

DRAFT 12-7-2022

Spokane Register of Historic Places Nomination

*Spokane City/County Historic Preservation Office, City Hall, Third Floor
808 Spokane Falls Boulevard, Spokane, Washington 99201-3337*

1. Name of Property

Historic Name: Cannon's Addition, Cannon Hill

And/Or Common Name: Cannon Streetcar Suburb Historic District

2. Location

Street & Number: Various

City, State, Zip Code: Spokane, WA 99204

Parcel Number: Various

3. Classification

Category

- ☐ building
☐ site
☐ structure
☐ object
☒ district

Ownership

- ☐ public ☒ both
☐ private

Public Acquisition

- ☐ in process
☐ being considered

Status

- ☒ occupied
☐ work in progress

Accessible

- ☐ yes, restricted
☒ yes, unrestricted
☐ no

Present Use

- ☐ agricultural ☐ museum
☒ commercial ☐ park
☐ educational ☒ residential
☐ entertainment ☐ religious
☐ government ☐ scientific
☐ industrial ☐ transportation
☐ military ☒ other

4. Owner of Property

Name: Various

Street & Number: n/a

City, State, Zip Code: n/a

Telephone Number/E-mail: n/a

5. Location of Legal Description

Courthouse, Registry of Deeds Spokane County Courthouse

Street Number: 1116 West Broadway

City, State, Zip Code: Spokane, WA 99260

County: Spokane

6. Representation in Existing Surveys

Title: Ninth Avenue National Register Historic District

Date: Enter survey date if applicable ☒ Federal ☐ State ☐ County ☐ Local

Depository for Survey Records: Spokane Historic Preservation Office

7. Description

Architectural Classification

Condition

☐excellent

☒good

☐fair

☐deteriorated

☐ruins

☐unexposed

Check One

☐unaltered

☒altered

Check One

☒original site

☐moved & date _____

Narrative statement of description is found on one or more continuation sheets.

8. Spokane Register Categories and Statement of Significance

Applicable Spokane Register of Historic Places category: Mark "x" on one or more for the categories that qualify the property for the Spokane Register listing:

- ☒A Property is associated with events that have made a significant contribution to the broad patterns of Spokane history.
- ☐B Property is associated with the lives of persons significant in our past.
- ☒C Property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐D Property has yielded, or is likely to yield, information important in prehistory history.
- ☐E Property represents 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.

Narrative statement of significance is found on one or more continuation sheets.

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property: Approximately 146 acres

Verbal Boundary Description: The district is roughly bound by Walnut Street and Cedar Street on the west; 6th Avenue and Bishop Court on the north; Lincoln Street, Cliff Avenue, and 12th Avenue on the east, and 13th Avenue on the south.

Verbal Boundary Justification: Boundary justification provided on Section 7 Page 16

11. Form Prepared By

Name and Title: Logan Camporeale, MA

Organization: Spokane City | County Historic Preservation Office

Street, City, State, Zip Code: 808 W. Spokane Falls Blvd. Spokane, WA 99201

Telephone Number: 509-625-6634

E-mail Address: lcamporeale@spokanecity.org

Date Final Nomination Heard:

12. Additional Documentation

Additional documentation is found on one or more continuation sheets.

13. Signature of Owner(s)

14. For Official Use Only:

Date nomination application filed: _____

Date of Landmarks Commission Hearing: _____

Landmarks Commission decision: _____

Date of City Council/Board of County Commissioners' hearing: _____

I hereby certify that this property has been listed in the Spokane Register of Historic Places based upon the action of either the City Council or the Board of County Commissioners as set forth above.

Megan Duvall
City/County Historic Preservation Officer
City/County Historic Preservation Office
Third Floor – City Hall
808 W. Spokane Falls Blvd.
Spokane, WA 99201

Date

Attest:

Approved as to form:

City Clerk

Assistant City Attorney

Summary Statement for the Cannon Streetcar Suburb Historic District:

The Cannon Streetcar Suburb Historic District ¹ is located directly south of Downtown Spokane stretching up Spokane's South Hill from 6th Avenue to 13th Avenue. The district, first platted in 1883, is bounded by Cedar Street on the west and Lincoln Street on the east. Despite being platted just two years after Spokane was incorporated, residential development did not meaningfully expand to the district until Spokane's decade of greatest population growth, 1900-1910. The topography of the district presented a transportation challenge that made it less desirable for residential development. The arrival of electric railroad transportation to Spokane and the establishment of the Cannon Hill Streetcar Line quickly changed the sparsely developed district into a substantial residential neighborhood.

The district's transportation history provides an opportunity to divide the period of significance, 1883-1955, into three distinct periods defined by clear changes in the transportation patterns and the residential development that accompanied those changes. The first period, from 1883-1898, encompasses the original platting of the residential district and the development of the short-lived Spokane Cable Railway. The second period, from 1899-1930, was the district's period of greatest growth spurred by the construction of the Cannon Hill Streetcar Line and accounts for 63% of the buildings remaining in the district today. The third and final period, from 1931-1955, signified the end of the streetcar era and the introduction of public buses as well as widespread automobile ownership and ended with the conclusion of the post-WWII building boom.

Character Defining Features of the Cannon Streetcar Suburb Historic District:

The Cannon Streetcar Suburb Historic District as a whole has four primary character defining features. First and foremost, the district is defined by its development as a streetcar neighborhood which is evident in the ghost lines from removed tracks and substantial homes built on north-south streets that had streetcar lines. Second, the district is shaped in large part by its hilly topography which enhances the sense of street enclosure, provides city views, and offers elevated property sites. Third, the district features an eclectic mix of building forms and architectural styles yet it maintains a desirable cohesive neighborhood feel. Fourth and finally, the mature and robust tree canopy consists of a wide variety of trees including Norway Maples and Ponderosa Pines that provide shade, visual variety, and a feeling of walkability.

An Electric Streetcar Development

The majority of the district is composed of a rectilinear street grid between Walnut Street and Monroe Street, and a curvilinear street pattern east of Monroe Street. Residences in the rectilinear section are primarily built on numbered east-west streets, 6th Avenue through 13th Avenue, on short to medium length blocks. Some of the blocks contain more than ten street-facing residences, whereas the shorter blocks have only three to six residences. Typically north-south streets in the rectilinear section only have a couple street-facing residences on each short block. However, there are two north-south facing streets in the rectilinear section, Cedar Street and Adams Street, which have a disproportionate number of street-

¹ This nomination will refer to the proposed district area as the Cannon Streetcar Suburb Historic District. The proposed district includes portions of Cannon, Boogie's, McIntosh, and South Park Additions. An explanation for the name choice and a justification of the boundary are included in this nomination.

facing residences. Both of these north-south streets were on streetcar routes that ran through the neighborhood during its period of greatest growth.

The Cannon Streetcar Suburb Historic District is primarily an “electric streetcar suburb” as defined by Virginia McAlester. Electric streetcar suburbs became possible when electric streetcar technology was introduced to Spokane in the 1890s. The district had two streetcar lines that crossed the district and spurred development. The Cannon Hill Car Line ran from Bishop Court up Adams Street to 10th Avenue before turning west. The Spokane Traction Company Line ran from Walnut Street south to 9th Avenue then east to Cedar Street and south to 12th Avenue, before jogging east one more block to



1. Bishop Court looking west up the former streetcar grade.

Adams Street and terminating at 14th Avenue. The gravitational pull of these two streetcar lines altered the dominant pattern of north and south facing facades in the district and spurred the construction of east and west street-facing residences on both Cedar and Adams Streets. The orientation of the residences on Cedar and Adams Streets are a remnant of the district’s streetcar legacy.

Although streetcar service ended in the 1930s, evidence of the route is sprinkled throughout the neighborhood. At 10th Avenue and Adams Street, ghost marks from removed tracks show the sweeping bend the streetcar took as it rounded the corner. The most notable remaining evidence of the Cannon Hill Car Line is that sweeping bend that connects Bishop Court with 6th Avenue. Before the streetcar line, Bishop Court and the surrounding streets were all rectilinear. But, in 1899, Bishop Court was modified because the streetcar required a gentle bend through the rock cut in order to ascend the hill. The curved section of Bishop Court remains in 2020, and although the tracks have been removed, it is still unpaved.²

A Residential District Perched on a Hill

The topographic barrier that initially restricted development had an impact on the platting and street pattern of the district. Most notably, the section of the district located east of Monroe Street is platted in a curvilinear pattern because the steep grade of the hill as it nears the Cliff Park Neighborhood was not suitable for a rectilinear street grid and required a street pattern that accommodated the topography. According to Virginia McAlester, “a primary factor in the development of a neighborhood is the topography and vegetation upon which it is built.” She continues in explaining that “contour curves were historically the only affordable solution to development on steep hills.” This is likely the reason for the break in the rectilinear pattern east of Monroe Street. Although the elevation contours do not move perfectly from east to west, the hill gains some 100 feet of elevation in just a few blocks from Monroe Street and 10th Avenue (Huckleberry’s Parking Lot) southeast to Lincoln Street and Cliff Avenue. For

² “Three New Bus Lines to Open,” *Spokesman-Review*, Spokane, WA, October 16, 1934, page 6, column 3; “Put Rock Surface on Bishop Court,” *Spokane Chronicle*, Spokane, WA, November 9, 1934, page 1.

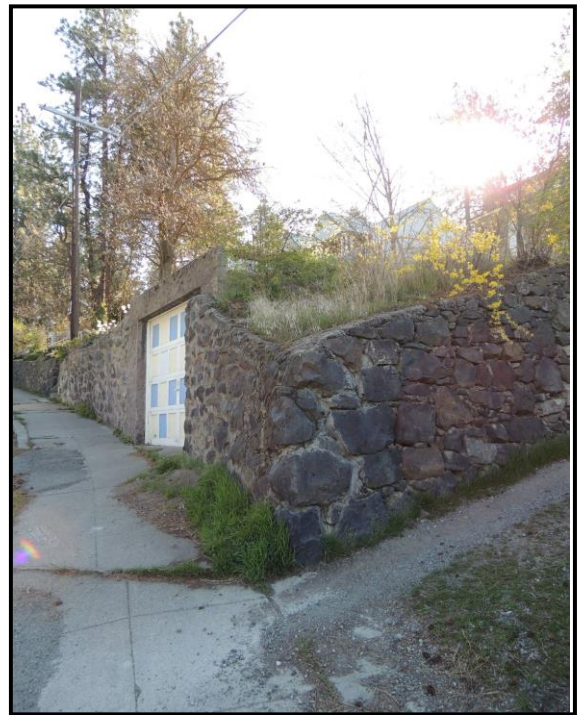
comparison, the hill only gains 115 feet of elevation between 6th Avenue and 13th Avenue along Monroe Street.³

The hilly topography of the district also impacted the siting and orientation of residences throughout the district. Houses constructed on the north side of the street tend to be at street-level and occasionally lower than the street grade. These residences can often take advantage of north-facing city views from second and third stories as the adjacent residences to the north are often sited on a lower elevation therefore providing a less obstructed view to the north. Whereas houses constructed on the south side of the street tend to be above street level, on some occasions more than twenty feet higher than the street. Basalt retaining walls with built in stairs were commonly constructed in order to accommodate the elevation difference between the street and front door. These north facing residences also provide city-view opportunities from the upper stories. This elevation difference, which provides a sense of privacy and grandeur, is most evident on Bishop Court, 6th Avenue, 7th Avenue, Cliff Drive, and 12th Avenue.

Although the Cannon Streetcar Suburb Historic District primarily reflects the streetcar suburb development pattern, it also shows some characteristics of an “early automobile suburb” as defined by McAlester. Most of the district was platted with east-to-west alleys and streets. As a result, the majority of houses face north or south. Automobile amenities were included in most residences constructed after 1920, often in the alleys, and a substantial number of automobile garages were added to pre-1920 residences as free-standing or attached structures. A number of these garages were built at the same lot depth as the residence, and in some cases directly adjacent to the sidewalk like the example shown in image 2. These near-sidewalk garages are a distinct feature that reflect both the district’s topography and its transition from a streetcar to an automobile dominated residential district. The combination of elevation difference, basalt retaining walls, sidewalk adjacent garages, and an impressive assortment of street trees create a feeling of street enclosure that is typical of hillside neighborhoods.⁴

An Eclectic yet Cohesive Mix

The Cannon Streetcar Suburb Historic District’s hillside setting, varied topography, and streetcar suburb development pattern provided a conducive neighborhood for an eclectic mix of architectural styles that were popular in Spokane from the 1880s into the 1950s (a survey of the common styles is provided below). On any given block, one can identify residences from five different decades and a tapestry of different styles. The setbacks, heights, plans, and massing differ from home to home creating a visual



2. Looking east on Cliff Drive at a garage built into the hillside.

³ Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), page 82.

⁴ Virginia Savage McAlester, *A Field Guide to American House Museums: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* 2nd Edition (New York: Alfred A. Knopf, 2013), page 66-68.

zigzag as opposed to a unified and consistent blockfront common in downtown neighborhoods and tract developments. The mix of complimentary styles, the desirable variety of massing and form, and the use of compatible building materials provides an eclectic feel that still maintains a sense of cohesion from one property to the next and from block to block.

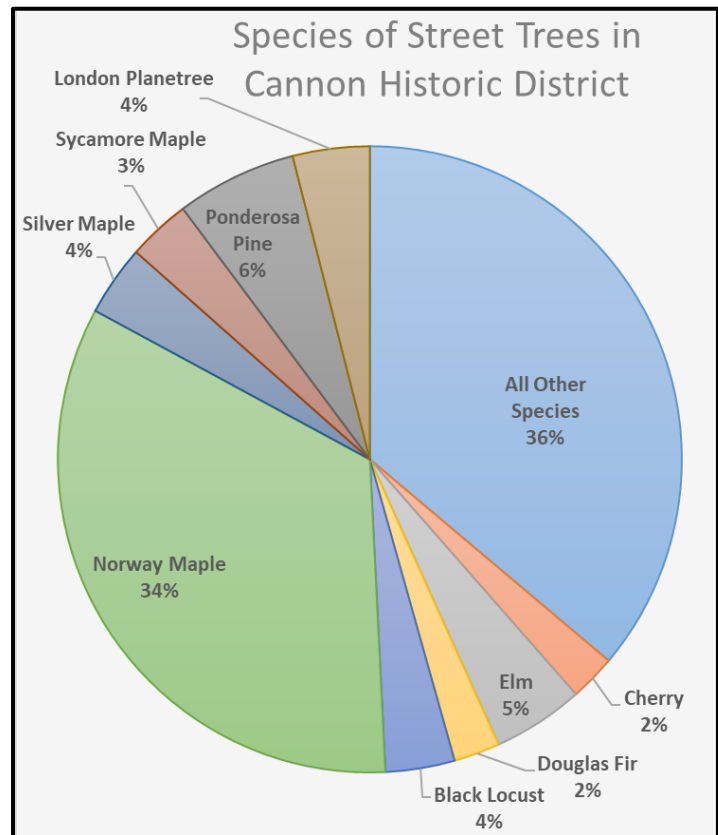
The district's period of significance from 1883-1955 covers the popular revival styles, innovative Arts and Crafts designs, and the new architectural interpretations of the Mid-century Modern movement. There is no meaningful organization of the different styles into character areas, but rather a generous sprinkling of each style throughout the district. The only general character area designation that can be made is that Queen Anne residences are more common in the north portion and modern residences are more common in the south portion of the district.

The facade materials commonly used in the district include brick, stucco, cedar shingle siding, horizontal wood siding, asbestos shingle siding, metal siding, concrete block, and native basalt. These materials are found across different architectural styles which contributes to the feeling of cohesion despite the variety of styles.

A Mature and Varied Tree Canopy

According to Virginia McAlester, "of the many amenities that add character to a neighborhood, street trees are perhaps the most important. Nothing makes a stronger impression when looking at a streetscape than the absence or presence of street trees."⁵

The Cannon Streetcar Suburb Historic District features a mature and robust tree canopy that consists of a wide variety of trees that provide shade, visual variety, and a feeling of walkability. The district has over 1500 street trees, which includes those that are located in the public right-of-way and those that are located on private property but have a canopy which extends over the public right-of-way. This number does not include trees that are located in backyards and side yards when their canopies do not extend into the public right-of-way. There are over ninety-five species of street tree present in the district. The most popular species by a long margin is the Norway Maple, which accounts for over 33% of the street trees in the district. The second most popular, the Ponderosa Pine, makes up just over 6%. Elm trees are the third most popular, accounting for over 5%. The four other species that occur in the largest numbers (over 4% of the total) are the Sycamore Maple, the London Planetree, the Silver Maple, and the Black Locust.



⁵ McAlester, *A Field Guide* 2nd edition, page 66-68.

There are approximately ninety other species that are less prevalent, but that meaningfully contribute to the feeling of visual variety that characterize the district's streetscapes.⁶

Description of Property Types in the Cannon Streetcar Suburb Historic District:

The Cannon Streetcar Suburb Historic District is a residential neighborhood dominated by a mixture of single- and multi-family residences with a small number of commercial buildings primarily located on Monroe Street. The common property types are described below:

Single-family Residences

Residences that were originally constructed as single-family homes and are used as single-family homes in 2020 are the most common property type in the district. Of the 479 resources in the district, 238 of those (50%) were built as single-family and remain so in 2020. They range in size from small brick cottages to medium one and one-half story bungalows, to large three story mansions that consume multiple lots. Single family residences were the most popular building type in the district's first two periods, from 1883-1930, but they became the secondary building type for new construction from 1931-1955.

Converted Single-family Residences

The second most common property type in the district are homes that were originally built as single-family residence and subsequently converted into multi-family residences. There are over 200 of these types of residences in the district. Converted residences are distinguished typically by the addition of exterior staircases, altered façade entries to accommodate multiple doors, and porch enclosures. They range in size from two to seven units, all tucked in the original or slightly expanded footprint. The first conversions occurred in the 1910s but did not become common until the 20s and 30s. A large number of these conversions occurred from 1938-1945 as part of a wartime housing program. Single-family residences in the district have also been converted to assisted living facilities and service or retail businesses, like those at 1117 West 10th Avenue and 917 South Monroe Street.

These conversions represent a significant aspect of residential living in the Cannon Streetcar Suburb Historic District; while they are noted as reducing the historic integrity of the original designs, those very changes are an important part of the district's residential history. The inclusion of converted rental properties with reduced integrity as "contributing elements" to the district is an effort to recognize that modifications in order to ensure continued residential use (instead of demolition and replacement) is an important part of the story of the Cannon Streetcar Suburb Historic District. It is often necessary to look beyond traditional conceptions of integrity in order to preserve the stories of a diverse residential neighborhood.

⁶ Street tree species and numbers were compiled using data from tree surveys conducted by the City of Spokane Urban Forestry. Despite the importance of street trees, The Historic Preservation Office will not review changes to vegetation as part of the Cannon Streetcar Suburb Historic District Design Review process.

Multi-family Residences



3. Double house converted to apartments at 606 South Cedar Street.

The buildings originally constructed as multi-family residences in the Cannon Streetcar Suburb Historic District can be divided into two categories: duplexes and triplexes, and larger apartment buildings. The first multi-family buildings constructed in the district were duplexes. Built between 1906-1916, the first wave of duplexes were constructed in a double house form. A double house is a multi-family residence designed with the same form and massing as a single-family residence, typically featuring a pitched roof with dormers and a porch with two separate entry doors.

Described succinctly by Historian Camilla Deiber, “a double house, which shelters two families in units separated by a wall or floor, balances the convenience of

an apartment with the psychological comforts of a home.” The double house form was made popular in New England, Washington D.C., Minneapolis, and other parts of the midwest. Spokane builders constructed double houses beginning in the 1890s and increasing in the 1900s. Double houses were often pitched as an investment opportunity to middle-class residents as they offered the opportunity to live in one portion of the home and rent out the other. The first double house was built in the district in 1906 at 1208 West 10th Avenue, and the form remained popular until the mid-1910s. Double houses in the Cannon Streetcar Suburb Historic District were primarily constructed with two units (there is at least one building, 823 S. Monroe Street, originally constructed with three units^[DM1]), however many were later converted to accommodate additional living units.⁷

Duplexes fell out of favor in the Cannon Streetcar Suburb Historic District after 1915 but returned to popularity after 1940 as pre-war housing efforts commenced to accommodate the influx of manufacturing workers moving to Spokane to work at places like Kaiser Aluminum. These newer duplexes tended not to be in the form of a double house but rather in a more utilitarian rectangular floor plan with a shallow hipped or flat roof. After 1940 triplexes also became more popular. In 1950, a builder constructed three triplexes and one fourplex in rectangular forms with flat roofs between 11th Avenue and Cliff Drive. Nearly half of the buildings constructed in the district from 1931-1955 were duplexes or triplexes.

The other category of multi-family residences in the district, apartment buildings, were first constructed in the district near the end of the first decade of the 1900s. Much like the double house, apartment buildings were popular in the district from 1908-1915, and then after a long absence returned to popularity from 1931-1955. Early examples of apartment buildings include 1428 West 10th Avenue and 618 South Jefferson Street, both of which were built as three-story flats in the traditional rectangular plan



4. An advertisement for a doublehouse for sale on Cannon Hill. *Spokane Chronicle*, July 8, 1910.

⁷ Camilla Deiber, *Leading Double Lives: The History of the Double House in Des Moines* (Iowa, Department of Transportation, 2004).

of an urban apartment building. In flats, each floor, or each half of a floor is only one dwelling unit. But, much like residences originally constructed as duplexes and triplexes, these flats have been divided to accommodate additional smaller units. Examples of apartment buildings from the latter part of the period of significance represent a mix of rectangular plan three-story modern apartment buildings and one and one-half and two story irregular-shaped plan apartment buildings, including 727 South Adams Street and 921 South Monroe Street.

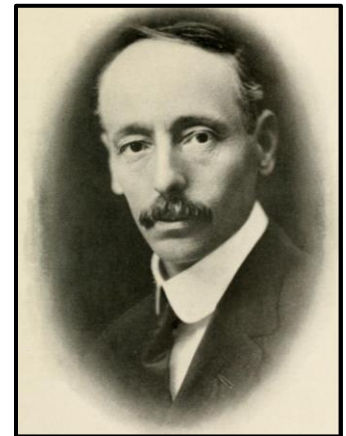
Other Property Types

There are other property types in the district including: a historic clubhouse at 1428 West 9th Avenue continuously operated by the Spokane Woman's Club since 1911; a grocery store and attached strip mall at 926 South Monroe Street; historic Spokane Fire Department Station No. 9 at 804 South Monroe Street constructed in 1932 and currently used by a service business; purpose built commercial buildings; and even an early boarding school constructed in 1903, named the Huston School, at 1125 West 11th Avenue.

Architects and Styles in the Cannon Streetcar Suburb Historic District:[CL2]

The names of the architects whose work is represented in the Cannon Streetcar Suburb Historic District compile a list of Spokane's most notable architects in early and mid-century Spokane including: John K. Dow (1323 West 8th Avenue), Kirtland K. Cutter (1321 West 9th Avenue), Albert Held (1022 W 9th Avenue), Gustav A. Pehrson (1428 West 9th Avenue), Loren L. Rand (1406 West 9th Avenue), Willis A. Ritchie (1128 West 9th Avenue), William W. Hyslop (1304 West 8th Avenue), and Royal McClure (1102 West 6th Avenue). The architects are well-researched and their biographies are featured in print and in online resources.⁸ The neighborhood also features the work of less-known but accomplished Spokane architects including: William J. Ballard (824 West 12th Avenue), Earl W. Morrison (1021 W 8th Avenue & 1303 W 10th Avenue), Arthur W. Cowley[DM3] (804 South Monroe Street), and Bishop & Wulff (1433 West 9th Avenue). The following section will provide short biographies of the neighborhood's less-known architects and examples of their work in the neighborhood. [DM4]

William James Ballard was born in Plainfield, IL on November 4, 1870. He moved to Los Angeles in 1885 at the age of 15 while amidst a bout with tuberculosis. In a remembrance by his grandson, Russell Hobbs (Laura's son), Ballard said that he "came out west to die." After surviving the disease, William moved to Tropic, California (now Glendale) to run a fruit-drying camp in the early 1890s. It was there that he met his future wife, Ina Chamberlin. William Ballard married Ina Chamberlin in Los Angeles on September 26, 1895. Ballard and his wife moved to Spokane around 1902 (their daughter, Laura, was born in California in 1900) and William was listed as both a "clerk" and "building superintendent" in the 1903 and 1904-5 City Directories. In Spokane, William worked for Ina's father and brother, Gilbert and Ernest Chamberlin at the Chamberlin Real Estate and Improvement Company who

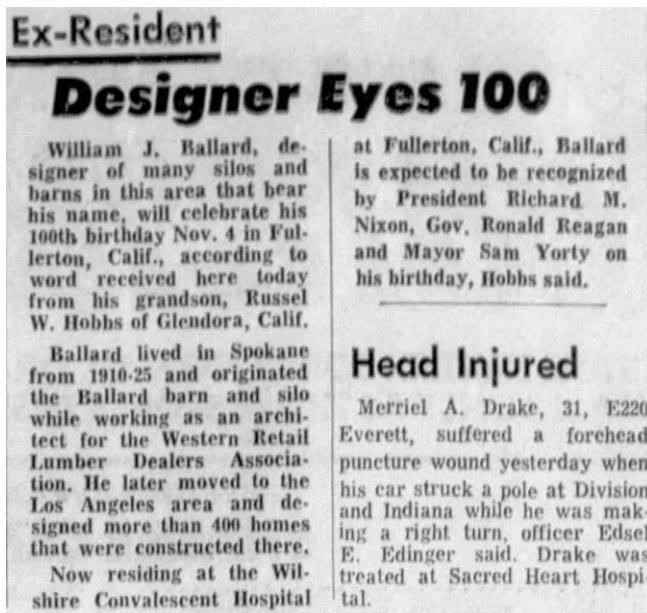


5. Portrait of William J. Ballard from Durham's History of Spokane Volume 2.

⁸ Biographies for these architects can be found at <https://historicspokane.org/projects/spokane-architects> and <https://dahp.wa.gov/historic-preservation/research-and-technical-preservation-guidance/architect-biographies>.

had expanded their company to Spokane in 1899. He was noted as the “company architect” for the Chamberlin Company. The Ballards returned to California around 1906. In 1908, William and Ina returned to Spokane for his work as an architect for the Western Retail Lumber Dealer’s Association. During that time, Ballard secured offices in downtown Spokane and founded the Ballard Plannery. His wife, Ina, served as the secretary and treasurer of the Ballard Plannery. In 1910-11, he published a book filled with house plans called *The Modern Bungalow* in which he advertised plans for sale to construct a wide variety of houses and buildings. He used his connections with the Lumber Dealer’s Association to offer the necessary materials for his plans which could be cut and delivered at spec to whichever builder was hired to implement the home design. Ballard left his mark by designing hundreds of homes, buildings, and apartments around the burgeoning city. He and Ina moved back to Los Angeles (ca. 1920), where he would continue to design nearly 400 homes in California and opened a furniture mill. When he turned 100 years old, Ballard was recognized by President Richard Nixon and California Governor

Ronald Reagan. William James Ballard died at age 101 on November 19, 1971 in Fullerton, California.



There is some disagreement about whether or not William Ballard ever studied architecture. Unfortunately, the Durham “History of the City of Spokane and Spokane County, Volume 2” states that Ballard gained an education in architecture from the University of California at Berkeley followed by studies at the Throop Institute in Pasadena, California (now known as California Institute of Technology). This information has then been repeated many times in nominations for the Spokane Register of Historic Places. There is no evidence that Ballard attended any school after his second

year of high school. He self-reported in the 1940 Census that he had completed “H2” meaning that was the last grade of school he had finished. Searches in both universities in California never indicated that he was ever enrolled as a student in either school. When he received his architecture license in California in 1921 at the age of 51, his grandson, Russell Hobbs, reported in his memoir that, “I recall he told of studying night after night such subjects as trigonometry. (I understand he had no formal education past grade school.)” This information does not diminish the accomplishment of Ballard, rather, it shows a young “every” man who thought he was bound to die at the age of 15; didn’t die; worked in the fruit industry in California; took an opportunity with his father-in-law in Spokane to try something new; excelled at building design; created a career for himself and left a lasting legacy.⁹

⁹ Nelson W. Durham, *History of the City of Spokane and Spokane Country Washington: From Its Earliest Settlement to the Present Time, Volume II* (Spokane: S.J. Clarke Publishing, 1912), page 604-608; “Are You Looking for Trouble?,” *Spokesman-Review*, May 30, 1909, page 8 advertisement; “Designer Eyes 100,” *Spokane Chronicle*, October 27, 1970, page 17; *The Modern Bungalow*, (Spokane: Ballard’s Plannery, 1908); Unknown Plan Book held at Spokane Public Library, Northwest Room, (Spokane: The Ballard Plannery Company, nd); Spokane Register of Historic Places, “Nomination for the Ballard House,” 8/2022.

Earl W. Morrison was born on Christmas Eve of 1888 in Iowa and moved to Spokane when he was a child. His father, James W. Morrison, was a prominent real estate broker and insurance dealer with business across the Pacific Northwest and into British Columbia. His father's involvement in real estate may have provided Morrison an opportunity to work in design and construction while still pursuing his education at Spokane's South Central High School. Morrison earned commissions for residential designs



6. Captain Earl W. Morrison in his WWI U.S. Army uniform. *Spokane Chronicle*, August 5, 1918.

from high profile Spokaneites (like Martin Woldson's home at 903 S. Adams Street built in 1909) while still attending high school, leading the newspaper to dub him Spokane's "boy architect." After he graduated high school in June of 1910, he left Spokane to attend the Armour Institute of Technology to receive formal architectural training. After completing his education, Morrison returned to Spokane where he worked to build his architectural practice designing dozens of homes and buildings. In 1917, Morrison received a commission as an officer in the United States Army. Captain Earl W. Morrison was sent to France to serve in the Quartermaster Corps as the commanding officer of a "railhead" where it was his duty "to keep a division (30,000 men) supplied with wearing apparel and food, and to provide transportation for them," explained the *Spokane Chronicle*. After returning from the war he continued to work in Spokane for a few years before shifting his focus to central and western Washington where he did most of his work later in his career.¹⁰

Arthur W. Cowley was born in Spokane, Washington in October 1878, just a few months after Anthony Cannon and J.J. Browne arrived in Spokane. Cowley's father came to the Inland Northwest as a missionary to convert the Spokane Indians. Cowley was one of the first white children to be born in Spokane where he attended the city's public schools including Spokane High School. He was an accomplished runner and cyclist who frequently won local and regional competitions. After graduation, he moved to the midwest to attend university at Oberlin College and the University of Wisconsin where he graduated with an engineering degree in 1903. After graduation, he returned to Spokane to work as a draftsman for the Great Northern Railway. Three years later, in 1906, he formed a partnership with early Spokane architect John K. Dow. Cowley formed a new partnership with Archibald Rigg in 1910. The pair opened a satellite office in Edmonton, Alberta prompting Cowley to relocate to Edmonton to run the office from 1911-1914 where he designed some notable buildings including the Gibson Block. After Edmonton, Cowley returned to Spokane where he continued his work until his retirement in the 1930s. Near the end of his career, Cowley designed Spokane Fire Station No. 9 located at 830 S. Monroe Street within the Cannon Streetcar Suburb Historic District.¹¹

¹⁰ "Earl Morrison Now 'Railhead' Boss in France," *Spokane Chronicle*, August 5, 1918, page 3 column 2; "Another Record at South Central," *Spokane Chronicle*, September 13, 1909, page 7 column 1; Durham, "Many to Graduate South Central," *Spokane Chronicle*, October 9, 1909, page 3 column 6; *History of the City of Spokane Volume III*, page 329-330.

¹¹ Stephen Emerson, *Willard Hotel*, *National Register of Historic Places Registration Form*, Spokane, WA, September 4, 1998, section 8 page 7; "Arthur Cowley Wins the Race," *Spokane Chronicle*, May 30, 1898, page 5 column 2.

Ralph J. Bishop and Victor L. Wulff worked as individual architects in the same building in downtown Spokane when they decided to form an architectural partnership, Victor L. Wulff, Ralph J. Bishop, Architects Associated. They formed their partnership in 1947 and built their own architectural office in Browne's Addition in 1951. Wulff was born in Ione, Washington in 1909 and moved to Spokane when he was eleven years old. He attended Lewis and Clark High School where he excelled in the classroom, frequently making the honor roll and "very honorable roll." Despite his success in high school, Wulff skipped university and instead gained his experience while working as an assistant to established architects, most notably Gustav Adolph Pehrson from 1929-1942. Bishop was born in 1905 in Tacoma, Washington and moved to Spokane in the 1930s. He, like Wulff, did not attend university but gained his experience working with other architects, including modernist architect E.J. Peterson. Bishop earned his architect's license in 1942 while running Peterson's office so his supervisor and mentor could serve in World War II. At some point during the war, Bishop too was called to wartime duties when he moved to Yakima to work as a specifications writer for U.S. Army contracts. In 1947, after establishing their reputation as regional architects, Wulff and Bishop formed a partnership. According to Historian Diana Painter, "Wulff produced a brochure circa 1974 to promote his firm's work," which included examples of residences, churches, schools, commercial and institutional buildings that the firm designed. The brochure also offered a window into the office's philosophy emphasizing "its workmanlike and efficient approach to design; the comprehensive nature of the practice, from initial design to construction management; and his public service and participation in professional organizations, including serving as president of the Spokane chapter of the American Institute of Architects." In May of 1947, soon after forming their partnership, Wulff and Bishop were awarded the contract for the Elizabethan Apartments at 1433 W. 9th Avenue.¹²



7. Portrait of Victor L. Wulff taken by Charles Libby, 1961. Northwest Museum of Arts and Culture.

The Cannon Streetcar Suburb Historic District also includes the work of multiple accomplished builders such as A.T. Johnson, A.L. Lundquist, O.M. Lilliequist, H. J. Sharley, and Harland Wilson. [CL5]

The district presents an eclectic mix of architectural styles that were popular in Spokane from the 1880s into the 1950s. During the first period, from 1883-1898, the most popular architectural style was Queen Anne which is represented over 60% of the buildings built during the period and that remain in the district today. During the second period, from 1899-1930, Colonial Revival and Craftsman styles were the preferred choice. In the final period, from 1931-1955, the Tudor Composite and Modern style were the dominant architectural styles. A survey of the popular styles is provided below.

¹² Diana J. Painter, *Wulff & Bishop Architecture Office, Spokane Register of Historic Places Nomination Form*, Spokane, WA, November 6, 2019, section 8 page 4-6; "Lewis and Clark Students High," *Spokesman-Review*, April 12, 1928, page 9 column 3; "New Apartment 9th and Walnut," *Spokane Chronicle*, February 10, 1947, page 1 column 1; "Bishop Succeeds in License Exam," *Spokane Chronicle*, January 21, 1942, page 16 column 4.

American Foursquare: The American Foursquare form was popular for single-family residences in the Cannon Streetcar Suburb Historic District from 1900-1930. This architectural “type” is often associated with the Arts and Crafts movement and is usually presented with a symmetrical facade and is laid out in a square or rectangular plan. These homes feature a lower-pitched hipped roof and often include a full length front porch with a front entry. The example to the right, constructed in 1907, is a regionally distinct example of the American Foursquare form known as the Seattle Box. The Seattle Box was featured in *Western Home Builder* in 1907, and is defined by its projecting bay windows supported by ornamental brackets on both corners of the second story facade.



1315 W 13th Avenue

Colonial Revival: The Colonial Revival style was popular in the Cannon Streetcar Suburb Historic District from 1905-1920. This style is usually presented with a symmetrical facade with balanced window arrangements and a centered door, often featuring overhead fanlights or sidelights. An accentuated front door with a decorative pediment crown supported by pilasters is a character-defining feature of this style. The example to the right features a symmetrical facade with a centered pediment supported by Classically-styled columns.



1211 W 8th Avenue

Craftsman: The Craftsman style was popular for single-family residences in the Cannon Streetcar Suburb Historic District from 1900-1925. This style tends to feature an asymmetrical facade in a rectangular plan with the long side oriented toward the street. Examples that feature side-gabled, cross-gabled, and front gabled roofs built at varying planes are all represented in the district. Exposed rafter tails and roof braces often adorn the eaves. The example to the right features some of the typical elements including a side-gabled roof with two differently shaped dormers detailed with Tudor half-timbering, windows with multi-pane sash over a single pane sash, and distinct trapezoid shaped window trim.



1201 S Adams Street

Dutch Colonial Revival: The Dutch Colonial Revival style was popular in the Cannon Streetcar Suburb Historic District from 1895-1915. This revival style emulated earlier Dutch Colonial designs with a mostly symmetrical facade and a rectangular plan. The gambrel roof is the character-defining feature most associated with this style. There are resources in the Cannon Streetcar Suburb Historic District featuring both front-facing and side-facing gambrel roofs. The example to the right features a side gabled gambrel style roof with a continuous dormer, a feature that was not exhibited on the original Dutch Colonial designs. This example has a later addition on the west end that disrupts the original house form.



1120 W 13th Avenue

English Arts and Crafts: The English Arts and Crafts design mode is evident in many of the Craftsman style homes in the Cannon Streetcar Suburb Historic District. There are, however, a few examples of residences that holistically embody the English Arts and Crafts mode. These single-family residences feature an asymmetrical plan with irregular massing and a random mix of picturesque features. Protruding wings and bays contribute to the varied facade. The rooflines are steep with multiple gables and dormers of varying shapes and sizes. Windows are arranged in groups and vary in shape, size, and sash components.



811 S Lincoln St

Modern: The Modern style was popular for multi-family residences in the Cannon Streetcar Suburb Historic District from 1940-1955. Buildings designed in this mid-century style tend to feature a flat or low-pitched roof and a rectangular plan. The modern utilitarian facade materials represent a distinct departure from the traditional building materials that were popular from 1889-1940. The example to the right “The Studio Apartments,” features a long rectangular plan built into the hillside. The flat roof, vinyl facade material, and extensive glazing are expressions of the Modern style.



1102 W 6th Ave

Minimal Traditional: The Minimal Traditional style is a subtype of the Modern style that was common for modest single-family residences in the Cannon Streetcar Suburb Historic District from 1930-1955. They are typically one story homes in a rectangular plan. Roof pitches are low or intermediate, eaves and rake are close, and large chimneys are common. Minimal Traditional residences are similar to Tudor Composite Cottages, but their lower pitched roofs and minimal detailing differentiate them. The example to the right features a low pitched roof with a large chimney. The simple centered pediment and cornice returns represent gentle Colonial Revival detailing.



1212 W 12th Avenue

Mission Revival: The Mission Revival style was popular for single-family residences in the Cannon Streetcar Suburb Historic District from 1905-1915. This style is usually built in a square or rectangle shaped plan in both symmetrical and asymmetrical arrangements. The character-defining feature of Mission Revival style residences are the mission-shaped dormer and roof parapets. They are commonly covered with red tile roofs and finished in smooth stucco.



1128 W 8th Avenue

Neoclassical: The Neoclassical style was applied to both single-family and multi-family residences in the Cannon Streetcar Suburb Historic District from 1900-1915. This style features a symmetrical facade balancing fenestration patterns and a centered door opening. The plan is usually square or rectangular, and sometimes features wings on the sides. The full-height entry porch supported by classical columns is the single most character defining feature of this style. The Armstrong House to the right features a hipped roof with a full-height entry porch supported by columns with Ionic capitals and a lower full-width porch wrapped with a low balustrade.



1022 W 9th Avenue

Queen Anne: The Queen Anne style was applied to single family residences in the Cannon Streetcar Suburb Historic District from 1889-1915. This style features an asymmetrical facade, steeply pitched roofs of irregular shape, patterned shingles, and cutaway bay windows. Round and polygonal towers on the corner of the facade are a common feature. The single most character-defining element of the Queen Anne style is the frequent use of architectural devices to avoid flat wall surfaces. The example to the right features a round tower, patterned shingles, and a cutaway bay window accented with spindlework.



728 S Adams Street

Queen Anne Free Classic: The Queen Anne Free Classic style was common for single-family residences in the Cannon Streetcar Suburb Historic District from 1895-1920. Queen Anne Free Classic is a subtype of the Queen Anne style which uses classical columns, rather than delicate turned posts with spindlework detailing, as porch supports. Palladian windows, cornice-line details, and other classical details are frequent. This style is similar to the Colonial Revival style and the two can be easily confused. The example to the right features an asymmetrical facade with projecting window bays but also includes classical columns and a centered pediment.



1317 W 11th Avenue

Swiss Chalet Revival: The Swiss Chalet Revival style was sparsely featured as a primary style in the Cannon Streetcar Suburb Historic District, however many of the district's single-family Craftsman homes exhibit Swiss Chalet elements. Swiss Chalet styling includes low-pitched front-gabled roofs with wide eave overhangs. Residences in this style often feature second-story porches or balconies with flat, cut-out balustrade and trim. The residence to the right is the purest example of a Swiss Chalet Revival in the Cannon Streetcar Suburb Historic District. Note the low-pitched roof with overhanging eaves and the second-story balcony with flat trim.



1034 W 7th Avenue

Tudor Composite/Tudor Cottage: The Tudor Composite style was popular for small cottages built in the Cannon Streetcar Suburb Historic District between 1925-1940. These dwellings feature a mix of Tudor details with other motifs, usually Colonial. Such details include cornice returns, use of brick and structural tiles, tapered chimneys, clay chimney pots, cat slide roofs, arches, and round columns. The example to the right features a steeply pitched roof, brick facade, and cornice returns on the front gable.



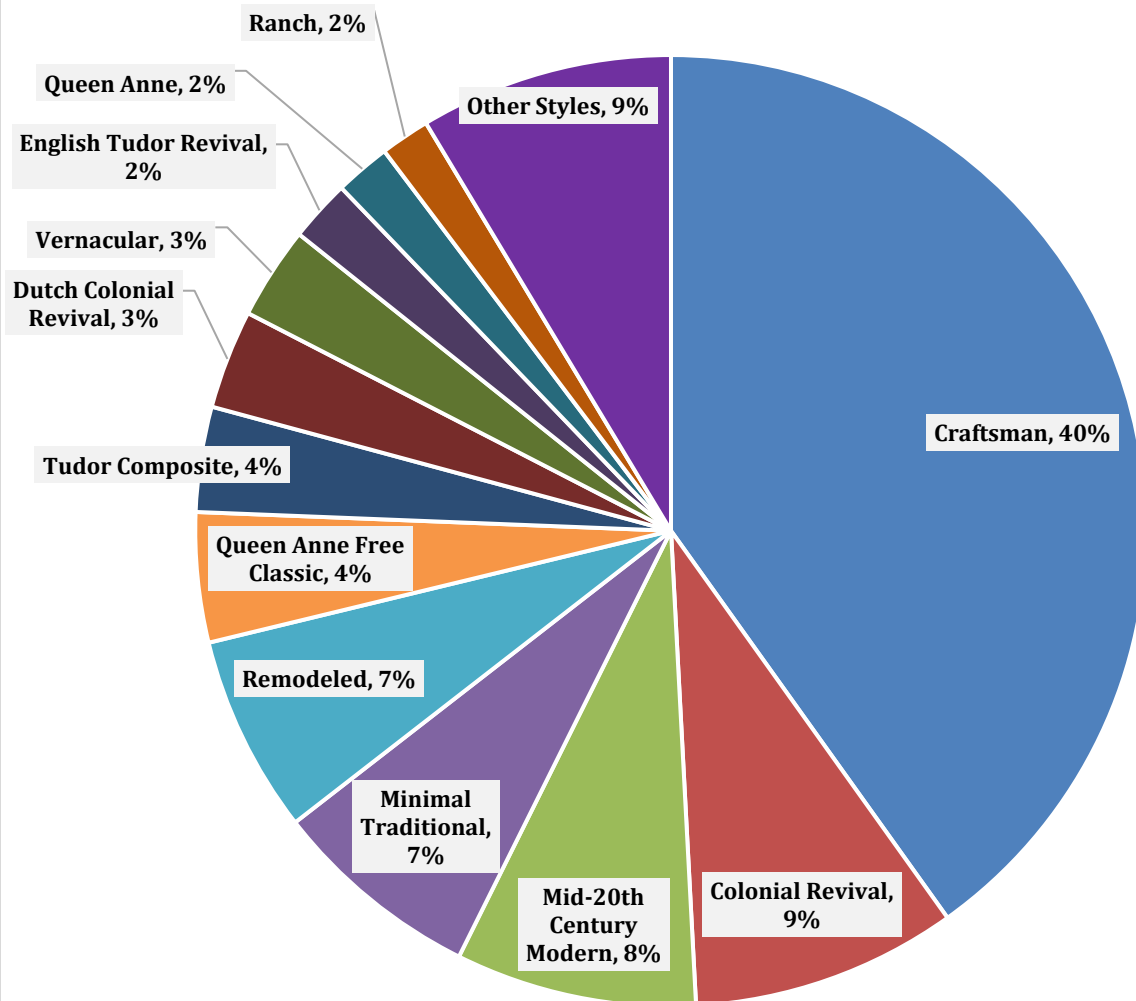
1124 W 10th Avenue

English Tudor Revival: The Tudor Revival style was popular for single-family residences in the Cannon Streetcar Suburb Historic District from 1900-1920. Tall, narrow windows organized in groups, steeply pitched roofs, and dominant chimneys are common. The character-defining feature most associated with the style is decorative half-timbering designed to mimic Medieval infilled timber framing. A variety of facade materials are used to fill the space between the timbers, but stucco is most common in the Cannon Streetcar Suburb Historic District. The example to the right features steeply pitched roofs on the front gables with the easily identifiable half-timbering.



1112 W 9th Avenue

Pie Chart of Architectural Styles in the Cannon Streetcar Suburb
Local Historic District



Historic Register Nominations within the Cannon Streetcar Suburb Historic District:

The Cannon Streetcar Suburb Historic District contains twenty-four individually listed properties on the Spokane Register of Historic Places. The district also contains two small historic districts (the Booge's Addition Spokane Register Historic District and Shadle-Comstock Spokane Register Historic District) and the much larger Ninth Avenue National Register Historic District.

Ninth Avenue National Register Historic District DM6

The Ninth Avenue National Register Historic District stretches from east to west along Ninth Avenue between Monroe Street and the Hangman Valley bluff. The district stretches north and south in nodes to include portions of 8th, 10th, and 11th Avenues. Ninth Avenue Historic District features work from most of Spokane's prominent turn-of-the-century architects, including Loren L. Rand, Willis A. Ritchie, Cutter and Malmgren, Albert Held, John K. Dow, and Julius Zittel. Their designs, situated along tree-canopied avenues, reflect the most popular architectural styles of the day, ranging from the stately Queen Anne to the modest bungalow. And yet, in addition to the majestic homes of Spokane's more prominent citizens, the Ninth Avenue Historic District includes a wealth of residences owned by members of this community's burgeoning middle class. Teachers, merchants and contractors purchased homes in the area, creating a neighborhood diverse not only in its architectural composition, but in its economic and social representation as well.

At the time of listing on the National Register of Historic Places in 1994, the period of significance for the Ninth Avenue Historic District was determined to be 1892-1940. In the twenty-five years since listing on the NRHP, many mid-century resources within and adjacent to the district now meet the age requirement for listing. These additional properties that are now eligible for listing are integral to telling a more complete story of residential use over time in the district.

Booge's Addition Spokane Register Historic District

The Booge's Addition Spokane Register Historic District is located on the east and west sides of South Adams Street at the intersection of West 12th Avenue and South Adams. The four contributing resources that make up the Booge's Addition Historic District are single-family and converted single-family homes built between 1896 and 1907. All four homes are excellent examples of the Craftsman style and American Foursquare form. Stylistic characteristics depicted in the homes include two-story massing with side-gable and hipped roofs, asymmetrical design, multi-paned windows, and elaborate front porches. Remarkably intact, the Booge's Addition Historic District retains excellent exterior architectural integrity in original location, design, materials, workmanship, and association as single-family and multi-family homes built near the turn of the 20th-century in Spokane.

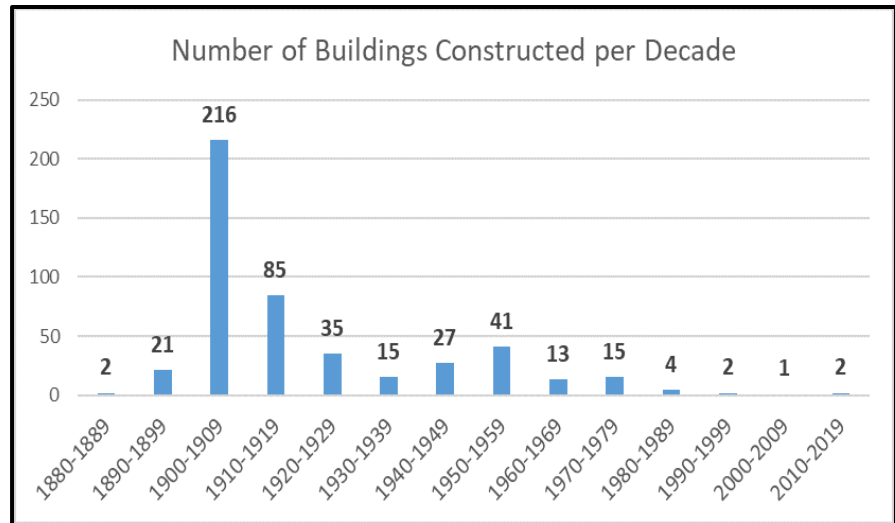
Comstock-Shadle Spokane Register Historic District

The Comstock-Shadle Spokane Register Historic District forms a well-preserved contiguous façade presented in four houses built between 1905 and 1911 along 9th Avenue. All four homes belonged to members of the Comstock-Shadle family. A reflection of 18th and 19th-century "black & white" dwellings and row houses built especially in the English village of Chester, the four homes are excellent adaptations of the Tudor Revival style.

Period of Significance

The Cannon Streetcar Suburb Historic District's period of significance begins in 1883 and ends in 1955. The year 1883 represents the year in which Cannon's Addition was first platted and therefore the beginning of residential development in the district. 1955 is the end of the period of significance for three primary reasons. First, 1955 is the last year that more than four buildings were constructed in the district in the same calendar year and represents the end of the post-WWII

building boom in the district. Second, by 1955 most of the lots in the district were occupied by a building and new development required demolition. Finally, 1955 is the last year that a single family home was constructed in the district until 2004, a 49-year gap in single-family building. Additionally, 1955 was the last year in which both single- and multi-family residences were built in the same year.

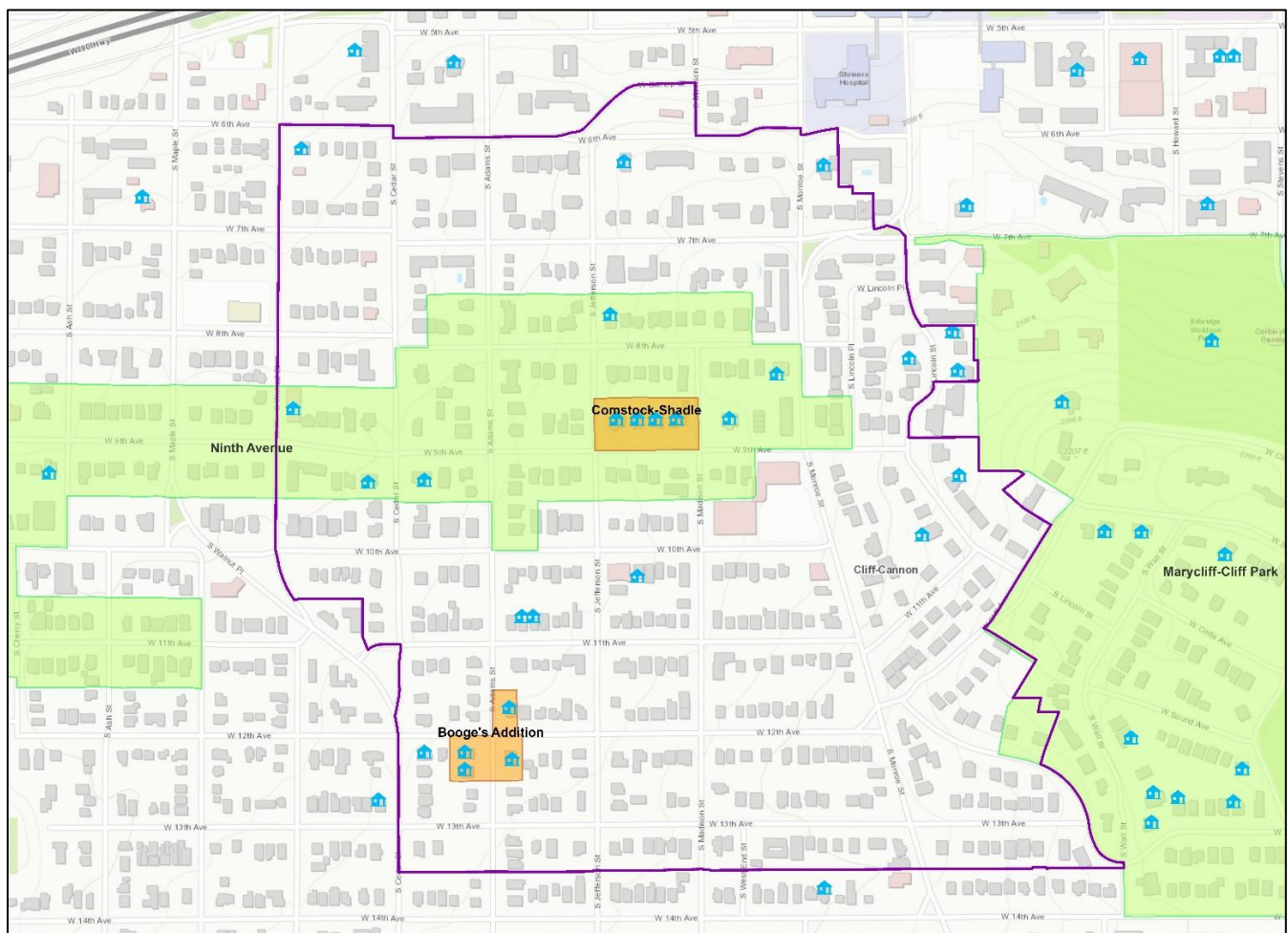


Cannon Streetcar Suburb Historic District Boundary Justification[DM7]

The district is roughly bound by Walnut Street and Cedar Street on the west; 6th Avenue and Bishop Court on the north; Lincoln Street, Cliff Avenue, and 12th Avenue on the east, and 13th Avenue on the south. Drawing historic district boundaries can be challenging as there are a number of careful considerations that must be weighed in order to include the most contributing properties that tell the story of the district. In the Cannon Streetcar Suburb Historic District a number of factors were considered as the boundary was drawn:

- The boundary was drawn in order to include a large portion of the former streetcar and public transportation infrastructure that catalyzed residential development in the Cannon Streetcar Suburb Historic District. Two particular areas that were included in the boundary specifically to help tell the public transportation story are Bishop Court between Monroe Street and 6th Avenue, and 12th Avenue where it bends eastward from Monroe Street toward Wall Street. Both of these curvilinear roads were part of the streetcar route.
- The boundary was guided by distinct topographic changes. This is most obvious on the north boundary where 6th Avenue sits atop a bluff overlooking downtown and on the east end where the grade rises rapidly toward Marycliff-Cliff Park.
- The boundary was drawn to encompass a large number of properties that were already recognized as historic through individual listing on the Spokane Register of Historic Places.
- The boundary was drawn to include a large portion of the Ninth Avenue National Register Historic District and the entirety of two small Spokane Register Historic Districts: Booge's Addition and Comstock-Shadle historic districts.

- The boundary was drawn to encompass the historically significant properties that are at the highest risk for demolition.
- In the future, the borders of the boundary on the south and west could be expanded as these areas fit within the scope of this nomination and maintain a similar district feel. The Spokane Historic Preservation Office had to limit the size of the district to approximately 500 properties due to the minimal staff and limited resources available to create a local historic district.
- The area to the east of the district was not included in the boundary because, although it is a historic neighborhood, Marycliff-Cliff Park is a distinct area that makes the most sense as a separate historic district.
- The area to the north of the district was not included in the boundary because there is not sufficient intact historic resources to justify inclusion[DM8].



8. Map showing the Cannon Streetcar Suburb Historic District outlined in purple, the Ninth Avenue and Marycliff-Cliff Park National Register districts shaded in green, the Boogie's Addition and Comstock Shadle Local Historic Districts shaded in orange, and individually listed historic properties with blue house symbols.

Integrity and Evaluations: *(The language and formula for this portion is adopted from the Browne's Addition Local Historic District Nomination prepared by Holly Borth & Betsy Bradley.)*

Integrity

The City of Spokane Municipal Code 17D.100.020 states that a property within a historic district must possess integrity of location, design, materials, workmanship, and association in order to “contribute” to the district. The National Park Service defines these aspects of integrity as follows:

- *Location:* The place where the historic property was constructed or the place where the historic event occurred.
- *Design:* The combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting:* The physical environment of a historic property.
- *Materials:* The physical elements that were combined during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship:* The physical evidence of the crafts of a particular culture or people during any given period in history.
- *Association:* The direct link between an important historic event or person and a historic property. This aspect is also used to assess the degree to which the property can convey its association with patterns of development of a neighborhood and historic uses. For instance, a school still used as a school has a higher degree of association integrity than one that has been converted to housing.

Many resources within the Cannon Streetcar Suburb Historic District have experienced modifications over time. The most common modifications include the replacement of the original siding or windows of a building, or the construction of an exterior staircase, addition or enclosure of a porch – changes made to modify the building for multi-family use. Modifications such as these, even though they may have been made during the period of significance, somewhat reduce a building’s integrity of design and materials. The severity of the reduction of these aspects of integrity depends upon the extent of the modification compared to the overall form, mass, and design of the resource. These changes were carefully assessed during 2020.

Contributing and Non-Contributing^[DM9]

A historic district is comprised of streetscapes, public spaces, and individual properties. Together, these elements form the collective identity and defining character of a historic district. However, not all properties within the boundary contribute meaningfully to the collective identity and defined character of the district. Some properties are non-contributing because they are new construction built outside the period of significance, and others are non-contributing because the exterior façade has been changed so substantially that the original form and style is not recognizable in its current form.

Each resource within the Cannon Streetcar Suburb Historic District was evaluated for its ability to contribute to the significance and eligibility of the historic district. A determination of whether or not a property contributes to the district was based on its historic architectural features (as defined in Section 7 of this nomination). Then a comparison is made between the historic context of the district (as defined in Section 8 of this nomination) and each individual property. If the comparison shows that the property possesses the identified characteristics, then it is evaluated as contributing to the district.

If the property possess the characteristics to contribute to the historic and architectural context, a subsequent evaluation is made to determine if the property retains integrity for its type. The determination is based upon potential modifications to four key features: **plan, porch, siding, and windows**. Modifications to the plan include changes made to the footprint of the building, as in additions and partial demolition. Modifications to porches are not assessed as part of the plan but are a distinct category of assessment due to the frequency of porch modifications in the district and because generally these changes do not alter the original footprint of the building. Modifications to siding include the partial or complete replacement of historic siding materials. Replacement materials were sometimes limited to the first or first and second stories, leaving the historic materials on the highest portions of the walls exposed. The modifications to windows range from replacing some or all of the sash in existing window openings to the creation of larger or additional window openings and the use of metal or vinyl sash. As with siding, the use of replacement materials varies. Storm windows are somewhat common in the Cannon Streetcar Suburb Historic District. They sometimes hide the materials of the windows they protect, but are not considered a loss of integrity.

The descriptions of the buildings address these key features primarily, although there are additional character-defining features that are noted depending on the resource. Also, replacement elements of porches are noted, as well as decorative elements associated with a style of architecture. When present, exterior staircases are noted; as they are needed for multi-residential use of large residences, they are not considered in the assessment of integrity.

Modifications to these four features were categorized into four options:

- Intact (only slight modifications)
- Slight (less than half of a feature has been modified)
- Moderate (more than half of a feature has been modified, but not completely)
- Extensive (completely modified)

Although modifications do reduce a resource's historical integrity, many buildings are still able to contribute to the history and significance of the Cannon Streetcar Suburb Historic District as a long-occupied residential neighborhood. If several changes have been made, the consideration of the massing, if important to the style, and presence of decorative elements associated with a style are brought into the analysis.

Modifications that occurred within the district's period of significance are considered to be part of the history of the property and some acquire significance in their own right. Converting a single-family residence to a multi-family residence also does not necessarily reduce its historical integrity to the point of it being non-contributing, as those activities are a part of the district's significant historical associations. In fact, these conversions document the long-term overwhelmingly residential use of the buildings in the district.

These changes are documented and assessed, but accommodated into the historic integrity of the Cannon Streetcar Suburb Historic District. The ultimate test is whether they can convey the type and style of building that they were originally built to convey, or are as altered prior to 1955.

In order to contribute to the Cannon Streetcar Suburb Historic District, a resource must meet the following criteria:

- Located within its boundary
- Constructed between 1883 and 1955
- Possess the historic and architectural features identified as significant to the district
- Retain sufficient integrity

The tabulation of the resources within the Cannon Streetcar Suburb Historic District are as follows^[DM10]:

Contributing Resources to the Cannon Streetcar Suburb Historic District (479 resources)		
Contributing	Non-Contributing due to changes	Out of Period
387 (81.1%)	43 (9%)	46 (9.6%)

RESIDENTIAL OUTBUILDINGS: CARRIAGE HOUSES, URBAN BARNs AND GARAGES

These outbuildings on urban residential properties served similar purposes related to transportation but varied considerably in design and materials, form and function, and date of construction.

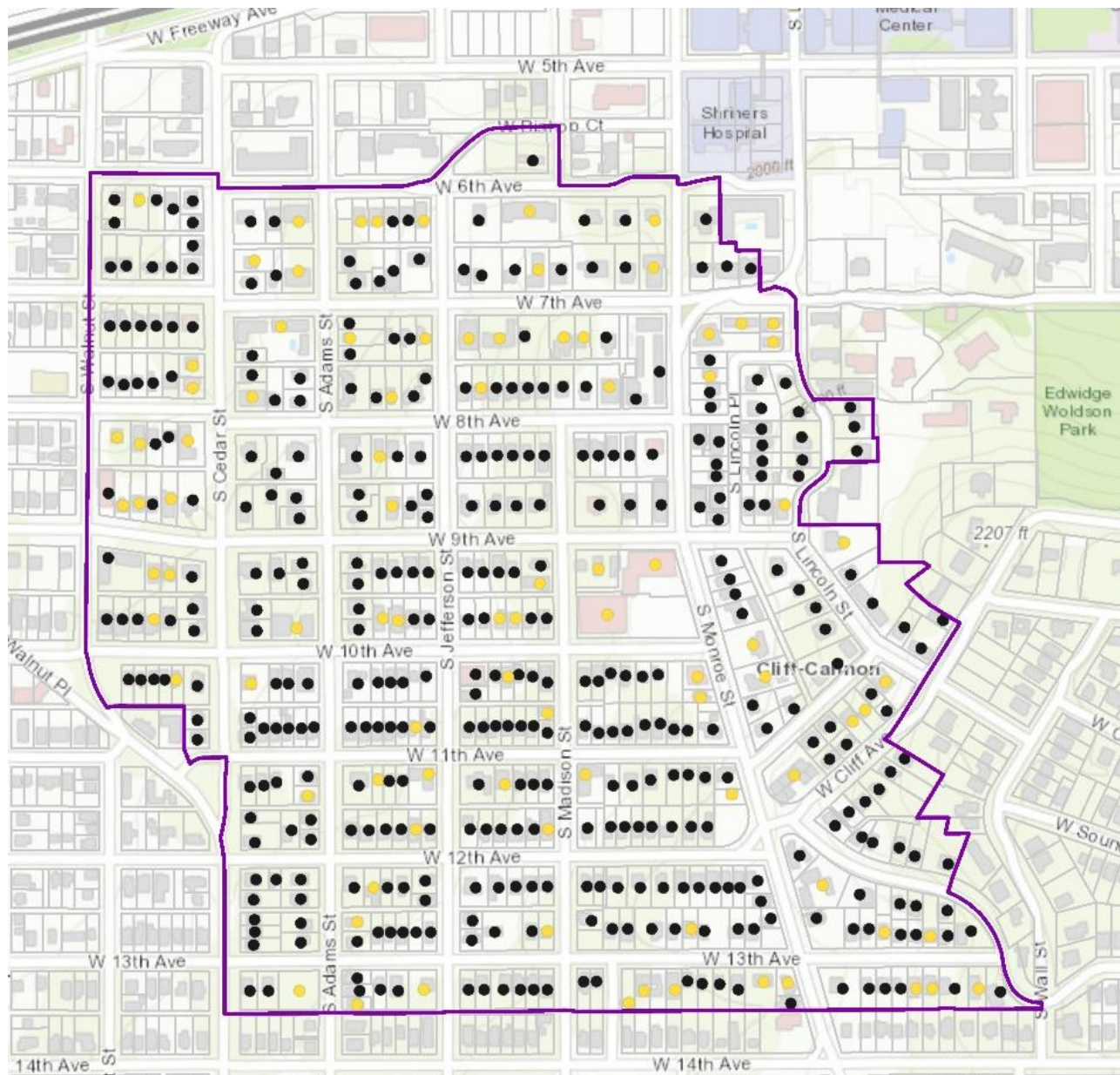
Many of the larger, earlier houses were built with a carriage house or urban barn. Both buildings likely housed a horse and some type of buggy, as well as storage space for hay, oats and tack. A carriage house combined these functions with a second story that provided quarters for the family's employees: often drivers and gardeners. An urban barn was devoted to storage and transportation. A half-story loft above the ground level provided storage for hay and often had a door at that level. Wide openings with sliding or swing doors were wide enough for adaptation to garage use.

Many of the first purpose-built garages were small wood-framed and clad one-car size buildings with gable roofs. Slightly wider one-car garages, and multi-car units were also built prior to 1955, the end of the period of significance. One pattern in the district was a series of small garages at the rear of lots that appeared after the conversion of large dwellings into multi-unit buildings.










Several of all types of these outbuildings stand in the district, although many of them are not very visible due to their locations at the rear of lots. Post-1955 two-car garages are also common. A few of the more ornate carriage houses have been converted into dwellings and are the primary building on the lot. All three types of buildings that are visible from the street are noted in property descriptions. They are further noted as contributing to the district or contributing to it in a secondary way.










RESOURCES










A form has been prepared for each resource located within the boundary of the Cannon Streetcar Suburb Historic District. These forms are appended at the end of this section. These forms have information on building permits if they are available for the property, including date of the permit, as well as architect, builder, and owner, if known.
















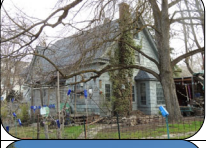




9. Map showing the Cannon Streetcar Suburb Historic District outlined in purple. Contributing resources are marked with black dots and noncontributing resources are marked with gold dots.










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.0102	1411 W 10TH AVE	William T. Wharton House I	1888	Vernacular	Front Gabled	Unknown Unknown	Noncontributing	
25244.0110	1016 S CEDAR ST	Rugge House	1889	Queen Anne	Cottage	Unknown Unknown	Contributing	
35193.0211	704 S JEFFERSON ST	Unknown	1889	Queen Anne	Two Story House	Unknown Unknown	Noncontributing	
35193.3801	901 S LINCOLN ST	J.H. Spear House	1890	Minimal Traditional	Apartment Building	Unknown E.E. Miller (1956)	Noncontributing	
35193.1812	1219 W 11TH AVE	Herman and Rosa Preusse	1890	Colonial Revival	Two Story House	Unknown Unknown	Noncontributing	
35195.4804	1121 W 6TH AVE	Hanauer-Cook House	1890	Queen Anne	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.0205	1207 W 7TH AVE	Charles and Emma Clarke House	1891	Queen Anne	Cross Gabled	Unknown Unknown	Contributing	
25244.3305	1425 W 7TH AVE	First United Presbyterian Church Parsonage	1891	Queen Anne Free Classic	Double Front Gable with Wing	Unknown Unknown	Contributing	
25241.5404	1417 W 6TH AVE	D.M. McLeod House	1891	Vernacular	Front Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25241.5405	1425 W 6TH AVE	Unknown	1891	Dutch Colonial Revival	Front Gambreled	Unknown Unknown	Noncontributing	
35193.0712	1203 W 8TH AVE	Dr. George S. Allison House	1892	Queen Anne Free Classic	Front Gabled	Unknown Unknown	Contributing	
35193.4909	1218 W 7TH AVE	Goldman's Grocery Store	1892	Vernacular	Front Gabled	Unknown Unknown	Contributing	
35193.4911	627 S ADAMS ST	Mary and H. T. Fairlamb House	1892	Colonial Revival	Three Story House	C.F. Helme Ragland and Ashenfelter	Contributing	
35193.1501	1203 W 10TH AVE	George and Jenette McKenzie House	1893	Colonial Revival	American Foursquare	Unknown Unknown	Contributing	
35193.0107	728 S ADAMS ST	H.S. Kirkendall House	1893	Queen Anne	Three Story House	Unknown Unknown	Contributing	
35193.5010	619 S CEDAR ST	W.D. & Jennie Richardson House	1894	Vernacular	Cross Gabled	Unknown Unknown	Noncontributing	
35193.1813	1225 W 11TH AVE	Unknown	1895	Queen Anne Free Classic	Cross Gabled	Unknown Unknown	Contributing	
25244.0106	1425 W 10TH AVE	Unknown	1895	Queen Anne Free Classic	Cross Gabled	Unknown H.A. Hubbard	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0801	1323 W 8TH AVE	B.L. Gordon House	1895	Dutch Colonial Revival	Front Gambreled	John K. Dow Unknown	Contributing	
35193.0802	1315 W 8TH AVE	B.L. Gordon Garage	1895	Dutch Colonial Revival	Side Gambreled	John K. Dow Unknown	Contributing	
35193.1416	1115 W 10TH AVE	Renstrom-Leigh House	1895	Queen Anne	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.2401	1204 S ADAMS ST	Thomas J. Graham House	1895	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.1505	1217 W 10TH AVE	Clara & Frederick W. Knowles House	1899	Vernacular	Cottage	Unknown Frederick W. Knowles	Contributing	
25244.3304	1419 W 7TH AVE	McLachlan House	1899	Colonial Revival	Two Story House	Unknown Unknown	Contributing	
35193.0208	1214 W 8TH AVE	E.N. Seale House	1900	Craftsman	Cottage	Unknown Unknown	Noncontributing	
35193.1407	1130 W 11TH AVE	Unknown	1900	Dutch Colonial Revival	Cross Gambreled	Unknown Unknown	Contributing	
35193.3006	1011 W 11TH AVE	Unknown	1900	Arts and Crafts	Front Gabled	Unknown Unknown	Contributing	








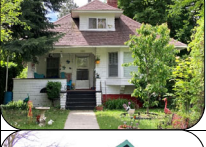

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3902	809 W 11TH AVE	Unknown	1900	Arts and Crafts	Front Gabled	Unknown Unknown	Contributing	
25244.3311	1410 W 8TH AVE	Elizabeth Severance House	1900	Arts and Crafts	Front Gabled	Unknown Unknown	Contributing	
35192.4701	1023 W 6TH AVE	Henry & Kezia Brook House	1900	Arts and Crafts	Two Story House	Unknown Unknown	Contributing	
25244.3210	1412 W 7TH AVE	Unknown	1901	Queen Anne Free Classic	Cross Gabled	Unknown Unknown	Contributing	
35193.3805	746 W CLIFF DR	Unknown	1901	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.0807	1324 W 9TH AVE	Horace Kimball House	1901	Queen Anne Free Classic	Front Gabled	Unknown Unknown	Contributing	
35193.1201	904 S ADAMS ST	James Fitzpatrick House	1901	Colonial Revival	Three Story House	Kirtland Cutter Unknown	Contributing	
25244.3306	1427 W 7TH AVE	James and Ida Burns House	1902	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
25241.5403	1409 W 6TH AVE	A.B. Mathews House	1902	Dutch Colonial Revival	Cross Gambreled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1512	1208 W 11TH AVE	Unknown	1902	Remodeled	Front Gabled	Unknown Unknown	Noncontributing	
35193.2410	1224 S ADAMS ST	William Evers House	1903	Colonial Revival	American Foursquare	Unknown Unknown	Contributing	
35193.1408	1124 W 11TH AVE	Unknown	1903	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1302	1039 W 10TH AVE	Unknown	1903	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1913	1117 S JEFFERSON ST	Houston School Classrooms	1903	Colonial Revival	Cottage	Unknown Unknown	Contributing	
25244.3307	1434 W 8TH AVE	Unknown	1903	Colonial Revival	Cross Gabled	Unknown Unknown	Contributing	
35193.2302	1212 S JEFFERSON ST	Eugene B. Favre House	1903	Craftsman	Front Gabled	Unknown Aaron L. Lundquist	Contributing	
35193.4105	716 S LINCOLN PL	Unknown	1903	Queen Anne Free Classic	Front Gabled	Unknown Unknown	Contributing	
35193.1409	1120 W 11TH AVE	Unknown	1903	Dutch Colonial Revival	Front Gambreled	Unknown Unknown	Contributing	






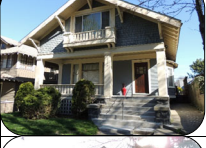



Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1915	1125 W 11TH AVE	Houston School	1903	Colonial Revival	Institutional	Unknown Unknown	Contributing	
35193.1303	1048 W 11TH AVE	Louis S. Streyffeler House	1903	Colonial Revival	Side Gabled	Unknown Unknown	Contributing	
35193.1414	1102 W 11TH AVE	Unknown	1903	Dutch Colonial Revival	Side Gambreled	Unknown Unknown	Contributing	
25241.5408	611 S WALNUT ST	Levi and Sarah Monroe Guest Cottage	1903	Queen Anne	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.0106	720 S ADAMS ST	Charles Milne House	1903	Queen Anne	Two Story House	Unknown Unknown	Contributing	
35193.1504	1215 W 10TH AVE	Unknown	1903	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35193.0713	1214 W 9TH AVE	Unknown	1904	Remodeled	Apartment Building	Unknown Unknown	Noncontributing	
35193.4107	724 S LINCOLN PL	G.W. Roberts House	1904	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.0805	828 S ADAMS ST	C.H. Rogers House	1904	Craftsman	Bungalow	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0606	1101 W 8TH AVE	Charles Corbet House	1904	Queen Anne Free Classic	Cottage	Unknown Unknown	Contributing	
35193.3003	1029 W 11TH AVE	Unknown	1904	Arts and Crafts	Front Gabled	Unknown Unknown	Contributing	
35193.0203	711 S ADAMS ST	Unknown	1904	Colonial Revival	Front Gabled	Unknown Unknown	Contributing	
35193.1511	1212 W 11TH AVE	Unknown	1904	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2303	1209 W 12TH AVE	Dr. Clarence Kimball House	1904	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3514	804 W 12TH AVE	Unknown	1904	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.4308	914 W 9TH AVE	Unknown	1904	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.0204	1213 W 7TH AVE	William G. Harvey House	1904	Queen Anne	Front Gabled	Unknown Unknown	Contributing	
35193.1304	1044 W 11TH AVE	Joseph Dueber House	1904	Queen Anne Free Classic	Front Gabled	Unknown Unknown	Contributing	




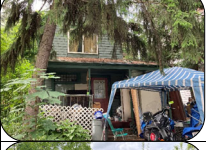
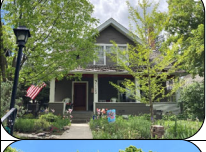




Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0202	705 S ADAMS ST	Unknown	1904	Remodeled	Front Gabled	Unknown Unknown	Noncontributing	
35193.1008	1118 W 10TH AVE	Unknown	1904	Remodeled	Front Gabled	Unknown Unknown	Noncontributing	
35193.1413	1016 S MADISON ST	Unknown	1904	Remodeled	Front Gabled	Unknown Unknown	Noncontributing	
25244.0101	1403 W 10TH AVE	Unknown	1904	Vernacular	Front Gabled	Unknown Unknown	Contributing	
35193.0605	1105 W 8TH AVE	William Newton House	1904	Dutch Colonial Revival	Front Gambreled	Unknown Unknown	Contributing	
35193.0102	711 S CEDAR ST	Unknown	1904	Colonial Revival	One Story House	Unknown Unknown	Contributing	
35193.0804	822 S ADAMS ST	Barline-Baker House	1904	English Tudor Revival	Side Gabled	Unknown Unknown	Contributing	
35193.1301	1035 W 10TH AVE	Unknown	1904	Dutch Colonial Revival	Side Gambreled	Unknown Unknown	Contributing	
35193.2904	1017 W 10TH AVE	Unknown	1904	Arts and Crafts	Two Story House	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1001	1103 W 9TH AVE	Unknown	1904	Arts and Crafts	Two Story House	Unknown Unknown	Contributing	
35193.0201	701 S ADAMS ST	Unknown	1904	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.1104	1219 W 9TH AVE	Unknown	1904	English Tudor Revival	Two Story House	Unknown Unknown	Contributing	
25241.5407	1427 W 6TH AVE	Levi and Sarah Monroe House	1904	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing (SRHP)	
25244.3313	1404 W 8TH AVE	Unknown	1904	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35192.4903	1217 W 6TH AVE	George W. Belt House	1904	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.0603	1117 W 8TH AVE	Unknown	1905	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.0611	1111 W 8TH AVE	Featherston House	1905	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3004	1021 W 11TH AVE	Unknown	1905	Craftsman	Bungalow	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3523	823 W CLIFF DR	Hazel and John R. Babcock House	1905	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1612	1309 W 10TH AVE	Unknown	1905	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.3519	849 W CLIFF DR	Fred Laird House	1905	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.1403	1111 W 10TH AVE	Madame Addie E. Lade Veze House	1905	Vernacular	Cottage	Unknown Unknown	Contributing	
25244.0103	1415 W 10TH AVE	Unknown	1905	Vernacular	Cross Gabled	Unknown Unknown	Contributing	
35193.2101	1031 W 12TH AVE	Unknown	1905	Colonial Revival	Front Gabled	Unknown Unknown	Contributing	
35193.1607	1318 W 11TH AVE	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1603	1311 W 10TH AVE	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2406	1217 S CEDAR ST	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.2404	1209 S CEDAR ST	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.4209	830 S LINCOLN PL	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.4307	817 S LINCOLN PL	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3516	818 W 12TH AVE	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1608	1314 W 11TH AVE	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1510	1216 W 11TH AVE	Unknown	1905	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2307	1217 S ADAMS ST	Unknown	1905	Remodeled	Front Gabled	Unknown Chamberlin Real Estate & Improvement Company	Noncontributing	
35193.2606	1311 S ADAMS ST	Unknown	1905	Vernacular	Front Gabled	Unknown Chamberlin Real Estate & Improvement Company	Noncontributing	
35193.1003	1117 W 9TH AVE	Cruzan-Martindale House	1905	Vernacular	Front Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1203	1311 W 9TH AVE	John F. Miller House	1905	Dutch Colonial Revival	Front Gambreled	Unknown Unknown	Contributing	
35193.2604	1307 S ADAMS ST	Unknown	1905	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.2605	1303 S ADAMS ST	Unknown	1905	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3001	1039 W 11TH AVE	Unknown	1905	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3520	839 W CLIFF DR	Unknown	1905	Queen Anne Free Classic	Side Gabled	Unknown Unknown	Contributing	
35193.2903	1021 W 10TH AVE	Unknown	1905	Colonial Revival	Two Story House	Unknown Unknown	Contributing	
25244.3312	720 S CEDAR ST	Unknown	1905	Colonial Revival	Two Story House	Unknown Unknown	Noncontributing	
35193.1806	1125 S ADAMS ST	Hussey House	1905	Craftsman	Two Story House	John A. Creutzer John A. Creutzer	Contributing (SRHP)	
35193.4305	807 S LINCOLN PL	Unknown	1905	Craftsman	Two Story House	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3522	829 W CLIFF DR	Carles A. O'Connor House	1905	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.4404	811 S LINCOLN ST	Carson-Clemmer-Larrabee House	1905	English Arts and Crafts	Two Story House	John K. Dow Unknown	Contributing (SRHP)	
35193.5405	1014 W 7TH AVE	Charles V. Genoway House	1905	Queen Anne Free Classic	Two Story House	Kitland Cutter Unknown	Contributing	
25244.0105	1421 W 10TH AVE	Unknown	1905	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35193.0602	1123 W 8TH AVE	J.B. Fallis-Fred Sengfelder House	1906	Craftsman	Bungalow	Unknown Unknown	Contributing	
25244.3303	1415 W 7TH AVE	J.B. Moseley	1906	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2402	1210 S ADAMS ST	Charlotte Graham House	1906	American Foursquare	Classic Box	Unknown Unknown	Contributing (SRHP)	
35193.1704	1317 W 11TH AVE	Unknown	1906	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
25244.4003	1415 W 8TH AVE	All Saints Deanery	1906	Colonial Revival	Classic Box	Unknown S.C. Kronnick	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1111	1208 W 10TH AVE	O.S. Henderson Doublehouse	1906	Craftsman	Doublehouse	Unknown Unknown	Contributing	
35193.2910	1016 W 11TH AVE	Unknown	1906	Colonial Revival	Front Gabled	Unknown Unknown	Contributing	
35193.0709	815 S ADAMS ST	Unknown	1906	Craftsman	Front Gabled	John A. Creutzer Aaron L. Lundquist	Contributing	
35193.0707	1208 W 9TH AVE	Will Murgittroyd House	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1004	1123 W 9TH AVE	Alexander-Mitchem House	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1102	1207 W 9TH AVE	Oakes-Mazna House	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1606	1023 S CEDAR ST	J.H. Russell House	1906	Craftsman	Front Gabled	Unknown J.H. Russell	Contributing	
35193.1513	1204 W 11TH AVE	Harold C. Whitehouse Residence	1906	Craftsman	Front Gabled	Harold C. Whitehouse (1937) Unknown	Contributing	
35193.2408	1225 S CEDAR ST	Unknown	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.2405	1203 S CEDAR ST	Col. William and Lillian Abercrombie House	1906	Craftsman	Front Gabled	Unknown Aaron L. Lundquist	Contributing (SRHP)	
35193.3111	903 W 12TH AVE	Unknown	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3208	917 W 13TH AVE	Unknown	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3301	829 W 13TH AVE	Dr. C.E. Burkett House	1906	Craftsman	Front Gabled	Unknown Cook-Clarke Company	Contributing	
25244.4002	1411 W 8TH AVE	Dr. Edison Worthington House	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.0307	1112 W 8TH AVE	Byrne House	1906	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35192.4904	1211 W 6TH AVE	George and Ruth Rhodehamel House	1906	Neoclassical	Front Gabled	Unknown Unknown	Contributing	
35193.0710	817 S ADAMS ST	Earl Crane House	1906	Neoclassical	Front Gabled	John A. Creutzer Aaron L. Lundquist	Contributing	
35192.5001	1319 W 6TH AVE	Unknown	1906	Colonial Revival	Side Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.4318	824 S LINCOLN ST	Unknown	1906	Colonial Revival	Side Gabled	Unknown Unknown	Contributing	
35193.2306	1201 S ADAMS ST	Charles and Estella Pattullo House	1906	Craftsman	Side Gabled	William J. Ballard Chamberlin Real Estate & Improvement Company	Contributing (SRHP)	
35193.1101	1203 W 9TH AVE	Adams House	1906	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.1605	1017 S CEDAR ST	Unknown	1906	Craftsman	Side Gabled	Unknown J.H. Russell	Contributing	
35193.2308	1227 S ADAMS ST	Unknown	1906	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.4314	734 S LINCOLN ST	L.L. Cathcart House	1906	Craftsman	Side Gabled	Unknown Unknown	Contributing	
25244.4005	1425 W 8TH AVE	Unknown	1906	Remodeled	Side Gabled	Unknown Unknown	Noncontributing	
35193.2312	1208 W 13TH AVE	Unknown	1906	Vernacular	Side Gabled	Unknown Unknown	Contributing	
35193.1412	1108 W 11TH AVE	Unknown	1906	Dutch Colonial Revival	Side Gambreled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.4009	1418 W 9TH AVE	Unknown	1906	Dutch Colonial Revival	Side Gambreled	Unknown Unknown	Contributing	
35193.4106	720 S LINCOLN PL	Unknown	1906	Remodeled	Three Story House	Unknown Unknown	Noncontributing	
35193.2407	1221 S CEDAR ST	Unknown	1906	Craftsman	Two Story House	E. A. Chamberlin Chamberlin Real Estate & Improvement Company	Contributing	
35193.2902	1027 W 10TH AVE	Unknown	1906	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3423	1227 S MONROE ST	Unknown	1906	Craftsman	Two Story House	Unknown Cook-Clarke Company	Contributing	
25244.4101	1405 W 9TH AVE	Coolidge-Rising-Moyer House	1906	Craftsman	Two Story House	John K. Dow Unknown	Contributing (SRHP)	
35193.0609	1118 W 9TH AVE	Shadle-Veasey House	1906	English Tudor Revival	Two Story House	Loren L. Rand Unknown	Contributing (SRHP)	
35193.3012	1014 W 12TH AVE	Unknown	1906	English Tudor Revival	Two Story House	Unknown Unknown	Contributing	
35193.0803	1307 W 8TH AVE	J. Grier Long House	1906	Neoclassical	Two Story House	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.4111	1411 W 9TH AVE	Lamers-Kundtsen House	1906	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.3402	1219 S MONROE ST	Unknown	1907	Remodeled	Apartment Building	Unknown Unknown	Noncontributing	
35193.3605	1001 S MONROE ST	Unknown	1907	Remodeled	Apartment Building	Unknown Unknown	Noncontributing	
35193.3105	1005 W 12TH AVE	Unknown	1907	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1707	1125 S CEDAR ST	Thomas Skerritt House	1907	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.1705	1321 W 11TH AVE	Arthur B. Lee House	1907	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.2512	1315 W 13TH AVE	William Aitchison House	1907	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.1708	1310 W 12TH AVE	Dr. W.A. Wright House	1907	Colonial Revival	Front Gabled	Unknown Unknown	Contributing	
35192.4905	1207 W 6TH AVE	Charles G. Schrimpf House	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	








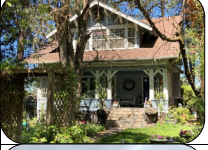

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0308	1118 W 8TH AVE	Unknown	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1112	1204 W 10TH AVE	Unknown	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.1406	1011 S JEFFERSON ST	Unknown	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2209	1108 W 13TH AVE	Unknown	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3107	915 W 12TH AVE	Unknown	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3207	923 W 13TH AVE	Unknown	1907	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3517	824 W 12TH AVE	Unknown	1907	English Tudor Revival	Front Gabled	Unknown Unknown	Contributing	
35193.1507	1228 W 11TH AVE	Reba Hurn House	1907	Queen Anne Free Classic	Front Gabled	Unknown Unknown	Contributing	
35193.1405	1117 W 10TH AVE	Keller Nursing Home	1907	Craftsman	Irregular	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1010	1104 W 10TH AVE	Unknown	1907	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.2304	1217 W 12TH AVE	William E. and Josephine Morrison House	1907	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.2917	1040 W 11TH AVE	Unknown	1907	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.4205	818 S LINCOLN PL	Unknown	1907	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.0207	1202 W 8TH AVE	Ortho Dorman House	1907	Colonial Revival	Three Story House	Unknown Unknown	Contributing	
35193.3005	1015 W 11TH AVE	A.W. Diamond House	1907	Colonial Revival	Two Story House	Unknown Unknown	Contributing	
35193.0403	1019 W 7TH AVE	Unknown	1907	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.1005	1129 W 9TH AVE	Leonard-Johnston House	1907	Craftsman	Two Story House	Unknown Olaf M. Lilliequist	Contributing	
25244.4011	1406 W 9TH AVE	C.F. Clough House	1907	Neoclassical	Two Story House	Loren L. Rand Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.0104	1417 W 10TH AVE	Unknown	1907	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35193.4208	823 S MONROE ST	Unknown	1908	Craftsman	Apartment Building	Unknown Olaf M. Lilliequist	Contributing	
35193.4201	802 S LINCOLN PL	Unknown	1908	Craftsman	Apartment Building	Unknown Olaf M. Lilliequist	Contributing	
35193.4207	820 S LINCOLN PL	Unknown	1908	Queen Anne Free Classic	Apartment Building	Unknown Olaf M. Lilliequist	Contributing	
35193.0506	824 S MONROE ST	Burr Apartments	1908	Vernacular	Apartment Building	Unknown Unknown	Contributing	
35193.3011	1004 W 12TH AVE	Unknown	1908	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2901	1031 W 10TH AVE	Unknown	1908	Craftsman	Classic Box	Unknown Unknown	Contributing	
35193.3408	824 W 13TH AVE	Unknown	1908	Craftsman	Classic Box	Unknown Unknown	Contributing	
35193.1410	1116 W 11TH AVE	H.N. Davies House	1908	Craftsman	Front Gabled	Unknown Unknown	Contributing	





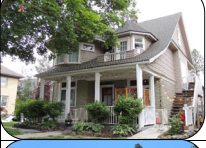




Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1508	1224 W 11TH AVE	Moye House	1908	Craftsman	Front Gabled	Unknown Unknown	Contributing (SRHP)	
35193.1503	1211 W 10TH AVE	Unknown	1908	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2403	1315 W 12TH AVE	Unknown	1908	Craftsman	Front Gabled	Unknown Aaron L. Lundquist	Contributing	
35193.3016	1028 W 12TH AVE	Unknown	1908	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3206	929 W 13TH AVE	Unknown	1908	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3513	744 W 12TH AVE	Unknown	1908	Craftsman	Front Gabled	Unknown Amil T. Johnson	Contributing	
35193.4910	621 S ADAMS ST	Edwards Apartments	1908	Colonial Revival	Side Gabled	Unknown Unknown	Contributing	
35193.3103	1021 W 12TH AVE	Unknown	1908	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.1509	1220 W 11TH AVE	Unknown	1908	Craftsman	Two Story House	Unknown Unknown	Contributing (SRHP)	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.2704	1115 W 13TH AVE	Unknown	1908	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3414	803 W 12TH AVE	Unknown	1908	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3601	905 S MONROE ST	Unknown	1908	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3802	917 S LINCOLN ST	Unknown	1908	Craftsman	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.1204	1321 W 9TH AVE	Unknown	1908	Prairie	Two Story House	Kirtland Cutter & Karl Malmgren Unknown	Contributing (SRHP)	
35193.0702	1217 W 8TH AVE	Unknown	1908	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.3201	1023 W 13TH AVE	Unknown	1908	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
25244.4008	1422 W 9TH AVE	Unknown	1908	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.4202	801 S MONROE ST	Unknown	1909	Colonial Revival	Apartment Building	Unknown Olaf M. Lilliequist	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.4105	1428 W 10TH AVE	The Alkazar Flats	1909	Craftsman	Apartment Building	Unknown R. L. Irvine	Contributing	
35193.2602	1211 W 13TH AVE	A. G. Rost Residence	1909	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3413	808 W 13TH AVE	Unknown	1909	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2601	1203 W 13TH AVE	W. E. Leigh Residence	1909	Colonial Revival	Classic Box	Unknown Unknown	Noncontributing	
25244.3308	1428 W 8TH AVE	Unknown	1909	Colonial Revival	Front Gabled	Unknown Unknown	Contributing	
35193.0306	1108 W 8TH AVE	Unknown	1909	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2706	1127 W 13TH AVE	Unknown	1909	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.5629	1124 W 7TH AVE	Geoge M Hofford House	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.0108	1314 W 8TH AVE	Unknown	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	



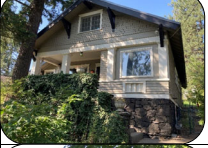






Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0209	1220 W 8TH AVE	Unknown	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.1107	919 S ADAMS ST	Charles Jasper House	1912	Craftsman	Side Gabled	Kirtland Cutter Unknown	Contributing	
35193.1807	1222 W 12TH AVE	Unknown	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3114	918 W 13TH AVE	Unknown	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.4306	813 S LINCOLN PL	Unknown	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.6002	807 W 12TH AVE	Unknown	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3205	1003 W 13TH AVE	Glaser House	1909	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.2208	1120 W 13TH AVE	Unknown	1909	Dutch Colonial Revival	Side Gambreled	Unknown Unknown	Contributing	
25244.0111	1022 S CEDAR ST	Unknown	1909	Colonial Revival	Two Story House	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1206	925 S CEDAR ST	Elias House	1909	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35193.2201	1103 W 12TH AVE	Unknown	1907	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.2301	1201 W 12TH AVE	Unknown	1909	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.4403	801 S LINCOLN ST	Unknown	1909	Craftsman	Two Story House	Unknown Unknown	Contributing	
25244.3302	1411 W 7TH AVE	Unknown	1909	Craftsman	Two Story House	Unknown Unknown	Contributing	
25244.4114	1414 W 10TH AVE	Unknown	1909	Craftsman	Two Story House	Unknown Unknown	Contributing	
25244.4115	918 S CEDAR ST	Unknown	1909	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.0409	1034 W 8TH AVE	Heald House	1909	Craftsman	Two Story House	W.W. Hyslop Unknown	Contributing	
35193.0305	1104 W 8TH AVE	Unknown	1909	Craftsman	Two Story House	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.5307	928 W 7TH AVE	Unknown	1909	English Tudor Revival	Two Story House	Unknown Unknown	Contributing	
35193.5306	920 W 7TH AVE	Unknown	1909	Mission Revival	Two Story House	Unknown Unknown	Contributing	
35193.0601	1127 W 8TH AVE	Unknown	1909	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35193.0711	1211 W 8TH AVE	Unknown	1909	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35193.4108	730 S LINCOLN PL	Unknown	1909	Queen Anne Free Classic	Two Story House	Unknown Unknown	Contributing	
35192.4902	1223 W 6TH AVE	Unknown	1909	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.4317	904 W 9TH AVE	Unknown	1909	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.4907	618 S JEFFERSON ST	Jefferson Apartments	1910	Craftsman	Apartment Building	Unknown Fred Phair	Contributing	
35193.3905	819 W 11TH AVE	Unknown	1910	Remodeled	Apartment Building	Unknown Unknown	Noncontributing	





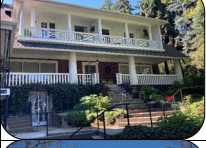




Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3212	1312 S MONROE ST	Unknown	1910	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3418	739 W 12TH AVE	Unknown	1910	Craftsman	Bungalow	Unknown Unknown	Contributing	
25244.3212	626 S CEDAR ST	Unknown	1910	Mission Revival	Bungalow	Unknown Unknown	Contributing	
35193.0408	1026 W 8TH AVE	Unknown	1910	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.3014	1020 W 12TH AVE	Unknown	1910	Colonial Revival	Classic Box	Unknown Unknown	Contributing	
35193.3804	1003 S LINCOLN ST	Unknown	1910	Craftsman	Classic Box	Unknown Unknown	Contributing	
25244.3208	1428 W 7TH AVE	Unknown	1910	Craftsman	Classic Box	Unknown Unknown	Contributing	
25244.3301	1403 W 7TH AVE	Unknown	1910	Craftsman	Classic Box	Unknown Unknown	Contributing	
25241.5402	612 S CEDAR ST	Unknown	1910	Craftsman	Doublehouse	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1114	1211 W 9TH AVE	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2913	1030 W 11TH AVE	Stetler House	1909	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2912	1024 W 11TH AVE	Bartlett House	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2911	1018 W 11TH AVE	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3015	1026 W 12TH AVE	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3010	920 W 12TH AVE	Unknown	1909	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3120	1028 W 13TH AVE	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3110	1212 S MONROE ST	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3323	735 W 13TH AVE	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3703	924 S LINCOLN ST	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
25244.4110	922 S CEDAR ST	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3515	808 W 12TH AVE	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3521	835 W CLIFF DR	Unknown	1910	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2907	1012 S MONROE ST	Booth House	1909	Remodeled	One Story House	Unknown Unknown	Noncontributing	
35193.2705	1123 W 13TH AVE	Unknown	1910	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.2914	1034 W 11TH AVE	Ruth Lohnes House	1910	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3125	910 W 13TH AVE	Unknown	1910	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3304	807 W 13TH AVE	Unknown	1910	Craftsman	Side Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3518	845 W CLIFF DR	Unknown	1910	Dutch Colonial Revival	Side Gambreled	Unknown Unknown	Contributing	
35193.0109	717 S CEDAR ST	Olaf M. Lilliequist House	1910	American Foursquare	Two Story House	Unknown Olaf M. Lilliequist	Contributing	
35193.1108	927 S ADAMS ST	H.C. Culver House	1910	Craftsman	Two Story House	Unknown Olaf M. Lilliequist	Contributing	
35193.5406	1022 W 7TH AVE	L. M. Moss House	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35192.4702	1019 W 6TH AVE	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.2701	1103 W 13TH AVE	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3007	1005 W 11TH AVE	Roche House	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3115	926 W 13TH AVE	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3102	1029 W 12TH AVE	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	



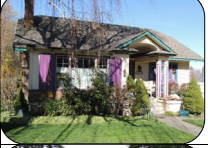






Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3417	716 W 13TH AVE	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3704	930 S LINCOLN ST	Durkin House & Garage	1910	Craftsman	Two Story House	William J. Ballard Unknown	Contributing (SRHP)	
35193.4312	814 S LINCOLN ST	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.4402	731 S LINCOLN ST	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing (SRHP)	
25244.3207	1432 W 7TH AVE	Unknown	1910	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.0610	1128 W 9TH AVE	Unknown	1910	English Tudor Revival	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.0608	1112 W 9TH AVE	Unknown	1910	English Tudor Revival	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.0607	1106 W 9TH AVE	Unknown	1910	English Tudor Revival	Two Story House	Unknown Unknown	Contributing	
35193.1105	903 S ADAMS ST	Martin Woldson House	1910	English Tudor Revival	Two Story House	Earl W. Morrison Amil T. Johnson	Contributing	





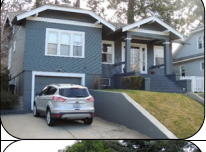




Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0502	1021 W 8TH AVE	Unknown	1910	Mission Revival	Two Story House	Earl W. Morrison Aaron L. Lundquist	Contributing	
35193.0509	1022 W 9TH AVE	Col. Armstrong House	1910	Neoclassical	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.3008	1112 S MONROE ST	Unknown	1910	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.3211	901 W 13TH AVE	Unknown	1910	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35192.4601	607 S MONROE ST	John & Alta Graham House	1908	Colonial Revival	Apartment Building	W.W. Hyslop Unknown	Contributing (SRHP)	
35193.4908	1212 W 7TH AVE	The Harold Apartments	1909	Craftsman	Apartment Building	Unknown Fred Phair	Contributing	
35193.2203	1111 W 12TH AVE	Unknown	1911	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.2511	1323 W 13TH AVE	Unknown	1911	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3128	1010 W 13TH AVE	Unknown	1911	Craftsman	Front Gabled	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3106	919 W 12TH AVE	Unknown	1911	Craftsman	Front Gabled	Unknown Unknown	Contributing	
35193.3109	907 W 12TH AVE	Unknown	1911	Craftsman	Front Gabled	Unknown Unknown	Contributing	
25244.4106	1424 W 10TH AVE	Unknown	1911	Craftsman	Front Gabled	Unknown Unknown	Contributing	
25244.4006	1428 W 9TH AVE	Spokane Woman's Club Clubhouse	1911	Institutional	Front Gabled	Unknown Unknown	Contributing (SRHP)	
35193.5407	1034 W 7TH AVE	Michael Lang Chalet	1911	Swiss Chalet Revival	Front Gabled	Kirtland Cutter Unknown	Contributing	
35193.4309	910 W 9TH AVE	Lambert House	1911	Colonial Revival	Side Gabled	Unknown Unknown	Contributing	
35193.1106	907 S ADAMS ST	Unknown	1911	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3108	913 W 12TH AVE	Bartleson House	1911	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3701	903 W 9TH AVE	Dorman House	1911	Colonial Revival	Two Story House	Preusse & Zittel Unknown	Contributing	





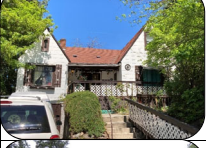




Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0501	1027 W 8TH AVE	Unknown	1911	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3013	1016 W 12TH AVE	Unknown	1911	Craftsman	Two Story House	Unknown Unknown	Contributing	
35193.3119	1024 W 13TH AVE	C.H. Westler House	1911	Craftsman	Two Story House	Unknown Amil T. Johnson	Contributing	
35193.0310	1128 W 8TH AVE	Unknown	1911	Mission Revival	Two Story House	Unknown Unknown	Contributing (SRHP)	
35193.1706	1115 S CEDAR ST	MacKenzie House	1911	Mission Revival	Two Story House	Unknown Unknown	Contributing	
35193.0309	1124 W 8TH AVE	Unknown	1911	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.3403	817 W 12TH AVE	Marguerite & Joseph McCarthy House	1912	Craftsman	Bungalow	Unknown Unknown	Contributing	
25241.5401	602 S CEDAR ST	Michael Endres Doublehouse 2	1912	Craftsman	Doublehouse	Unknown Michael Endres	Contributing	
35193.0313	1107 W 7TH AVE	Unknown	1913	Dutch Colonial Revival	Front Gambreled	Unknown Unknown	Contributing	








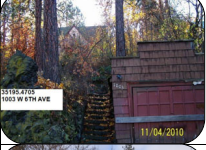

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.3702	918 S LINCOLN ST	Unknown	1913	Craftsman	Side Gabled	Unknown Unknown	Contributing	
35193.3118	1012 W 13TH AVE	Unknown	1914	Craftsman	Bungalow	Charles Wood Unknown	Contributing	
35193.9017	1005 W 9TH AVE	Unknown	1914	Remodeled	Commercial Building	Unknown Unknown	Noncontributing	
35192.5002	1311 W 6TH AVE	Coralitos Apartments	1915	Colonial Revival	Apartment Building	Unknown Amil T. Johnson	Contributing	
35193.1601	1303 W 10TH AVE	Mount Vernon Apartments	1916	Colonial Revival	Apartment Building	Earl W. Morrison Olaf M. Lilliequist	Contributing	
35193.2703	1111 W 13TH AVE	Unknown	1918	Craftsman	Bungalow	Unknown George M. Baker	Contributing	
35193.4313	808 S LINCOLN ST	Unknown	1919	Craftsman	Bungalow	Unknown Unknown	Contributing (SRHP)	
35193.1703	1315 W 11TH AVE	Garst House	1921	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1002	1111 W 9TH AVE	Unknown	1921	Craftsman	Two Story House	Unknown Peters Supply Company	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1710	1124 S ADAMS ST	Unknown	1923	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1709	1116 S ADAMS ST	Unknown	1923	Craftsman	Bungalow	Unknown Olaf M. Lilliequist	Contributing	
35193.2909	1026 S MONROE ST	Unknown	1923	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3421	712 W 13TH AVE	Unknown	1923	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2305	1221 W 12TH AVE	Unknown	1923	Remodeled	One Story House	Unknown Unknown	Noncontributing	
35193.1903	1111 W 11TH AVE	Unknown	1924	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2103	1217 S MADISON ST	Unknown	1925	Cape Cod	Bungalow	Unknown Unknown	Contributing	
35193.0706	828 S JEFFERSON ST	Mann House 2	1925	Craftsman	Bungalow	Dr. G. Burwell Mann Jens Aurdal	Contributing	
35193.0705	822 S JEFFERSON ST	Mann House 1	1925	Craftsman	Bungalow	Dr. G. Burwell Mann Jens Aurdal	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1701	1104 S ADAMS ST	Unknown	1925	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1902	1109 W 11TH AVE	Unknown	1925	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2207	1227 S JEFFERSON ST	Unknown	1925	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.2702	1107 W 13TH AVE	Unknown	1925	Craftsman	Bungalow	Unknown Oscar Carlson	Contributing	
35193.2206	1217 S JEFFERSON ST	Unknown	1926	Craftsman	Bungalow	Unknown S.M. Ruble	Contributing	
35193.3603	917 S MONROE ST	Unknown	1926	Craftsman	Bungalow	Unknown J.J. Plumb	Contributing	
35193.3602	911 S MONROE ST	Unknown	1926	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3903	814 W CLIFF DR	Unknown	1926	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.1202	912 S ADAMS ST	Unknown	1926	Tudor Composite	Cottage	Unknown Monroe Street Lumber Company	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1411	1112 W 11TH AVE	Unknown	1926	Vernacular	Side Gabled	Unknown Ed Walch	Contributing	
35193.4315	903 W LINCOLN PL	Parr House	1926	Colonial Revival	Two Story House	Gustav Albert Pherson A. Robertson	Contributing	
35193.2102	1035 W 12TH AVE	Unknown	1927	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3104	1011 W 12TH AVE	Unknown	1927	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3112	1218 S MONROE ST	Unknown	1927	Cape Cod	Cottage	Unknown Unknown	Contributing	
35193.1803	1215 W 11TH AVE	Unknown	1927	Tudor Composite	Cottage	Unknown M.H. Wickman	Contributing	
35193.1802	1211 W 11TH AVE	Unknown	1927	Tudor Composite	Cottage	Unknown M.H. Wickman	Contributing	
35193.2310	1216 W 13TH AVE	Unknown	1927	Tudor Composite	Cottage	Unknown J.J. Plumb	Contributing	
35193.2309	1220 W 13TH AVE	Unknown	1927	Tudor Composite	One Story House	Unknown J.J. Plumb	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1910	1108 W 12TH AVE	Edward and Grace Morin House	1927	Craftsman	Two Story House	Unknown Edward J. Morin	Contributing	
35193.0411	1033 W 7TH AVE	Unknown	1927	Remodeled	Two Story House	Unknown Unknown	Noncontributing	
35193.0402	1027 W 7TH AVE	Unknown	1927	Remodeled	Unknown	Unknown Unknown	Noncontributing	
35193.5006	1312 W 7TH AVE	Unknown	1928	Craftsman	Bungalow	Unknown Modern Homes & Finishes	Contributing	
35193.5611	1114 W 7TH AVE	J. G. Pierson House	1928	Tudor Composite	Cottage	Unknown G. A. Havens	Contributing	
35193.2801	1031 W 13TH AVE	Unknown	1929	Craftsman	Bungalow	Unknown H. J. Noack	Contributing	
35193.3303	811 W 13TH AVE	Unknown	1929	Craftsman	Bungalow	Unknown Unknown	Contributing	
35193.3302	815 W 13TH AVE	Unknown	1930	Tudor Composite	Cottage	Unknown Unknown	Contributing	
35193.1402	1107 W 10TH AVE	Unknown	1931	Tudor Composite	Cottage	Unknown J. H. Harruff	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.5008	627 S CEDAR ST	Unknown	1931	Tudor Composite	Cottage	Unknown Joseph Rubens	Contributing	
35193.0505	804 S MONROE AVE	Spokane Fire Station No. 9	1932	Craftsman	Firehouse	Arthur Cowley Ivan Abrams	Contributing (SRHP)	
35193.1611	1304 W 11TH AVE	Unknown	1935	Tudor Composite	Cottage	Unknown H. J. Sharlery	Contributing	
35193.1609	1312 W 11TH AVE	Unknown	1935	Tudor Composite	Cottage	Unknown H. J. Sharlery	Contributing	
35193.1006	1128 W 10TH AVE	Unknown	1936	Tudor Composite	Cottage	Unknown W. R. Fyfe	Contributing	
35193.1610	1308 W 11TH AVE	Unknown	1936	Tudor Composite	Cottage	Unknown H. J. Sharlery	Contributing	
35193.2802	1305 S MADISON ST	Wilkinson House	1936	Tudor Composite	Cottage	Burdette Wilkinson J. H. Harruff	Contributing	
35192.4703	1003 W 6TH AVE	Unknown	1936	Unknown	Unknown	Unknown A. J. Carr	Noncontributing	
35193.1912	1124 W 12TH AVE	Unknown	1937	Minimal Traditional	Cottage	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1604	1005 S CEDAR ST	Unknown	1939	Mission Revival	Apartment Building	Unknown Unknown	Noncontributing	
25244.3310	1418 W 8TH AVE	John & Bertha Allen House	1939	Craftsman	Bungalow	Unknown Fred Hobbs	Contributing	
35193.1007	1124 W 10TH AVE	Unknown	1939	Tudor Composite	Cottage	Unknown Harland Wilson	Contributing	
35193.3610	1023 S MONROE ST	Unknown	1940	Minimal Traditional	Apartment Building	Unknown Nickey & Peterson	Contributing	
35193.3607	1019 S MONROE ST	Unknown	1940	Minimal Traditional	Apartment Building	Unknown A. J. Carr	Contributing	
35193.4301	719 S LINCOLN PL	Unknown	1940	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.3002	1035 W 11TH AVE	Unknown	1940	Tudor Composite	Cottage	Unknown Unknown	Contributing	
35193.0207	720 S JEFFERSON ST	Unknown	1941	Cape Cod	Duplex	Unknown G. W. Bungay	Contributing	
35193.3410	812 W 13TH AVE	Unknown	1941	Remodeled	One Story House	Unknown Unknown	Noncontributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1205	917 S CEDAR ST	Unknown	1942	Tudor Composite	Duplex	Unknown A. J. Carr	Contributing	
35193.0806	1312 W 9TH AVE	Thadeus S. Lane Garage	1913	Dutch Colonial Revival	Side Gambreled	Kirtland Cutter & Karl Malmgren Charles Jasper	Contributing	
35193.1506	1221 W 10TH AVE	Unknown	1945	Vernacular	Cottage	Unknown Unknown	Contributing	
35193.2409	1220 S ADAMS ST	Unknown	1945	Minimal Traditional	One Story House	Unknown Gunnard Erickson	Contributing	
35193.5305	914 W 7TH AVE	Unknown	1946	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.5610	623 S JEFFERSON ST	Unknown	1946	Minimal Traditional	Duplex	Unknown V. E. Christian	Contributing	
25244.4103	1433 W 9TH AVE	Unknown	1947	Art Moderne	Apartment Building	Victor Wulff & Ralph Bishop Hazen & Clark	Contributing	
35193.0210	727 S ADAMS ST	Unknown	1947	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.0701	801 S ADAMS ST	Unknown	1947	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.3209	1416 W 7TH AVE	Unknown	1947	Cape Cod	Bungalow	Unknown E. B. Bronson	Contributing	
35193.1012	1108 W 10TH AVE	Unknown	1947	Minimal Traditional	One Story House	Unknown N. S. Fieldstad	Contributing	
35193.3705	940 S LINCOLN ST	Unknown	1948	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.4109	911 W 7TH AVE	Unknown	1948	Remodeled	Apartment Building	Unknown Unknown	Noncontributing	
35193.2210	1104 W 13TH AVE	Unknown	1948	Remodeled	Front Gabled	Unknown Unknown	Noncontributing	
35193.1808	1216 W 12TH AVE	Unknown	1948	Minimal Traditional	One Story House	Unknown Richard D. Harold	Contributing	
35193.2204	1117 W 12TH AVE	Unknown	1948	Ranch	One Story House	Unknown Unknown	Contributing	
35193.4101	903 W 7TH AVE	Unknown	1948	Remodeled	One Story House	Unknown Unknown	Noncontributing	
35193.1809	1212 W 12TH AVE	Unknown	1948	Minimal Traditional	Cottage	Unknown Richard D. Harold	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35192.4306	1100 W 6TH AVE	Studio Apartments	1949	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Contributing	
35193.1811	1114 S JEFFERSON ST	Unknown	1949	Minimal Traditional	Duplex	Unknown H. E. Nehrllich	Contributing	
35193.3609 & 35193.3608	828 W 11TH AVE	Unknown	1949	Minimal Traditional	Triplex	Unknown E. R. Spencer	Contributing	
35193.3904	815 W 11TH AVE	Unknown	1949	Remodeled	One Story House	Unknown Unknown	Noncontributing	
35193.3909	828 W CLIFF DR	Unknown	1950	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.3907	824 W CLIFF DR	Unknown	1950	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.3409	818 W 13TH AVE	Unknown	1950	Tudor Composite	Cottage	Unknown Unknown	Contributing	
35193.1907	1120 W 12TH AVE	Unknown	1950	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.2205	1203 S JEFFERSON ST	Unknown	1950	Minimal Traditional	Duplex	Unknown Aladdin Builders	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.2002	1036 W 12TH AVE	Unknown	1950	Minimal Traditional	Duplex	Unknown Aladdin Builders	Contributing	
35193.2603	1217 W 13TH AVE	Unknown	1950	Minimal Traditional	One Story House	Unknown Unknown	Contributing	
25244.3309	1424 W 8TH AVE	Unknown	1950	Minimal Traditional	One Story House	Unknown Unknown	Contributing	
35193.3908	827 W 11TH AVE	Unknown	1950	Ranch	One Story House	Unknown Unknown	Contributing	
35193.3906	823 W 11TH AVE	Unknown	1950	Ranch	One Story House	Unknown Unknown	Contributing	
35193.3806	750 W CLIFF DR	Unknown	1950	Ranch	Triplex	Unknown Unknown	Contributing	
35193.3813	925 S LINCOLN ST	Unknown	1950	Ranch	Triplex	Unknown Unknown	Contributing	
35193.3604	921 S MONROE ST	Unknown	1951	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.2313	1218 S JEFFERSON ST	Unknown	1951	Ranch	Duplex	Unknown Unknown	Contributing	




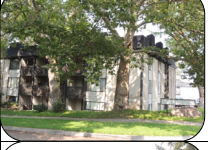





Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1908	1114 W 12TH AVE	Unknown	1952	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.1901	1104 S MADISON ST	Unknown	1952	Ranch	Duplex	Unknown Unknown	Contributing	
35193.3415	804 W 13TH AVE	Unknown	1952	Minimal Traditional	One Story House	Unknown Unknown	Contributing	
35193.1401	1008 S MADISON ST	Unknown	1952	Minimal Traditional	Triplex	Unknown Unknown	Contributing	
35193.5909	1012 W 8TH AVE	Unknown	1954	Mansard	Apartment Building	Unknown Unknown	Contributing	
35193.0504	1013 W 8TH AVE	Unknown	1954	Mansard	Apartment Building	Unknown Unknown	Contributing	
35193.3401	1209 S MONROE ST	Unknown	1954	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
25244.4104	1432 W 10TH AVE	Unknown	1954	Minimal Traditional	Apartment Building	Unknown Unknown	Contributing	
35193.0405	1012 W 8TH AVE	Unknown	1954	Mission Revival	Apartment Building	Unknown Unknown	Contributing	










Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.2202	1107 W 12TH AVE	Unknown	1954	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.4204	814 S LINCOLN PL	Unknown	1954	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.4304	801 S LINCOLN PL	Unknown	1954	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.0503	1017 W 8TH AVE	Unknown	1955	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Contributing	
35193.4316	731 S LINCOLN PL	Unknown	1955	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Contributing	
25244.3211	620 S CEDAR ST	Unknown	1955	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Contributing	
35193.2311	1212 W 13TH AVE	Unknown	1955	Minimal Traditional	Duplex	Unknown Unknown	Contributing	
35193.3310	703 W 13TH	Unknown	1955	Ranch	One Story House	Unknown Unknown	Contributing	
35193.1109	1218 W 10TH AVE	Unknown	1956	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
25244.4107	1418 W 10TH AVE	Unknown	1956	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
25244.4007	1424 W 9TH AVE	Unknown	1956	Minimal Traditional	Duplex	Unknown Unknown	Noncontributing	
35193.3416	734 W 13TH AVE	Unknown	1957	Minimal Traditional	Duplex	Unknown Unknown	Noncontributing	
35192.4906	604 S JEFFERSON ST	Unknown	1958	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.4102	904 W LINCOLN PL	Unknown	1958	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.1110	1214 W 10TH AVE	Unknown	1959	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3306	739 W 13TH AVE	Unknown	1959	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3901	1004 S LINCOLN ST	Unknown	1959	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.0110	1320 W 8TH AVE	Unknown	1960	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.0912	926 S MONROE ST	Unknown	1961	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.5606	1104 W 7TH AVE	Ron Russell Apartments	1962	Mid-20th Century Modern	Apartment Building	Unknown Michielli Bros	Noncontributing	
35193.0311	1121 W 7TH AVE	Unknown	1962	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
25244.4001	1405 W 8TH AVE	Unknown	1962	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
25244.4004	1421 W 8TH AVE APT 2	Unknown	1962	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3202	1011 W 13TH AVE	Unknown	1965	Mid-20th Century Modern	Duplex	Unknown Unknown	Noncontributing	
35193.5805	1116 S MADISON ST	Unknown	1966	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.0111	704 S ADAMS ST	Unknown	1967	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.0407	1018 W 8TH AVE	Unknown	1967	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1209	1304 W 10TH AVE	Unknown	1967	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.2501	1303 W 13TH AVE	Unknown	1968	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3324	711 W 13TH AVE	Unknown	1969	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.2001	1107 S MADISON ST	Unknown	1970	Mid-20th Century Modern	Apartment Building	Unknown Reugh?	Noncontributing	
35193.3305	803 W 13TH AVE	Unknown	1970	Mid-20th Century Modern	Duplex	Unknown Unknown	Noncontributing	
35193.1001	912 S MADISON ST	Unknown	1971	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.4625	844 W CLIFF DR	Unknown	1972	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3204	1007 W 13TH AVE	Unknown	1972	Mid-20th Century Modern	One Story House	Unknown Unknown	Noncontributing	
25244.4112	1415 W 9TH AVE	Unknown	1973	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.1801	1104 S JEFFERSON ST	Unknown	1974	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.1810	1208 W 12TH AVE	Unknown	1974	Mid-20th Century Modern	Duplex	Unknown Unknown	Noncontributing	
35193.5513	1002 W 7TH AVE	Northview Condominiums	1976	Mid-20th Century Modern	Apartment Building	Unknown Sunset West Properties	Noncontributing	
35193.5009	1302 W 7TH AVE	Unknown	1977	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35192.5003	1301 W 6TH AVE	Unknown	1977	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.1011	1110 W 10TH AVE	Unknown	1977	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35192.5627	1111 W 6TH AVE	Madison Terrace	1978	Mid-20th Century Modern	Apartment Building	Unknown Wendell Reugh	Noncontributing	
35193.4707	909 W 13TH AVE	Unknown	1978	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
25244.4010	1412 W 9TH AVE	Unknown	1978	Mid-20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	

Parcel Number	Address	Historic Name	Built Year	Style	Form	Architect Builder/Developer	Status	Photo
35193.2906	1004 S MONROE ST	Unknown	1982	Late 20th Century Modern	Commercial	Unknown Unknown	Noncontributing	
35193.1415	1113 W 10TH AVE	Unknown	1982	Late 20th Century Modern	Duplex	Unknown Unknown	Noncontributing	
35193.1914	1119 W 11TH AVE	Unknown	1984	Late 20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.5213	912 W LINCOLN PL	Unknown	1989	Late 20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3606	1009 S MONROE ST	Unknown	1992	Late 20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.0301	705 S JEFFERSON ST	Unknown	1993	Late 20th Century Modern	Apartment Building	Unknown Unknown	Noncontributing	
35193.3127	1002 W 13TH	Aylward Residence	2004	Modern Craftsman	Two Story House	Unknown Unknown	Noncontributing	
35193.1702	1110 S ADAMS ST	Unknown	2017	Modern Prairie	Two Story House	Unknown Damian Putney Building	Noncontributing	
35193.9016	1021 W 9TH AVE	Nines on Ninth	2018	Contemporary	Apartment Building	Wolfe Architectural Group Wolfe Architectural Group	Noncontributing	

Name: Cannon Streetcar Suburb Historic District

Criteria: Category A, Category C

Areas of Significance: Transportation, Residential Development

Period of Significance: 1883-1955

Statement of Significance:

The Spokane Register of Historic Places provides five categories for significance to be considered in all nominations. The Cannon Streetcar Suburb Historic District is eligible for listing on the Spokane Register under Category A for its association with the broad patterns of Spokane history in the fields of transportation and residential development; and Category C for its architectural significance in the distinctiveness of some of its buildings and the wide array of building types and styles.

Category A: A Residential District Defined by Public Transportation

The Cannon Streetcar Suburb Historic District's topography presented a distinct challenge for residential development that required innovative public transportation infrastructure to make the area desirable to real estate developers and for prospective residents. The public transportation infrastructure built to overcome the South Hill bluff propelled seven decades of residential development that define the district today.

The Cannon Streetcar Suburb Historic District provides a case to explore how public transportation impacted residential development, especially in areas with topographic separation from the city center. Three factors make the district an ideal case to explore public transportation's capability to spur residential development in a previously undeveloped area. First, the district is located in a city with access to hydroelectric power which was critical for successful electric railroad systems. Second, the district was developed when new housing was in high demand during Spokane's period of greatest growth from 1900-1910, when the population grew by nearly 300%. Third, and possibly most importantly, Spokane was in its stage of greatest growth when electric railroad technology was spreading across the country and Spokane businessmen seized on the emerging business opportunity. The district's transportation history exemplifies the development of transportation technology, especially the transition from cable car, to electric rail car, to bus and automobile, and, most importantly, how those transitions impacted the residential development of the neighborhood and at the same time encouraged modifications to the existing building stock.

Category C: A Rich Architectural Tapestry of Late 19th and Early to Mid-20th Century Designs

The Cannon Streetcar Suburb Historic District features a rich and eclectic variety of architectural styles, forms, and types. The most popular styles in the neighborhood include Craftsman, Queen Anne, and American Foursquare. Many of the homes in the district were speculative homes from readily available plans like those in Ballard Plannery's *Modern Bungalow* plan book. However, the district also features the work of some of Spokane's most notable architects including Kirtland Cutter, J.K. Dow, and Albert Held. Additionally, the neighborhood includes the work of less-known Spokane architects who are deserving of more research and recognition. These architects include, but are not limited to, Arthur Cowley and Earl W. Morrison.

Although the district was primarily built as single-family residential, there are a considerable number of buildings that were originally constructed to be apartment complexes and duplexes. Many of the apartment buildings are tall three story structures that provide visual variety to the district's block faces. The district also includes some interesting non-residential buildings including one of Spokane's early fire stations, a grocery store and strip mall, and a boys boarding school, Huston School.

Additionally, the neighborhood provides an opportunity to examine how architects incorporated automobile provisions into already existing homes. In two cases, Kirtland Cutter was hired to design garages (one detached and one attached) for residences that were constructed in the time before cars were a common form of personal transportation.

Historic Context:

The City of Spokane: From Tribal Paradise to Bustling Mid-Century City

The City of Spokane sits on the traditional lands of the Spokane Tribe. They have inhabited these lands since time immemorial. They hunted, fished, harvested vegetables, raised horses, traded, and made their homes in Spokane and surrounding areas. The Spokane's way of life was abruptly altered when white people began arriving in the region in the early 1800s. The North West Company, a Montreal based fur trading operation, built the Spokane House trading post at the confluence of the Spokane and Little Spokane River in 1810, marking the beginning of white settlement in the region. Settlement was initially slow, but by the late 1850s increasing numbers of white people were encroaching on tribal lands in pursuit of newly discovered gold in the Columbia River and its tributaries.

Violence between the tribes and white settlers got the attention of the United States Government which sent the Army to protect white settlers. Acting as the aggressor under the leadership of General George Wright, the Army initiated a series of battles with the Spokane Tribe that left dozens of Spokanes and hundreds of their horses and livestock dead. The fighting ended in September 1858 with surrender of the tribe under the guise of a peace treaty. Instead of brokering peace diplomatically, General Wright murdered Sub-chief Qualchan and at least three fellow warriors on the shore of Hangman Creek. After the defeat of the Spokanes and surrounding tribes, the government began negotiating with and ultimately forcing the tribes onto reservations. In 1872, an executive order instructed the Spokane Tribe to move to the original Colville Indian Reservation. The removal of the Spokanes and other regional tribes opened up the site of Spokane to homesteaders, and soon after settlers began arriving.¹³

The powerful Spokane River and its large waterfalls made an ideal location for a mill and ultimately a townsite. As the city grew and technology developed, the city's proximity to a waterfall allowed for easy access to hydroelectric power. The electricity produced from the river provided Spokane with a robust electrical system to homes, businesses, and the overhead power lines that criss-crossed the city powering a fleet of electric streetcars.

¹³ Warren Seyler, Ben Adkisson, Spokane Tribal Wars of 1858, directed by Trask McFarland (2017; Wellpinit, WA: VariusMedia), <https://youtu.be/-uN2juBAKlc>.

The City of Spokane grew quickly. In 1880, just a year before incorporation, there were only 350 white people living in the town of Spokane Falls. By the time of the next census in 1890, Spokane residents had dropped the “Falls” from their town’s name and the city’s population had increased to 19,922 people. This rapid inflow amounted to growth of over 5,500% in just one decade. The city’s pace of exponential growth experienced a minor setback in August of 1889 when approximately thirty blocks of downtown Spokane were burned to the ground in a fast-moving fire. This left much of the city’s core a blank slate from which a freshly constructed downtown of primarily brick masonry buildings rose from the ashes.¹⁴

Not discouraged from the fire, Spokane’s rapid growth continued. The burgeoning mining, railroad, timber, and agriculture industries attracted tens of thousands of people who flocked to the Inland Northwest seeking new jobs and greater opportunities. By 1900, the number of Spokaneites had grown to 36,848, most of which were working-class laborers, single women, and itinerant workers. That number continued to grow and when the 1910 census was taken, a decade after the turn of the century, 104,402 Spokane residents were counted. This influx of population brought the labor force and professionals necessary to grow regional business but it required quick construction of housing accommodations.

Population growth remained mostly stagnant in Spokane from 1910-1940, only adding approximately 18,000 residents. However, Spokane was an important city in the build up to World War II due to important war-time industry that was based here. Americans from other regions of the country flocked to Spokane to fill the new job opportunities, sparking another population boom, bringing some 30,000 new residents and increasing the total population to 161,721. This influx in residents demanded more housing, some of which was created in the Cannon Streetcar Suburb Historic District.¹⁵

The Cannon Streetcar Suburb Historic District and Anthony Cannon

The Cannon Streetcar Suburb Historic District was selected as the name of this historic district for two primary reasons. First and foremost, the district did not become suitable for residential development until the Cannon Hill Car Line was completed in 1899, and thus the district's name reflects the importance of that streetcar line. Second, the district is located in Spokane’s Cliff-Cannon Neighborhood, a large residential area composed of two distinct sections which is conveyed by the neighborhood's hyphenated name. The eastern section of the neighborhood is associated with Cliff Park, whereas the western section that contains the Cannon Streetcar Suburb Historic District is associated with Anthony Cannon’s 1883 residential plat, amongst others.

Anthony McCue Cannon was born in 1837 in Illinois. Cannon was an ambitious, but possibly over-zealous, businessman who had operated a variety of companies from selling grain to repairing sewing machines. His first venture was in Chicago, but bankrupt businesses led him from there to Kansas City, Los Angeles, and finally to Portland, Oregon. After a messy divorce in Portland, Cannon set his sights on a new opportunity, as he always had when the going got tough. In 1878, Cannon headed for the “upper country” toward a townsite on the Spokane River. During a stop in The Dalles, Oregon, Cannon connected with J.J. Browne, a lawyer and educator, who decided to join Cannon on his trip. The two

¹⁴ Washington State Office of Financial Management, Forecasting and Research Division, “Decennial Census Counts of Population for the State, Counties, Cities and Towns,” (Excel spreadsheet, Olympia, 2017), page 4.

¹⁵ Washington State Office of Financial Management, “Decennial Census Counts of Population for the State, Counties, Cities and Towns,” page 4.

arrived in Spokane by horseback in April of 1878. They purchased half of the original townsite of Spokane Falls and a mill from James Glover for just \$3,000, with only \$50 as a down payment. They wouldn't pay the remainder of the debt for five years.¹⁶

Cannon established a general merchandise store located at the intersection of Howard and Spokane Falls Boulevard. In a small addition on the rear of the merchandise store, Cannon opened the city's first bank, The Bank of Spokane. Opening a bank seemed like a strange decision for Cannon, considering he had no money to lend, not to mention money to spend. But, using a \$1,000 loan from his sister-in-law as seed money, he opened the bank and began issuing loans.¹⁷

Glover preempted the Spokane townsite location but he also homesteaded 160 acres west of town. He relinquished this 160 acre homestead to Browne, which Browne platted and developed into the popular residential district Browne's Addition. Around the same time, Cannon began the process to homestead a quarter section of land, equaling approximately 160 acres, just south of Browne's section stretching from Coeur d'Alene Park south up Cannon Hill.¹⁸



10. Portrait of Anthony M. Cannon. 9. Tornado
Creek Publications.

The Financial Panic of 1893^[DM11] was a two year depression that began in February of that year with the bankruptcy of the Philadelphia and Reading Railroad, which rattled railroad investors across the country. The direness of the situation became clear on May 5, 1893 when the stock market collapsed after another large employer, the National Cordage Company, failed. Spokane, and Cannon were disproportionately impacted by the downturn. As Nelson Durham explained, Cannon had "cast his financial lines into pools too numerous and distant." When the Panic came, Cannon was in a bad position to weather the storm. He tried desperately to offload his assets but was unable to create enough liquidity and he was forced to close the doors of Spokane's first bank.¹⁹

By the end of 1893, Cannon's bank had failed and his wife had succumbed to a long battle with illness. Soon after her death, he left Spokane for New York where he remarried and returned to Spokane with his new wife.

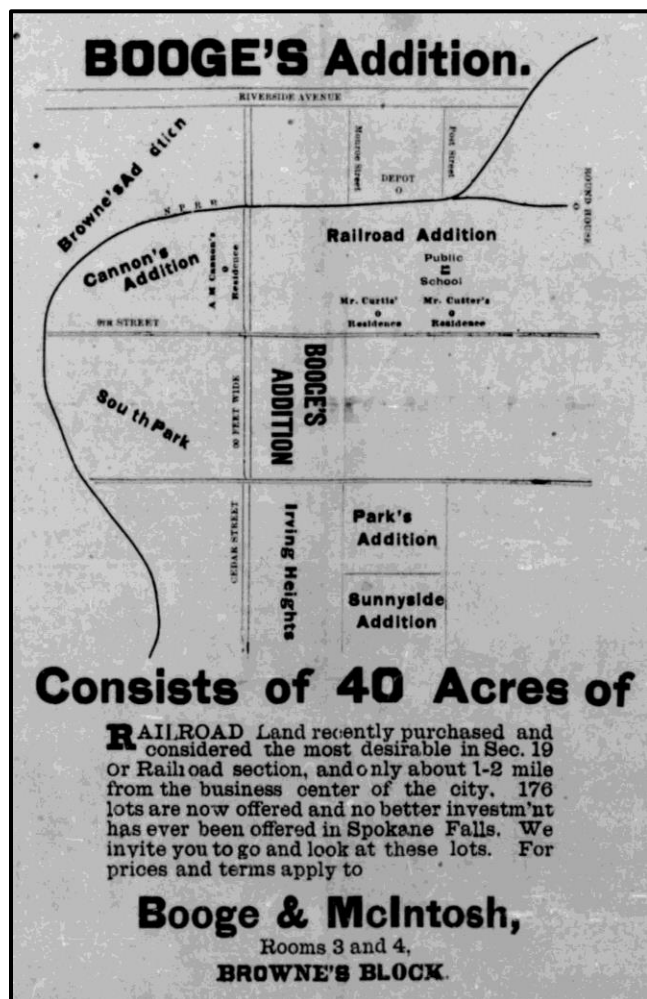
Cannon attempted to restart his life and even discussed reopening his bank, but court judgments surrounding the failed bank began stacking up and Cannon could not afford to pay the bills. By the end of 1894, Cannon fled Spokane for New York, and ultimately various locations in Latin America, searching

¹⁶ Nelson Wayne Durham, *History of the City of Spokane and Spokane County, Washington: From Its Earliest Settlement to the Present Time, Volume 1*, (Spokane: S.J. Clarke Publishing, 1912), page 338-341.

¹⁷ Durham, *History of the City of Spokane and Spokane County*, volume 1, 338-341.

¹⁸ GLO Maps and Land Patent Records, WISAARD database.

¹⁹ Durham, *History of the City of Spokane and Spokane County*, volume 1, 449-450; "Cannon Talks," *Spokane Chronicle*, January 13, 1984, page 1.



11. Advertisement for properties for sale in the Cannon Streetcar Suburb Historic District. Notice that no streetcar lines had been constructed yet. *Spokane Falls Review*, March 17, 1888.

for new investment opportunities and a fresh start. His travels led him back to New York City where he died alone in a hotel room without any fortune to speak of. When Cannon passed away in 1895, he was lauded as a founder of Spokane and “one of the best known citizens of the west.” However, the land he homesteaded and the additions he platted were only lightly developed, especially in comparison with Browne’s Addition. He never saw Cannon’s Addition develop into the high-class residential district he imagined it could become.²⁰

The Spokane Cable Railway and Early Development of the Cannon Streetcar Suburb Historic District 1883-1898

Anthony Cannon recorded the plats for Cannon’s Addition soon after he received the land patent for his homestead in 1883. Lots on the north end of Cannon’s Addition near Coeur d’Alene Park were quickly sold and developed. Despite the spectacular views, the southern section of the addition located on the South Hill was less desirable for residential development, due to the challenge of transportation up the steep bluff. But, as Spokane’s population continued to grow, the pressure to build on the hill increased. In 1888, three new plats were recorded adjacent to the southwest corner of Cannon’s Addition between Cedar Street and Monroe Street:

Booge’s, McIntosh, and South Park Additions.

Advertisements for buildable lots in Cannon’s, Booge’s, McIntosh, and South Park Additions frequently appeared in the newspaper from 1883-1889, but there was limited reporting about new residences constructed during that period. (There were no Sanborn maps drawn for the district until 1891, so we are limited to newspaper records and building permits.) In 1889, Monroe Street was paved up to 9th Avenue and Adams Street was graded from 5th to 14th Avenue. These infrastructure improvements, among others, encouraged the first substantial wave of residential development in the district, primarily on 6th and 7th Avenues but some new residences were built as far south as 11th Avenue. Although there were likely more residences built between 1883 and 1889, only three residences built before 1890 remain in the district. Both are modest size homes, one in the Queen-Anne style and the other vernacular in design.

²⁰ “Brings His Bride,” *Spokane Chronicle*, March 14, 1894, page 1; “A.M. Cannon Dead,” *Spokesman-Review*, April 7, 1895, page 1.

In 1890, the Spokane Cable Railway Company endeavored to overcome the topographic challenge presented on the South Hill by constructing a cable railroad line from downtown to 14th Avenue and Grand Boulevard via Monroe Street. The cable car was propelled up the hill by a cable that was submerged underground, similar to those made popular in San Francisco. The route was destined for prime locations for real estate development along the way and at the terminus. The Monroe Street cable rail line encouraged some new development in the district, including eight homes built between 1890 and 1895 that remain in the district. The homes from this period are noticeably larger in scale and feature more ornate architectural styling than the district's earliest homes, suggesting an increased interest in higher-end residential development in the district.²¹



12. Photo of Spokane Cable Railway railcar. *Spokane's Street Railways: An Illustrated History*.

In 1891, Spokane Sanborn Maps only stretched as far south as 8th Avenue, and featured primarily vacant lots south of 6th Avenue. Although there was likely small residential development further south, the lack of Sanborn maps beyond 8th Avenue is an indication of the limited development in the Cannon Streetcar Suburb Historic District up until the early 1890s. Of the buildings still remaining in the district, only eighteen were built before 1899.²²

In preparation for the city's southward expansion, Spokane city government authorized the removal of one of the city's first cemeteries to make room for more residential lots in the neighborhood. The Mountain View Cemetery, located south of 9th Avenue and west of Cedar Street, stopped accepting new burials around 1889 but the city was still relocating burials in 1894. Today, many homes sit on top of a former cemetery because residential development pressures, and the profits that accompanied them, were more important than the burial places of city residents who had long passed.

The city was prepared for rapid development, but it took longer to materialize than anticipated because getting up the hill was tough. After years of struggling with inconsistent service and issues with their infrastructure, the Spokane Cable Railway Company ended service up the South Hill in 1894 due to slower than expected property sales along the route, possibly as a result of the nationwide financial Panic of 1893. No homes that are



13. Drawing of a small home at 11th Avenue and Cedar Street before major residential development began in the Cannon Streetcar Suburb Historic District, undated. Northwest Museum of Arts and Culture.

²¹ Charles V. Mutschler et al, *Spokane's Street Railways: An Illustrated History*, (Spokane: Inland Empire Railway Historical Society, 1987), page 26 & 40.

²² Sanborn Fire Insurance Maps, Spokane, Washington, 1891.

still extant in the neighborhood were constructed in the district from the end of 1895 until the end of 1898.

The Cannon Hill Car Line Building Boom 1899-1930

By the end of the 1890s, the Cannon Streetcar Suburb Historic District²³ was lightly sprinkled with residential development. Whereas, nearby Browne's Addition, which did not have the same topographic transportation challenges, still retains nearly ninety homes built before 1899. As the *Spokane Chronicle* explained, the Cannon Streetcar Suburb Historic District [DM12] was "rapidly becoming one of the most popular residence districts in the city, but had the disadvantage of being reached only by walking up the long and steep hill." Although it was lagging behind nearby neighborhoods, the Cannon Streetcar Suburb Historic District would soon enter its period of greatest growth.

In July of 1899, the Spokane Street Railway Company proposed the construction of the first reliable transportation up the hill, the Cannon Hill Streetcar Line. The new streetcar would not be operated by cable, like its predecessor which struggled and failed. The new streetcar line featured a revolutionary technology that was spreading across the United States, the electrified locomotive. The first electrified streetcars began operating on the east coast in 1886, and the technology arrived in Spokane shortly after in 1888. Spokane was an ideal location for electrified streetcars because the city had easy access to water-generated electricity.

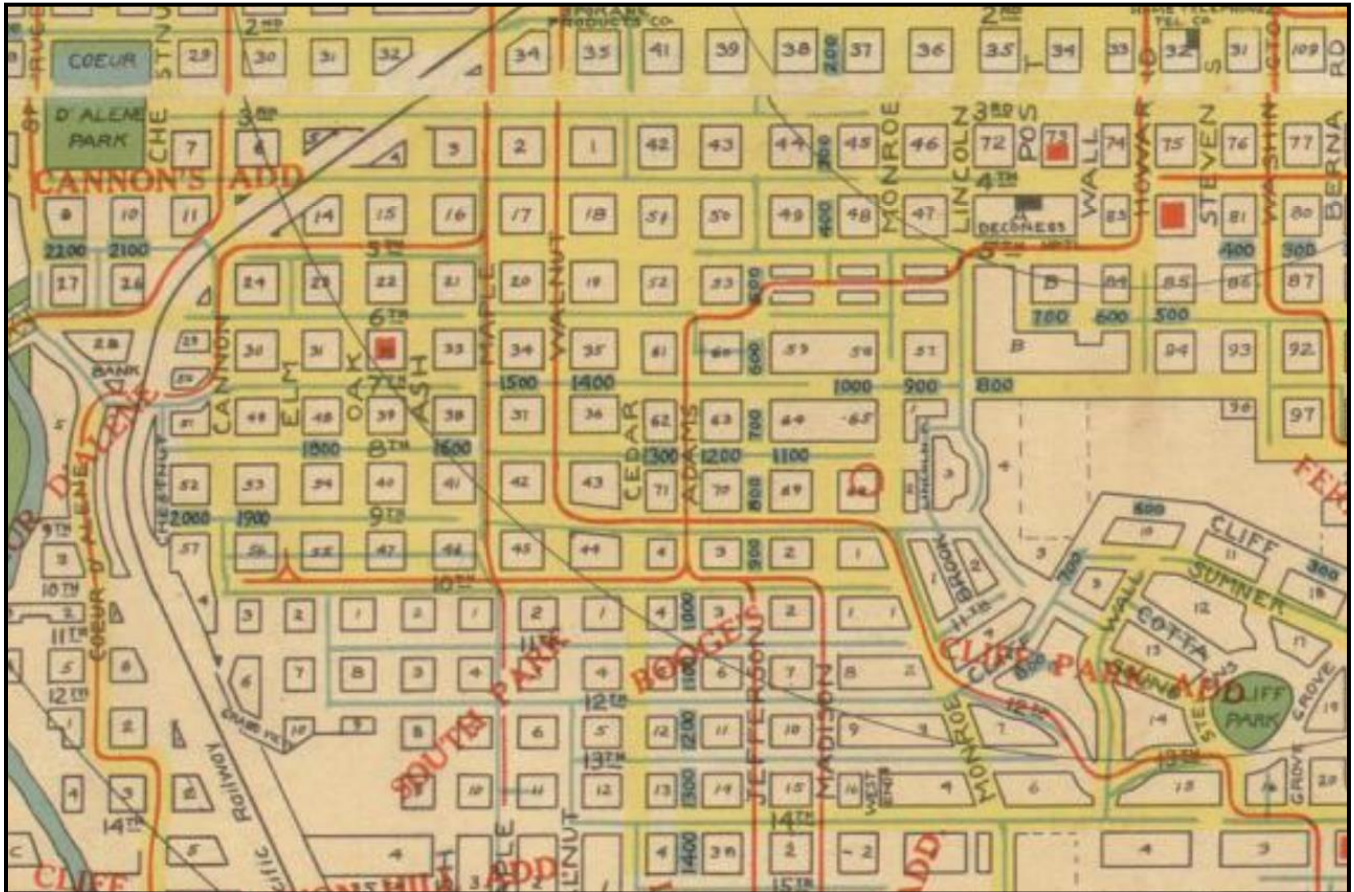
The [DM13] first tapestry of streetcar lines in the city were owned by a variety of companies operating routes that primarily stretched from west to east from Browne's Addition through downtown [DM14] and northward toward residential districts like Corbin Park. The Panic of 1893 had slowed streetcar development and companies were nervous to build a line into the Cannon Streetcar Suburb Historic District due to the steep grade and limited residential development on the hill. In 1899, the Washington Water Power Company (WWP), who operated the hydroelectric power stations on the Spokane River, absorbed most of the city's streetcar companies. On August 10, 1899, WWP purchased the franchise agreement from the Spokane Street Railway Company and completed the Cannon Hill Streetcar Line. The company considered multiple options but settled on a route that ran "along Howard Street from Fourth to Fifth Avenue, thence along Fifth to Lincoln, up Lincoln to Bishop Court, along Bishop Court nearly to Jefferson Street, thence through a rock cut and across Jefferson Street to Sixth Avenue, thence along Sixth to Adams, south on Adams to Tenth Avenue, and west on Tenth to Elm Street." This route was selected because it did not require substantial rock cuts, and because it avoided "heavy grades and expense of construction."²⁴



14. A newspaper headline announcing the opening of the Cannon Hill Streetcar Line. *Spokane Chronicle*, October 24, 1899.

²³ The district's name, Cannon Streetcar Suburb Historic District, is used to refer to the area within the proposed district boundaries which has been historically known as Cannon Hill or the Lower South Hill.

²⁴ "Will Build a New Line," *Spokane Chronicle*, July 29, 1899, page 1.



15. Street Map of Spokane from 1922 showing the streetcar routes as red lines. Notice the line up Bishop Court at the north and the curved route along 12th and 13th Avenues to the southeast. Designed by H.H. Weile and printed by the Spokane Lithographing Company.

Although the streetcar line was removed long ago, evidence of the route is sprinkled throughout the neighborhood. At Tenth and Adams, ghost marks from removed tracks show the sweeping bend the streetcar took as it rounded the corner. The most notable remaining evidence of the Cannon Hill Streetcar Line is the sweeping bend that connects Bishop Court with Sixth Avenue. Before the streetcar line, Bishop Court and the surrounding streets were all rectilinear. But, in 1899, Bishop Court was modified because the streetcar required a sweeping bend through the rock cut in order to ascend the hill. The curved section of Bishop Court remains in 2020, and although the tracks have been removed it is still unpaved.

The Cannon Hill Car Line opened in 1899 and it was immediately successful. Local newspapers reported the importance of the new infrastructure to current residents of the hill. While, in the same newspapers, real estate speculators lauded the line in their advertisements and homes in the district quickly flew up. In the five years following the completion of the Cannon Hill Streetcar Line, at least fifty new residences were constructed in the district. The lots closest to the original streetcar line were selected for development first, and as new lines were built into the district residential development followed their route. By 1902, the Cannon Hill Streetcar Line was so crowded that folks were writing the *Spokesman-Review* to complain. In 1905, the Cannon Hill Streetcar Line increased service to every 15 minutes from

30 minutes. In 1906, the Cannon Hill Streetcar Line was extended up Monroe and then east to Cliff Park[DM15] at 12th Avenue.²⁵

Virginia McAlister's *A Field Guide to American Houses* gives an excellent overview of how electric streetcars facilitated residential development:

The speed of electric cars facilitated a new real estate development process. A typical pattern was to build a trolley line into vacant countryside, often terminating at a recreational destination - a park, a fairground, an amusement park, or a large cemetery (which, in the 19th century, functioned as tranquil open space), this planning helped attract riders immediately. House lots were placed adjacent to the line, subdivision improvements were added (sidewalks, utility connections, etc.), and the vacant lots placed on the market. Signs advertising "Home Sites for Sale" greeted passengers traveling along the line. As lots were sold and homes built, the new residents increased the number of daily commuters. The streetcar line added value to the vacant land, and the development of the land brought value to the streetcar. Often the owner of a trolley line and its adjacent property was either the same or connected in some way. By 1900 trolley lines and streetcar suburbs had become the primary factor in the development of new urban neighborhoods throughout the country.

The pattern for streetcar driven residential development presented by McAlister describes the development patterns in the Cannon Streetcar Suburb Historic District, and much of Spokane, almost perfectly.

The rapid pace of development continued in the district until World War I. The district retains 301 buildings that were constructed in the twenty years following the completion of the Cannon Hill Streetcar Line. This amounts to 63% of the buildings in the district in 2020. Although the majority of new construction in this period was single family residences, large scale apartment buildings became popular in the 1910s and many were constructed between 1910 and the beginning of the First World War. No buildings were constructed in the district in 1917 or 1918. Once the war wrapped up, building in the district resumed but with notably less energy. Only 42 buildings were constructed between the end of the war and the onset of the Great Depression.

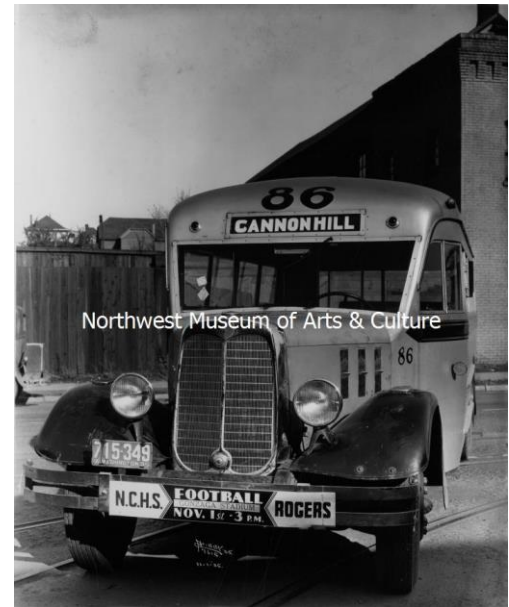
Homes built in the first half of this period, from 1899-1915, generally did not include provisions for automobiles like garages. Whereas, during the second half of this period from 1916-1930, most of the homes were built with either attached or detached garages and many new garages were built adjacent or attached to existing homes that were constructed before the first wave of personal automobile ownership. Two notable examples of garages that were added to existing homes include Thadius Lane's detached garage and chauffeur quarters at 1312 W. 9th Avenue, and Martin Woldson's attached garage at 903 S. Adams Street. Both of the garages seem like small insignificant projects, however both were designed by renowned Spokane architect Kirtland Cutter to closely match the primary residence.

²⁵ "Cannon Hill Cars Crowded," *Spokesman-Review*, February 2, 1902, page 1.

The Bus and Automobile Take Over 1931-1955

Two distinct changes define the Cannon Streetcar Suburb Historic District during the period from 1931 to 1955. First, the transition from rail dominated public transportation to bus dominated transit, coupled with increased car ownership, impacted the development patterns in the neighborhood. Second, the increase in demand for affordable workforce housing in the lead up to World War II had a tremendous impact on existing homes in the neighborhood.

In 1931, as the Great Depression was setting in, Spokane's street railway companies suggested that they were planning to replace some of the Cannon Hill Streetcar Line with bus service. The railway companies started by discontinuing spur lines and replacing them with short bus routes. This was met with resistance in the Cannon Streetcar Suburb Historic District. Residents of the district protested the changes and requested that any replacement bus service closely mirror the rail service that was being discontinued. The railway companies listened to resident's concerns by routing the bus in a similar way to the rail line. The most notable change in the route was abandoning the Bishop Court section in favor of taking 5th Avenue east [DM16] to Adams Street and climbing the hill from there.²⁶



16. Spokane United Railways Cannon Hill Line bus coach. This bus replaced some of the streetcar routes in the Cannon Streetcar Suburb Historic District. Northwest Museum

The newly initiated bus service provided less frequent trips than the streetcar, but it was still desirable infrastructure for prospective renters or home buyers in the district. Advertisements for home rentals and sales often point out that the site is adjacent to the Cannon Hill Bus Line. Bus riders included working-class residents like factory worker who resided in apartment buildings, but some of the district's well-to-do residents also relied on the bus to access downtown.²⁷

This shift in the dominant forms of transportation marks a clear change in the district's development patterns. In 1930, many developable lots remained vacant, especially those located further from streetcar lines. Increased access to personal automobiles and the shifting nature of bus routes provided the transportation options that were needed to encourage developers and prospective home buyers to build on the remaining vacant lots in the district. Although there are no Sanborn Maps between 1910 and 1950, the difference in density of the district between the two maps is obvious.

The second catalyst for change in the district during this period was the onset of World War II. Spokane was home to important wartime industries which beckoned American's from across the country to migrate to Spokane to work in homefront factories. The influx in war workers required creative housing solutions in order to accommodate all the new Spokaneites. Three temporary public housing projects were constructed in west and northeast Spokane, and new apartments were built all over the city. Five of the

²⁶ "Cable Addition Asks Own Bus," *Semi-Weekly Spokesman-Review*, Spokane, WA, May 31, 1931, part 1, page 6, column 1; "Three New Bus Lines to Open," *Spokesman-Review*, Spokane, WA, October 16, 1934, page 6, column 3.

²⁷ "Hearing Started in Damage Case," *Spokane Chronicle*, September 22, 1936, page 8.

ten buildings constructed in the district during the war mobilization and wartime period from 1939 through 1945 were multi-family buildings.

One additional creative program was used to increase the number of housing units within the existing housing stock. As part of the “out-migration” government lease program, residents of single family homes near the city center were encouraged to migrate outside of the city and vacate their home for war workers. The government would then finance and oversee the conversion of vacated single-family homes into multi-family residences. Once the conversion was complete and the units were filled, the rent money would be funneled to the owner who vacated. As part of this program, many homes in the district were converted into multi-family residences, or additional apartments were added to existing complexes, in order to accommodate the influx of war workers. (More about this program and its impact on the district's architecture in the next section.)²⁸

Despite the success of the “out-migration” government lease program during the war, in 1943 and 1944 no new buildings were constructed in the district. This was the first time that two years elapsed without any new development in the district since 1899 when the Cannon Hill Streetcar Line was completed. After this short wartime pause, development in the district resumed with vitality. From 1945 through 1955, fifty-three new buildings were constructed in the district including twelve in 1950 (the most in a single year since 1911). The building boom fizzled out after 1955, that being the last year that more than three buildings were constructed in the district in the same year. This is, in part, the reason the period of significance for the Cannon Streetcar Suburb Historic District ends in 1955.

This midcentury influx of residents had a clear development impact on the Cannon Streetcar Suburb Historic District. What was a medium density neighborhood at the beginning of the Great Depression filled in to become a high density neighborhood with only a few remaining vacant lots by 1955. The buildings constructed in this period, especially the multi-family residences, reflect a distinctly different architectural style employing mid-century designs and using different materials.

Who Lived in the District?

Initial residential development in the district was largely mansions and stately homes of businessmen and their families. However, the expansion of the electric railroad into the neighborhood catalyzed more diverse development that included single-family houses, doublehouses, apartment buildings, and other



17. Newspaper advertisement encouraging property owners to assist in the war housing effort. *Spokesman-Review*, 1943.

²⁸ "Out-Migration Plan Underway," *Spokesman-Review*, January 17, 1943, page 36.

uses. And, as discussed in Section 7, conversion of single-family homes into duplexes and apartments were a large source of available housing that contributed to the district's development as a diverse neighborhood.

Spokane's Jewish community was attracted to the neighborhood due to its proximity with the former Jewish synagogue at 8th Avenue and Walnut Street (currently Plymouth Congregational Church). The growing Jewish community moved into houses and apartments in the north and west end of the district. At 7th and Jefferson, there was a Jewish grocery store known as Goldman's Grocery. The store was located in a former house that was converted to retail space in the 1920s. H.W. Goldman moved his grocery store into the location in 1927. In September of that year, he contributed to a *Spokesman* classified article where Spokane's Jewish businesses wished a happy new year to Spokane's Jewish community.

When the HOLC credit worthiness (or redlining) maps were drawn for Spokane in 1938, the northern part of the district was redlined and the notes suggest that there was a substantial Jewish community and that many of the mansions in the neighborhood were already converted to multifamily uses. Although the neighborhood may have started as a high class residential district, by the 1930s it was a working class and white collar neighborhood. That trend was accelerated even further during the early 1940s as the district absorbed a large number of migrants who arrived in Spokane to work in war industries.



A Summary on War Housing in Spokane

Converting large houses into several apartments was a common occurrence during the middle third of the 20th Century in many places. If you've lived in one of those types of apartments in Spokane, chances are you lived in an apartment that housed residents of Spokane working in the World War II production efforts in this area.

Spokane had a significantly expanded population and housing shortage for war workers during most of World War II. Although not mentioned as an important war production center in broad overviews of the topic, Spokane experienced the full effect of the great migration of war workers to where they were needed, and the *Spokesman-Review* covered the effort to house everyone. The Trentwood aluminum mill, Mead reduction plant, and the magnesium plant in Mead were the officially recognized war industries that



18. Newspaper advertisement encouraging property owners to rent out spare rooms in their house in an effort to create more war housing. *Spokesman-Review* 1943.

needed workers.²⁹ A federal war worker housing program went through several iterations. The programs provided new housing, temporary housing and the reworking of existing buildings to provide small apartments for war workers and their families. This last category of work has had a long-lasting impact on Spokane's older residential neighborhoods, as it included the creation of apartments, or even more apartments, in larger older residences.

The Spokane program, initially under the direction of lumber executive Ray Beil, was established in late 1942. The goal at that time was to create 3,000 additional units. The owners of over 100 large single-family homes and some commercial buildings applied for assistance from the program during its first 40 days of operation. At the same time, the program helped war workers and their families find housing in Spokane and its environs, as far away as Cheney, Medical Lake and Coeur d'Alene. Another aspect of the war housing effort was the federal government's rent control program established in 1942. Soon after the program was put in place, over 25,000 landlords in Spokane registered with the Rent Control Office.³⁰

²⁹ "Housing Center Aids Thousands," *Spokesman Review* (SR) R 3 November 1943, p 14.

³⁰ "A. E. Victor Head of Conversions," SR 20 Dec 1942, p. . "What Rent Control Means," Leaflet, Office of Price Administration Fact, circa June 1942. Box 89, Superintendent's Correspondence, Education Dept. Records, OSA, accessed at the Oregon State Archives exhibit webpage, A Place of Their Own: Civilian Housing and Rent Control, <https://sos.oregon.gov/archives/exhibits/ww2/Pages/services-housing.aspx>. "Get 25,322 Landlords To Register Property," SR 17 December 1942, p. 6.

The privately-financed portion of the program, implemented in the spring of 1943, provided help with plans for creating small apartments and applying to local banks for loans, as well as access to building materials when much of that material was directing to other war demands. Public funding through the Home Owner's Loan Corporation (HOLC) involved the program leasing available properties for several years, making necessary alterations to accommodate war workers and families, managing and renting the properties for the duration of the war, and then returning them to owners. The agency concentrated on houses, mixed use buildings with residential use on upper floors, and small apartment buildings.³¹

A newspaper ad in May 1943 warned readers that "Spokane is in Trouble! Big Trouble!" because of the acute shortage of housing for war workers.³² The need for this housing did not lessen through the early years of the war. A local campaign encouraged Spokanites to "Share your Home" in September of 1943 by renting a spare bedroom to a boarder.³³ News stories about the program during the later war years emphasized the number of units made available and the number of families that had been helped in finding housing. In Spokane, 936 applications for the home conversion program were handled, resulting in some 1400 apartments. As of November 1943, the program housed 456 families in single-family houses; 826 families in apartments; 136 families in light housekeeping apartments; 1145 families in single rooms or room and board. By that time, 2563 families had been helped through over 40,000 phone calls.³⁴ While the federal government paid the salaries of the handful of employees, volunteers were important for the success of the program and members of the American Association of University Women and Red Cross were important for the effort.³⁵

While much of the remodeling work was on the interior, some projects affected the exterior of the houses as well. A newspaper story about the program in 1943 noted that a vacant and deteriorated large house on W 25th Avenue stood out on a street. The HOLC rented the property and remodeled it on the exterior as well: its turret was removed, roof lowered, and a modern entrance was created. Other examples of large houses in the program include 1122-1124 S Walnut and 1128 W 9th Street, which were converted in April, 1943, as well as several in Browne's Addition. One of the materials readily available during the war was stucco, and the application of stucco on an older house may indicate that work was done on the building during the war and/or for the housing program.³⁶



19. Newspaper article showing changes that have been made to substantial homes in order to accommodate apartment units.

³¹ "Beil Appeals for more Homes," SR 25 April 1943, p. 38.

³² "Spokane is in Trouble! Big Trouble!" SR 15 May 1943, p. 17.

³³ "Start Share Your Home Drive," SR, 2 Sept 1943, p. 6. 18 April 1943, p. 46.

³⁴ "Housing Center Aids Thousands," SR 3 November 1943, p 14.

³⁵ "Make New Homes from the Old," SR, 3 October 1943, p. 61; "Housing Center has Located Homes for 3,300 war Workers," SR 30 Jan 1944, p. 80.

³⁶ "Make New Homes from the Old," SR, 3 October 1943, p. 63; "War Housing Program Lags" and "Remodeling of Large Residence Underway" SR 18 April 1943, p. 4; "Ample Plaster for Building," SR 11 October 1942, p. 44.

A promotional booklet from 1944 noted that “Housing is Drafted for War,” and that overall, more than 250,000 apartments had been created in older houses.³⁷ While the publication emphasized the need for housing for returning servicemen and their families once the war was won, it posited new construction would provide that housing.³⁸ The closure of the Spokane Housing Center was announced in October 1945 even as the office was busy helping veterans and others find housing in the city.³⁹

Conclusion

The Cannon Streetcar Suburb Historic District is a significant residential district to the cultural, residential, and architectural history of Spokane. The district is significant under both Category A, due to its association with residential development and transportation technology, and Category C, because the district presents a tapestry of rich and eclectic architectural styles, forms, and types. Although many of the houses in the district have experienced changes to accommodate continuing residential use, seventy-five percent of the properties within the district retain sufficient integrity to contribute to the district and were built during the period of significance. The district’s period of significance begins in 1883 when the first additions were platted and it ends in 1955 when the WWII building boom had concluded and the development patterns shifted in the district. The properties in the district provide substantial opportunities to explore the stories of a diverse cultural and socio-economic range of Spokaneites. Some of their stories have been briefly told in this nomination, but the preparer of this document hopes this work serves as a springboard for future research.

³⁷ “Housing for War and the Job Ahead,” Informational Booklet, National Housing Agency, April 1944, p. 3. Folder 20, Box 34, Defense Council Records, OSA, accessed at the Oregon State Archives exhibit webpage, A Place of Their Own: Civilian Housing and Rent Control, <https://sos.oregon.gov/archives/exhibits/ww2/Pages/services-housing.aspx>.

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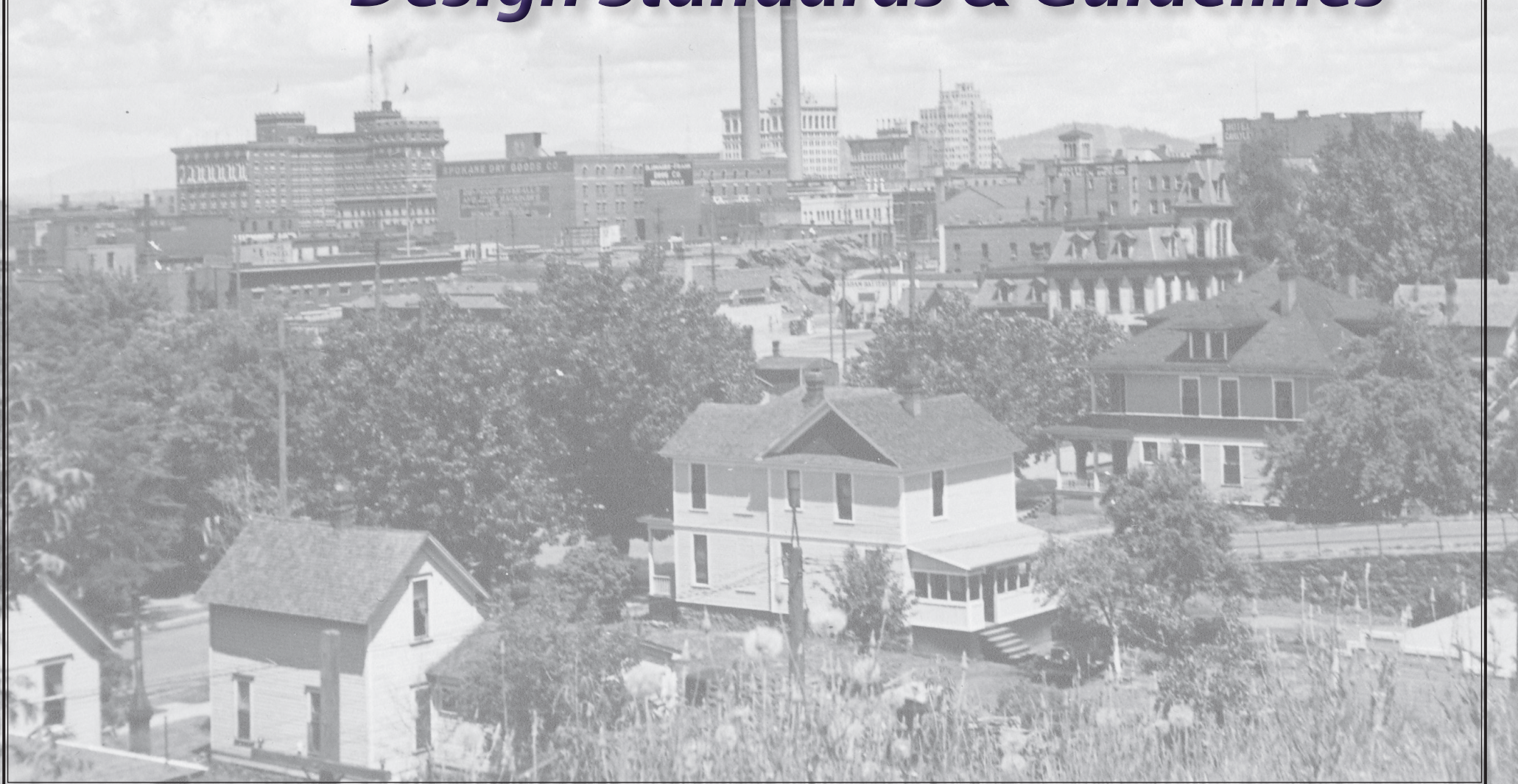



A map showing the district boundary in purple and all of the different lines and phases of the streetcar lines in various colors. This shows how many streets in the district once had a streetcar line.

Cannon Streetcar Suburb

Historic District

Design Standards & Guidelines





CANNON STREETCAR SUBURB HISTORIC DISTRICT DESIGN STANDARDS AND GUIDELINES

**ADOPTED BY THE CITY OF SPOKANE
ADD DATE**

Originally Authored by Borth Preservation Consultant, LLC and Betsy H. Bradley
Adapted for the Cannon Streetcar Suburb Historic District by Megan Duvall, Historic Preservation Officer

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Intersection of Monroe and Fifth Streets, 1932 Libby Collection, L87-1.964-32

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 Cannon Streetcar Suburb Historic District (shortened to “Cannon Historic District” at times in this document) – 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.



1103 W 12th Avenue

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 Cannon Streetcar Suburb Historic District explains its history and period of significance.

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, 1955 – 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 the Cannon Streetcar Suburb Historic District.

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 Cannon Streetcar Suburb Historic District.

Special Valuation Program

The Special Valuation Program is an important benefit of owning and rehabilitating a contributing property in the Cannon 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 Cannon Streetcar Suburb 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.

Other Historic District Benefits

More information on these programs can be found at: <http://www.historyspokane.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. Grants are a maximum of \$5000 matching dollars.
- 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 historyspokane.org/incentives for up-to-date information on incentives for historic preservation.



1111 W 13th

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 issues a decision through a Certificate of Appropriateness process.

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 Cannon Streetcar Suburb 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 the Cannon Streetcar Suburb Historic District 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 Cannon Streetcar Suburb 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.



1102 W 6th Avenue, Studio Apartments

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 Cannon Streetcar Suburb 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 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)	Single Family, Chapter 3 (Pg. 29); Multi-Family, Chapter 4 (Pg. 45)

NO CERTIFICATE OF APPROPRIATENESS 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	Accessory dwelling units (ADUs) or garages (that do not attach to the house)

**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 the Cannon Historic District.

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 Cannon 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.



928 W 7th

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 Cannon Streetcar Suburb 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 the Cannon Streetcar Suburb Historic District 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.

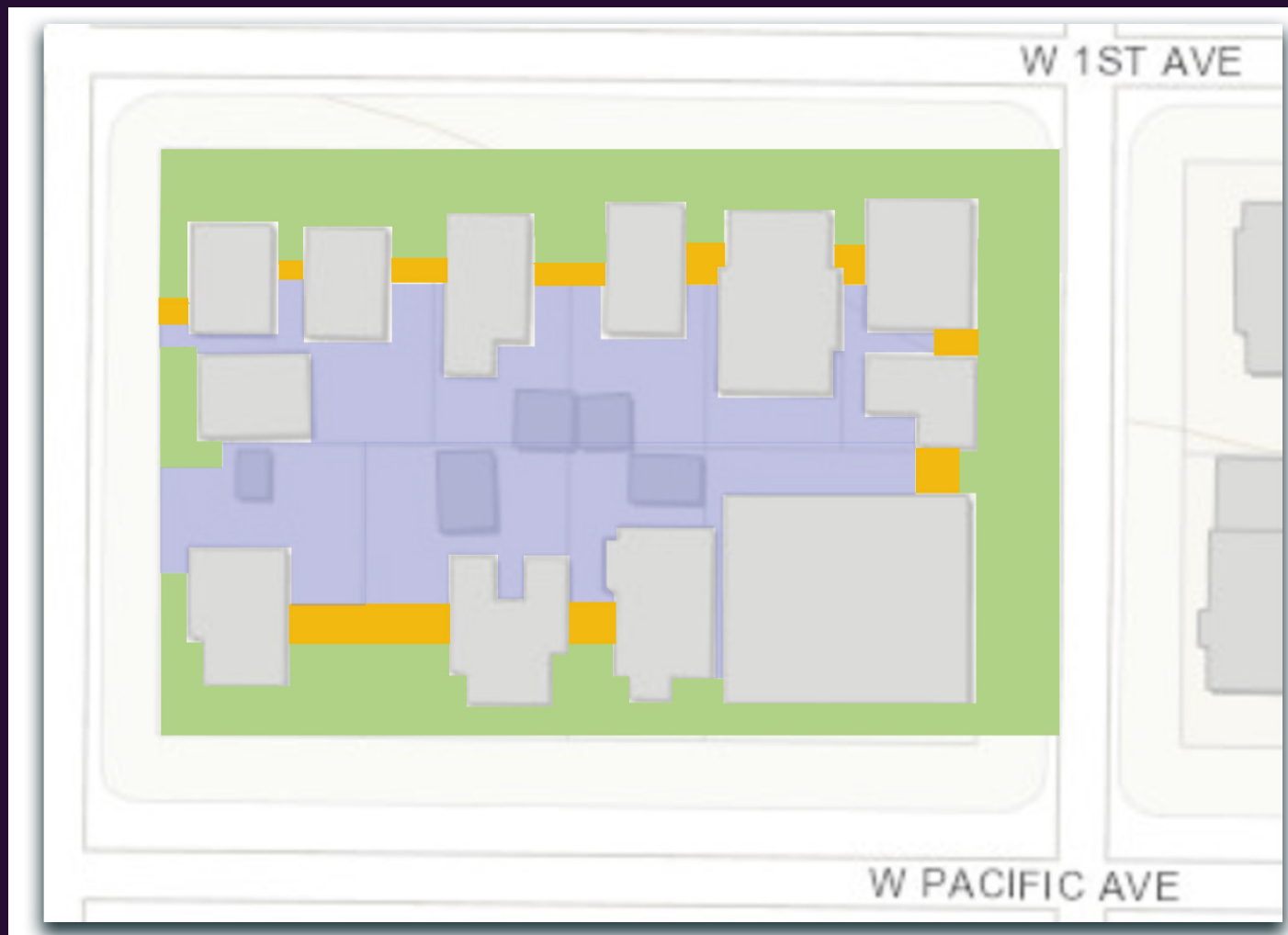
Using Visibility in These Standards

Visible areas of properties are addressed in two main ways. These diagrams show three common situations in the Cannon District 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:

	PUBLIC
	SEMI-PUBLIC
	PRIVATE

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 Cannon Historic District

Cannon Historic District is an accumulation of various historic single- and multi-family residential building types from the 1890s through 1955; 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.

Cannon Streetcar Suburb 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 main goal of historic district standards and guidelines is maintaining the historic character of the buildings and the district.

The Cannon Streetcar Suburb Historic District nomination describes the historic character of the buildings and district as a whole.

The character is summarized here.

- The largest scale pre-1955 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 Monroe Street. A few institutional buildings are scattered throughout the district.

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.

A ***adaptive Re-Use: Updating a building for new uses through rehabilitation***

Examples:

- **Fire station at 804 S Monroe**
- **School adapted for residential use (1125 W 11th)**
- **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 Chapter 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 in 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.



1021 W 8th - This home includes deep eaves, columns, stucco, vertical wood siding, unusual wood baluster details on the balcony, parapets and cut basalt foundation.

- 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.
- 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.



1034 W Eighth Ave: This house has a steeply pitched cross gable roof.

- 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.

Roof Chimneys

- Recognize that some chimneys that rise from the roof are historic character features.

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

- 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.

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.



The house at 1323 W Eighth Avenue: the house is capped with a complex roof composed of a gambrel roof with tower, hipped and shed dormer roofs.

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: 1039 W Tenth Ave: Polygonal bay dormer on a hip roof.

Left: 1005 W Twelfth Ave: House has a hip dormer with decorative brackets and deep eaves.

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.

Porches 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 Cannon Street-car Suburb 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.



1417 W Tenth: Porch is made up of starburst balusters and simple columns.

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 Cannon Streetcar Suburb Historic District 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.



919 W Twelfth: Partial width front porch with nearly solid decorative balustrade, shingled columns and deep eaves accentuate this attractive home.

- 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.

Tips 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.



907 W Twelfth Avenue: Craftsman style columns and masonry foundation



2927 S Adams Street: The full-width front porch is constructed with masonry columns and solid brick walls with drainage openings.

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.

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.**

- Keep all entrance elements rather than remove some, or add some, for a door of a different size.

- 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 1201 S Adams retains excellent integrity in terms of the recessed entry and original front door.



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 1106 W Ninth Avenue.

**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 to 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.**

Left: This home at 1425 W. Eighth Avenue has had significant window replacement work on the primary facade. Changes appear to include internal vinyl grid windows on the second floor and what was more than likely a full width front porch that was enclosed at some point in the past and also includes vinyl windows.

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 apartment building at 612 S Cedar retains wood clapboard siding and sits on a raised stone foundation. This type of multi-family building would have originally been known as a “double-house,” but over the years has been further separated internally to include at least four units.

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 1212 W Seventh originally had open or sleeping porches on the second and third floor. Although those features have been lost, the building still conveys its historic use and much of the original material remains.

Wall Elements

- Recognize that small elements attached to walls such as lighting fixtures may not be historic character features but can be intrusive if now 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.

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



The small apartment building at 1023 S Monroe retains very good integrity except for the replacement of windows on the main facade. Right: The building in 1940, photo courtesy of the NWMAC L87-1.19183-40.

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.**



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.



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

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.
- 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 apartments at 801 S Monroe retain their configuration of stoops and full width porch.

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 apartments at 820 S Monroe have had their entry doors altered at some point in the past.

Right: The same building in 1940 showing original doors. Photo courtesy of the NWMAC L87-1.17685-40



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 small apartment building at 814 S Lincoln Place shows a tripartite window configuration.

- 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 820 S Monroe are intact and include a decorative leaded glass transom.

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 823 S Monroe appears to have had open porches enclosed quite some time ago as is evidenced by the wood 6:9 paned 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 apartment building at 805 S Adams was constructed in 19?? . Photo courtesy of the NWMAC L87-1.69575-52.

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 Cannon Streetcar Suburb 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 such as masonry or stone.
- 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 Cannon Streetcar Suburb HD 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 the Cannon Streetcar Suburb Historic District by maintaining trees on each property and planting new ones.



Above: The home at 1323 W Eighth includes impressive hardscaping that ties directly into the design of the house with cut stone lining the walkway.



Bottom: The original carriage house to the home above, this house contains a rough basalt columned gazebo in the yard.

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 1117 W Tenth Avenue had a large, incompatible addition added in the 1950s when it functioned as a nursing facility.

- 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.



Above: The garage at 903 S Adams Street was designed by Kirtland Cutter for the Woldson family not long after the home was constructed.

Right: This garage on Lincoln Street was completed in 2019 and is located behind and lower than the historic home.



- 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.
- After careful consideration with property owners in the proposed district, a free-standing garage construction in the Cannon Streetcar Suburb will NOT require a COA. However, if the garage touches the house, a COA will be required.

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.
- Accessory dwelling units (ADUs) will not require a COA in the Cannon Streetcar Suburb Historic District.



The carriage house at 801 S Lincoln is an early example of an accessory dwelling. It originally belonged to the house at 811 S Lincoln, but somehow became associated with the house at 801 over the years. The design certainly makes more sense with the house to the south (below):



CHAPTER 5: DISTRICT-WIDE GUIDELINES

USE OF COMPOSITE BUILDING MATERIALS

Basics

- Composite building materials 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 building at 1119 W 11th was constructed in 1984, outside of the period of significance and therefore is considered “non-contributing.”

Compatibility Basics: Non-Contributing Buildings Built after 1955

- 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 Cannon Streetcar Suburb Historic District in 2020 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.



Although this house was built in 1902 and is within the period of significance, changes over the years have made it “non-contributing” to the district.

- 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 Cannon Streetcar Suburb 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 25% of the properties within the Cannon Streetcar Suburb 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 the Cannon Historic District, a design framework and compatibility scoresheet were

ZONING IN CANNON STREETCAR SUBURB HISTORIC DISTRICT

Design review in historic districts does not address land use. The Cannon Streetcar Suburb Historic District has a mix of zoning. The southern portion contains Single Family Residential while the central area contains Residential Multi-family. The northern part of the district includes Residential High Density and even Office Retail with a height limit of 150 feet.

created. This approach is open ended rather than 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.



This new construction apartment building in the district replaced three historic homes that had been converted to multi-family use.

- 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 Cannon 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.

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 the Cannon Historic District 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 Cannon 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 in Browne's Addition 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

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.



Cannon Streetcar Suburb Historic District Overlay

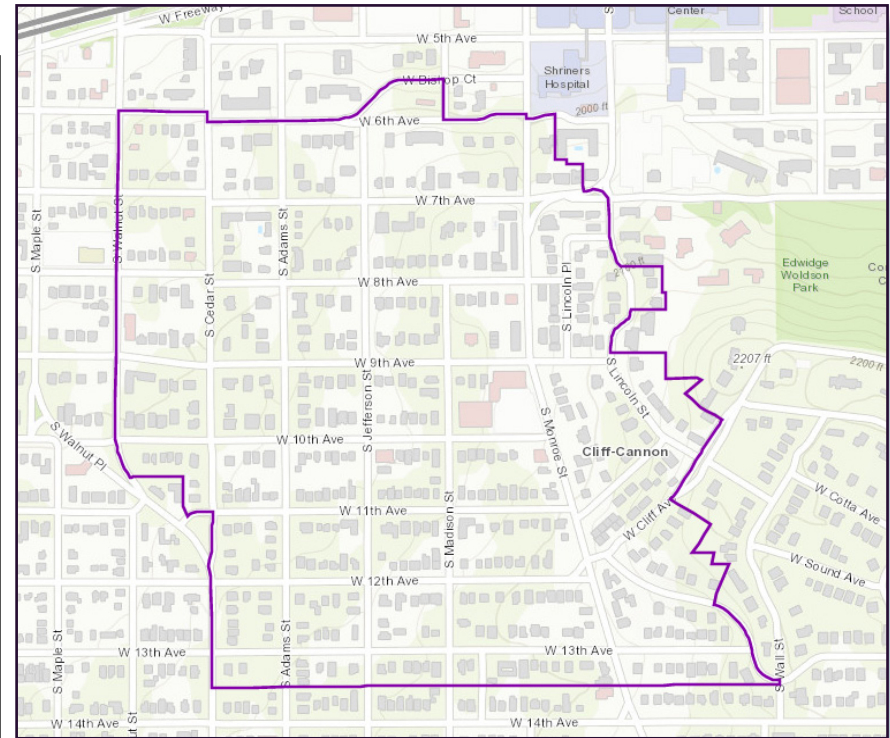
The City has identified a need for more housing and increased density of development in areas zoned RHD, which is the zoning of a small parth of the Cliff-Cannon neighborhood (smaller areas are zoned office retail and neighborhood retail). A fairly large area of the Cannon Historic District is zoned RSF (Residential Single Family). Through the creation of the historic district and by providing these standards and guidelines, the Cannon Historic District 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 the Cannon Streetcar Suburb HD, the Local Historic District Overlay Zone provides the standards and guidelines for new construction. 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.

The standards for new construction in this document work in conjunction with the general development standards adopted for multi-family buildings.

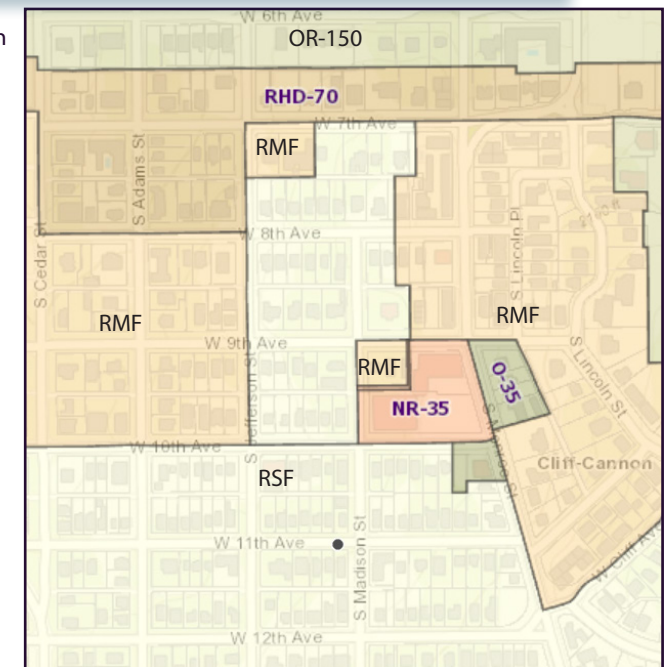
Precedent and Patterns in Cannon Streetcar Suburb HD

The Cannon Streetcar Suburb Historic District has some of the most varied streetscapes 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 the district, including duplexes, tri-plexes, buildings appearing as attached rowhouses and apartment buildings of various sizes.



Above: This map of the Cannon Streetcar Suburb Historic District shows the proposed boundaries of the district.

Right: Zoning for the area shown - a mix of single family, multi-family, residential high-density, and even office and retail exist within the 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 Cannon Streetcar Suburb neighborhood who worked to establish the historic district and the design review it includes.



Left: The apartments at 815 S Lincoln are a contemporary addition to the district.

Cannon Streetcar Suburb Historic District Framework for Compatible Design

District Basics

The district is the resource and 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 analysis of the context 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.



SCORESHEET

Address: _____

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 Cannon Streetcar Suburb|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 of the 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	___/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 character-defining aspects of the historic district:
 - 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 1013 W Eighth has a similar setback to neighboring properties along Eighth Avenue, but the entrances do not face the street.



Urban Form Analysis

Compatibility in the urban form and design of a new building within the Cannon Streetcar Suburb 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.

- 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.

Scale, Massing and Height

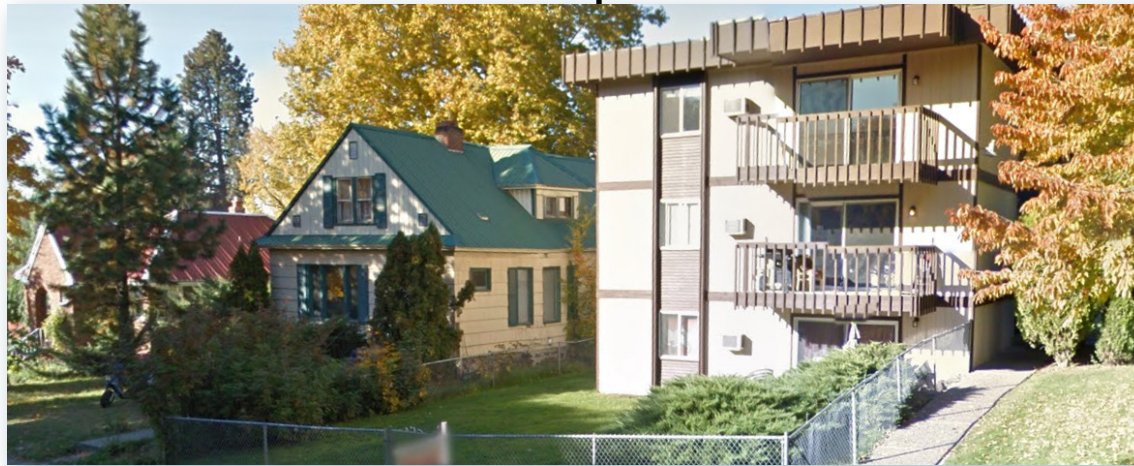
Scale

- 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.



The house at 1118 W 10th is somewhat dwarfed by the three story apartment building adjacent. Lack of traditional front entrances to the apartment building also detracts from its compatibility in the district.

- 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.

- 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 the Cannon Streetcar Suburb district will be reviewed for compatibility based on the 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 may be an issue for the Cannon Streetcar Suburb Historic District 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 example from Browne's Addition show how parking can be incorporated into the design of buildings. Above: 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.

Left: The duplex at 803 W 13th shows 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.

- 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.

TRADITIONAL BUILDING MATERIALS:

- Brick veneer
- Lapped siding

- Stucco

TRADITIONAL ACCENT MATERIALS:

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

- 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 Arts and Crafts style homes include horizontal plane breaks with materials and textures.

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



Vertical Plane Breaks at
909 W Thirteenth



Horizontal Plane Breaks at 1014 W Twelfth

- 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.



Add new example from Cannon

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 Cannon Streetcar Suburb Historic District.

1. The historic importance of the property

The Cannon Streetcar Suburb 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 the Cannon Streetcar Suburb 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 the Cannon Streetcar Suburb HD suggests that replacement residential buildings may 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 demolition is requested. The replacement building must be in the high-



ly-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 contributing building must be demolished. There is always the option to rehabilitate a substandard building.

Historic integrity – authenticity – was assessed in 2020 when the district was documented, 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 Cannon’s Streetcar Suburb Historic District 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 Cannon Streetcar Suburb 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 house at
1010 W Thirteenth

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 home at 1034 W 7th Avenue has many architectural features including arched lintels, multiple mullion and muntins on the windows and a clipped gable roof.

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 1014 W Twelfth Ave has shingle siding and interesting stick detailing on the gable ends.



The house at 1026 W Twelfth Avenue has a masonry chimney with clinker bricks as texture.



The house at 1432 W Seventh has interesting cut stone columns and first floor; a side gable front porch and deeply overhanging eaves with exposed rafter tails.

A barge board hides the eaves of this home at 1207 W Ninth. Also note the string course that acts as a lintel above the windows and visually separates floors. The house has clapboard siding on the main floor and rough stucco on the second floor.



The house at 1128 W Eighth Avenue shows a hip roof, exposed eaves, and a mission style parapet.

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

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Ryan Benzie, Clerk III

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808 W Spokane Falls Boulevard
Spokane, Washington 99201
Phone: (509) 625-6863
Fax: (509) 625-6013
Email: rbenzie@spokanecity.org

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
Awnings			
Awning - change of color		X	
Awning - change of style		X	
Awning - new			X
Paint			
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	
Browne's Addition HD: Paint previously painted surface	X		
Landscaping			
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		
Corbin Park HD: tree removal 6" or larger		X	
Corbin Park HD: install new fence		X	
Windows and Doors			
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
Porch			
Repair porch	X		
Replace porch in kind		X	
Enclose porch - street-facing façade			X
Enclose porch - secondary elevation		X	
Build new porch			X
Siding			
Repair siding	X		
Install new siding			X
Garage			
Demolish historic garage			X
Demolish non-historic garage	X		
Browne's Addition HD: Construct detached garage			X
Construct detached garage	X		
Construct attached garage			X
Roof			
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
Other Exterior Renovations			
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	
New Construction			
Build new addition			X
Build new deck		X	
Move a building			X
Minor construction not seen from street		X	

*This is part of the Spokane Municipal Code - if the CSSHD passes, changes will be made to this master list to include specific exclusions in the district such as non-attached garages and ADUs not requiring review and paint of previously painted surfaces.

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ORDINANCE NO. C - _____

An ordinance relating to the adoption of the Cannon Streetcar Suburb Local Historic District Overlay Zone and Design Standards and Guidelines; adopting new SMC sections 17D.100.290.

WHEREAS, the City and Spokane County find that the establishment of a landmarks commission with specific duties to recognize, protect, enhance and preserve 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 is a public necessity; and

WHEREAS, the City of Spokane Comprehensive Plan requires that the city utilize zoning provisions, building regulations, and design standards that are appropriate for historic districts, sites, and structures; and

WHEREAS, the Cliff-Cannon Neighborhood Council contacted the Spokane Historic Preservation Office requesting that a local historic district be formed in the neighborhood; and

WHEREAS, the Historic Preservation Office applied for and received a grant from the Department of Archaeology and Historic Preservation to create the documents required to form the Cannon Streetcar Suburb Historic District including the nomination document detailing the history and characteristics of the district, resource forms including specific information and photographs of every property within the district, and design standards and guidelines specific to the district; and

WHEREAS, the Spokane City/ County Historic Preservation Office conducted outreach efforts including a regularly updated website with all documents and information about the district, multiple presentations, three workshops, a survey, and direct feedback from property owners; and

WHEREAS, a committee of engaged property owners within the boundaries of the district came together to strategize their own outreach efforts, determined when the ballots should be sent to property owners, planned door-knocking campaigns, stayed in close contact with the Historic Preservation Office about the status of returned ballots, and led to the ultimate success of the property owner vote; and

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WHEREAS, after conducting extensive historic research and engaging the community for input and feedback, a Cannon Streetcar Suburb Local Historic District Nomination form, Cannon Streetcar Suburb Local Historic District Inventory Resource Forms, and Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines have been developed for adoption of the district to the Spokane Register of Historic Places and for the formation of the Cannon Streetcar Suburb Local Historic District Overlay Zone; and

WHEREAS, formation of a historic district provides numerous property owners with the financial benefit associated with historic preservation tax incentives when they invest substantially in their property as well as access to a Façade Improvement Grant available through the Historic Preservation Office without the requirement of having to individually list their home or building; and

WHEREAS, 56.1% of the owners of developable parcels within the district boundaries have voted in favor of forming the Cannon Streetcar Suburb Local Historic District Overlay Zone (324 “YES” votes out of 577 possible votes which exceeds the 50% +1 required by SMC17D.100.100B); and

The City of Spokane does ordain:

Section 1. That there is adopted a new section 17D.100.290 to Chapter 17D.100 SMC to read as follows:

17D.100.290 Cannon Streetcar Suburb Local Historic District Overlay Zone

A. Purpose.

This special overlay zone establishes a local historic district in Cliff-Cannon under section 17D.100.020. This overlay zone sets forth standards and guidelines that will maintain the historic character of the district through a landmark’s commission design review process.

B. Designation of Districts.

Along with individual properties, contiguous groups of properties can be designated as local historic districts on the Spokane Register of Historic Places.

1. The process for designation of local historic districts is detailed in Chapter 17D.100.
2. Local historic districts are displayed as an overlay zone on the official zoning map and its title and purpose are adopted as an ordinance under

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Title 17C. See the Cannon Streetcar Suburb Local Historic District Overlay Zone Map 17D.100.290-M1.

C. Certificate of Appropriateness Review.

The certificate of appropriateness review process for the Cannon Streetcar Suburb Local Historic District helps ensure any alterations to a building do not adversely affect that building's historic character and appearance, or that of the historic district. The process is conducted by the Spokane Historic Landmarks Commission as detailed in "Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines."

1. The District Design Standards and Guidelines assist property owners through the design review process by providing the following:
 - a. District-wide design standards and guidelines,
 - b. Specific design standards and guidelines for single-family contributing structures,
 - c. Specific design standards and guidelines for multi-family contributing structures,
 - d. Specific design standards and guidelines for non-contributing structures,
 - e. Design standards and guidelines for new construction, and
 - f. Demolition review criteria for properties within the district.
2. The Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines require property owners to apply for and receive a Certificate of Appropriateness for proposed exterior changes to properties within the district as outlined in the Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines and under sections 17D.100.200-220.

D. The Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines are intended to provide guidance for decision making by both the property owner when undertaking work within the Cannon Streetcar Suburb Local Historic District and the historic preservation officer and commission when issuing certificates of appropriateness in the district. The Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines are not development regulations but are instead used to assist the historic preservation officer and commission to make decisions in accordance with the Secretary of Interior's Standards Rehabilitation. Final decisions of the HPO or the commission are based on the Secretary of Interior Standards for Rehabilitation (Department of Interior regulations, 36 CFR 67). The following Standards for Rehabilitation are the criteria used to determine if a rehabilitation project qualifies for a certificate of appropriateness. The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The following Standards are to be applied to specific

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rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential

FINAL DRAFT 11-18-2022

form and integrity of the historic property and its environment would be unimpaired.

- B. The Cannon Streetcar Suburb Local Historic District Design Standards and Guidelines, which are incorporated by reference and included as Appendix A are adopted.

PASSED BY THE CITY COUNCIL ON _____, 2023.

Council President

Attest:

Approved as to form:

City Clerk

Assistant City Attorney

Mayor

Date

Effective Date

OFFICE OF THE SPOKANE CITY ATTORNEY
LEGAL MEMORANDUM

TO: HISTORIC LANDMARKS COMMISSION
PLAN COMMISSION

FROM: MICHAEL J. PICCOLO, ASSISTANT CITY ATTORNEY

SUBJECT: ADOPTION OF CANNON'S ADDITION LOCAL HISTORIC DISTRICT
OVERLAY ZONE

DATE: NOVEMBER 29, 2022

CC: MEGAN DUVALL, HISTORIC PRESERVATION OFFICER
SPENCER GARDNER, PLANNING DIRECTOR

RCW 36.70A.370 (1), regarding protection of private property, requires the Washington State Attorney General to advise state agencies and local governments on an orderly, consistent process that better enables government to evaluate proposed regulatory or administrative actions to assure that these actions do not result in unconstitutional takings of private property. This process must be used by state agencies and local governments that plan under RCW 36.70A.040 — Washington's Growth Management Act. Local governments that are required or choose to plan under RCW 36.70A.040 shall utilize the process established by RCW 36.70A.370 (1) to assure that proposed regulatory or administrative actions do not result in an unconstitutional taking of private property.

The State Attorney General prepared an advisory memorandum and recommended process for evaluating proposed regulations or administrative actions to avoid unconstitutional taking of private property. The memorandum can be found at [Avoiding Unconstitutional Takings of Private Property | Washington State](#). While the memorandum is helpful in understanding the takings clause, it does not address the legal authority for historic preservation regulations, which this memorandum will address.

The state legislature adopted as one of the goals to guide the development and adoption under GMA of comprehensive plans and development regulations the goal of historic preservation, including identifying and encouraging the preservation of lands, sites, and structures that have historical or archaeological significance. RCW 36.70A.020 (13). The City adopted Chapter 8 of its Comprehensive Plan entitled Urban Design and Historic Preservation. The policies established in Chapter 8 include:

1) DP 1.1 Landmark Structures, Buildings, and Sites

Recognize and preserve unique or outstanding landmark structures, buildings, and sites.

2) DP 2.7 Historic District and Sub-Area Design Guidelines

Utilize design guidelines and criteria for sub-areas and historic districts that are based on local community participation and the particular character and development issues of each sub-area or historic district.

3) DP 3.1 Historic Preservation

Establish historic preservation as a high priority within city programs.

4) DP 3.2 Historic Preservation Plan

Encourage public understanding and support of Spokane's historic heritage by educating the public of the goals of the Historic Preservation Plan.

5) DP 3.9 Redevelopment Incentives

Provide incentives to property owners to encourage historic preservation.

6) DP 3.11 Rehabilitation of Historic Properties

Assist and cooperate with owners of historic properties to identify, recognize, and plan for the use of their property to ensure compatibility with preservation objectives.

7) DP 3.12 Reuse of Historic Materials and Features

Encourage the deconstruction and reuse of historic materials and features when historic buildings are demolished.

8) DP 3.13 Historic Districts and Neighborhoods

Assist neighborhoods and other potential historic districts to identify, recognize, and highlight their social and economic origins and promote the preservation of their historic heritage, cultural resources, and built environment.

The City has for decades maintained the Landmarks Commission, a historic preservation ordinance and a historical preservation officer to implement federal regulations under the Secretary of Interior's Standards for Rehabilitation used for the designation, registration and protection of historic landmarks and historic districts (36 CFR

67). The City Council, Plan Commission and Landmarks Commission reviewed and adopted an entire recodification of the City's Historic Preservation Ordinance in Chapter 17D.100 SMC in 2018. While there is significant case law regarding the unconstitutional takings of private property through government regulations, both the federal and states courts have recognized the substantial legal authority for local governments to implement historic preservation regulations without creating an unconstitutional taking of private property.

The United States Supreme Court's decision in *Penn Cent. Transp. Co. V. New York City*, 438 U.S. 104 (1978), established many of the legal principles regarding landmark preservation law where the Court recognized that landmark preservation laws enacted pursuant to legislative authority may regulate land use by conserving structures with historic or aesthetic significance that enhance the quality of life for all citizens.

The *Penn Central* court summarized the issue as follows:

The question presented is whether a city may, as part of a comprehensive program to preserve historic landmarks and historic districts, place restrictions on the development of individual historic landmarks--in addition to those imposed by applicable zoning ordinances--without effecting a "taking" requiring the payment of "just compensation." Specifically, we must decide whether the application of New York City's Landmarks Preservation Law to the parcel of land occupied by Grand Central Terminal has "taken" its owners' property in violation of the Fifth and Fourteenth Amendments.

Penn Central Transp. Co., 438 U.S. at 107.

The Supreme Court determined that the local ordinance advanced a legitimate governmental interest and did not deny the property owner all beneficial use of its property. The Court formulated a three-part inquiry for analyzing regulatory taking claims, focusing on the 1) economic impact on the claimant; 2) effect on the claimant's distinct investment-backed expectations; and 3) character of the government action. *Id* at 124. The Court concluded that denial of the property owner's permit did not restrict the owner's property rights by precluding economically beneficial use of the property, did not single out the owner to bear an unfair burden and promoted the public interest.

To successfully demonstrate that a historic preservation ordinance constitutes an unconstitutional taking, the applicant may not establish a taking simply by showing that they have been denied the ability to exploit a property interest they heretofore had believed was available for development. The applicant must show that its property was rendered "valueless" by regulations. *District In town Properties Limited Partnership v.*

District of Columbia, 198 F.3d 874, 881-82 (1999), citing *Penn Central Transp. Co.*, 438 at 130 and *Lucas v. South Carolina Coastal Council*, 505 U.S. 1003, 1009 (1992).

Washington State Courts have also recognized the authority of government to impose historic preservation regulations without constituting a takings. In *Buttnick v. Seattle*, 105 Wn.2d 857, 852 (1986), the Washington State Supreme Court, in upholding a provision of the Seattle historic preservation ordinance, again reiterated the holding of *Penn Central Transp. Co.* emphasizing that 1) States and cities may enact land-use restrictions or controls to enhance the quality of life by preserving the character and desirable aesthetic features of a city and 2) the burden of landmark regulation do not amount to a "taking" of property, at least where the owner retains reasonable beneficial uses. In *Buttnick v. Seattle*, the City's historic preservation ordinance required the owner of property located in a historic district to remove and replace a portion of the building exterior. The owner claimed the ordinance requirement constituted an unconstitutional taking of her property without just compensation. In upholding the ordinance, the Court concluded that the estimated costs of replacement did not impose an unnecessary or undue hardship on the plaintiff, considering its market value and income producing potential. *Buttnick v. Seattle*, 105 Wn.2d at 863. The Court referred to the *Penn Central* case for the holding that the burdens of landmark regulation do not amount to a taking of property, at least where the owner retains reasonable beneficial use.

The actions to be reviewed by the Landmarks Commission and Plan Commission are 1) the potential adoption of the Cannon's Addition Local Historic District Design Standards and Guidelines as part of the formation of the Cannon's Addition Local Historic District and 2) adoption by the City Council of an overlay zone for the district.

There are a couple of important aspects of the ordinance adopting the overlay zone and additional procedural and administrative code changes. The first is that the section of the ordinance creating the Cannon's Addition Local Historic District Overlay Zone specifically provides that the criteria used for all final decisions is the Secretary of Interior Standards for Rehabilitation (36 CFR 67). The Cannon's Addition Local Historic District Design Standards and Guidelines are not development regulations but are instead used to assist the Historic Preservation Officer and the Commission make decisions in accordance with the federal standards. The Historic Preservation Ordinance also has existing provisions to safeguard against undue economic hardship. For both certificates of appropriateness for demolition within a historic district under SMC 17D.100.220 and demolition permits for historic structures in the Downtown area and national register historic districts under SMC 17D.100.230, the property owner may apply for an economic hardship determination, which would allow owner to obtain a demolition permit without complying with the requirements of the ordinance.

In the opinion of this office, the proposed adoption of the Cannon's Addition Local Historic District Overlay Zone and accompanying Design Standards and Guidelines are consistent with the federal and state case law regarding historic preservation regulations and do not constitute an unconstitutional taking of private property.

Please let me know if you have any questions or would like to discuss these issues.

Michael J. Piccolo

Environmental Checklist

File No. _____

Purpose of Checklist:

The State Environmental Policy Act (SEPA) chapter 43.21C RCW, requires all governmental agencies to consider the environmental impacts of a proposal before making decisions. An Environmental Impact Statement (EIS) must be prepared for all proposals with probable significant adverse impacts on the quality of the environment. The purpose of this checklist is to provide information to help you and the agency identify impacts from your proposal (and to reduce or avoid impacts from the proposal, if it can be done) and to help the agency decide whether an EIS is required.

Instructions for Applicants:

This environmental checklist asks you to describe some basic information about your proposal. Governmental agencies use this checklist to determine whether the environmental impacts of your proposal are significant, requiring preparation of an EIS. Answer the questions briefly, with the most precise information known, or give the best description you can.

You must answer each question accurately and carefully, to the best of your knowledge. In most cases, you should be able to answer the questions from your own observations or project plans without the need to hire experts. If you really do not know the answer, or if a question does not apply to your proposal, write "do not know" or "does not apply." Complete answers to the questions now may avoid unnecessary delays later.

Some questions ask about governmental regulations, such as zoning, shoreline, and landmark designations. Answer these questions if you can. If you have problems, the governmental agencies can assist you.

The checklist questions apply to all parts of your proposal, even if you plan to do them over a period of time or on different parcels of land. Attach any additional information that will describe your proposal or its environmental effects. The agency to which you submit this checklist may ask you to explain your answers or provide additional information reasonably related to determining if there may be significant adverse impact.

Use of checklist for nonproject proposals:

Complete this checklist for nonproject proposals, even though questions may be answered "*does not apply*."

IN ADDITION, complete the SUPPLEMENTAL SHEET FOR NONPROJECT ACTIONS (Part D).

For nonproject actions, the references in the checklist to the words "project," "applicant," and "property or site" should be read as "proposal," "proposer," and "affected geographic area," respectively.

SEPA Checklist

Cannon Streetcar Suburb Local Historic District

A) Background

1. Name of proposed project:
Cannon Streetcar Suburb Local Historic District and Overlay Zone formation pursuant to SMC chapter 17D.100.020
2. Name of applicant:
Spokane City | County Historic Preservation Office
3. Address and phone number of applicant and contact person:
Spokane City Hall
808 W. Spokane Falls Blvd
Spokane, WA 99201
Logan Camporeale
509-625-6634
lcamporeale@spokanecity.org
4. Date checklist prepared:
November 17, 2022
5. Agency requesting checklist:
Spokane City | County Historic Preservation Office
6. Proposed timing or schedule:
September 14, 2022 – Voting begins for 60-day period
November 14, 2022 – 60-day voting period ends
November 16, 2022 – Spokane Historic Landmarks Commission hearing open
December 14, 2022 – Spokane City Plan Commission workshop
December 21, 2022 – Spokane Historic Landmarks Commission hearing close
January 25, 2023 – Spokane Plan Commission Hearing
February 2023 – City Council action
7. Do you have any plans for future additions, expansion, or further activity related to or connected with this proposal?
No.
8. (a) List any environmental information you know about that has been prepared, or will be prepared, directly related to this proposal.
The only known environmental information directly related to this proposal that will be prepared is the Cannon Streetcar Suburb Historic District Nomination that will provide a description of the historic resources in the proposed district and historic context for the proposed district.
(b) Do you own or have options on land nearby or adjacent to this proposal?
No.
9. Do you know whether applications are pending for governmental approvals of other proposals directly affecting the property covered by your proposal?
We are not aware of any pending applications or proposals.
10. List any government approvals or permits that will be needed for your proposal, if known.
Spokane City Council will be needed to provide final approval for the formation of the district and overlay zone.

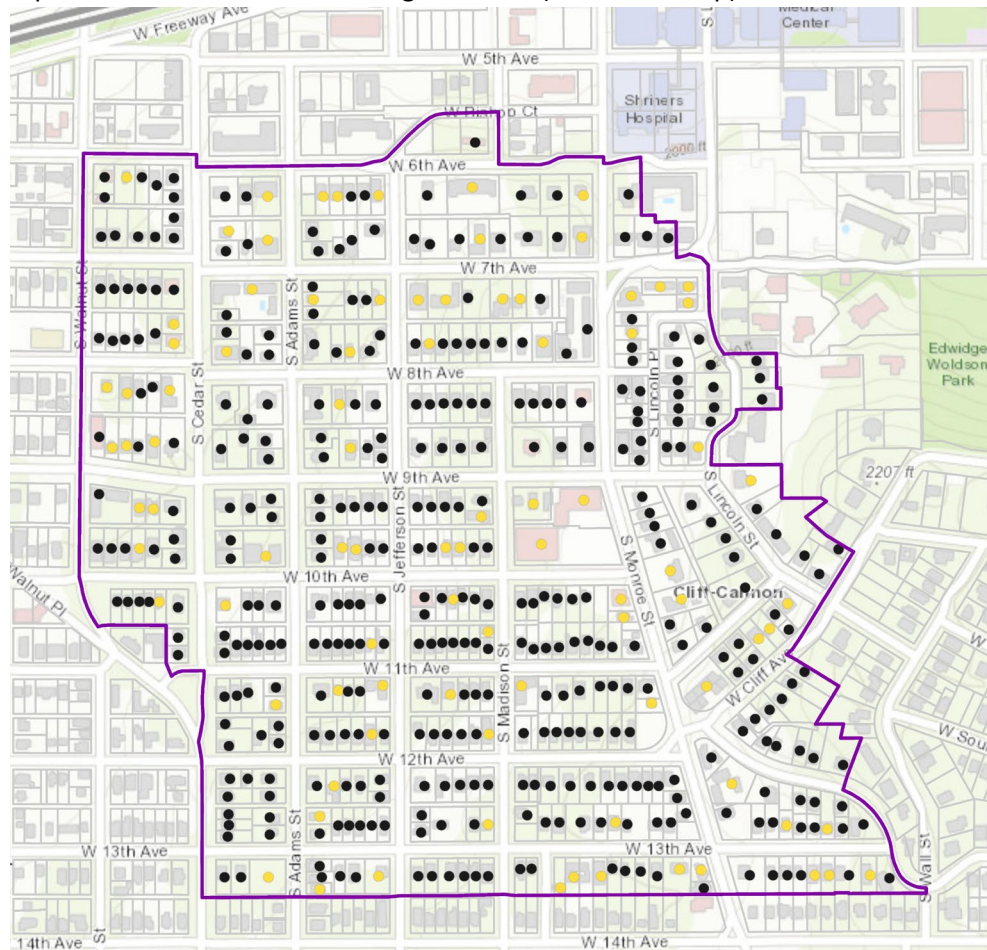
- 11.** Give brief, complete description of your proposal, including the proposed uses and the size of the project and site.

This proposal is adopting a new chapter to Title 17C of the Spokane Municipal Code which would form the Cannon Streetcar Suburb Local Historic District and Overlay Zone in the Cliff-Cannon Neighborhood of Spokane, Washington by ordinance of the Spokane City Council.

The intent of these efforts are to keep historic buildings in use and the historic character of the district intact through listing on the Spokane Register of Historic Places and forming an overlay zone; incentivizing rehabilitation; and reviewing changes to historic properties, demolitions, and new construction.

- 12.** Location of the proposal.

A portion of the Cliff-Cannon Neighborhood (see below map)



- 13.** Does the proposed action lie within the Aquifer Sensitive Area (ASA)? The General Sewer Service Area? The Priority Sewer Service Area? The City of Spokane?

Yes.

- 14.** The following questions supplement Part A.

- a.** Critical Aquifer Recharge Area (CARA) / Aquifer Sensitive Area (ASA)

- i.** Describe any systems, other than those designed for the disposal of sanitary waste, installed for the purpose of discharging fluids below the ground surface (includes systems such as those for the disposal of stormwater or drainage from floor drains).

Not applicable due to non-project action.

- ii. Will any chemicals (especially organic solvents or petroleum fuels) be stored in aboveground or underground storage tanks? If so, what types and quantities of material will be stored?
Not applicable due to non-project action.
- iii. What protective measures will be taken to insure that leaks or spills of any chemicals stored or used on site will not be allowed to percolate to groundwater. This includes measures to keep chemicals out of disposal systems.
Not applicable due to non-project action.
- iv. Will any chemicals be stored, handled or used on the site in a location where a spill or leak will drain to surface or groundwater or to a stormwater disposal system discharging to surface or groundwater?
Not applicable due to non-project action.
- b. Stormwater
 - i. What are the depths on the site to groundwater and to bedrock (if known)?
Not known.
 - ii. Will stormwater be discharged into the ground? If so, describe any potential impacts?
Not applicable due to non-project action.

B) Environmental Elements

1. Earth

- a. General description of the site:
A hillside residential development.
- b. What is the steepest slope on the site (approximate percent slope)?
Not applicable due to non-project action.
- c. What general types of soils are found on the site (for example, clay, sand, gravel, peat, muck)?
Not applicable due to non-project action.
- d. Describe the purpose, type, total area, and approximate quantities and total affected area of any filling, excavation, and grading proposed. Indicate source of fill.
Not applicable due to non-project action.
- e. Describe the purpose, type, total area, and approximate quantities and total affected area of any filling, excavation, and grading proposed. Indicate source of fill.
Not applicable due to non-project action.
- f. Could erosion occur as a result of clearing, construction, or use?
Not applicable due to non-project action.
- g. About what percent of the site will be covered with impervious surfaces after project construction (for example, asphalt or buildings)?
Not applicable due to non-project action.
- h. Proposed measures to reduce or control erosion, or other impacts to the earth, if any:
Not applicable due to non-project action.

2. Air.

- a. What types of emissions to the air would result from the proposal during construction, operation, and maintenance when the project is completed?
Not applicable due to non-project action.
- b. Are there any off-site sources of emissions or odor that may affect your proposal?
Not applicable due to non-project action.

- c. Proposed measures to reduce or control emissions or other impacts to air, if any:
Not applicable due to non-project action.

3. Water.

a. Surface Water:

- i. Is there any surface water body on or in the immediate vicinity of the site (including year-round and seasonal streams, saltwater, lakes, ponds, wetlands)?
Not applicable due to non-project action.
- ii. Will the project require any work over, in, or adjacent to (within 200 feet) the described waters?
Not applicable due to non-project action.
- iii. Estimate the amount of fill and dredge material that would be placed in or removed from surface water or wetlands and indicate the area of the site that would be affected. Indicate the source of fill material.
Not applicable due to non-project action.
- iv. Will the proposal require surface water withdrawals or diversions?
Not applicable due to non-project action.
- v. Does the proposal lie within a 100-year floodplain?
Not applicable due to non-project action.
- vi. Does the proposal involve any discharges of waste materials to surface waters?
Not applicable due to non-project action.

b. Ground Water:

- i. Will groundwater be withdrawn from a well for drinking water or other purposes?
Not applicable due to non-project action.
- ii. Describe waste material that will be discharged into the ground from septic tanks or other sources, if any (for example: Domestic sewage; industrial, containing the following chemicals; agricultural; etc.). Describe the general size of the system, the number of such systems, the number of houses to be served (if applicable), or the number of animals or humans the system(s) are expected to serve.
Not applicable due to non-project action.

c. Water runoff (including stormwater):

- i. Describe the source of runoff (including storm water) and method of collection and disposal, if any (include quantities, if known). Where will this water flow? Will this water flow into other waters?
Not applicable due to non-project action.
- ii. Could waste materials enter ground or surface waters?
Not applicable due to non-project action.
- iii. Does the proposal alter or otherwise affect drainage patterns in the vicinity of the site?
Not applicable due to non-project action.

- d. Proposed measures to reduce or control surface, ground, and runoff water, and drainage pattern impacts, if any:
Not applicable due to non-project action.

4. Plants.

a. Check the types of vegetation found on the site:

X__deciduous tree: alder, maple, aspen, other
X__evergreen tree: fir, cedar, pine, other
X__shrubs

X__grass
____pasture
____crop or grain
____ Orchards, vineyards or other permanent crops.
____ wet soil plants: cattail, buttercup, bullrush, skunk cabbage, other
____water plants: water lily, eelgrass, milfoil, other
X__other types of vegetation

- b. What kind and amount of vegetation will be removed or altered?
Not applicable due to non-project action.
- c. List threatened and endangered species known to be on or near the site.
Not applicable due to non-project action.
- d. Proposed landscaping, use of native plants, or other measures to preserve or enhance vegetation on the site, if any:
Not applicable due to non-project action.
- e. List all noxious weeds and invasive species known to be on or near the site.
Not applicable due to non-project action.

5. Animals.

- a. List any birds and other animals which have been observed on or near the site or are known to be on or near the site.
Not applicable due to non-project action.
- b. List any threatened and endangered species known to be on or near the site.
Not applicable due to non-project action.
- c. Is the site part of a migration route?
Not applicable due to non-project action.
- d. Proposed measures to preserve or enhance wildlife, if any:
Not applicable due to non-project action.
- e. List any invasive animal species known to be on or near the site.
Not applicable due to non-project action.

6. Energy and Natural Resources

- a. What kinds of energy (electric, natural gas, oil, wood stove, solar) will be used to meet the completed project's energy needs?
Not applicable due to non-project action.
- b. Would your project affect the potential use of solar energy by adjacent properties?
Not applicable due to non-project action.
- c. What kinds of energy conservation features are included in the plans of this proposal?
Not applicable due to non-project action.

7. Environmental Health

- a. Are there any environmental health hazards, including exposure to toxic chemicals, risk of fire and explosion, spill, or hazardous waste, that could occur as a result of this proposal?
 - i. Describe any known or possible contamination at the site from present or past uses.
No known or possible contamination on the site.
 - ii. Describe existing hazardous chemicals/conditions that might affect project development and design. This includes underground hazardous liquid and gas transmission pipelines located within the project area and in the vicinity.
Not applicable due to non-project action.

- iii. Describe any toxic or hazardous chemicals that might be stored, used, or produced during the project's development or construction, or at any time during the operating life of the project.

Not applicable due to non-project action.

- iv. Describe special emergency services that might be required.

Not applicable due to non-project action.

- v. Proposed measures to reduce or control environmental health hazards, if any:

Not applicable due to non-project action.

b. Noise

- i. What types of noise exist in the area which may affect your project (for example: traffic, equipment, operation, other)?

No noises will impact this non-project action.

- ii. What types and levels of noise would be created by or associated with the project on a short-term or a long-term basis (for example: traffic, construction, operation, other)? Indicate what hours noise would come from the site.

Not applicable due to non-project action.

- iii. Proposed measures to reduce or control noise impacts, if any:

Not applicable due to non-project action.

8. Land and Shoreline Use

- a. What is the current use of the site and adjacent properties? Will the proposal affect current land uses on nearby or adjacent properties? If so, describe.

The site is currently used as a residential neighborhood and this proposal will not affect current land uses on nearby or adjacent properties.

- b. Has the project site been used as working farmlands or working forest lands? If so, describe. How much agricultural or forest land of long-term commercial significance will be converted to other uses as a result of the proposal, if any? If resource lands have not been designated, how many acres in farmland or forest land tax status will be converted to nonfarm or nonforest use?

No. Not applicable due to non-project action.

- i. Will the proposal affect or be affected by surrounding working farm or forest land normal business operations, such as oversize equipment access, the application of pesticides, tilling, and harvesting? If so, how:

Not applicable due to non-project action.

- c. Describe any structures on the site.

The structures on the site will be described in detail in the Cannon Streetcar Suburb Local Historic District Resource Forms. The resource forms will be made available at historicspokane.org/cannon as soon as they are completed (January 2022).

- d. Will any structures be demolished? If so, what?

Not applicable due to non-project action.

- e. What is the current zoning classification of the site?

There are six zones within the proposed district boundaries:

Residential High Density – 35

Residential High Density – 70

Office – 35

Office Retail – 35

Office Retail – 150

Neighborhood Retail – 35

- f. What is the current comprehensive plan designation of the site?
There are multiple comprehensive plan designations within the proposed district. The majority of the proposed district is the "Residential 4-10" designation with smaller sections of "Residential 15-30," "Residential 15+," "Neighborhood Retail," and "Office" designation.
- g. If applicable, what is the current shoreline master program designation of the site?
There are no applicable shoreline designations within the proposed district.
- h. Has any part of the site been classified as a critical area by the city or county? If so, specify.
The proposed district is classified as "high" in the Critical Aquifer Recharge Area.
- i. Approximately how many people would reside or work in the completed project?
Not applicable due to non-project action.
- j. Approximately how many people would the completed project displace?
The proposal is not anticipated to displace any people.
- k. Proposed measures to avoid or reduce displacement impacts, if any:
The proposal is not anticipated to displace any people.
- l. Proposed measures to ensure the proposal is compatible with existing and projected land uses and plans, if any:
The intent of this neighborhood generated proposal is to encourage historic preservation in the Cliff-Cannon Neighborhood. Historic preservation is identified as an important planning goal in Chapter 8 of the Spokane Comprehensive Plan.
- m. Proposed measures to reduce or control impacts to agricultural and forest lands of long-term commercial significance, if any:
Not applicable due to non-project action.

9. Housing.

- a. Approximately how many units would be provided, if any? Indicate whether high, middle, or low-income housing.
Not applicable due to non-project action.
- b. Approximately how many units, if any, would be eliminated? Indicate whether high, middle, or low-income housing.
Not applicable due to non-project action.
- c. Proposed measures to reduce or control housing impacts, if any:
There are no anticipated housing impacts from the formation of the proposed district and overlay zone.

10. Aesthetics.

- a. What is the tallest height of any proposed structure(s), not including antennas; what is the principal exterior building material(s) proposed?
Not applicable due to non-project action.
- b. What views in the immediate vicinity would be altered or obstructed?
Not applicable due to non-project action.
- c. Proposed measures to reduce or control aesthetic impacts, if any:
The proposed Cannon Streetcar Suburb Local Historic District and Overlay Zone will use the proposed Cannon Design Standards and Guidelines to maintain the historic character of the district through a design review process as outlined in Spokane Municipal Code section 17D.100.100.

11. Light and Glare

- a. What type of light or glare will the proposal produce? What time of day would it mainly occur?

Not applicable due to non-project action.

- b. Could light or glare from the finished project be a safety hazard or interfere with views?

Not applicable due to non-project action.

- c. What existing off-site sources of light or glare may affect your proposal?

Not applicable due to non-project action.

- d. Proposed measures to reduce or control light and glare impacts, if any:

Not applicable due to non-project action.

12. Recreation.

- a. What designated and informal recreational opportunities are in the immediate vicinity?

There are limited recreation opportunities in the immediate vicinity. There are a few parklets and public lawn strips but no official public park, no public school, and no mixed-use trails.

- b. Would the proposed project displace any existing recreational uses?

No.

- c. Proposed measures to reduce or control impacts on recreation, including recreation opportunities to be provided by the project or applicant, if any:

Not applicable due to non-project action.

13. Historic and Cultural Preservation

- a. Are there any buildings, structures, or sites, located on or near the site that are over 45 years old listed in or eligible for listing in national, state, or local preservation registers? If so, specifically describe.

Yes. Please see the attached DRAFT of the Cannon Streetcar Suburb Local Historic District Nomination. The Cannon Streetcar Suburb Local Historic District Resource Forms will describe the individual properties at greater depth and they will be made available at historicspokane.org/cannon as soon as they are completed. A portion of the area has been a National Register Historic District since designation in 1994. The national register nomination is available at <http://www.properties.historicspokane.org>.

- b. Are there any landmarks, features, or other evidence of Indian or historic use or occupation? This may include human burials or old cemeteries. Are there any material evidence, artifacts, or areas of cultural importance on or near the site? Please list any professional studies conducted at the site to identify such resources.

There is evidence of streetcar tracks throughout the area, there are basalt walls along some of the sidewalks in the area, and there is a notable rock cut along the former streetcar line up Bishop Court. There is also a former cemetery directly adjacent to the area. (Archaeological site SP00629)

- c. Describe the methods used to assess the potential impacts to cultural and historic resources on or near the project site. Examples include consultation with tribes and the department of archeology and historic preservation, archaeological surveys, historic maps, GIS data, etc.

Survey and description of all resources within the district was completed through funding by a Department of Archaeology and Historic Preservation CLG Grant.

- d. Proposed measures to avoid, minimize, or compensate for loss, changes to, and disturbance to resources. Please include plans for the above and any permits that may be required.

Major changes to the exterior and demolition of contributing resources within the district will require a Certificate of Appropriateness (COA) from the Spokane Historic Preservation Office as explained in Spokane Municipal Code section 17D.100.200-220. The need for a COA will be triggered when building permit applications are processed by the City of Spokane.

14. Transportation.

- a. Identify public streets and highways serving the site or affected geographic area and describe proposed access to the existing street system.
Not applicable due to non-project action.
- b. Is the site or affected geographic area currently served by public transit? If so, generally describe. If not, what is the approximate distance to the nearest transit stop?
Yes. The proposed district is served by two bus routes, one on Madison and Cedar Streets and another on 14th Avenue.
- c. How many additional parking spaces would the completed project or non-project proposal have? How many would the project or proposal eliminate?
Not applicable due to non-project action.
- d. Will the proposal require any new or improvements to existing roads, streets, pedestrian, bicycle or state transportation facilities, not including driveways? If so, generally describe (indicate whether public or private).
No.
- e. Will the project or proposal use (or occur in the immediate vicinity of) water, rail, or air transportation? If so, generally describe.
No.
- f. How many vehicular trips per day would be generated by the completed project or proposal? If known, indicate when peak volumes would occur and what percentage of the volume would be trucks (such as commercial and nonpassenger vehicles). What data or transportation models were used to make these estimates?
Not applicable due to non-project action.
- g. Will the proposal interfere with, affect or be affected by the movement of agricultural and forest products on roads or streets in the area? If so, generally describe.
No.
- h. Proposed measures to reduce or control transportation impacts, if any:
Not applicable due to non-project action.

15. Public Service.

- a. Would the project result in an increased need for public services (for example: fire protection, police protection, public transit, health care, schools, other)? If so, generally describe.
No.
- b. Proposed measures to reduce or control direct impacts on public services, if any.
There are no proposed measures to reduce or control direct impacts on public services.

16. Utilities.

- a. Circle utilities currently available at the site:
electricity, natural gas, water, refuse service, telephone, sanitary sewer, septic system, other _____
- b. Describe the utilities that are proposed for the project, the utility providing the service, and the general construction activities on the site or in the immediate vicinity which might be needed.
Not applicable due to non-project action.

C) **Signature**

I, the undersigned, swear under penalty of perjury that the above responses are made truthfully and to the best of my knowledge. I also understand that, should there be any willful misrepresentation or willful lack of full disclosure on my part, the agency must withdraw any determination of Nonsignificance that it might issue in reliance upon this checklist.

Date: _____ Signature: _____ Logan Camporeale

Please Print or Type:

Proponent: Spokane Historic Preservation Office Address: 808 W. Spokane Falls Blvd.

Phone: 509-625-6634 Spokane, WA 99201

Person completing
form (if different
from proponent): _____ Address: _____

Phone: _____

FOR STAFF USE ONLY

Staff member(s) reviewing checklist: _____

Based on this staff review of the environmental checklist and other pertinent information, the staff concludes that:

☐ A. there are no probable significant adverse impacts and recommends a Determination of Nonsignificance.

☐ B. probable significant adverse environmental impacts do exist for the current proposal and recommends a Mitigated Determination of Nonsignificance with conditions.

☐ C. there are probable significant adverse environmental impacts and recommends a Determination of Significance.

D) Supplemental Sheet for Nonproject Actions

1. How would the proposal be likely to increase discharge to water; emissions to air; production, storage, or release of toxic or hazardous substances; or production of noise?

The proposal will not increase pollution, if anything, it will discourage demolition of historic buildings that are composed of irreplaceable, but also sometimes toxic, materials which often end up in landfills as the result of a demolition.

Proposed measures to avoid or reduce such increases are:

There are no proposed measures.

2. How would the proposal be likely to affect plants, animals, fish, or marine life?

The proposal is not likely to have an effect on plants, animals, fish, or marine life. There may be some benefit to plants and animals as they will be less likely to be disturbed during the demolition of historic resources.

Proposed measures to protect or conserve plants, animals, fish, or marine life are:

There are no proposed measures.

3. How would the proposal be likely to deplete energy or natural resources?

The proposal is not likely to deplete energy or natural resources. This proposal will ensure that the embodied energy in existing historic buildings will not be lost in demolition. This adage seems appropriate here: "The greenest building is the one already built, and the greenest brick is the one already laid."

Proposed measures to protect or conserve energy and natural resources are:

There are no proposed measures.

4. How would the proposal be likely to use or affect environmentally sensitive areas or areas designated (or eligible or under study) for governmental protection; such as parks, wilderness, wild and scenic rivers, threatened or endangered species habitat, historic or cultural sites, wetlands, floodplains, or prime farmlands?

The proposal will protect historic resources including houses and commercial buildings but also the district as a whole.

Proposed measures to protect such resources or to avoid or reduce impacts are:

The proposal's intent is to protect historic resources.

5. How would the proposal be likely to affect land and shoreline use, including whether it would allow or encourage land or shoreline uses incompatible with existing plans?

The proposal is not within a shoreline area.

Proposed measures to avoid or reduce shoreline and land use impacts are:

Not applicable due to being outside a shoreline area.

6. How would the proposal be likely to increase demands on transportation or public services and utilities?

The proposal is unlikely to increase demands on transportation or public services and utilities.

Proposed measures to reduce or respond to such demand(s) are:

There are no proposed measure to reduce or respond to such demands.

7. Identify, if possible, whether the proposal may conflict with local, state, or federal laws or requirements for the protection of the environment.

There are no known conflicts with local, state, or federal laws.

Signature

I, the undersigned, swear under penalty of perjury that the above responses are made truthfully and to the best of my knowledge. I also understand that, should there be any willful misrepresentation or willful lack of full disclosure on my part, the agency must withdraw any determination of Nonsignificance that it might issue in reliance upon this checklist.

Date: 11-17-2022 Signature:  Logan Camporeale

Please Print or Type:

Proponent: Spokane Historic Preservation Office Address: 808 W. Spokane Falls Blvd.

Phone: 509-625-6634 Spokane, WA 99201

Person completing
form (if different
from proponent): _____ Address: _____

Phone: _____

FOR STAFF USE ONLY

Staff member(s) reviewing checklist: _____

Based on this staff review of the environmental checklist and other pertinent information, the staff concludes that:

- ☐ A. there are no probable significant adverse impacts and recommends a Determination of Nonsignificance.
- ☐ B. probable significant adverse environmental impacts do exist for the current proposal and recommends a Mitigated Determination of Nonsignificance with conditions.
- ☐ C. there are probable significant adverse environmental impacts and recommends a Determination of Significance.

Attachments:

[Cannon Streetcar Suburb Local Historic District DRAFT Nomination](#)
[Cannon Streetcar Suburb Local Historic District DRAFT Ordinance](#)