

City of Marine City Historical Commission

Application for a Certificate of Appropriateness

Property Address: _____ Historical Commission File Number _____

Owner: _____ Applicant: _____

Address: _____ App. Address: _____

Phone: _____ Phone: _____

Email: _____ Email: _____

Contractor: _____ Tenant/Occupant _____

Address: _____ Address: _____

Phone: _____ Phone: _____

Email: _____ Email: _____

Year building was constructed: _____

The following must be observed or submitted with this application:

Brief description of the work proposed:

- 1) Applicant must attend the Historical Commission meeting in which their application is considered.
- 2) Additional materials pertinent to the project, i.e. brochures, pictures, material samples.
- 3) Additions and new construction: architectural drawings of site plans, floor plans, and elevations.
- 4) Signage: Marine City application for sign permit and required drawings.
- 5) Other information as requested by the Commission or city staff.

Office Use:

Inspector Review: _____ Date: _____

Historical Commission Action: _____

Historical Commission Chairperson: _____ Date: _____

Date Received: _____ Date Complete: _____ Date Historical Commission Informed: _____

Date Decision Letter Sent: _____ By: _____

Completed Building Permit Issued: _____ Date: _____ Number: _____

Application Requirements

The Marine City Historical Commission (Historical Commission) reserves the right to request additional information on a case by case basis.

General Work (doors, windows, roofs, siding, porches, garage doors)

1. Completed Historical Commission application for work.
2. Completed Building Permit, if required.
3. A copy of the contract or work write up that gives a detailed description of all the work proposed.
4. A written description giving the location and condition of the existing elements to be replaced (doors, windows, siding, etc.) .
5. A brochure showing the configurations, materials and size of the new replacements (doors, windows, siding, etc.).

Fencing/Walls (including driveways, patios, and landscaping)

1. Completed Historical Commission application for work.
2. Completed applicable City of Marine City Building Permit for fence/wall/screening wall or at-grade concrete/pavers.
3. Dimensioned site plan showing property and exactly where the fence wall, driveway or patio will be installed or removed, or where other landscaping will be installed or removed such as trees, hedges, etc.
4. Brochures or drawings showing overall look, materials, and sizes of ALL materials/plants to be used.

Permanent Sign Installation

1. Completed Historical Commission application for work.
2. Completed City of Marine City application for Building Permit for Signs.
3. Dimensioned drawing showing exactly what the sign will look like including text, materials, and lighting.

New Construction/Additions (including decks & garages)

1. Completed Historical Commission application for work.
2. Completed applicable City of Marine City applications for Building Permit (decks, or garage/accessory buildings).
3. Site plan (plot plan) showing setbacks and grade elevations sealed by a certified engineer or surveyor.
4. Dimensioned drawings for floor plans and elevations; all must be shown.
5. Brochures showing all materials to be used in the project.

Demolition (including partial demolition)

1. Complete Historical Commission application for work.
2. Completed City of Marine City application for Zoning Compliance for razing.
3. A detailed, written description of why the demolition is being proposed, and the conditions of the structure. (Review of the property by a structural engineer or preservation architect may be required by the Historical Commission at the applicant's expense.)
4. A detailed, written description of what is proposed after the demolition is completed. In cases of new construction, the applicant must include the information required for a New Construction application above.
5. In cases of partial demolition, include an elevation drawing showing the building and surface treatments to newly exposed walls.

V. A. Appendix

Marine City Historical Commission Style Guidelines

Greek Revival c. 1820 - 1860



The Cottrell House 1855

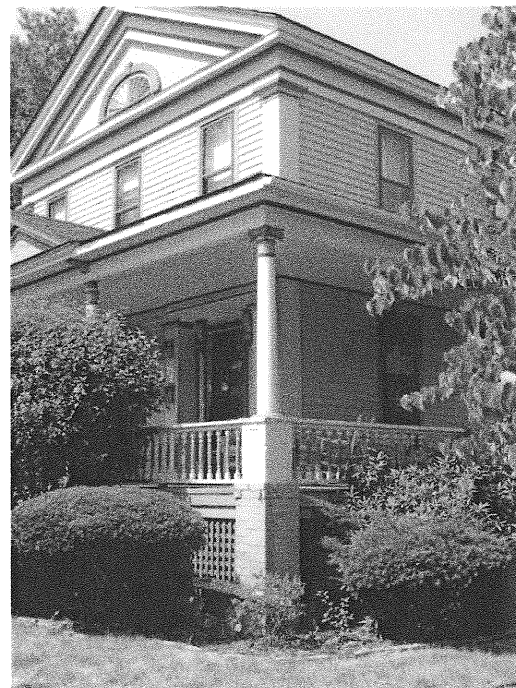
Although the Cottrell house has been resided and the original clapboard covered over, certain style features remain unchanged like the broken pediment of the gable front and the design of the entrance. The door itself is a modern replacement but surrounding glass is all original. Molding covering the door is original but it appears some decorative work has been removed.

The Morehead House retains the original molding and trim work. A very nice feature is the use of pilasters at the corners. Spindle work is restrained and the columns have a graceful proportion with a modified Ionic capital.

The inspiration is ancient Greek temple architecture with an emphasis on simplicity and a devotion to using Greek decorative motifs.

Identifying features:

- Pediment front (resembling a temple roofline)
- Classical detailing in moldings, cornices, etc
- Use of columns with various style capitals
- Pilasters with capitals
- Often rectangular shape
- Overall sense of simplicity or restraint



The Morehead House 1860 -1869

Greek Revival Style continued



The Samuel Ward House 1832

A gable front portico was added in the 20th century. If you look to the right of the covered porch you can see a distinct “ghost line” of the original porch roof line. The house was also enlarged at the same time. The photograph below is undated but is thought to have been made c. 1880. The original porch reflects the 19th century regard for the simplicity of the Greek classical era. Greek revival style reflects the new nation’s pride in creating a democracy and tracing its heritage to ancient Athens.

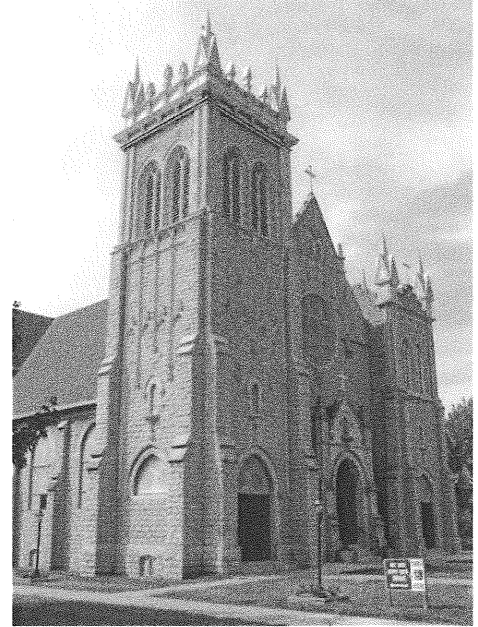
Things to note:

- Symmetrical façade
- Two chimneys
- Pediment at the entrance
- Use of the Doric order
- Brick construction
- Simple window treatment
- Rectangular footprint



Gothic Revival 1840 -1880

No Gothic Revival style homes have been identified in Marine City. The one prominent example of the style is found in the design of the Catholic Church on Water Street, Our Lady of the River.



Holy Cross Church Built in 1902

Italianate Style 1840 - 1885



The Captain David Lester House 1865

Italianate style is influenced by country homes of Tuscany.

- They are usually square shape
- Symmetrical
- Two storey
- Pyramidal roof
- Functioning, airflow cupola
- Deep overhanging eaves
- Carved support brackets under the eaves may range from very elaborate to plain
- Windows may be curved at top and are tall and narrow
- Prominent window moldings
- Corbelled brickwork
- Corner quoining

Second Empire 1855 – 1885

Only one Second Empire house is known to stand in Marine City. It has been extensively modified so an example from another community is used here.



Second Empire is inspired by fashions and tastes in France and the restoration of the French Empire. Typical features:

- Mansard roof
- 2 ½, 3 or more stories
- Many different plans/foot prints
- May have a tower
- Deep overhanging eaves with lavish brackets
- Elaborate cornices
- dormers

Stick Style 1860 - 1890



The Meli House c. 1885

Stick style reflects the recently developed technology of mass produced, standard cut wood. The exterior of a house was given added texture and linear pattern by the application of decorative boards that may be in horizontal, vertical or diagonal patterns. This surface treatment expresses modernity and a bit of wealth since the “sticks” are not functional. Patterns create a range from simple to very complex. Expect a wide variety of plans.

Unfortunately as Stick style houses were re-sided over the years the decorative board work was often lost. Clues to look for might be:

- Tall, narrow windows or larger windows
- Towers
- Gabled roof
- Indications of lavish wood trim
- Exterior truss work

Queen Anne Style 1880 – 1910



Heather House from 1885

Although the Queen Anne style is often a large rambling building with expansive wings it is a style that was also adapted to the urban environment and adjusted to fit the confines of a city lot.

The same characteristics noted above are handled in a more condensed, compact fashion. Sprawling wings are not possible so the foot print tends to add depth and hence more rectangular bulk.

Very important to the style is the use of color as it is paint that will emphasize all the contrasting textures, decorative molding and carved wood.

Whether large or on a smaller scale look for:

- Colored glass used to highlight the many large windows
- Ornate gable detailing
- A wide variety of spindle work
- Turned wood columns of fanciful profile

The name of this style was given by a group of late nineteenth century English architects who were keen on reviving elements of medieval architectural design. Strangely Queen Ann's era was English Renaissance not the middle ages. The lavishness of the style quickly spread to the United States and suited the tastes of the burgeoning class of lumber barons, railroad tycoons and their imitators. It is a style that speaks of wealth and gave designers great freedom of expression. Characteristics to note are:

- 2 or 2 ½ stories
- Steeply pitched roofs
- Gables on front and sides
- Large porch often wrapping around the side with associated spindle work
- A wide variety of surface textures created by elaborate wood patterns and patterned wood shingles
- Towers round or polygonal



Captain James Taylor House 1892

Colonial Revival 1880 – 1950's



355 South Main Street

Colonial Revival is based on Georgian and Adams styles. Characteristics are:

- Symmetrical façade
- Small overhang
- Wood siding
- Paired/double hung windows with many small panes like 6 over 6
- Use of dentil range molding
- Gable ends
- Dormers
- Chimney and fireplace at one end
- Small porch with columns
- Side lights (windows) framing the door
- Possible fanlight over the door

Dutch Colonial Revival c. 1900 – 1930

The gambrel roof is the key characteristic of this style. A gambrel roof ascends in two angles to the ridge line.

Dutch Colonial style offers a great variety in plans. This example, though small has four gable ends.

You may find:

- Dormers
- Porch with simple columns
- 2 – 2 ½ stories
- Textured cement block
- Wood siding
- A decorative feature near the upper peak of the gambrel
- Plain windows, possible shutters
- Varying configurations of a gambrel roof



The Logan House 1906

American Foursquare or

Prairie Box 1890 - 1930

Contrary to the other styles covered so far this style is uniquely American. Foursquare deftly describes two key features: houses are usually square in shape and there are four rooms per floor. In addition:

- The façade is symmetrical
- Expect dormers
- The porch may run the entire width
- Frequently brick or concrete block simulating stone as seen here.
- An overall sense of sturdiness
- Use of quoining
- Use of rustication



The Heisler House 1912

Romanesque Revival or Richardsonian Romanesque 1880 - 1900



City Hall, Marine City 1884 Architects: George Dewitt Mason and Zachariah Rice

Romanesque Style flourished in Europe from c. 900 to c. 1250. Its name suggests it is Roman like but that is a bit misleading. Romanesque era builders revived and mastered the construction of the Roman arch, the tunnel vault and the groin vault. The Romans invented all these techniques to create such monuments as the Coliseum, aqueducts and the Markets of Trajan.

The most lasting structures created by the builders of the Romanesque period are churches and to some extent, fortress castles. Henry Hobson Richardson, 1838 – 1886, was quite influenced by the style and began using elements of the Romanesque look for churches, civic buildings and private homes. The sturdiness and strength of the style caught the American imagination and innumerable architects embraced Richardson's interpretation of the ancient style. Hence, Richardsonian Romanesque.

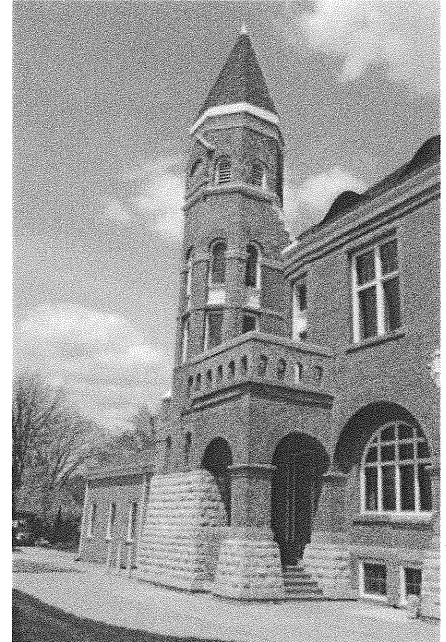
Mason and Rice were very influenced by Richardson in the early years of their partnership. Some of their early buildings in this style survive like the Belle Isle Police Station while some have been demolished like the Amhurstburg, Ontario City Hall. Significant characteristics to note are:

- An overall sense of heaviness or mass
- The inclusion of one or more towers
- The repeated use of the round arch
- Large windows comprised of several panes
- Covered porches with recessed entryways

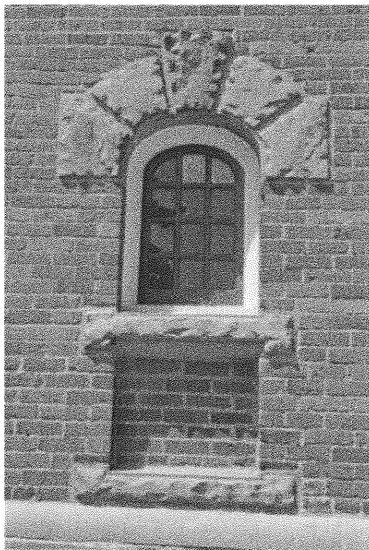
See the following page for more details on this style.



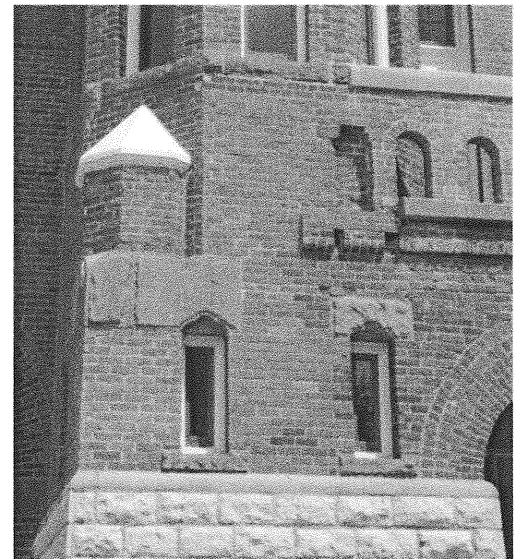
The octagonal tower is complimented by a three story design at the main entrance which gives the impression of being a square tower at first glance. The octagonal tower (once the hose drying tower for the fire department) is flanked by an open balcony. The main entrance, second floor has an open balcony facing south and east. Like the main entrance, a secondary entrance also employs a covered porch and deeply recessed door.



Rough hewn (rusticated) limestone is used to accent windows, sills, ledges and transitions .



The arch over the window to the left replicates the three essential parts of a Roman arch: the springers, the voisoirs and the keystone. Rusticated limestone laid in battered courses creates a sturdy sense of a foundation along the south and east facades.



Appendix

V. B. Design Guidelines for All Historic Properties

This section includes general guidelines that are applicable to the maintenance, rehabilitation and expansion of both commercial and residential property types. Readers interested in an in depth discussion of this subject are encouraged to consult National Park Service publications called Preservation Briefs at: <https://www.nps.gov/tps/how-to-preserve/briefs.htm> for a list of 48 pertinent topics. The commentary below is based on these Briefs.

Additions to Historic Buildings

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

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

For more information see:

<https://www.nps.gov/tps/how-to-preserve/preservedocs/preservation-briefs/14Preserve-Brief-Additions.pdf>

Guidelines for All Additions

Appropriate

- Determine if an addition is absolutely required.
- Placing the required addition on non-character defining or inconspicuous elevations and limiting the size and scale in relationship to the historic property.
- Locating and designing a new addition in a way 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 surrounding district. The addition's footprint should not exceed half of the original building's footprint or total floor area.
- Designing the addition so it is "compatible" in terms of massing, materials, relationship of solids to voids, and proportion of openings.

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 facade into a primary façade.
- Designing an addition to appear older or the same age as the original building.

ADDITIONS

Appropriate

- Locating an addition within a detached accessory structure located to the rear of the primary building.
- Separating a larger addition for the main building by linking it with a smaller connecting structure, “a hypen.”

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 the building without stepping back.

COMMERICAL ADDITIONS

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 or rooftop additions that are set back from the front and side walls and are as inconspicuous as possible 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 height at the exterior wall planes without stepping back.

Windows

The various arrangements of windows, the sizes and proportions of opening 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 depth and profile of muntins all give historic windows a distinct visual quality not replicated with modern window replacement.

For more information refer to the National Park Service Preservation Briefs 9, Repair of Historic Wooden Windows and Briefs 13, The Repair and Thermal Upgrading of Historic Steel Windows, accessible at these links:

<http://www.cr.nps.gov/hps/tps/briefs/brief09.htm> and <http://www.cr.nps.gov/hps/tps/briefs/13.htm>

GUIDELINES FOR NEW CONSTRUCTION

Use this chapter when planning new, infill construction in the historic district. New construction must respect the character of the historic buildings and neighborhood. The following information is intended to ensure that new buildings respect their surroundings and do not compromise the integrity of the historic districts.

The following should be followed when planning new construction in residential or commercial areas of the historic district.

Appropriate

- Retaining site features that are important to the overall historic character.
- Retaining the historic relationship between buildings, landscape features or open space by matching the front yard setback and maintaining the existing spacing of side yard setbacks within the block.
- 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 districts 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 different 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.
- Orienting the front of the building toward the street and clearly identifying the front door.
- Designing the new front facade in proportion of height to width and in features to be consistent with 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 to be compatible with surrounding historic building.
- Maintaining the apparent solid-to-void ratios and general alignment of openings seen on the primary facades of the adjacent historic buildings.
- Selecting materials and finishes found in or compatible with surrounding buildings that are contributing to the historic character of the district.
- Placing utility connections at the rear or other locations that minimize visibility from the street.

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 district.
- Paving a high percentage of front yard area or otherwise disrupting the landscape pattern within front yard setbacks.
- Placing a structure outside of existing pattern of front setbacks.
- Having a sunken or below grade entry in a historic commercial setting.

GLOSSARY OF TERMS

The following terms may be helpful in understanding the historic district design guidelines.

Appropriate: Suitable or compatible; in reference to alterations or additions to a historic building or historic district.

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: A vertical support post for a railing.

Balustrade: An entire railing system that includes a top rail and balusters, and sometimes 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 or series of windows 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.

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.

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 wall or parapet.

Corner Boards: Boards place 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 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.

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 wall under the end of a ridged roof, or a wall rising above the end of a ridged roof.

Gable Roof: 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 a catching and carrying off water.

Half-timbered: Walls with exposed timber framing with the spaces filled in with plaster (stucco) or masonry.

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 interlaced laths or other thin strips and 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 and 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 hand rail at the top and bottom of the stairway.

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

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

Pediment: A triangular section formed 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.

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 excludes insects, usually consisting of a lightweight frame and screening.

Shed Roof: A roof consisting of one inclined plane.

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

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.