

STAFF REPORT 9-11-2019 MEETING
APPLICATION NUMBER 19-6428
ADDRESS: 1658 LEVERETTE
HISTORIC DISTRICT: CORKTOWN
APPLICANT: MEGAN ELLIOT
DATE OF COMPLETE APPLICATION: 8-21-2019
DATE OF STAFF SITE VISIT: 9/9/2019

PREPARED BY: J. ROSS

SCOPE: PAINT HOUSE

EXISTING CONDITIONS

Erected ca. 1900, the building located at 1658 Leverette is a wood-frame, Queen Anne-style home. The building features a 2-story, hipped-roof, central/main mass with 2 1/2 –story, gabled-roof, projecting wings at the front and side elevations. A 1-story, hipped-roof porch with brick columns and deck at elevation shelters the building’s primary entrance. Exterior walls are primarily clad with lapped wood siding with wood fish-scale shingles in gable ends. Windows are wood historic-age, double-hung units. Currently, the building’s body/lapped siding is painted light blue, while the trim is painted a brownish/maroon red. The foundation and chimney are painted a tan color. The front porch columns are unpainted buff brick. Sunburst detailing at the front elevation gable end and porch railings are painted yellow.

1658 Leverette, current appearance



PROPOSAL

As per the **submitted proposal**, the applicant proposes to paint the exterior of her home according to the following scheme:

- Sherwin Williams **Gale Force** (SW 7605, locator# 279-C3) shall be applied to the body, trim, window sash, porch, porch steps, and all decorative accents. See the **below photo**, which provides a precedent for the proposed paint scheme.
- The existing unpainted chimney brick (at the roof) and the front porch columns will remain unpainted
- The portion of the chimney which is currently painted (below the roof, at the east elevation) and the foundation wall will be repainted according to the existing color (Sherwin Williams 6124, Cardboard).

STAFF OBSERVATIONS AND RESEARCH

- Please **see the attached**, which indicates that the home's body was painted light blue (same color as existing) with white trim at the time of the district's designation
- A review of the home's HDC property file review indicated that the Commission approved the application of the current red/maroon color at the trim in 2008

ISSUES

- Please note that staff does have the authority to approve new paint colors, as long as the scheme conforms to the property's assigned HDC color chart. In this case, the home's assigned color chart is system B (see **the attached**). Staff has forwarded the current application to this body for review because the proposed color scheme does not conform to the home's assigned color system.
- The Corktown **Element of Design #9**, entitled "Relationship of colors." notes that "...Queen Anne style buildings sometimes display richer and darker colors, such as browns, golds, grays, and blues. Common trim colors are in shades of cream, yellow, gray, brown, green, and white, and window sashes are frequently painted white, deep red, brown and gray. Asphalt siding is either red or brown brick color."
- As noted in the above-referenced Element of Design #9, homes within the district are not typically monochrome in color. Rather, colors typically highlight the home's exterior elements, with the body, sash, and trim being painted different colors

RECOMMENDATION

The proposed work/new paint is "reversible" and thus will not destroy historic materials which characterize the home and/or the district. Also, the Elements of Design for the district note that Queen Anne homes within the neighborhood "...sometimes display richer and darker colors, such as ...blues." Staff therefore recommends that the Commission issue a Certificate of Appropriateness for the work as proposed because it meets the Secretary of the Interior Standards for Rehabilitation, standard # 2) *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided;* #9) *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

Precedent image re: proposed paint scheme



Designation slide



August 26, 2019

Historic District Commissioners:

The design concept for 1658 Leverette is to utilize a monochrome strategy for a former “painted lady.” We propose to use Sherwin Williams Gale Force (SW 7605, locator # 279-C3) as a dark rich navy for the paint color for body, trim, window sash, porch, porch steps, and all decorative accents. The existing unpainted chimney brick will remain brick and the existing unpainted front brick pillars will also remain brick. Existing painted brick along the chimney base (below the roof along the eastern-facing façade) and the foundation will be repainted the existing color (Sherwin Williams 6124, Cardboard). The attached rendering explains the positioning of these colors. The contractor had a bit of trouble reducing some of the redness in the existing image with the window trim as well as the lightness of the door, so the rendering should be considered for color placement purposes and not consideration of the final product’s look and feel.

Both colors in their non-distorted form can be found at the following links:

Gale Force: <https://www.sherwin-williams.com/homeowners/color/find-and-explore-colors/paint-colors-by-family/SW7605-gale-force#/7605/?s=coordinatingColors&p=PS0>

Cardboard: <https://www.sherwin-williams.com/homeowners/color/find-and-explore-colors/paint-colors-by-family/SW6124-cardboard#/6124/?s=coordinatingColors&p=PS0>

We have had to take out a very large loan to be able to pay for this repainting. Currently the chipping and peeling paint is a detriment to the neighborhood, not only from an aesthetic standpoint, but more importantly from a public health perspective, because we cannot find documentation of any prior lead remediation efforts and a large number of children live in the neighborhood and play in and around our home. We will be doing like-for-like replacement of wood in any place where there is deterioration.

By proposing to utilize only one color in the repainting of our house, we are making a thoughtful design decision for how to highlight the *texture* of our home’s woodwork. Given the number of spindles and special accents at 1658 Leverette, when attempting to find colors to highlight these accents, our home always ended up looking somewhat cartoonish given the ratio of trim to base on the front façade and the brick support columns on the porch. This is what initially drew us to the idea of a monochrome palette, which is allowable by Historic District Commission Standards.

As the Color System B Guidelines note, “the explosion of styles in the High and Late Victorian periods required a deeper palette of colors to unify the diverse elements of these designs and to highlight the variety of materials and textures used by Detroit’s architects and builders.” We liked the idea of honoring this sentiment and the deeper palette of colors appropriate to the time period by choosing one of the dark options. However, rather than choosing a true black (B19) -- which would have been staff level approval under the System B colors-- we wanted to pick up the beautiful tones in our historic double front doors and two stained glass windows by leaning more towards the dark blue of Gale Force and coming in front of the Commission. There is already at least one navy home on our block, so we do not feel that this is in any way extreme. Although it may be a unique request, this option honors the intent of the historic commission guidelines while also highlighting the beautiful textures of our home. In the future once we are able to save more, we would like to replace our existing concrete porch. At that time, coming in front of the commission again, we may have the opportunity to rebuild a more historically accurate wood porch that would be another opportunity to draw out the wood elements and pair those with the navy hue, similar to the adjacent property porch with wood.

I would also like to apologize for being unable to represent this case in person, as I have to attend a work trip for the City of Detroit and will be bringing the entire family because of a complicated childcare arrangement. I have ensured that representatives from our contractor team will be present to speak to the painting in person should you have further questions.

Thank you for your consideration,



Meagan Elliott

Chief Parks Planner
Public Space Planning Unit
City of Detroit, General Services Department
Personal Contact Information
elliottmeagan@gmail.com
713-253-6902

REPORT

PHOTOSHOP CONCEPT IMAGES – ARE NOT ACCURATE TO ACTUAL COLORS
THIS IS A COMPUTER GENERATED 'CONCEPT' OF THE COLOR(S)
FOR ACCURATE REPRESENTATION – GET SAMPLE PINTS/QUARTS OF COLOR!



SW 7605
Gale Force

Interior / Exterior

Locator Number: 279-C3



SW 6124
**CARDBOARD
FOUNDATION**
B 1



Patrick Cooney
 1658 Leverette Street
 Detroit, Michigan 48216

Job #3421
 Scheduled 08/23/2019
 Phone 248-844-8888
 Email info@theexteriorpainters.com
 Website ActionPaintingExperts.com or
 TheExteriorPainters.com
 Client Phone 248.798.6421
**From The Exterior Painters &
 KreteCoat Floor Coating
 Systems**
 2365 Avon Industrial Drive
 Rochester Hills, MI 48309

SERVICE / PRODUCT	DESCRIPTION	QTY.
Lead Safe Painting	<p>Exterior Painting of residence to lead safe process.</p> <p>Process to include:</p> <ol style="list-style-type: none"> 1. Preparation <ol style="list-style-type: none"> a. Applying 6 mil plastic sheeting around perimeter of home to catch all lead paint chips. It is required for us to extend plastic sheeting 10 feet from the building. This consequently may require us to cover bushes, grass, and other vegetation that may be sensitive to smothering. Unfortunately this step is required by law. Action Companies will NOT be responsible for any damage to plant life caused by this process. b. Scraping any peeling or loose paint using hand tools with water misting and/or power tools equipped with HEPA vacuum in order to prevent the spread of lead dust. 2. Caulking all seams and cracks using PPG Top Gun 400 Polyurethane Acrylic Caulk - where needed. 3. Coating of all wood trim, wood siding, and wood windows, aluminum window, foundation, doors, entry door, using Sherwin-Williams Rejuvenate Siding Restoration Coating which is a unique, high build, water-based coating. Rejuvenate is an exterior paint and primer in one designed to maximize adhesion. Gives aged and weathered siding a smooth, uniform appearance. Tintable to pastel and mid-tone shades, the beautiful low sheen provides a sleek, attractive finish. Two coats of Rejuvenate delivers cost-effective, dependable results. It is formulated to bond-to and seal a wide range of construction materials. It will help reduce highs and lows in the paint from the multiple coats of paint over the years. 4. Cleanup <ol style="list-style-type: none"> a. Wrap up all plastic sheeting to capture as many paint chips as possible. b. Walk perimeter and vacuum up any visible paint chips. c. Bury any remaining paint debris under top soil (as permitted by law) in order to prevent any further spreading. 	1



Job #3421
 Scheduled 08/23/2019
 Phone 248-844-8888
 Email info@theexteriorpainters.com
 Website ActionPaintingExperts.com or
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 Client Phone 248.798.6421
**From The Exterior Painters &
 KreteCoat Floor Coating
 Systems**
 2365 Avon Industrial Drive
 Rochester Hills, MI 48309

Patrick Cooney
 1658 Leverette Street
 Detroit, Michigan 48216

SERVICE / PRODUCT	DESCRIPTION	QTY.
Pamphlet Receipt	<p>By signing this contract I am acknowledging that i have received a copy of the lead hazard information pamphlet informing me of the potential risk of the lead hazard exposure from renovation activity to be performed on the exterior of my dwelling unit. I received this pamphlet before the work began.</p> <p>Housing built before 1978 may contain lead-based paint. Lead from paint, paint chips, and dust can pose health hazards if not managed properly. Lead exposure is especially harmful to young children and pregnant women. Homes built pre-1978 will receive a federally approved pamphlet called The Lead-Safe Certified Guide to Renovate Right.</p>	1
Beveled Paulownia 6" Reveal	<p>Beveled Paulownia 6" Reveal Siding. Price includes labor, material, and disposal of existing siding. (Price per Linear ft)</p>	100
Specialty Crown Molding Replacement	<p>Replacing Crown Molding above Window enclosures on front of house. Material, Labor and disposal all included in price. Price per LN FT \$8.00.</p>	50
Rotted Wood Trim and Siding Terms	<p>Rotted wood replacement is a rough estimate to give you an idea of the cost of the job. Due to the unforeseen issues that are hidden behind paint and caulk the amount of wood replacement is subject to change. (Usually occurs) Rotted wood is beyond our control, and there will be an extra charge for any additional rotted wood. A change order will be provided for the additional rotted wood. If a customer chooses to decline the additional wood replacement, we will be forced to paint over the rotted wood and the warranty will be void.</p>	1

Date

Client Signature



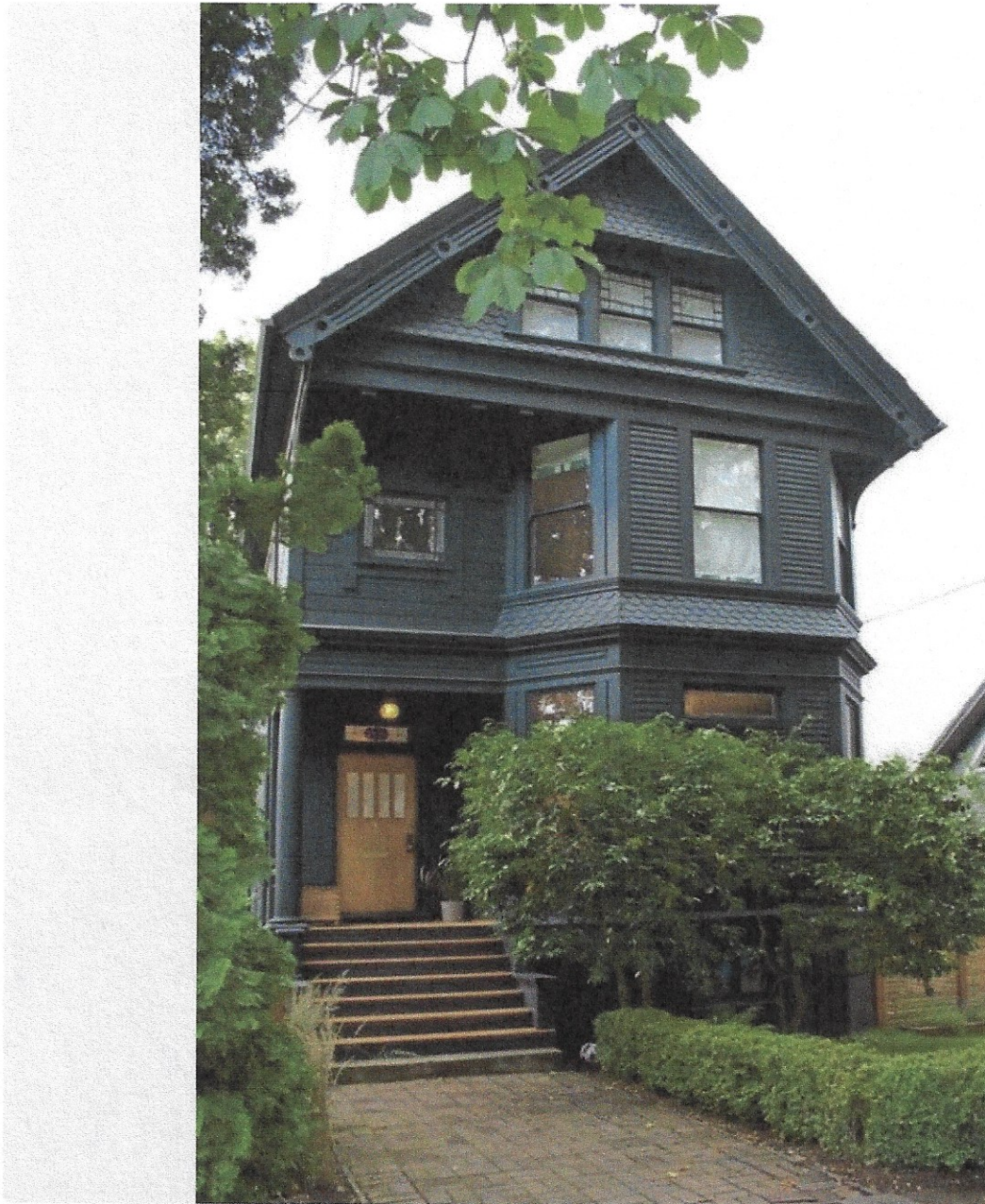






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HISTORIC DISTRICT COMMISSION PROJECT REVIEW REQUEST

CITY OF DETROIT
PLANNING & DEVELOPMENT DEPARTMENT
2 WOODWARD AVENUE, ROOM 808, DETROIT, MI 48226

DATE: 8/26/19

PROPERTY INFORMATION

ADDRESS: 1658 Levee Street AKA: Caney House

HISTORIC DISTRICT: Corktown

SCOPE OF WORK: (Check ALL that apply)

<input type="checkbox"/> Windows/ Doors	<input type="checkbox"/> Roof/Gutters/ Chimney	<input type="checkbox"/> Porch/ Deck	<input type="checkbox"/> Landscape/Fence/ Tree/Park	<input type="checkbox"/> General Rehab
<input type="checkbox"/> New Construction	<input type="checkbox"/> Demolition	<input type="checkbox"/> Addition	<input checked="" type="checkbox"/> Other: <u>Exterior Painting</u>	

APPLICANT IDENTIFICATION

Property Owner/ Homeowner Contractor Tenant or Business Occupant Architect/Engineer/ Consultant

NAME: Brian Scott COMPANY NAME: The Exterior Painters

ADDRESS: 2365 Avon Industrial CITY: Rochester Hills STATE: Mi ZIP: 48309

PHONE: 248-844-8888 MOBILE: _____ EMAIL: info@theexteriorpainters.com or patty@theexteriorpainters.com

PROJECT REVIEW REQUEST CHECKLIST

Please attach the following documentation to your request:

PLEASE KEEP FILE SIZE OF ENTIRE SUBMISSION UNDER 30MB

- Photographs** of ALL sides of existing building or site
- Detailed photographs** of location of proposed work (photographs to show existing condition(s), design, color, & material)
- Description of existing conditions** (including materials and design)
- Description of project** (if replacing any existing material(s), include an explanation as to why replacement--rather than repair--of existing and/or construction of new is required)
- Detailed scope of work** (formatted as bulleted list)
- Brochure/cut sheets** for proposed replacement material(s) and/or product(s), as applicable

NOTE:

Based on the scope of work, additional documentation may be required.

See www.detroitmi.gov/hdc for scope-specific requirements.

Upon receipt of this documentation, staff will review and inform you of the next steps toward obtaining your building permit from the Buildings, Safety Engineering and Environmental Department (BSEED) to perform the work.

SUBMIT COMPLETED REQUESTS TO HDC@DETROITMI.GOV

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CITY OF DETROIT
PLANNING & DEVELOPMENT DEPARTMENT
2 WOODWARD AVENUE, ROOM 808, DETROIT, MI 48226

DATE: 8.26.19

PROPERTY INFORMATION

ADDRESS: 1658 LEVERETTE AKA: THE HOUSE ON THE COVER

HISTORIC DISTRICT: CORKTOWN

APPLICANT IDENTIFICATION

Property Owner/Homeowner Contractor Tenant or Business Occupant Architect/Engineer/Consultant

NAME: MEAGAN ELLIOTT COMPANY NAME: CITY OF DETROIT

ADDRESS: 1658 LEVERETTE CITY: DETROIT STATE: MI ZIP: 48216

PHONE: 313-253-6902 MOBILE: 313-938-1554 EMAIL: ELLIOTTM@DETROITMI.GOV

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COLOR SYSTEM B

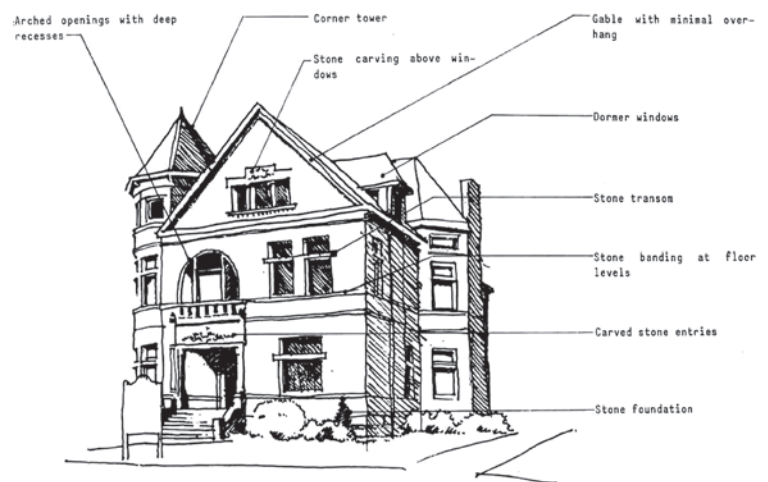
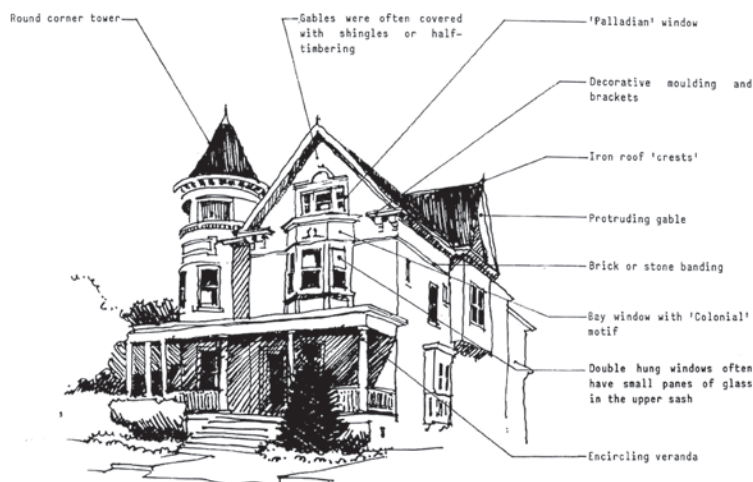
ASSOCIATED ARCHITECTURAL STYLES: (2) ITALIANATE, (3) SECOND EMPIRE, (4) GOTHIC REVIVAL, (5) STICK, (6) SHINGLE, (7) EASTLAKE, (8) QUEEN ANNE, (9) ROMANESQUE REVIVAL, (10) QUEEN ANNE/ROMANESQUE, (11) FRENCH RENAISSANCE, (12) COMPOSITE VICTORIAN

The explosion of styles in the High and Late Victorian periods required a deeper palette of colors to unify the diverse elements of these designs and to highlight the variety of materials and textures used by Detroit's architects and builders. At the same time, paint manufacturers such as the Acme White Lead Works in Detroit and other national firms with a strong market in the region, such as the Sherwin Williams Company, developed ready-mixed paints in resealable cans in every richer and darker colors. Deep olives, browns, and greens in a wide variety of shades became readily available for the first time. While the light colors of the mid-century were manufactured throughout the High and Late Victorian periods (and consequently could, historically, be used on the later styles), the lighter colors were generally used on simple frame buildings. The more imposing High and Late Victorian structures, especially when erected of brick or stone, require the darker colors to bring out their best features, particularly the window frames and sash which almost universally were painted darker than the main body color to make the windows appear to recede into the facade.

The trim color for masonry buildings of this period should always be selected with the color of the brick or stone in mind. Because the natural materials have already determined the overall body color of the house - red, brown, or yellow brick, green or gray stone, for example - the trim color should tend towards the earth tones: browns, yellows, greens, olives, and grays. Modern pastels, especially pale yellows, blues, and pinks, simply are historically incorrect. Occasionally black was suggested as a sash color to provide contrast to one of the browns or greens used for the window frames. This was a logical consequence of trimming a brick or stone building in a color darker than the masonry and then seeking an even darker color for the sash.

If the structure has stone detailing (above windows and doors, for example) it would be appropriate to paint the cornice or porch a color that matches the stone, selecting a darker color for the window frames and sash. If the structure has iron crestings, railings, or brackets they should be painted black, dark brown, or green. Often such details were painted to look like weathered bronze.

Shingle Style houses or those with shingles in the gables pose a special problem. Normally it was recommended that these surfaces be stained, although most surviving examples have long since been painted. The colors of this stain (or, if repainting, the paint) should follow the colors given, with the darker greens, olives, browns and yellows (in that order) being the most popular.



COLOR SYSTEM B

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	CORNICE/ PORCH	IRON CRESTING
Any System B Color EXCEPT A:7, A:8, A:9, B:19	Any System B Color	Match trim color or A:9, B:12, B:18, B:19	Match trim color or stone detailing	A:8, B:8, B:11 or B:19
Shingles: Stained or painted any System B Color ESPECIALLY Dark Greens, Olives, Browns and Yellows EXCEPT A:7, A:8, B:19	Any System B Color	Match trim color or A:9, B:12, B:18, B:19	Match trim color or stone detailing	A:8, B:8, B:11 or B:19
Existing brick or stone	Any System B Color darker than the brick or stone body, ESPECIALLY B:6, B:8, B:11, B:18	Match trim color or A:9, B:12, B:18, B:19	Match trim color or stone detailing	A:8, B:8, B:11 or B:19



B:7 Bluish Gray
MS: 10B 5/1



B:8 Blackish Green
MS: 2.5BG 2/2



B:9 Moderate Reddish Brown
MS: 7.5R 3/6



B:1 Light Yellowish Brown
MS: 10YR 6/4



B:2 Dark Yellow
MS: 5Y 6/6



B:3 Light Yellow
MS: 2.5Y 8/6



B:4 Moderate Yellow
MS: 2.5Y 7/6



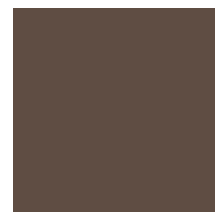
B:5 Light Brown
MS: 7.5YR 5/4



B:6 Moderate Brown
MS: 7.5YR 4/4



B:7 Moderate Yellowish Brown
MS: 10YR 5/4



B:8 Grayish Brown
MS: 5YR 3/2



B:9 Moderate Yellow Green
MS: 2.5GY 6/4



B:10 Grayish Green
MS: 10G 5/2



B:11 Grayish Olive Green
MS: 5GY 4/2



B:12 Grayish Green
MS: 10G 4/2



B:13 Moderate Olive Brown
MS: 2.5Y 4/4



B:14 Dark Grayish Olive
MS: 10Y 2/2



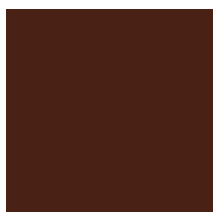
B:15 Dark Grayish Yellow
MS: 5Y 6/4



B:16 Light Grayish Olive
MS: 7.5Y 6/2



B:17 Light Olive
MS: 10Y 5/4



B:18 Dark Reddish Brown
MS: 2.5YRG 2/4



B:19 Black
MS: N 0.5/

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- (d) The design treatment level of the Corktown Historic District shall be conservation, as provided for in section 25-2-2.
- (e) The defined elements of design, as provided for in section 25-2-2, shall be as follows:
 - (1) *Height.* Most residential buildings in the district range from one story to two and one-half (2 1/2) stories tall, with a four-story apartment building on Porter. Commercial buildings and industrial buildings range in height from one to five (5) stories tall; the Victorian commercial buildings are between two (2) and three (3) stories tall. Institutional buildings range from one to three (3) stories.
 - (2) *Proportion of buildings' front facades.* Proportion varies in the district, depending on the age, style, and type of building. One story workers' cottages are slightly wider than tall to the peak of the gable; two-story pre-1880's residential buildings are generally taller than wide. Side-by-side duplexes are either wider than tall or square in proportion; terraces or attached rowhouses, when grouped together, are substantially wider than tall, although the individual units may appear taller than wide. Queen Anne style residences are generally slightly wider than tall or as tall as wide to the eaves to their roofs. The church buildings in the district are taller than wide, and other institutional buildings are generally wider than tall. Victorian commercial buildings are generally taller than wide, while newer commercial buildings in the district may be wider than tall. Multistoried industrial buildings in the district are usually taller than wide while one- or two-storied industrial buildings are wider than tall. The fire station on Bagley at Sixth is wider than tall.
 - (3) *Proportion of openings within the facades.* Window openings are usually taller than wide but square openings and transom window openings which are wider than tall also exist. Several windows are sometimes grouped into a combination wider than tall. Window openings are almost always subdivided, the most common window being the double-hung sash, whose sashes are generally further divided by muntins, resulting in two-over-two, four-over-four, or six-over-six lights. There are a great variety of sizes and shapes of window openings in the Queen Anne style buildings, while there is a more regular arrangement in the earlier pre-1880's buildings. Facades have approximately five (5) percent to seventy-five (75) percent of their area glazed; residential buildings generally fall into the thirty-two (32) to thirty-five (35) percent range.
 - (4) *Rhythm of solids to voids in front facades.* Pre-1880's buildings in the Italianate and Greek revival styles display a great regularity in the rhythm of solids to voids, with one opening placed directly above the other. The post-1880's Queen Anne style buildings exhibit a greater freedom, with their bay windows and combinations of windows in gables.
 - (5) *Rhythm of spacing of buildings on streets.* The original pattern of spacing of buildings on streets was the of houses placed very close together. Most houses were situated on twenty-five-foot lots, the major exceptions being in the Lognon Farm where most lots were thirty-three feet wide and where a house was infrequently placed on an undivided fifty-foot lot. Houses on narrow lots were usually placed on or closer to a side property line, providing more space on one side of the building. Rhythm has been interrupted by vacant lots due to demolition of buildings almost throughout the district.
 - (6) *Rhythm of entrance and/or porch projections.* Most houses in the district have projecting front porches, usually on one side of the front facade and sometimes wrapping around to

the side, especially on corner lots. Some Victorian houses have a secondary porch at the side.

- (7) *Relationship of materials.* The great majority of buildings in the district are wood frame structure originally clad in clapboard with wooden skirting or brick foundations. Some have more recently been sheathed in aluminum, vinyl or asphalt siding, and original skirting has often been replaced with metal skirting or concrete block foundations. Window sash and functional and decorative trim are in wood, and wood is frequently the only material below the eaves of a building, except for the window glass. There are some brick residential buildings in the district, the majority of these being duplexes and multi-unit dwellings. The small commercial buildings the industrial buildings, the fire station, and most of the institutional buildings in the district are brick. Roofing material is primarily asphalt shingles, although a few wood shingle roofs and one slate roof exist in the district.
- (8) *Relationship of textures.* The most common relationship of textures in the district is that of clapboard to the smooth surface of wood trim. Aluminum or vinyl siding of the same width as the original clapboard siding that does not alter the relationship of the siding to the functional trim and architectural detail of the building can sometimes contribute to textural relationships. Porches are usually in wood, although some have brick piers. Steps are either in wood which was the original material, or concrete. Where wooden shingles, carvings, or other decorative wooden detail exists, it adds significantly to the textural interest of the building. Asphalt shingles or rolled asphalt roofs generally have little textural interest while wood shingle has considerable interest. Detailed brickwork on brick buildings contributes to textural interest when it exists.

REPORT

- (9) *Relationship of colors.* Paint colors in the district generally relate to style. Earlier buildings usually display muted colors, such as earth tones and shades of yellow, while Italianate and Queen Anne style buildings sometimes display richer and darker colors, such as browns, golds, grays, and blues. Common trim colors are in shades of cream, yellow, gray, brown, green, and white, and window sashes are frequently painted white, deep red, brown and gray. Asphalt siding is either red or brown brick color. Wood shingle roofs are a weathered cedar tone, while most asphalt shingled roofs are either in light colors, such as sand, light gray, light brown, or light green, or darker colors, such as dark gray, black, or dark green.
- (10) *Relationship of architectural details.* These generally relate to style, and the styles in Corktown run from early Victorian to late Victorian and Colonial Revival. The earliest houses in the Greek Revival and vernacular styles contain a minimal amount of architectural detail. Functional detail includes the wooden cornerboards, wide cornices with brackets supporting the eaves, and window frames and sills. More ornate details of the Italianate or Queen Anne styles include paired brackets, window and porch hoods, wooden carvings sunburst patterns, fishscale shingles, and vergeboards in gables, and spindlework or balustraded porches. Some buildings, especially those on Church Street, have leaded glass windows. The late Victorian commercial buildings sometimes have decorative cornice work, corbeltables, and pediments or parapet walls. In general, Corktown is rich in its diversity and quality of architectural styles and detail.
- (11) *Relationship of roof shapes.* Pitched roofs with frontal gables predominate in the district although pitched roofs with side-facing gables, hip roofs, and hip roofs with intersecting

gables also exist. More complex roof shapes occur primarily on Church Street. Commercial buildings generally have flat roofs. St. Peter's Episcopal Church has a steeply pitched roof with frontal gables. Rear additions to houses, such as kitchens, frequently have shed roofs.

- (12) *Walls of continuity.* The major wall of continuity is created by the buildings, with their fairly uniform setbacks within blocks. Mature and recently planted trees along the tree lawns create a secondary wall of continuity.
- (13) *Relationship of significant landscape features and surface treatments.* The typical treatment of individual properties is a shallow flat front lawn area in grass turf, subdivided by a concrete walk leading to the front entrance and sometimes a concrete walk leading to the side entrance. Short concrete walks from the curblin to the public sidewalk are also frequent in the district. Foundation plantings and evergreens are typical plantings in front yards. Hedges are occasionally planted along the side lot lines in the front yards and sometimes along the front lot line; this treatment usually on corner lots when it exists. Chainlink fences predominate as rear yard enclosures; few continue into the front yards. Wood posts and rails with wire mesh is also a common fence type found in the district, and a few of these enclose the front yard as well as the rear. Many rear garages with alley entrances exist; concrete side driveways, where they exist, interrupt the succession of front yards and are not the original treatment of the property. Curbs are cut red-brown stone in the majority of the district, with the primary exceptions of Porter, Labrosse, Leverette, and Michigan Avenue. Alleys in the district are paved in concrete. Vacant lots are either paved over or gravelled as parking lots or are unkept. Light fixtures are elevated on wooden telephone poles in most parts of the district.
- (14) *Relationship of open space to structures.* Open space occurs in the form of vacant land, a playground, and parking lots, and frequently occurs on corner lots. Open space in the form of front yards to buildings is generally very shallow. Some buildings are situated on the front lot line or very close to it; this usually occurs on north-south streets east of Rosa Parks Boulevard, and on Porter Street.
- (15) *Scale of facades and facade elements.* The majority of buildings in the district are small in scale, with the exceptions being multistory industrial buildings and apartment buildings, which are medium to large in scale and therefore not in keeping with the original scale of the neighborhood. Facade elements, such as bays, steep roofs, gables and/or verandas, are moderate in scale. Details within these elements are generally small in scale.
- (16) *Directional expression of front elevation.* One story residences are usually slightly wider than tall but their directional expression is vertical due to the gable of the steeply pitched roof. Two-story Italianate and Greek Revival single-family residences are vertical in directional expression, while duplexes in those styles are usually neutral. Two-story Queen Anne buildings are either neutral in directional expression or have vertically expressed front facades, depending on the projection of gables and/or roof slopes. Terraces are horizontal in directional expression, churches are emphatically vertical, and industrial buildings are either vertically or horizontally expressed, depending on the number of stories. Individual Victorian commercial buildings are usually vertical but may form a commercial row that is horizontal.
- (17) *Rhythm of building setbacks.* Setbacks vary from area to area within the district, although they are usually consistent within blocks. In general, buildings have very shallow front

yards, although buildings may relate to the building lines differently due to porch projections and bays where they exist. Buildings on the north-south streets and corners are very close to front lot lines. Some industrial and commercial buildings are situated directly on the front lot line.

- (18) *Relationship of lot coverage* Lot coverage ranges from zero percent to one hundred (100) percent, the average residential coverage being approximately forty (40) percent.

Industrial buildings are in the upper range, as are some corner stores and some houses on north-south cross streets.

- (19) *Degree of complexity within the facade*- Early buildings are simple and straightforward; Queen Anne style buildings are more complex in massing and detail but are not overly complex.

- (20) *Orientation, vistas, overviews.* In general, buildings are oriented towards the east-west streets, with Trumbull Avenue and Sixth being exceptions. Garages are oriented towards the alleys. Commercial buildings tend to occupy corner lots and Michigan Avenue. There are vistas of downtown Detroit and Tiger Stadium from the Corktown District. The general overview is that of a small scaled mixed use neighborhood with major thoroughfares and major landmarks, such as Tiger Stadium and Most Holy Trinity R.C. Church surrounding it.

- (21) *Symmetric or asymmetric appearance.* Most buildings in the district are asymmetrical in appearance, but result in balanced compositions.

- (22) *General environmental character.* The Corktown Historic District, with its narrow lots, shallow front yards, and small-scaled buildings, -has a low-density, urban, mixed use character of a pre-automobile city. Its original cohesiveness has been eroded by housing demolition over the years. Anchored by Tiger Stadium on the north, light industrial buildings on the west, Most Holy Trinity Church and the John C. Lodge Expressway on the east, and the West Side Industrial Park on the south, the neighborhood is set apart from its surrounding environment, resulting in a definable community in the shadows of Downtown Detroit. (Ord. No. 605-H, § 1(28A-1-49), 12-12-84)