

# **Browne's Addition Historic District**

## ***Design Standards & Guidelines***





***BROWNE'S ADDITION HISTORIC DISTRICT  
DESIGN STANDARDS AND GUIDELINES***

**ADOPTED BY THE CITY OF SPOKANE  
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# **CHAPTER 1**

## **INTRODUCTION**

### ***The Spokane Historic Preservation Program: Purposes and Incentives***

The City of Spokane (City) recognizes that the maintenance and preservation of historic landmarks and historic districts benefits all people in Spokane by preserving our City's history and unique culture. The City recognizes, protects, enhances and preserves those buildings, districts, objects, sites and structures which serve as visible reminders of the historical, archaeological, architectural, educational and cultural heritage of the City and County as a public necessity.

The intent of these efforts is – particularly in the Browne's Addition Historic District – to keep historic buildings in use and the historic character of the district intact through listing on the Spokane Register of Historic Places; incentivize rehabilitation; and review changes to historic properties, as well as demolition and new construction.



## Spokane Register of Historic Places

The Spokane Register of Historic Places is our local government's official list of properties that have been designated as significant contributors to the historical development of Spokane. The Register was established by ordinance in both the City and County of Spokane in 1981 and 1982, respectively. These ordinances make the City/County Historic Landmarks Commission (SHLC) responsible for the stewardship of historically and architecturally significant properties.

Eligibility for the Spokane Register is determined by at least one of the following categories:

- **Category A:** Those structures that are associated with events that have made a significant contribution to the broad patterns of our local history; or
- **Category B:** That are associated with the lives of persons significant in our past; or
- **Category C:** That embody the distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- **Category D:** That have yielded, or may be likely to yield, information important to prehistory or history; or
- **Category E:** That represent the culture and heritage of the City of Spokane in ways not adequately addressed in the other criteria, as in its visual prominence, reference to intangible heritage, or any range of cultural practices.

An additional eligibility requirement is that the property is 50 years of age or older or have "exceptionally significant" qualities despite their age.

Nominations to the Spokane Register must be accompanied by owner consent. All property types listed in/on the Spokane Register are subject to design review.

## Spokane Register Historic Districts

Historic Districts are one of the property types that can be listed on the Spokane Register. Historic districts are generally areas of the city that residents clearly see represent a time and place of the past due to a concentration of buildings of the same type or from the same time period. Most districts have similar buildings forming consistent streetscapes and commercial buildings or houses built during period of time recognized as a "period of significance" or heyday period. This time period can vary in length from a few years to decades. The nomination of the Browne's Addition Local Historic District explains its history and period of significance.



1905 W Pacific Ave: the Dwight House

The properties in Spokane Register Historic Districts are categorized as contributing or non-contributing to the significance established for the district in the nomination document.

Contributing properties within these districts shall follow all the required procedures [for an individually listed property on the Spokane Register]. Proposed work on these properties is covered in Chapters 4 and 5 of this document.

In the case of non-contributing properties, classified as such because of loss of historic integrity, the guidance in Chapters 3, 4 and 5 can be used to reverse the loss of historic design elements of the building. If enough work is completed to restore the historic character of the building, it could move into the contributing category. A property owner should consider this possibility and the benefits of that change in status before planning major changes to a non-contributing property with loss of historic integrity.



In the case of non-contributing properties, classified as such because of age as they were built in the district after the end of the period of significance, 1950 – the Historic Preservation Office (HPO) will review work that occurs on the street facing façade of the non-contributing building. Part 6 provides guidance for such work.

All new construction within a Spokane Register Historic District will be reviewed by the SHLC, based on the standards presented in Chapter 7: New Construction.

The SHLC has the role of recommending these standards and guidelines to the City Council for adoption and then interpreting and applying them in a fair and consistent manner. The SHLC is committed to use them with flexibility, when warranted, and to make defensible judgments when reviewing applications in order to arrive at solutions that are appropriate for each individual instance. The SHLC has the opportunity, and responsibility, to consider exceptions to the standards. The SHLC has long held to the position that an approval of a proposal is building-specific only and that it is not establishing precedent when it approves an alternative solution for meeting the intent of rehabilitation.

Under the provisions of the Spokane Municipal Code 17D.100, the SHLC, through the HPO, is directed to issue Certificates of Appropriateness, or “COAs.” Design Review is the process through which the SHLC and HPO staff review proposed changes to Spokane’s listed historic resources and use standards and guidelines adopted by ordinance.

Under the same section of the Municipal Code, the SHLC and HPO staff are directed to review the proposed demolition of properties within the boundaries of Spokane Register Historic Districts. The code provides some criteria for consideration and Chapter 8 provides some additional factors to be considered in demolition review in Browne’s Addition.

Certificates of Appropriateness (COAs) are required for:

- Any work that affects the exterior of a historic, contributing property; or the street-facing side of a non-contributing property;
- New construction, alterations or additions; and
- Demolition.

### ***Incentives***

The City has available several incentives to recognize that investing in privately-owned historic buildings for heritage reasons has benefits for residents and visitors. These incentives are tied to a property being listed on the Spokane, or local, Register and available to owners of contributing properties in Browne’s Addition Local Historic District.

### ***Special Valuation Program***

The Special Valuation Program is an important benefit of owning and rehabilitating a contributing property in the Browne’s Addition Local Historic District. The program provides a means to reduce property taxes for 10 years after rehabilitation work has been completed. The program has several requirements but can be successfully used through planning and communication with the HPO.

Carefully review the information at <http://www.historicspokane.org/incentives> and contact the Spokane Historic Preservation Office if you are interested in using this program.

***This document constitutes the standards for the Browne’s Addition Spokane Register Historic District. It is based on the approaches used to review any work done on the exterior of the property within a Spokane Historic District although Standards may vary somewhat from district to district.***

## Program Basics

- The program includes a revision of the assessed value of a contributing property in the Spokane Register District that deducts, for ten years, approved rehabilitation costs.
- The reduction in property taxes appears two years after the approval of the application.
- Rehabilitation costs must total 25% or more of the assessed value of the structure (not the land) prior to rehabilitation.
- The issuance of a Certificate of Appropriateness (COA) means that the work meets the standards of review for the program.
- Work must be completed within the 24-month period prior to application to the County Assessor's Office.



1631 W First Ave: showing decorative shingles, brackets and moldings.

- Income-producing contributing properties in the district are eligible for use of the 20% Federal Historic Rehabilitation Tax Credit program.

- A permit allowing a non-conforming use may be granted to an historic property – a contributing property in a historic district – by the Hearing Examiner.
- Relief from building code requirements that affect historic features of a building may be granted to historic properties – contributing properties in a historic district – by local code enforcement officers.

Consult the HPO website [historicspokane.org/incentives](http://historicspokane.org/incentives) for up-to-date information on incentives for historic preservation.

## Other Historic District Benefits

More information on these programs can be found at: <http://www.historicspokane.org/incentives>.

- The HPO administers a grant program to provide matching funds for the improvement of the street-facing façades of contributing properties in historic districts.
- The HPO administers a Pilot Sidewalk Improvement Grant program to mitigate the cost of improvements or repairs to sidewalks adjacent to contributing resources in the historic district, made in conjunction a historic rehabilitation project.

## When work is reviewed

The property owner, and/or agent, is the only person that proposes work on buildings in the historic district. District designation is not a basis for the City or Spokane, Historic Preservation Office, Building Inspector, or neighborhood residents to ask or demand that an owner undertake work on a historic property.

**The owner proposes work and the Historic Preservation Office and Landmarks Commission reviews and approves it through a Certificate of Appropriateness.**

# **CHAPTER 2**

## **USING THESE STANDARDS & GUIDELINES**

The SHLC is mandated to use standards in its judgement in reviewing proposed work for COAs in accordance with the Secretary of Interior's Standards (SMC 17D.100.210.D-6). In summary, the Secretary of the Interior's Standards for Rehabilitation constitute the "standards" in this document, while the additional guidance represents the "guidelines" for decision making both by property owners when undertaking work within the district and the HPO and SHLC when issuing COAs in the district.

The Secretary of the Interior's Standards for Rehabilitation define what are considered to be "appropriate rehabilitation projects." The Browne's Addition Historic District Standards & Guidelines document expands and customizes these more general standards. The guidelines are the basis for evaluating applications for COAs, and assist applicants in understanding the Commission's decision-making process. All Certificate of Appropriateness decisions will reference both the corresponding Secretary's Standard(s) as well as the guidance under which the decision was made.

### **THE STANDARDS FOR REHABILITATION**

- 1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.*
- 2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.*
- 3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
- 4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
- 5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
- 6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*
- 7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
- 8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
- 9. New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*
- 10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*



## What is Design Review?

Design Review is the process that helps ensure any alterations to a building do not adversely affect that building's historic character and appearance, or that of an historic district. When property owners in Browne's Addition propose exterior work and apply for a building permit they also apply for a Certificate of Appropriateness (COA). Review for a COA is done in terms of this document, the Browne's Addition Historic District Standards & Guidelines by the HPO and possibly the SHLC. A chart showing most types of work and the requirement for review is included as Appendix V: Design Review Chart.

## When is Design Review Required?

As for all properties listed in the Spokane Register, design review is required for all exterior changes to properties within the historic district. This includes properties in both categories:

- **Contributing:** all exterior changes in terms of historic character
- **Non-Contributing:** all exterior changes on the street facing façade(s) in terms of avoiding intrusive changes

## Basics

- Exterior changes may include some work that does not require a building permit, but still needs a COA.
- Exterior changes may include mostly interior work that has some exterior components.
- Work undertaken without a permit will be a violation.
- Violations must be cleared through review and receipt of a Certificate of Appropriateness, or COA.
- Work defined as maintenance does not require a COA.

Changes to the interiors of both contributing and non-contributing buildings will not be reviewed.

## Understanding the Guidelines

The guidelines use a series of statements that indicate what is likely and not likely to be approved in a COA application.



- **Recognize** conveys approaches to understanding and keeping historic character.
- **Plan, Locate, Position, Design** mean use this guidance for work that is likely to be approved.
- **Keep, Retain, and Maintain** mean do not remove historic character features and materials.
- **Repair, Replicate and Replace** imply – if necessary – take such action.
- **Consider and Discuss** indicate that there is a range of solutions to give thought to and consult with the HPO.
- **Avoid** means that what is detailed is unlikely to be approved.

### ***Certificate of Appropriateness (COA)***

The Certificate of Appropriateness (COA) permit is used to both document the application for and approval of proposed work on properties. The name of this permit refers to compliance with historic district standards and guidelines or property management agreements by summarizing the nature of the work as appropriate.

- A COA must be received before a building permit can be issued.
- A COA must be issued before work is started.
- A COA must cover all proposed work.
- A COA approves specific materials and work, which will be documented on the permit and through associated plans and documents.

### ***Spokane Register Only Permits***

Some work that affects the historic character does not require a building permit in the City but may need a Certificate of Appropriateness.

This type of work includes (amongst others):

- Installing a front door
- Installing new porch railings
- Replacing historic features with replicas in composite materials

## ***TIPS FOR RECEIVING A COA***

- **Review the entire set of Browne's Addition Historic District Standards & Guidelines**
- **Understand the intent to maintain historic character and to avoid remodeling**
- **Plan a project with reference to the standards and guidelines**
- **Consult with the HPO about any clarity needed for the work to meet the standards**
- **Supply materials samples when needed**
- **Start work only after receipt of a COA**
- **Post the COA with other permits**
- **If project must be modified, consult with the HPO to see if a revised COA is needed**

### ***Preliminary Review Process: New Construction Only***

The HPO and SHLC offer the opportunity for a preliminary review of proposed new construction at a very early stage in project planning. A preliminary review approval indicates support for the project at the time it was presented. It is an introductory, or exploratory, review and approval of the parameters of the project, not its specific details. Even so, circumstances change that may alter the project and its context, or setting, that make that initial decision void. A preliminary review is a good-faith review and approval or denial of proposed new construction but does not ensure final project approval.

Preliminary review may be conducted when the proposed design is sufficiently developed so that the Commission has a specific proposal to review. Preliminary review should not be considered as part of a design-build process.

Preliminary review shall be based on:

- Site plans and elevations, showing setbacks, height of buildings of the setting or context;
- Proposed site plan for parcel, showing building footprint, access points, vehicle parking;
- Schematic elevations indicating number of stories;
- Schematic floor plans; and
- Material sample board only if final selection is proposed for review

If preliminary approval is withheld, the project must be revised sufficiently, as determined by the HPO, so that the SHLC could come to a different conclusion about its appropriateness as compatible new construction. Preliminary review for new construction is valid for two (2) years from the time that the SHLC grants preliminary approval. Preliminary review does not eliminate the need for further review that includes final plans and samples of all materials to be used on the exterior.

### ***Maintenance***

Property owners are encouraged to maintain buildings in good condition and can do such work without applying for a COA, but some work may require a City building permit:

- Tuck-pointing masonry,
- Repair or replacement of gutters or downspouts
- Painting of wood or metal elements and previously painted masonry,
- Repair, but not total replacement, of existing retaining walls, fences, steps, stoops, porches, decks or awnings, and
- Repair or replacement of a flat roof that cannot be seen from the street.



The following work is NOT considered to be maintenance and would require a COA:

- Installing new materials to conceal damage, such as using coil stock to cover deteriorated trim elements
- Extending or constructing new elements.



## SUMMARY OF NEED FOR A CERTIFICATE OF APPROPRIATENESS (COA)

Permit Needed:	See Chapter:
Changes affecting exterior of contributing buildings	Single Family, Chapter 3 (Pg. 22); Multi-Family, Chapter 4 (Pg. 39)
Changes affecting façade of non-contributing buildings	Chapter 6 (Pg. 60)
Paint non-painted exterior materials	District-wide Standards (Pg. 51)
Replace front door	Single Family, Chapter 3 (Pg. 33); Multi-Family, Chapter 4 (Pg. 46)
Replace windows	Single Family, Chapter 3 (Pg. 34); Multi-Family, Chapter 4 (Pg. 47)
Replace roof	Single Family, Chapter 3 (Pg. 26); Multi-Family, Chapter 4 (Pg. 43)
Replace siding	Single Family, Chapter 3 (Pg. 24); Multi-Family, Chapter 4 (Pg. 41)
Install fence in front yard	Chapter 5 (Pg. 53)
Construct garage	Chapter 5 (Pg. 57)
Construct addition	Chapter 5 (Pg. 56)
Construct or replace porch	Single Family, Chapter 3 (Pg. 29); Multi-Family, Chapter 4 (Pg. 45)
Remove any features, including historic landscape ones (stone retaining walls)	Chapter 8 (Pg. 78)

### NO PERMIT NEEDED

Work considered to be maintenance	Install vegetation
Paint already painted exterior materials	Install new sidewalk
Install sculpture, fountain, small artistic elements	Install porch lighting and fans
Install exterior lighting fixtures	

\*\*See Appendix V for the Design Review Chart which shows typical work on buildings in historic districts and type of review required.

## ***Enforcement and Violations***

These standards and guidelines have been adopted as part of a City Ordinance. The Secretary of the Interior Standards for Rehabilitation have long been the SHLC's standards used for reviewing projects and issuing COAs. The guidelines in this document are intended to help expand and further articulate how the SHLC will use the standards when reviewing properties for COAs in Browne's Addition.

The Historic Preservation Office will issue a Stop Work Order when it becomes aware of (major) work being undertaken without a Certificate of Appropriateness. At that time, the property owner must submit an application for a COA. The HPO will issue a Violation Notice when it becomes aware of (major) work completed without a COA – even if the work meets the standards and guidelines. At that time, the property owner must submit an application for a COA.

## ***Goals Lists***

The Historic District Standards & Guidelines for the Browne's Addition Historic District are intended to provide a framework for making decisions that can be approved with COA. Overall, the Historic District Standards & Guidelines have the goal of maintaining the historic character features of the district and of the buildings that contribute to its historical and architectural significance.

Goals lists are included throughout the guidelines chapters to remind users of the most important factors to consider when planning and reviewing proposed changes, as not every type of project can be anticipated and covered in the standards and guidelines.

## ***In particular, the standards and guidelines should be used to:***

- Make design decisions that reinforce, rather than diminish, the vibrant and varied character of the neighborhood that relies on the existence of historic buildings erected during the period 1881-1950;
- Plan work that includes rehabilitation and perhaps the restoration of missing components of historic buildings in order to maintain historic materials and design elements, yet affords a range of possibilities;
- Plan maintenance and repair work that prolongs the life of historic components of buildings;
- Plan re-investment in buildings built after 1950 so that they remain compatible elements in the district;
- Consider the design of new buildings that are compatible within the historic streetscapes of the district; and
- Consider the continued use, rehabilitation of, or demolition of a building in the district.

## Key Terms and Definitions

### Historic Character Features

This term is used to refer to the district as an entity, as well as each property within it, as they contribute to the historic character of the Browne's Addition Historic District. This character is established by numerous small elements that convey authenticity, use of materials, building designs and adaptation to changing residential patterns. Together they establish a sense of place – a place different from nearby neighborhoods in the city and neighborhoods in other cities. As specific elements of a building's design convey its architectural and historical design, so too do the buildings convey the district's architectural and historical design as a neighborhood.

### Rehabilitation

Rehabilitation is a broad type of work that prepares a building for future use while maintaining its historic character. Work often incorporates updating of some interior components, correction of deferred maintenance conditions, and making small changes that increase the functionality and amenities of the property. Rehabilitation is a flexible and functional approach to work on contributing buildings in Browne's Addition and provides the framework for these standards, which address the portions of a project on the exterior of a building.





### **Restoration**

Restoration means undoing changes, adding lost elements, and stabilizing a building to a former, historic appearance and condition. Some property owners combine quite a bit of restoration into a rehabilitation project. Other times restoration is more limited. There is no requirement to restore lost components of properties.

### **Recreation**

When porches or entrance components have been removed from a property, the owner may wish to recreate such elements. Recreation of the element does not require the exact replication of the historic design, which may not be known. Recreation can be based on a similar example in the district or be a simplified version of the element with typical components. When an element is well-documented and the new work will replicate the original, it is often referred to as reconstruction.

### **Remodeling and Renovating**

These approaches may be appropriate for only non-contributing buildings in the district as these interventions change the historic character features of buildings. Remodeling includes intentional changes of design and materials. Renovating is similar and may involve more changes to interior spaces and mechanical elements. When these approaches are proposed for non-contributing buildings, they must be undertaken so that the renovation is complete in visible areas in order to avoid introducing visually distracting and incompatible buildings. For instance, if new siding materials are applied, the project must include all visible areas, even those minimally visible.

### **Residential Amenities**

This term refers to a range of visible, permanent components of residential properties that are not the house or apartment building and include: fences, paving, outdoor spaces such as decks, secondary structures from garden sheds to chicken coops, and even solar energy panels. These amenities keep properties occupied and up-to-date and almost always can be placed on a property in a historic district.

### **Visibility**

Visibility is considered carefully in historic districts in terms of the effect and extent of what is visible.

***Minimally Visible:*** Elements that are technically visible – but seen from oblique angles or at a distance from the sidewalk – are minimally visible and do not affect the historic character of a property or the district. Often one cannot determine the material or details of a design of minimally visible elements. For these reasons, replacement materials and minor changes are appropriate at these locations.

***Highly Visible:*** Elements that are visible and easily seen from the sidewalk are highly visible. Highly visible elements establish character and distinguish one building from another. They are on street-facing façades and the front portion of side facades when there is a generous side yard.

***Visually Intrusive:*** Some elements are visually intrusive because they call undue attention to themselves, seem obviously added to a property, shift the emphasis of the visible character, or dominate views of buildings and streetscapes. One of the goals of these standards is to avoid the addition of visually intrusive elements in the district.

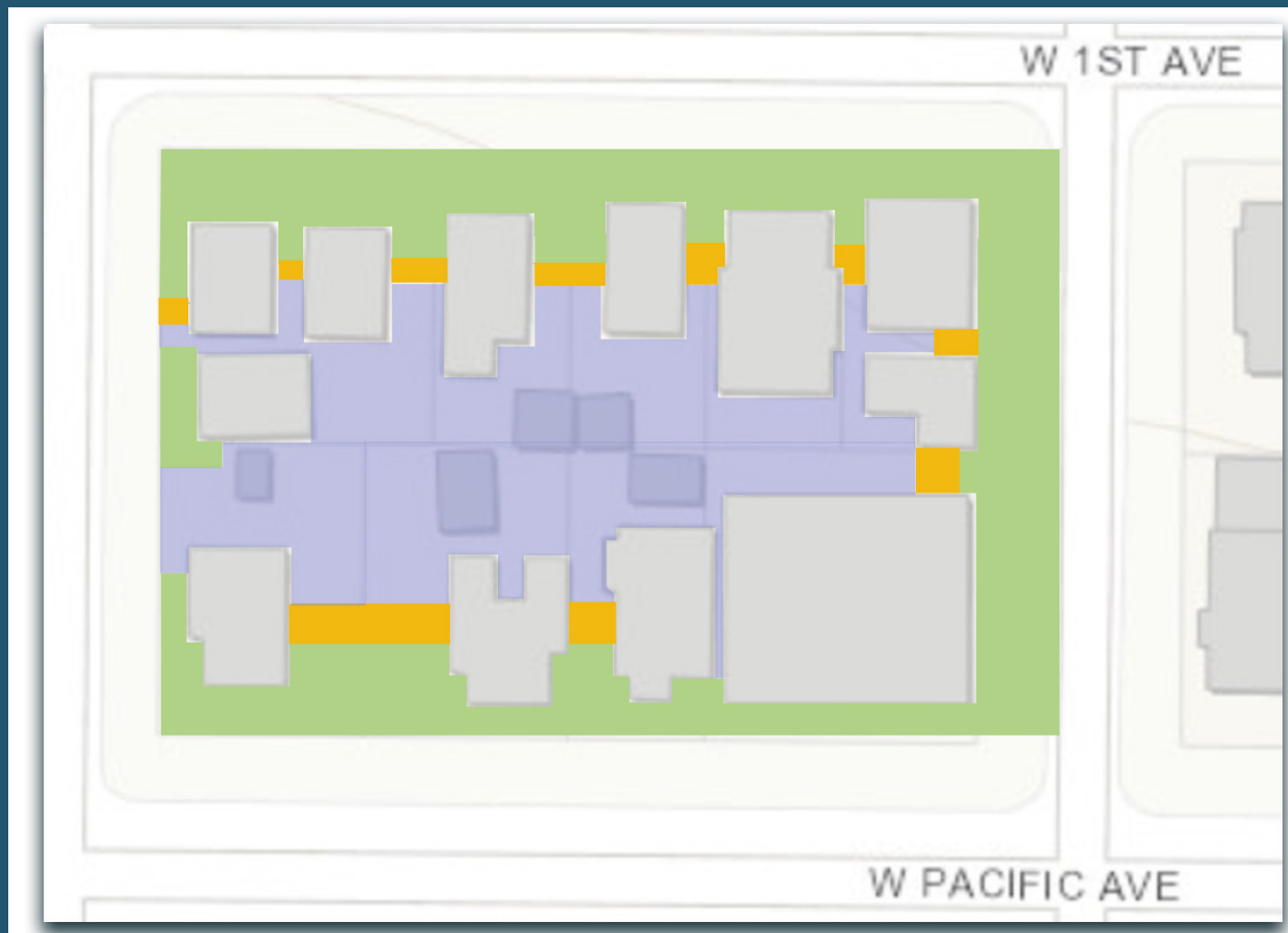
### Using Visibility in These Standards

Visible areas of properties are addressed in two main ways. These diagrams show three common situations in Browne's Addition and the visible areas of the properties that are addressed in the guidelines:




- Buildings close together with only the façades as highly visible.
- Building set far back from the street so side views are distant – façade and first third or so of elevations highly visible and visible.

- Corner building – two street facing sides are highly visible and the rear façade is visible.

The following figure provides a visual example of the three levels of visibility to be used to determine appropriate materials and options.



### KEY:

	<b>PUBLIC</b>
	<b>SEMI-PUBLIC</b>
	<b>PRIVATE</b>

Corner and adjacent properties showing public, semi-public, and private areas of each property.

### ***Public and Private Areas in the District***

Properties in historic districts have public and private areas as well. Street-facing highly-visible portions of properties in historic districts contribute to the public perception of the district as a historic place and are thought of as “public.” Highly visible areas are seen from the streets and sidewalks (not alleys) and hence are available to the public. These areas contribute to the historic character of the district.

Thinking in these terms helps property owners plan for additions and changes to be in the less-visible and private portions of their property. These private areas form a U-shape around the building as the rear yard and some of the side yard.

For corner properties, there is usually one obviously “rear” side of the building. Even though it is visible from the street, this portion of the building and its yard would be a private portion of the property. The side yard not adjacent to the street may also be a private area.

### ***Historic Character Features of Browne’s Addition Historic District***

Browne’s Addition is an accumulation of various historic single- and multi-family residential building types from the 1880s through 1950; more multi-family residential buildings from 1950s and 1960s; and a small number of later ones.

Streetscapes in the district display an historic urban residential pattern with the positioning of buildings set back from the public sidewalk with front lawns and often relatively narrow side yards. The historic urban residential pattern incorporates a mature tree canopy and other plantings that provide variety in the vegetation and shade for people, and enhance the experience of walking in the neighborhood.

### ***Browne’s Addition District Historic Character***

- Historic single-family dwellings of various sizes are oriented to the street with visible entrances and generous amounts of windows, and very often with front porches.
- Some historic single-family dwellings convey that they have been converted into multiple units and in that way, are clear signals of the change of residential patterns over time.

- Historic apartment buildings have single entrances and access to the outdoors via balconies or individual entrances to each unit

- The largest scale pre-1950 apartment buildings maintain the setbacks and sense of spatial organization dominant in the district. Many later apartment buildings do this also.

- Non-contributing multi-family buildings display various plans, entrance arrangements, and access to the outdoors.

- Properties provide for automobiles with curb cuts and garages on single-family properties and small

on-site parking areas, often covered with carports, for apartment buildings and converted residences.

- There are no originally historic mixed-use buildings and residential use predominates.
- Commercial buildings are limited to the south side of West Pacific Avenue, flanking Cannon Street.

***The main goal of historic district standards and guidelines is maintaining the historic character of the buildings and the district.***

***The Browne’s Addition nomination describes the historic character of the buildings and district as a whole.***

***The character is summarized here.***



### ***Basics for Compatibility: Contributing Buildings***

Proposed changes to historic buildings are compatible if they do not reduce the historic character of the buildings. Such changes include undoing non-historic changes to buildings, replacing building parts that are not repairable with “in-kind” replacements, such as deteriorated wood windows with contemporary wood windows of the same size, configuration and operation, and providing residential amenities such as decks and additions in the least visible areas.

### ***Basics for Compatibility: Non-Contributing Buildings***

Proposed changes to non-contributing historic buildings are compatible if they do not result in incompletely remodeled building façades, introduce elements that are visually intrusive, and provide residential amenities, such as decks and additions.

### ***Basics for Compatibility: New Construction***

Many types of residential buildings have been built in the historic district, and consequently a variety of residential building types are compatible in the historic district, depending on a site’s setting. New construction should maintain the street-orientation of residential units and continue the pattern of lawns and vegetation. The introduction of property types, including buildings set at the sidewalk as in central urban residential areas of a different type, have no precedence in the district.

### ***Use of Buildings in Historic Districts***

Design review in historic districts assesses physical changes made to buildings and – in general – does not address use. Design review may limit changes to public, character-defining areas of properties due to new uses.

The long-term preservation of buildings in historic districts requires that they be in use.

In recognition of this need, these standards and guidelines – and the Spokane Historic Preservation Program in general – supports the notion of adaptive re-use of historic buildings. The goal of historic

districts – to maintain the historic character of an area – is not meant to control or limit the use of those buildings. As a matter of fact, historic designation in Spokane can be a way for property owners to petition for a conditional use of a building that may otherwise not be an allowed use in the neighborhood if it helps to keep the building viable and in use.

### ***Adaptive Re-Use Basics***

- Retain historic use or adapt for a new use that is a good fit.
- Recognize that buildings adapted for a new use do not need all expected features of that property type. For instance, a small church building re-used as a store usually does not have a storefront.
- Design adaptive use projects so that they maintain historic character features and; add and alter areas that are at the minimally visible, private areas of properties.

## ***Adaptive Re-Use: Updating a building for new uses through rehabilitation***

### ***Examples:***

- **Garage buildings adapted for breweries and retail spaces**
- **Churches adapted for restaurants or dance studios**
- **Historic residences adapted for offices and restaurants**

# CHAPTER 3: EXISTING SINGLE FAMILY RESIDENTIAL

## EXTERIOR WALLS: FOUNDATIONS, WALLS, SMALLER ELEMENTS

### Goals

- Maintain historic character through exposed, well-maintained materials in highly-visible locations.
- Avoid coating of foundation materials rather than repairing and maintaining them.
- Repair and replace only damaged areas of exterior siding materials.
- Choose appropriate replacement materials and avoid imitative modern substitutes.
- Retain historic character of exterior elements, including chimneys.
- Avoid installation of intrusive elements.

### Historic Character Features

- Above-grade foundation materials – basalt, granite or concrete – that convey times of construction and styles of buildings.
- Exterior wall materials that convey architectural style.
- Stone and brick masonry.
- Exterior portions of chimneys form and material.

### Exterior Basics

- Retain historic materials, when present, particularly those in highly visible locations.
- Repair and replace only damaged or deteriorated elements, as their condition is often varied due to location and exposure.
- Keep protective coatings – paint and stain – intact and use caulking to keep water out.
- Avoid applying “technical fixes” or waterproofing coatings and masonry paint due to problems they can introduce; instead repair and maintain using traditional techniques.
- Avoid remodeling a building by replacing exterior wall materials with other kinds of materials and incompatible finishes.
- Consult the Paint and Color Section in Part 5 when planning to paint or stain exterior materials.

### Foundations

- Maintain mortar to protect stone foundations.
- Repoint foundations as needed with mortar appropriate for that location and replicating the style, texture and color of the historic mortar.
- Avoid applying parging coats or swaths of mortar over masonry rather than repairing brick and stone.

**Refer to [Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings](#)**

- Maintain concrete foundations in their original conditions and unpainted.
- Address problems before applying a parging coat, if necessary, to a concrete foundation, and maintain the natural concrete color and texture to replicate its original character.
- Avoid introducing non-traditional stone and brick colors to foundations through parging and painting.

### ***Raised foundation/basement features***

- Maintain window openings and sash in raised basements.
- If desired, block windows from the interior of the basement.
- Avoid use of glass block in basement windows on public, highly-visible facades.
- Add egress windows at minimally visible locations.
- Design basement access stairs to be unobtrusive.
- Avoid re-grading to create a walk-out basement a visible location.

### ***Exterior Wall Materials***

#### **Non-Masonry**

- Maintain exterior wall materials as historic character features, including trim elements: corner boards, fascia boards, trim pieces.
- Repair damaged sections of materials in-kind by replicating the dimensions, materials, and finish of the historic material.
- Consider in-kind replacement materials, if necessary.
- Replicate the dimensions, design and finish of materials.



1827 W Riverside Ave: This home is adorned with pediments and projecting eaves accentuated by scrolled brackets. Exterior cladding materials include wood clapboard and different styles of decorative shingles.

- Avoid changing the reveal – how much you can see – of wood siding and shingles.
- Consider replicating the material, particularly at highly-visible and eye-level locations, where it is easy to see what the material is.
- Consider non-historic materials if they replicate dimensions and finish of the historic materials and, for wood alternatives, they can be painted.
- Select materials that do not attempt to imitate wood grain, as wood grain is usually concealed with finishes when applied to the exterior of buildings.
- Install replacement materials to maintain the same relationship to window frames and other trim elements to avoid non-historic appearing flat facades. This may require the removal of existing materials.



## **Masonry**

- Plan repointing projects to replicate the mortar in kind and not change character of the masonry.
- Use recommended mortar type for type of material and exposure.
- Avoid eye-catching repointing using poorly matched mortar.
- Employ experienced masons who can prepare joints, match and mix mortar, and replicate style of mortar placement.

### **MASONRY**

- **Masonry consists of solid units – brick, stone, or terra cotta – and mortar that joins the units.**
- **Mortar is both a technical and design element of a masonry wall.**
- **Mortar is the weaker, more porous component and allows moisture to move out of the building.**
- **The color, texture, and placement, the style of the mortar, are part of the historic character of masonry.**
- **Portland cement mortar is not appropriate for historic masonry elements because it is too hard and may damage the structure over time.**

**Refer to Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings for technical guidance**

## **Chimneys**

- Recognize that exterior chimneys are historic character features of exterior walls.
- Maintain materials of exterior chimneys as other masonry elements, exposed and in good condition.

## **Half-Timbering**

- Recognize half-timbered walls as assemblies of wood boards embedded into stucco areas that may require frequent maintenance.
- Maintain the historic pattern and dimensions of wood elements and perhaps uneven surface.
- Maintain historic texture and color of stucco.
- Replicate in-kind if necessary, in materials, design, dimensions, color and finish.

## **Non-Historic and Replacement Materials**

- Avoid installation of non-historic materials that would be considered remodeling.
- Maintain authenticity by avoiding installation of other historic materials that might have been used when the house was built – but were not.
- Avoid using replacement materials that attempt to imitate traditional ones and that have non-traditional textures.
- Use materials that can be sized to replicate historic materials dimensions and that can be painted.
- Select materials for the public, highly-visible façade and all visible and minimally-visible facades that are not vinyl or applied in the manner that vinyl siding is applied with moldings that keep the siding in place.

## Wall Elements

- Recognize that small elements attached to walls, such as lighting fixtures, may not be historic character features but can be intrusive if not traditional in design and materials.
- Mount lighting fixtures in ways that limits damage to exterior wall material.
- Use traditional gutters and downspouts to convey water from the roof.
- Locate downspouts in their original locations or around the corner from the street-facing façade on the side wall.

## EXTERIOR ASBESTOS SHINGLES

- Asbestos is a material that must be handled with care.
- The standard advice for asbestos shingles on the exterior of buildings is to leave them in place.
- Asbestos shingles can be painted.
- Fiber-cement shingles have a very similar appearance to asbestos shingles and are an appropriate replacement material.



# CHAPTER 3: EXISTING SINGLE FAMILY RESIDENTIAL

## ROOFS

### Goals

- Maintain of historic character features of the original roof forms and materials.
- Avoid remodeling buildings with the use of roof materials different than those of the original.
- Preserve historic character chimneys.
- Provide framework for recreation of missing tower roofs.
- Retain historic character of smaller roof elements, including exposed rafters and purlins, braces, cornices, and treatment of overhanging eaves.
- Avoid installation of intrusive roof elements such as skylights, on other than flat roofs in highly visible areas.

### Historic Character Features

- Roof shape, pitch and materials reflect the building type, time of construction and style of a residence.
- Complex roof forms generally are covered with one consistent roof material.
- Tower roofs with conical or dome shapes are often covered with a different material from the rest of the roof.
- Chimneys often have design features: corbeling, panels and decorative “chimney pots.”

- Parapets edging flat roofs often have elements conveying the style of the building.

### Roof Basics

- When present, retain the historic materials, particularly those on highly visible locations.



1725 W First Ave: The Glover House has probably the most distinctive corbelled exterior brick chimney in the district.

- Repair and replace only damaged elements of unusual roofing materials, including clay tile, metal, and slate.
- Avoid remodeling residences with the installation of novelty or brightly colored roof coverings.
- Plan to use Architectural Shingles with more depth and texture similar to historic wood and slate shingles on roofs with large expanses of roof that are part of the character of the house if those materials were used historically.
- Plan to use conventional asphalt shingles in a neutral color on roofs whose surfaces are not important design elements.
- Maintain and repair roof edging and eave elements and replace any missing elements in-kind.

**Refer to Preservation Brief 4:  
Roofing for Historic Buildings**



## Roof Chimneys

- Recognize that some chimneys that rise from the roof are historic character features.
- Maintain materials of chimneys as other masonry elements, exposed and in good condition.
- When repair and limited reconstruction is necessary, recreate the form, height, corbeling, paneling and other character features of roof chimneys.
- Treat standard chimneys in minimally visible locations as important functional elements and maintain in good condition.

## Recreation of tower roofs

- Consider the design and cost of any recreation of a tower roof project carefully.
- Use historic photographs of the house or similar houses in the district to plan the design of the tower and select traditional exterior materials.
- Avoid planning a “reinterpretation” of a tower roof as a remodeling of a historic character feature rather than base the new design on historic evidence found in the district.



Lowenberg-Roberts House, 1923 W. First Avenue: the house is capped with a complex roof composed of a hip roof with cross-gables on the north façade and west elevation, and a bellcast roof over the west elevation turret

## Eaves of Sloped Roofs

- Retain all combined functional and ornamental elements of the eaves area: the underside of overhanging roofs, exposed rafter tails and purlin ends, brackets, assembly of trim boards called an entablature, and projecting elements as components of architectural style and historic character features.
- Avoid concealing deteriorated elements with thin sheet metal called “panning” or aluminum stock coil material. Instead, address deteriorated material and the cause of deterioration.
- Use existing elements as the sources for replacing missing ones in design, dimensions, and likely in material, although cast composite elements might be appropriate to use at the second story and above.
- Avoid redesigning architectural elements in these areas with the use of mass-produced elements that are not near replicas to historic elements.

## Cornices

- Retain projecting cornices and all of their elements as important components of architectural style.
- Use existing elements as the sources for replacing missing ones in design, dimensions, and likely in material, although cast composite elements might be appropriate to use at the second story and above.

## Dormers

### Existing Dormers

- Retain visible components of dormers: walls, windows, small architectural elements and roofing as historic character.
- Retain contrasting wall material for dormer walls, if present in the historic building, and avoid applying roofing materials to dormer walls.
- Retain dormer roof shape and eave design.
- Retain any special windows in dormers.
- Follow guidance for windows replacement standards (see below) for dormer windows.
- Discuss whether dormer windows above the second story may be classified as not highly visible, depending on the distance from the street.
- Consider dormer windows in non-street-facing facades as minimally-visible or not-visible.
- Select dormer windows for conversion to egress points in least visible areas of the building and make minimal changes needed for egress.



### New Dormers

- Plan to add new dormers to the uppermost story in non-visible and minimally-visible areas.
- Avoid planning new dormers for street-facing, highly visible roof slopes.
- Position new dormers towards the rear of the house on side-slopes of roofs.
- Select dormer siding and roofing materials to allow them to blend in with the historic elements of the house.
- Select window shapes and configurations that are traditionally used in dormers and that fill most of the dormer outward-facing.



Top: 2218-2222 W. Fifth Ave: Dormer on a polygonal bay roof

Left: 2301 W. Pacific Ave: building is capped with a cross-gable roof with narrow projecting eaves with bargeboards from which several cross gables and dormers



# CHAPTER 3: EXISTING SINGLE FAMILY RESIDENTIAL

## PORCHES AND ENTRANCES

### Goals

- Maintain all intact historic porches and entrances as they are historic character features.
- Consider recreating as open porches those that have been removed or enclosed, as open porches were quite common in the district.
- Maintain historic materials at this highly-visible portion of houses.
- Avoid the remodeling of entrances and porches by removing them, enclosing them, or adding them where they did not historically exist.

**P**orches have a standard set of features that determine their character and should not be altered:

- Depth, width and height of the covered area
- Location of steps
- Foundation material supporting the floor
- Elements between the floor and the roof: posts and railings
- Porch roof shape and materials

### Historic Character Features

The entrance to a residential property is always a historic character feature. It establishes or reinforces the style of the building and often uses high-quality materials that are experienced at and near eye level.

The entrance sequence for single-family houses in the Browne's Addition Historic District often includes a porch and an entrance.

- The porch, like a stoop, provides physical access to the entrance. **Porch** features include the design and materials of: steps, foundation, floor, balustrades, posts or columns; frieze below porch roof edge; and porch roof shape and materials.
- The entrance is where one enters the house. **Entrance** features include: surround (framing) design and materials; side and upper windows design and materials, and door design and materials.

### Porch Basics

- Retain the historic components and materials of a porch, when present, if at all possible.
- Repair and replace only very deteriorated and damaged elements, retaining historic material when possible as condition is often varied due to location and exposure.
- Keep porch elements protective coatings – paint and stain – intact and use caulking to keep water out.
- Avoid the permanent installation of vinyl panels – solid or with clear panels – to enclose a porch unless the panels can be rolled and stored in a not-visible position

**Refer to Preservation Brief 45:  
Preserving Historic Wooden Porches**



### ***Reopening an enclosed porch***

- Reopening an enclosed porch can be a rewarding way to restore the historic character of the property.
- Consider carefully how much of the porch to reopen and, if possible, return it to its historic configuration.
- For completely enclosed porches, determine if historic posts and other elements were left in place when the porch was enclosed and look for elements that may remain on the property. Reuse any remaining elements or use them as guides for replacement elements.
- For partially enclosed porches, use posts, brackets, railings and other elements in the open porch area as basis for the design of replacement elements.



1819 W 1st Avenue: porch reconstruction

### ***PORCH RAILINGS***

- **Porch railings were common in some porch designs and were omitted in others. Historic porch railings were lower than modern, pre-fabricated ones that are often 36" in height.**
- **Substitute materials may be acceptable in porch railings if the dimensions and design are appropriate for the building**
- **Porch Railing Building Code Requirements:**
- **When the porch floor is less than 30" above grade, there is no requirement for a handrail or a handrail of a specific height.**
- **If a handrail is required, consider how to maintain historic handrail height and add an additional, little-noticed railing above it to meet code requirements or contact the SHPO to see if code relief may be obtained.**

### ***Recreating a Porch***

When there is no evidence of an historic porch design, use one of these approaches:

1. Copy a porch design from a nearby house that has the same style and size of porch.
2. Use available millwork components or brick masonry to complete a simplified version of a porch appropriate for, and of the same size as, the historic porch.
3. Create a porch space of the historic size with neutral, unobtrusive components with the emphasis on recreating the porch, rather than its design.
4. Recreate a porch floor at its original height, if it has been removed, by using evidence on the building
5. Use tongue-and-groove flooring to help a recreated porch to complement the historic house.

### ***Porch Floor and Steps***

- Maintain traditional material in place for porch steps: stone, brick and concrete.
- Replace irreparable stone steps in kind or with neutral concrete steps.
- Maintain the historic configuration of steps.
- Maintain the handrail location or add handrails at the sides of steps.
- Maintain slight slope of porch floors for water runoff.
- Replace partial or entire individual pieces of tongue-and-groove porch flooring as needed and maintain as much historic material as possible.
- Keep wood floor and steps painted and use sand in paint or non-slip material on steps.
- Keep concrete flooring uncoated to avoid trapping moisture under waterproof coatings.

### ***Porch posts***

Wood porch elements are often original character-defining features but are also exposed to the elements. When maintenance has been intermittent, changes throughout Browne's Addition have included replacement with masonry, other wood elements, boxed-in square columns, or columns of composite materials.

- Repair wood porch posts or columns with small wood Dutchmen repairs and use epoxy to strengthen wood material, as appropriate, and keep painted.
- Select replacement posts or columns to replicate height, use of bases and caps, as well as form and style of original posts, if possible.

### ***Masonry posts and post bases***

- Keep original materials in place and repoint as needed.
- Maintain original aesthetic and technical components of mortar.
- Keep masonry unpainted to maintain and expose historic character materials in highly visible areas.

### ***Porch Railings***

- Porch railings historically were wood, stone or cast stone, and porch walls at railing height were brick or stone.



1728 W. First Ave: Three-quarter width front porch with round columns resting on wood paneled bases supporting a hip roof with decorative gable peak.



- Maintain the original design of porch railings as they were integral to the porch design.
- Consider using cast stone porch balusters to replace deteriorated stone balusters of similar design and the same dimensions.
- Consider using composite materials to replace wood porch railings if they will receive paint.
- Avoid taller porch railings as they alter the proportions of the design.
- Delay purchasing mass-produced railings and columns until after the issuance of a Certificate of Appropriateness.

### ***Porch Ceiling***

- Keep wood ceilings, often tongue-and-groove, painted or varnished.
- Maintain moldings and decorative trim elements at ceiling and entablature areas to keep historic materials exposed near eye level.
- Avoid installing overlay materials (metal or vinyl) that conceal historic materials and trap moisture.

### ***Porch Amenities***

Porch lighting and fans do not require review or issuance of a Certificate of Appropriateness.



2425 W Pacific Avenue: porch with Ionic columns and masonry foundation

### ***T*ips for planning a porch re-creation:**

- Historic Sanborn fire insurance maps show the size of historic porches.
- Be restrained with the use of millwork on a new porch as it will all have to be painted.



2208 W Pacific: The porch is constructed with cut-and-coursed basalt columns and railings supporting the shed roof with projecting exposed eaves.



## Sun Porches and Second-Story Sleeping Porches

- Consider retaining portions of porches enclosed with windows as sun porches as an historic alteration.
- Select replacement windows for sun and sleeping porches that are appropriate for the style of the house and nature of the porch, using the Windows section of this document.
- Retain the traditional design of sun porches that have windows that are entire or partial window walls: use sash of one size; use a combination of operable and fixed units if desired; and avoid calling undue attention to the area.
- Retain the traditional design of sleeping porches on second stories that usually have consistent windows filling the upper walls above a low solid wall.

## Entrance Basics

- Retain all historic elements of an entrance – framing and decorative components, windows if any, and door – as historic character features.
- Select a replacement door, if needed, in the appropriate style and with the appropriate extent of glazing for the age and style of the building.
- Retain historic doors, refinished if necessary, and re-glazed with clear glass if necessary.
- Retain decorative narrow side windows and transom or fan windows above doors as the framing, size, and decorative glazing are difficult to replicate.
- Keep all entrance elements rather than remove some, or add some, for a door of a different size.

## ENTRANCE PITFALLS:

- **Doors of different style than the building.**
- **Purchase of mass-produced door or pre-hung door that cannot be used in historic opening.**
- **Removal of decorative wood framing elements and side windows.**
- **Not refinishing historic door for continued use.**
- **Failure to receive a building permit for replacing a front door and jamb.**

- Select storm and screen doors to be appropriate for the style and age of the house and door.
- Avoid use of glass blocks in an entrance assembly to replace window sash.



This home at 1915 W. Second was remodeled in 1936 and the original full-width front porch was removed and the entry portico was added.

# CHAPTER 3: EXISTING SINGLE FAMILY RESIDENTIAL

## WINDOWS

### Goals

- Recognize that windows are one of the most important architectural features of a building and are a character element.
- Maintain the historic character of all windows in historic contributing buildings, particularly those in the special window category due to their distinct historic design and materials.
- Avoid replacing windows for energy conservation, as that is not necessary to control heat loss and there are other, more effective means to control heat loss.
- Avoid diminishing historic character and authenticity through the use of non-traditional window materials and windows of the wrong size for the opening.
- Maintain building fenestration, pattern of windows, with no additions or subtractions, except in minimally-visible and private locations.

### Historic Character Features

Windows have several characteristics:

- Windows are openings of particular size and orientation vertically or horizontally.
- Window openings have frames that hold the sash in position and moldings that conceal the joints between sash and siding.
  - Frames have dimensions relating to the size of the opening and operation of the sash.
  - Moldings, including wood “brick molding,” have profiles that add shadows, depth, and interest to historic façades.

- Window sash has various characteristics:
  - Material
  - Dimensions and amount of glazing
  - Configuration (number of sash in an opening and divisions in the glass)
  - Operation: hung, casement, fixed, awning



Original wood windows at the home at 1722 W Riverside Ave.

**Refer to Preservation Brief 9:  
The Repair of Historic Wood Windows**



## Window Basics

- Retain historic wood sash windows as a high-quality, well-performing material that cannot be replaced in kind as new wood is not as strong and durable.
- Repair damaged sections of window sash and framing elements.
- Consider the use of storm windows for heat retention.
- Avoid remodeling by changing major characteristics of windows.
- Plan to replicate any special window through custom fabrication.
- Avoid converting a door to a window or a window to a door in highly visible locations as this alters historic character.

## TRUE DIVIDED LIGHTS

- Windows are divided into small sections of panes – lights – by wood or metal muntins.
- Specific patterns of muntins are closely aligned with some architectural styles and are hence design elements.
- Windows with decorative muntin designs are “special windows” and should be retained as they are difficult and expensive to replicate.
- Muntins provide depth of profiles and shadow lines: historic character.
- Simulated divided lights with snap-in or sandwiched grids do not replicate the character of historic sash and do NOT look the same.
- Sash with simulated divided lights is not appropriate in historic buildings in highly visible locations.

## Ways to reduce heat loss at windows:

- Use storm windows on the outside
- Seal all cracks around window frames that allow air and heat to leak out with caulking and weather-stripping
- Use interior curtains or install interior storm windows
- Explore whether double-glazed standard sash could be installed in existing window frames

### Other ways to reduce heat loss

- Install insulation above ceilings in attic spaces and below floors in basements to provide barriers between heated and unheated spaces. Be sure to install insulation in the correct locations.
- Insulate exterior walls
- Improve efficiency of the heating system





## WINDOW TERMINOLOGY

- Special window: units that have decorative muntin patterns; leaded glass; etched, opaque and colored glass; curved glass.
- Standard window: units that are common, basic glass held in a simple wood frame.
- Muntins: narrow strips of wood that hold small panes of glass that may be decorative or simple.
- Mullions: wider divisions, usually wood, that separate each sash in a grouped sash assembly.
- Light: the pane of glass held by muntins that are often counted do describe windows, as in one-over-one (lights) or six-over-one (lights)
- Operation: refers to various ways to open windows, as in sliding up a hung sash, pushing casement sash out to the side, and pushing out a lever to open awning sash.



### Planning a window replacement project:

- Consider sash replacement only and retain and reuse window frames and any brick molding.
- Select replacement windows as you would any expensive item: compare companies, windows and prices.
- Retain and replicate the historic character features of the entire window and its sash.
  - Retain historic size and shape of the opening.
  - Select windows that fill the opening without making it smaller.
  - Select windows that do not require a second set of framing elements as this reduces glazed area.
  - Retain window moldings as significant historic character features that can be repaired.
- Replicate any wood brick molding that covers the joint between the window and wall with millwork that replicates the historic molding on the building or is a reasonably close alternative design suitable for the style of the building.
- Select window sash that replicate the characteristics of the historic:
  - Very similar size of the overall window as well as components: top rail, bottom rail, side rails and muntins so that glazed area is very close to what it was historically.
  - Select sash that has the frame dimension patterns of historic sash, such as taller bottom rails for hung windows and casement sash.
  - Select sash with the same configuration: number of sash in a group and number of lights in a sash.
  - Select sash that has the same operation – how a window is opened – or, if fixed, appears to have the same operation.

## VISIBILITY MATTERS:

- Windows are important building elements positioned at and near eye-level.
- When windows are highly visible, as on a public street-facing façade, the material of the windows can be perceived: replicate the material of the historic sash as well as other design elements.
- When windows are visible on side elevations and are standard sash, alternative materials can be used if desired if all other aspects of the sash replicate the historic sash.
- When windows are minimally visible and standard in design, replicate the size, operation and configuration of historic sash; alternative materials can be used, and dimensions do not have to be as close to the original.

### ***Use Visibility and Location to Determine Materials***

At **highly visible** and **visible locations**, plan to replicate material or its character:

#### **For wood windows use:**

- Wood
- Metal clad wood
- Composite materials that replicate historic sash and can be painted

#### **For metal windows use:**

- Iron or aluminum

Replicate any special window that must be replaced with custom mill-work so that it matches the historic window in design, size, operation, configuration, materials, and dimensions.

At **minimally visible** and **not visible** locations of the building:

#### **For wood windows use:**

- Wood
- Metal clad wood
- Composite materials that can be painted
- Vinyl

At **private, not visible** locations:

- Windows can be of any material, configuration, and operation.
- Windows can be replaced and are not reviewed for appropriateness.
- Openings may be enlarged; openings may be blocked.
- Doors may be converted to windows and windows to doors.

*KEEP IN MIND: Historic houses were built with one type of window sash and therefore materials were consistent from room to room. While these standards allow for the use of sash of replacement materials in minimally visible areas, seeing different kinds of window materials on the interior may not be visually pleasing.*

### ***Storm Windows***

New and replacement storm windows:

- Consider retaining existing storm sash.
- Select wood or metal storm windows.
- Select configurations of storm sash that replicate that of the window sash – with a framing element in the location of a meeting rail or mullion of casement sash.
- Consider using removable interior storm sash for casement windows.

### ***New Windows in Highly-Visible and Visible Locations***

- Avoid disrupting historic fenestration with the addition of new windows.
- In some cases, a new window can be added to appear to be part of the historic arrangement of openings on a side elevation.

### ***Blocking and Changing Window Openings***

- Plan to maintain all window openings and sash in highly visible and visible areas.
- Windows in visible areas may be shortened in height from the bottom to accommodate a kitchen layout.
- Plan blocking window openings and changing the size of windows carefully in minimally visible areas

### ***Skylights***

- Avoid adding skylight openings in street-facing sloped roofs, both main and secondary roofs.
- Position skylights in minimally visible or not visible portions of the main roof.



## ***Highly visible locations: avoid the selection of vinyl windows.***

### **The limitations of vinyl windows in meeting historic district standards:**

- Vinyl sash may not be available in historic dimensions and reducing the size of an opening to hold narrower or shorter sash is not appropriate.
- Vinyl sash does not replicate the dimensions of the taller bottom rail, has a flat appearance, often has meeting rails that do not meet, and true divided light designs are not available.
- Simulated muntins placed on the interior of the glass are not appropriate as they do not have the same appearance.

This home at 1901 W First Ave has had significant window replacement work on the primary facade. Due to the new openings, vinyl replacements and siding changes, the property is no longer considered contributing to the district.



# CHAPTER 4: EXISTING MULTI-FAMILY RESIDENTIAL

## EXTERIOR WALLS: FOUNDATIONS, WALLS, SMALLER ELEMENTS

### **Goals**

- Maintain the historic character through exposed, well-maintained materials that are historic character features in highly-visible locations.
- Avoid coating of foundation materials rather than repair and maintenance.
- Repair and replace damaged areas of exterior siding materials.
- Guide selection of replacement materials and avoid use of non-appropriate imitative materials.

### **Historic Character Features**

- Above-grade foundation materials related to time of construction and style of buildings.
- Exterior wall materials related to architectural style.
- Relationship between stone and brick masonry and mortar.

### **Exterior Basics**

- Retain the historic materials, when present, particularly those on highly visible locations.
- Repair and replace only very deteriorated and damaged elements, as condition is often varied due to location and exposure.
- Avoid applying “technical fixes” or waterproofing coatings and masonry paint due to problems they can introduce; instead repair and maintain masonry using traditional techniques.
- Avoid remodeling a building by replacing exterior wall materials with other kinds of materials and characteristics.

### **Foundations**

- Maintain mortar in good condition to protect stone foundations.
- Repoint foundations as needed with appropriate mortar that replicates the style, texture and color of historic mortar.
- Avoid applying parging coats or swaths of mortar rather than repairing or replacing brick and stone.
- Maintain concrete foundations in their original conditions and unpainted.
- Address problems before applying a parging coat if necessary, to a concrete foundation, maintaining the natural concrete color and texture to replicate its original character.
- Avoid introducing non-traditional stone and brick colors to foundations through parging and painting.

### **Raised foundation/basement features**

- Maintain window openings and sash in raised basements.
- Avoid use of glass block in basement windows on public, highly-visible facades.
- Avoid re-grading to create a walkout basement in a visible location.

**Refer to [Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings](#)**

## Exterior Wall Materials

### Non-Masonry

- Maintain exterior wall materials as historic character features, including trim elements: corner boards, fascia boards and trim pieces.
- Repair damaged sections of materials in-kind – replicating the dimensions, materials, and finish of the historic material.
- Consider in-kind replacement materials, if necessary.
  - Replicate the dimensions, design and finish of materials.
  - Avoid changing the reveal – how much you can see – of wood siding and shingles.
  - Consider replicating the material, particularly at highly-visible and eye-level locations, where it is easy to see what the material is.



## EXTERIOR ASBESTOS SHINGLES

- **Asbestos is a material that must be handled with care.**
  - **The standard advice for asbestos shingles on the exterior of buildings is to leave them in place.**
  - **Asbestos shingles can be painted.**
  - **Fiber-cement shingles have a very similar appearance to asbestos shingles and are an appropriate replacement material.**
- Consider non-historic materials if they replicate dimensions and finish of the historic materials. Finish means materials that accept paint for wood alternatives.
  - Select materials that do not attempt to imitate wood grain, as wood grain is usually concealed with finishes when applied to the exterior of buildings.
  - Apply replacement materials to maintain the same relationship to window frames and other trim elements to avoid non-historic appearing flat facades. This may require the removal of existing materials.

The Kellner's Flats apartment building at 1617 W Pacific Ave retains wood clapboard siding and sits on a raised basalt foundation.

## ***Masonry***

- Plan repointing projects to replicate mortar in-kind and not change character of the masonry.
- Use recommended mortar for type of material and exposure.
- Avoid eye-catching repointing using poorly matched mortar.
- Employ experienced masons who can prepare joints, match and mix mortar, and replicate style of mortar placement.

## ***Chimneys***

- Recognize that exterior chimneys are historic character features of exterior walls.
- Maintain materials of exterior chimneys as other masonry elements, exposed and in good condition.
- Recognize that some chimneys that project through the roof convey architectural style and maintain as historic character features.
- Treat standard chimneys in minimally visible locations as important functional elements and maintain in good condition

## ***Half-Timbering***

- Recognize half-timbered walls as assemblies of wood boards embedded into stucco areas that may require frequent maintenance.
- Maintain historic pattern and dimensions of wood elements, and perhaps uneven surface.
- Maintain historic texture and color of stucco.
- Replicate in-kind if necessary, in materials, design, dimensions, color and finish.

## ***Non-Historic and Replacement Materials***

- Avoid installation of non-historic materials that would be considered remodeling.
- Maintain authenticity of the historic design by avoiding installation of other historic materials that might have been used when the house was built – but were not.
- Avoid using replacement materials that imitate traditional ones and that have non-traditional textures.
- Use materials that can be sized to replicate historic materials dimensions and that can be painted.
- Select materials for the public, highly-visible façade and all visible and minimally-visible facades that are not vinyl or applied in the manner that vinyl siding is applied with moldings that keep the siding in place.



This multi-family apartment building at 1714 W Pacific is clad with stucco that has been applied over the original brick; that, combined with complete window replacement, has resulted in its non-contributing status.



## Wall Elements

- Recognize that small elements attached to walls such as lighting fixtures may not be historic character features but can be intrusive if not traditional in design and materials.
- Use traditional gutters and downspouts to convey water from the roof.
- Locate downspouts in their original locations or adjacent to the street-facing façade on the side wall.
- Mount lighting fixtures in ways that limit damage to exterior wall material.



## MASONRY

- **Masonry consists of solid units – brick, stone, or terra cotta – and mortar that joins the units.**
- **Mortar is both a technical and design element of a masonry wall.**
- **Mortar is the weaker, more porous component and allows moisture to move out of the building.**
- **The color, texture, and placement, the style of the mortar, are part of the historic character of masonry.**
- **Portland cement mortar is not appropriate for historic masonry elements because it is too hard and may damage the structure over time.**

Refer to [Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings](#) for technical guidance

The Marlboro Apartments at 180 S. Cannon Street is an elegant masonry building accentuated with arched window lintels with key-stones, raised frieze trim, and a projecting terra cotta belt course.

# CHAPTER 4: EXISTING MULTI-FAMILY RESIDENTIAL

## ROOFS

### Goals

- Maintain the historic character of original roof forms and materials.
- Avoid remodeling buildings with the use of roof materials different than those of the original.
- Retain parapets surrounding flat roofs in original dimensions, configuration and materials.
- Retain smaller roof elements on pitched roofs.
- Avoid installation of intrusive roof elements such as skylights, decks on other than flat roofs.

### Historic Character Features

- Roof shape, pitch and materials reflect the building type, time of construction and style of a residence.
- Parapets edging flat and low-pitched roofs serve as visual terminations of the façade and protect flat roofs.

### Roof Basics

- When present, retain the historic materials, particularly those on highly visible locations.

- Repair and replace only damaged elements of unusual roofing materials, including clay tile and slates.
- Plan to use conventional asphalt shingles in a neutral color on roofs whose surfaces are not important design elements.
- Maintain and repair roof edging elements and replace any missing elements.
- Recognize that parapets are both wall and roof elements, as they are the termination of the walls that edge flat roofs.

- Retain historic configuration of parapets as they have important functional and aesthetic functions.

### Eaves of Sloped Roofs

- Retain all combined functional and ornamental elements of the eaves area: the underside of overhanging roofs, exposed rafter tails and purlin ends, brackets, assembly of trim boards called an entablature, and projecting cornice elements as components of architectural style and historic character features.

- Avoid concealing deteriorated elements with “panning” or aluminum stock

coil material rather than addressing deteriorated material and the cause of deterioration.



The Italian Renaissance style apartment building at 2306 W Pacific Avenue stands three stories tall in a rectangular plan that is capped with a flat roof edged with parapets exhibiting a dentilated cornice



- Use existing elements to replace missing ones in design, dimensions, and likely in material, although cast composite elements might be appropriate to use at the third-story and above
- Avoid redesigning architectural elements in these areas with the use of mass-produced elements that are not near replicas to historic elements.

### **Parapets**

- Retain all parapets, the low walls rising above flat or nearly flat areas of roofs as architectural features.
- Rebuild any missing areas of parapets to the original height using in-kind materials.
- Maintain a water-shedding terminating element at the top edge – a coping – and replace in-kind with masonry or other material.
- Avoid replacing parapet coping with sheet-metal bent to fit the wall.
- Avoid redesigning parapets with the use of additional materials, decorative elements, or change in height.

### **Cornices**

- Retain projecting cornices and all of their elements as important components of architectural style.
- Use existing elements to replace missing ones in design, dimensions, and likely in material, although cast composite elements might be available and appropriate to use at the third-story and above.

### **Flat Roof Elements**

- Retain roofline with no upward projecting elements if possible as many apartment buildings do not have elevators and shaft enclosures rising above flat roofs.

- Position any new equipment or shaft enclosures in not-visible or minimally-visible locations.
- Plan any roof amenities, as decks with lighting, to be minimally-visible or not-visible from adjacent sidewalks.
- See Additions (Chapter 5) for standards for adding usable space on the roof.

### **Dormers**

See Single-Family Residence (Chapter 3) Roof Section for Standards for Dormers



The Renaissance Revival style Elm Apartments at 1905 W Second Avenue stands three stories tall and is capped with a flat roof with projecting eaves and a prominent stone cornice.



# CHAPTER 4: EXISTING MULTI-FAMILY RESIDENTIAL

## ENTRANCES

### Goals

- Maintain the historic character of all entrances.
- Maintain historic materials at this highly-visible portion of buildings.
- Avoid the remodeling of entrances.
- Provide guidance for designing increasing accessibility at an entrance.

### Historic Character Features

The entrance to an apartment building is always a historic character feature. It establishes or reinforces the style of the building and often uses high-quality materials that are experienced at and near eye level.

- Apartment building entrances are often recessed with an exterior vestibule rather than a porch to shelter the entrance and may have steps and a handrail.
- Often, entrances exhibit high-quality materials for wall materials, doors, hardware, signs and mailboxes.
- The entrance likely consists of a surround (framing) with character-defining design and materials, including side and upper windows and doors.
- When there are steps to the entrance, their design and material are historic character-defining features.

### Entrance Basics

- When present, retain the historic components of the entrance if at all possible.
- Repair and replace only deteriorated or damaged elements, retaining historic material when possible, as condition is often varied due to location and exposure.

- Retain exposed exterior vestibule walls and maintain them as exterior materials.
- Retain exterior vestibule flooring, which likely is historic masonry material.
- Retain exterior vestibule ceiling as historic material and without lowering its height.
- Retain historic lighting fixtures, signs, mailboxes, even if not in use.



The entryway of the Avenida Apartments at 2009 W Pacific remains unaltered.

## Entrances and Doors

- Retain all elements of the entrance – framing and decorative components, windows if any, and doors – as historic character features.
- Retain doors and replace in kind – materials, extent of glazing, configuration – if necessary.
- Retain historic doors, refinished if necessary, and re-glazed with clear glass if necessary.
- Retain decorative narrow side windows and transom or fan windows above doors as the framing, size, and decorative glazing are difficult to replicate.
- Keep all entrance elements rather than remove some, or add some, for a door of a different size.
- Select storm and screen doors appropriate for the style of the building and door.
- Install awnings appropriate in scale, made of canvas, and traditional in design with a front slope and avoid newer forms and materials and designs that are overly conspicuous.
- Install entrance canopies of traditional design and materials, in a pleasing scale for the entrance.

## Guidance for Creating Accessibility

- Plan accessibility projects with a professional knowledge about the range of solutions so that the design of the project considers alternatives.
- Consider changing grade of pavement to eliminate one step.
- Design any ramp to be as integrated into the design of the entrance and its landscaping as possible.

- Select ramp railings to coordinate with the style of the building and materials of the entrance.
- Redesign entrance configuration to provide a wider opening, while retaining as much of the historic configuration as possible.



The entryway of the apartment building at 2230 W Pacific has a mix of historic and modern elements.



Left: The Buckman Apartment building at 1824 W First Ave features a distinctive entryway with multi-colored patterned brick and original door and windows.



# CHAPTER 4: EXISTING MULTI-FAMILY RESIDENTIAL

## WINDOWS

### Goals

- Recognize that windows are one of the most important architectural features of a building and are a defining element of historic buildings.
- Recognize that in some styles of apartment buildings, including Minimal Traditional, windows contribute significantly to historic character as there are few other architectural elements.
- Maintain the historic character of all windows in historic contributing buildings, particularly those in the special window category due to their distinct historic design and materials.
- Avoid replacing windows for energy conservation, as there are other, more effective means to control heat loss.
- Avoid diminishing historic character and authenticity through the use of non-traditional window materials and windows of the wrong size for the opening.
- Maintain building fenestration with no additions or subtractions, except in minimally-visible and private locations.

### Historic Character Features

- Apartment buildings are more likely to have fenestration patterns related to the interior layout of units and perhaps a special, larger stair-hall window.
- Windows are likely to be uniform throughout the building in material, design, and operation, per location in the unit and hence uniformity is a historic character feature.

- Windows have several characteristics:

- Windows are openings of particular size and orientation vertically/horizontally.
- Window openings have frames that hold the sash in position and moldings that conceal the joints between sash and siding.
- Frames have dimensions relating to the size of the opening and operation of the sash.
- Moldings have profiles that add shadows, depth, and interest to the historic façade.



The duplex at 142-144 S. Poplar Street retain original wood 1:1 double hung windows.



- Window sash has various characteristics:
  - Material
  - Dimensions and amount of glazing
  - Configuration (number of sash in an opening and divisions in the glass)
  - Operation: hung, casement, fixed, awning

See Chapter 3: Single Family Residential Windows for more information on windows.

### ***Window Basics***

- Retain historic wood sash windows as a high-quality, well-performing material that cannot be replaced in kind as new wood is not as strong and durable.
- Repair damaged sections of window sash and assemblies.
- Consider the use of storm windows for heat retention.
- Avoid remodeling by changing major characteristics of windows.
- Plan to replicate any special window through custom fabrication.
- Avoid converting a door to a window or a window to a door as this alters the historic character.

### ***Planning a window replacement project:***

- Consider sash replacement only and retaining and re-using window frames and brick molding.
- Consider more than one vendor for the specific characteristics necessary in replacement windows.
- Retain and replicate the historic character features of the entire window and its sash.
  - Retain historic size and shape of the opening.

- Select windows that fill the opening without any blocking down at the top, bottom or sides.
- Select windows that do not require a second set of framing as this reduces the glazed area.



Windows at the small apartment building at 1908 W Second Avenue have been changed to internal grid vinyl sash. The impact of these inappropriate windows is heightened on such a small building.

### ***Use Visibility and Location to Determine Materials***

At highly visible and visible locations, plan to replicate material or its character:

#### **For wood windows use:**

- Wood
- Metal clad wood
- Composite materials that replicate historic sash and can be painted

### For metal windows use:

- Iron and aluminum

Replicate any special window that must be replaced with custom millwork so that it replicates the historic window in design, size, operation, configuration, materials, and dimensions.

At **minimally visible** and **not visible** locations of the building:

### For wood windows use:

- Wood
- Metal clad wood
- Composite materials that can be painted
- Vinyl



The apartment building at 2325 W. Second Avenue retains original aluminum sliding windows.

At **private, not visible** locations:

- Windows can be of any material, configuration, and operation.
- Windows can be replaced and are not reviewed for appropriateness.
- Openings may be enlarged; openings may be blocked.
- Doors may be converted to windows and windows to doors.
- Select window sash that replicate the characteristics of the historic:
  - Very similar size of the overall window as well as components: top rail, bottom rail, side rails and muntins so that percent glazing is very close to the historic amount.
  - Select sash that has the frame dimension patterns of historic sash, such as taller bottom rails for hung windows and casement sash.
  - Select sash with the same configuration: number of sash in a group and number of lights in a sash.
  - Select sash that has the same operation or – if fixed – appears to have the same operation.

Fenestration in **private, not visible** facades:

- Windows can be replaced and are not reviewed for appropriateness.
- Openings may be enlarged; openings may be blocked.
- Doors may be converted to windows and windows to doors.



## ***Storm Windows***

New and replacement storm windows:

- Select wood or metal storm windows.
- Select configurations that replicate that of the window sash – with a framing element in the location of a meeting rail or mullion of casement sash.
- Consider using interior storm sash for casement windows.

## ***Consider Balcony Doors as Windows***

- Recognize that multiple doors and door and window combination that provide access to private balconies are historic character features similar to windows on public street-facing facades.
- Consider the visibility of balcony doors on other visible facades in terms of consistency.
- Retain design, materials and configuration of doors, if replaced, at public-street-facing façades.
- Maintain uniformity of balcony doors at all visible locations.



This small apartment building at 6 S. Oak Street retains original wood casement windows.

## ***Window plans for condominiums or large apartment buildings***

- Plan a major window replacement project with pre-approval of identical sash and balcony doors, if present, for each unit to maintain uniformity in apartment building sash, particularly on public, street-facing façades.
- Obtain approval for the window replacement project and make sure the replacement plan is followed.

## ***New Windows in Highly-Visible and Visible Locations***

- Avoid disrupting historic fenestration with the addition of new windows.
- In some cases, a new window can be added to appear to be part of the historic arrangement of openings.
- In some cases, new windows can be added on an elevation to light a stair hall or similar area.

## ***Blocking Window Openings***

- Plan to maintain all window openings in highly visible and visible areas.
- Windows in visible areas may be shortened in height from the bottom to accommodate a kitchen layout.
- Plan blocking window openings and changing the size of windows carefully in minimally visible areas.

## ***Skylights***

- Avoid installing skylight openings in street-facing sloped roofs: main or secondary roofs.
- Position skylights in minimally visible or not visible portions of the main roof.



# **CHAPTER 5: DISTRICT-WIDE GUIDELINES**

## **PAINT AND USE OF COLOR**

### **Goals**

- Allow property owners to paint traditionally-painted materials in colors they select.
- Avoid visually disruptive use of color by providing some guidelines.
- Retain the inherent original color in all masonry materials.
- Avoid the painting of masonry materials – brick, stone, terra cotta, cast stone – that should not be painted for both technical and historic character reasons.

### **Paint and Color Basics**

- Historically, paint color was derived from mineral pigments and these natural, earth-toned colors remained in common use in the built environment.
- Many cities do not review and approve paint colors used for painted portions of buildings. The HPO is adopting this practice for the Browne's Addition Historic District, although individually listed properties on the Spokane Register do go through paint color review.
- The fact that paint is a relatively short-term presence in the historic district supports this approach to not approve the color of paint.
- Retaining the inherent color of masonry materials exposed and unpainted is critical as they are historic character features and can be harmed by the application of paint and other coatings.
- Use the correct type of exterior paint for the material to be painted.

### **USING TRADITIONAL PAINT COLORS**

- **Traditional paint colors are derived from mineral pigments, natural materials.**
- **These same colors appear in the various shades of brick.**
- **Historic paint catalogs present small samples of these colors and are good references. The Northwest Museum of Arts and Culture archives has a set of historic paint color samples in a Dutch Boy Paint publication (ca. 1929).**
- **The Sherwin Williams Company's Exterior Historic Colors are appropriate for many buildings, particularly those built in the 1910s-1930s.**

### **Paint, Stain and Coating Review**

- Apply for a COA for the application of paint if a property owner desires to paint an unpainted surface.
- Select and apply paint or stain without applying for a COA on traditionally coated materials:
  - wood;
  - substitute materials that receive paint;
  - stucco;
  - some metal elements, such as porch railings.

- Consider using consolidating materials such as epoxy and water-proofing coatings only on material that is in active deterioration, and then, with caution, as such coatings can trap moisture and create laminated sections of materials and cause more damage.
- Plan to repair cracks and apply paint on stucco rather than an additional layer of plaster or mortar, called parging.



## ***USING PAINT TO HIGHLIGHT THE DETAILS ON QUEEN ANNE HOUSES***

- After a period when many Queen Anne Houses were painted white or one color, the use of several colors to accentuate ornamental details began in San Francisco during the 1960s, popularized by the term “Painted Ladies.”
- Some property owners have used paint to highlight architectural details in Browne’s Addition and these standards support the freedom to select paint colors and design color schemes.

## ***Paint color selection tips:***

- Traditional paint colors are derived from mineral pigments, natural materials.
- These same colors appear in the various shades of brick.
- Historic paint catalogs present small samples of these colors and are good references. The Northwest Museum of Arts and Culture archives has a set of historic paint color samples in a Dutch Boy Paint publication (ca. 1929).
- The Sherwin Williams Company’s Exterior Historic Colors are appropriate for many buildings, particularly those built in the 1910s-1930s.

## ***Colors to avoid on the exterior:***

- Black as it absorbs heat and will fade.
- Bright tropical colors that don’t seem to fit in Spokane.
- Pastel colors that don’t fit with the medium to dark values and saturated colors of traditional masonry colors.
- Colors that are inharmonious with existing masonry colors.

# CHAPTER 5: DISTRICT-WIDE GUIDELINES

## SITE AND LANDSCAPING

### Goals

- Maintain the historic character of the district with traditional landscape elements and do not introduce intrusive elements.
- Maintain the historic pattern of curb cuts and driveways as secondary elements of residential properties and streetscapes.
- Maintain traditional ratios of vegetation and buildings and paved areas.

### Historic Character Features

- The historic urban residential pattern incorporates a mature tree canopy and other plantings that provide variety in the vegetation and shade for people and enhance the experience of walking in the neighborhood.
- Concrete on-premises walks connect public sidewalks and entrances of both houses and apartment buildings.
- Buildings built as single-family houses provide for automobiles with curb cuts, narrow driveways and garages.
- Apartments provide for automobiles with curb cuts and parking lots, carports, and garages.
- Few fences divide the front and side lawns of properties in the district.
- The remaining brick streets in the district document the appearance of historic streets.

### Fences

- Recognize the historic pattern of few fences separating front yards in the historic district.
- Plan fence projects in compliance with the City of Spokane's Fences Residential Zoning guide.
- Plan open fencing at the 42" height in front of the building.
- Plan for 6-foot privacy fencing at lot perimeter behind the public façade of the house.
- Avoid using fencing to recast the character of the property, as in adding a grand masonry pier-framed front gate.
- Consider traditional materials for walls and fencing in the historic district: masonry walls; masonry pier and metal panel fences; metal fences; and wood privacy fencing.
- Avoid use of imitative materials such as shiny vinyl as inauthentic components of the historic district in highly-visible, public areas and limit their use to minimally visible and not visible locations.
- Avoid use of chain-link fencing as open fencing in front yards it was not used historically in that location.

### Hardscape

- Keep and maintain historic hardscape features in highly-visible areas, in particular stone retaining walls
- Keep and maintain the traditional ratio of paved on-premises paths and building to lawn and vegetated areas.



- Use traditional materials for on-premises sidewalks and hardscape. Use concrete unless there is evidence of brick or stone paving.
- Plan new exterior hardscape amenities, such as patios, water features, pergolas, and gazebos in minimally visible, private locations of the property.
- Avoid using hardscape design to suggest an inauthentic historic feature or changing the character of the historic setting.

### ***Small Lawn Features***

- Install sculpture, fountains, and other artistic elements without review for a Certificate of Appropriateness.

### ***Vegetation***

- Maintain approximately 70-80 percent of the area of the property not covered by the building as vegetation to approximate traditional patterns.
- Carefully select areas for Xeriscaping that mostly maintains historic district lawn patterns.
- Install all vegetation without review for a Certificate of Appropriateness.
- Consider maintaining the historic urban canopy of Browne's Addition by maintaining trees on each property and planting new ones.



Left: The home at 2128 W. Second Avenue has some lawn ornamentation such as a front yard fountain.

Bottom: The Patsy Clark Mansion at 2208 W. Second Avenue has hardscape in planter edging and paths; as well as vegetation in the form of lawn and flower gardens.



# **CHAPTER 5: DISTRICT-WIDE GUIDELINES**

## **NEW ELEMENTS: ENERGY GENERATION, COMMUNICATIONS EQUIPMENT, TRANSPORTATION ACCESS**

### **Goals**

- Afford possibilities for incorporating elements necessary and desired for urban life into the district.
- Recognize that features such as solar panels communication and utility elements can be technically visible in historic districts without altering its overall historic character but cannot be visually intrusive.
- As a historic transit-oriented neighborhood, allow for the presence of public transportation and access facilities in the district without design review by the HPO.
- Balance competing goals of retaining historic character with the presence of features that represent other environmental interests.

### **New Element Basics**

- Consider the degree of visibility and placement when planning to install new elements in historic districts.
- New types of installations shall not be considered to be intrusive in the historic district unless they constitute a dominant pattern of conspicuous elements.

### **Solar Panels**

- Plan a solar panel installation that minimizes visibility of the panels by:
- Using rear-sloping roofs and garage roofs if possible;
- Using the rear portion of side-facing roofs;

- Avoiding street-sloping roofs;
- Avoiding placement on porch and dormer roofs;
- Placing panels on flat roofs.

Plan a solar panel installation that minimizes visual intrusion by:

- Using regular rectangular forms for grouped panels;
- Installing panels as close to and parallel to a roof slope;
- Avoid considering new properties devoted to solar generation, such as a lot-sized solar panel installation.



An example of solar panel placement on an historic house in San Francisco.



# CHAPTER 5: DISTRICT-WIDE GUIDELINES

## ADDITIONS

### Goals

- Maintain the historic character of the building by ensuring that its original plan and massing are evident.
- Maintain the historic portion of the building as dominant in perceptions of the property through the use of secondary additions.
- Provide guidance for the design of additions that balance both compatibility and differentiation.
- Provide guidance for the design of replacement or new exterior access staircases.
- Provide guidance for the siting and design of new garages.

### Additions Basics

- Plan additions to be not highly-visible changes to a contributing property.
- Consider the most important determinations of appropriateness for new additions to be location and scale.
- Design and materials can increase or decrease the appropriateness of an addition.

### Location and Scale for Additions

- Plan an addition to be located adjacent to a rear, private elevation or the rear of a visible side elevation and to be minimally visible in the district.

- Locate an addition on a side elevation at the rear of the building, leaving the front third of the original wall exposed.
- Design an addition at a scale that is secondary to the historic building so it would be slightly lower in height and smaller in footprint.



This house at 1721 W. Riverside Avenue had a large addition added at some point in the past.

- Plan an addition's massing to avoid significant contrast.
- Avoid introducing non-traditional materials in visible areas of the addition.
- Consider common traditional extensions of historic residences, such as sun porches and sleeping porches on the second story, as the inspiration for the design of additions.

### Materials and Design for Additions

- Design an addition that is more compatible than differentiated in design if most of it is visible in the historic district.
- Design an addition in materials that replicate, or are quite similar to, those of the historic building, considering slight differences, such as in the exposure of lapped siding or brick color or texture.



- Consider using a simplified version of the style of the historic building for an addition.
- Consider varying the grouping of windows of similar scale to provide compatibility but not introducing significantly different fenestration in visible areas.
- Avoid introducing non-traditional materials in visible areas of the addition.

### ***Exterior space additions***

- Plan for new decks, porches, balconies, pools, and other amenities to be located in private and the least visible portion of the property.
- Plan for these types of additions to be not visible in the district to avoid the need for design and materials review.



This garage at 2425 W. Pacific Avenue appears to have been added in 1954 according to building permits.

- Plan for the review of exterior additions that are minimally visible in terms of scale, location and materials.

### ***Exterior Stairs***

- Maintain existing exterior access stairs to upper floor rental units if needed; remove stairs if no longer used.
- Plan to replace access stairs in ways that minimize their visual presence through location, scale and materials.
- Place stairs in locations that minimize their visibility.
- Design stairs to be steps and landings only and do not incorporate any exterior amenity space, if not located on a private, rear facade.
- Use materials and color to help the stairs not stand out against the building to which they are adjacent.

### ***Garages***

- Maintain historic garages that contribute to the historic character of the property.
- Site new free-standing garages at the rear of the property or at least behind the residence.
- Site attached garages to the rear, non-visible portion of the historic building. Garages that are attached to a contributing historic building will be treated as an addition.
- Site a garage so that no more than two garage bays are visible from the street.
- Design a garage as a traditional, one-story non-intrusive building with a gable roof, single siding material, garage doors, people door, and windows.

- Design a garage with occupiable space on the upper level to be in scale with lot, sited as other garages, and compatible with the primary residential building on the property.
- Use one of these approaches:
  - Maintain height and scale of an historic two-story carriage house but avoid replicating aspects of the main building
  - Design the building to be perceived as a contemporary garage with apartment above.
- Consider using a simplified treatment of the historic style of the main house using roof type, materials and color to minimize intrusiveness.
- Garage construction shall be treated as new construction and requires a COA.

### ***Storage Sheds, Chicken Coops and Other Sheds***

Select a location in a place that is not visible or minimally visible.

### ***Secondary Living Units***

- Site new building at the least visible portion of the property to not significantly impact the historic building or streetscape.
- Design the building to be in scale with the lot and compatible with, yet secondary to, the primary residential building on the property.
- Design the building within the framework for evaluating new construction in the historic district, Chapter 7.



The carriage house at 2003 W. Riverside is an early example of an accessory dwelling.



# CHAPTER 5: DISTRICT-WIDE GUIDELINES

## USE OF COMPOSITE BUILDING MATERIALS

### Basics

- Composite building material are those that are engineered for performance in exterior applications and often comprised of several materials.
- The composite building materials field is dynamic and will offer new products over time that property owners will want to consider as appropriate for use in historic districts.
- Composite materials have many attributes as exterior building materials – lightweight and durable, for instance. While those attributes may be good, they do not outweigh other considerations for use on historic buildings.

For many years, the use of molded fiberglass or other polymer materials for small elements of – and even sections of – cornices have been acceptable as the design and dimensions of the pieces are “in-kind.”

When considered for use on historic buildings, composite materials of various types must be evaluated in terms of:

- Ability to be cast, extruded, and stamped to replicate historic elements in design and dimensions
- Ability to have a finish that does not have a shine, false grain or other texture, or other characteristics that readily identify it as a non-traditional material
  - Historically all exterior wood elements were finished with an opaque stain or paint.
  - Both finishes conceal the presence of wood graining and have a smooth, not-textured finish.
  - Any original sheen on exterior paint and opaque stain quickly weathers to a less shiny state.

Avoid the use of composite materials used for elements of porches that must be installed with visible brackets, rather than by the traditional inset joints of wood elements.

Consider composite materials only if they can be painted with exterior or house paint and installed without visible joints, are of appropriate design and dimensions, and in consultation with HPO staff.

**Refer to [Preservation Brief 16:](#)  
The Use of Substitute Materials on Historic Building Exteriors**



Notice what some composite siding materials look like (above). The false graining is not historically appropriate. The house below has wood clapboard siding which would have originally been sanded smooth and painted, concealing the grain.



# CHAPTER 6: NON-CONTRIBUTING BUILDINGS

## Goals

- Keep non-contributing buildings as compatible elements in the historic district.
- Provide owners of non-contributing buildings a range of options for building management without increasing the visual presence of such buildings in the district.
- Avoid the partial remodeling of non-contributing buildings.



The townhouse style condominiums on Fourth Avenue were constructed in 2007 and are therefore outside of the period of significance for the district.

## Compatibility Basics: Non-Contributing Buildings Built after 1950

- Proposed changes to non-contributing buildings will be compatible if they do not result in incompletely remodeled buildings or introduce elements that are visually intrusive.
- Non-contributing buildings in the Browne's Addition Historic District in 2019 tend to be in their original conditions in terms of design and materials, although some buildings have replacement siding and windows.
- These buildings are coherent designs representing residential preferences, primarily of the 1950s through the 1970s.
- These buildings tend to be compatible with the historic, contributing buildings in the district due to their siting, scale and materials.
- Owners can choose to retain these buildings as designed, update them, or replace them as they do not contribute to the historic significance of the district.

That said, they should not be altered in ways that make them less compatible and more intrusive in the district.

## Project Planning

- Consider retaining the original design intact as it is likely compatible with its surrounding environment in the district.
- Consider a renovation:
  - Complete repainting or residing of the exterior walls for a new exterior appearance
  - Updating amenities: i.e., new balcony railings and access doors; or

- Replacing all window sash.
- Consider a featured update:
  - New enhanced shelter or updated design for the main entrance.
  - Better shelter between parking and rear entrances.
  - Landscaping.
- Review the Standards for New Construction so that renovating and updating projects maintain the goals of visual compatibility and contemporary design.

### ***Compatibility Basics: Non-Contributing Historic Buildings Due to Loss of Integrity***

- Proposed changes to non-contributing historic buildings due to loss of historic character should not further their incompatibility in the historic district. On the other hand, changes that reverse loss of historic character elements are welcome to enhance the sense of compatibility.
- Proposed changes are compatible if they are grounded in the architectural vocabulary of the historic district and do not introduce a false sense of history through redesign.

### ***Project Planning***

- Use the guidance in Chapters 3 and 4 to design elements and select materials that are appropriate for the building type and district.
- Plan on working within the original building type and style of the building and avoid remodeling the building.



2318 W Third Avenue does not contribute to the Browne's Addition Historic District due to extensive modifications over time, such as replacement siding and windows, and front porch modifications.

- Use well-planned exterior changes to correct loss of historic character to the building plan, exterior materials and windows.
- If desired, improve exterior historic integrity to the point where a building can be categorized as contributing and use incentives programs.

# CHAPTER 7: NEW CONSTRUCTION

Design review of new construction in historic districts has a particular goal: new buildings designed to fit into – or are compatible with – the historic streetscapes of the district. Because the “sense of place” is a characteristic of an historic district, how that environment changes with new construction matters because it is a permanent change in the district.

## ***Compatibility Basics: Context Sensitive Design***

The field of historic preservation has long used the concept of “context sensitive design” but uses the term “compatible.” Designing for a specific site within the historic district allows for compatible new construction in one spot that may not be suitable for another site within the district. Architects will need to think carefully about how the new building fits in with the immediate surroundings as well as the neighborhood as a whole.

This concept of compatibility is spelled out in the National Park Service’s Secretary of Interior’s Standards for the Treatment of Historic Properties. That set of standards includes The Standards for Rehabilitation that are the basis for the Browne’s Addition Historic District Design Standards and Guidelines. This guidance uses the term “compatible” in both the technical sense – as in not introducing incompatible materials – as well as in the visual terms like massing, scale and set back. The guidance notes that compatibility can be achieved with various design solutions.

It is important to note that “compatibility” is not “comparability.” Compatibility can be defined in terms of the absence of conflict; in more casual and visual terms, it can mean being a good neighbor in that a building “fits in.” Comparability is a very close state of compatibility, in that the two things have enough in common that they can be compared meaningfully. The common phrase “don’t compare apples to oranges” refers to real differences.

Apples are not oranges, but they are compatible in the fruit bowl. Compatibility may incorporate comparability – which in the built environment can include some form of replication.

Approximately twenty-five percent of the properties within the Browne’s Addition Historic District are non-contributing and these properties could be redeveloped. The built environment in the historic district will change over time, but the historic, contributing buildings

will continue to provide the underlying historic character for the residential area.

In order to encourage creative design solutions within Browne’s Addition, a design framework and compatibility scoresheet were created. This approach is open ended rather than

## ***CITY ZONING FOR BROWNE’S ADDITION***

**Design review in historic districts does not address land use. Most of Browne’s Addition Historic District is in the City’s RHD (Residential High Density) Zoning category, one that reflects its historic development and continuing use.**



prescriptive. In a nutshell, we are not going to tell you how to design a building for the district. There are no requirements for flat roofs or pitched roofs – but if the surrounding buildings all have pitched roofs, the new building will score higher if a pitched roof is incorporated into the design. The framework for context-sensitive new construction is firmly grounded in compatible contemporary design: design that is clearly of the 21st century and doesn’t try to fool the viewer into thinking that it might be historic, but at the same time, it still fits into the historic district as compatible design.



This is how it will work: architects propose new designs. The Design Review Committee of the Spokane Historic Landmarks Commission will use the compatible design framework and scoresheet to determine how compatible the project is. That will then shape the conversations about the appropriateness of that design for a specific site in the historic district. The framework is intended to not favor any particular era or style of design – but it does rely on long-held principles of building design.

The overarching goal of this framework for new construction is that new buildings in the district will not diminish the historic character of the neighborhood, or district, as a whole. Compatible, context-sensitive design avoids that effect. In this way, the changing residential patterns of Spokane’s residents will continue to be met.

This framework – which constitutes the standards for **new** construction – has a different format and way of use than traditional historic district standards and guidelines.

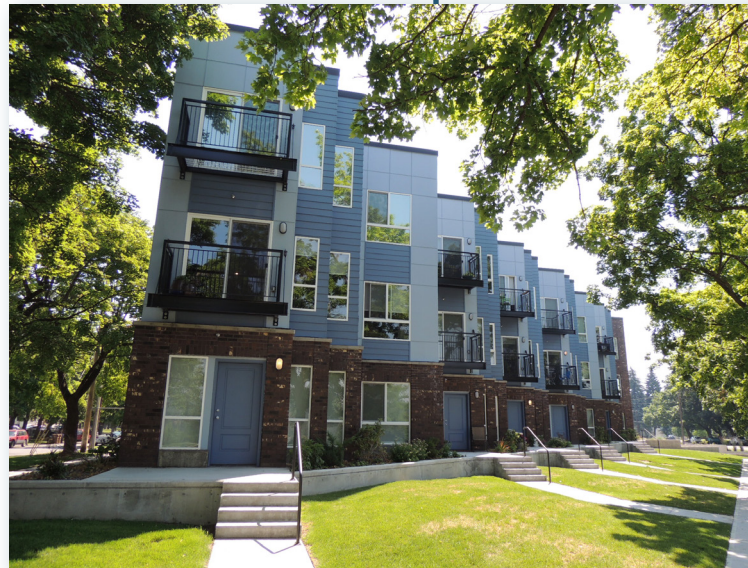
### ***Important tips for success:***

- Be sure to read the introductory material to understand the open-ended nature of this framework and the various opportunities to achieve compatible new design.
- Note that some aspects of new designs are incentivized with additional points in the scoring of compatible design.

- Be prepared to discuss your project with the Historic Preservation Officer and Landmarks Commission members in terms of this framework.

### ***New Construction Design Review Basics***

This section of the Browne’s Addition Historic District Standards and Guidelines introduces this type of design review, the concepts that it was based on, as well as the approach the residents of the district decided to take.



This new construction apartment building in Browne’s replaced two historic homes that had been converted to multi-family use.

The consideration of compatible new construction is based on these concepts:

- The streetscapes of the historic district are the main resource that will be considered, and no building will be approved that is visually intrusive.
- Contemporary design can be compatible within a historic district.
- While energy conservation and durability attributes are important to consider for materials used for new construction, these reasons alone will not likely be reasons for finding materials compatible.

**The importance of insuring new construction in a historic district is compatible means that the SHLC will review and approve proposals at a monthly commission meeting with a public hearing where members of the public will be able to comment on proposals.**

## Individual Review and No Standard Solutions

The very nature of context-sensitive, compatible design in Browne's Addition where streetscapes and residential building types are varied, means that a proposal approved for one location would not automatically be compatible and appropriate in another location.

Each proposal will be considered for its specific location only. There should be no expectation that a proposal approved for one location will be approved for another site in the district.

## Design Strategies

There are several broad strategies for the design of infill buildings, or new construction, in historic districts:

1. **Replication** of historic buildings in design and materials is one approach. This strategy has been popular because people enjoy, for instance, Queen Anne houses and Craftsman bungalows. And using replica design avoids the discussion of contemporary designs as compatible. Criticism of replication, or copying, include creating a false sense of historic with replica buildings, keeping costs reasonable and appearance of the replicas in the streetscape. With the use of modern construction methods and the high cost of construction, property owners of-



A newer, Craftsman-style bungalow in the Inman Park Historic District in Atlanta. This would fall into the "replication" strategy for designing new buildings within the district.

ten select a simple example to copy. Decisions based on cost and simplification diminish the ability of a new building to appear "historic" in design. Even so, there are instances where a replica design strategy is appropriate, perhaps in an intact historic streetscape with only one location available for new construction.

2. The strategy of making an **abstract reference** to historic examples, or context, in the design of a new building can result in a range of solutions. A new building could



A house at Shoshone Place, 1998, is an example of abstract reference and invention within a form on a block of varied Early-20th Century houses

have an abstract, yet obvious visual reference to buildings in the setting. Sometimes the reference is so abstract that it must be explained and visually, it seems like a design with no contextual references. Buildings with abstract references to a historic context may be appropriate in a streetscape with several non-contributing buildings or for a relatively small building.

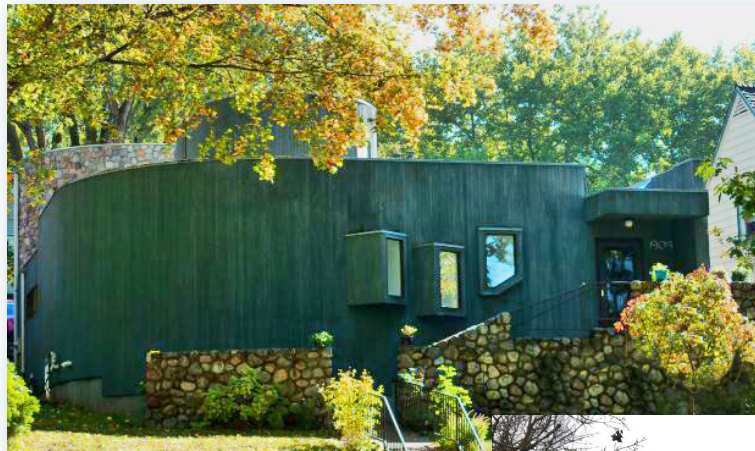
3. **Juxtaposition** as a design strategy results in buildings that are intended to have little relationship with their historic context and stand out noticeably in a streetscape. This is the most difficult strategy to be successful with in historic districts because it is difficult to see the new building as visually compatible with historic buildings. Even so, a small building in a location that has buildings of various ages and sizes may be an appropriate place to use design juxtaposition.



4. A fourth design strategy is recommended for most new buildings in the Browne's Addition Historic District. This is an **"invention within"** approach – one that clearly references common building types and/or building types in the district without replicating them. Instead, these designs incorporate historic forms and details and "reinvents" them to seem more contemporary. Another way to think about this type of design is "traditional with a twist," to be "of its time" rather than a replica or standard design. An example is a porch on a new building that had a slightly different form than was common historically and perhaps modern posts and railing designs. Another type of reinvention would be to use the massing of a large single-family home for a duplex or triplex and reinvent porch and entrance location and detailing to indicate the number of units within. Criticisms of this design approach come from some district residents who favor replica design.



The condominium complex at 2205-13 W. Fourth Avenue would fall into the category of "invention within" - they are not copies of historic buildings, but the general form is compatible with nearby historic homes.



(Left) The house at 1909 S Stevens (1985) is an example of juxtaposition in form, materials, and fenestration on a block of varied Early-20th Century houses.



(Below) The East 500 block of 7th Avenue is an example of the juxtaposition in scale and materials in a neighborhood of small single-family houses.

For more information on these design strategies, see:

*Sense of Place: Design Guidelines for Historic Districts* (2007) Philadelphia. [http://www.preservationalliance.com/publications/Senseof-Place\\_final.pdf](http://www.preservationalliance.com/publications/Senseof-Place_final.pdf)

Steven W. Semes, *The Future of the Past: A Conservation Ethic for Architecture, Urbanism and Historic Preservation*. 2009.



## ***Recommended Design Strategy: Invention within a building type or style***

The “***invention within***” approach is recommended for new buildings in historic districts for several reasons. “Invention within” can and should be a coherent approach to design, not a jumble of various elements from building types and styles. Reinvention allows for various building forms and styles in the district to be used as inspiration and will result in buildings that would come under the broad umbrella of compatible contemporary construction.

Other approaches to design are possible even though the result must be considered compatible design per these standards.

The encouragement of the “invention within” approach to design and the open-endedness of the framework and compatibility scoresheet allow the architect to decide where to make strong references to the underlying type or style – and where to include more contemporary expression. The results of this approach have the visual references necessary for compatibility but avoid attempts to copy the past and the urge to draw from several styles.

Utilizing abstract reference and juxtaposition as a component of a compatible design – rather than the design strategy itself –incorporates more opportunities for variety into the framework for design and achieves compatibility.



The house at 2108 Cherrytree Lane is an example of invention within the bungalow form and detailing with the garage forward, no porch, roof over the walkway to a recessed entrance, and large-scale details.



The house at 1826 E Pinecrest is an example of replication of a traditional Early-20th Century house with a porch.



The house at 1925 S. Stevens is a 2018 remodel of 1940 house (above is the before). It is an example of invention within a side-gabled house with addition of a larger porch and second-story deck and additions to the rear.



## ***Browne's Addition Historic Overlay***

The City has identified a need for more housing and increased density of development in areas zoned RHD, which is the zoning of the Browne's Addition neighborhood (smaller areas are zoned office retail and neighborhood retail). Through the creation of the historic district and by providing these standards and guidelines, Browne's Addition is positioned to allow development to occur within its boundaries with the understanding that new construction must be compatible with the neighborhood's existing resources. Infill developments will be reviewed through a public process of the SHLC. The creation of an overlay zone does not change the underlying zoning.

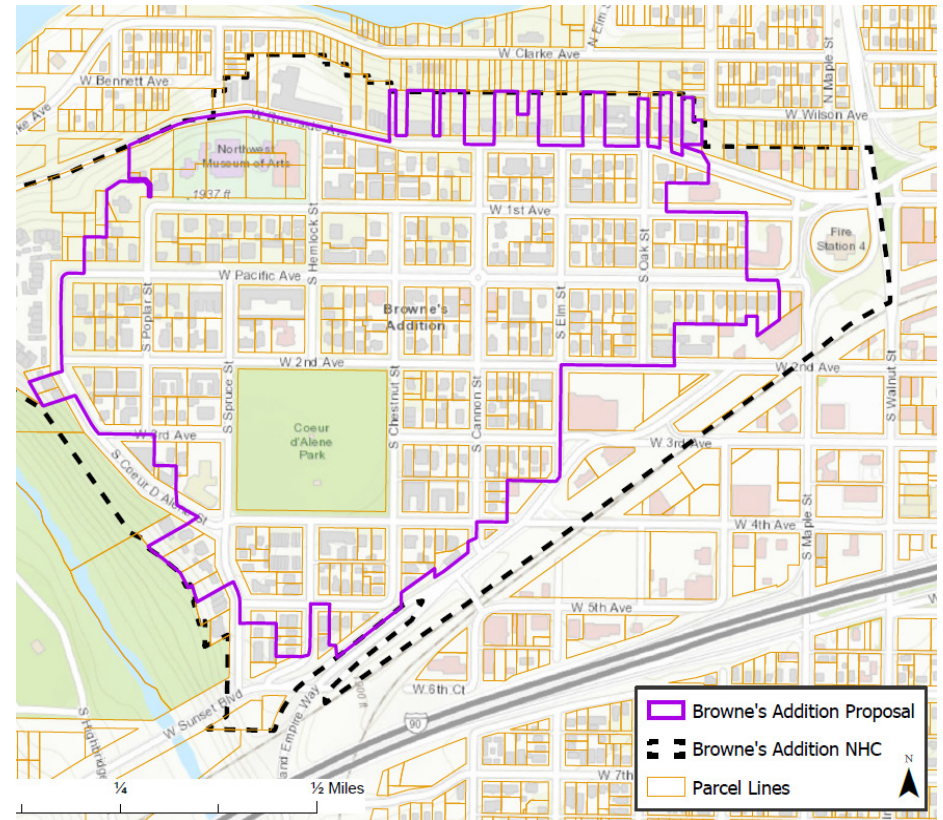
**In Browne's Addition, the Local Historic District Overlay Zone provides the standards and guidelines for new construction in that portion of the RHD zone. Because these guidelines state expectation for compatibility, rather than include dimensions and requirements, and require site-specific design, they do not include a maximum height for new construction defined in number of feet because each site will be reviewed for compatibility of surrounding buildings.**

**However, the City of Spokane general development standards cap building height at 35 feet for the RHD zone, but may be modified up to 50 feet if certain conditions are met (SMC 17C.110.215 Height). The standards for new construction in this document work in conjunction with the general development standards adopted for multi-family buildings.**

## ***Precedent and Patterns in Browne's Addition***

Browne's Addition Historic District has some of the most varied street-scapes found in areas protected as historic districts. While this variety allows for a somewhat wide range of compatible new construction, there are strong patterns in scale, siting, design, and use of materials that provide context for the design of new buildings. This variety does mean that several types of multi-family buildings are appropriate in

Browne's Addition, including duplexes, tri-plexes, buildings appearing as attached rowhouses and apartment buildings of various sizes.



This map of the Browne's Addition Historic District shows the proposed boundaries of the district



# CHAPTER 7: NEW CONSTRUCTION

## FRAMEWORK FOR COMPATIBLE DESIGN

### ***Using the Framework***

The following sets of directives under each section of the Framework for Compatible Design correspond directly with the Compatibility of Design Scoresheet that Commission members and others will use to assess the compatibility of the proposed design.

Rather than be stated requirements, these directives suggest ways that compatible, context-sensitive design can be achieved. The directives are not a checklist or prescriptive set of standards to be met with each project. The architect is free to choose from among the elements that will ensure compatibility while introducing some differentiation.

Hence, the directives about compatibility are not requirements for each design. Instead, they should be understood as part of a set of framework and assessment tools, rather than requirements.

### ***Using the Scoresheet***

Values signifying the importance of the factor in achieving a compatible design have been assigned.

Scorers should enter a low value, zero or one, if the goal is not met and one of the higher values to indicate that the designer has used this factor successfully in the design.

The right column is a place to indicate the total points the scorer gave to a section of the scoresheet in contrast to the total amount possible. For instance, in the Context Compatibility section, one could score a 3 for the Character Area, 2 for Facing Blockfronts and 2 for Adjacent Buildings to indicate that the building does not have the strongest sense of compatibility for its location. A total of 7 out of 15 possible points indicates that this aspect of context sensitive design has not been a focus for the designer.

Once all the sections are scored, totals for Parts I and II can be compared. One proposal may score higher in context and urban form than

in design components, and vice versa. Each total can be categorized as highly compatible, compatible, or incompatible.

Finally, the overall score assigned by the scorer is compared with the three categories of overall compatibility. A careful review of the score will indicate areas where a design could be altered to be more compatible.

### ***A Process: Using the Framework and Scoresheet to Consider New Construction***

Several, if not all, members of the commission and the HPO staff will score proposed buildings and the scores will be compared. The HPO will use this feedback in conversations about the project with applicants, who will alter the design to increase its compatibility score as they see fit. A subsequent design will then be scored and discussed.

The HPO and the applicant will determine when a project is ready to be presented to the Commission for a public hearing and approval. The HPO's report on the proposed building will include information on how it was scored. Members of the public will be expected to make comments about the appropriateness of the project in its location in terms of the Framework for Compatible Design.

The goals of this process include:

- Keeping the design of the project on the desk of the designer and avoiding design by committee;
- Providing broad categories of urban design and design factors for comment and review; and
- Providing a transparent evaluation process for applicants and residents of the district as projects are considered.



## TIPS FOR SUCCESS

- Do not disregard any aspect of this framework, as such an approach may delay your project or introduce expectations for approval of new construction that cannot be realized.
- Do not search for uncommon elements to justify what is proposed.
- Use the request for compatible design as one that spurs creativity rather than one with limitations.
- Propose new construction that you can discuss in terms of this framework and compatibility.
- Respect the efforts of the residents of Browne's Addition who worked to establish the historic district and the design review it includes.

### *Browne's Addition Framework for Compatible Design*

#### **District Basics**

The district is the resource and all new buildings must not have a negative effect on the historic character of the district. The streetscape is the experienced historic character and the basis of compatibility. For this reason, emphasis will be placed on the public, visible portions of new buildings.

Compatibility in design is a visual characteristic. Compatible design is an achievable design challenge that requires some comparability. Height, color, materials, and use of materials all matter and shall be carefully considered.

The Historic Character Features of Browne's Addition Historic District are shown on the map on the following page. The analysis of the con-

text includes the blockfront in which the building site is located and the one across the street. One experiences the district while moving through the facing blockfronts and they provide both the variety and continuity of the historic district.

For the purposes of planning for context-sensitive new construction, the district has five character areas:

#### **Northwest (1):**

- Larger residential buildings are located on east-west avenues and more modest buildings on the on smaller lots on north-south streets and areas with more consistent placement of less substantial houses.
- Some areas have very deep setbacks for buildings that further a park-like setting.

#### **Northeast (2):**

- Substantial residences are closely spaced on narrow, deep lots.
- There is a lively mix of apartment buildings and single-family buildings.
- Setback depths vary by blockfront.

#### **Park East (3):**

- This area has distinct sub-areas of smaller residences and large apartment buildings.
- Setback depths vary by blockfront.

#### **Park West (4):**

- This area historically had large properties.
- Setback depths are generous for single-family houses, less deep for apartment buildings.

#### **Park South (5):**

- There are subareas of substantial residences, modest houses and apartment areas.
- Setback depths vary by blockfront.

## HISTORIC CHARACTER AREAS OF BROWNE'S ADDITION

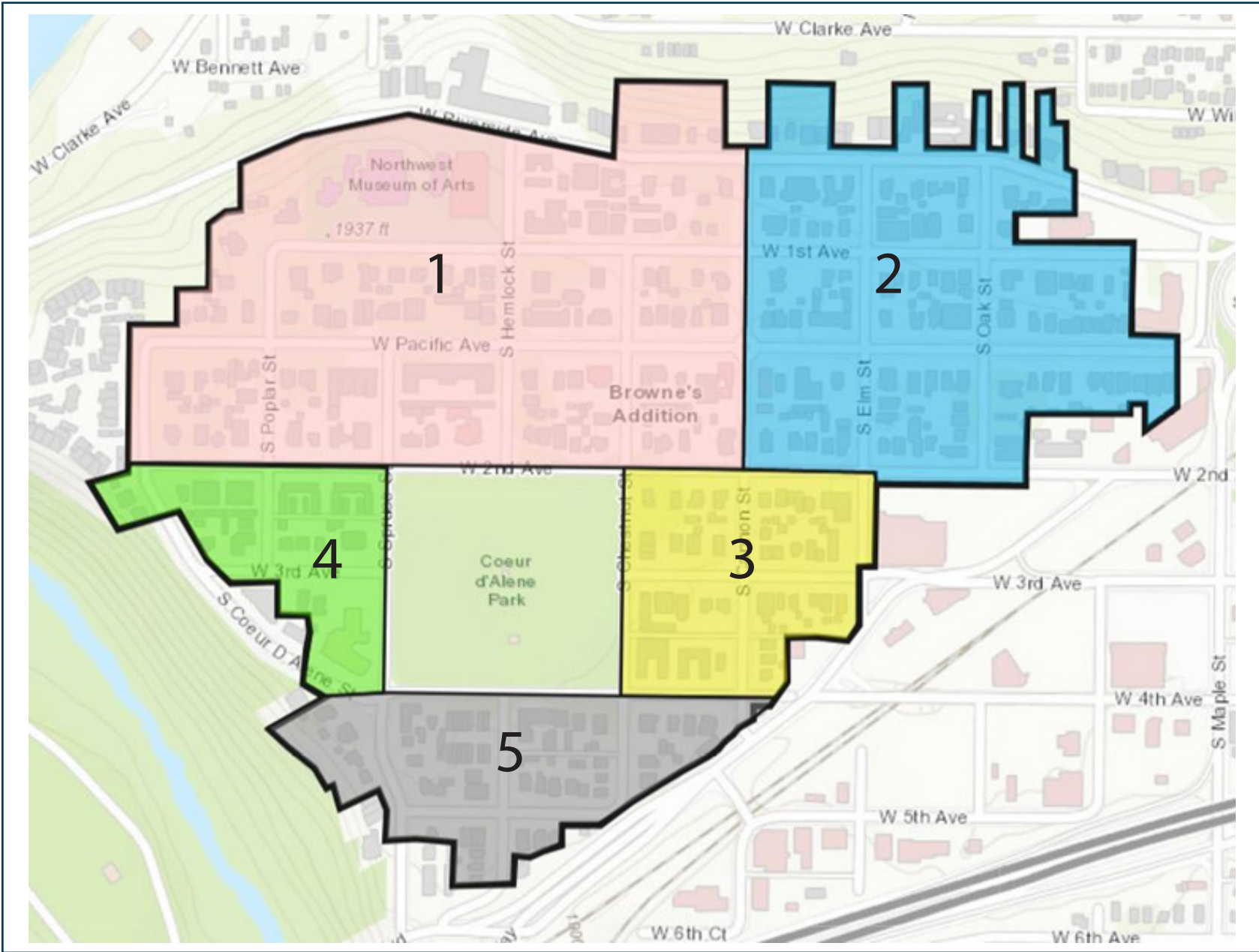


Figure 1. The five character areas of the Browne's Addition Historic District, coded by color.

# SCORESHEET

## COMPATIBILITY OF DESIGN RATING

### New Construction in a Historic District Setting

This rating scoresheet provides the framework for evaluating the visual compatibility of a proposed construction project for a specific site in the Browne's Addition Local Historic District, which is listed in the Spokane Register of Historic Places. The rating allows for variety in meeting the stated goal of visual compatibility without requiring specific materials or elements.

Scoring	Urban Form	Design	Overall
Highly Compatible (80%)	42+	70+	112+
Compatible (60%)	31+	53+	84+
Incompatible (50%)	<26	<44	<70

#### Section1: Context Sensitive Design and Urban Form

##### Context compatibility with:

Historic Character Area	0-4	
Facing block fronts	0-5	
Adjacent buildings	0-6	___/15

##### Streetscape factors

Maintains common setback on block front	0-4	
Maintains lot coverage patterns	0-3	
Maintains rhythm, spacing	0-4	
Maintains ground story at common position	0-4	___/15

##### Scale, massing, height

###### Scale

Maintains scale of district and to humans	0-4	
Massing		

Relates to historic patterns of massing of dominant and secondary	0-2	
Large forms modulated with horizontal/vertical breaks	0-2	
Roof forms related to building type; cover occupiable space	0-2	

###### Height

Avoids difference in height of more than two stories	0-4	
Uses floor heights to further height compatibility	0-4	

Provision for automobiles: Maintains patterns	0-4	___/18 ___/4
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Urban Design total \_\_\_/52

#### Section 2. Design Components

##### General: Compatible Orientation, Design Quality, Presence

Entrance oriented to street	0-3	
Evidence of traditional design principles	0-3	
Compatible, well-designed presence	0-3	
360-degree design	0-3	___/12

##### Use of façade material

Uses material(s) found in district	0-5	
Uses primary façade material	0-4	
Respects "rule of five" for total number of materials	0-3	
Uses materials in traditional manner	0-3	___/15

##### Use of secondary façade and accent materials

Uses materials in district	0-3	
Materials changed at vertical plane, story breaks, bays	0-3	___/6

##### Use of Color

One color dominant	0-5	
Dominant color traditional mineral-based color	0-5	
Color similar in value and saturation as context	0-3	
Secondary colors compatible contrast with dominant	0-2	___/15

##### Façade design

Has elements of similar scale as context	0-5	
Avoids mixing disparate elements	0-5	
Has degree of articulation similar to context	0-5	
Has logical and compatible fenestration	0-5	
Clear evidence of architectural design principles	0-5	___/25

##### Incentivized aspect of the design

Response to context	5	
Comparability/differentiation ratio	5	
Uses metal or wood windows and doors	5	___/15

Design Component Total: \_\_\_/88

Urban Form Score: \_\_\_/52  
Design Score: \_\_\_/88  
Compatibility ranking: \_\_\_/140 (\_\_\_%)



# FRAMEWORK FOR COMPATIBLE DESIGN

## Section 1: Context and Urban Form Analysis

### Project Location Analysis

Use three tiers for the context analysis for new construction:

- The historic district Character Area:
  - Analyze patterns and unifying aspects
  - Note how diversity is present and absent
- Facing blockfronts of building site:
  - Analyze building types and patterns of location on both blockfronts
  - Diagram setbacks and spacing to insure compatibility
  - Depict streetscapes as elevations and in plan to note height, materials, and site access for vehicles
- Adjacent buildings:
  - Establish compatible setback and height
  - With elevations indicate floor heights and entrances and window placement

This Minimal Traditional style apartment building at 2227 W. Fourth constructed in 1950 has a similar setback to neighboring properties along Coeur d'Alene Street, but is much closer to the sidewalk on Fourth Avenue.



- Use similar relationships between a building and a lot size, known as lot coverage
- Keep a common rhythm of building placement and distance between buildings, at least on one side
- Place the ground story at an elevation common for the blockfront
- Do not use unnecessary terraces to raise the lawn above adjacent ones or excavation to create walk-out basements
- Minimize the visibility of underground and interior parking access points and other modern elements of multi-family buildings, such as an outdoor deck for recreation above ground level
- Orient buildings and human access to the street while providing provision for automobiles at the rear of the property.

### Urban Form Analysis

Compatibility in the urban form and design of a new building within the Browne's Addition Historic District relies primarily on the following factors. Design choices to provide compatibility are listed for each factor.

### Streetscape factors: siting and setback

- Site buildings to hold common set-backs from the public sidewalks to maintain the historic urban form of the district.
- Avoid encroachment on the public sidewalk with a shallow front lawn or no lawn.

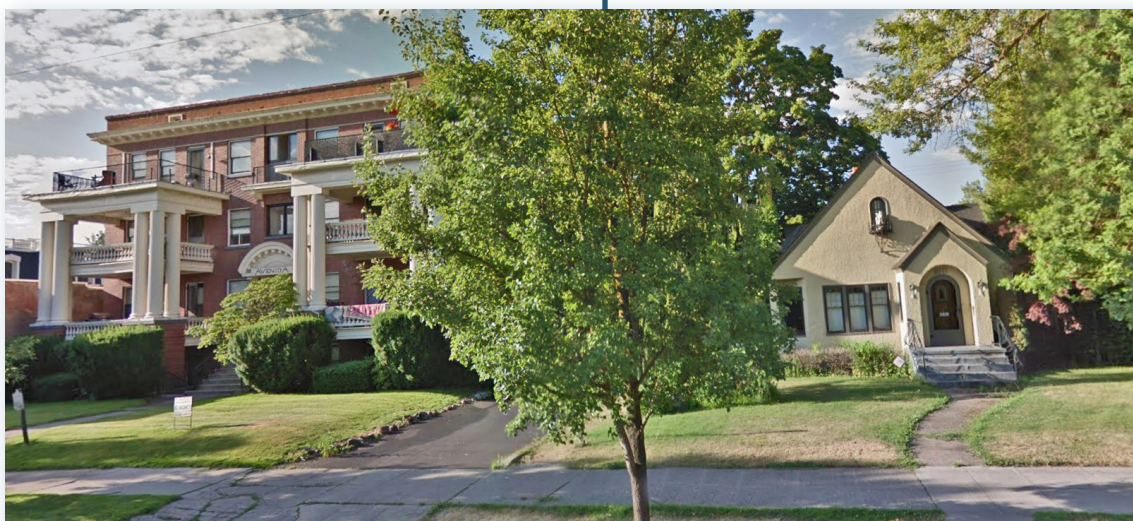
## Scale, Massing and Height

### Scale

- Design to maintain compatibility in scale – the combined effects of footprint and height, as compared to buildings in the facing blockfronts.
- Both the height and the footprint of new buildings are important for compatibility in scale.
- Design for comfortable scale with the human body.

### Massing

- Refer to the massing of historic apartment buildings and multi-family buildings that are relatively simple arrangements of volumes with rectangular footprints for new multi-family buildings.
- Recognize that the complexity of massing and use of materials for historic Queen Anne style residences is particular to that building type.
- Incorporate vertical and horizontal plane breaks in massing as the means for subtle modulation of form, minimize scale and as the point for a change in materials.
- Use inset and projecting balconies and porches to provide semi-private exterior space.
- Use massing that finds a balance between an unmodulated box and too much variation.



The 1906 Avenida Apartments are much larger than the small Period Revival house next door. The smaller building was constructed in 1927 and the large expanse of yard and setbacks on both buildings allow them to co-exist in harmony.

- Use pitched roofs over usable space, not only as false fronts or accent points.
- Use flat roofs to minimize scale and massing.

### Height

- Recent changes to RHD zones have allowed for higher structures within those zones, however, new construction heights in Browne's Addition will be reviewed for compatibility at a specific site.

- Avoid significant difference in height of closely positioned buildings by proposing no more than a two-story difference.

- Use some stepping up to the maximum height to limit the visual and privacy effects of a two-story height difference.

- Avoid proposing large, one-story buildings.

- Consider the effects of hillside locations and height on down-hill sites.
- Use comparable floor heights so that windows and other horizontal elements on all stories have some visual consistency in the streetscape.



## ***Provision for automobiles***

- On street parking is a consistent issue in Browne's Addition and projects that incorporate parking on-site will be scored higher based on the impacts to the neighborhood.
- Provide access via minimal curb access and narrow driveways to parking at the rear or side of the lot.
- Incorporate parking into the rear lower story of a building.
- Limit paved areas to minimum required for access and parking.
- Limit interaction between vehicles and pedestrians in a walkable neighborhood.



This 1939 apartment building was constructed with onsite parking underneath the structure. New construction projects which incorporate parking will be scored higher on the Urban Design section of the framework scoresheet.

The 1967 Frank Toribara designed apartment building at 1717 W. First Avenue does not contribute to the historic district due to the year of construction, but it does show parking integrated into the overall design of the building.



## Section 2. Design Component Analysis

### General: Orientation, Design Quality, Presence

- Orient the building to the street with visible human entrances and windows facing the street or near the façade if it is a side entrance.
- Consider the overall presence of the building in the streetscape and its balance of compatibility and differentiation.
- Design a building based on intended use to avoid a false sense of history, i.e. new residential buildings should appear as such and not new converted industrial lofts on the exterior.
- Ensure a building does not use differentiation or overly complex design to call undue attention to itself and create a lack of visual harmony in the streetscape.
- Use a level of detail in massing, façade design, and use of color comparable to nearby historic buildings.
- Pay sufficient attention to 360-degree design beyond the façade by continuing use of materials or introducing complementing materials, continuing some design element, and avoiding blank or barely developed highly-visible walls.

### Use of façade materials:

- Use the same materials as the historic buildings in the district.
- Use material of similar perceived quality as historic materials and avoid low-cost imitative materials that lack quality and endurance.

### TRADITIONAL BUILDING MATERIALS:

- Brick veneer
- Lapped siding

- Stucco

### TRADITIONAL ACCENT MATERIALS:

- Limestone, basalt, granite
- Brick
- Textured and colored stucco
- Architectural metals

- Use materials in the same manner as used on historic buildings, i.e. place wood siding in a traditional horizontal position rather than on the diagonal.
- Maintain a hierarchy of primary and secondary materials with primary material consisting of 70% of the façade.
- Use constructional logic in use of materials with lighter materials above heavier ones.
- Change materials only at vertical plane breaks or horizontal story breaks, or for projecting bays.
- Use materials with small variations, such as siding width.
- Use primary materials on all facades of a building or follow the historic pattern of brick buildings that have less expensive brick on the elevations and rear facades than the face brick on the façade.
- Avoid materials traditionally not used on residential buildings, such as those considered to be appropriate for industrial or commercial building use.

### Use of secondary façade materials and accent materials:

- Use the “rule of five” to avoid too many materials and visual clutter.
- Start with three materials found in walls, windows and roof.
- Use no more than two additional ones: a second wall material or accent material in railings or porch elements.
- Use the same materials as the historic buildings in the district

- Limit total number of materials to no more than five.
- Use vertical plane and story breaks as locations for material changes.
- Use high-quality accent materials.
- Use traditional window materials: wood and metal.

### Use of Color

- Use primary materials with traditional mineral-based colors.
- Use color in the manner used in historic buildings:
  - with non-traditional colors used primarily as accents
  - with one dominant color, or with carefully selected colors as seen in some brick buildings
- Use color of similar value and saturation of permanent materials (brick and stone)

### Façade design

- Use elements of similar scale as buildings in facing blockfronts context.
- Use level of detail similar to buildings in facing blockfronts context.
- Avoid copying historic styles.
- Avoid combining elements from different styles and creating a collage effect.
- Use constructional logic in dimensions of elements.
- Using fenestration logic based on the interior plan.
- Avoid eccentricity in fenestration.
- Use traditional approach to entrance design:
  - Place individual entrances in multi-family buildings oriented to the street and clearly evident as the main entrance to each unit.

## PLANE BREAKS

This term refers to shifts in the planes of wall surfaces.

A vertical plane break occurs when a vertical element is introduced. Examples include a bay window projecting from the main wall and vertical elements used to break up a long facade.

A horizontal plane break occurs when the plane is broken parallel to the ground. An example is when a second story overhangs the lower one slightly.

### District patterns:

Several Queen Anne houses have a plane break just above the second story line with a flared wall clad with shingles.

The long facades of apartment buildings are visually broken up with changes in materials and vertical plane breaks.



Vertical Plane Breaks



Horizontal Plane Breaks

- Place entrances into a building with multiple units oriented to the street and be clearly evident as the main entrance for residents and visitors.
- Use design principles to keep entrances in scale with the human body and the building.

### Basics: Architectural Design

- Incorporate traditional architectural design principles.
- Design with order and unity in visual aspects of the design.
  - Use proportion and rhythm to establish pleasing relationships.
  - Design with visual hierarchy in massing and fenestration.
  - Use symmetry or asymmetry to establish balance
- Consider proportions
  - Design with consideration to relationships of the parts to each other and to the whole.
  - Design so the visual relationship between all parts is harmonious and in scale.
- Consider proximity
  - Design so that building elements that are close together complement each other rather than compete for attention.
- Strive for Coherence
  - Design to avoid too many textures, shapes, colors and other characteristics that are perceived as non-similar and introduce jarring visual clutter or “busy-ness.”

### Recognizing the Effort to Provide Compatibility

The Compatibility of Design Scoresheet includes opportunities to score additional points for compatibility:

- Some designs convey extra attention to the immediate context yet are contemporary in design.

- Sometimes a design does not meet all expectations, but feels “right” for the location. It is very difficult to articulate all of the possible ways a proposed design may be appropriate for the district - so the option is left open for something that had not been considered at the time these guidelines were created to meet compatibility.
- Use of historic window materials – wood and metal – to increase compatibility.



The apartment building constructed in 2006 on Fifth Avenue appears to have taken some design cues from its across-the-street neighbors. Note the entryway canopy, vertical plane break in a similar position as the chimney on the historic home, and the similar setback. Across Hemlock, a 1956 two-story apartment also has stacked balconies which the newer condo unit compliments (see above).



# CHAPTER 8: DEMOLITION REVIEW CRITERIA

## DEMOLITION OF ENTIRE BUILDINGS OR SIGNIFICANT FEATURES

City of Spokane SMC 17D.100.220 requires the SHLC to consider the following factors when reviewing an application for demolition. This section expands on the criteria in terms of the historic character and significance of the Browne's Addition Historic District.

### 1. *The historic importance of the property*

The Browne's Addition Historic District nomination states that the district is eligible under Criteria A, History, and C, Architecture. The nomination categorizes properties as contributing and non-contributing in terms of their ability to convey one or both of these aspects of significance. The broad categories of Contributing and Non-Contributing are the starting points for the consideration of the importance of each property.

Contributing properties should be protected, in general, from demolition as they are part of the district's historic character and importance.

Non-Contributing properties are not protected from demolition because they are not part of the district's historic character and importance.

An individual contributing property was built during the period of significance and has the historic integrity to convey historic and/or architectural significance. While architectural significance – particularly

when related to impressive buildings with high-style design – is easier to see and perhaps understand, historical significance allows the more everyday buildings belonging to less influential persons in the neighborhood to contribute due to how they illustrate the changes in living in Browne's Addition over time.

It is difficult to develop a credible argument that any of the contributing buildings in the historic district are not important to the historic resource. Any statements in support of additional significance or against the importance of the property will be considered in written form. Authenticity and historic character in the district is in danger of being lost, one building at a time as a result of demolition. The point of the historic district designation is to limit this type of loss.

### 2. *The nature of the redevelopment which is planned for the property*

While each contributing building has comparable historic significance in terms of demolition, this criterion requires the consideration of the subsequent use of the property if a contributing building would be demolished. The changing nature of residential buildings and occupancy in Browne's Addition suggests that replacement residential buildings will need to be considered, sometimes at the expense of a contributing one.

If redevelopment of the site is proposed, that development project should be presented prior to or at the same time as approval of dem-



olition is requested. The replacement building must be in the highly-compatible category (as determined by consensus through the Compatibility in Design Scorecard in Chapter 7, in order to minimize the loss of historic character in the district as a whole. When a project is rated only as compatible, the redevelopment project may not be as likely to be supported and justify approval of demolition.

The 2018 historic preservation ordinance revision removed the provision that allowed for demolition of a contributing building for a parking lot. The proposal of a temporary parking lot will not be considered in the spirit of meeting that intent of the ordinance.

### ***3. The condition of the existing structure***

The difference between deferred exterior maintenance and structural soundness that will be considered. While the City identifies several conditions for Substandard Buildings, that code enforcement program notes conditions to be addressed but is not evidence that a contrib-



uting building must be demolished. There is always the option to rehabilitate a substandard building.

Historic integrity – authenticity – was assessed in 2018 and 2019 when the district was established, but neither the condition nor the structural soundness of buildings was formally

assessed. While many buildings have deferred maintenance, the measure of the continued existence of the building in the district should be soundness, rather than minor damage or deterioration.

As many historic buildings with deferred maintenance exhibit mold and have asbestos components, these conditions, in themselves, do not justify demolition. On the other hand, loss of soundness – structural stability – is grounded in years of water damage, settlement, and other conditions that threaten the structural soundness of the building, not just its finishes.

Conditions that merit serious consideration for the demolition of contributing buildings in Browne's Addition include damage by fire, damage due to storm and tree damage, ground shifting and collapse, and similar unexpected circumstances.

When a building is determined to be a threat to life and safety, the Building Official or Fire Marshall will order demolition, no matter the status of the building in the historic district.

### ***4. The effect on the surrounding neighborhood of the planned replacement use***

Some contributing buildings are highly-visible, iconic, well-known "landmark-like" properties that, if demolished, would introduce a sense of loss that cannot adequately be replaced by the new development. The demolition of such buildings would have a significant adverse effect on the historic character and identity of the Browne's Addition Historic District.

Some historic buildings do not have such qualities that bring them to the attention of the community. Their loss would be mainly noticed by those who frequent the facing blockfronts. They may be replaced with highly compatible new construction without the overall effect of loss.

### ***5. The overall effect of the proposed redevelopment on the neighborhood character and the elements of the neighborhood's urban design***

As previously noted, redevelopment that is not highly compatible with the district at all levels of analysis, would not contribute or maintain the historic character of the historic district.

Other aspects of redevelopment would also affect the larger patterns of the district and should be avoided. These include street vacations, the assembly of significantly larger parcels than found within the district, any type of variance in terms of Residential High Density zoning.

### ***6. Any proposed mitigation measures under which the owner would salvage significant architectural features of the structure after properly documenting the building before demolition***

The SHLC will take into consideration any mitigation measures proposed by the applicant.

## **PARTIAL DEMOLITION**

### ***Goals***

- Avoid the demolition of historic character features of contributing buildings.
- Avoid changing the historic footprint and mass of contributing buildings.

### ***Basics***

- Avoid demolishing any portion of a contributing building in the highly-visible, public area.
- Avoid planning for partial demolition in order to upgrade or improve secondary areas of a building unless they are not visible.
- Limit partial demolition to small, non-historic character elements, such as non-historic additions.
- Limit partial demolition to the minimum area necessary when planning an addition per Chapter 5.



# APPENDIX I

## GLOSSARY OF TERMS

**Balustrade:** a railing supported by balusters, especially an ornamental parapet on a balcony, bridge, or terrace.

**Band Board:** a set of boards (in wood frame houses), or blocks (in a brick house) that sit on top of the foundation wall and run in a band around the building.

**Barge Board:** a board fastened to the projecting gables of a roof to give them strength, protection, and to conceal the otherwise exposed end of the horizontal timbers or purlins of the roof to which they were attached.

**Belt Course:** also called a string course or sill course, is a continuous row or layer of stones or brick set in a wall.



Brackets on the building at  
1623 W. First

**Brackets:** structural or decorative members that project from a wall to support or decorate the roofline.

**Casement Window:** a window that is attached to its frame by one or more hinges at the side. They are used singly or in pairs within a common frame, in which case they are hinged on the outside

**Clapboard:** one of a series of boards used for siding. It is usually installed horizontally and the board is most often tapered in cross-section.

**Column:** used to support beams or arches on which the upper parts of walls or ceilings rest.

**Cornice:** the projecting moldings that form the top band of an entablature or wall.

**Dentil:** a small, square bracket, typical in Colonial architectural styles

**Eave:** the projecting overhang at the lower edge of a roof.

**Façade:** the exterior faces of a building, often used to refer to the wall in which the building entry is located.



This rowhomes at 2018 W. Riverside shows several architectural features: pediments, overhanging eaves, clapboard siding, and soffit.

**Fascia Board:** mounted at the point where the roof meets the outer walls of the house.

**Fenestration:** the arrangement of windows and doors on the elevations of a building.

**Frieze Board:** the flat, middle portion of an entablature (sometimes decorated).

**Gable:** the wall that encloses the end of a gable roof; triangular gable end below a roof overhand.

**Gambrel:** a roof shape characterized by a pair of shallow pitch slopes above a steeply pitched slope on each side of a center ridge.

**Hip:** a roof that slopes inward from all four exterior walls.

**Lintel:** a horizontal support of timber, stone, concrete, or steel across the top of a door or window.

**Maintenance:** the process of keeping a building in good condition by regularly checking and repairing it when necessary.

**Modillion:** a projecting bracket under the corona of a cornice in the Corinthian and other orders.

**Mullion:** a vertical member separating window sash.

**Muntin:** a bar or rigid supporting strip between adjacent panes of glass.

**Parging:** cover (a part of a building, especially an external brick wall) with plaster or mortar that typically bears an ornamental pattern.

**Pilaster:** a rectangular column, especially one projecting from a wall.

**Pediment:** the triangular gable end of a classical building, or the same form used elsewhere in the building.

**Portico:** a structure consisting of a roof supported by columns at regular intervals, typically attached as a porch to a building.



**Quoin:** a large rectangular block of stone or brick (sometimes wood) used to accentuate an outside corner of a building; typically in a toothed form with alternate quoins projecting and receding from the corner.

**Sash:** the part of a window frame that holds the glazing, usually movable or fixed.

**Shed roof:** a roof with a single slope and rafters spanning from one wall to the other.

**Sidelight:** narrow windows flanking an entry door.

**Sill:** a shelf or slab of stone, wood, or metal at the foot of a window or doorway.

**Soffit:** the underside of an architectural structure such as an arch, a balcony, or overhanging eaves.

**Transom:** a small window placed above a door or window.

**Turret:** a small tower at the corner of a building.

**Veneer:** a thin decorative finish typically made of brick, stone or stucco.



The house at 2036 W. Riverside Ave has a transom, clapboard siding, and a portico.



The house at 2114 W. First Avenue has a gambrel style roof.



A barge board hides the eaves of this home at 2003 W. Third. Also note the string course that acts as a lintel above the windows and visually separates floors.



The house at 1920 W. Riverside has a balustrade and a decorative portico with a frieze.



The house at 2328 W. Pacific Avenue shows a hip roof, boxed eaves, clapboard siding, dentil molding and the soffit under the front porch roof.



# APPENDIX II

## SECRETARY OF THE INTERIOR'S STANDARDS

The Secretary of the Interior's Standards are common sense historic preservation principles in non-technical language. They promote historic preservation best practices that will help to protect our nation's irreplaceable cultural resources.

The Standards for Rehabilitation are used during the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

The **Standards** are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. The **Guidelines** offer general design and technical recommendations to assist in applying the Standards to a specific property. Together, they provide a framework and guidance for decision-making about work or changes to a historic property.

The Standards and Guidelines can be applied to historic properties of all types, materials, construction, sizes, and use. They include both the exterior and the interior and extend to a property's landscape features, site, environment, as well as related new construction.

Federal agencies use the Standards and Guidelines in carrying out their historic preservation responsibilities. State and local officials use them in reviewing both Federal and nonfederal rehabilitation proposals. Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review processes.

The Standards offer four distinct approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction with Guidelines for each. The Standards for the Treatment of Historic Properties are regulatory for all grant-in-aid projects assisted through the national Historic Preservation Fund. The Standards for Rehabilitation, codified in 36 CFR 67, are regulatory for the review of rehabilitation work in the Historic Preservation Tax Incentives program.

### THE STANDARDS FOR REHABILITATION

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.*
2. *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.*
3. *Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5. *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
6. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*
7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8. *Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
9. *New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*
10. *New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*



# **APPENDIX III**

## **PRESERVATION BRIEFS**

Preservation Briefs provide guidance on preserving, rehabilitating, and restoring historic buildings. These NPS Publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

Some of the web versions of the Preservation Briefs differ somewhat from the printed versions. Many illustrations are new and in color rather than black and white; captions are simplified and some complex charts are omitted.

1. [Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)
2. [Repointing Mortar Joints in Historic Masonry Buildings](#)
3. [Improving Energy Efficiency in Historic Buildings](#)
4. [Roofing for Historic Buildings](#)
5. [The Preservation of Historic Adobe Buildings](#)
6. [Dangers of Abrasive Cleaning to Historic Buildings](#)
7. [The Preservation of Historic Glazed Architectural Terra-Cotta](#)
8. [Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings](#)
9. [The Repair of Historic Wooden Windows](#)
10. [Exterior Paint Problems on Historic Woodwork](#)
11. [Rehabilitating Historic Storefronts](#)
12. [The Preservation of Historic Pigmented Structural Glass \(Vitrolite and Carrara Glass\)](#)
13. [The Repair and Thermal Upgrading of Historic Steel Windows](#)
14. [New Exterior Additions to Historic Buildings: Preservation Concerns](#)
15. [Preservation of Historic Concrete](#)
16. [The Use of Substitute Materials on Historic Building Exteriors](#)
17. [Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character](#)
18. [Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements](#)
19. [The Repair and Replacement of Historic Wooden Shingle Roofs](#)
20. [The Preservation of Historic Barns](#)
21. [Repairing Historic Flat Plaster—Walls and Ceilings](#)
22. [The Preservation and Repair of Historic Stucco](#)
23. [Preserving Historic Ornamental Plaster](#)
24. [Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches](#)
25. [The Preservation of Historic Signs](#)
26. [The Preservation and Repair of Historic Log Buildings](#)

# **PRESERVATION BRIEFS**

27. [The Maintenance and Repair of Architectural Cast Iron](#)
28. [Painting Historic Interiors](#)
29. [The Repair, Replacement, and Maintenance of Historic Slate Roofs](#)
30. [The Preservation and Repair of Historic Clay Tile Roofs](#)
31. [Mothballing Historic Buildings](#)
32. [Making Historic Properties Accessible](#)
33. [The Preservation and Repair of Historic Stained and Leaded Glass](#)
34. [Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament](#)
35. [Understanding Old Buildings: The Process of Architectural Investigation](#)
36. [Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes](#)
37. [Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing](#)
38. [Removing Graffiti from Historic Masonry](#)
39. [Holding the Line: Controlling Unwanted Moisture in Historic Buildings](#)
40. [Preserving Historic Ceramic Tile Floors](#)
41. [The Seismic Rehabilitation of Historic Buildings](#)
42. [The Maintenance, Repair and Replacement of Historic Cast Stone](#)
43. [The Preparation and Use of Historic Structure Reports](#)
44. [The Use of Awnings on Historic Buildings: Repair, Replacement and New Design](#)
45. [Preserving Historic Wooden Porches](#)
46. [The Preservation and Reuse of Historic Gas Stations](#)
47. [Maintaining the Exterior of Small and Medium Size Historic Buildings](#)
48. [Preserving Grave Markers in Historic Cemeteries](#)
49. [Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement](#)
50. [Lightning Protection for Historic Buildings](#)

# APPENDIX IV

## HISTORIC PRESERVATION INFORMATION AND CONTACTS

### **Megan Duvall, Historic Preservation Officer**

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### **Logan Camporeale, Historic Preservation Specialist**

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### **Stephanie Bishop, Clerk III**

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### **Local Resources:**

- [City of Spokane Official Website](#)
- [Northwest Museum of Arts & Culture \(MAC\)](#)
- [Spokane Valley Heritage Museum](#)
- [Spokane County Official Website](#)
- [Spokane Preservation Advocates](#)
- [Spokane Public Library – Northwest Room](#)

### **Statewide and National Historic Preservation Organizations:**

- [National Trust for Historic Preservation](#)
- [Washington State Department of Archaeology and Historic Preservation \(DAHP\)](#)
- [Washington Trust for Historic Preservation](#)
- [National Main Street Program](#)
- [Washington Trust Consultant Directory](#)
- [Washington State Digital Archives](#)

### **National Park Service Links**

- [National Park Service](#)
- [National Register of Historic Places](#)
- [Secretary of the Interior's Standards for Rehabilitation](#)
- [Preservation Briefs](#)
- [Technical Preservation Services](#)
- [Federal Tax Credit Incentives](#)
- [CLG Program](#)



# APPENDIX V

## DESIGN REVIEW CHART: TYPES OF WORK AND REVIEW REQUIRED

Type of Work	No Review	Staff Review	Commission Review
<b>Awnings</b>			
Awning - change of color		X	
Awning - change of style		X	
Awning - new			X
<b>Paint</b>			
Paint with same color	X		
Paint unpainted masonry, including murals			X
Paint with non-historic color			X
Paint with new historic color		X	
Remove paint from masonry		X	
<b>Browne's Addition HD:</b> Paint previously painted surface	X		
<b>Landscaping</b>			
Install garden or landscaping structures	X		
Remove historic landscape features such as rock walls or structure noted in nomination			X
Install new fence (except in Corbin Park)	X		
Install paved walkway	X		
<b>Corbin Park HD:</b> tree removal 6" or larger		X	
<b>Corbin Park HD:</b> install new fence		X	
<b>Windows and Doors</b>			
Replace windows			X
Replace doors - street-facing façade			X
Replace doors - secondary elevation		X	
Changing window openings - primary façade			X
Changing window openings - secondary elevation		X	X
Create new opening for window/door - primary façade			X
Create new opening for window/door - secondary elevation/rear		X	

# DESIGN REVIEW CHART: TYPES OF WORK AND REVIEW REQUIRED

Type of Work	No Review	Staff Review	Commission Review
<b>Porch</b>			
Repair porch	X		
Replace porch in kind		X	
Enclose porch - street-facing façade			X
Enclose porch - secondary elevation		X	
Build new porch			X
<b>Siding</b>			
Repair siding	X		
Install new siding			X
<b>Garage</b>			
Demolish historic garage			X
Demolish non-historic garage	X		
<b>Browne's Addition HD:</b> Construct detached garage			X
Construct detached garage	X		
Construct attached garage			X
<b>Roof</b>			
New roofing with like materials		X	
New roofing with new materials			X
Replace/remove sheet-metal cornice on commercial building			X
Remove or alter prominent chimney			X
Change roofline			X
<b>Other Exterior Renovations</b>			
Install mechanical and utility equipment - if NOT visible from street	X		
Install mechanical and utility equipment - if visible from street		X	
Install fire exits			X
ADA accessibility - street-facing façade			X
ADA accessibility - secondary elevation		X	
<b>New Construction</b>			
Build new addition			X
Build new deck		X	
Move a building			X
Minor construction not seen from street		X	