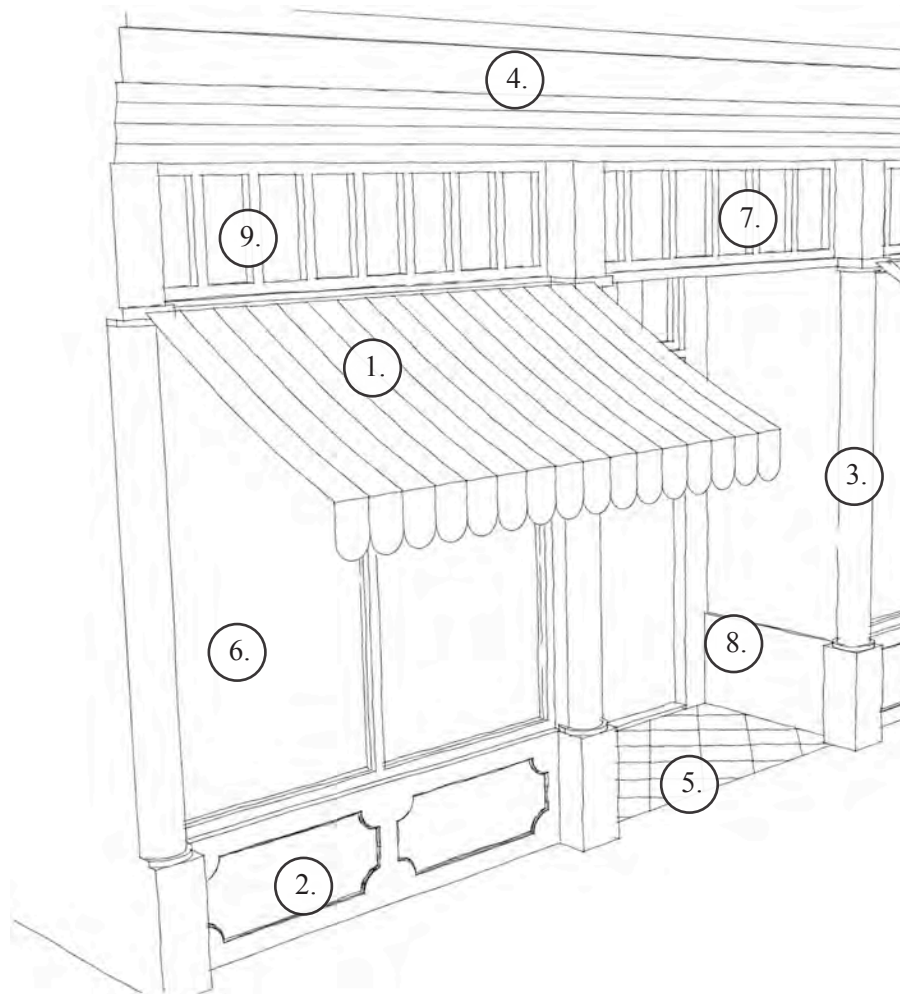


### Early 20th Century Storefronts:

These storefronts include metal framed display windows, a glass grid above the display windows and a recessed entrance.



## Historic Storefront Elements



The numbered historic storefront element glossary terms are keyed to the numbers on the photograph to the right. Familiarity with historic storefront elements will assist in planning for maintenance and rehabilitation of storefronts.

**1. Awning:** A canopy made of canvas to shelter people or things from rain or sun.

**2. Bulkhead/Kickplate:** The area beneath the display window.

**3. Columns:** A round vertical support.

**4. Cornice:** A horizontal molded projection that crowns or completes a building or wall. The cornice is the uppermost part of an entablature.

**5. Decorative Ceilings and Floors:** Floor or ceiling areas in a recessed storefront with decorative tiling, painting or pressed metal elements.

**6. Display Window:** The main portion of glass on the storefront where goods and services are displayed.

**7. Entablature:** The area above the entryway in which the transom is contained.

**8. Entry:** The area surrounding the front door, usually set back from the sidewalk in a protected recess.

**9. Transom:** The upper portion of the storefront separated from the main display window by a frame.

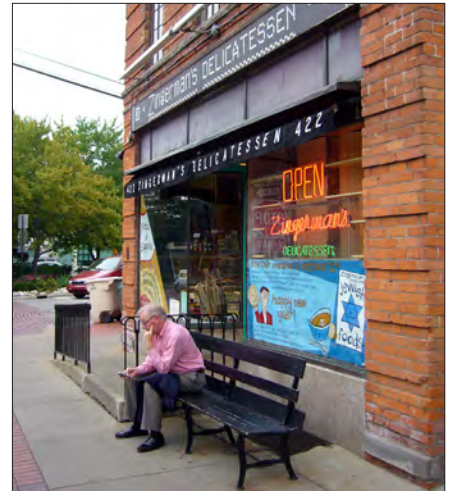
**Design Guidelines for Storefronts.** The following guidelines should be followed when repairing, rehabilitating or replacing a historic commercial storefront.

### Appropriate

- Protecting, maintaining and preserving storefronts and their functional and decorative features that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures using recognized preservation methods.
- Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as reinforcement of historic materials, cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.
- Repairing storefronts as needed, which may include replacing parts that are deteriorated beyond repair or that are missing with matching or compatible substitute materials. Missing parts must be appropriately documented.
- Replacing in-kind an entire storefront that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work.
- Designing and constructing a new storefront when the historic storefront is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or may be a new design that is compatible with the size, scale, and material of the historic building. New designs should be flush with the façade and be kept as simple as possible.
- Replacing an entire storefront when repair is not possible.

### Not appropriate

- Removing or radically changing storefronts and their features which are important in defining the overall historic character of the building so that the character is diminished.
- Changing the storefront so that it appears residential rather than commercial in character.
- Removing historic material to create a recessed arcade.
- Changing the location or configuration of the storefront's historic main entry.
- Introducing new reproduction or salvaged architectural elements that were not historically part of the building.
- Creating a false historical appearance because the replaced storefront is based on insufficient historic, pictorial, and physical documentation.
- Installing a new storefront that is incompatible in size and material with the historic building and district.
- Removing paint from wooden storefronts that were historically painted and applying clear stains or sealers to create a natural wood appearance.
- Using reflective glass that makes it difficult for pedestrians to see into the storefront.
- Setting a storefront back from its historic position at the sidewalk edge.



*The high level of transparency seen on many of Ann Arbor's commercial storefronts promotes an active, pedestrian-oriented character along the sidewalk.*





*Retain, repair and maintain original doors and trim including surrounds and transoms.*

## Commercial Entries

Historic commercial buildings feature two types of entries: the storefront entry and the entry to the upper floors. The storefront entry often included a wood door or a pair of doors with a large glass panel, usually recessed between the display windows. The entry to the upper floors usually included a wood door, sometimes with a glass panel, flush with the façade and to one side of the storefront.

**Design Guidelines for Entries.** The following guidelines should be followed when repairing, rehabilitating or replacing historic commercial entries and associated doors.

### Appropriate

- Retaining, repairing and maintaining original doors and trim, including surrounds and transoms.
- Replacing missing original doors with a design that matches original doors remaining on the building, or with a compatible new design that fits style and period of the building and the existing opening.
- Retaining, repairing, and maintaining original screen doors.
- Replacing original doors that are deteriorated beyond repair with doors that match the existing exactly in design, size, proportions, profile, and material.

### Not appropriate

- Removing or replacing repairable original doors, screen/storm doors, trim, transoms, sidelights or surrounds.
- Enlarging, reducing, or otherwise changing the door opening size.
- Replacing non-original doors with new doors that do not match the building style, or that have frosted or decorative glass that is not replicating an original door.
- Installing new door openings.

**Roll-Down Security Grills.** Roll-down security grills, if required, will be reviewed on a case-by-case basis. The mounting and location of the storage box and equipment shall be installed so it does not destroy or obscure historic materials.

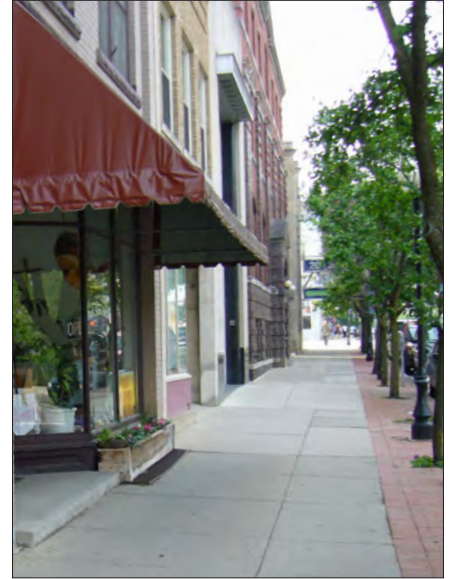
## Commercial Awnings, Canopies and Banners

Awnings, canopies and banners are noteworthy features of historic commercial buildings and their continued use is encouraged.

Retractable canvas awnings were a traditional feature of historic storefronts. They provided a covered space in front of the store to protect customers from the weather; they shaded the interior of the store during the summer months; and they contributed to the design of the building by providing a dash of color and by softening the transition between the upper and lower portions of the façade.

The traditional shape for a storefront awning on a historic building is triangular when viewed from the side with a short vertical valence at the bottom. The valence may be loose or fixed. A variation on the traditional shape may include gables over the entrance.

**Defining Awnings, Canopies and Banners.** As shown in the diagram on the next page, awnings and canopies are shade structures projecting from the top of the first floor of a commercial building. Canopies are usually rigid while awnings are made of flexible canvas.



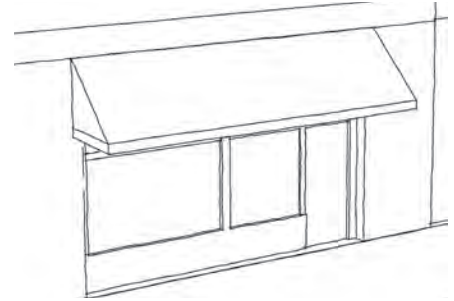
*The use of awnings over windows, entries and storefronts is encouraged.*

## Defining Awnings, Canopies and Banners

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Awnings, canopies and banners are defined and illustrated below.

**Awning:** A roof like structure made of canvas that serves as a shelter over a walkway, storefront, window or entry.



**Canopy:** A protective roof like covering, sometimes ornamental, mounted on a frame over a walkway, storefront, window or entry.



**Banner:** An ornamental element made of canvas attached above a storefront, window or entry.





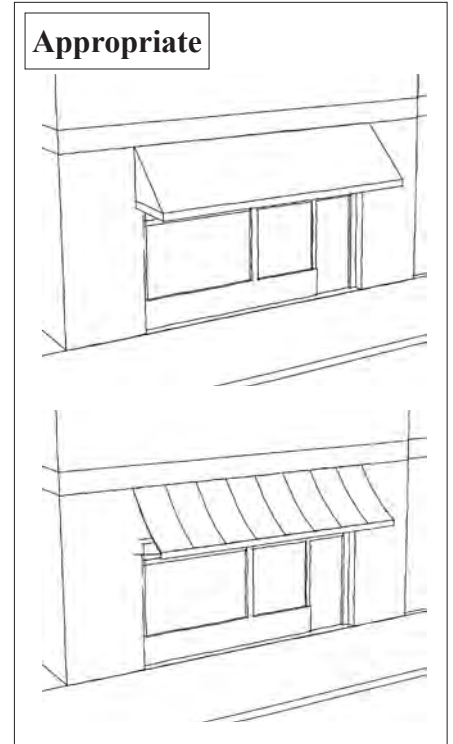
**Design Guidelines for Commercial Awnings and Banners.** The following guidelines should be followed when designing awnings for new commercial buildings in historic districts or when repairing, rehabilitating or replacing historic commercial awnings and banners. The Historic District Commission will grant more latitude to awning design for non-contributing commercial buildings.

**Appropriate**

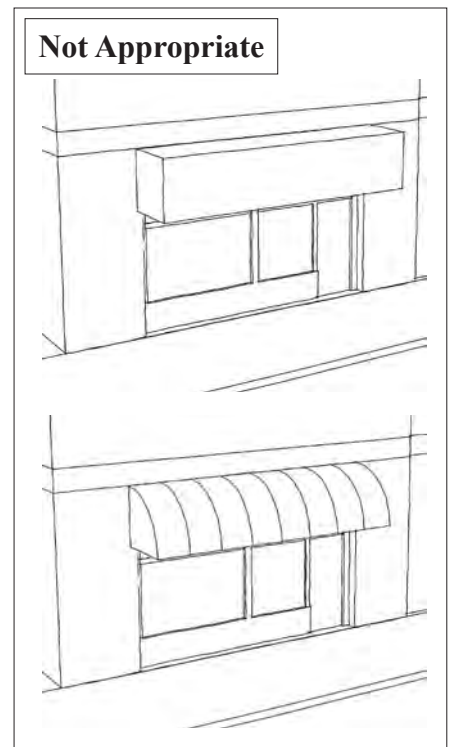
- Mounting a standard storefront awning so that the bottom of the fixed frame is at least 7 feet above the sidewalk, although 8 feet is preferred. Consideration should be given to the height of neighboring awnings.
- Projecting the awning from the face of the building no more than 4 feet.
- Attaching the awning just below the storefront cornice and fitting it within the storefront opening.
- Mounting the awning or banners on masonry structures through the mortar joints and not through brick, stone, or terra cotta
- Using canvas, vinyl-coated canvas, or acrylic fabrics for awnings and banners.
- Lighting awnings and banners from above.
- Installing banners and awnings so they do not cover or require the removal of any historic detail.

**Not appropriate**

- Using translucent, backlit awnings.
- Using “box” or curved or “waterfall” shaped awnings.
- Covering the piers or space above the cornice with the awning or canopy.
- Replacing historically retractable awnings with fixed awnings.



*Triangular shaped canvas awnings are preferred.*



*The use of box or waterfall shaped awnings is not appropriate.*



*Consolidating signage for multiple businesses located at a single storefront is encouraged to reduce the total number of signs on a building.*



*New signage in historic commercial districts should be compatible in size, style, material and appearance to the historic resource or district.*

*Historic signage was designed to fit within the architectural features of a building with out obscuring the building design. Signage was sometimes painted onto display windows.*

## Signs

The Ann Arbor Historic District Commission classifies signs as character-defining features that have significant impact on a building’s appearance. Therefore, to avoid detracting from a district’s character, some care must be exercised when introducing new or modified signage. Owners and tenants are encouraged to select designs that do not conflict with a building or its immediate environment. While large, brightly lit signs may draw attention to the establishment within, they tend to detract from the unique character of the district.

Signage is an integral part of the character of historic commercial settings. Signs include any outdoor display or message intended to advertise or inform. They can be secured to, or painted on a structure or an accessory structure or posted in the ground adjacent to the structure. The number of signs should, however, be limited.

New sign designs should be coordinated with the surrounding buildings and signs in terms of size, color, intensity and lighting. Simple, understated signs that complement the historic architecture are most often successful, both in advertising the establishment and reinforcing the district’s character. Often, the building’s character can be reinforced by considering natural signage locations on the building: above the storefront transom, on an awning or projecting from the building on a blade sign.

Historically, street level signs mounted on the exterior of the primary facade advertised the primary business of a building. Upper story businesses used window signs. Although most signs were a few square feet in area, larger signs were used for cultural or institutional facilities such as theaters or office blocks. In a few instances, major retailers also used large signs, although they were limited in number.

Signs were historically mounted to fit within architectural features without obscuring building design. In many cases, signs were mounted flush above the storefront, just above moldings. Other signs were located between columns, centered in “panels” on a building face or painted onto display windows.

Signage in historic districts must be in compliance with Chapter 61 of the Ann Arbor City Code, Signs and Outdoor Advertising and must be approved by the Historic District Commission using the design guidelines on the next page.



**Design Guidelines for Signs.** The following guidelines should be followed when replacing or installing new signage in historic commercial settings.

**Appropriate**

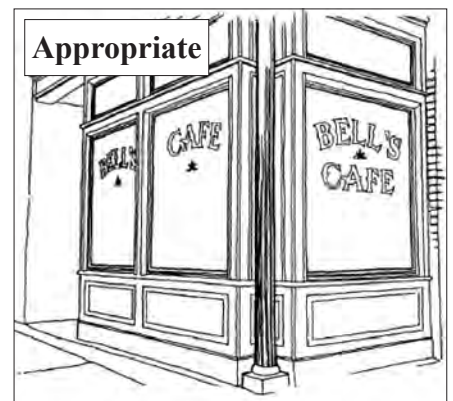
- Preserving historic painted signs where they exist.
- Installing signage that is subordinate to the overall building composition.
- Mounting signage to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.
- Installing signage in the historic sign band area of the building, typically the area above the transoms or just above the storefront.
- Attaching signage through masonry joints, not masonry units, or through materials that can be easily repaired, such as wood, when the signage is removed.
- Painting signs on window glass, or using vinyl decal letters, that can be removed without damaging historic materials.
- Installing signage that is compatible in size, style, material, and appearance to the historic resource and district.
- Installing signage that is lit from external light fixtures above or below the sign.
- Placing signs to align with others along the commercial block face.
- Consolidating signage for multiple businesses at a single storefront to reduce the total number of signs on the building.
- Providing a consolidated directory listing sign for all offices in a building to reduce the total number of signs on the building.

**Not appropriate**

- Installing signs that are too large or that are made from a material that is incompatible with the historic building or district.
- Obstructing character-defining features of a historic building with signage.
- Installing signs through brick, stone, or other masonry units in a manner that damages historic materials.
- Installing signs that are made of unfinished, pressure treated wood, or that have a rough, unfinished surface.
- Installing signs that have interior illumination or are backlit.
- Installing signs that are overly complex, use more than three or four colors or use fluorescent colors.
- Installing signs that use highly reflective materials that are difficult to read.
- Installing permanent free-standing signs.
- Mounting signs to project off of an awning.
- Installing several signs to advertise a single business.



*Providing a consolidated directory listing for all offices in a building is encouraged to reduce the total number of signs on the building.*



*Painting signs on window glass is appropriate.*



*Install signage in the historic sign band area of the building.*





*Retain and preserve metal features that contribute to the overall character of a historic building.*

## Use of Metal

Some historic commercial buildings have metal cornices, window hoods, storefronts, and other trim that strongly contribute to the architectural character of the building. Although not always visible, metal flashing, parapet caps, and gutters are equally important to maintain to prevent water from entering the building.

**Design Guidelines for Historic Metal.** The following guidelines should be followed when repairing, rehabilitating or replacing metal elements on historic commercial buildings.

### Appropriate:

- Retaining and preserving metal features that contribute to the overall historic character of the building and site.
- Providing regular maintenance of metal and the protective paint coating to prevent corrosion, rust, and water damage.
- Providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.
- Patching or replacing deteriorated metal in kind so that adjacent dissimilar metals do not cause corrosion.
- Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with appropriate methods that do not abrade the surface.
- Cleaning hard metals such as cast iron, wrought iron, and steel, using the gentlest means possible that do not abrade the surface.
- Replacing features that are deteriorated beyond repair with a new feature that matches the design, dimension, texture, and material of the original. If the original material is technically infeasible a new material will be considered on a case-by-case basis.
- Replacing a missing feature with a new feature based on pictorial, physical, or documentary evidence, or installing a new feature that is compatible in scale, size, and material with the historic building and district.

### Not appropriate:

- Using asphalt products such as roofing tar to patch flashing or other metal surfaces as it corrodes metals.
- Cleaning soft metals with abrasive methods such as grit blasting.
- Introducing architectural metal feature or details that create a false historical appearance.
- Repairing existing metals with exposed fasteners unless they were part of the original design.
- Mounting signs, lights, or other items in such a manner that damages or punctures original metal building components.

## Mechanical Equipment

Although required to keep buildings comfortable and safe, the placement of mechanical systems and wiring should have minimal impact on character-defining features of a historic building. They should not introduce massing or noise that are incompatible with the character of the historic district.

Mechanical equipment and systems include, but are not limited to, all exterior devices related to heating, electric, plumbing, air conditioning, ventilation, and media.

**Design Guidelines for Mechanical Equipment.** The following guidelines should be followed when installing mechanical equipment in historic commercial settings.

### Appropriate

- Attaching mechanical equipment so historic fabric is not damaged or destroyed.
- Installing mechanical equipment and wiring in locations on the roof, rear elevations, or in alleys, so they are not visible from a street.
- Installing new air conditioning units and related mechanical equipment in such a manner that historic materials and features are not damaged or obscured.
- Installing vertical runs of ducts, pipes, and cables in the interior of the building in closets, service rooms, or wall cavities so they are not visible on the exterior.
- Using compatible screening around outdoor mechanical equipment such as vegetation and fencing.
- Painting mechanical equipment to blend with the historic building.

### Not appropriate

- Installing new mechanical systems or wiring in locations that change or destroy character-defining features and materials.
- Installing vertical runs of duct, pipe and cable in places where they will damage, obtrude upon, or obscure character-defining features or materials.
- Cutting through character-defining features to install mechanical equipment, antennas, satellite dishes, and related equipment.





# CHAPTER 6: DESIGN GUIDELINES FOR RELOCATION & DEMOLITION

## IN THIS CHAPTER

Relocation	6-1
Demolition	6-3

This chapter presents design policies and guidelines for the relocation or demolition of historic resources. The purpose of an historic district is to protect historic properties. Therefore, it is generally inappropriate to demolish or relocate historic resources within historic districts.

### Relocation of Historic Resources

Moving an existing building that contributes to the character of a district should be avoided whenever possible. However, it may occasionally be appropriate to relocate an historic resource from its original site to another location within the historic district as an alternative to demolition.



*Although moving a building that contributes to the character of a historic district should be avoided, it may occasionally be appropriate to do so in order to avoid demolition.*

Inappropriate relocation of historic resources could result in a loss of integrity of the setting and environment of the historic district. Therefore, it is important to consider the following questions when reviewing the possible relocation of historic resources:

- Will removal of the structure from a historic district adversely affect the overall character of the historic district and adjacent structures?
- Is the structure threatened with demolition?
- Is relocation the only alternative?
- Is the structure significant enough architecturally or historically to warrant moving it?
- Is the structure sound enough to survive a move?
- Will the introduction of the structure into a historic district adversely affect the overall character of the historic district and adjacent structures?
- Will the structure fit into the period of significance of the district; is its style, architectural quality, size and scale compatible with the surroundings of the proposed new location?
- Will the move damage significant district site features, such as a tree canopy, etc.?



*Historic structures should not be moved unless relocation is the only alternative. It is important to determine that the structure is sound enough to survive the move and that significant site features would not be damaged by the move.*

## Demolition of Historic Structures

It is vital that all historic properties be preserved, wherever feasible, so that the integrity of the historic district will be sustained. Demolition of historic buildings is therefore strongly discouraged. **Although zoning code may allow a larger building on the property, this is not meant to encourage or approve the demolition of historic buildings.** The demolition of a historic resource will only be permitted if the conditions to issue a Notice to Proceed are met.

### Notice to Proceed

Work within a historic district shall be permitted through the issuance of a notice to proceed by the commission if any of the following conditions prevail and if the proposed work can be demonstrated by a finding of the commission to be necessary to substantially improve or correct any of the following conditions:

- (a) The resource constitutes a hazard to the safety of the public or to the structure's occupants.
- (b) The resource is a deterrent to a major improvement program that will be of substantial benefit to the community and the applicant proposing the work has obtained all necessary planning and zoning approvals, financing, and environmental clearances.
- (c) Retaining the resource will cause undue financial hardship to the owner when a governmental action, an act of God, or other events beyond the owner's control created the hardship, and all feasible alternatives to eliminate the financial hardship, which may include offering the resource for sale at its fair market value or moving the resource to a vacant site within the historic district, have been attempted and exhausted by the owner.
- (d) Retaining the resource is not in the interest of the majority of the community.

### Evidence of Undue Financial Hardship

The commission may at its sole discretion solicit expert testimony and/or require that the applicant make submissions concerning any or all of the information set forth below:

- (a) Estimate of the cost of the proposed construction, alteration, demolition, or removal and an estimate of any additional cost that would be incurred to comply with the recommendations of the commission for changes necessary for the issuance of a notice to proceed;
- (b) A report from a licensed engineer or architect with experience in rehabilitation as to the structural soundness of any structures on the property and their suitability for rehabilitation;



- (c) Estimated market value of the property in its current condition; after completion of the proposed construction, alteration, demolition, or removal; after any changes recommended by the commission; and, in the case of a proposed demolition, after renovation of the existing property for continued use;
- (d) In the case of a proposed demolition, an estimate from an architect, developer, real estate consultant, appraiser, or other real estate professional experienced in rehabilitation as to the economic feasibility or rehabilitation or reuse of the existing structure on the property;
- (e) Amount paid for the property, the date of purchase, and the party from whom purchased, including a description of the relationship, if any, between the owner of record or applicant and the person from whom the property was purchased, and any terms of financing between the seller and buyer;
- (f) If the property is income-producing, the annual gross income from the property for the previous 2 years; itemized operating and maintenance expenses for the previous 2 years; and depreciation deduction and annual cash flow before and after debt service, if any, during the same period;
- (g) Remaining balance on any mortgage or other financing secured by the property and annual debt service, if any, for the previous 2 years;
- (h) All appraisals obtained within the previous 2 years by the owner or applicant in connection with the purchase, financing, or ownership of the property;
- (i) Any listing of the property for sale or rent, price asked and offers received, if any, within the previous 2 years;
- (j) Assessed value of the property according to the 2 most recent assessments;
- (k) Property taxes for the previous 2 years;
- (l) Form of ownership or operation of the property, whether sole proprietorship, for-profit or nonprofit corporation, limited partnership, joint venture, or other;
- (m) Any other information the owner wishes to provide or the Commission deems necessary.
- (n) In the event that any of the information is not reasonably available to the owner, cannot be obtained by the owner, or may not be disclosed without a substantial adverse impact upon the owner, the owner may file with the commission a description of the information which cannot be obtained and describe the reasons why such information cannot be obtained or provided.

# CHAPTER 7: DESIGN GUIDELINES FOR NEW CONSTRUCTION

This chapter presents design policies and guidelines for new construction in historic districts. While historic districts will remain dynamic, with alterations to existing structures and construction of new buildings occurring over time, the character of the neighborhood and historic district must be respected. The design policies and guidelines presented in this chapter are intended to ensure that new buildings respect their surroundings and do not compromise the integrity of the city’s historic districts.

A number of general principles apply to all new construction while more detailed principles apply depending on the setting. Certain specific principles should be applied to new construction in historic residential settings while others apply to historic commercial settings. This chapter presents both general and setting-specific design guidelines. Because the Downtown Ann Arbor Design Guidelines apply to new construction in downtown historic districts, information on the interpretation of those guidelines in historic commercial settings is also provided.

## IN THIS CHAPTER

General Principles for all	
New Construction	7-2
New Residential Construction	7-4
New Commercial Construction	7-6



*While change will continue to occur, the character of each historic district must be respected.*



*While a number of general principles apply to all new construction in historic districts, some principles depend on whether the construction is within a historic residential or commercial setting.*



*It is important to consider the historic district's existing features such as height, building form, details and massing when planning new construction.*

## General Principles for New Construction in Historic Districts

The success of new construction within a historic district relies on understanding its distinctive architectural character. Preservation does not mean that a neighborhood or historic district must be frozen in time. New buildings should, however, reinforce the basic visual characteristics of a block or historic district. This does not imply, however, that a new building must look old. In fact, imitating historic styles is generally discouraged. Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the historic district while also conveying contemporary stylistic trends.

The following features of surrounding historic buildings and streetscape are especially important to consider when planning new construction on residential or commercial properties in historic districts.

- Setbacks
- Height
- Building Form
- Building Scale
- Building Massing
- Proportion
- Roof Shape
- Materials
- Building Features
- Building Details

When new construction is designed to reference and respect these features of surrounding historic properties, visual compatibility results.



*The success of new construction within a historic district relies on understanding the distinctive architectural character of the district.*



## Guidelines for All New Construction

The following general guidelines should be followed when planning new construction on residential or commercial properties in historic districts.

### Appropriate

- Retaining site features that are important to the overall historic character
- Retaining the historic relationship between buildings, landscape features and open space
- Designing new features so they are compatible with the historic character of the site, district, and neighborhood
- Basing the site location of new buildings on existing district setbacks, orientation, spacing and distance between adjacent buildings
- Designing new sidewalks, entrances, steps, porches and canopies to be consistent with the historic rhythm established in the district
- Designing new buildings to be compatible with, but discernible from, surrounding buildings that contribute to the overall character of the historic district in terms of height, form, size, scale, massing, proportions, and roof shape

### Not Appropriate

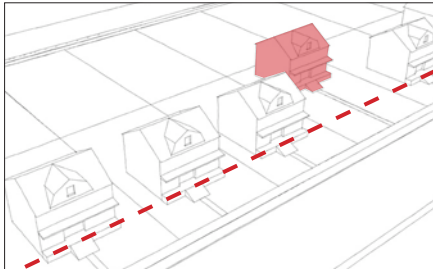
- Introducing any new building that is out of scale or otherwise inappropriate to the setting's historic character
- Introducing a new feature that is visually incompatible with or that destroys the patterns of the site or the district
- Introducing new construction onto a site or in a district, which is visually incompatible in terms of size, scale, design, materials, and texture or which destroys relationships on the site or the district



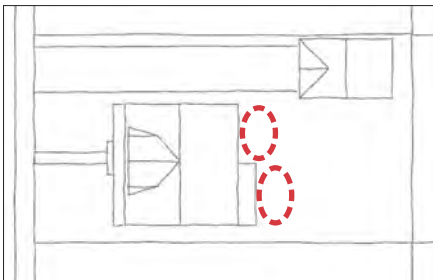
*Where the street facades of most nearby historic buildings are vertical in proportion (taller than they are wide), it is appropriate to maintain vertical proportions on the facade of a new infill building.*



*The setback pattern within historic residential neighborhoods generally provides for a front yard and detached sidewalk.*



*It is not appropriate to place a primary structure outside the historic pattern of front yard setbacks that exist along a residential block.*



*It is appropriate to place utility connections at the rear of residential properties or at other locations that minimize visibility from the street.*

## New Construction in Historic Residential Settings

Designing a new residential structure to fit within the historic character of a neighborhood requires careful consideration. Particular attention should be given to spacing, placement, scale, orientation, and size and shape of the window and door openings seen on surrounding structures, as well as the design of the doors and windows themselves. The selection of appropriate exterior materials and finishes depends on an understanding of the composition, scale, module, pattern, texture, and sheen of the existing materials and finishes on the surrounding historic properties.

### Guidelines for New Construction in Historic Residential Settings

The following general site and building design guidelines should be followed when planning new construction on residential properties in historic districts:

#### Appropriate

- Maintaining the existing spacing of front and side yard setbacks along a block as seen from the street
- Orienting the front of a house towards the street and clearly identifying the front door
- Designing a new front façade that is similar in scale and proportion to surrounding buildings that contribute to the overall character of the historic district
- Designing the spacing, placement, scale, orientation, proportion, pattern and size of window and door openings in new buildings to be compatible with surrounding historic buildings
- Selecting materials and finishes that are compatible with historic materials and finishes found in surrounding buildings that contribute to their historic character
- Placing utility connections at the rear or other locations that minimize visibility from the street

#### Not Appropriate

- Paving a high percentage of a front yard area or otherwise disrupting the landscape pattern within front yard setbacks
- Placing a structure outside of the existing pattern of front yard setbacks along a historic residential block

## Guidelines for New Accessory Structures in Historic Residential Settings

Accessory buildings include garages, carriage houses, sheds, and other enclosed structures. The general guidelines for new construction on historic residential properties apply to accessory structures. However, the following additional guidelines should also be followed:

### Appropriate

- Retaining the historic relationship between buildings, landscape features, and open spaces
- Locating sheds and garages in the rear yard
- Using exterior wall and roof materials that are compatible with historic materials on the main structure and in the neighborhood
- Using a roof shape and pitch that replicates the shape and pitch of the roof of the main structure
- Using windows and doors that are compatible in proportion and style to the main structure and the neighborhood

### Not Appropriate

- Introducing new construction onto the building site, which is visually incompatible in terms of size, scale, design, materials, and texture or which destroys historic relationships on the site
- Locating a shed or garage in the front yard or in side yards in front of the main structure
- Designing a garage or other accessory structure that is taller or larger than the main house



*It is appropriate to continue the historic pattern of locating residential garages, sheds and accessory structures in the rear yard area.*



## New Construction in Historic Commercial Settings

A historic commercial setting occurs where the surrounding historic structures were built for commercial use and where current zoning allows for commercial uses. New construction in historic commercial settings should reinforce the traditional character of the block and historic district while supporting the continued economic vitality of older areas of the city.

The general design guidelines for new construction in historic districts apply to all new construction in historic commercial settings. As described below, the Downtown Ann Arbor Design Guidelines also apply to new construction that is in a historic district within the downtown area. Please consult with Historic District Commission staff for additional information on the applicability of design guidelines within historic commercial settings.



*Although some other historic commercial settings do exist, most historic commercial settings are within Downtown Ann Arbor such as the State Street Historic District.*



*New construction in historic commercial settings should reinforce the traditional character of the block and historic district.*

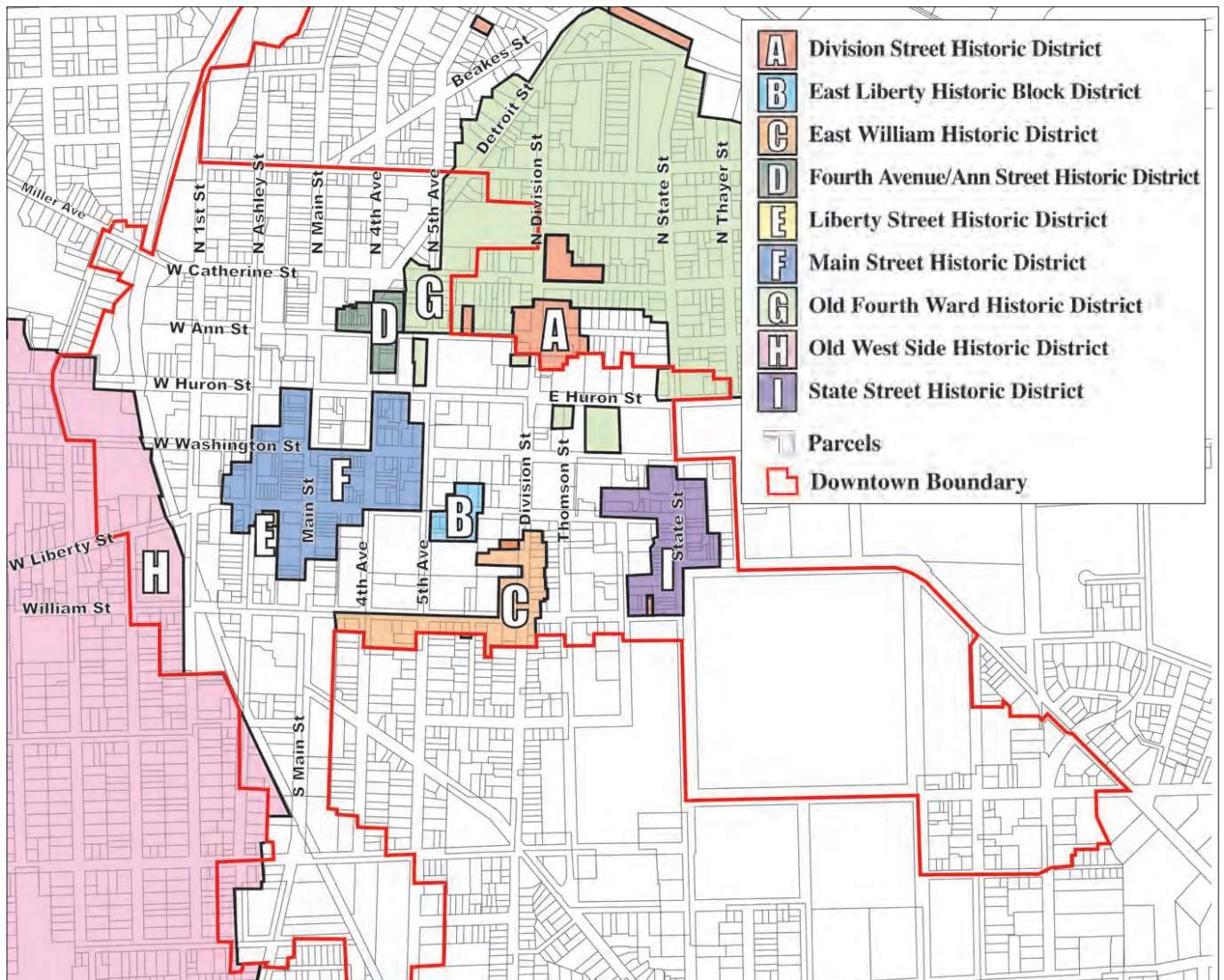
### Downtown Historic Districts

Downtown Ann Arbor is the civic, economic and cultural heart of the community. As the area’s traditional center, downtown is rich in historic resources. Landmark buildings and historic districts accent the urban fabric and provide a context for the future development of downtown. These historic resources are an important part of downtown’s pedestrian-friendly character and future economic development.

Downtown includes all or part of nine historic districts as shown on the map below. New construction in these areas should be sensitive to the traditional context from which downtown has evolved and should be designed to maintain and enhance downtown as a desirable place to live, work and visit. The guidelines in both this chapter of the Historic District Design Guidelines and the guidelines in the separate Downtown Ann Arbor Design Guidelines apply to new construction on downtown sites that are in historic districts. The Ann Arbor Historic District Commission reviews all projects in historic districts.

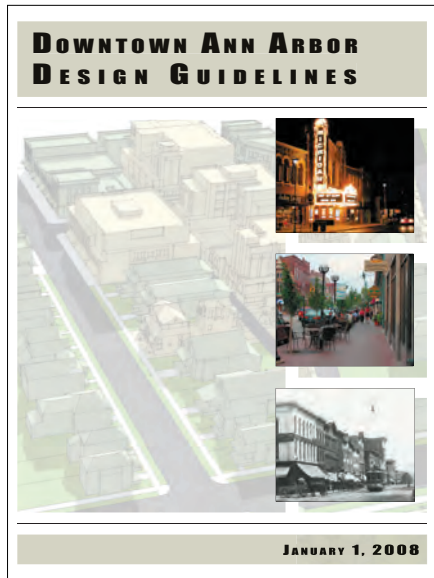


The State Street Historic District is located in Downtown Ann Arbor.



Downtown Ann Arbor includes all or part of nine historic districts. All parts of the East Liberty, East William, Fourth Avenue/Ann Street, Liberty Street, Main Street and State Street Historic Districts are within the boundary of downtown. Only a small part of the Old Fourth Ward, Old West Side and Division Street Historic Districts are within the boundary of downtown.





*The Downtown Ann Arbor Design Guidelines provide extensive guidance for the design of new construction downtown and should be consulted when planning or reviewing a project on a downtown site within a historic district.*



*A small part of the Old Fourth Ward Historic District sits within the boundaries of Downtown Ann Arbor and is a mix of commercial and residential uses.*

## Relationship with the Downtown Ann Arbor Design Guidelines

A separate Downtown Ann Arbor Design Guidelines document provides extensive guidance for the design of new construction downtown and is applicable to new construction on a downtown site within a historic district.

**Topic Areas.** This chapter of the Historic District Design Guidelines provides additional guidance on the proper interpretation of the Downtown Ann Arbor Design Guidelines when working in historic commercial settings. The additional guidance is organized according to the topic areas within the downtown design guidelines. The general topic areas are:

- **Site Planning:** The arrangement of buildings and other features on individual sites and also the consideration of how a property will relate to its neighbors
- **Building Massing:** The overall form and composition of individual buildings
- **Building Elements:** The location and design of more detailed architectural elements such as doors and windows

Within each topic area, several specific design concepts are addressed. This chapter of the Historic District Design Guidelines provides information to assist with interpretation of the downtown design guidelines for each design concept.

**Historic Context.** New construction should be compatible with the context of its surrounding historic district. The Downtown Ann Arbor Design Guidelines also provide guidance for context-sensitive new construction in specific areas of downtown that have a unique character. These “character areas” are briefly noted in this chapter along with any special considerations associated with new construction in historic commercial settings within individual character areas.

Building in a historic district presents unique challenges and opportunities. Using both the Downtown Ann Arbor Design Guidelines and this Historic District Design Guidelines will assist with the development of creative design solutions for projects that are compatible with the context of downtown historic districts.

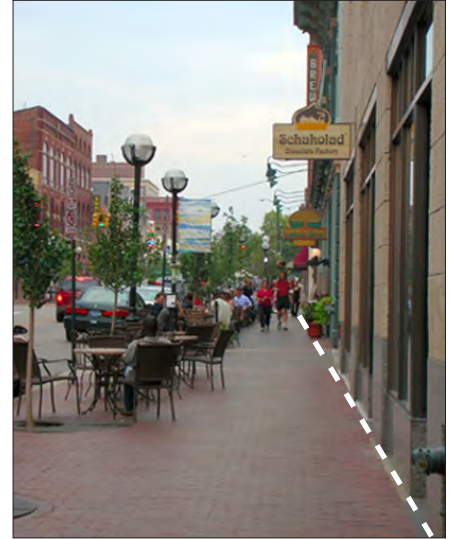


## Site Planning for New Construction in Downtown Historic Districts

Site planning addresses the arrangement of buildings and other features on individual sites and also the consideration of how a property will relate to its neighbors. The site planning guidelines in Chapter 2 of the Downtown Ann Arbor Design Guidelines provide detailed guidance for the orientation of a building on its site, the location of service and parking areas, and the general organization of open spaces, including plazas and landscape features. Each of the site planning subsections within the downtown guidelines is referenced below. In some cases, additional guidance or interpretation for historic contexts is also provided.

Many downtown historic districts feature a continuous wall of building fronts at or near the sidewalk edge. This pattern should be continued as it provides for an active street edge which is appealing to pedestrians. In other historic downtown contexts, however, there is an existing pattern of historic residential front yards which should be maintained. Other key considerations for site planning include the continuity of historic circulation systems and the incorporation of environmental considerations such as access to sun and air.

**Site Context in Downtown Historic Districts.** Sites within each historic district feature differing setback, open space and parking patterns that contribute to the historic context. New construction should acknowledge the existing site context patterns in the historic district, the Section 3.0 Site Context guidelines in Chapter 2 of the downtown guidelines, and the site planning objectives and neighborhood building principles for the surrounding character area in Chapter 3 of the downtown guidelines.



*In the Main Street Historic District, buildings are generally located against the sidewalk edge, with architectural details and pedestrian amenities activating the street front.*



**Pedestrian Circulation Systems in Downtown Historic Districts.** The sidewalks, paths and alleys between and within historic downtown properties provide pedestrian access to buildings, courtyards and plazas. New construction should provide a coordinated pedestrian circulation system that fits the character of the historic district.

In addition to the Section 2.0 Pedestrian Circulation Systems guidelines in Chapter 2 of the downtown guidelines, the following design principles are especially important to consider when planning pedestrian circulation systems in a historic district.

- Providing pedestrian connections to plazas, courtyards or other public spaces on adjacent historic properties
- Continuing and interconnecting pedestrian paths or mid-block connections through from surrounding historic properties



*Deciduous landscaping supports sustainable site planning by providing summer shading while still allowing for solar access in the winter.*

**Sustainable Site Planning in Downtown Historic Districts.** Site designs affect environmental considerations on both the site itself and on neighboring properties. Designs should support and encourage green building principles where they are compatible with the context of surrounding historic properties and the historic district.

The Section 3.0 Sustainability in Site Planning guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. However, the following considerations should also be made:

- Where sustainable site design would not be compatible with the site planning patterns on adjacent historic properties and the historic district, historic site planning considerations should take precedence.
- It is especially important for new buildings to be positioned in a way that does not significantly block views, breezes or solar access to or from open spaces on adjacent historic properties.

**Setbacks and Alignment in Downtown Historic Districts.** The prevailing setback and building alignment patterns are an important defining feature of historic districts and have a significant impact on the pedestrian experience. The setbacks and alignment of new buildings should respect the setback and alignment pattern of surrounding historic properties and the historic district to support a cohesive pedestrian experience and maintain the character of the historic district.

Basic setback and alignment patterns for downtown Ann Arbor are established in the zoning code. The Section 4.0 Setbacks and Alignment guidelines in Chapter 2 of the downtown guidelines are also applicable to new construction in historic districts. When working in a historic district, it is also important to consider the following:

- Maintaining the setback and alignment pattern seen on surrounding historic properties should take precedence over the setback and alignment pattern of any surrounding properties that are not historic.
- Alternative building orientations should generally not be considered for new construction in historic districts.

**Open Space in Downtown Historic Districts.** Open space on private developments should continue the existing open space pattern on surrounding historic properties and in the historic district and should be planned to activate the street and enhance the pedestrian experience. Open spaces such as landscaped yards, plazas, courtyards, patios and terraces should be provided at sidewalk level; sunken open spaces are not appropriate.

The Section 5.0 Open Space design guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. However, the following considerations should also be made:

- In a historic district, it is especially inappropriate to locate an open space such as a plaza at the corner of a property unless such a space is indicated in an area plan or the open space would be located at a major intersection.
- In historic commercial districts where buildings are built directly adjacent to the sidewalk, open spaces should not be located on the street frontage as they will disrupt this pattern.



*As in most historic commercial settings, historic buildings in the Main Street Historic District are aligned with each other, oriented to the street and built directly against the sidewalk. New construction should maintain this pattern where it exists.*

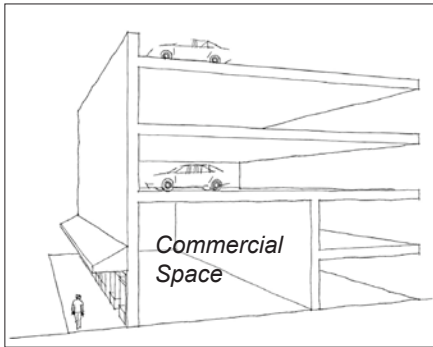


*In some downtown historic districts such as the East Liberty Street Historic District, historic residential structures are set back a modest distance from the sidewalk. New construction should maintain this pattern where it exists.*





*It is especially important to screen surface parking areas from the street when working in a historic commercial setting.*



*In historic settings with a pattern of ground floor commercial uses, it is especially appropriate to incorporate such uses at the street level of a new parking structure.*

**Surface Parking and Driveways in Downtown Historic Districts.** Many historic commercial settings in downtown Ann Arbor pre-date the automobile era. As a result, sensitive parking lot and driveway designs are especially important when working in a historic district. When possible, surface parking should not be exposed to the street and should provide for an active pedestrian-friendly street front.

The Section 6.0 Surface Parking and Driveways guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. However, the following considerations merit special emphasis:

- It is appropriate to access parking areas from historic alleys, where present
- It is especially important to screen surface parking adjacent to historic commercial streets
- “Shared” parking should also be planned so that several businesses can utilize one parking area as opposed to introducing random, multiple lots

**Parking Structures in Downtown Historic Districts.** When building a new parking structure in a historic commercial setting, it is important to consider its compatibility with adjacent historic structures and the surrounding historic district. The primary goals are to maintain a pedestrian friendly street-front, minimize visual impacts and acknowledge surrounding historic scale and proportions.

The Section 7.0 Parking Structures guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. However, the following considerations should also be made:

- In historic settings with a pattern of ground floor commercial uses, it is appropriate to incorporate such uses at the street level of a new parking structure
- The facade of a new parking structure should incorporate design elements seen on adjacent historic buildings

## Building Massing for New Construction in Downtown Historic Districts

Building massing principles address the overall size and shape of an individual structure. The base zoning for downtown Ann Arbor addresses elements of building massing including floor area ratio (FAR), offsets and maximum diagonals. The building massing guidelines in Chapter 2 of the Downtown Ann Arbor Design Guidelines supplement the base zoning with additional direction on building height, modules, articulation and roof form. Each of the building massing subsections within the downtown guidelines is referenced below. In some cases, additional guidance or interpretation for historic contexts is also provided.

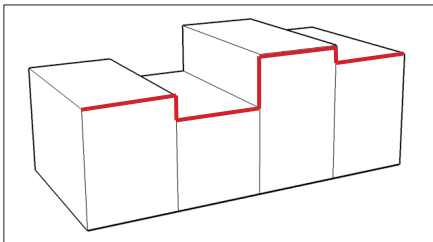
Building massing should fit with existing historic patterns. Existing historic patterns and traditions in building massing include varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts. Building massing should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be immense in scale or greatly contrast with the existing scale on the block or in the surrounding historic district.



*Although building massing can be highly varied in some historic commercial settings such as the Main Street Historic District, new buildings should fit within the general historic pattern and incorporate elements that increase the visual compatibility of their massing.*



*Taller historic structures in downtown Ann Arbor respect the surrounding streetwall pattern. Taller portions are seen to be compatible with smaller buildings in the area because first floors are articulated to express this traditional scale.*



*In historic settings with varied building heights, the street front of a new larger building should be varied in height to reflect the traditional pattern.*

**Building Height in Downtown Historic Districts.** The variety of historic building heights that exists in downtown Ann Arbor helps to define the character of the area. The city’s zoning code defines base regulations for building height, and focuses on establishing a lower scale at the street edge, with taller portions of buildings stepping back into the property. While there is an overall traditional height of buildings in the downtown, variation in the profile or parapet lines does occur. This variety helps give scale to the street as well as to the building itself. New construction in historic commercial settings may continue Ann Arbor’s tradition of height variation. However, if a new building is taller than surrounding historic structures, the taller portion of the building should be stepped back significantly from the streetwall portion of the building.

The Section 8.0 Building Height guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. The following considerations from the downtown guidelines merit special emphasis:

- The first floor height of a new building should reflect traditional first floor heights seen on adjacent historic commercial structures (often much taller than the second floor height)
- In historic settings with varied building heights, the street front of a new larger building should be varied in height to reflect the traditional pattern
- Any taller portions of a new building should be located to minimize shading and looming effects on adjacent historic properties

**Building Modules and Articulation in Downtown Historic Districts.** The character of downtown Ann Arbor relies upon a human scale that is partly expressed through a variation in the height, design and articulation of building modules. Expressing traditional lot-width patterns is a primary consideration in the composition of building modules and their articulation. Horizontal and vertical building articulation should respect both traditional patterns along the street and the underlying historic lot width pattern.

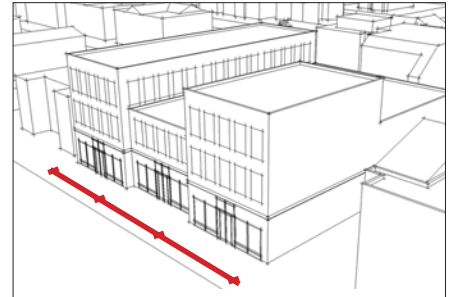
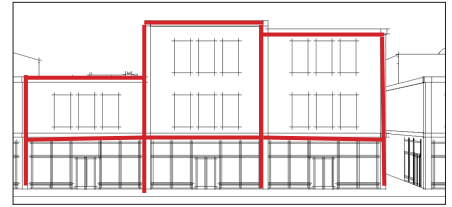


The Section 9.0 Building Modules and Articulation guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts with special emphasis on the following considerations:

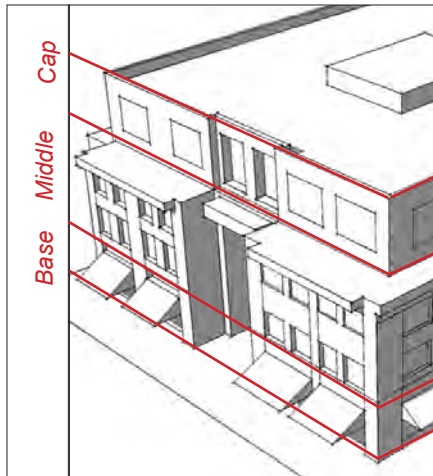
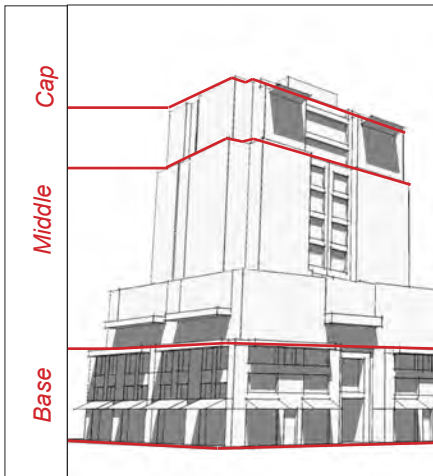
- New buildings should be broken down into modules that reflect the massing of adjacent historic structures
- New buildings should be articulated and divided into vertical modules to reflect the underlying historic lot pattern
- New commercial and mixed-use buildings should incorporate a base, middle and cap facade composition to reflect historic patterns and convey a sense of human scale.

**Human Scale in Downtown Historic Districts.** A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one’s experience. Maintaining a sense of human scale is a key objective for all of downtown Ann Arbor and is especially important in historic districts.

All of the design guidelines that apply to new construction in historic commercial settings seek to establish and maintain a sense of human scale. The Section 10.0 Human Scale guidelines in Chapter 2 of the downtown guidelines address human scale in a more specific way and should be applied to new construction in historic districts.



*A building that occupies more than one traditional lot should be articulated and divided into vertical modules that reflect underlying historic lot widths. This helps a larger building fit into the scale of a historic commercial setting.*



*Commercial and mixed-use buildings should be designed to reflect the base, middle and cap facade composition that is traditionally seen in downtown Ann Arbor.*



*Historic commercial buildings such as those in the Main Street Historic District usually have flat roofs.*

**Roof Form in Downtown Historic Districts.** Most historic commercial buildings have flat roofs, but a hip roof form or other shape is sometimes used to establish a cap. The roof forms of new buildings in historic commercial settings should reflect the pattern of roof forms seen on adjacent historic structures and in the surrounding historic district.

The Section 11.0 Roof Form guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. The following considerations from the downtown guidelines merit special emphasis:

- Roof forms used in new construction should reflect roof forms seen on historic structures in the district
- Sloped roof forms are appropriate for new construction within mixed-use and multi-family residential areas around the edges of downtown, adjacent to predominantly residential neighborhoods

**Sustainable Building Massing in Downtown Historic Districts.** The orientation of building massing should take advantage of solar access for both passive and active strategies of daylighting and solar energy collection.

The Section 13.0 Sustainability in Building Massing guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. Special consideration should be given to ensuring that new construction does not shade south facing facades of adjacent historic buildings during winter months.

## Building Elements for New Construction in Downtown Historic Districts

Architectural details, materials and other components can be used to convey scale and provide visual interest, and will influence the degree to which a new building is compatible with surrounding historic context and contributes to the urban fabric. The Building Element Design Guidelines in Chapter 2 of the Downtown Ann Arbor Design Guidelines are intended to promote development that is compatible with existing design contexts, but not to dictate a specific style or design theme. Each of the building element subsections within the downtown guidelines is referenced below. In some cases, additional guidance or interpretation for historic contexts is also provided.

Quality and creativity are most clearly expressed and experienced at a detailed scale of design. Creative, contemporary and environmentally oriented building element design is encouraged for new construction in historic commercial settings.

**Windows in Downtown Historic Districts.** In historic commercial settings, upper story windows often appear to align with others in the block, and establish a rhythm, or pattern of solid and void that visually links buildings along the street. Window design and placement should help to maintain established patterns along a historic block.

The Section 13.0 Windows guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. The following considerations from the downtown guidelines merit special emphasis:

- Although creative and contemporary window designs are encouraged, the apparent solid-to-void ratios seen on the primary facades of adjacent historic structures should be maintained.
- Maintain the general alignment of window sills, moldings or related features seen on adjacent historic structures
- Storefront windows should be provided to reflect the surrounding historic commercial context

**Entries in Downtown Historic Districts.** The repetition of primary building entries along a street reinforces historic patterns and invites pedestrian activity. The spacing of entries can activate the streetscape and pedestrian experience. Entrances to new buildings should be clearly defined and should be designed to enhance the street level experience and reflect the rhythm of historic entrances along the block.

The Section 14.0 Entries guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts with emphasis on the following considerations:

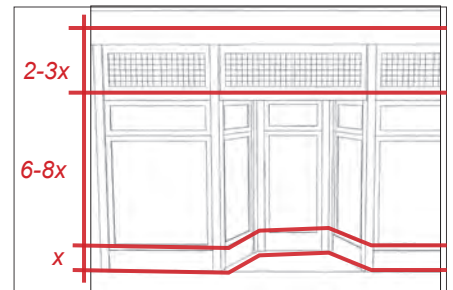
- Sunken or below grade entries are inappropriate in historic commercial settings
- Where a pattern of recessed entries exists on adjacent historic structures or in the surrounding historic district, it is appropriate to continue this pattern in historic commercial settings.



*Although creative and contemporary designs are encouraged, the apparent solid-to-void ratios seen on the primary facades of adjacent historic structures should be maintained.*



*Arrange windows in patterns that will reinforce the rhythm and alignment of windows on adjacent historic structures and in the surrounding historic district.*

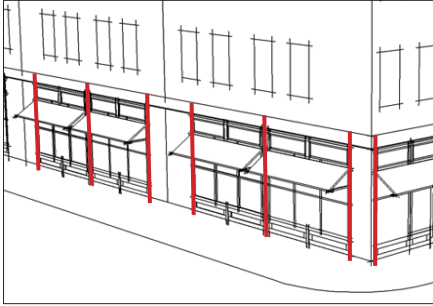


*Storefront windows should be provided to reflect the surrounding historic commercial context. Traditional storefronts are often proportioned as shown above.*



*The repetition of entries along a street reinforces historic patterns and contributes to pedestrian activity.*





*When using canopies on new construction in historic commercial settings, special emphasis should be placed on sizing and positioning canopies to reflect the traditional storefront rhythm seen on adjacent historic structures and in the surrounding historic district.*



*Historic building materials often convey a sense of human scale and visual interest. The use of historic building materials is encouraged in new construction, but creative and contemporary applications are appropriate.*

**Canopies and Awnings in Downtown Historic Districts.** Canopies and awnings provide protection and shade and can be used to define pedestrian accessible features of buildings as well as provide a sense of depth, color and visual interest which can enhance the streetscape. When canopies and awnings are used, they should define building entries, reflect the pattern of canopies and awnings seen on adjacent historic structures and complement the design and character of a building and its street front.

The Section 15.0 Canopies and Awnings guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. Special emphasis should be placed on sizing and positioning canopies to reflect the traditional storefront rhythm seen on adjacent historic structures and in the surrounding historic district.

**Materials in Downtown Historic Districts.** Exterior building materials can be used to convey design quality and provide a sense of scale and texture. Choose building materials that are compatible with materials traditionally seen in the surrounding historic context. Material choices and placement should also reinforce the guidelines for building massing and elements.

The Section 16.0 Materials guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts with special emphasis on the following considerations:

- When working in historic districts, it is inappropriate to use large panelized products or apply materials to create extensive featureless surfaces
- The use of historic building materials is encouraged in new construction but creative and contemporary applications are appropriate

**Sustainable Building Elements in Downtown Historic Districts.** Individual building elements and materials play an integral role in the systems (environmental and otherwise) of the building as a whole and of the building with its site. Building elements should be chosen and arranged to maximize the efficiency of the building’s performance without compromising its compatibility with adjacent historic structures and the surrounding historic district.

The Section 17.0 Sustainability in Building Elements guidelines in Chapter 2 of the downtown guidelines are applicable to new construction in historic districts. Where concern may exist regarding the compatibility of sustainable building elements and materials with surrounding historic context, historic compatibility should generally be the most important consideration.

## Downtown Character Areas

The Downtown Ann Arbor Design Guidelines provide guidance for context-sensitive new construction in specific areas of downtown that have a unique character. Several of these unique character areas include historic districts. Compatibility with the surrounding historic district is the primary consideration for new construction in historic commercial settings. However, the guidelines in Chapter 3: Design Guidelines for Character Areas within the Downtown Ann Arbor Design Guidelines are applicable to new construction in downtown historic districts.

Each downtown character area that includes all or part of a historic district is briefly noted below as are any special considerations relating to new construction in the enclosed district. The downtown design guidelines for character areas that do not include historic districts are not applicable to new construction on sites within downtown historic districts. A map showing character area boundaries is included in the downtown design guidelines document.

**State Street Character Area.** This character area frames the northwest corner of the central campus of the University of Michigan and defines the edge of the commercial core. State Street forms a north-south spine for this area, while East Washington and East Liberty serve as connectors to the Main Street area to the west. The Chapter 3 guidelines for the State Street Character Area in the downtown guidelines are applicable to new construction in the State Street Historic District and a small non-contiguous section of the Division Street Historic District which are within this character area.

Along State Street itself, many buildings are of historic significance and retain features of traditional commercial buildings with storefronts aligned at the sidewalk edge. These first floor levels are more transparent than those of floors above, and this distinction helps to create a horizontal line along the street that establishes a one-story scale held in common among most properties. This contributes to a sense of visual continuity that unifies the street scene.

Within the State Street Historic District portion of the overall character area, preservation of the integrity of individual contributing resources and of the overall historic character of the area is a primary objective. Many of the buildings are rated as contributors and their preservation is essential, although additions may be considered.

With respect to new construction within the historic district, development is desired, when it is compatible with the historic context.



*The historic Nickels Arcade is a unique feature within the State Street Character area and historic district. Such mid-block connections encourage pedestrian activity.*



*New construction within the State Street Character Area and historic district should reflect the area's traditional two and three-story parapet block scale.*



*The Kempf house in the Division Street Historic District illustrates the residential scale that exists in some parts of the Liberty/Division Character Area.*



*The portions of the Old Fourth Ward Historic District that are within the East Huron Character Area include churches and other civic structures.*

**Liberty/Division Character Area.** This area is centered on a short section of Liberty and Division Streets, beginning at the point where they intersect and extending south to William, east to Thompson and west to Fifth. While this area is a part of the downtown commercial zone district, several streets retain a smaller scaled residential character. Both the East Liberty Street Historic District and the East William Street Historic District are enclosed by this character area. A small, non-contiguous section of the Division Street Historic District is also within this character area. The Chapter 3 guidelines for the Liberty/Division Character Area in the downtown guidelines are applicable to new construction in each of the enclosed historic districts.

Preservation of the integrity of existing historic resources is a high priority in this character area. The application of zoning premiums that may increase building mass should be used with care. In some historic contexts within this character area, most structures were originally built as residences and are set back from the street. New construction in these areas should continue the setback and front yard patterns seen on adjacent historic properties along the block and should maintain the traditional scale and rhythm of the residential building type. The use of porches or similar one-story elements to define primary entrances and maintain residential scale is encouraged.

**East Huron Character Area.** The East Huron Character Area runs along Huron Street from State Street on the east to North Fifth Avenue on the west. Several small sections of the Old Fourth Ward Historic District are within this character area. The Chapter 3 guidelines for the East Huron Character Area in the downtown guidelines are applicable to these sections of the historic district.

The sections of the historic district that are within the East Huron Character Area include churches and other civic structures that were designed “in the round,” with substantial open space between each building and the property lines. This pattern of free-standing buildings is a distinctive feature which should be continued. For this reason, increased front yard setbacks with large green areas in front is a part of the vision. Even new structures that do not house institutional functions should continue this design tradition in this area, with substantial amounts of open space in front, and a “presence” in design that signals a sense of connection with the community at large. Signature building elements that give landmark qualities to properties are also appropriate. Creative, contemporary interpretations of corner towers, decorative parapet lines, and other special details are examples.



**Main Street Character Area.** The Main Street Character Area includes approximately fourteen city blocks, with the central spine along Main Street itself. The center of the character area is the Main Street Historic District with a high concentration of contributing historic resources. The Chapter 3 guidelines for the Main Street Character Area in the downtown guidelines are applicable to new construction in the historic district.

The historic district includes many traditional commercial buildings. These buildings are mostly one to four stories in height but some are taller. Regardless of height, each of these buildings shares some basic features with its neighbors. Storefronts align at the sidewalk edge, and the first floor is primarily transparent, providing views to goods and activities inside. The heights of most first floors are similar, which also contributes to a sense of a similar scale and establishes a horizontal line along the street edge that strengthens the sense of visual continuity for the area. This is a key design principle to be employed with new construction, especially that which may be built to greater heights.

Architectural details also provide interest. Historic buildings in this character area include durable, high quality, architectural details from a variety of styles and periods. Moldings, trim elements and window surrounds that establish substantial shadow lines help to provide visual interest and convey a sense of scale. This is a tradition that should be continued when planning new construction in the historic district.

Maintaining the traditional rhythm of storefronts along the street edge is also important. While there is some variety in their widths, most storefronts reflect the historic lot dimension. Even larger buildings which occupy several lots are divided into modules that reflect this dimension. It is important that new construction maintain this rhythm. This rhythm of lot widths is also reflected in parapet lines. Because building heights vary with the lots, this helps to reduce the sense of mass along the street edge and contributes to its visual interest. This variation in parapet lines should be continued, especially for any new construction that may be taller than the surrounding historic context.



*The well-defined street edge that exists in the Main Street Character area and historic district should be maintained.*



*The established two- to three-story streetwall height within most parts of the Main Street character area and historic district should be maintained.*



*The residential landscape in most parts of Kerrytown should be enhanced and maintained.*



*A small section of the Old Fourth Ward Historic District that is within the Kerrytown Character Area illustrates the modest scale that is typical of the area.*

**Kerrytown Character Area.** This area is a special part of downtown that is cherished for its mix of small scale commercial buildings and single family houses. Many structures that originally were residential in use are now adapted to other purposes. The Fourth Avenue/Ann Street Historic District and a small section of the Old Fourth Ward Historic District are within this character area. The Chapter 3 guidelines for the Kerrytown Character Area in the downtown guidelines are applicable to the enclosed sections of historic district.

Retaining traditional buildings is a priority in this area and therefore, where additional building area is needed, constructing an addition is preferred to new construction. Development should appear to be low in scale within this historic district. Even though moderate increases in density are anticipated, this should be accomplished by dividing larger buildings into smaller modules that reflect traditional building scale.

Any new building or addition that will be constructed near existing, small scale, residential type buildings should in some way reflect that scale. Stepping a portion of the building down in height along these edges, or increasing building setbacks to provide more separation, will be important. Using building forms that reflect the traditional single family building type is also to be encouraged. Larger structures may use these shapes and be subdivided into modules that provide a respectful transition in scale.

**First Street Character Area.** The First Street Character Area is a large area, running north-south along the western edge of downtown. The eastern edge of the Old West Side Historic District lies within this character area. The Chapter 3 guidelines for the First Street Character Area in the downtown guidelines are applicable in this area of the historic district. These include guidelines intended to promote development of greenspace along the industrial corridor.

Many buildings within the historic district were constructed for industrial uses, and their architectural design reflects this heritage. Noteworthy building features include masonry walls punctuated with industrial sash windows. New construction that draws upon the industrial heritage in creative contemporary ways is encouraged. Structures that have tall first floor heights are a part of this tradition as well.

# APPENDIX A: GLOSSARY OF TERMS

*Apron:* A plain or decorated piece of trim found directly below the stool of a window

*Arch:* A curved and sometimes pointed structural member used to span an opening

*Areaway:* A sunken area around a basement window or doorway, or mechanical air intake

*Attic:* The room or space in the roof of a building

*Awning Window:* A window that is hinged at the top and swings outward

*Balcony:* A railed projecting platform found above ground level on a building

*Baluster:* One of a series of short pillars or other uprights that support a handrail or coping

*Balustrade:* A series of balusters connected on top by a coping or a handrail and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, and the like

*Base:* The lowest part of a column

*Basement:* The story below the main floor; may be partially or totally below ground level

*Bay:* A space protruding from the exterior wall that contains a bay window

*Bay Window:* A projecting window with an angular plan

*Bracket:* A projecting support used under cornices, eaves, balconies, or windows to provide structural or visual support

*Brick:* A usually rectangular building or paving unit made of fired clay

*Canopy:* A projection over a niche or doorway; often decorative or decorated

*Capital:* The uppermost part, or head, of a column or pilaster

*Casement:* A hinged window that opens horizontally like a door

*Casing:* The finished visible framework around a door or window

*Cement Mortar:* A mixture of cement, lime, sand, or other aggregates with water; used in plastering and bricklaying

*Cladding:* Material used for covering the exterior of a building, such as clapboards or wood shingles.

*Clapboard:* A thin board, thinner at one edge than the other, laid horizontally and with edges overlapping on a wooden-framed building



*Column:* A round, vertical support. In classical architecture the column has three parts, base, shaft, and capital

*Concrete:* Made by mixing cement or mortar with water and various aggregates such as sand, gravel, or pebbles

*Concrete Block:* A hollow or solid rectangular block made of Portland cement, aggregates, and water; used in the construction of walls, foundations, and piers, etc.

*Coping:* The protective uppermost course of a wall or parapet

*Corner Boards:* Boards placed at the corners of exterior walls to provide a neater appearance and to protect the ends of the wood siding

*Cornice:* In classical architecture the upper, projecting section of an entablature; also the projecting ornamental molding along the top of a building or a wall

*Course:* A horizontal row of stones, bricks, or block in a wall

*Dentil:* A small rectangular block used in a series to form a molding below the cornice

*Dormer:* A vertically set window on a sloping roof; also the roofed structure housing such a window

*Double Hung Window:* A window of two (or more) sash, or glazed frames, set in vertically grooved frames and capable of being raised or lowered independently of each other

*Downspout:* A pipe that carries water from the gutters to the ground or sewer connection

*Eaves:* The lower edge of a roof that projects beyond the building wall

*Ell:* An extension that is at right angles to the length of the building

*Entablature:* The horizontal beam-like member supported by columns containing three parts: the lower architrave, the middle frieze, and the upper cornice.

*Fascia:* The flat area or board covering the ends of roof rafters

*Fenestration:* The arrangement of windows and other exterior openings on a building

*Fixed Sash:* A window, or part of a window, that does not open

*Flashing:* Pieces of metal used around wall and roof junctions and angles as a means of preventing leaks

*Flat Roof:* A roof that has only enough pitch so that water can drain

*Gable:* The triangular upper part of a wall under the end of a ridged roof, or a wall rising above the end of a ridged roof

*Gable Roof:* A sloping (ridged) roof that terminates at one or both ends in a gable. A roof formed by two pitched roof surfaces

*Gambrel Roof:* A roof having a double slope on two sides of a building. The most common example is a barn roof

*Gazebo:* An outdoor pavilion or summer house popular for lawns and gardens of rural houses in the Victorian era

*Gutter:* A channel of wood or metal running along the eaves of the house; used for catching and carrying off water

*Half-timbered:* Descriptive of 16th and 17th century houses built with timber framing with the spaces filled in with plaster or masonry. This style of building was imitated in the 19th and early 20th centuries with the Tudor Revival style

*Hip Roof:* A roof formed by four pitched roof surfaces

*Hood:* A protective and sometimes decorative cover over doors or windows

*Hopper Window:* A window that is hinged on the bottom and swings inward

*Keystone:* The central stone of an arch

*Lattice:* Open work produced by interlacing of laths or other thin strips used as screening, especially in the base of the porch

*Leaded Glass Window:* A window composed of pieces of glass that are held in place with lead strips; the glass can be clear, colored, or stained

*Lintel:* The piece of timber, stone, or metal that spans an opening and supports the weight above it

*Mansard Roof:* A roof having two slopes on all four sides; the lower slope is much steeper than the upper

*Mullion:* A large vertical member separating two casements or coupled windows or doors

*Muntin:* One of the thin strips of wood used for holding panes of glass within a window

*Newel Post:* The post supporting the handrail at the top and bottom of a stairway

*Parapet:* A low wall or protective railing, usually used around the edge of a roof or around a balcony

*Patio:* A usually paved and shaded area adjoining or enclosed by the walls of a house

*Pediment:* A triangular section framed by a horizontal molding on its base and two sloping moldings on each side

*Pilaster:* A rectangular column or shallow pier attached to a wall

*Porch:* A covered entrance or semi-enclosed space projecting from the façade of a building. May be open sided, screened, or glass enclosed

*Portland Cement:* A hydraulic cement binder for concrete

*Pyramidal Hipped Roof:* A pyramid-shaped roof with four sides of equal slope and shape

*Rafters:* The sloping members of a roof upon which the roof covering is placed

*Retaining Wall:* A braced or freestanding wall that bears against an earthen backing

*Ridge:* The horizontal line formed when two roof surfaces meet

*Sash:* The framework of a window into which panes are set, usually the moveable part of a window

*Screen Door:* A door intended to allow ventilation but exclude insects, usually consisting of a lightweight frame and screening

*Shed Roof:* A roof consisting of one inclined plane

*Side Light:* A usually long fixed sash located beside a door or window

*Sliding Window:* A window that moves horizontally in grooves, on strips, or between runners

*Stool:* The interior casing or molded piece running along the base of a window and contacting the bottom rail on the inside of a building. Also called the interior sill.

*Stucco:* An exterior wall covering consisting of a mixture of Portland cement, sand, lime, and water

*Terra Cotta:* A fine-grained fired clay product used ornamentally on the exterior of buildings; may be glazed or unglazed, molded or carved; usually brownish red in color, but may also be found in tints of gray, white, and bronze

*Transom Window:* A small window or series of panes above a door, or above a casement or double hung window, or above a storefront display window

*Valley:* The depressed angle formed at the meeting point of two roof slopes

*Wing:* A parallel extension to a building



# APPENDIX B: WINDOW ELEMENT MEASUREMENTS WORKSHEET

## Window Specifications

Refer to the criteria below for proper measurements. For cases of necessary replacement, the Historic District Commission requires that a new window meet *all* of the following criteria:

The viewable profile dimensions of the exterior rails and stiles are within 1/4" of the original.

<b>Sash Face</b>	Existing	Proposed
Distance	_____	_____

The distance from sash face to back of casing is within 1/8" of the original dimensions, but not less than 3/8" total.

<b>Profiles</b>	Existing	Proposed
Distance	_____	_____

The casing width and thickness (including drip cap, if applicable) are within 1/8" of the original.

<b>Casing Thickness</b>	Existing	Proposed
Distance	_____	_____

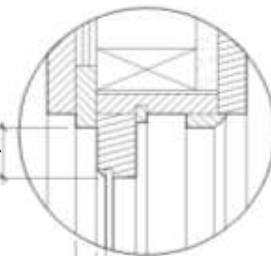
<b>Casing Width</b>	Existing	Proposed
Distance	_____	_____

The sill is similar in pitch to the original, extends to the outer edge of casing, and has a thickness within 1/8" of the original.

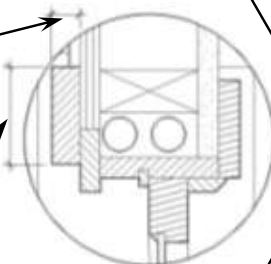
<b>Sill Pitch</b>	Existing	Proposed
Distance	_____	_____

<b>Sill Thickness</b>	Existing	Proposed
Distance	_____	_____

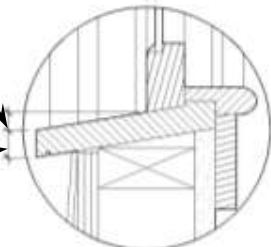
**Head Detail**



**Jamb Detail**



**Sill Detail**



The window unit type matches the original (double-hung, casement, etc.)

<b>Window Type</b>
Do the proposed windows types match the existing types?
Yes _____ No _____

The number and location of muntins matches the original.

<b>Muntins</b>
Does the count and arrangement of muntins match the original?
Yes _____ No _____

The distance from glass surface to exterior surface of muntin, rail and stile is at least 3/8"; AND the exterior surface of the unit's glass insets in the sash is within 1/8" of the original.

<b>Glass Inset</b>	Existing	Proposed
Distance	_____	_____

The glass size remains within 90% of the original in both directions.

<b>Glass Size</b>	Existing	Proposed
Height	_____	_____
Width	_____	_____

*Refer to Window Resource List for those individuals and companies who may be equipped to aid in the window evaluation/repair.*