

Saginaw Historic Preservation Style and Color Guide Key

Complete with Style Drawings & Color Charts



The Corning Mansion
Second Empire Architectural Style

Saginaw, Michigan

Paint and Color Guidelines

The Saginaw Historic Districts Style and Color Guide was developed according to the study of architecture styles in designated historic districts and the determination of historically accurate colors for those houses. A basic classification system was developed consisting of twenty-three architecturally stylistic classifications and six color systems. These twenty-three classifications include composite and miscellaneous categories so that every building receives a classification number and corresponding color system.



Paint colors should reflect the historical age and style of the house, show the best features of the design, and represent the current owner's taste.

A house of one period rarely looks good with colors of another period. For example, an 1870's brick or stone house requires a dark sash so that the windows will appear to recede into the facade. A white sash, as would be seen on a Colonial Revival style

house of c.1910, makes the windows stick out, thus projecting outward, changing the relationship between the walls and the window openings.

There should be some thought given to the styles and colors used by owners of other houses on the street or throughout the district. By ignoring the historically appropriate palette for house style and district period, the owner risks injecting a discordant note into the neighborhood that may directly influence the appearance and property values of the entire area.

When dealing with historic neighborhoods, it is safer to select colors that are contemporary with the date and style of the house, leaving 'modern' colors for simpler and often characterless suburban homes. This method of selecting colors does not mean that every house in a neighborhood or of a particular period and style should be painted the same color. There is a wide range of attractive color which may be combined in hundreds of ways to provide for individuality with overall neighborhood continuity. All of these combinations are based on colors known to have been available and used in Saginaw throughout the 19th and 20th-Centuries.

Color Systems

Nearly all houses built in America prior to World War I were intended to be "defined" by the trim color(s). Trim color is used to define wood elements such as corner boards, cornices, and outlining belt courses along the siding. All these elements are usually painted the major trim color to provide contrast or definition to the body color. In the same fashion, the vertical and horizontal elements of the porches are painted to provide an outline of color in contrast to the body siding.



- **Unpainted brick, stone, or stucco buildings:** The trim will be one color to provide contrast to the masonry while harmonizing well with the color of the brick, stone, or stucco. Brick structures are **never** painted.
- **Frame or masonry buildings:** The gutters and downspouts should be the same color as the trim to which they are attached.

After the structure has been fully defined in the trim color, additional colors may be introduced if appropriate to the system being followed. A good guideline to follow is: the simpler the design of the structure, the fewer colors used.

- When the **brackets** are fabricated from three or more boards there is a recessed scroll on the sides. In those cases the recesses are usually picked out in the body color against the trim color (on a frame house) or in a slightly lighter shade of the same color (in the case of a masonry structure) to provide some contrast.
- **Sash and shutters**, however, may carry different colors from the main trim color. As a general rule, these two elements will be the darkest parts of the house. Especially for the houses erected between 1840 and 1900, the sash should be darker than the trim, usually a deep reddish or chocolate brown, dark green, olive, or even black.
- If **wooden storm windows** are available, they should be painted the sash color. **Shutters** too, should usually be darker. Occasionally, they are painted in the trim color with recessed panels picked out in a slightly

lighter shade of the same color. The use of multi-color schemes appears to be rare.

- In general, **roofs** of Victorian homes were of natural materials such as stained wooden shingles, slate, or tile and occasionally metal, such as copper. The post Victorian era through the 1930s generally followed these traditional colors and even the later introduction of asphalt colors tended to imitate darker natural colors.
- **Doors**, likewise, should be stained or varnished to highlight natural wood; painted to simulate rich wood; painted the same color as the trim; or painted the same color as the sash. Generally, the doors should be of one color with little or no picking out of details.
- Although **wood shingles** were stained in the past, most surviving shingles have long since been painted. The colors given in the Color Systems provide an accurate color scheme for additional repainting.

Paint Types

Today, all historic paints are recognized as semi-gloss. Any high-quality latex paint is acceptable for most house painting.

STYLE AND COLOR GUIDE KEY

The Saginaw Historic District Style and Color Guide was developed according to the study of architectural styles in designated historic districts and the determination of historically accurate colors for those structures. A basic classification system was developed using research on colors available during the period the structure was built. This color guide uses California Paint Company's historic buildings palette for continuity and broad coverage of architectural styles. Most major paint manufacturers have historically appropriate color schemes certified by the National Trust for Historic Preservation and can match the color you choose from this guide.

Below you will find the different color systems and styles to help guide you on your historically appropriate color scheme for your home or building.

NOTE: The online and printed style guide is provided for the public's convenience by the Saginaw Historic District Commission. The colors that appear on your screen or printer may not be exact representations of the appropriate colors to use on your building.

Commission approval is not required for "touch up" painting when using the exact same color. However, if painting with a new colors, commission approval is necessary.

COLOR SYSTEM A



Mid-Century Vernacular (1830-1860)

COLOR SYSTEM B



Composite Victorian (1850-1900)
Eastlake (1870-1890)
French Renaissance (1860-1890)
Gothic Revival (1840-1880)
Italianate (1830-1890)
Queen Anne (1880-1900)
Queen Anne/Romanesque (1870-1900)
Romanesque Revival (1870-1900)
Second Empire (1840-1880)
Shingle (1880-1900)
Stick (1860-1890)

***NOTE:** Brick and stone is never painted.
Only trim portions on these structures.

COLOR SYSTEM C



Colonial Revival (1890-1900)
Neo-Dutch Colonial (1910-Present)
Neo-Georgian (1900-1940)
Post-1940 Colonial (1940-Present)

***NOTE:** Brick and stone is never painted.

COLOR SYSTEM D



English Revival (1900-Present)

***NOTE:** Only trim is painted, never brick.

COLOR SYSTEM E



Bungalow (1900-1940)
Prairie (1900-1920)

***NOTE:** Only trim is painted, never brick.

COLOR SYSTEM F



Mediterranean (1900-1940)
Neo-Classical (1890-1920)

***NOTE:** Brick and stone is never painted.
Stucco is allowed.

COLOR SYSTEM C, D, E, F



20th Century Composite (1900-1940)

***NOTE:** Brick and stone is never painted.
Stucco is allowed.

Miscellaneous Color System



20th Century Miscellaneous (1900-Present)

***NOTE:** Brick and stone is never painted. Stucco
is allowed.

Detailed Style and Color Guide

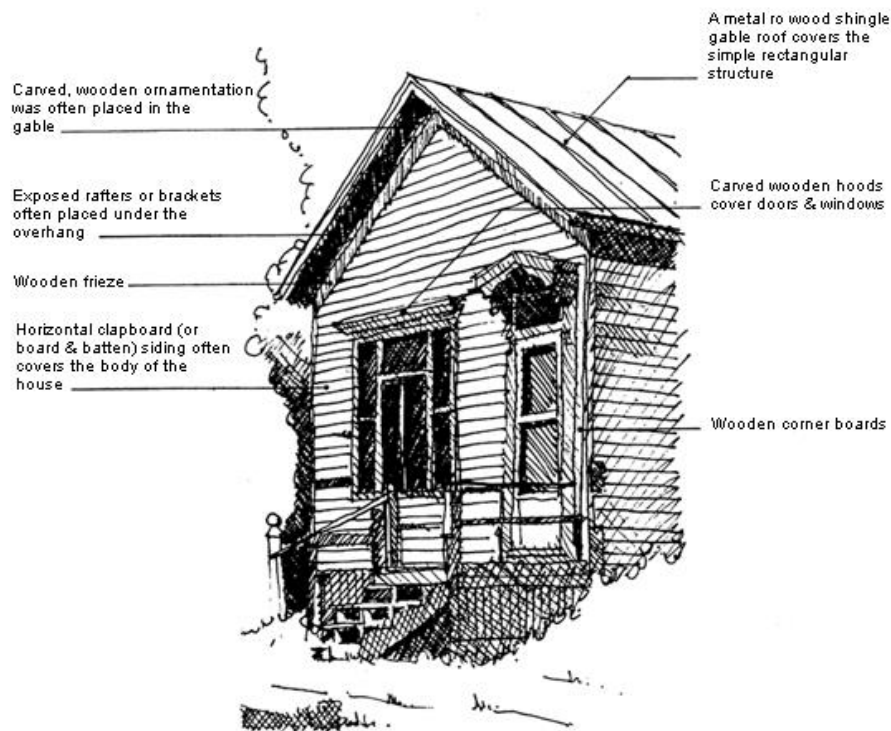
ARCHITECTURAL BUILDING TYPES:

Mid-19th Century Vernacular (1830-1860)

Early Victorian houses, those erected between c.1840 and c.1870, display a variety of color schemes than the white clapboard or board-and-batten structures with white window frames, sash, and dark green shutters, that were popular in America from c.1800 to c.1840. Although white may still be employed, the majority of buildings show a greater use of color, even on relatively simple structures.

The trim colors on masonry structures of this early date, following the new color scheme, should blend harmoniously with the brick or stone color.

Also, painted stucco structures require paint that matches the original sand color (determined by examining a broken fragment). Otherwise, use Yarmouth Oyster, Andover Cream, Jonquil, or Gable Green and paint the trim the same color as the clapboard structures.



In the mid-1800s, many inexpensive, small frame residences were built in Saginaw. The Heritage Square Historic District contains several of these simple, one to two story dwellings, often called "workingman's" or "laborer's cottages." Typically rectangular in plan, with clapboard or board-and-batten siding, these modest dwellings were often influenced by the Italianate or Carpenter Gothic Styles. Ornament was minimal, the exposed rafters or brackets supporting projecting gable roofs, the wooden hoods over the windows, and the wooden carvings in the gables suggested the picturesque character of more substantial dwellings.

ACCEPTABLE COLOR COMBINATIONS *Based on California Paint. RGB Color Standard

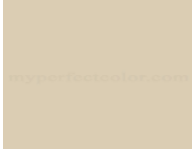
NOTE: The colors that appear on your screen may not be exact representations of the appropriate colors to use on your building.

Exterior: Siding (clapboards)

Brick or stone is NEVER painted.

		
Yarmouth Oyster RGB: 219, 204, 180	Wainscott Green RGB: 159, 156, 131	Andover Cream RGB: 248, 238, 209
		
Jonquil RGB: 254, 215, 159	Gable Green RGB: 186, 148, 76	Bayberry Wax RGB: 183, 168, 137

Trim Choices (corner boards, crown moldings, wooden brackets, window hoods, ornamentations)

		
Yarmouth Oyster RGB: 219, 204, 180	Wainscott Green RGB: 159, 156, 131	Andover Cream RGB: 248, 238, 209
		
Jonquil RGB: 254, 215, 159	Gable Green RGB: 186, 148, 76	Bayberry Wax RGB: 183, 168, 137
		
Vinal Haven RGB: 175, 179, 174		

Window Sash (or match trim choice)



Shutters (or match trim choice)



*The RGB color system is a means to visually identify and match color for anything from paint to fabrics.

RGB stands for Red, Green, Blue, the primary colors. Each parameter (red, green, and blue) defines the intensity of the color with a value between 0 and 255. This means that there are $256 \times 256 \times 256 = 16,777,216$ possible colors!

For example, an RGB value of 255, 0, 0 is displayed as red, because red is set to its highest value (255), and the other two (green and blue) are set to 0.



RGB: 255, 0, 0

The **RGB color model standard** specifies 256 shades for red, green, and blue spaces, totaling 16 million colors, much more than what the human eye can distinguish, which is only 10 million colors.

Detailed Style and Color Guide

COLOR SYSTEM B

ARCHITECTURAL BUILDING TYPES:

Composite Victorian (1850-1900)	Eastlake (1870-1890)
French Renaissance (1860-1890)	Gothic Revival (1840-1880)
Italianate (1830-1890)	Queen Anne (1880-1900)
Queen Anne / Romanesque (1870-1900)	Romanesque Revival (1870-1900)
Second Empire (1840-1880)	Shingle (1880-1900)
Stick (1860-1890)	Mid-Century 19 th Vernacular (1830-1860)

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 Saginaw'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 re-sealable cans in ever-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.

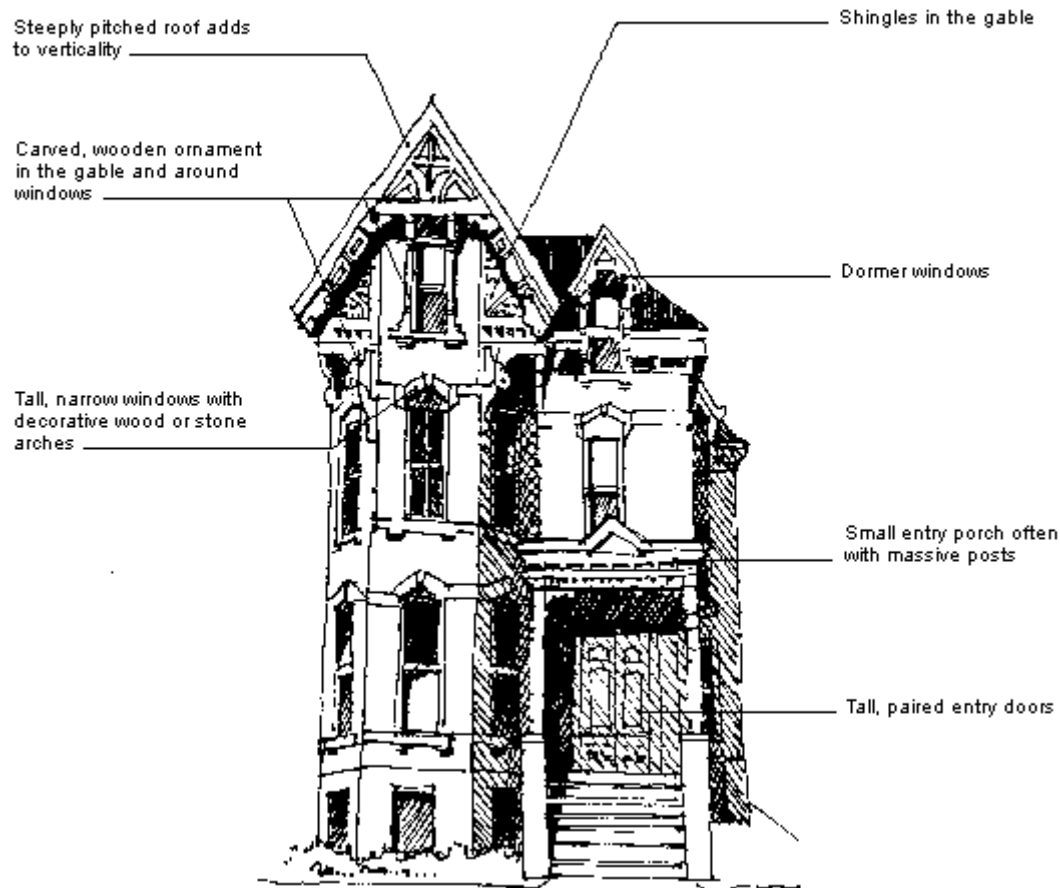
The trim color for masonry buildings of this period should always be selected with the color of the brick or stone in mind. Because the natural materials have already determined the overall body color of the house - red, brown, or yellow brick, green or gray stone, for example - the trim color should 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 cresting, railings, or brackets they should be painted, black, dark brown, or green. Often such details were painted to look like weathered bronze.

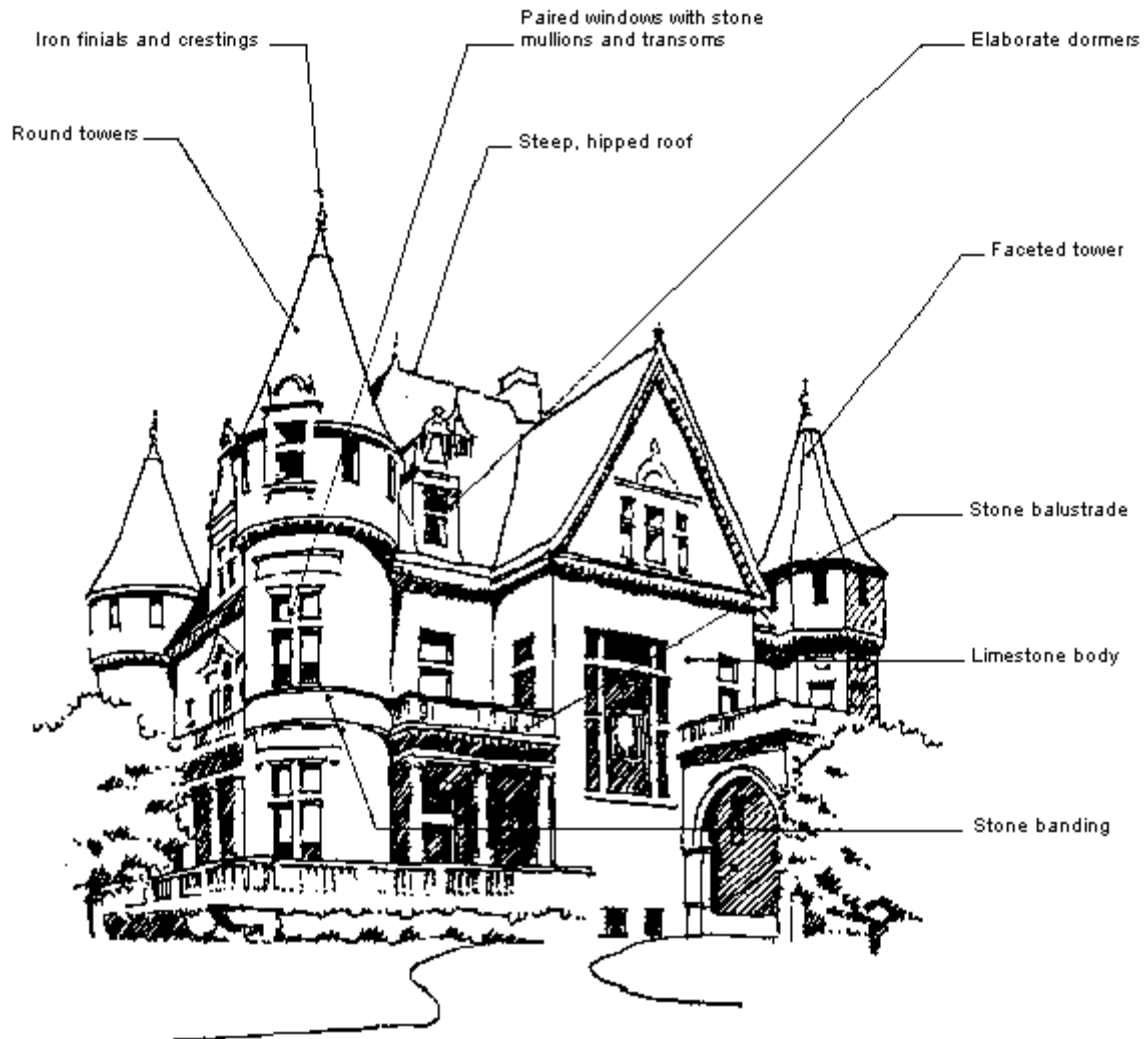
Shingle Style houses or those with shingles in the gables pose a special problem. Normally it was recommended that these surfaces be stained, although most surviving examples have long since been painted. The colors of this stain (or, if repainting, the paint) should follow the colors given, with the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



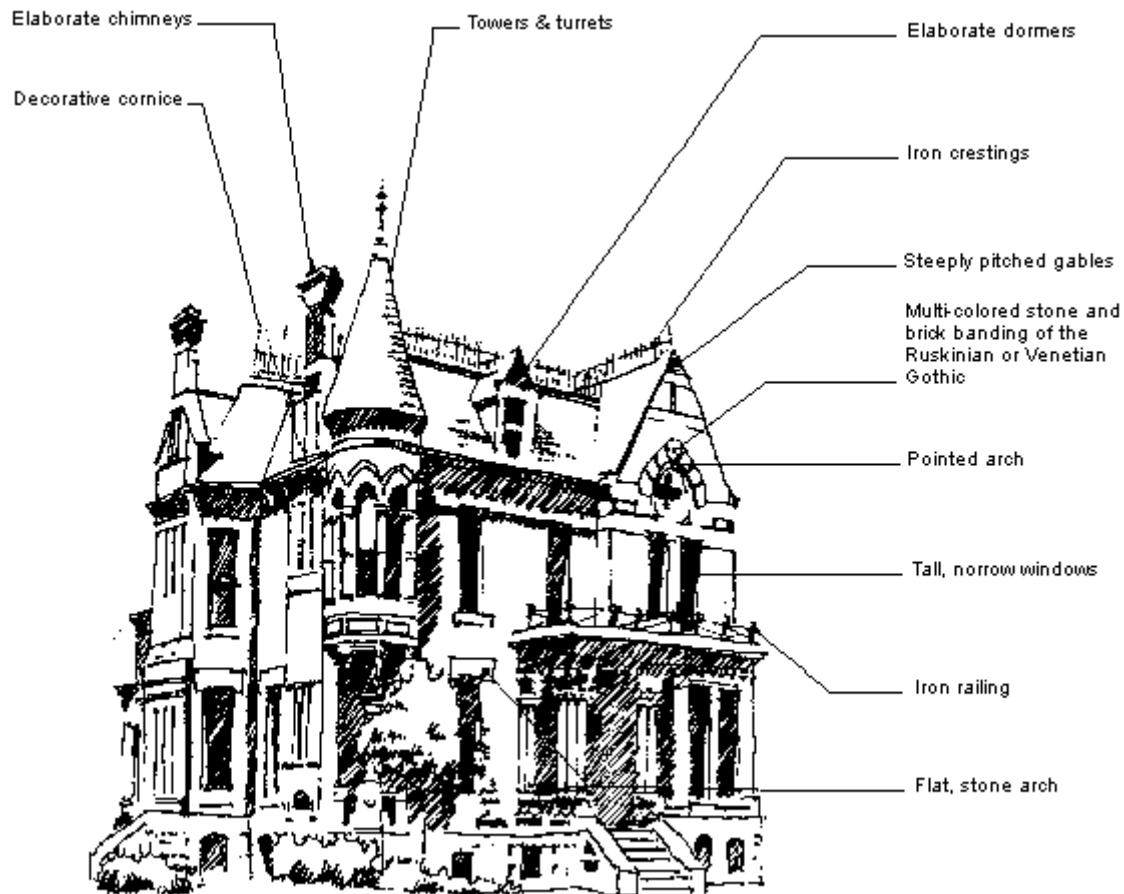
The architecture of the Victorian Period was known for its eclecticism. The combination of styles, including Greek, Italianate, Gothic, Romanesque, Colonial, Stick, Queen Anne, French and others, resulted in buildings which are difficult to categorize. Examples of composite styles are found in most of the Historic Districts. A unique example in the South Jefferson Avenue Historic District; 307 South Jefferson, appears castle like and combines Gothic and Flemish elements in a manner typical of the Victorian eclectic. Most examples, however, tend to have more where various Queen Anne and Colonial elements were added in an unusual way to a basic hip-roof box.



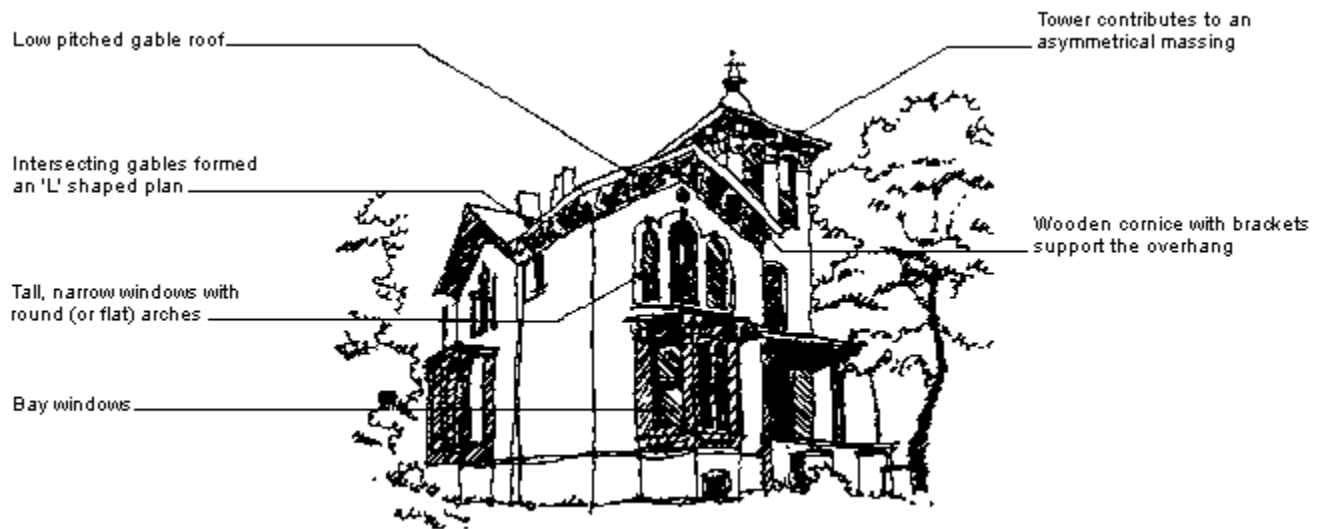
Like the Queen Anne and Stick Styles, Eastlake was another decorative and picturesque Victorian Style. Eastlake residences had irregular massing similar to Queen Anne, but were typically more compact and vertical, and generally had no tower or encircling veranda; porches instead tended to be small with a mansard roof. Carved wooden porch posts, railings, gable and window ornamentation were often massive and knoblike, loosely taken from the style Eastlake furniture, popular at the time. Two story bay windows were common as were shingled gables. The majority of Eastlake Style residences remaining in Saginaw are masonry with wooden ornamentation. Therefore, the frame Eastlake residences at 616 South Warren and 748 South Park Avenue are a rare and valuable example.



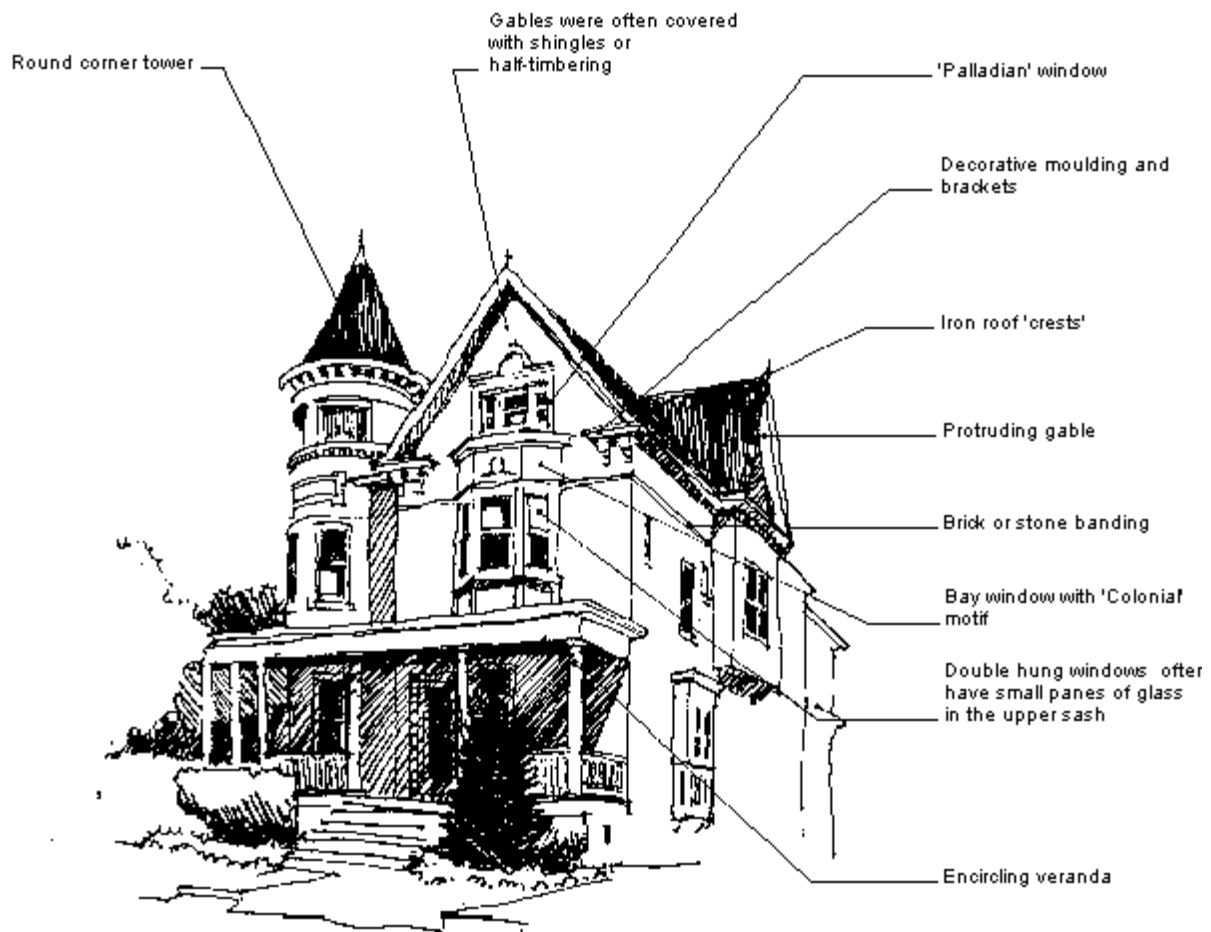
The French Renaissance style is often referred to as the Chateausque since earlier examples were based on the Chateaux of 16th Century France. The unique Castle Museum of Saginaw County History is an impressive example. A massive limestone body is topped with a very steep, hipped slate roof which is pierced with pointed picturesque elements including elaborately carved dormers and wall gables. Round or faceted towers and turrets, and tall elaborate chimneys add to the irregular and picturesque silhouette. Rectangular windows, typically grouped in twos or threes have stone mullions and transoms.



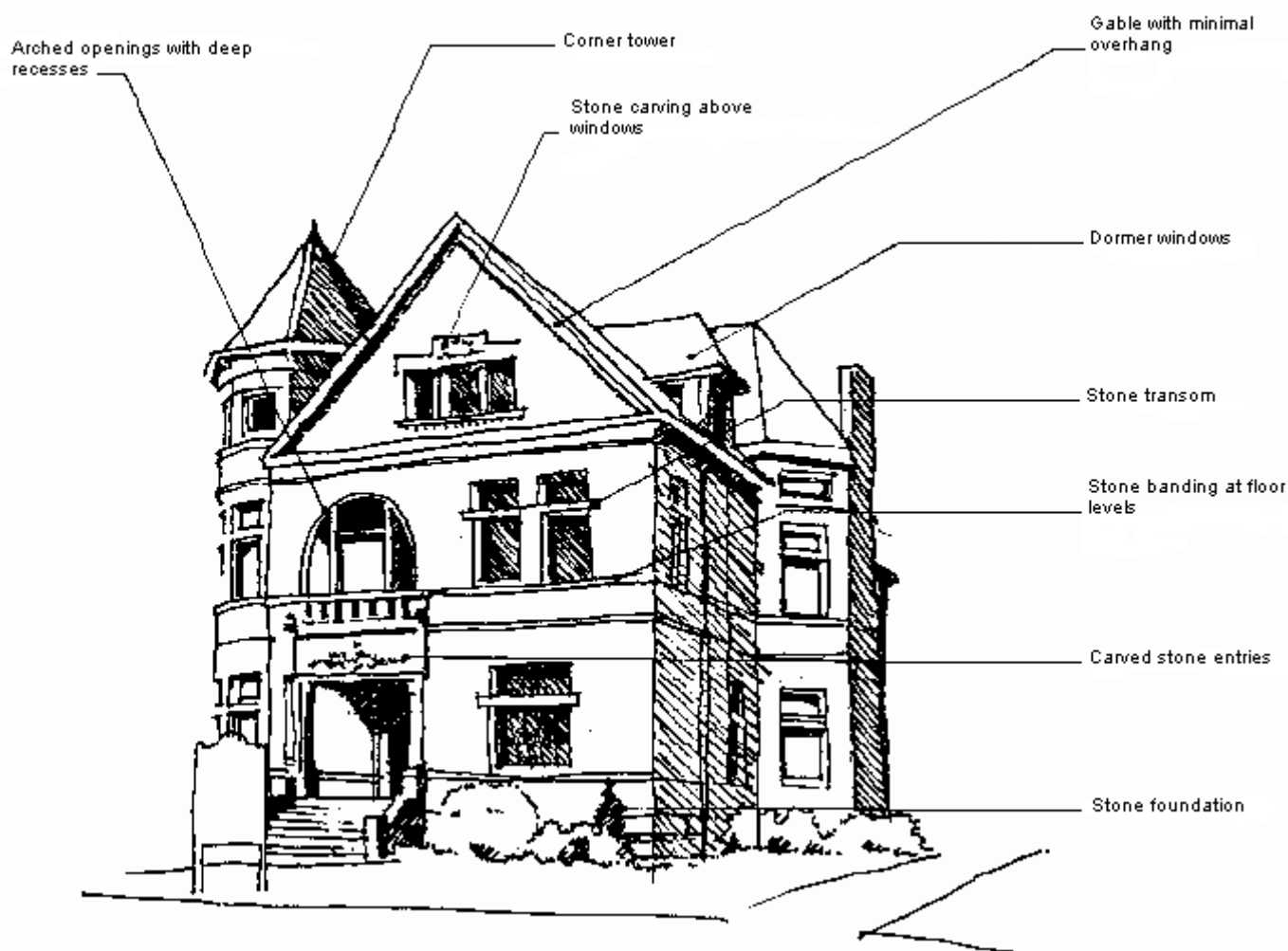
The Gothic Revival, in reaction to the classical formalism of the Greek Revival, was a picturesque style with multiple gables, wings, porches and dormers. Steeply pitched hip and gable roofs, often decorated with bands of multi-colored slate and punctured by dormers and elaborate, high chimneys, gave a vertical character to Gothic residences which was achieved by the spires in the churches of this style. Pointed or straight-headed arches over tall doors and windows were often striped, and multi-colored bands at floor levels were characteristic of the Ruskinian or Venetian Gothic of the late 19th Century. Decorative woodwork at the gables, eaves, dormers and porches evolved from the Carpenter Gothic of the mid-Century. Though many of the mid to late Century churches remaining are Gothic Revival, there are very few residential examples.



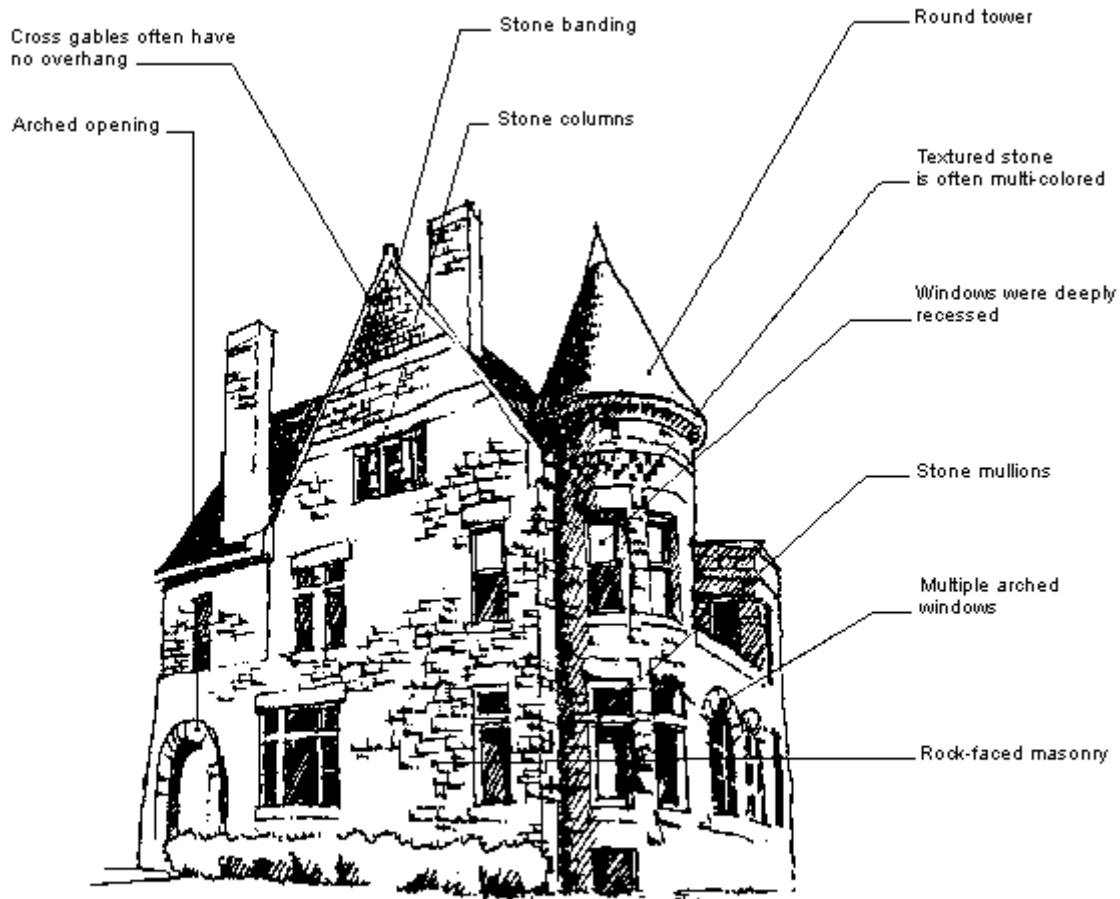
Suited to Gothic asymmetry or classical symmetry, the Italianate was one of the most popular styles of the mid-to late 19th Century. L-shaped plans with gable roofs and the addition of towers and bay windows created the picturesque Italian Villa while the rectangular or square mass with a low hip roof and symmetrical facade were typical of the Italianate Style at its simplest. Facades of many late 19th Century commercial buildings were also adorned with the detailing of this versatile style. Earlier examples were often frame structures with board and batten or stucco finishes (See Mid-Century Vernacular). The typically low pitched, hip or gable roofs with intersecting gables have characteristic wooden cornices and single or paired brackets supporting wide eaves. Tall, narrow windows, typical of the Victorian Styles, have round or flat, brick, stone or wooden arches. One or two story bay windows are common, as are verandas, balconies, and entry porches. A notable example is the Passolt mansion at 1105 S. Jefferson Avenue and another at 321 S. Jefferson Avenue (though heavily modified from its original 19th century appearance).



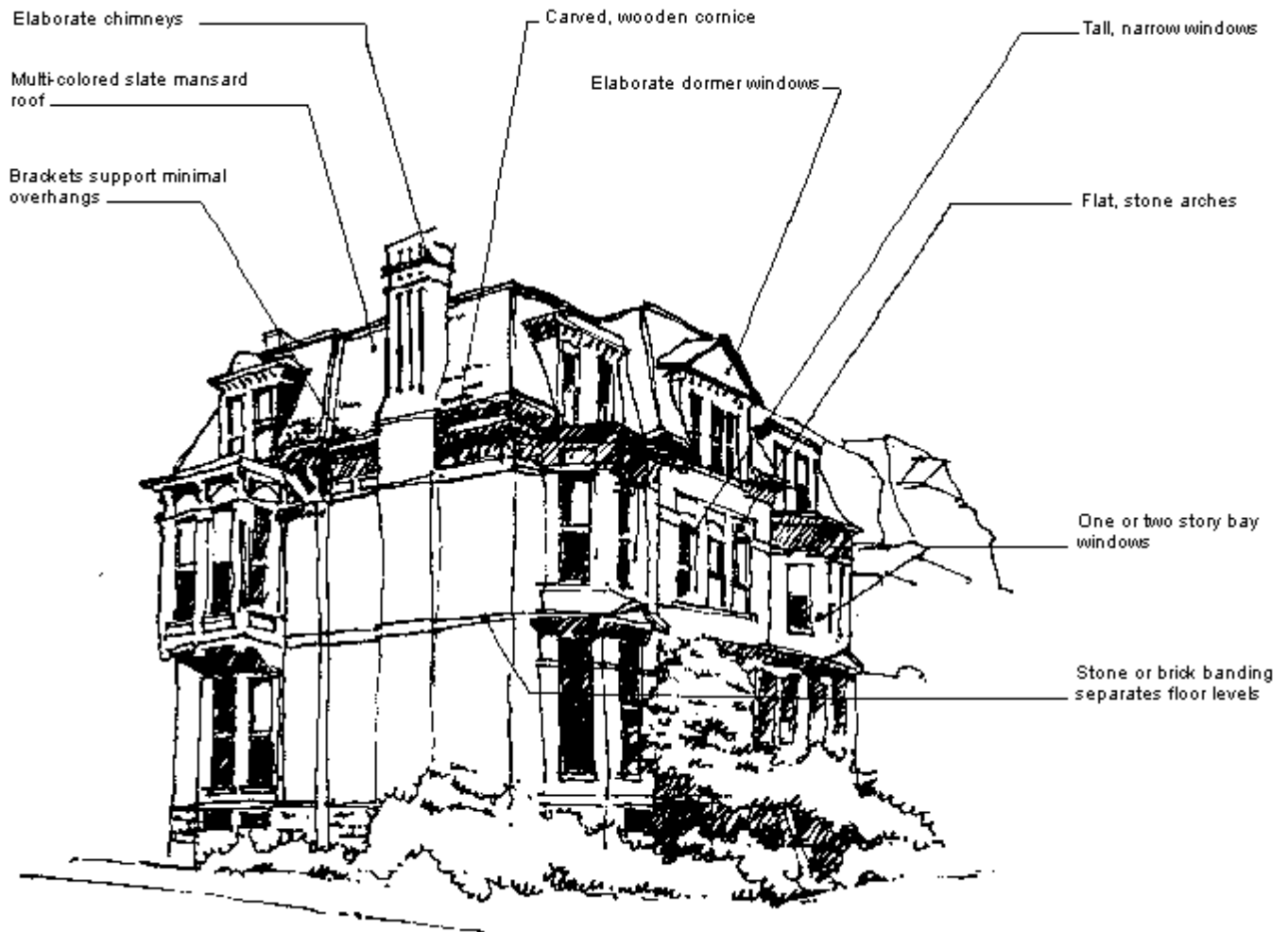
The Queen Anne Style combined elements of the Stick and Eastlake Styles with Colonial elements such as Palladian windows and doors with fan and sidelights. Irregular silhouettes, with gables, turrets, towers, tall and elaborate brick chimneys, and encircling verandas contributed to the picturesqueness of the style. Wall surfaces and gables were broken up by a variety of textures and materials including clapboard siding, half-timber, wooden shingles in various shapes, decorative brick work and carved brownstone and cast terra cotta. With the influence of the Richardsonian Romanesque, Shingle and Colonial Revival Styles on late Queen Anne houses, airy gingerbread was replaced with heavier, simple motifs. This combination of styles resulted in late 19th Century residences that are difficult to describe simply. Queen Anne homes are found in all of Saginaw's historic districts. Two notable examples are the J.C. Caskey mansion at 503 S. Jefferson and the Frank J. Wolfarth mansion at 1000 Hoyt Avenue.



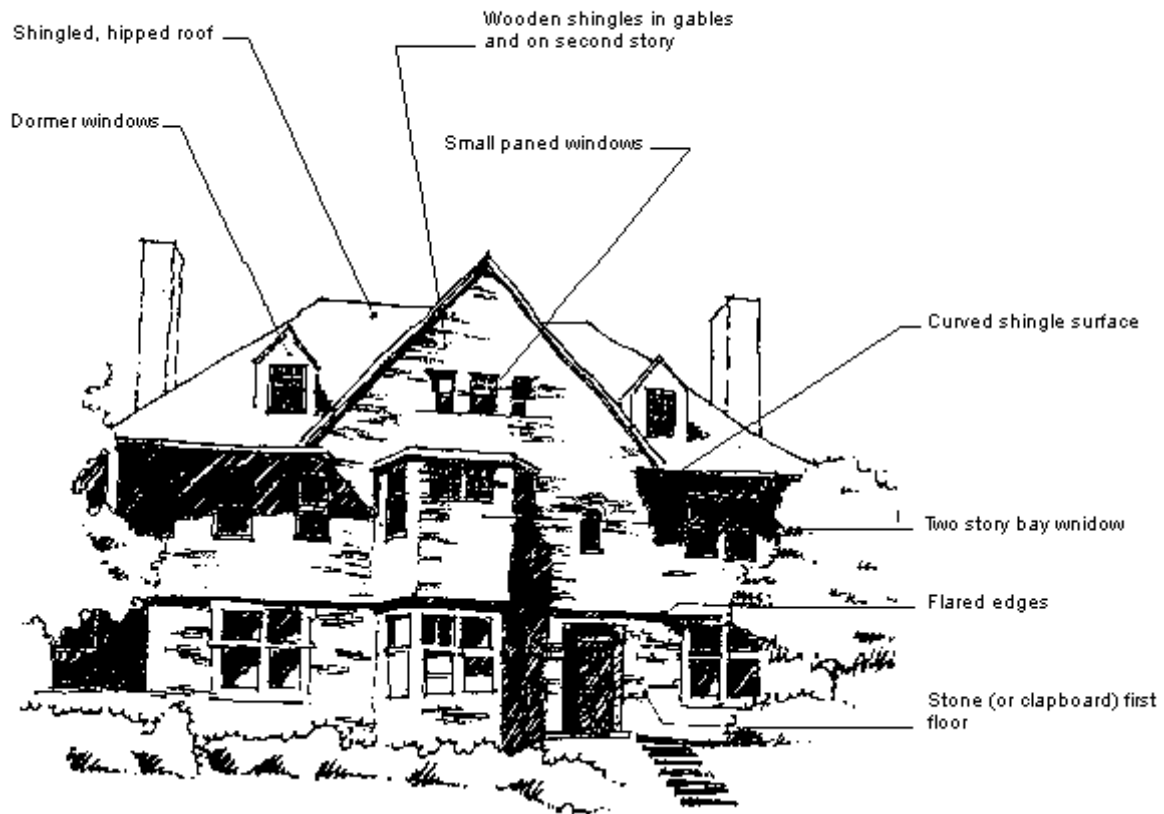
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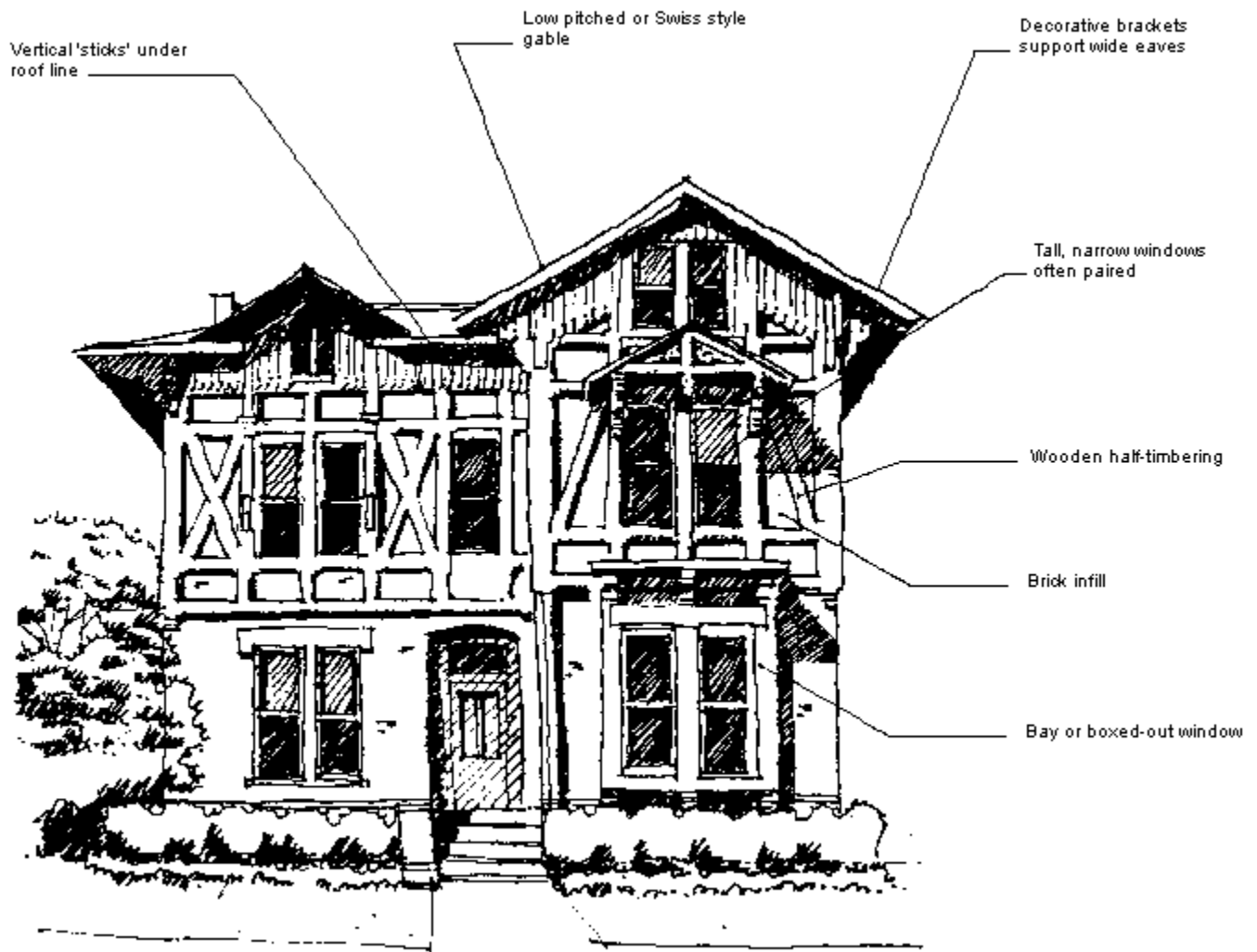
Romanesque dwellings are built of rock-faced masonry or brick walls are patterned with variously colored and textured stone or brick window trim, arches and belt courses. Multiple round-arched openings are sometimes supported by polished stone columns. Square or round-arched windows have stone mullions and transoms. Roofs combine a steep hip with a cross gable, and are often pierced with small dormers and short chimneys. The picturesque quality of the plan, roof, and tower are very much like the Queen Anne Style. With the influence of the architect H.H. Richardson, however, the style took on a heavier, more horizontal appearance and the monochrome rock-faced masonry walls were rougher and pierced by deep windows and heavy arched entries. A famous Saginaw home of this style that is still standing is the Charles Lee Mansion at 633 South Washington Avenue.



The second empire style in America began by using French elements, specifically the French Mansard roof, on the Italianate style residence. Therefore, like the Italianate style, the Second Empire could be either symmetrical or asymmetrical in mass, with or without a square tower. The tall paired windows with flat or curved arches, the one or two story bay windows and the brackets were also characteristics shared with the Italianate Style, while the multi-colored slate roofs and stone or brick banding at the floor levels and windows were characteristics often found in the Victorian Gothic Style. A wonderful example of the style is the Corning Mansion, also known as "The Home" at 1446 South Washington Avenue in an area once called "The Grove".



The informal simplicity and strength of the shingle style evolved from the Queen Anne and Richardsonian Romanesque Styles, with Colonial elements frequently used. A horizontal profile was emphasized by bands of different materials, typically a clapboard or stone lower floor with a dominating wooden shingle upper floor. Well defined entries, often with a large arch, fixed windows with small panes of glass, two story bays and eyebrow dormers were common characteristics. The low rambling profile and large verandas of the Shingle Style were well suited to the resorts which became extremely popular in the opulent 1880's. However, the style was adapted to suburban sites as well. The flowing nature of the Shingle surface is evident in the flared edges and curved surfaces at door and window openings. However, the confines of the city or suburban lot and the lack of sea views and breezes tended to restrain the typically rambling plan and profile and diminished the need for the large verandas found on the East Coast.



The Stick Style combined the influences of the carpenter Gothic and Swiss Styles with medieval half-timbering. Asymmetrical massing and tall proportions created a picturesque character typical of 19th Century styles. Diagonal framing members with brick or clapboard infill resembled half-timber construction or an exposed balloon frame. Rafters or brackets supported wide overhangs and decorative stick-work in the gables and at porches, created an airy character.


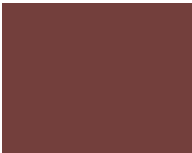
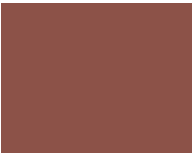
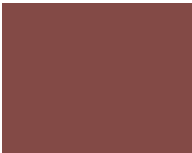










Color System B






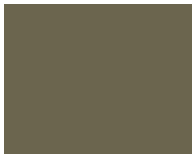

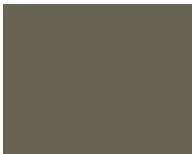








ACCEPTABLE COLOR COMBINATIONS *Based on California Paint. RGB Color Standard




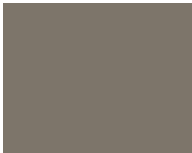




NOTE: The colors that appear on your screen may not be exact representations of the appropriate colors to use on your building.

Queen Anne / Stick / Tudor Styles 1875-1900

Exterior Siding (Clapboards / Shingles) Stone & Brick are NEVER painted.

			
Alden till RGB: 122, 76, 73	Covered Bridge RGB: 104, 63, 61	Shaker Red RGB: 116, 64, 60	Cogswell Cedar RGB: 140, 83, 73
			
Richardson Brick RGB: 129, 76, 70	Georgian Yellow RGB: 211, 148, 78	Farmhouse Ochre RGB: 189, 126, 60	English Bartlett RGB: 161, 112, 68
			
Gable Green RGB 186, 148, 76	Danish Pine RGB: 186, 149, 103	Canyon Gold RGB: 169, 139, 100	Standish Blue RGB: 134, 152, 154
			
Portsmouth Blue RGB: 94, 115, 118	Winter Harbor RGB: 96, 116, 126	Saxon Blue RGB: 71, 92, 102	Volute RGB: 72, 91, 94

























			
Asher Benjamin RGB: 71, 89, 95	Wainscot Green RGB: 159, 156, 131	Whispering Willow RGB: 147, 153, 126	Brookside RGB: 97, 118, 100
			
Boardman RGB: 120, 118, 97	Warren Tavern RGB: 107, 100, 79	Hazelwood RGB: 95, 105, 96	Newbury Moss RGB: 101, 101, 82
			
Picholine RGB: 91, 107, 87	Baize RGB: 78, 84, 70	Gedney Green RGB: 65, 83, 77	Pointed Fir RGB: 88, 92, 85
			
Winter Balsam RGB: 47, 70, 68	Moss Glen RGB: 76, 73, 67	Langdon Dove RGB: 183, 170, 153	Bayberry Wax RGB: 183, 168, 137





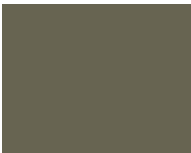



















			
Sandy Bluff RGB: 172, 156, 134	Pettingill Sage RGB: 136, 126, 105	Woolly Thyme RGB: 143, 123, 98	Burnished Pewter RGB: 125, 117, 105
			
Milkweed RGB: 140, 125, 105	Pitch Pine RGB: 127, 119, 103	Nankeen RGB: 184, 157, 130	Winter Meadow RGB: 171, 151, 134







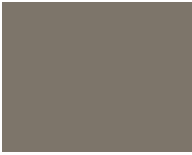

















			
Coastal Sand RGB: 202, 167, 132	Britches RGB: 161, 142, 115	Toffee RGB: 162, 128, 93	Ginger Root RGB: 164, 130, 95
			
Palomino RGB: 147, 119, 96	Portobello RGB: 117, 110, 95	Tankard Gray RGB: 126, 114, 99	Cummings Oak RGB: 105, 89, 70
			
Otis Madeira RGB: 94, 64, 60	Tyson Taupe RGB: 115, 99, 88	Rawhide RGB: 98, 84, 76	Monument Gray RGB: 123, 128, 122
			
Fieldstone RGB: 130, 127, 121	Gropius Gray RGB: 100, 98, 93	Polished Pewter RGB: 102, 106, 107	








Exterior Trim (Wood columns, spindles, brackets, trim work)

			
Beetroot RGB: 98, 62, 67	Madder RGB: 116, 77, 80	Covered Bridge RGB: 104, 63, 61	Alden Till RGB: 122, 76, 73
			
Shaker Red RGB: 116, 64, 60	Richardson Brick RGB: 129, 76, 70	Cogswell Cedar RGB: 140, 83, 73	India Trade RGB: 223, 159, 98

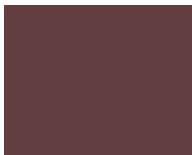









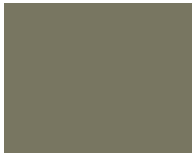

			
Pumpkin RGB: 189, 115, 65	Jonquil RGB: 254, 215, 159	Knightley Straw RGB: 242, 203, 153	Asian Jute RGB: 216, 185, 146
			
Georgian Yellow RGB: 211, 148, 78	Goldenrod RGB: 224, 175, 86	Farmhouse Ochre RGB: 189, 126, 60	English Bartlett RGB: 161, 112, 68
			
Danish Pine RGB: 186, 149, 103	Canyon Gold RGB: 169, 139, 100	Citadel Blue RGB: 160, 172, 173	Lexington Blue RGB: 128, 146, 147
			
Standish Blue RGB: 134, 152, 154	Portsmouth Blue RGB: 94, 115, 118	Rocky Hill RGB: 88, 125, 138	Winter Harbor RGB: 96, 116, 126
			
Saxon Blue RGB: 71, 92, 102	Seal Blue RGB: 72, 89, 100	Volute RGB: 72, 91, 94	Asher Benjamin RGB: 71, 89, 95
			
Beauport Aubergine RGB: 82, 62, 67	Wainscot Green RGB: 159, 156, 131	Whispering Willow RGB: 147, 153, 126	Brookside RGB: 97, 118, 100










			
Grasshopper RGB: 101, 126, 95	Boardman RGB: 120, 118, 97	Warren Tavern RGB: 107, 100, 79	Hazelwood RGB: 96, 105, 96
			
Newbury Moss RGB: 101, 101, 82	Picholine RGB: 91, 107, 87	Amish Green RGB: 64, 94, 78	Baize RGB: 78, 84, 70
			
Gedney Green RGB 65, 83, 77	Pointed Fir RGB: 88, 92, 85	Winter Balsam RGB: 47, 70, 68	Moss Glen RGB: 76, 73, 67
			
Portsmouth Blue RGB: 94, 115, 118	Winter Harbor RGB: 96, 116, 126	Saxon Blue RGB: 71, 92, 102	Volute RGB: 72, 91, 94
			
Jewett White RGB: 229, 219, 202	Plymouth Beige RGB: 220, 209, 193	Wild Oats RGB: 235, 216, 194	Yarmouth Oyster RGB: 219, 204, 180
			
Parsnip RGB: 204, 193, 176	Langdon Dove RGB: 183, 170, 153	Jackson Antique RGB: 196, 188, 169	Phelps Putty RGB: 196, 188, 172

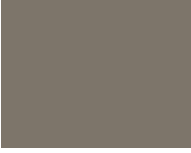

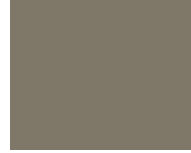
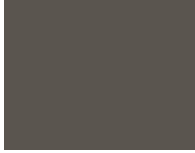








			
Bayberry Wax RGB: 183, 168, 137	Sandy Bluff RGB: 172, 156, 134	Flaxen Field RGB: 189, 165, 132	Rain Barrel RGB: 164, 151, 137
			
Pettingill Sage RGB: 136, 126, 105	Wooly Thyme RGB: 143, 123, 98	Burnished Pewter RGB: 125, 117, 105	Milkweed RGB: 140, 125, 105
			
Pitch Pine RGB: 127, 119, 103	Sturgis Gray RGB: 89, 85, 79	Nankeen RGB: 184, 157, 130	Winter Meadow RGB: 171, 151, 134
			
Coastal Sand RGB: 116, 64, 60	Britches RGB: 161, 142, 115	Toffee RGB: 162, 128, 93	Ginger Root RGB: 164, 130, 95
			
Palomino RGB 147, 119, 96	Portobello RGB: 127, 110, 95	Tankard Gray RGB: 126, 114, 99	Hitching Post RGB: 133, 112, 96
			
Otis Madeira RGB: 94, 64, 60	Tyson Taupe RGB: 115, 99, 88	Wooden Nutmeg RGB: 116, 91, 80	Bargeboard Brown RGB: 104, 83, 76









			
Rawhide RGB: 98, 84, 76	Quincy Granite RGB: 182, 181, 175	Vinal Haven RGB: 175, 179, 174	Monument Gray RGB: 123, 128, 122
			
Fieldstone RGB: 130, 127, 121	Gropius Gray RGB: 100, 98, 93	Polished Pewter RGB: 102, 106, 107	

Exterior (Window Sash, Sills, Doors, and Shutters)









			
Beetroot RGB: 98, 62, 67	Covered Bridge RGB: 104, 63, 61	Shaker Red RGB: 116, 64, 60	Richardson Brick RGB: 129, 76, 70
			
Saxon Blue RGB: 71, 92, 102	Seal Blue RGB: 72, 89, 100	Volute RGB: 72, 91, 94	Asher Benjamin RGB: 71, 89, 95
			
Beauport Aubergine RGB 82, 62, 67	Concord Grape RGB: 81, 61, 73	Boardman RGB: 120, 118, 97	Warren Tavern RGB: 107, 100, 79

			
Hazelwood RGB: 96, 105, 96	Newbury Moss RGB: 101, 101, 82	Picholine RGB: 91, 107, 87	Baize RGB: 78, 84, 70
			
Gedney Green RGB: 65, 83, 77	Pointed Fir RGB: 88, 92, 85	Brattle Spruce RGB: 68, 69, 66	Winter Balsam RGB: 47, 70, 68
			
Moss Glen RGB: 76, 73, 67	Sayward Pine RGB: 56, 57, 58	Pettingill Sage RGB: 136, 126, 105	Wolly Thyme RGB: 143, 123, 98

			
Burnished Pewter RGB: 125, 117, 105	Milkweed RGB: 140, 125, 105	Pitch Pine RGB: 127, 119, 103	Sturgis Gray RGB: 89, 85, 79
			
Cummings Oak RGB: 105, 89, 70	Hickory Nut RGB: 121, 96, 78	Chocolate RGB: 78, 65, 61	Ginger Root RGB: 164, 130, 95
			
Palomino RGB 147, 119, 96	Portobello RGB: 127, 110, 95	Tankard Gray RGB: 126, 114, 99	Hitching Post RGB: 133, 112, 96

			
Otis Madeira RGB: 94, 64, 60	Tyson Taupe RGB: 115, 99, 88	Wooden Nutmeg RGB: 116, 91, 80	Bargeboard Brown RGB: 104, 83, 76
			
Vermont Slate RGB: 73, 83, 90	Gropius Gray RGB: 100, 98, 93	Fieldstone RGB: 130, 127, 121	Monument Gray RGB: 123, 128, 122

Accent Colors Only (details on spindles, fretwork, fine trim)

			
Curry RGB: 203, 151, 54	Gabel Green RGB: 186, 148, 76	Glacier Bay RGB: 0, 101, 149	China Aster RGB: 68, 78, 97
			
Bold Bolection RGB: 35, 102, 115	Concord Grape RGB: 81, 61, 73	Plum Island RGB: 70, 63, 80	Newport Indigo RGB: 49, 64, 98

Detailed Style and Color Guide

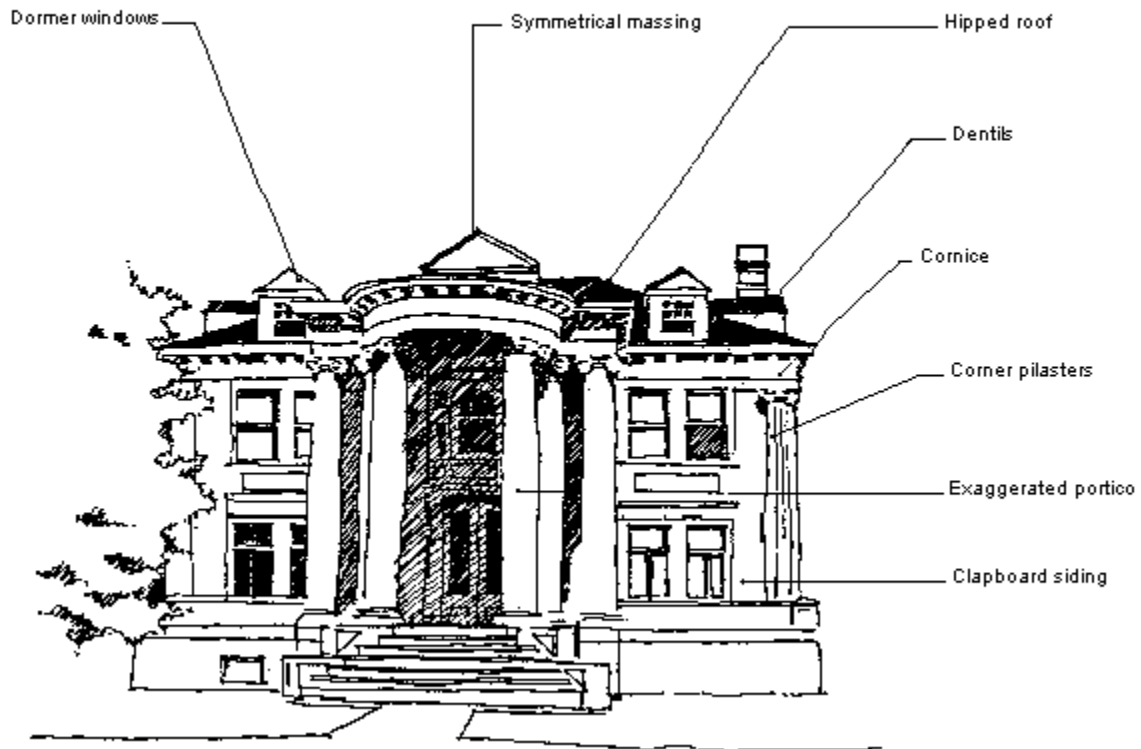
COLOR SYSTEM C

ARCHITECTURAL BUILDING TYPES:

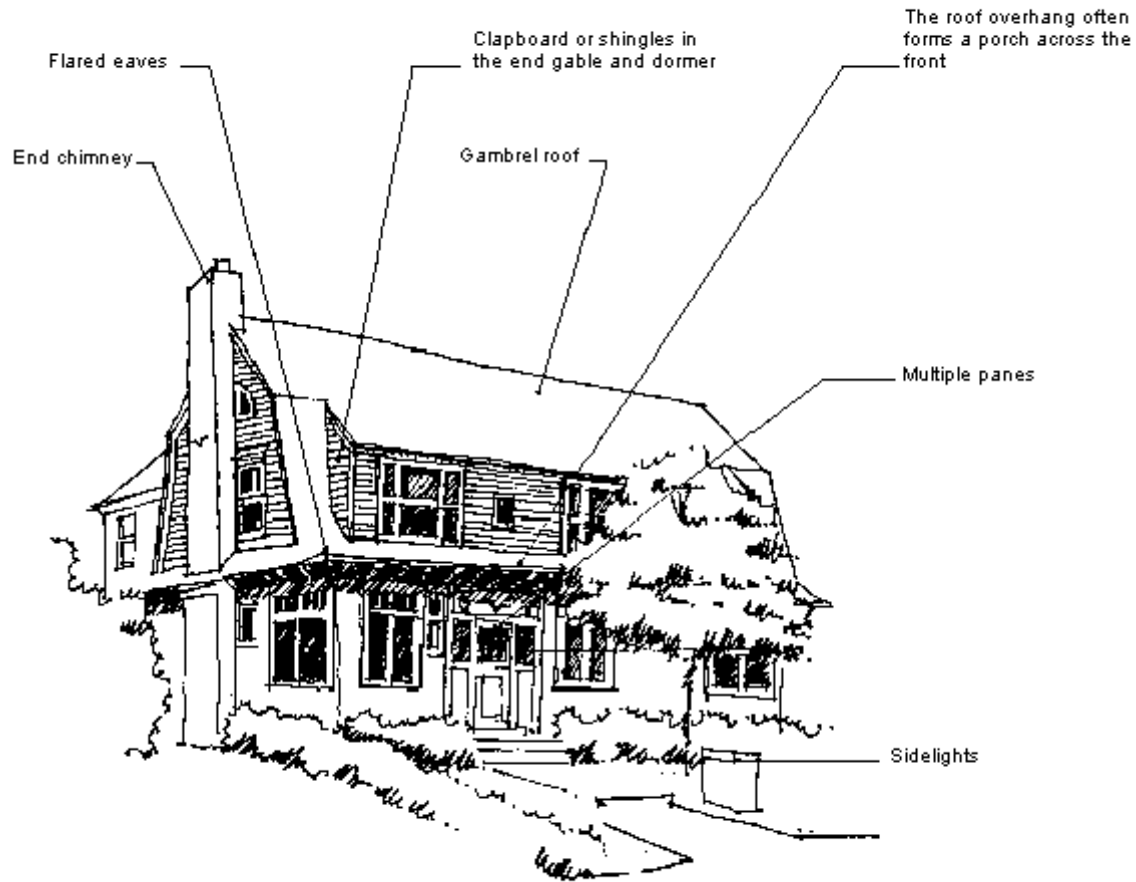
- Colonial Revival (1890-1900)
- Neo-Dutch Colonial (1910-Present)
- Neo-Georgian (1900-1940)
- Post – 1940 Colonial (1940-Present)

As the nineteenth-century waned, American domestic architecture began to return to simpler lines inspired in part by our colonial past. With this revival paint colors also changed. Body colors moved towards the pastels; white again became the most popular trim color and was even used for sash. This trend developed in the 1890s, but only for colonial and classically inspired houses; the darker colors found in the High and Late Victorian Styles continued to be popular and it would be inappropriate to use the colonial colors listed for houses not in the Colonial Revival style. Knowledge of true colonial colors was primitive in the late 19th and early 20th centuries. The so-called "Williamsburg" dark reds, uniform blues and greens that resulted from early studies to discover colors used in the colonial era were actually decades in the future.

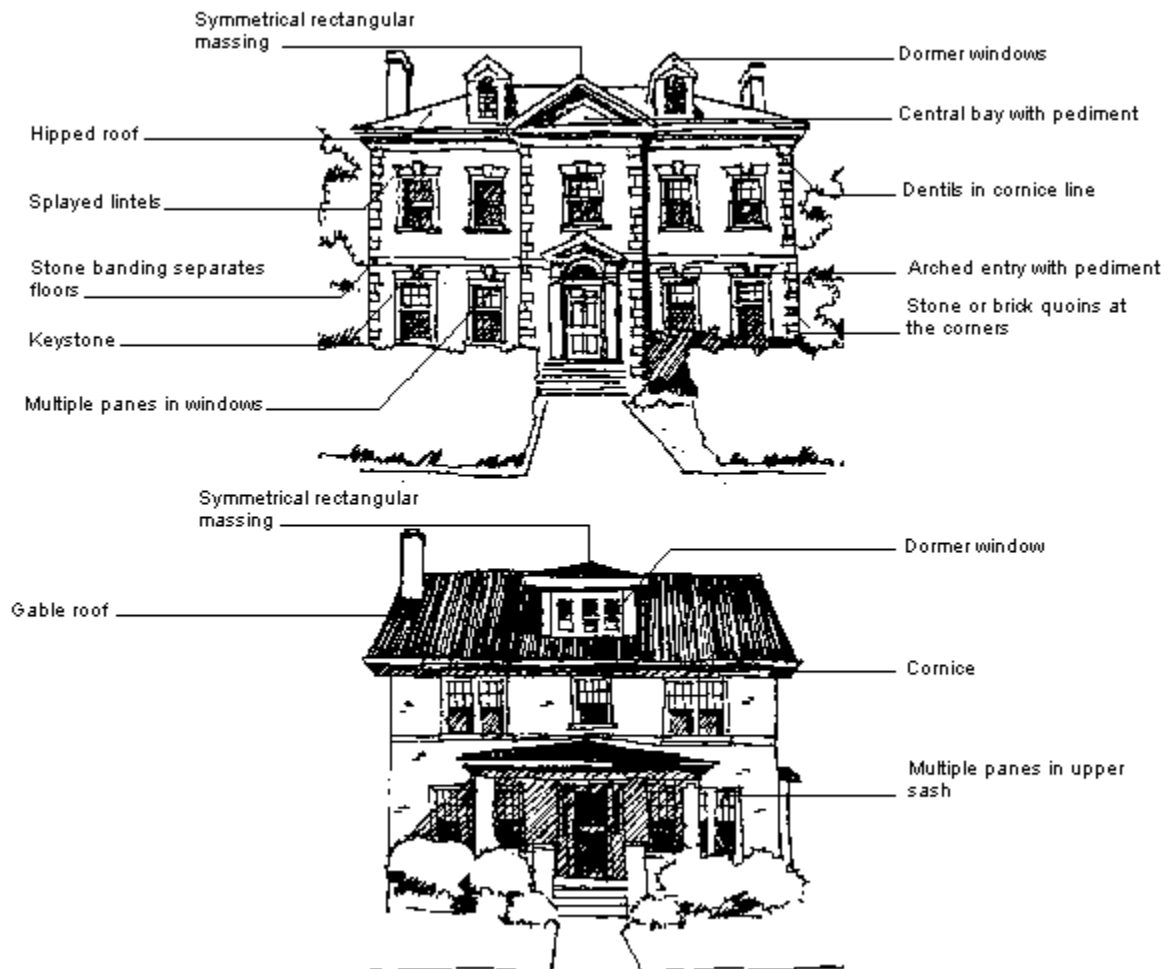
For the stucco or clapboard, frame colonial, yellow was the most popular body color, although gray or blue was used. Normally these were then trimmed with white or ivory on the cornice, corner-boards, window frames, sash, etc., depending on which gave the lesser contrast. The yellow, gray, and blue were less often used as trimming colors for masonry houses where the darker red brick or stone usually was accompanied by white or ivory trim and dark green shutters. An exceptional example is located at 632 Thompson, though the stunning brackets and upper details were removed in the early 1980's.



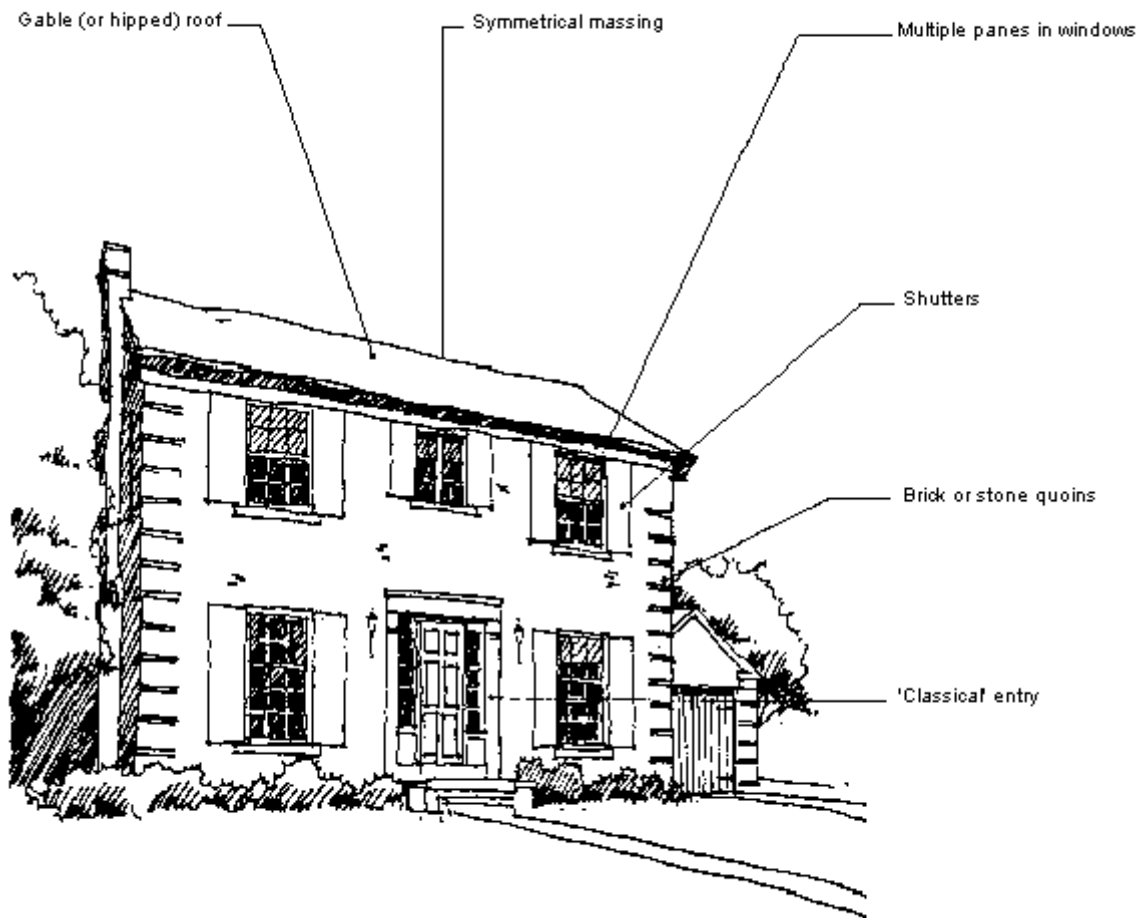
The Colonial Revival of the late 19th Century began with the addition of Colonial elements such as dormers, fanlights, swan's neck pediments, and Palladian windows to the vertical and picturesque massing of the Victorian home. As the Style moved towards greater accuracy in the early 20th century, (then referred to as Neo-Georgian), it began to return to greater formality and symmetry, but exaggerated the elements. Large dormers and entry porches and vertical doors and windows retained Victorian proportions. As this transition occurred, the color also changed from the rich deep tones characteristic of the High Victorian Styles to the pastels of the Colonials. The mansion at 632 Thompson is an example of the Colonial Revival with its highly exaggerated portico, dormers, and windows.



The most predominant feature of the Neo-Dutch Colonial Style is a gambrel roof, often with flared eaves. However, this type of roof could also be found on Shingle, Arts and Crafts (English Revival) and Neo-Georgian Style homes. The entrances to Neo-Dutch Colonials were often classical, borrowed from the Georgian Styles, as were the shutters and windows with small panes. Clapboard or brick with wooden shingles in the dormer were common building materials with the latter being more prevalent in Saginaw. Neo-Dutch Colonial residences can be found throughout Saginaw with a good example at 622 Sheridan Avenue in the Cathedral District.



The relative simplicity and formality of the Neo-Georgian Style appears to have been a reaction against the picturesque Victorian Styles. The exaggerated classical elements often attached to the Victorian homes of the 19th Century Colonial Revival gave way to a more subdued and accurate use of classical detail and proportion, even though at times the accuracy was diluted by the Prairie and Arts and Crafts movement. These two story rectangular dwellings could have a hip, gable, or gambrel roof. The fronts were often symmetrical, based on the standard 5-bay facade, with porches at one or both sides. Saginaw has many examples of Neo-Georgian residences, in nearly every Historic District. The accuracy and amount of detail on these residences vary to a great extent. Most are masonry, even though wooden sided Neo-Georgian homes tended to be more common elsewhere. Brick or stone quoins or corner pilasters, swan's neck pediments, Palladian windows, splayed lintels, articulated cornices, shutters, large keystones and fan lights can be found on many, while others are stripped of detail, identified mainly by form and window placement. The home at 212 S Porter is a good example of Neo-Georgian.










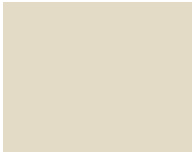












The post-1940 Colonial homes built from the mid-20th Century to the present are contractor constructed houses which return to the traditional American ideals of the Colonial, and Georgian styles. Imitation shutters, attached garages, brick and aluminum siding, quoins and pedimented Colonial homes. Ranches and split-levels with Colonial or Neo-Georgian elements are also in this category. This style of home is scattered throughout the Delaware Boulevard neighborhood.

Color System C


ACCEPTABLE COLOR COMBINATIONS *Based on California Paint. RGB Color Standard

NOTE: The colors that appear on your screen may not be exact representations of the appropriate colors to use on your building.

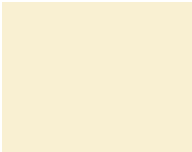

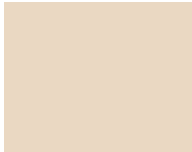




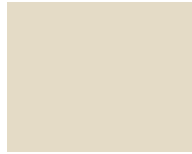
Exterior (clapboard siding / shingle siding)

			
Jonquil RGB: 254, 215, 159	Knightley Straw RGB: 242, 203, 153	Asian Jute RGB: 216, 185, 146	Citadel Blue RGB: 160, 172, 173
			
Lexington Blue RGB: 128, 146, 147	Standish Blue RGB: 134, 152, 154	Portsmouth Blue RGB: 94, 115, 118	Jewett White RGB: 229, 219, 202
			
Plymouth Beige RGB: 220, 209, 193	Yarmouth Oyster RGB: 219, 204, 180	Parsnip RGB: 204, 193, 176	Langdon Dove RGB: 183, 170, 153
			
Jackson Antique RGB: 196, 188, 169	Phelps Putty RGB: 196, 188, 172	Bayberry Wax RGB: 183, 168, 137	Sandy Bluff RGB: 172, 156, 134
			
Flaxen Field RGB: 189, 165, 132	Rain Barrel RGB: 164, 11, 137	Nankeen RGB: 184, 157, 130	Winter Meadow RGB: 171, 151, 134












Exterior (clapboard siding / shingle siding)

			
Coastal Sand RGB: 202, 167, 132	Quincy Granite RGB: 182, 181, 175	Vinal Haven RGB: 175, 179, 174	Monument Gray RGB: 123, 128, 122
			
Fieldstone RGB: 130, 127, 121	Gropius Gray RGB: 100, 98, 93	Polished Pewter RGB: 102, 106, 107	

Exterior (trim and window sash)

			
Andover Cream RGB: 248, 238, 209	Plymouth Beige RGB: 220, 209, 193	Wild Oats RGB: 235, 216, 194	Yarmouth Oyster RGB: 219, 204, 180
			
Parsnip RGB: 204, 193, 176	Jackson Antique RGB: 196, 188, 169	Phelps Putty RGB: 196, 188, 172	Jewett White RGB: 229, 219, 202

Exterior (shutters and doors ONLY)

			
Shaker Red RGB: 116, 64, 60	Covered Bridge RGB: 104, 63, 61	Saxon Blue RGB: 71, 92, 102	Seal Blue RGB: 72, 89, 100
			
Amish Green RGB: 64, 94, 78	Gedney Green RGB: 65, 83, 77	Pointed Fir RGB: 88, 92, 85	Brattle Spruce RGB: 68, 69, 66
			
Winter Balsam RGB: 47, 70, 68	Sayward Pine RGB: 56, 57, 58	Vermont Slate RGB: 73, 83, 90	

Detailed Style and Color Guide

COLOR SYSTEM D

ARCHITECTURAL BUILDING TYPES:

English Revival (1900-Present)

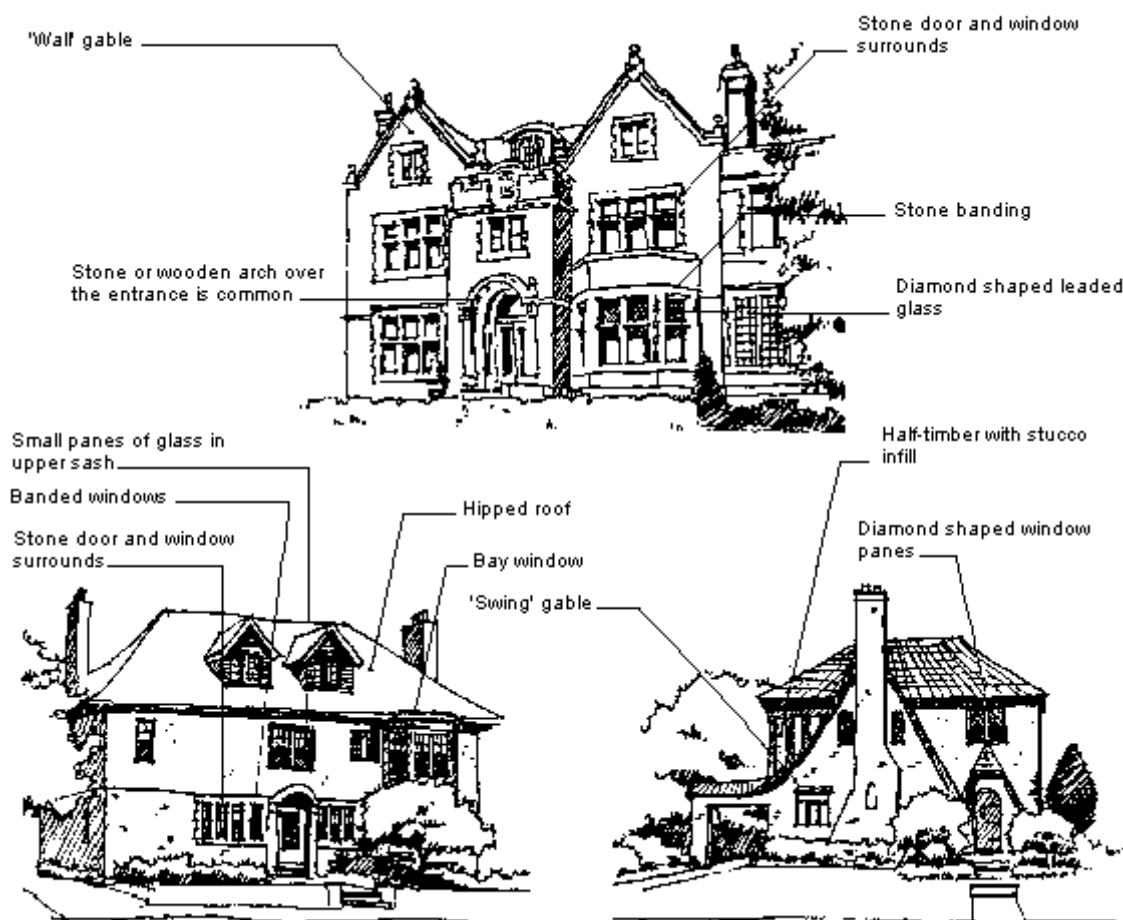
Saginaw has many fine examples of the Tudor, Gothic, and English Cottage Styles erected after the turn of the century. Usually of stone, brick, and heavy timber construction, these houses were often influenced by the Arts and Crafts Movement which stressed the use of such natural materials. Therefore, the colors used on these houses should reflect this concern for nature and an understanding of the original English prototypes on which the styles were based.

A particular problem is encountered with the half-timbering that is so typical of these styles. In the original medieval buildings, these exposed timbers were the structural supports of the frame and roof with spaces between filled with lime plaster or rough cast sand stucco, stone, or brick. With this in mind, these heavy frames should be painted to look like weathered English oak; black, dark brown, or, perhaps, dark green, or olive. When the infill is brick, that area is not a problem unless it has been painted, in which case the paint should be removed or repainted in dark red or dark brown to match the original brick color. If, however, the infill between the framing is stucco, it should be painted white, as so many English originals are, to suggest the lime rich plastering which is naturally white or one of the river sand stuccoes which are more nearly yellow or cream when left in their natural state. On rare occasions when the sand used was of a reddish cast, the stucco assumed a faint rose beige.

Normally, the window and door frames and the projecting cornices will be painted the color selected for the heavy timber frames or a gray, brown or greenish stone color to match the actual stone trim of the house if such exists, or, a dark color such as black, dark brown, or dark green to suggest the metal casement windows which were normally iron and lead set in oak, frames which, like the heavy framing, darkened with age.

The trim of such houses rarely looks well done in a color lighter than the stone trim and certainly not in light reds, blues, yellows, or greens. Occasionally, these houses were trimmed in white, but this generally provides too great a contrast to the usual brick and stone construction; therefore, it is not recommended.

The more self-consciously Arts and Crafts houses will hew closely to the guidelines set down above, stressing the darker browns, reds and greens and a concern for stucco that is natural in color and lighter than the dark framing of heavy wood and stone.



The English Styles are a major influence on Saginaw's residential and church architecture, even up to the present. The medieval Tudor and Gothic Styles were prevalent as well as the informal Cottage Style, based on the English Arts and Crafts Movement, which returned to natural materials and a hand-made aesthetic. A medieval character is seen in the irregular massing with cross-gables, the half-timber upper walls and gables with brick or stucco infill, the massive, ornate chimneys, the small leaded casements and, often, an overhanging second floor. Pointed arch windows, crenulated walls and wall gables are characteristic of the Gothic while other English Styles often had elaborately carved verge boards. Stone quoins and window surrounds were common. The simple English Cottage Style had broad wall surfaces and banded windows located according to function of interior spaces. A variety of materials were used such as stucco, shingles, half-timber, brick, stone and wood. The 1930-40's saw medieval elements, such as the flowing 'swing' gable and half-timbering added to a basic hip or gable roof box. The English Styles can be found in throughout neighborhoods that had building activity in the 20th Century.



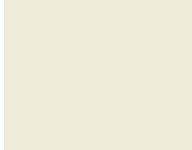
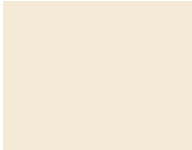


Color System D

ACCEPTABLE COLOR COMBINATIONS *Based on California Paint. RGB Color Standard

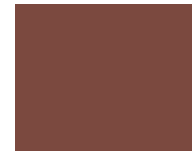

NOTE: The colors that appear on your screen or print may not be exact representations of the appropriate colors to use on your building.


Exterior (Stucco)

Brick and Stone are NEVER painted.


			
Fire Dance RGB: 220, 201, 118	Butterball RGB: 255, 245, 196	Pale Quartz RGB: 239, 235, 219	Allison Lace RGB: 242, 234, 215
			
October Bounty RGB: 223, 199, 167	Back to Basics RGB: 196, 154, 105		

Exterior (Half-timbering)



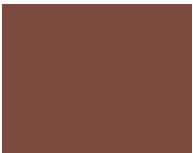
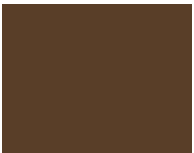
			
Clover Patch RGB: 59, 63, 49	Lover's Kiss RGB: 130, 53, 54	Baby Vegetable RGB: 95, 105, 69	Pleasant Hill RGB: 77, 100, 87
			
Emperors Robe RGB: 123, 73, 63	Connoisseur RGB: 98, 79, 69	Wing Man RGB: 120, 107, 61	Battle Spruce RGB: 68, 69, 66


			
Beetroot RGB: 98, 62, 67			

Exterior (Shingles / Clapboard) Brick & Stone are NEVER painted.

			
Emperors Robe RGB: 123, 73, 63	Connoisseur RGB: 98, 79, 69	Baby Vegetable RGB: 95, 105, 69	Wing Man RGB: 120, 107, 61
			
Battle Spruce RGB: 68, 69, 66			




Trim (window and door casings)
Match half-timbering color or match stone
Shutters should match window trim or sash.

			
Clover Patch RGB: 59, 63, 49	Lover's Kiss RGB: 130, 53, 54	Emperors Robe RGB: 123, 73, 63	Connoisseur RGB: 98, 79, 69

			
Baby Vegetable RGB: 95, 105, 69	Pleasant Hill RGB: 77, 100, 87	Wing Man RGB: 120, 107, 61	Battle Spruce RGB: 68, 69, 66
			
Beetroot RGB: 98, 62, 67			

Sash (Match trim or below)

Shutters should match window sash or trim.

			
Beetroot RGB: 98, 62, 67	Lover's Kiss RGB: 130, 53, 54	Black RGB:	

Detailed Style and Color Guide

COLOR SYSTEM E

ARCHITECTURAL BUILDING TYPES:

Bungalow (1900-1940)
Prairie (1900-1920)

Craftsman (1895-1930)
Arts & Crafts (1895-1930)

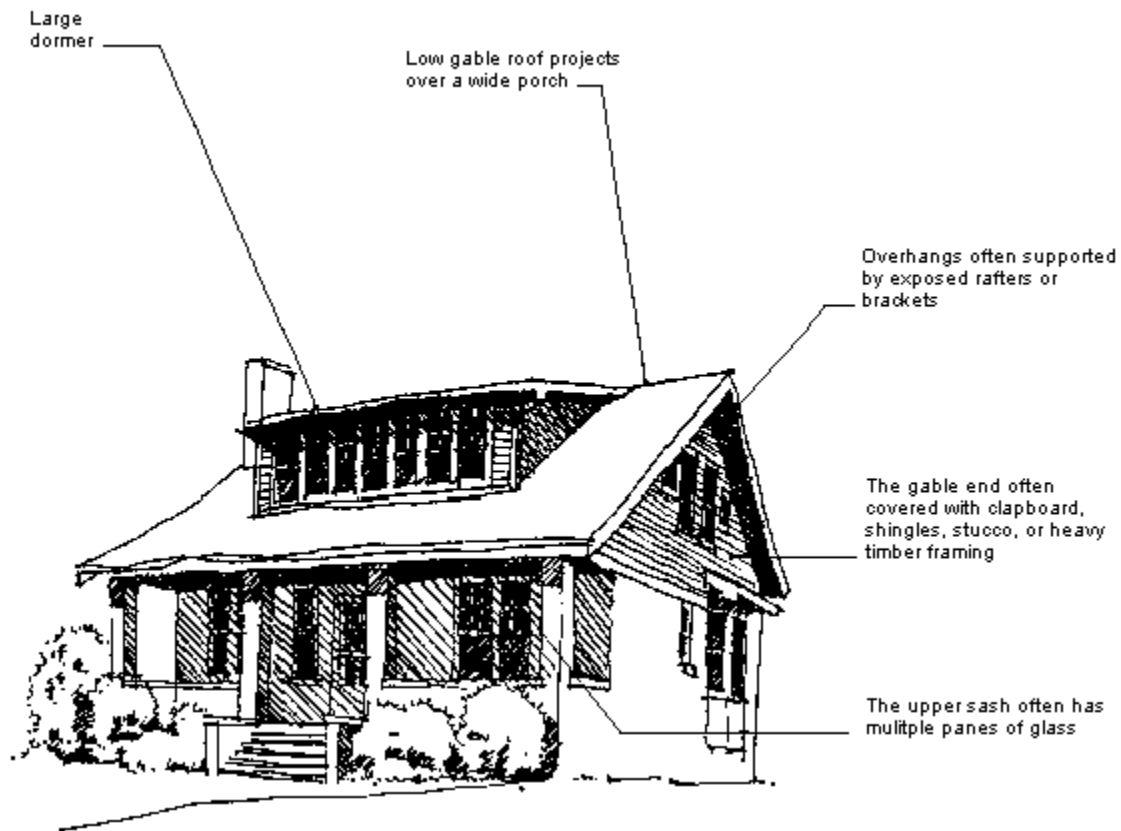
The Prairie School houses with their Neo-Georgian and Chicago School Vernacular spin-offs and the ubiquitous Bungalow Style, all partake of the same color theory as the post-1900 English Revival houses. Both the Prairie School and the Bungalow houses, however, followed a trend toward the lighter colors introduced later in the century. If the owner wished to follow Color System D, he would certainly be historically correct in so doing, however, both Prairie and Bungalow Style houses permit a wider range of choice.

Those Neo-Georgian Vernacular houses that are touched by the Prairie Style (low hip roofs with side overhanging eaves, ribbon windows, a change of materials from the first to the second floors) should not be painted with the Colonial color palette as their name might suggest. Just as the Prairie details might have been grafted onto what is essentially a 4-square box, so the colors of the Prairie Style should be used.

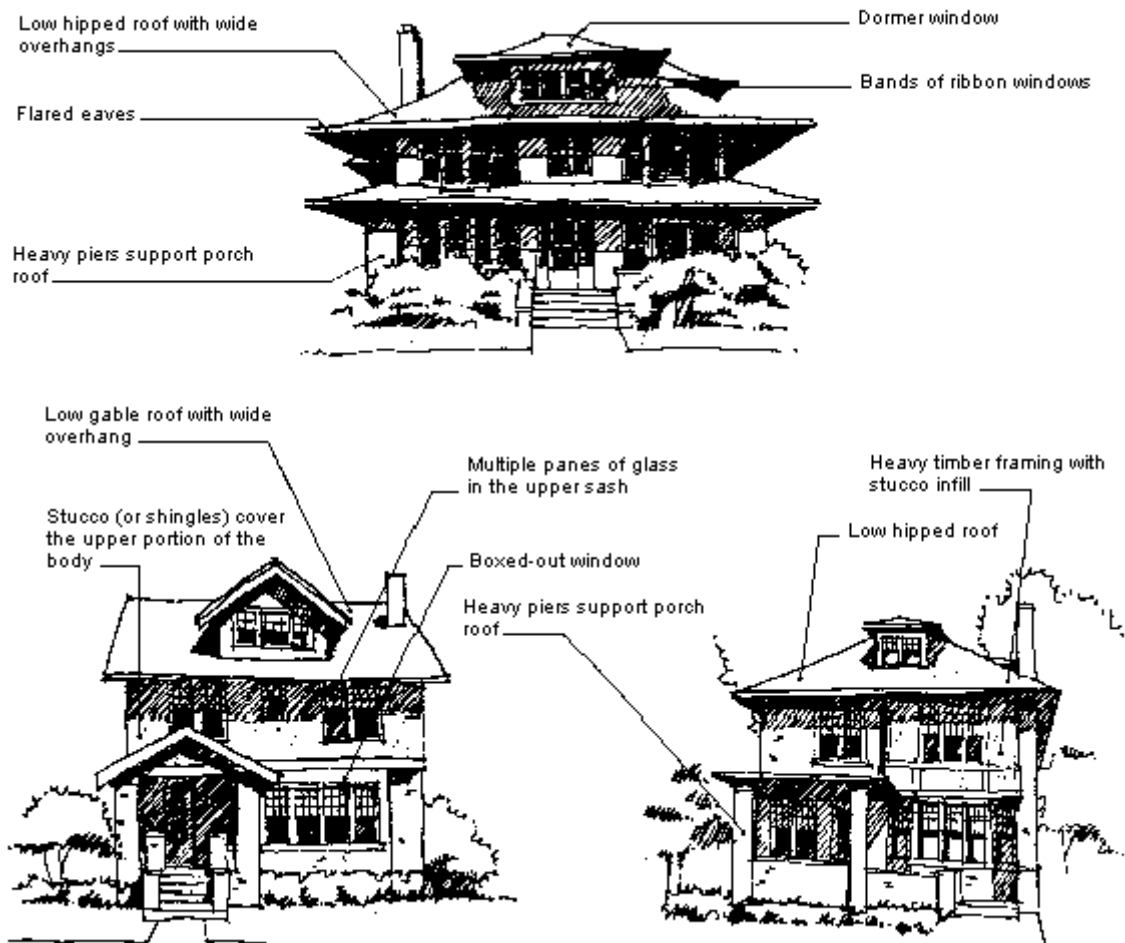
Stucco houses of these styles might be painted in grays, yellows, browns, or when used only for the second floor which is stuccoed above a first floor of another material, one of two oranges. However, stark white was rarely used for Prairie or Bungalow (or for that matter Arts and Crafts) houses.

The heavy timber framing and shingles occasionally used on Prairie or Bungalow Style houses should be painted or stained a dark color to give what one early twentieth-century manufacturer called "the weathered idea of the old bungalow which gained its beauty largely by leaving the unprotected lumber to be exposed to the weather."

It is in the choice of trim colors that there is the greatest freedom, for the use of whites, grays, soft greens, browns, and yellows are all acceptable. Keeping in mind the need to provide color contrast between the trim and any shingles or stucco and half-timbering, (the stucco color should also be different than the half-timbering), grays, yellows, browns, greens and oranges would be appropriate trim colors. For houses of this type, one manufacturer suggested that "green is by far the most popular color for shutters, though in many instances they are painted to correspond to the body or trimmings of the house." Sash is "usually painted black, white, ivy green or deep rich colors such as copper browns.... If desired, one of the same shades may be used that is employed for the body of the house."



The Bungalow was a functional, cottage-like structure with an informal plan and elevation. Typically, one to two stories in height, these dwellings had low and simple roof lines pierced by large dormers. Broad, projecting overhangs rested on heavy piers, forming large porches. Found in many of Saginaw's early 20th Century neighborhoods, these simple dwellings, with their exposed rafters, and natural materials such as cobblestone, wood shingles and stucco show the evidence of the Craftsman, the Japanese, and Prairie Styles. A very good example of this style of home is at 738 South Park in the Cathedral District.



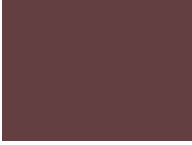
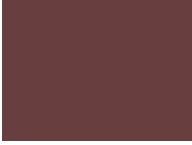

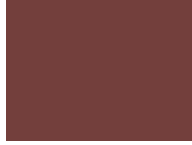



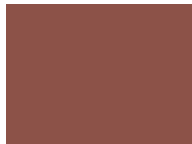












The development of the Prairie Style in the Midwest by Frank Lloyd Wright and others was concurrent with the Arts and Crafts movement in Saginaw. Attention to craftsmanship and the use of natural materials were characteristics of both. Even though Wright was attempting to destroy the box with the low, long lines of large terraces, overhanging eaves and bands of ribbon windows, most examples of homes in Saginaw that were influenced by the Prairie Style tended to retain the box-like shape of the 4-square or Neo-Georgian Vernacular Style while exhibiting Prairie characteristics. Low hip or gable roofs with wide overhangs and flared eaves, ribbon windows and a change of materials from the first to the second floor suggest the horizontality of the Prairie Style. Shingles, brick (often Roman), and stucco were common materials. A wonderful example of the Prairie Style is 315 South Jefferson in the Cathedral District. Large porches with heavily battered piers were characteristics shared with the Bungalow Style. However, many of Saginaw's Prairie influenced homes have a simple arched canopy borrowed from the Arts and Crafts movement.




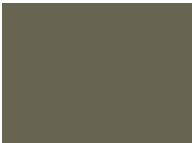







Color System E











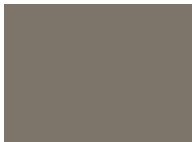
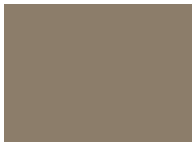
ACCEPTABLE COLOR COMBINATIONS *Based on California Paint. RGB Color Standard

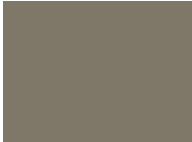


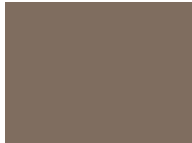


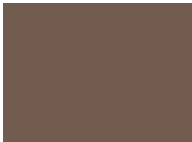
NOTE: The colors that appear on your screen may not be exact representations of the appropriate colors to use on your building. Please consult with the Historic District Commission Staff **before** beginning any work.

Exterior (Siding / Trim / Sash, Doors, & Shutters)

			
Beetroot RGB: 98, 62, 67	Covered Bridge RGB: 104, 63, 61	Alden Till RGB: 122, 76, 73	Shaker Red RGB: 116, 64, 60
			
Codman Claret RGB: 134, 62, 60	Richardson Brick RGB: 129, 76, 70	Redrock Canyon RGB: 155, 77, 71	Cogswell Cedar RGB: 140, 83, 73
			
Asian Jute RGB: 216, 185, 146	Danish Pine RGB: 186, 149, 103	Canyon Gold RGB: 169, 139, 100	Lexington Blue RGB: 128, 146, 147
			
Standish Blue RGB: 134, 152, 154	Portsmouth Blue RGB: 94, 115, 118	Rocky Hill RGB: 88, 125, 138	Winter Harbor RGB: 96, 116, 126
			
Saxon Blue RGB: 71, 92, 102	Seal Blue RGB: 72, 89, 100	Volute RGB: 72, 91, 94	Asher Benjamin RGB: 71, 89, 95

			
Brookside RGB: 97, 118, 100	Boardman RGB: 120, 118, 97	Warren Tavern RGB: 107, 100, 79	Hazelwood RGB: 96, 105, 96
			
Newbury Moss RGB: 101, 101, 82	Picholine RGB: 91, 107, 87	Amish Green RGB: 64, 94, 87	Baize RGB: 78, 84, 70
			
Gedney Green RGB: 65, 83, 77	Pointed Fir RGB: 88, 92, 85	Brattle Spruce RGB: 68, 69, 66	Winter Balsam RGB: 47, 70, 68

			
Moss Glenn RGB: 76, 73, 67	Langdon Dove RGB: 118, 170, 153	Jackson Antique RGB: 196, 188, 169	Phelps Putty RGB: 196, 188, 172
			
Bayberry Wax RGB: 183, 168, 137	Sandy Bluff RGB: 172, 156, 134	Flaxen Field RGB: 189, 165, 132	Rain Barrel RGB: 164, 151, 137
			
Pettingill Sage RGB: 136, 126, 105	Wooly Thyme RGB: 143, 123, 98	Burnished Pewter RGB: 125, 117, 105	Milkweed RGB: 140, 125, 105









			
Pitch Pine RGB: 127, 119, 103	Sturgis Gray RGB: 89, 85, 79	Nankeen RGB: 184, 157, 130	Winter Meadow RGB: 171, 151, 134
			
Coastal Sand RGB: 202, 167, 132	Britches RGB: 161, 142, 115	Toffee RGB: 162, 128, 93	Ginger Root RGB: 164, 130, 95
			
Maple RGB: 183, 140, 113	Bean Pot RGB: 139, 106, 82	Palomino RGB: 147, 119, 96	Portobello RGB: 127, 110, 95
			
Tankard Gray RGB: 126, 114, 99	Hitching Post RGB: 133, 112, 96	Cummings Oak RGB: 105, 89, 70	Brownstone RGB: 122, 85, 67
			
Otis Madeira RGB: 94, 64, 60	Liberty RGB: 134, 91, 81	Burnt Umber RGB: 125, 91, 78	Hickory Nut RGB: 121, 96, 78
			
Tyson Taupe RGB: 115, 99, 88	Wooden Nutmeg RGB: 116, 91, 80	Bargeboard Brown RGB: 104, 83, 76	Rawhide RGB: 98, 84, 76



			
Chocolate RGB: 78, 65, 61	Vinal Haven RGB: 175, 179, 174	Monument Gray RGB: 123, 128, 122	Fieldstone RGB: 130, 127, 121
			
Gropius Gray RGB: 100, 98, 93	Polished Pewter RGB: 102, 106, 107		

Exterior (The following color(s) can only be used on Sash, Doors, and Shutters)


Sayward Pine RGB: 56, 57, 58

Exterior (Accent Colors Only, for Brackets, Corbels, small areas of raised trim details to highlight and make them “pop” out.)

			
Saxon Blue RGB: 71, 92, 102	Seal Blue RGB: 172, 89, 100	China Aster RGB: 68, 78, 97	Bold Bolection RGB: 35, 102, 115
			
Concord Grape RGB: 81, 61, 73	Plum Island RGB: 70, 63, 80	Beauport Aubergine RGB: 82, 62, 67	Grasshopper RGB: 101, 126, 95

	
Blue Winged Teal RGB: 0, 133, 121	Vermont Slate RGB: 73, 83, 90

Detailed Style and Color Guide

COLOR SYSTEM F

ARCHITECTURAL BUILDING TYPES:

Mediterranean (1900-1940)

Neo-Classical (1890-1920)

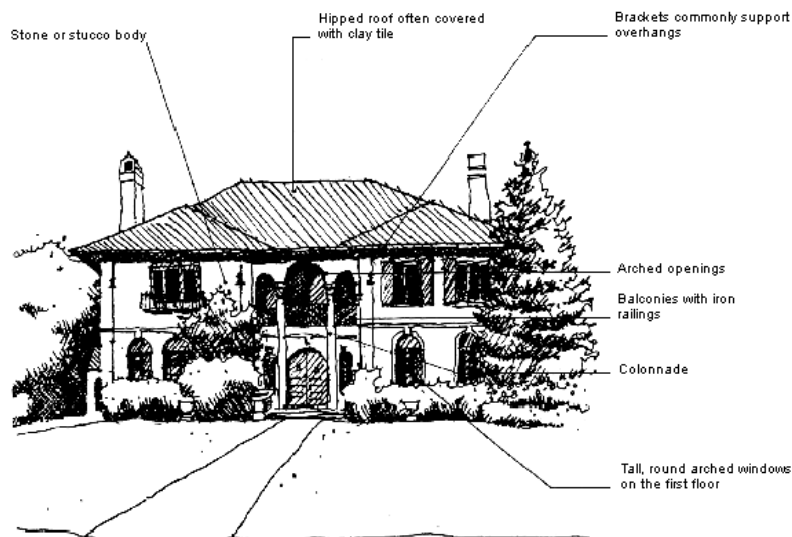
In the early twentieth century, a number of Mediterranean Styles became popular in Saginaw. These limestone or stucco houses, inspired by the French and Spanish originals, ranged in size from modest stuccoed and whitewashed cottages to imposing classical mansions. Generally, small houses of this type (which often had red tile roofs) look best painted white. The larger structures, however, require more subtle coloring.

If the house is constructed or trimmed with stone this material might be matched for painting the cornice, windows, frames, sash, and doors. To create a contrast between body material and trim will defeat the stately, formal character of the design.

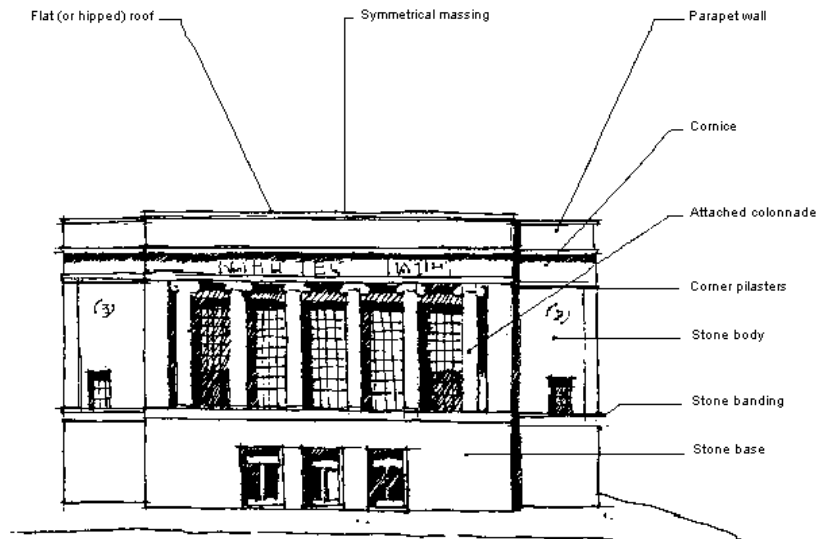
If painting becomes necessary for a stucco house, the original color should be matched. Otherwise, the stucco should be painted to match the stone trim above windows and around doors or one of the pale gray or yellow stucco colors. Otherwise, the trim colors may be white, light gray, or one of the darker colors suggested.

Mediterranean 1900 - 1940

Color System F



The Mediterranean Style includes everything from the formal and monumental Southern French or Italian Renaissance to the informal Spanish Villa. Often of smooth stone or stucco with a low hip roof in green or red tile, the more classical versions had a symmetrical facade with tall windows, French doors, and multiple arches. Parapet walls, quoins, and small balconies were common. Brackets and wide eaves appeared on many, borrowed from the earlier Italianate Style. Several of the more modest dwellings of the 1920-30's had irregular massing, stucco walls and simple arches.





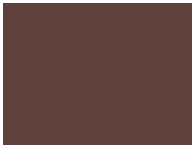
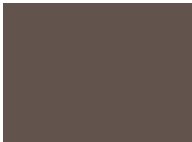




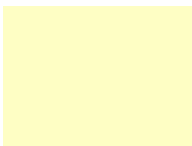


A renewed interest in classical architecture began in the late 19th Century with the Ecole de Beaux Arts in Paris and the World Columbian Exposition of 1893 in Chicago. The return to symmetry and formalism was a reaction to the asymmetrical formalism of the Victorian Styles. Beaux Arts Classicism was a monumental style based on the Greek and Roman orders with heavy stone bases, grand stairways and arched openings, large, paired columns, statuary, and balustrades. Neo-Classicism tended to refine the grandiose Beaux Arts with simpler detailing and less exaggeration. Attached colonnades, large windows and parapet walls were common. This style was popular for many of Saginaw's commercial structures while most of the classical residential structures had a Mediterranean flavor. One of the most well-known of these is the old Second National Bank building on the north-west corner of Court and Hamilton Streets in Old Town Saginaw.

Color System F

ACCEPTABLE COLOR COMBINATIONS *Based on California Paint. RGB Color Standard

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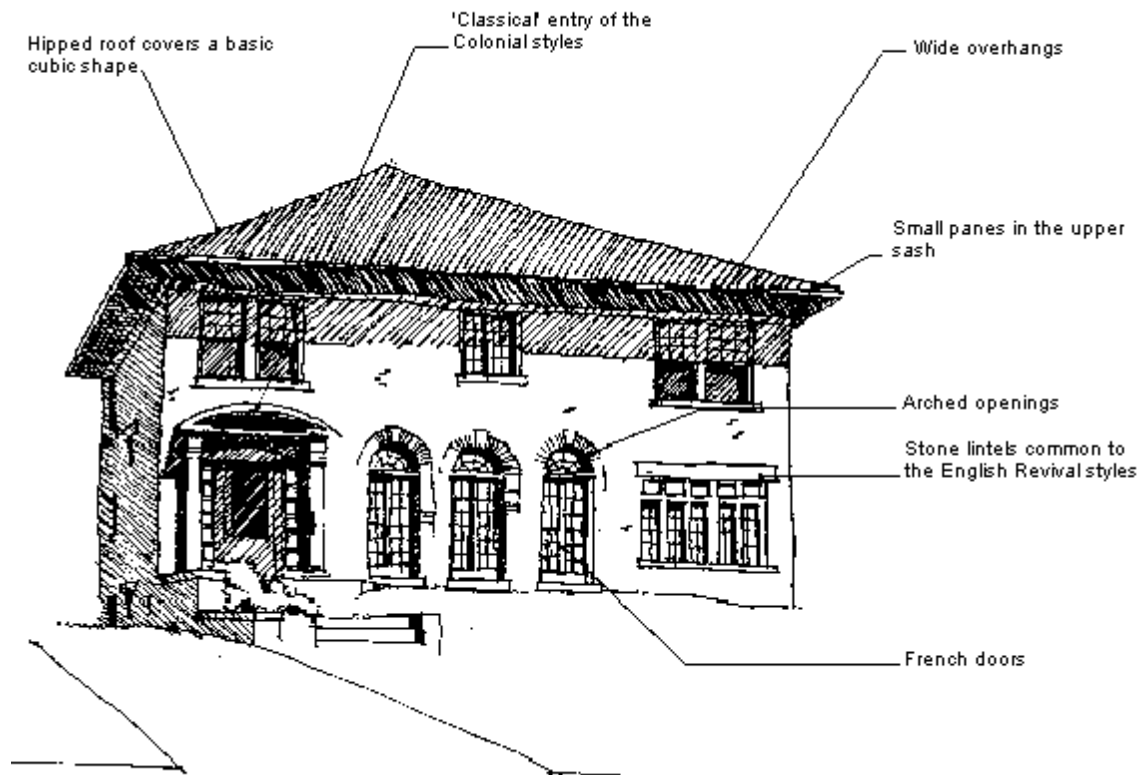
		
Parsnip RGB: 204, 193, 176	Whispering Willow RGB: 147, 153, 126	Jonquil RGB: 254, 215, 159
		
Pale Yellow RGB: 234, 206, 159	Winter Balsam RGB: 47, 70, 68	Otis Madeira RGB: 94, 64, 60
		
Rawhide RGB: 98, 84, 76	Picholine RGB: 91, 107, 87	Gedney Green RGB: 65, 83, 77
		
Black RGB:	Jewett White RGB: 229, 219, 202	Yellowish White RGB: 239, 223, 196

Detailed Style and Color Guide

COLOR SYSTEM C, D, E, or F

ARCHITECTURAL BUILDING TYPES:

20th Century Composite (1900-1940)

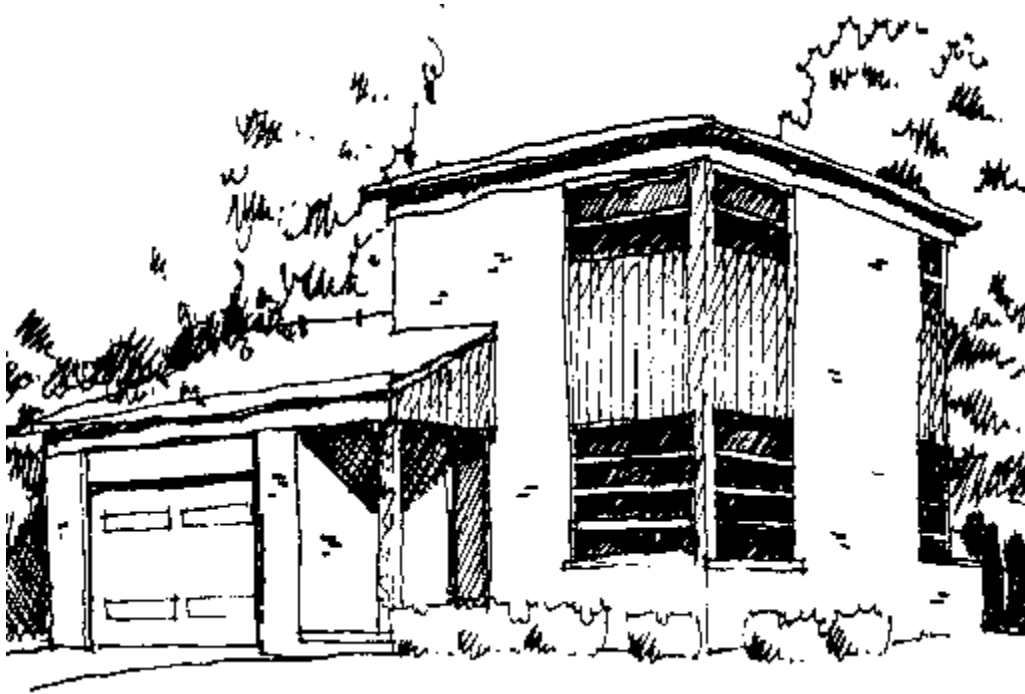


The eclecticism of the Victorian period did not end at the turn of the century. Even though Arts and Crafts was primarily an English movement, Saginaw as well as many Michigan architects tended to combine it with German, Dutch-Colonial, Classical, Neo-Georgian, Mediterranean and Prairie influences. Many of these styles were added to the basic hip roof box, sometimes called the 4-Square Vernacular or Neo-Georgian Vernacular. Those examples where one style dominates will be found under the dominating type; otherwise, it will be considered a composite style. Saginaw has many composite dwellings from the early 20th Century.

MISCELLANEOUS COLOR SYSTEM

ARCHITECTURAL BUILDING TYPES:

20th Century Miscellaneous (1900-Present)



Many of Saginaw's Historic Districts contain both commercial and residential infill structures which may not fit in within the historical styles previously described. Since the 1950's, contractor homes were built in any number of styles (see Neo-Colonial). However, many styles (both residential and commercial) had little or no historical precedent, and therefore, neither did the color scheme. If built before 1960, the color choice should be made from an appropriate time period. Contemporary structures, despite the availability of an infinite palette of colors to choose from, should, nevertheless, be painted in colors which blend harmoniously with existing materials as well as with their historical neighbors. This style of home can be found on Delaware, Delaware Blvd, and in the Heritage Square Historic District.

References Section

Sources for Guidance on Historic Materials and Landscape Features

Under the National Park Service Home page Web site, <http://www.nps.gov> and related service links:

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

<http://www2.cr.nps.gov/tps/tax/rehabstandards.htm>

The Secretary of the Interior's Guidelines for the Treatment of Historic Properties, 1995

<http://www2.cr.nps.gov/tps/secstan1.htm>

Preservation Briefs 1-41

<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

Technical Preservation Services for Historic Buildings.

<http://www2.cr.nps.gov/tps/index.htm>

For publications available through the Michigan State Historic Preservation Office:

<http://www.sos.state.mi.us/history/preserve/shpopubs.htm>

**Based on California Paint. California Paint color chips are available at West Side Decorating and can be color matched to your paint company of choice. The HDC does not endorse or promote California Paint or West Side Decorating. It is mentioned for informational purposes only.*

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