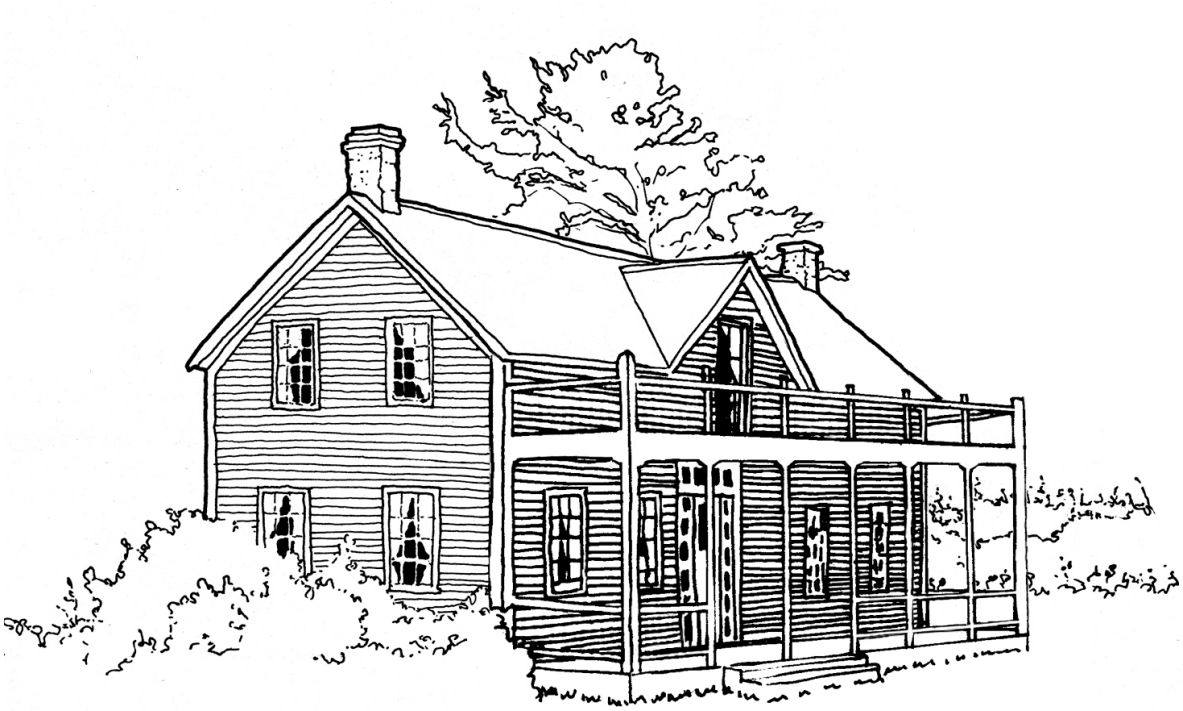
EBEY'S LANDING NATIONAL HISTORICAL RESERVE

Design Guidelines



Ferry House, circa 1858-62

Town of Coupeville

Island County

Trust Board of Ebey's Reserve

QUICK GUIDE

How to Use this Manual

Is your project within Ebey's Landing National Historical Reserve?

See map on page 5 and locate your site.

The guidelines in this manual apply to projects within the Reserve.

Determine into which classification your project fits.

Commercial Residential Agricultural

COMMERCIAL

Rehabilitation

of a historic building,
begin on page 18

Addition

to a historic building,
begin on page 27

New Construction

begin on page 39

RESIDENTIAL

Rehabilitation

of a historic house,
begin on page 18

Addition

to a historic house,
begin on page 27

New Construction

begin on page 39

AGRICULTURAL

Rehabilitation

of a historic building,
begin on page 69

Addition

to a historic building,
begin on page 69

New Construction

begin on page 69

Exemptions

begin on page 68

QUICK GUIDE

Each of the topics below has application to both new construction and work on historic buildings. At the end of each topic in the Quick Guide you will find the page number of the relevant guidelines on the subject. In some cases there may be more than one applicable guideline and, therefore, more than one page number.

Accessibility

Alterations related to accessibility should minimize damage to the historic building, while also complying with the Americans with Disabilities Act (ADA). When possible, ADA alterations should be made on the least prominent side of a historic building. (See page 24.)

Accessory structures

Historic accessory structures, such as garages and sheds, should be preserved when possible. New accessory structures should be designed to be compatible with the historic setting of the building and site. (See page 49.)

Additions

Design new additions such that the early character of a historic building is maintained. New additions should be located back from the primary facade in order to preserve the original proportions and character of the historic facade facing the street. Additional stories or elements that heighten the structure should be avoided. When such additions are necessary, they should be in harmony with the building, adjacent surroundings, and the streetscape. Older additions that have taken on significance over the years also should be considered for preservation. (See page 27.)

Architectural details

Preserve architectural details that define a historic building's distinct visual character whenever possible. If architectural details are damaged beyond repair, their replacement, matching the original detailing is recommended. (See page 18.)

Building materials

In the Reserve, wood siding was typical. On historic buildings preserve materials in place whenever possible. When the material is damaged, then limited replacement, matching the original, should be considered. Fiber-cement siding products, such as Hardiplank® or other such materials, have been used successfully in combining low maintenance with authentic appearance. (See page 19.)

Color

The varied landscapes of the Reserve call for varied approaches to color. While color choice is a personal decision of the property owner, consider a color scheme that complements the historic character of the building and setting. In more developed areas such as Coupeville,

consider how the proposed colors complement the streetscape including any adjacent historic building. In rural areas outside Coupeville, use colors that blend the building with its setting. For historic buildings, consider using colors to enhance the architectural features of the building. (See page 51.)

Doors

Preserve historic doors and their distinct materials and placement. For additions to historic buildings, a new door should be in character with the historic building. (See page 23.)

Landscapes and site preparation

Preserve the natural character of wooded areas. Vacant parcels should not be cleared or graded without an approved site development plan or building permit. Minimize grading to reduce development impacts and make buildings subordinate to the landscape. (See page 32.)

Ordinary Repair and Maintenance

Nothing in the Guidelines prevents the ordinary maintenance or repair of any exterior feature of any building, so long as such maintenance or repair does not involve a change in exterior design, material, or appearance, or use a technique that is contrary to these guidelines. Ordinary repair or maintenance activities are required to comply with the Guidelines but do not require a *Certificate of Appropriateness.*

The purpose of ordinary repair or maintenance is to correct any deterioration or decay of or damage to the building and to restore the building, as nearly as may be practicable, to the condition prior to the occurrence of such deterioration, decay, or damage.

Mechanical equipment and service areas

Locate or screen mechanical equipment and service areas so that they are not visually obtrusive. These areas should either be screened from view or not located in view from the street. The primary facade of an historic building should be protected. (See page 60.)

New construction

Designing a new building to fit within the Reserve requires careful thought. Creative solutions that are compatible with the historic character of the setting are strongly encouraged, while designs that seek to contrast with the existing setting simply for the sake of being different are discouraged. This will help protect the varied character of the Reserve, while also allowing new, compatible design.

Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the Reserve while also conveying the stylistic trends of today. The design guidelines encourage new buildings that can be distinguished as being of their own time. (See page 39.)

Porches

Retain porches on historic buildings. If the original porch is missing or enclosed consider replacement or rehabilitation to match the original style of the building. For new homes, porches on the front facade of a home are preferred. (See page 23.)

Replacement In Kind

Replacement in Kind is a higher level of building maintenance that involves replacement of a feature versus repair of the feature. New features (e.g., siding, roofing, windows, or trim) which have the same material, appearance, and color as the original feature are allowed when consistent with the applicable Guidelines. For siding, windows, and roofing the new material must reasonably match the design, profile, material, and general appearance of the original and meet the Guidelines. Avoid combining features that did not historically coexist. For historic buildings, replacement in kind does require a Certificate of Appropriateness issued by the planning official, following consultation with the Reserve Committee. (See page 18.)

Roofs

Preserve the roof form on historic buildings. The roof form of an addition to a historic building should be compatible with the roof form of the primary structure in terms of pitch and orientation. Additions such as dormers should be compatible with the style of the building. (See page 22.)

Windows

Distinct window designs define many historic building styles. Preserve the size, style, materials, and location of windows on historic buildings. New and replacement windows should preferably be of wood, if that is the existing material. If that is not possible, the new window sash should closely resemble the original in profile, configuration, dimensions, and color.

Install storm windows on the interior, when possible. For storm windows installed on the exterior, match the sash design of the original windows. Match the color of the storm window sash with the color of the window frame. (See page 20.)

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PART 1

Introduction



Welcome to Ebey's Reserve

Ebey's Landing National Historical Reserve was established by an act of Congress in 1978 in order "to preserve and protect a rural community which provides an unbroken historic record from nineteenth century exploration and settlement of Puget Sound up to the present time." (Public Law 95-625, November 10, 1978).

The Reserve, a unit of the National Park Service, is the only remaining area in the Puget Sound region where a broad spectrum of Northwest history is clearly visible on the land and protected within a landscape that is lived in and actively farmed. Most of the land remains in private ownership, while retaining its historic, cultural, and rural character.

Ebey's Landing National Historical Reserve protects an important part of America's rural character – a cultural landscape of 17,572 acres with operating farms, more than 400 historic buildings, native prairies, two state parks of historic significance, miles of shoreline, a network of hiking and biking trails, and the Town of Coupeville, the second oldest town in the state. The entire Reserve, including the town, is an historic district called the Central Whidbey Island Historic District, listed in the National Register of Historic Places.

The Reserve is sustained through contemporary conservation strategies and local stewardship. It is a working rural landscape. Its protection is an ongoing effort and its sustainability rests with all of us. Our responsibility is simple - to leave this place in better shape than we found it while managing change that is forthcoming. The bar has been set high. It is our responsibility to protect this place of national significance, to preserve our historic landscape and buildings, and to plan our new homes and buildings in a way that respects our heritage, protects our historic integrity, and is scaled to fit our rural roots. It is also our desire to support our local farmers and businesses.

The cooperative process of design review is a vital tool for preserving this heritage. We thank you for being a part of the stewardship tradition here in the Reserve, and for using this Design Manual.

The Trust Board Partners:
Town of Coupeville
Island County
Washington State Parks & Recreation
National Park Service

Our Irreplaceable Resource - Ebey's Reserve

Ebey's Landing National Historical Reserve is a very special place, for both its history and its natural features. It is the first historical reserve in the National Park System - a partnership park that brings together private and public resources at the local, state, and federal levels. All of us - residents, businesses, visitors, and public agencies - share responsibility for maintaining its beauty and heritage.

The Ebey's Reserve Partners and residents have a distinct challenge in protecting the Reserve's cultural landscape. The Reserve is a complex combination of buildings and natural and manmade landscapes. Its character ranges from Coupeville's thriving commercial and residential neighborhoods, to shorelines with dramatic vistas, wide prairies with working farms, and suburban subdivisions.

The Trust Board of Ebey's Reserve

While a unit of the National Park Service, Ebey's Reserve is managed by a nine-member Trust Board of volunteers representing the Reserve's four partners: the Town of Coupeville, Island County, Washington State Parks and Recreation, and the National Park Service. This management strategy replaces the traditional park superintendent. The Trust Board is composed of seven local residents —three appointed by the town of Coupeville, four appointed by Island County, one representative each from Washington State Parks and the National Park Service (NPS).

The Cultural Landscape

The Reserve is more than a collection of old buildings and more than its fields and hills. It is a unique cultural landscape -the natural environment as it has been shaped by human activity over time, including buildings, roads, and natural features such as fields, hills, trees, water, and vistas. The Reserve also contains many hidden archeological resources that are protected under State law. The island's agricultural heritage has left marks on the land and has deeply shaped the way people view this place. Features such as field patterns, hedgerows, barns, granaries, and farmhouses, all vividly show our rich agricultural history. Coupeville's commercial district and more intimate home and garden landscapes show another part of our heritage.

Buildings that largely retain their historic materials and form are especially significant and deserve special protection. However, within a cultural landscape, it is not just the elegant house or special barn that is important. More commonplace structures like garages, sheds, and other outbuildings also help us understand our history and provide a context for the more impressive buildings.

The past decades of growth and change have highlighted the fragility of the Reserve's historic character and reinforced the importance of older buildings to our sense of place. Each demolition, each new roadway, and each incompatible new structure diminishes the Reserve's historic character. In the thirty plus years since the Reserve was established, 36 historically significant buildings have been lost and

more than 1,000 new buildings have been constructed.

These Guidelines were developed to protect the Reserve's sense of place. Change cannot and should not be halted, but it can be managed in a way that maintains our unique cultural landscape.

Objectives of the Design Guidelines

These design guidelines offer a step-by-step design approach for all projects undertaken within Ebey's Reserve. Throughout this manual, general design principles are presented first, followed by more detailed Guidelines. Five goals guide these standards:

Goal 1. To preserve the Reserve's integrity as a unit of the National Park Service and a National Register Historic District by protecting, enhancing, and preserving the historic buildings, structures, and landscape features that represent the Reserve's cultural, agricultural, historic, social, economic, scenic, natural, and architectural history.

Goal 2. To encourage the retention of the visual and historic integrity of the Reserve while also encouraging creative solutions in building design and site planning that:

1. Complement the existing character of specific neighborhoods or geographic areas of the Reserve in which the proposed building or site improvements are located.
2. Relate visually and physically to surrounding development.
3. Provide appropriate options allowing for diversity and creativity in project design.
4. Present flexible and achievable methods for the rehabilitation or alteration of existing structures in accordance with the Guidelines.

Goal 3. To assure that new construction is compatible, reflecting contemporary styles while maintaining visual continuity with historic buildings and the cultural landscape.

Goal 4. To provide an objective basis for decisions that affect both individual projects and the Reserve as a whole.

Goal 5. To ensure that the goals and objectives contained within the Town's and Island County's comprehensive plans are met.

Benefits of Preservation in the Reserve

As in historic districts across the nation, preservation is promoted here because it increases the livability and sustainability of the community. It is also an important economic development tool, attracting visitors who desire to experience authentic historic places and patronize local businesses. It also stabilizes property values. Historic resources are finite and cannot be replaced, making them precious commodities. Preserving historic buildings is environmentally sound, reusing what already exists, thus reducing waste in the landfill and reducing the need to harvest lumber and produce and transport new construction materials.

Owners of historic properties are eligible for several incentives, including special property tax deferrals. Owners have greater certainty that their surroundings will remain intact. They know that the time and money spent on improving their properties will be matched with similar efforts by their neighbors and that these investments will not be undermined by inappropriate construction next door.

Island County
Planning and Community Development

Ebey's Landing National Historical Reserve
Design Review Areas

Legend

- Review Area 1
- Review Area 2
- Reserve Boundary
- Town of Coupeville Limits

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Map Prepared By:
Island County
Department of Planning & Community Development

Created for the September 26, 2011 BOICC Public Hearing.

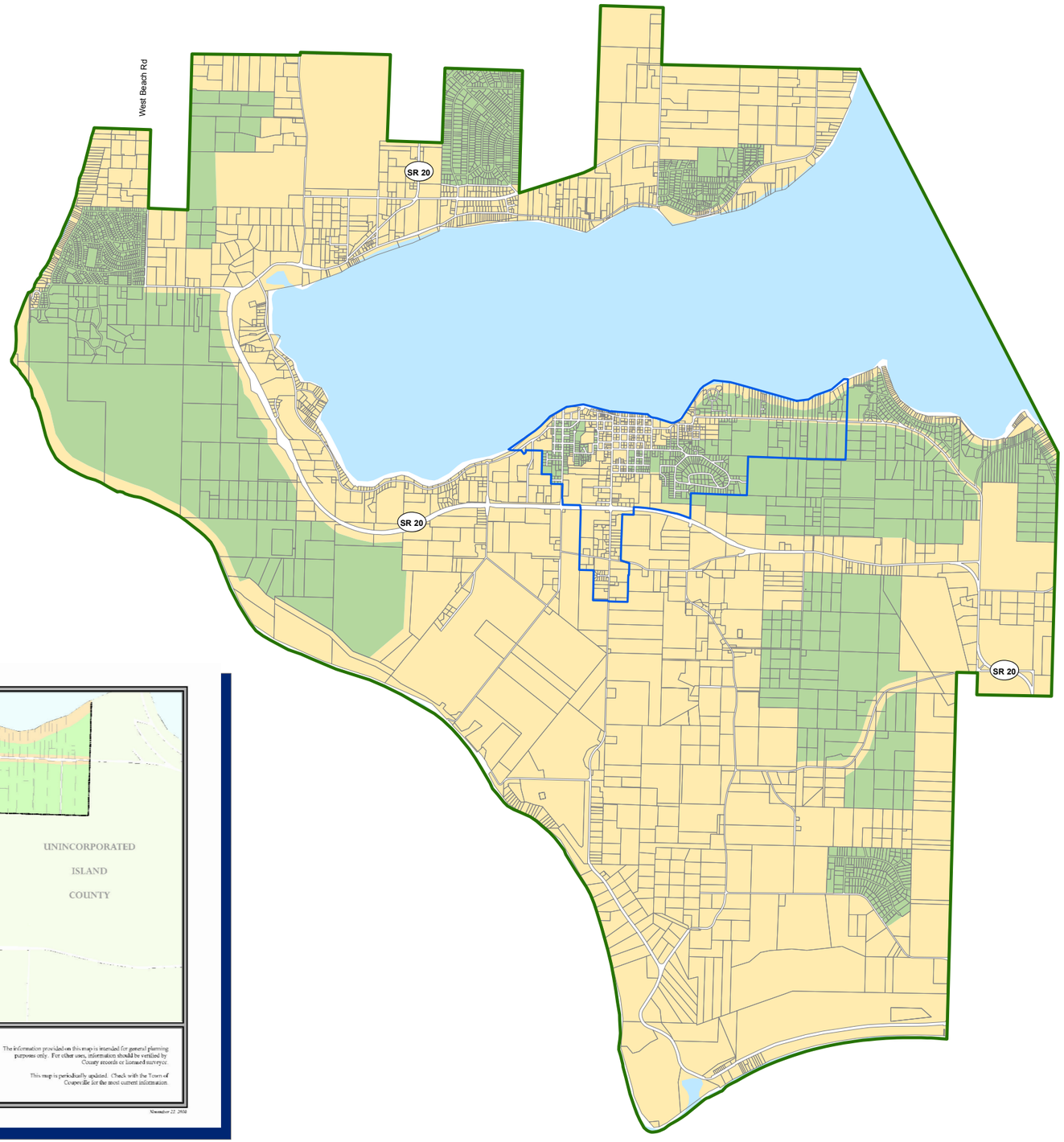
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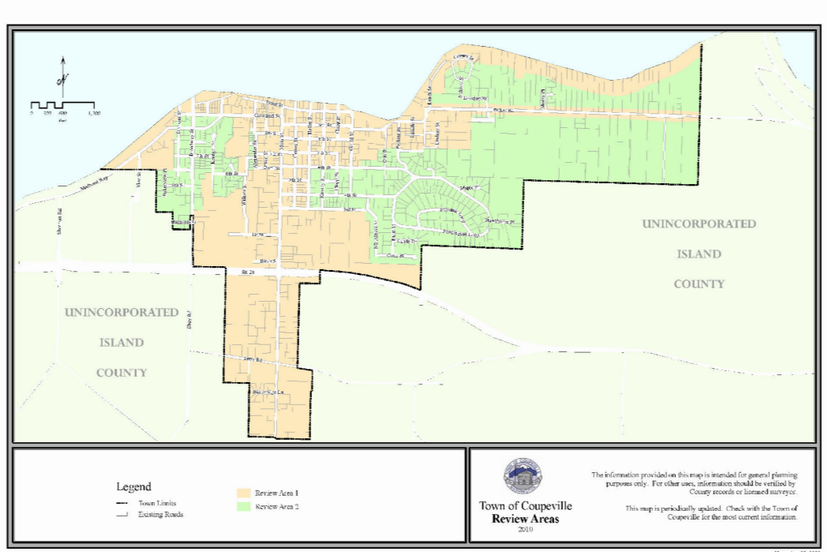
1) Review Area 1, along the marine shoreline, extends a minimum of 200' landward of the OHWM, or a greater distance, as mapped, to follow parcel boundaries or natural features.

2) Review Area 1, along the west side of SR 20, is mapped as 250' from the edge of the right-of-way or a greater distance, as mapped, to follow parcel boundaries or natural features.

3) Review Area 1, along both sides of Parker Road, extends 75' from the edge of the right-of-way.

0 1,850 3,700 7,400 11,100 14,800 Feet





PART 2

Design Review Process



PART 2 Design Review Process

CHAPTER 2.1 - WHY DESIGN REVIEW?

Design review is the process of applying context-specific design guidelines to proposed construction and remodeling projects. This process is not intended to freeze the Reserve or its buildings in a particular time period. Rather, it is a tool to help all property owners care for and conserve the overall character and appearance of the Reserve. Design review promotes sensitive rehabilitation and new construction that maintains the unique character of the Reserve, helping retain strong property values for the entire community, and preserves our shared heritage.

This design review process and these Guidelines have been developed to help preserve the Reserve's unique heritage in a tangible and specific way while providing flexibility and clarity to property owners. The aim of these design guidelines is to encourage compatible rehabilitation and site planning, and ensure that new development is sensitive to the character of the surrounding neighborhoods and settings. The Guidelines are meant to indicate preferred conditions, while allowing for other equal or better solutions to be considered. They are to be applied with an attitude of flexibility, recognizing that each development site and project is different.

These Guidelines are meant to be used in coordination with other regulations, including unified design, land use, and building codes adopted by Island County and the Town of Coupeville; the Americans with Disabilities Act; and applicable environmental regulations.

CHAPTER 2.2 - HOW TO USE THIS MANUAL

Answering three questions will tell you the Guidelines and the review process that apply to your project.

- Where is the property located?
- Is the building, or a nearby building, historically significant or does the site contain archaeological resources?
- What do you plan to do?

Step 1: Where is the property located?

Look at the map on page vi to see whether your project is located within the Reserve and then determine if it is located within Review Area 1 or Review Area 2. This will narrow the range of Guidelines that will apply to your project. Certain areas of the Reserve with a more modern character have less stringent review requirements and standards.

Also note whether your project is in the Town of Coupeville or in unincorporated Island County. The Town has the highest concentration of historic buildings.

Step 2: Is the building, or a nearby building, historically significant or does the site contain archaeological resources?

Appendix A lists historically significant buildings in the Reserve; these buildings are referred to as "contributing buildings" in this document. In addition, you can learn more about the Reserve's historic buildings at; **http://ebeyslanding.cartogaia.com** (you can search this site by building name or by address).

Design review and the Guidelines will help guide you in preserving the character of

historic buildings when making changes or to be respectful of the setting when designing new buildings near historic buildings and in the cultural landscape of the reserve. If your property and project is within 100 feet of a historic building, special guidelines will apply.

Many areas within the Reserve, and especially the area along the shoreline of Penn Cove, were inhabited by the southern Northwest Coast Salish peoples prior to European settlement. Ground-disturbing activities within 200 feet of the shoreline generally require an evaluation of the site by an archaeologist before work begins.

In addition, State law dictates that on any private and public land it is unlawful to knowingly remove, alter, dig into, or excavate by use of any mechanical or other means any historic or prehistoric archaeological resource or site, or remove any archaeological object from such site without having obtained a written permit.

[RCW 27.53.060] Because of a confidentiality agreement with the State Historic Preservation Office, neither counties nor towns can release archaeological maps to the public or allow these maps to be inspected by the public. As a result, before disturbing land you will need to contact the Planning Office of the Town or County.

Step 3: What do you plan to do?

Different types of projects have different requirements and review procedures. More complex projects, including new construction and those involving alterations or additions to historic buildings, generally have more thorough review. Chapter 2.3 will help you determine what rules apply, the review process for your project, and where in the manual you will find the information to help you design your project and prepare your application materials.

CHAPTER 2.3 – REVIEW AND APPLICATION PROCEDURES

To tailor the design review process, the Reserve has been mapped into two separate Review Areas. The Review Areas reflect the areas' predominant character, historic significance and fragility.

Review Area 1 contains: (see map on page vi)

- Historic Neighborhoods: These older areas were developed primarily before World War II and have many buildings from the late 19th and early 20th centuries. The distinctive historic character of their buildings and landscape is critical to preserve as new development occurs.



- Historic and Scenic Vistas: In these areas, the overall character is derived primarily from the landscape, particularly farmland, open fields, forested road corridors, hedgerows, and shoreline areas. Included are all buildings in the Reserve visible across a prairie or body of water or from a public

road, as well as the intrinsic links between historic buildings and other significant historic features. These links shall be visually protected to maintain the sense of the historic setting. The main consideration is that the visible landscape be substantially preserved.

Review Area 2 contains: (see map on page vi)

- Newer Neighborhoods: These areas were developed predominantly after World War II. Most of their character comes from more contemporary styles.
- Forested lands remote from public view or upon which new development could be screened from public view. In these areas, protection and preservation of forested ridgelines and stands of trees along scenic corridors will be important considerations.

In addition to the mapped Review Areas, this manual explains the application of design guidelines to a specific project or proposal. The most stringent guidelines and processes are for those projects involving property that has been identified as being historically significant or containing a historic building. Development activities within 100 feet of a historically significant building and new large scale development, such as new commercial, institutional, and multifamily projects, are also subject to a higher review and design standards. With the exception of these large scale projects, design review of most projects within Review Area 2 is reviewed with more design flexibility.

Both the Town and County have adopted a Unified Code that details the process and requirements for design review within the Reserve. The County Code is ICC 17.04. The Town Code is CTC 16.13. These codes can be found on the web sites of the Town or County or are available at the County and Town offices.

Application Submittal Requirements

Regulated actions require the issuance of a Certificate of Appropriateness. This document certifies that the project proposal complies with the standards established by these Guidelines. There are three levels of review, relating to the complexity of the proposal. These are:

- Level A projects are simple projects upon which the Town or County Planning Director (or his or her designee) makes an administrative decision.
- Level B projects are more complex and will be reviewed by the staff as well as the Reserve Committee which consists of the Reserve Manager, the County Planner, and the Town Planner.
- Level C projects are reviewed by the Historic Preservation Commission. These are projects that can potentially have a significant long-term effect on the Reserve's historic character.

Design Review applications are to be submitted on forms provided by the County and Town. The County and Town may waive standard application requirements if not necessary due to the simplicity of the proposed project. If you believe an application is not necessary for your project, please check with County or Town planning staff before proceeding with your project.

Typically, applications require the following information:

- Clear color photographs of the building, overall site, structure, and adjacent properties.
- A complete description of the intended work.
- A scaled site plan depicting existing and proposed structures and improvements, including significant trees, tree planting, vegetative buffering, and landscaping. Include driveways and nearby roads for context and a “N” arrow.
- Scaled design elevations of new structures or improvements, alterations, and additions.
- Samples of construction materials when requested and for historic buildings, samples for comparison with the existing or the original building materials.

Supplemental information deemed necessary by the County or Town for review of the application. This usually relates to complex or larger projects.

PART 3

Design Guidelines - Background



PART 3 Design Guidelines - Background

The Ebey's Reserve Design Guidelines were developed to assist owners with recommended approaches to additions and alterations of historic buildings and sites, as well as design development for new construction within the Reserve. Because they are guidelines, there is always an allowance for interpretation; because they involve a design process, there may be more than one successful solution. Design guidelines are used by the County, Town, and Reserve staff—as well as the Historic Preservation Commission—in their decision-making process when considering the issuance of a Certificate of Appropriateness. The goal of design review in the Reserve is to sustain the vibrant and unique historical setting so that new development complements the historic setting. An important step in achieving this goal is to work together to assure that future changes are consistent with accepted preservation principles.

CHAPTER 3.1 - GETTING STARTED THE RIGHT WAY

- Before beginning any work on a historic building (including maintenance and replacement in kind), familiarize yourself with the Guidelines. If you have questions, contact Town or County planning staff.
- Consider a pre-application consultation. Because building design is an evolving process, informal consultation with staff at the outset can be very helpful. Applicants may contact the staff to become acquainted with the design guidelines and review process and to schedule discussions before initiating the design phase.
- As you plan your project, identify the building's "character-defining features" (see Chapter 3.4: Character-Defining Features). These may include the overall shape of the building, its materials, decorative details, roof features such as dormers and door and window openings. Pay careful attention to size, massing, and setbacks; roof configuration; window and door type and placement; materials; and colors.
- Develop a plan to retain and repair the important features of a building and site before any work begins. Take photographs of the building and the areas to be worked on prior to removal of any material.
- Consider repairing existing materials if possible. This may be a more cost effective and sustainable choice than replacing with new materials and it will better maintain historic integrity.
- Do not make alterations to existing buildings or design new buildings that seek to make the building look like it comes from an earlier time.
- Maintaining the architectural character of non-historic buildings is encouraged. However, changes that are compatible with surrounding buildings and setting are acceptable.

CHAPTER 3.2 - APPROACHES TO HISTORIC PRESERVATION

The U.S. Department of the Interior defines four approaches to the treatment of historic buildings and structures as listed below. "Rehabilitation" is by far the most commonly used approach. Rehabilitation allows historic buildings to be adapted for

modern uses while retaining their historic character.

Preservation is protecting and stabilizing a property and its historic integrity through proper maintenance and necessary repairs. Preservation = Maintenance.

Rehabilitation involves doing repairs or alterations to make a building suitable for contemporary use, while retaining its significant architectural and historical features. The best approach for the Reserve's historic buildings is to preserve their original materials and features and to remove or reverse the non-historic alterations that have been made.

Restoration is returning a building to its appearance during a specific time in its history by removing later additions and changes and replacing elements that have been removed. This is the most accurate means of historic preservation, but it is also the most costly. It requires detailed research of a property's history and appearance, skilled craftsmanship, and quality materials, and is rarely done.

Reconstruction is the re-creation of an historic property that did not survive or that has become so deteriorated that it cannot be preserved. It can apply to any type of resource, such as a building, structure (e.g., a barn), an object, landscape, or a lost feature of a building (such as a porch). A reconstruction must be based on solid documentation or physical evidence and must be clearly identified as a contemporary re-creation.

CHAPTER 3.3 - SECRETARY OF THE INTERIOR'S STANDARDS

The U.S. Secretary of the Interior has issued standards to guide all of these approaches. These standards have been adopted by the Town and Island County and form the basis for Ebey's Reserve's Design Guidelines. They primarily apply to historic buildings and structures and are used on historic preservation projects and in historic districts throughout the country.

The Secretary of Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal changes 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 historic 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 archaeological 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 works 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 form and integrity of the historic property and its environment would be unimpaired.

The Secretary of the Interior's Standards for Rehabilitation can be found online at:

http://www.nps.gov/history/hps/tps/tax/rhb/stand.htm

CHAPTER 3.4 – CHARACTER-DEFINING FEATURES

What are "Character-Defining Features"?

Preservationists, architects, and historians often refer to the character-defining features of a building in their analysis and discussion of a historic structure. Character-defining features are simply those unique elements that, when taken together, give the building its individual identity. These elements also help to describe the use, age, and construction of the building.

Every old building is unique, with its own identity and its own distinctive character. Specific character-defining features are the visual aspects and physical features that comprise the appearance of every historic building.

Character-defining features include the overall shape of the building, its materials, craftsmanship, decorative details, as well as the various aspects of its site and environment.

How to identify Character-Defining Features

A building's character-defining features are those features which are most essential to the building's appearance.

The *first step* in identifying these features is to step back and look at the building from a distance. Look at things such as the shape of the building, the roof and roof features such as chimneys and dormers, and door and window openings.

The *second step* is to get close to the building. Look at the building materials at arm's length, noting the textures, colors, arrangement, and types of materials. Try to see how the building shows the hand of the workers that built it. These elements provide a vital human element that can be lost, along with much of the building's character, if distinctive hand work is replaced with mass-produced machine-made products.

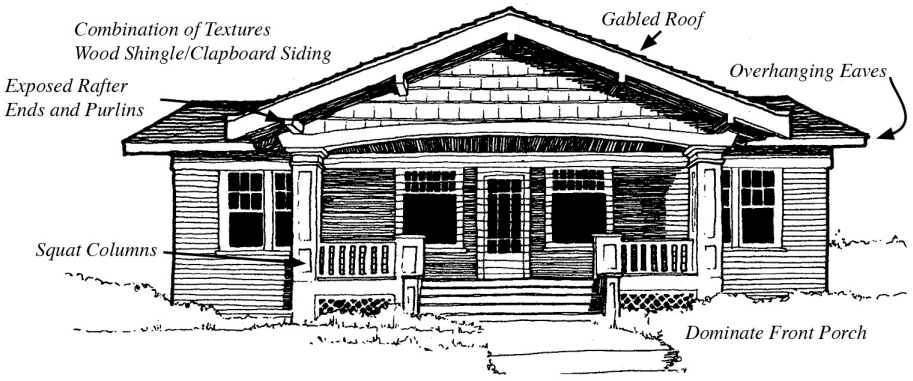
Finally, it is time to go inside the building. The process here is much the same as outside. What are the main interior features that give the building its individual character? Stairs, fireplaces, and built-in cabinets and furniture are important to consider. As with the exterior, surface finishes and materials are important. Look especially at wallpapers, finishes, flooring, and trim.

Once you have identified the character-defining features of a building, make every effort to protect these elements during any restoration or rehabilitation. These are the features that should be left unchanged.

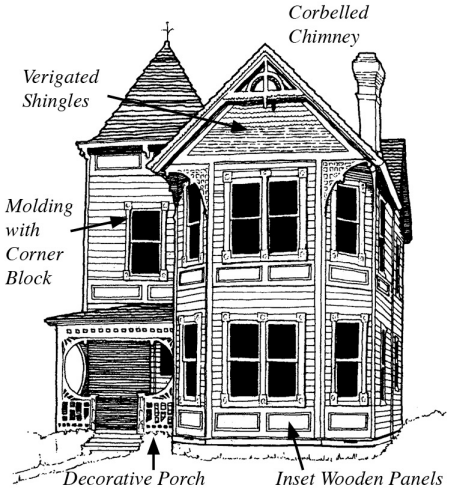
The National Park Service has developed an interactive website that takes you step-by-step through the process of identifying character-defining features. The site, which includes a useful checklist, is at: **www.cr.nps.gov/hps/tps/walkthrough/** .

— CHARACTER DEFINING FEATURES —

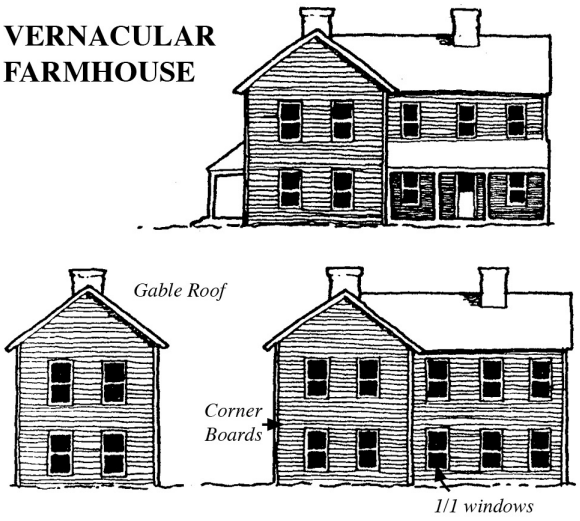
BUNGALOW



QUEEN ANNE



VERNACULAR FARMHOUSE



ITALIANATE



PART 4

Ebey's Reserve Design Guidelines



Design guidelines encourage better design and site planning and ensure that new development is sensitive to the surrounding neighborhoods and setting. Design guidelines are intended to encourage excellence in siting, design, adaptation to topography, and the conservation of natural features such as woodlands, wooded ridgelines, and hedgerows.

These Guidelines are meant to indicate preferred conditions. They are applied recognizing that each development site and project will have particular characteristics that may suggest that some guidelines be emphasized and others de-emphasized. This process is not intended to freeze the Reserve or its buildings in a particular time period, or to simply regulate parcel-by-parcel. The Guidelines are a tool to bring consistency to standards used by property owners in caring for the overall character of the Reserve.

These Guidelines are meant to be used in coordination with other requirements, including the Reserve-wide Unified, land use, building codes (including historic building codes) adopted by Island County and the Town of Coupeville; the Americans with Disabilities Act, and applicable environmental regulations.

CHAPTER 4.1 – ORDINARY REPAIR, MAINTENANCE, REPLACEMENT IN KIND, AND MINOR CHANGES – ALL BUILDINGS

4.1.1. Ordinary Repair and Maintenance — All Buildings

Ordinary Repair and Maintenance is a level of work for which a permit is not required, and where the purpose of the work is to correct deterioration, decay, or damage. Ordinary Repair and Maintenance does not include work that is Replacement in Kind (see below).

4.1.2. Maintenance — Historic Buildings

Guiding Principles:

- ***Do not damage or remove the character-defining features of a building.***
- ***Deteriorated architectural features shall be repaired rather than replaced whenever possible. If replacement is necessary, the new material should visually match the original as closely as possible. Authentic replacement of missing architectural features is encouraged.***
- ***Buildings shall be recognized as products of their own time. Avoid adding details, trim, or other features that are incompatible with the style or history of the building or that make it more elaborate than it was originally.***
- ***Changes that may have taken place in the past are evidence of the building's history. They may have acquired significance in their own right, and this significance should be recognized and respected.***
- ***Whenever possible, alterations to structures shall be done in such a manner that, if such alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired***
- ***Removing trim, details or features such as porches or bay windows is strongly discouraged.***

The National Park Service has published Preservation Briefs which guide specific types of rehabilitation and maintenance activities associated with historic buildings. These briefs can be found online or will be made available to you upon request by staff.

Preservation Briefs - **http://www.nps.gov/history/hps/tps/briefs/presbhom.htm**

Additional NPS technical information – http://www.nps.gov/history/hps/tps/topics/index.htm

4.1.3. Replacement-in-Kind and Minor Changes — All Buildings

Replacement-in-Kind is a higher level of building maintenance that involves replacement of a feature versus repair of the feature. Replacing features (e.g., siding, roofing, windows, or trim) with the same material, appearance, and color as the original features is allowed when consistent with the Guidelines, insuring the new feature reasonably matches the design, profile, material, and general appearance of the original.

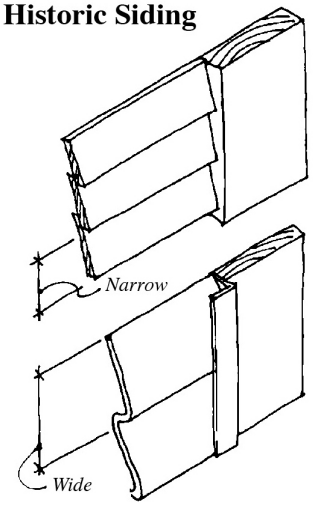
For historic buildings, Replacement-in-Kind does require a Certificate of Appropriateness.

Design Guidelines

Siding (Cladding)

1. Building exteriors should be constructed of durable materials appropriate to the character of the Reserve. Wood siding is strongly preferred for Replacement-in-Kind, repair, and alterations to historic buildings. If wood is not possible, an appropriate synthetic material can be used. Various synthetic materials have been developed to substitute for wood siding.
2. Fiber-cement siding products, such as Hardiplank® or other such materials seem to be the most successful in combining low maintenance with authentic appearance; they can also be easily painted. Care must be taken to select the appropriate texture and size to match the existing materials and to install the product properly.
3. Vinyl siding usually looks artificial, due to false embossing, bulges, and prominent joints. The use of vinyl siding is strongly discouraged and not permitted on historic buildings.

Historic Siding

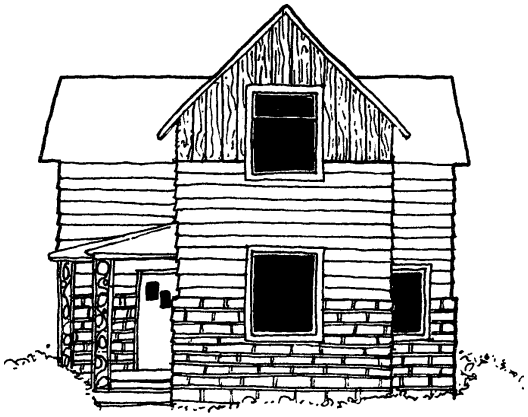


Not Recommended

The historic siding has a narrow exposure and a crisp profile. The siding butts up to the corner board. This non-compatible replacement has a wide exposure and a rounded profile. The siding is capped by a trim piece that projects in front of the corner board.



The type of siding used contributes to the character of wood walls.



Replacing historic lapped siding with wood shingles is non-compatible.

4. The thickness of aluminum siding differs significantly from wood siding, making it difficult to maintain the integrity and design of cladding and trim details which are very important in historic buildings. Aluminum can also be damaged or dented, changing its appearance and making repairs challenging. The use of aluminum siding is strongly discouraged and is not permitted on historic buildings.
5. Exterior materials that are not appropriate include fiberglass vinyl siding, mirrored glass or other glass curtain walls, and unpainted/un-textured concrete block.
6. The application of building coatings to historic buildings requires review prior to application.

Windows

Windows are among the most important character-defining-features of most buildings, old or new. Significant considerations are their size, placement, type, frame material, and configuration. Any changes to windows should be carefully reviewed in terms of these factors.

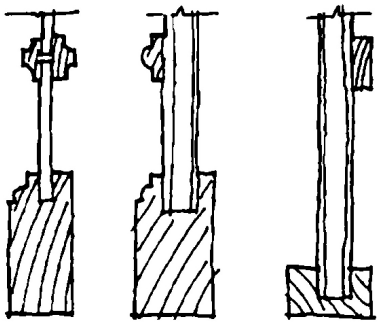
If you have wood windows, the preferred method is to repair the window before replacement is considered. This is particularly important with historic buildings. New, modern style, windows can negatively impact the historic character of the house and neighborhood significantly.

1. Repair rather than replace wood windows, if at all possible.
2. If a window is so deteriorated that replacement is necessary, replacement windows should be of wood, if that is the existing material. Replaced window sash shall closely resemble the original.
3. Replacement windows may be wood, vinyl clad wood, metal clad wood, or metal with a profile similar to the windows in the historic house.
4. Windows in new additions to existing historic buildings must match or complement the historic windows.

5. Preserve the functional and decorative features of an original window, particularly the wood casings, frame, and trim. New windows should be finished with trim elements consistent with historic dimensions and design character.

6. Do not add new window or door openings on character-defining facades. Greater flexibility may be allowed on side and rear elevations.

7. If the original window has true divided lights, use true divided lights in the replacement. If not, a simple double-hung window may be more appropriate than one with false divided lights.

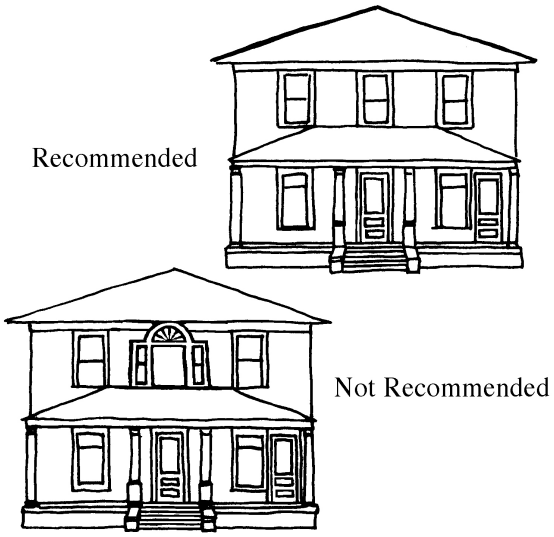


Historic Recommended Not Recommended

8. On a replacement window, fake wooden muntins may be considered if they create the same effect as the true divided lights. Often, this means that muntins need to be used on the inside and outside of the window. If adding muntins, consider their width in relation to those used elsewhere in the building. Do not use interior grilles or grilles between layers of insulating glass in lieu of true divided lights or exterior muntins.

9. For commercial buildings, maintain transparency with generous amounts of clear glass on the ground floor, allowing people to see into the building. Include windows on the second floors of street-facing facades. Alignment, proportions, and groupings of windows should relate to the first floor building elements.

10. In historic buildings, avoid modern window types such as picture windows or sliding glass patio doors on the main facade, unless they were original to the house. Do not add metal awnings to residential buildings.



Decorative windows such as fanlights or stained glass should not be added to a historic structure unless they are known to have existed previously. The addition of such windows should be supported by photographic or material evidence.

11. Preserve the position, number, and arrangement of original windows and doors. Windows should be of a traditional size and should be placed in a similar solid-to-void relationship as historic buildings. Windows should be simple in shape, arrangement, and detail.

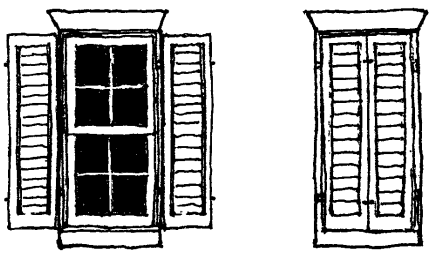
12. Retain the size of the original window openings. Do not fill them in for a smaller window or enlarge an opening for a larger window (see illustration below). Creating a large surface of glass where it did not exist historically is inappropriate on a primary facade.

13. Use replacement glass of similar color and reflective qualities as the original. Prominent windows of stained or leaded glass are generally incompatible in the Reserve, unless original to the building. Tinted and color-glazed windows are typically not appropriate.

14. If the original windows have been replaced with inappropriate windows, replacing them with new windows of more appropriate configuration and materials is strongly encouraged.

15. Choose storm windows that are as unobtrusive as possible and in character with the building. Interior storm windows, or exterior windows of an inconspicuous material that matches the surrounding trim color including dark anodized aluminum storm doors and windows, are appropriate. Avoid vinyl storm windows which have shorter life spans and will diminish the appearance of a structure.

16. Use shutters only when it is documented that shutters are original to the building.



The design and materials of shutters should be appropriate to the character of windows and the facade. They should appear to cover the window if closed

Roofing

Historically, wood shingles were the most common roof material in the Reserve. However, as materials have changed, asphalt composition and fiberglass roofing shingles have become common and acceptable replacements for wood roofing shingles. A wide variety of shaped "architectural" shingles is now available, some of which look like wood shingles. Others that look like slate or thatch roofing would not be compatible with the style and history of the buildings in the Reserve, unless they can be shown to match those original to the building. Simpler is generally better.

1. Do not use metal roofs on historic buildings. Metal roofs on agricultural buildings and structures may be appropriate.

2. Textured or modern shingles may be used as a replacement for wood shingles on roofs. Select a shingle style that is compatible with the building's character. New roof materials should match the original in scale, color, and texture as closely as possible.

3. Cutting back roof rafters and soffits, or in other ways altering the traditional roof overhang, is inappropriate. Boxing-in exposed roof rafters is also inappropriate.

4. Minimize the visual impacts of skylights and other rooftop devices that can be seen from the street. Skylights may be considered on the rear and side

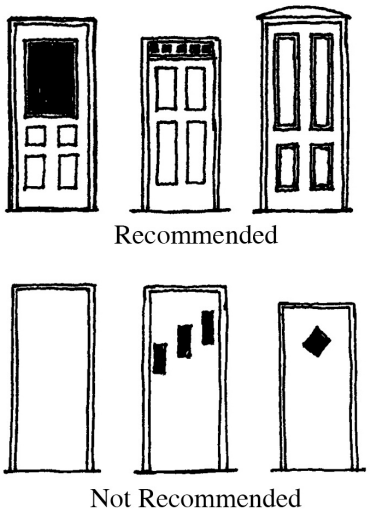
elevations of the roof. Locating a skylight on a roof that is visible from the public right-of-way should be avoided. Large bubbled or domed skylights are inappropriate. Skylights should not draw attention to or detract from the historic roof features such as the dormers, nor should they interrupt the important lines of the historic roof shape. The location, number, and shape of skylights should be sensitive to the existing roof and overall character of the building.

Doors

1. Doors are often important character-defining features. Refurbish and re-use original doors and door hardware whenever possible. If replacement is necessary, match the material, style, and detailing as closely as possible.

2. Retain the location and dimensions of existing door openings; if additional openings are required, place them on side or rear elevations that are inconspicuous from the public right-of-way.

3. Storm or security doors should have minimal structural framework so that the primary door itself is visible. Avoid extensive grillwork or decorative detailing or hardware.



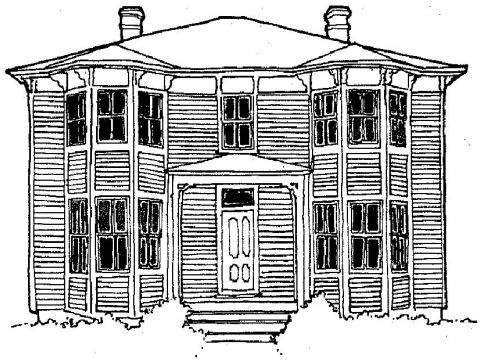
Incompatible designed replacement doors detract from the character of a historic residential building and are, therefore, not recommended.

4. The main entries of commercial buildings are doors with a large pane of glass surrounded by wood. A transom window may be located above the door. Main entry doors were often recessed.

Building Features

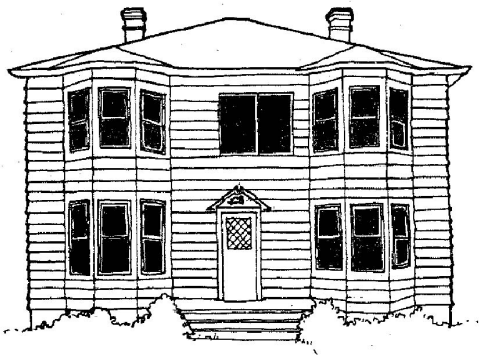
Building features such as porches, entry doors, decks, stairs, and decorative elements make clear statements about the age and history of a building. Removing or changing them, or adding additional features, can drastically alter the character of a significant structure. The example on the next page shows how dramatically a building's historic character can be altered by the removal of seemingly minor elements.

1. Retain porches and stairs that are original to the building and consider retaining porches that were added later, as they reflect the building's history. Historic front porches should never be removed or reduced in size.



The Original Features:

- *Decorative brackets and frieze board*
- *Shiplap siding*
- *Strong symmetry for the facade*
- *The original doors and windows should be retained*
- *Corbelled chimney*



Avoid in Renovation:

- *Brackets and frieze board removed*
- *Cornerboard covered by synthetic siding*
- *Additions that alter the strong symmetry*
- *Door and pediment introducing a colonial style*

2. Do not enclose front porches or stairs. Enclosing side or rear porches is discouraged.



Recommended



Not Recommended

Enclosing a porch of a historic building visible from a public right-of-way detracts from its character and is not recommended

3. Do not strip porches and stairs of original material and architectural features.

4. Do not add new features or ornament unless they existed on the house previously.

5. The design of new patios, decks, and other new features should be compatible with the building. Also see "Additions to Historic Buildings" on page 27.

Disability Access to Historic Buildings

1. Historic buildings are not exempt from Americans with Disability Act (ADA) requirements. The ADA recognizes that compliance may threaten or destroy significant architectural spaces, features, materials, or finishes. To resolve this, ADA allows alternative minimum requirements or alternative methods of compliance for historic buildings.

2. The installation of ADA accessible facilities should be done in a manner that is reversible.

3. If an access ramp in a location that is inconspicuous from the public right-of-way is not possible, then a ramp on the front elevation may be considered. The design of the ramp must be sensitive to the character and massing of the existing structure.
4. In lieu of a ramp, consider the use of mechanical lifts or other devices where appropriate and feasible.
5. Landscaping, the careful choice of building materials, and compatible color choices are all ways of lessening the visual impact of ADA access to buildings.

CHAPTER 4.2 –ALTERATIONS TO ALL BUILDINGS

Although most of the following guidelines focus on historic buildings, they are also good guidance for alterations to any building in the Reserve. Changes to any building, whether new or old, should respect the building itself and be compatible with its setting and surrounding.

4.2.1. Alterations to All Buildings

Guiding Principles: ***Ebey's Reserve contains older buildings that are not currently considered historic buildings. While "non-historic", they are still part of the fabric of the Reserve. These buildings, as well as newer buildings, may be located in close proximity to historic buildings. Changes should be compatible with the neighborhoods and small town character. Major alterations of older non-historic buildings should also follow the Guidelines for new buildings to be more compatible with any nearby historic buildings.***

With respect to commercial buildings, the Front Street area of the Town has great authenticity and a large concentration of historic buildings. Changes to these buildings must be made with great care to retain their unique character and their character-defining features. When working on these buildings, make restoration of the historic facade and its features a priority.

Design Guidelines

1. Historic building materials and craftsmanship add textural qualities, as well as visual continuity and character, to public views and should be preserved. Wood siding is the dominant building material and the character and finish should be preserved.
2. Maintain recessed entries where they are found. Restore the historic recessed entry if it has been altered. If possible, avoid positioning an entry flush with the sidewalk. Repair original materials rather than replacing them.
3. Maintain a historically significant storefront opening. Preserve the position, number, and arrangement of original windows and doors. Greater flexibility may be considered on the side and rear facades. Retain the original transom in a historic storefront.
4. Flat canopies, either suspended or cantilevered, are traditional in the Town's commercial areas and should be used on both old and new commercial buildings as appropriate. The canopies should be designed to complement the architecture and scale of the building and not dominate the facade or obscure

its architectural features. Materials should be appropriate to the era of the building.

5. Use window sash color and material appropriate to the building color; do not use metallic finishes.

6. If the original window is double-hung, then the replacement window should also be double-hung. Avoid using windows with false muntins; a simple window without muntins is generally more appropriate. On a new or replacement window, fake wooden muntins may be considered if they create the same effect as the true divided lights. Often, this means that muntins will need to be used on both the inside and outside of the window. If adding muntins, consider their width in relation to those used traditionally.

7. Retain the size and proportions of the original window openings. Do not significantly increase the amount of glass on a primary facade. Do not use metal awnings on the main facade.

8. When replacing doors visible from a street, use wood, painted metal, or another material that looks like wood. Avoid shiny materials or overly-ornate doors that are inappropriate to the style of the building.

9. Prohibited awning materials and features include: glossy fabrics or finishes; bright or fluorescent (or "Day Glo") colors; rounded or dome-like awnings; plastic, lightweight fiberglass, aluminum, or stock metal awnings; and backlit or internally lit awnings.

4.2.2. Alterations to Historic Buildings for Adaptive Use

Guiding Principles: ***The best way to preserve a historic building is for it to be actively used and maintained. If the use changes, the alterations should respect the integrity of the original building and not radically change, obscure, or destroy character-defining features. Converting a building to a new use that is different from its original one is called "adaptive reuse." For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating its new functions.***

Design Guidelines

1. If a building is converted to a new use, retain its major characteristics. If a house is converted to commercial use, retain its key residential characteristics such as windows and the single primary entry.

2. Avoid significant changes or irreversible alterations to character-defining interior spaces, features, or finishes when adding new stairways, elevators, restrooms, pipes or ducts.

3. Generally, interior changes should not affect the exterior appearance.

4. Ensure that additions or alterations are done so that, if they were to be removed in the future, the essential form and historic integrity of the property would be unimpaired. Envision that it may someday return to its original use. These "reversible" alterations are preferred to irreversible, or permanent, changes.

5. If secondary entries/exits are required, locate them so that the character of the building and its primary features are not affected.
6. Install air conditioners and other mechanical and service equipment so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.
7. Save decorative material or features removed during rehabilitation work and reinstall or re-use the material in other appropriate areas, if possible.
8. Construct fire exits, stairs and access ramps so that they are as unobtrusive as possible and do not damage historic materials and features. If possible, construct them so that they can be removed in the future with minimal damage to the historic fabric.
9. Find creative ways to provide parking for historic buildings that has been adaptively re-used. (Refer to "Parking" on page 57).

CHAPTER 4.3 - ADDITIONS TO ALL BUILDINGS

As needs change, building additions may be needed. Insensitive additions can potentially alter the character of the neighborhood setting. If done with sensitivity to the Reserve's historic character, additions can be an asset and increase the usefulness and economic value of properties.

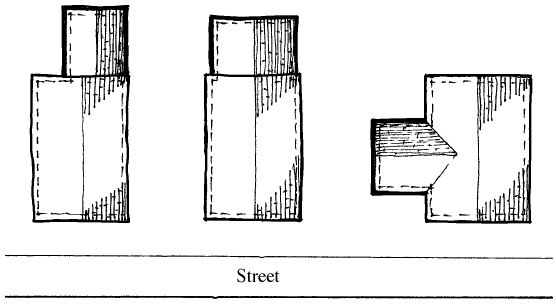
4.3.1. Additions to All Buildings

Guiding Principles: ***For both historic and non-historic buildings, additions should be in keeping with both the character of the building itself and the surrounding neighborhood or setting. Older additions that have taken on significance of their own should be considered for preservation.***

Design Guidelines

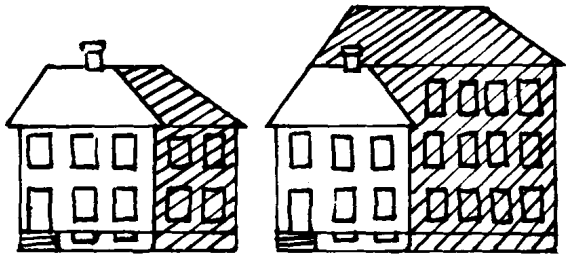
1. Before beginning work on any building, identify the building's characteristics and its character-defining features. Even on a non-historic building, it is usually better to retain the distinctive features of the building.
2. Additions to any building within 100 feet of an historic building must not obscure the view of the historic building from the street and must not overwhelm the historic building in massing, scale, size, height or color.
3. Do not imitate a historic style or period of architecture in designing a new addition to a historic building. An addition should be designed and constructed to be recognized as a product of its own time, distinguishable from and congruous with the historic building. There are many different ways of making this subtle but important distinction from old to new construction. Some of the more common techniques include a subtle change in material, changes in setbacks between the existing building and addition, the use of different architectural style elements, and creating a jog in the foundation. Use similar materials as those found on the original building but differentiate old from new. Consider use of windows or cladding materials that are slightly

different in design or detailing to create a distinction from the historic building.



The visibility of the left and middle additions would be limited from the sidewalk and the street. The addition to the right is very visible from the sidewalk and street and should be avoided.

4. The overall design of an addition should be in keeping with the design of the primary structure. Keep the size of the addition small in relation to the main structure.



The addition to the left has a similar and appropriate scale, proportion, overall form and window pattern as the existing building. The addition to the right is significantly larger than the existing building and is visually overwhelming and not compatible.

5. Recognize and respect the existing pattern along the street, such as building spacing, setbacks, height, size, and massing.

6. Pay careful attention to make the rooflines and roof pitch of the old and new sections compatible. Gable or shed roofs are generally appropriate; flat roofs are usually inappropriate except in areas where they are already an established pattern.

7. Orient the new addition to the primary building.

8. If adding a dormer, design it to be appropriate in character, scale, and style to the original building.

9. Use windows visible from the public right-of-way that are compatible with those of the original building. Also use a consistent wall-to-window ratio.

10. Use building materials that are compatible with the original building and its surroundings.

11. Design a garage or carport addition so that it does not dominate the main facade. Placing the garage so that it is inconspicuous from the street is preferred. In any case, the garage or carport should be set back from the street-facing facade so that the entry or front porch is the dominant feature.

12. Design garage doors to minimize visual impact by matching the color of the garage door to the color of the garage siding in order to make it as unobtrusive as possible. Also minimize the visual impacts of the driveway.

13. Locate fire exits, stairs, landings, and ramps at the rear or in inconspicuous side locations.

4.3.2. Additions to Historic Buildings

Design Guidelines

1. Consider alternatives to constructing an addition. Remodeling the interior may increase the livability of the building

without changing its exterior appearance.

2. When planning an addition to a historic building, minimize the loss of the historic building fabric.

3. Three distinct types of additions should be considered.

   a. Ground-level additions that expand the footprint of a structure are preferred. Such an addition should be to the rear or inconspicuous side of a building. This will have the least impact on the building's historic character.

   b. Additions to the roof may be considered if simple in character and set back substantially from the front of a building. An addition may be made to the roof of a building if it does the following:

      i. The addition is set back from the primary, character-defining features.

      ii. The design is modest in character so it will not detract from the historic facade.

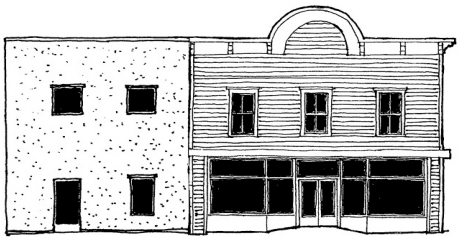
      iii. Consideration is given to a dormer addition in order to increase headroom in an attic and enhance useable space.

   c. In limited situations, additions along the wall plane will be considered on a case-by-case basis. This option is the most difficult to achieve compatibility and requires the most care in order to respect the historic relationship of the building to the street. Such an addition should provide a visual distinction between the existing structure and addition.

4. An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building and its setting.



Recommended



Not Recommended

The proportions of the windows at the top addition are consistent with those found at the original building. By contrast, the windows of the bottom addition are significantly different in size and type. The siding tratment of the bottom addition is not compatible for the building.

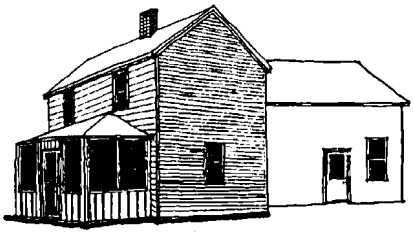
5. Design the addition so that it is compatible with the massing, size, scale and architectural features of the building, but subordinate in height, massing, color, and overall appearance.

6. Respect the rhythm of the existing pattern along the street, including building spacing, setback, height, size, massing, roofline, and window/door type and placement.

7. Additions should:

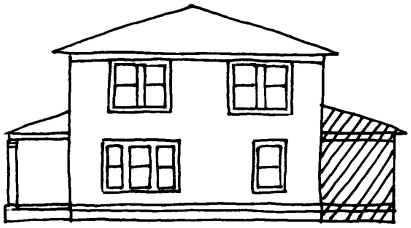
   a. Retain compatibility with the original foundation by maintaining

similar height and using compatible materials.



Recommended

Additions to contributing houses should have an equal or lesser number of stories above grade as the original structure. That is one story houses may have one story additions and two story houses may have one or two story additions from grade. Properties where grade drops to the rear may be able to add a basement level in an addition.



Recommended

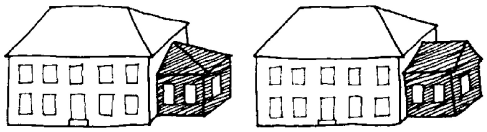


Not Recommended

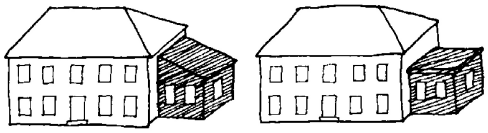
b. Be done in a manner that, if they are removed in the future, the essential form and historic integrity of the property would be unimpaired.

c. Not overwhelm the main building or adjacent structures. Placing the addition at the rear of the building, or setting it back from the main section, is preferred. A separate building linked by an enclosed hallway or breezeway may be a good solution.

8. Consider the effect any addition may have on the character of the setting as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.



Recommended Recommended



Recommended Not Recommended

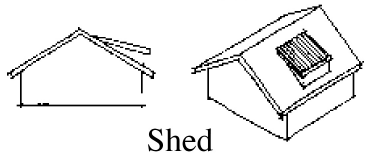
The size and placement of all four additions is similar, however the roof forms vary. It is generally more appropriate to add a sloped roof addition to a historic building unless the historic building originally had a flat roof.

9. An addition is to be compatible with the original building but not convey a false sense of history by mimicking the original building. The addition should not be more ornate or of an earlier appearance than the original building. The evolution of the building over time should be clear. Some techniques to achieve this include a subtle change in material, changes in setbacks, the use of different architectural elements, or a jog in the foundation. Keep the new addition simple so the historic building stands out.

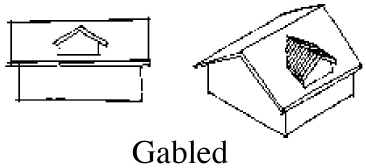
10. Design dormers to be compatible with the existing roofline and in scale and

proportion to the overall building and the original windows. If possible, place new dormers at the rear of the house and as much out of view from the public right-of-way as possible.

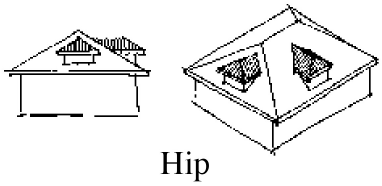
Dormer Types



Shed



Gabled



Hip

11. Do not add contemporary features such as sliding glass doors on facades that are visible from the street.

12. Locate decks where they are not visible from the public right-of-way. Design them to be simple in style and compatible with the size and materials of the house. In order to avoid damage to the historic fabric of the building, it is preferable to construct them so that they are self supporting and are not directly connected to the house (though they may touch the building).

CHAPTER 4.4 – LAND DIVISION

The pattern for new construction is set in the initial division of the land—the creation of plats and short plats.

Guiding Principles: ***Consider the long-term impacts that lot arrangements have on the Reserve's rural character.***

New development proposed adjacent to scenic roads and landscapes should be designed to preserve distinctive features of those areas— including tree canopy, winding road character, open fields, and scenic and historic views— and to limit the visibility of new development. New development adjacent to, or within, scenic open vistas shall be clustered and designed to avoid adverse impact to scenic and historic resources.

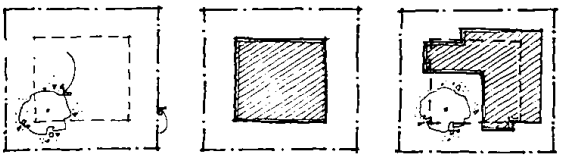
Design Guidelines

1. Divide property so that the home sites will protect historic land uses and preserve prime agricultural soils.

2. Follow existing implied land divisions such as tree lines, hedgerows, and roadways, when possible and practical. Driveways and roads should preserve existing native vegetation, coincide with natural contours, respect historical patterns of development, and maintain a rural character in their width and materials.

3. In designing subdivisions and locating boundaries of open areas, arrange the proposed lots and designate building envelopes so new construction is located most inconspicuously with regard to open land. For example, confine a useable building site on an open lot to an edge, such as a wooded area or a road. Designating "building envelopes" is encouraged to confine new construction to one portion of a lot, leaving as much of the remaining land

as possible open and uninterrupted by development.



Not Recommended

Site Development to Save Tree

4. When a building envelope has been proposed, reviewed, and approved, subsequent review of the building envelope at the permit stage will not be required unless the project has changed significantly.
5. Maintain historical landscape patterns by clustering buildings together and siting along edges of fields and woodlands to preserve open space.
6. Maintain scenic views and views of historic buildings from public rights-of-way.
7. Maintain vegetative buffers to preserve wildlife corridors and to screen and buffer new development.
8. Plan to install electrical, telephone, cable, and miscellaneous utility lines underground when feasible.

CHAPTER 4.5 - SITE DEVELOPMENT

The Reserve has distinctly different Landscape Character Areas with varied settings. What is appropriate in one area, or for one type of building, may not be appropriate for another. Therefore, Guidelines for new construction and other site development activities are divided into subsections. It is important that all aspects of site development and permitting be coordinated. Please be advised that it may be necessary to apply more than one subsection of the Guidelines to any specific project (e.g., a new multifamily housing project may also be in close proximity to a historic building).

Guiding Principles: ***Maintaining a sense of the Reserve's history requires that new buildings relate harmoniously with older buildings and with the overall setting. New construction in the Reserve should be compatible in siting, design, scale, massing materials, and color with the character of the surrounding area.***

While well and drain field locations obviously depend on site conditions, they should be sited with regard to the landscape and historic character as well as technical considerations.

4.5.1 - Pre-Construction: Permit Coordination and Site Planning

Guiding Principles: ***Careful initial planning of a building site is vital to preserving the Reserve's natural and historic character (particularly the sense of open space) while meeting the property owner's needs. Consider the setting of the lot and its surroundings when making siting decisions. Collectively, landforms and features (hills, valleys, streams, wooded hilltops and ridgelines, and open fields) help define the context of historic resources and provide the Reserve's character.***

New development should be designed to be consistent with the character of the area and to retain the distinctive features of the setting. Elements of an area's character—such as building mass, height, scale, roof shape, roof pitch, building materials, and

proportions between doors and windows— should be maintained.

Distinctive features of an area— such as proximity to the street, views to historic structures, water and/or landscapes, and significant open spaces— shall be preserved.

A pre-application conference with staff is strongly encouraged to assist in the coordinated identification of building locations before obtaining well, drain field, or access permits (if needed).

Design Guidelines—Town setting

1. Much of the rural small town character comes from its informal streetscapes, with "soft" undefined road edges, grass-lined swales instead of gutters, and pathways rather than sidewalks.
2. Small towns like Coupeville are known for their sociability and livability. Town streets are particularly suited to foot traffic and, by and large, were not designed for heavy automobile traffic.
3. Develop the site plan in response to specific site characteristics, including natural features and location within the community.
4. Plan the site layout to respect historic patterns. Plan to orient buildings in a manner similar to that found historically.
5. The alignment of buildings along a street establishes a visual pattern or rhythm, a rhythm that is an important feature of the town. New development or redevelopment should be designed in the same scale and proportion as this predominant pattern, with particular attention paid to setbacks and building orientation.
6. As in the rural setting, plan new roads and driveways in the woods or close to existing edges (e.g., woods, existing tree lines, fencelines). In general, try to route new roads or driveways to follow the natural contours of the land, unless this would disrupt the landscape more than an alternative route. Avoid extensive cutting, filling, and re-grading of contours.
7. New roads and rights-of-way should not be oversized. Wider roads tend to encourage higher rates of speed and excessive paving wastes resources (e.g., wider roads require more clearing and grading resulting in higher development costs, increase storm drainage requirements, and require greater expenditures for maintenance over the long-term).

Design Guidelines—Residential neighborhoods

1. New roads should reflect the prevailing residential street standard in the Town. Open ditches that provide biofiltration and possible infiltration of surface water are required, except in commercially developed areas.
2. Use informal street bulb outs for visitor parking to narrow street widths. When possible, use alleys or smaller roads as an alternative rear access for garages in residential neighborhoods, especially to avoid repetitious driveway entrances to a main street.

3. Use informal pathways, either unpaved or with minimal surfacing needed for maintenance and safety, except in high intensity commercial or public developments. Pedestrian links between the downtown and nearby commercial centers, residential neighborhoods, schools, and parks should be maintained or established. Plan for informal pedestrian connections.

4. New buildings and parking areas may encroach into required setbacks if it can be shown that such encroachment allows protection of significant trees and retention of tree clusters, remnant orchards, and forested roadsides. Encroachment shall be the minimum encroachment necessary to protect the identified trees. In no case shall the side yard be reduced to less than three feet.

5. Protect public views to and along the shoreline and scenic vistas (including natural features) as seen from public roads and other public lands. Maintain scenic vistas and views of historic properties as seen from public roads.

6. Maintain vegetative buffers, especially along scenic roadways, and hedgerows to screen new development and enhance wildlife corridors. Plan to retain existing vegetation along ridgelines when feasible.

Design Guidelines—Rural settings

1. Site development should be designed to reflect the natural conditions of the site, including topography and existing vegetation. Consider the prominence of your building site and evaluate how new construction will affect the view of existing open land from the public right (s)-of-way. Every effort should be made to avoid locating new construction in the middle of fields, on hill and ridge tops, or where it would be silhouetted against the sky.

2. Plan the site layout (including buildings, roads, and other elements) to preserve scenic vistas, historical patterns of development, natural and historic landscape features (such as hills, trees, ponds, hedgerows, woodlands, or open fields), and visual relationships.

3. Reflect, rather than obscure, natural topography. For instance, buildings should be designed to "step up" hillsides to accommodate significant changes in elevation. Where neighboring buildings have responded to similar topographic conditions in their sites in a consistent way, consider similar treatment for the new structure. Minimize the visual and environmental impact of development on hillsides by designing buildings and other elements to fit natural slopes rather than re-grading the slope. Plan to set buildings back from the edge of bluffs to protect views from scenic areas below. (Also refer to specific code requirements regulating the location of structures in proximity to steep or unstable slopes.)

4. Retain the historic relationship between buildings and landscape features of the setting. For example, preserve the relationship between an agricultural field and adjacent historic buildings, historic roads, or landscape features.

5. When there is significant contrast in land use type or intensity, retain open space, trees, native vegetation, or other natural features such as buffers between the existing uses and proposed uses.
6. Retain historic viewsheds to and from historic buildings and structures.
7. Protect public views to and along the shoreline, other scenic vistas (including natural features), and views of historic properties seen from public roads and public lands. Maintain scenic vistas and views of historic properties as seen from public roads.
8. Maintain vegetative buffers, especially along scenic roadways, and hedgerows to screen new development and enhance wildlife corridors. Retain existing vegetation along ridgelines.

4.5.2 - Landscape Alterations and Grading

This Section includes guidelines that seek to conserve trees, tree cover, and native species to ensure that these benefits continue to be realized by current and future generations.

Important Reserve–wide landscape features include:

- trees on a historic building site;
- orchards because they may be particularly valuable for their historical and cultural associations;
- trees in scenic vistas and on forested ridgelines and large clusters of well established trees that are larger than 12 inches in diameter;
- Madrona trees along Madrona Way;
- hedgerows.



Guiding Principles: ***Both woodlands, and the open vistas of the prairies and the shoreline, are essential to the historic character of the Reserve. Trees are essential to the rural character, especially those in sizeable wooded areas, wooded ridgelines, wooded hilltops, and wooded buffers along scenic roads. They contribute to aesthetic character, provide habitat, and improve the health of the environment.***

A primary goal of native vegetation retention is to prevent haphazard removal and destruction of trees and tree cover. Tree and vegetation retention provides substantial benefits, including erosion prevention, reductions in storm-water runoff, preservation of fish and wildlife habitat, improved water and air quality, energy conservation, reductions in the development impacts on the stormwater drainage system and hydrologic resources.

1. Reserve-wide Design Guidelines

a. Do not clear or grade a vacant parcel or lot without an approved site development plan or building permit.

b. Retain healthy, significant trees to the greatest extent possible. Priority trees for preservation are trees more than 24 inches caliper or over 100 years old, and those with habitat value. Within Coupeville, designated Heritage Trees are of particular importance.

c. Preserve the natural character of the wooded areas where they exist along the edges of public roads, especially the entrances into town.

d. Invasive plant species should be removed and replaced with native vegetation appropriate to the local growing conditions.

e. All new construction projects are encouraged to submit a complete



landscaping plan to show how plantings will "soften" the presence of the new construction.

f. Landscaping must not obscure a historic building from the street.

g. Gardens of ornamental plantings are also a valuable part of the cultural landscape, especially in Town. In more rural areas, landscaping should be informal and naturalistic rather than manicured and park-like.

h. Retained trees must be protected during on-site grading and construction.

2. Reserve–wide Grading Design Guidelines

a. Minimize grading to reduce development impacts on the cultural landscape by respecting the land and making new buildings subordinate to the landscape. This is particularly important in the Reserve's open areas with long vistas.

b. Where grading is necessary, use contour grading to blend with adjacent landforms, rather than harsh cutting or terracing of the site. Avoid creating problems of drainage or erosion on the site or adjacent property.

c. Buildings and parking lots should be designed to fit natural slopes rather than grading the slope to fit a particular building or parking lot design. Cuts and fills on a site should be balanced and finished grades should not include any retaining walls that exceed six feet in height. Instead, designs shall complement and take advantage of natural topography.

The Reserve is rich in undiscovered archaeological resources which are an important part of our heritage. No grading permit can be issued without first consulting with the Town or County planning department regarding potential archaeological sites on the property. If archaeological artifacts are found, notify the State Historic Preservation Office and the Town or County planning department. If human remains are found, notify the Island County Coroner (360-679-7358).

3. Design Guidelines—Tree Retention – Outside the Town

a. For predevelopment and development activities within the unincorporated area of the Reserve but outside of platted communities, 65 percent of the existing forest cover should be retained.

4. Design Guidelines—Tree Retention – Within Town

a. The Town of Coupeville has adopted an ordinance which establishes a goal of reaching or retaining a tree canopy cover of 30% town-wide. Refer to CTC 16.20.075 for specific requirements and the applicability of the requirements to your proposal.

— SITING COMPARISON —



Recommended

Successful example of siting new residential construction in rural setting: below ridgeline, use of traditional forms, use of natural features, blending residence into natural features, trees used as backdrop, garage behind house, not attached to reflect traditional clustering of buildings.



Not Recommended

CHAPTER 4.6 - NEW CONSTRUCTION

Guiding Principles: ***New development should respect the Reserve's rural character. A successful new building will have compatible scale, massing, size, materials, and color that allow it to blend in to its site.***

Redevelopment of existing strip developments shall provide buffers between parking areas and the street, improvements to interior parking lot landscaping, as well as facade improvements and frontage buildings, as necessary, to improve the visual character of the site.

4.6.1 - Architectural Character

Design Guidelines

1. The mass of larger buildings should be broken up into separate parts to give the appearance of a group of buildings rather than one large building. Use trees and other vegetation to soften their appearance. Design buildings to be generally horizontal in form in order to be less conspicuous.
2. New buildings should be similar in general character but they should also have subtle differences in design to distinguish them from historic structures. Contemporary designs which reflect the scale, materials, and color of surrounding development are appropriate. False historic structures are not appropriate. New buildings should be stylistically distinct from historic structures.
3. Building materials should be similar to materials of the surrounding neighborhood or use other characteristics such as scale, form, architectural detailing, etc. to establish compatibility.
4. Buildings in wooded areas that are substantially and permanently screened from the road by trees may have greater flexibility in massing, scale, and materials.
5. Buildings should be designed to be compatible with their surroundings in material, scale, mass, size and form. Those that seek to stand out from the surroundings are discouraged. Use simplified interpretations of architectural features that are common to historic buildings in the Reserve. Buildings or structures that are inconsistent with form or shape throughout the Reserve are not permitted in Review Area 1.
6. New buildings shall acknowledge and reinforce the characteristics of the existing development pattern within the neighborhood or setting. Modular, prefabricated, and manufactured buildings may be placed in the Reserve if they conform to the Guidelines. It is recommended that a purchaser check the Guidelines and the available options before purchasing the building or materials.
7. Wood is preferred as the primary exterior material, but fiber cement products may also be used. Metal in dark, non-reflective colors may be used in small amounts. Minimize the exterior use of bare concrete, aluminum or vinyl siding, stucco, or synthetic materials.

Concrete blocks may be used only as a foundation material. Stone may be used in small amounts if it has a historically appropriate appearance.

8. Front and side yards should be largely dedicated to landscaping. Expanses of concrete and parking areas toward the front of the site are not allowed.

4.6.2 - New Construction in the Town of Coupeville's Historic Limited Commercial Zone

Guiding Principles: ***The historic commercial core of the Town has a strong sense of place and of historical authenticity. To maintain this character, new buildings should be compatible with, but differentiated from, the historic buildings.***

Compatible infill design responds to its surroundings. It is not possible to develop specific guidelines that will apply to all cases. Every site has its own design challenges and opportunities. There are, however, several general concepts that govern the visual relationship between an infill building and its neighbors.

Design Guidelines

The design of a new infill building, particularly its front facade, is a special challenge. It should be designed to be compatible with surrounding buildings.

1. Height - Buildings in this commercial area share a similar height. Infill construction should respect this. A new facade that is too high or low can interrupt this consistent appearance and is not compatible.

2. Width - The width of a building should reflect the characteristic rhythm of the facades along the street. Design building facades with the three-part horizontal division (a clear base, a middle, and a top with detailing such as a cornice) and vertical elements typically found in Coupeville's older commercial structures.

3. Proportion - The proportion of the existing facades (the relationship between height and width) should be respected.

4. Relationship to street - The front facade should be consistent with that of its



Although the building above right is large, its roofline is similar in height and scale to adjacent structures.



This building is out of scale with adjacent structures, and is not compatible in this setting.

neighboring buildings and adjacent to the street.

5. Roof and Cornice Forms - The form of the roof and building cornice should be similar to those on adjacent structures. Use roof types and pitches reflecting the configurations found in Coupeville. Gable roofs are most typical, often with decorative parapets or false fronts.

6. Composition - The composition of the facade (that is, the organization of its parts) should be similar to that of surrounding facades or with surrounding historic buildings.

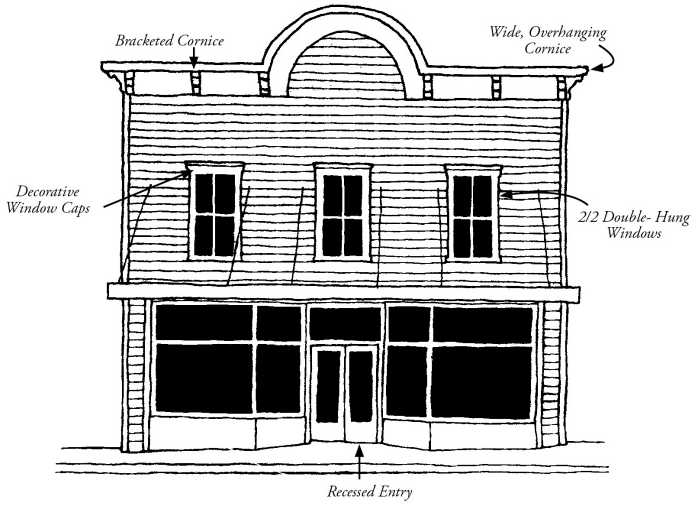
7. Rhythm - Rhythms that carry throughout the block (such as window spacing) should be incorporated into the new facade.

8. Proportions of Openings - The size and proportion of window and door openings should be similar to those on surrounding facades. The same applies to the ratio of window area to solid wall for the facade as a whole.

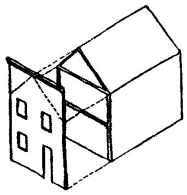
9. Materials - An infill facade should be composed of materials that are compatible with adjacent facades. The new building should not stand out against others.

10. Color - Use colors that tie the new building with neighboring buildings, not contrasting colors. Simple color schemes, using not more than three colors, are usually most compatible.

11. Siding - Board and batten, horizontal wood shiplap, or clapboard siding is most compatible in this historic area. Avoid vertical or wide horizontal siding, as well as panelized siding and artificial stone.



FALSE FRONT (1880-1905)
The vertical extension of the front of the building beyond the roof line creates the false front style.



12. Windows - Windows should be rectangular, in proportion with nearby historic buildings, and be placed in a vertical orientation with trim accenting the openings. Provide detailed window treatments, such as true divided lights, bay windows, or wide wood sills and surrounds. Wood windows are most compatible with the character of this area.

    a. Windows are available with heavy muntins with internal spacers that give much the same appearance as true divided lights, but true divided lights are preferred.

b. Flat false muntins do not provide the appropriate profile or depth and have an artificial appearance; simple double-hung windows without muntins are a better choice.

c. If a double-hung window is not practical and an operable window is required, casement windows are acceptable as are hopper windows combined with fixed sashes of vertical proportions.

d. Sliding windows may only be used if egress requirements cannot be met with other acceptable window types. If slider windows are used, they must include horizontal mullions in their center to give the look of paired double-hung windows.

e. Most historic commercial structures used fixed windows (with transom windows) on the first level and double-hung windows on second floors. Similar window placements are encouraged on new construction.

13. Architectural detail - The use of limited amounts of architectural detailing such as decorative brackets, cornices, or eave trim should be used to make the building more compatible with its neighbors without replicating their designs. However, do not make the building overly ornate.

14. Coupeville has straightforward commercial buildings with simple forms and details, rather than ornate Victorian styles found in other towns. Emphasize primary entrances of commercial buildings with a recessed entry and transom windows. For residential buildings, use a clearly defined entry with a porch or covered stoop.

4.6.3 - Special Site Conditions and Corner Lots

Design Guidelines

1. The siting of buildings should respond to specific site conditions and opportunities - such as unusually shaped lots, location at prominent intersections (corner lots), unusual topography, significant vegetation, and views or other natural features - but still be in keeping with historical patterns of development.

2. The location and massing of buildings should preserve public or private views of historic buildings from public right-of-ways.

3. Protect environmentally sensitive areas such as unstable steep slopes, shorelines, wetlands, and stream corridors.

4. Corner Lots:

   a. Orient buildings to the corner and public street fronts. Parking and automobile access should be located away from corners.

   b. Consider placing a distinctive building entrance at the building corner closest to the street intersection.

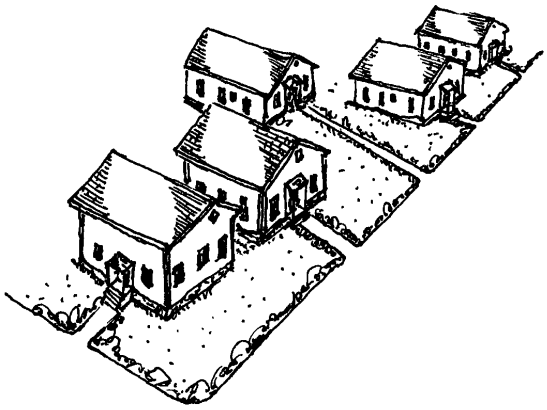
4.6.4 - New Residential Construction

Guiding Principles: ***Much of the Town of Coupeville has a relatively dense development pattern and some areas***

contain a significant number of historic buildings. New construction, particularly in Review Area 1, should continue the historical pattern of development with buildings that are compatible with their neighbors in terms of scale, massing, materials, and color.

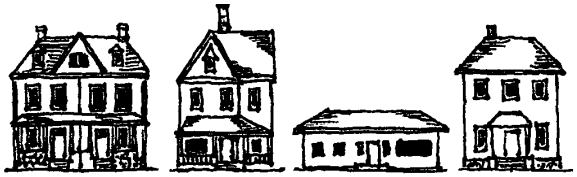
Design Guidelines

1. In Review Area 2, and for totally screened development in Review Area 1, greater flexibility in design and materials is permitted, as long as the building does not negatively impact the historic character of the Reserve. Use historic features as inspiration for infill design, not as a template.
2. New buildings should reflect the architectural character of surrounding buildings in the following ways:
    a. Similar proportions, scale, and roofline;
    b. Complementary architectural style and exterior finish materials;
    c. Complementary patterns and proportions of windows;
    d. Similar entry configuration and relationship to the street;
    e. Complementary architectural details or features without imitating historic features.
3. Building shapes should be compatible to historic residential structures in the Reserve.
4. Vary design in groups of buildings. Denser developments are encouraged to include details that create a sense of human scale and break down the bulk of large buildings.
5. Smaller accessory structures are encouraged in order to reduce the mass of the primary building. These structures should be consistent with the proportion of the main building and site and should be compatible with the main building in design, materials, and color.
6. Use gable and hipped roofs as primary roof forms. Avoid massing and building shapes that are inconsistent with those found in the Reserve. Avoid flat roofs except on small additions.
7. Front porches should be used to emphasize the front entry. When there is no front porch or when a front porch is not a prominent feature of the new house design, the front door must be oriented facing the street.
8. Orient the main facade, and the primary entrance of a new building, facing the street. Enhance the primary entrance with stairs, a porch, stoop, or other design features appropriate to the architectural style of the building.



Although all of the new buildings have the appropriate form, the setback of the middle building from the sidewalk is much greater than the existing buildings and not compatible with the setting.

9. Reflect the mass, scale, and height of adjacent structures.



The one-story residence is not an appropriately sized or proportioned building for the streetscape. The form has a horizontal rather than vertical emphasis. The new building to the right is a similar size and has a similar form to the existing buildings.

10. Building footprints should be no larger than the average footprint size of all buildings located within 200 feet of the site or those that are on parcels contiguous to the common boundary and in the same zone and of similar lot size. Accessory structures (e.g., sheds and garages) may be excluded from this calculation).

11. To avoid overwhelming smaller neighboring buildings, divide a wide facade to look like smaller building masses.

12. Use similar window types and proportions as those found on nearby buildings. To the extent possible, multiple windows on a single wall plane should be spaced and aligned with other windows and doors on the same wall plane. Single grouped windows on a wall plane should relate to other architectural features such as roof forms, doors, or facade projections. The ratio of window-to-wall shall be similar to that on historic residences' primary facades.



Although the size, scale, form and mass of the two new buildings are consistent with the neighboring buildings, the new building to the right has enlarged window openings inconsistent with the buildings found on the streetscape.

13. Wood windows are preferred on buildings.

14. Acceptable window patterns for single- or double-hung windows include one-over-one, two-over-two, or four-over-four lights. Multi-paned sashes over single-paned sashes are also appropriate. Artificial muntins may be used, provided they are the wider contoured grids as opposed to the narrow flat grids. Single-paned sashes without muntins (e.g., one-over-one light) are always appropriate and are preferred over the use of artificial grids, particularly if window sections are divided by mullions of two inches or more.



Street facing garage doors and oversized picture windows are typically not compatible in a neighborhood with historic residences. The scale of these large openings is inconsistent with the surrounding architecture.

15. Do not locate garages, parking lots, or carports in front of the building. Screen surface parking lots with appropriate vegetation. Provide parking at the rear of the lot, when feasible, and screen parking from adjacent properties.

16. Vary design on units or groups of units. Varied details are encouraged to ensure that denser types of housing include details that create a sense of human scale and break down the bulk of larger buildings.

4.6.5 - New Multi-family Housing

Guiding Principles: ***Multi-family housing should be designed to be sensitive to the character of the surrounding neighborhood and setting. Within the Town it should relate to the street and be integrated into the community, rather than standing apart from it.***

Multi-family housing is often designed with an internal orientation, leaving fences or blank walls facing the public road. To better integrate multi-family housing into the community, it should be designed to relate to the street and setting. Its design should reflect the site's natural topography and vegetation, and incorporate basic elements of Reserve architectural styles.

Design Guidelines

1. Design multi-family buildings so that they do not overwhelm nearby buildings in height or mass.

2. Provide a front yard or landscaped area along the street side of the structure. Follow existing patterns of development.

3. Develop the ground floor level of all projects to be at a pedestrian scale.

4. Orient new buildings parallel to lot lines in keeping with historical building orientations.

5. Each building should have a clearly defined primary entrance. For example, provide a recessed entry way on a commercial storefront with a multi-family use, or provide a porch on a residential type structure to define its entry.

6. Provide visual interest on all facades visible from streets, alleys, and walkways. Buildings should express a human scale, using materials and forms that are consistent with those found in Town.

7. Building design should be respectful of adjacent property and the privacy and outdoor activities of adjacent residents.

8. Organize the massing of a multi-family structure to resemble the mass and scale of a traditional single-family house. Small multi-family buildings (those with two to four units) should be designed to appear as large houses rather than row houses.

9. Cluster multi-family buildings so that open fields or ridgelines remain largely

intact. Where possible, preserve fields and densely vegetated areas close to roads.

10. Locate and design farm worker housing in proximity to existing farm clusters or establish a new cluster of similar appearance.

11. Break up the mass by adding changes in roofing, wall plane, setbacks, and materials to convey single family modules.

12. Do not locate garages, parking lots, or carports in front of the building. Screen surface parking lots with appropriate vegetation. Provide parking to the rear of the lot, when feasible, and screen parking from adjacent properties.

13. Vary design on units or groups of units. Varied details are encouraged to architectural include details that create a sense of human scale and that break down the bulk of larger buildings.

14. Buildings containing residential dwellings should incorporate most, if not all, of the following elements:

    a. Front porches or stoops;

    b. Bay windows or dormers;

    c. Visible trim around windows and building corners.

14. Break up building facades by providing building elements such as embellished entrances, courtyards, bays, balconies, and other architectural elements dividing the facade visually. The maximum wall length without modulation should be 20 feet.

15. Use siding materials such as wood siding, shingles, or fiber cement siding materials.

16. Use colors that tie the development in with neighboring buildings. Using dark accent and trim colors deemphasizes the building's mass and form.

17. Use landscaping to soften and break up the mass of structures.

18. For multi-family residential projects in the Town, a minimum of one hundred (100) square feet of open space per dwelling unit is required.

19. A minimum of three hundred (300) square feet of recreation area shall be provided per each dwelling unit, including those used by the owner or building management personnel. No part of the area may be used for driveway, parking or other automobile use.

20. Provide pedestrian access throughout the site and to common open spaces within and adjacent to the development. Most of the common open space should be designed to allow residents to walk throughout the development and to any adjacent recreational areas.

21. For cottage housing in the Town refer to the Town's Cottage Housing Standards.

4.6.6 - New Governmental, Institutional, or Historic Limited Commercial Zone, Including Expansions of Existing Buildings within the Reserve

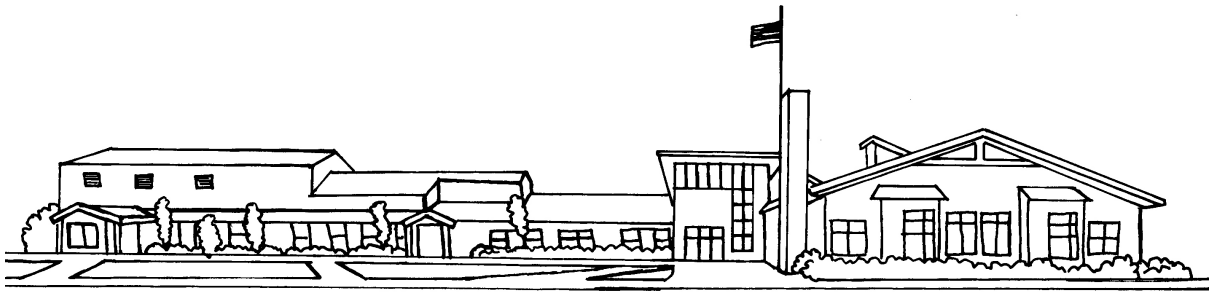
Guiding Principles: ***Government and institutional buildings are often larger than surrounding buildings, but they***

should be made to relate to their surroundings through the use of appropriate design, materials, scale and form. They should not give a false historic appearance.

Design Guidelines

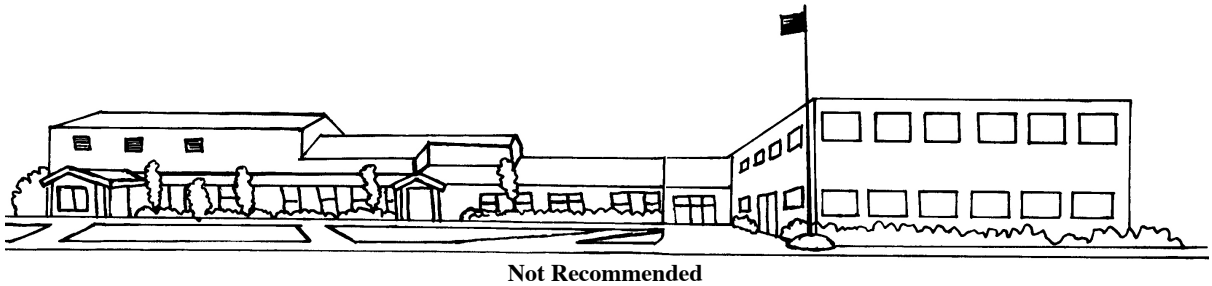
Projects require a pre-application conference where the architects and planners can discuss the specific code, design requirements, and approval processes with staff. The massing of the proposed building relative to its setting is a key issue.

1. New development should acknowledge and reinforce the desirable characteristics of existing development along the street. Elements to be considered include: massing, size and scale; height; materials; architectural detail and features; treatment of facades; windows and doors; setbacks and placement of buildings; pedestrian circulation, connectivity, and parking. Design is to be compatible with the setting.
2. Where there is no consistent architectural pattern, new building designs may focus on a specific element (s) of the surrounding area to complement and reinforce. In some cases, the new development will help establish an appropriate design character to guide future development.
3. New developments, whose mass and scale may negatively impact adjacent residential areas are not compatible unless mitigated through careful site planning and architectural design. Possible mitigation techniques include:



Recommended

Additions to governmental and institutional buildings in the Reserve should be compatible in mass, scale, height and building forms used. Coupeville High School is a good example of such an addition. The building addition (right) responds not only to the original building's use of multiple building masses of appropriate scale, height, and form, but to building forms and materials commonly found in the Reserve (gable and shed roofs, similar building materials, segmented windows)



Not Recommended

Avoid additions that overpower or that seem foreign or that have not relationship to the original building. Building forms of additions should be compatible in mass, scale, and height to those of the original construction and those commonly found on the Reserve.

a. Preserve open space on the edge of the site to further separate the building from less intensive uses;

b. Step down the mass of the building along the edge of the site;

c. Limit the length of, or articulate, building facades to reflect adjacent residential patterns; and

d. Use appropriate landscaping and buffers.

e. Select materials and colors that will keep the new development unobtrusive.

5. Break up larger buildings visually into smaller units using architectural elements such as bays, height differences, or setbacks and varying materials.

6. Have clearly-defined entries, including those for secondary uses such as offices.

7. All building facades are to be considered and designed appropriately, especially those exposed to public view.

8. Use detailing and architectural features to distinguish the building and add interest to the facade. Building design should avoid large blank walls facing the street, especially near sidewalks. Where blank walls are unavoidable, they should be designed to increase a sense of pedestrian comfort and visual interest. Small setbacks, indentations, or other means of breaking up the wall surface (including contrasting textures, colors, or materials), may be used.

9. Modulate or break up blank street-facing walls over 20 feet in width with recesses, columns, bands, or textural treatment. Wall surfaces may be effectively articulated with windows, or contrasting finish materials. Elements in relief, such as blind window recesses, should be proportional to the scale of the facade.

10. Building facades appropriately punctuated by windows or other design treatments should be used to add vitality and interest to the public street.

11. Approaches to add interest to the building facade include:

a. Division of the facade into increments through the use of such architectural features as bay windows, recesses, porches, overhangs or canopies over entries, frieze and corner boards, and other devices which break-up or minimize scale;

b. Provision of strong vertical and horizontal reveals, offsets, and three-dimensional detail on building facades;

c. Inclusion of roofline elements, such as gables, dormers, wood detailing, eave trim, or lattice work;

d. Inclusion of variety in the sequence of repetitive building elements, especially doorways and windows at recurring intervals;

e. Coordination of differing surface textures for compatibility;

f. Provision of window treatments for architectural interest and human scale. Windows could be detailed with mullions, recesses, molded window caps, etc.;

g. Application of complementary features around doorways and balconies;

h. Provision of a clear and strong division between floors on multi-story buildings.

12. Within the Town, encourage pedestrian activity on the street with elements such as storefront windows, seating, doors facing the street and canopies appropriate for the setting and building design.

13. Other exterior materials may be appropriate if they are detailed and finished to be compatible with the setting. Exterior materials that are not appropriate include: fiberglass, plastic or glossy vinyl siding, mirrored glass or other glass curtain walls, and unpainted/ untextured concrete block.

14. Roofs should provide a variety of vertical dimensions. Large, flat-roofed buildings, particularly where visible from uphill locations, are discouraged. Where flat roofs are appropriate, designs should include simple architectural details such as cornices, and decorative facings to provide interest to the roof line.

15. Rooftop design shall effectively screen mechanical equipment or incorporate mechanical equipment within the roof structure.

16. For developments over one acre in size within the Town, the following open space features are required:

    a. A minimum of two percent of the site area for one or more outdoor gathering places, including comfortable seating in each open space area compatible with the setting;

    b. Approximately one-quarter of the open space to be provided should be landscaped;

    c. Safe and visually-compatible pedestrian connections to walkways serving other portions of the site and, if appropriate, adjacent sites;

    d. Location of open spaces at or near high-use pedestrian locations.

4.6.7 New Accessory Structures (including Garages and Sheds)

Guiding Principle: Accessory structures should be designed to be compatible with the primary building and the setting.

Design Guidelines—Historic Sites

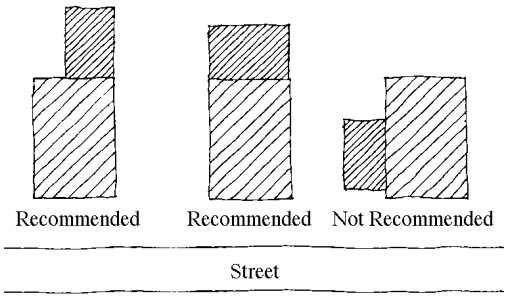
1. Historic accessory structures should be preserved or rehabilitated.

2. New accessory structures should be designed to be compatible with the historic context and setting and the structure should be secondary to the main historic building.

3. Place accessory structures in the rear yard or at the rear of the side yard, so they are only minimally visible from the street.

4. Spacing and size of window and door openings and proportion of window to wall space should be similar to historic counterparts within the streetscape or neighborhood, without duplicating them.

5. New accessory structures, when visible from the public view, should have design and materials compatible with the primary structure. Stock or kit outbuildings, fabric buildings, cargo containers, and carports are inappropriate when visible from the public view.



The visibility of the secondary structures at the right and left is limited from the roadway. The secondary structure in the middle is very visible from the roadway and should be avoided.

6. Materials used on accessory buildings should reflect the use and function of the accessory building and not that of the primary building. For instance, materials used on exterior facades of accessory buildings were often different (simpler and less costly) than those on the main building.

7. Within the Town, fabric structures are not appropriate.

8. Within the Town, cargo containers that have not been architecturally modified to the historic setting are not appropriate.

Design Guidelines—Garage and Carport Additions

1. The exterior of garages should use the same material, or a compatible material, as the house. Use colors that make the garage as inconspicuous as possible and/or match the house.

2. Design a garage or carport addition so that it does not dominate the main facade of the house. Placement on the side or in the rear is preferred. This will help reduce the perceived mass of the overall development. When the garage must be attached, the percentage of building front allocated to it should be minimized. Side loading garages are preferred.

3. Give visual emphasis to the house as opposed to the garage or carport. Create focal points in the house design such as front porches, larger accent windows or windows in prominent gables which project forward of the garage door and draw attention above the garage door.

4. To encourage garages in back yards within the Town, garages may be placed in the defined side and rear setbacks if:

   a. The garage is placed at least six feet behind the street facing facade of the house. A breezeway no wider than six feet measured side to side may connect the garage to the house.

   b. The garage is at least three feet from the rear property line. The garage may be placed three feet from the side property line provided that the main structure directly in front of the garage is no more than five feet

from the same side property line. This ensures that the balance of the required side yard setback is retained for the full depth of the parcel.

c. The size of the garage does not exceed 24 by 24 feet.

d. The height of the garage is limited to 12 feet above the highest point of natural grade along the front (vehicular entrance) wall of the garage.

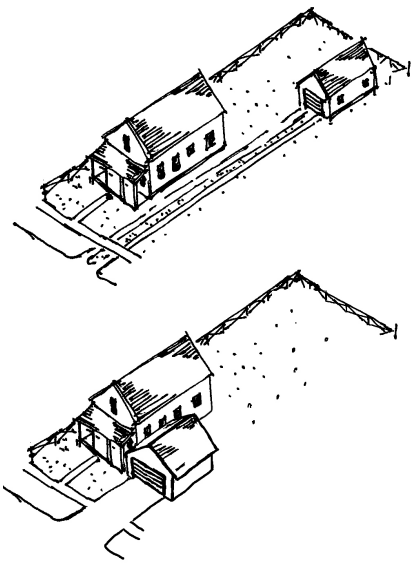
Design Guidelines—Accessory Residential Buildings and Structures

1. Traditionally, outbuildings were located at the rear of the lot.

2. In general, an accessory structure should be unobtrusive and not compete visually with the house. While the roofline does not have to match the house, it is best that it not vary significantly. Basic rectangular forms - hip, gable or shed roofs - are appropriate. Outbuildings must be set back from the rear of the primary building face a minimum of ten feet. They must be set back from the side and rear yard a minimum of five feet

3. Wood is the preferred material for most accessory structures. Avoid shiny or artificial-looking materials. Metal or vinyl is allowed for smaller structures if they are located in the rear yard and are not visible from the street. Use darker earth tone colors to make the structure unobtrusive. If necessary, screen with vegetation, appropriate fencing, or a part of the main building.

4. An accessory structure should remain subordinate in terms of mass, scale and height to the primary structure.



Avoid attaching a garage or carport to the front of the primary structure. Traditionally, garages were sited as a seperate structure at the rear of the lot; this pattern should be maintaned.

5. Fabric structures are not acceptable accessory structures in the Town.

6. Cargo containers whose appearance has been adapted for use in a residential area may be appropriate.

7. In the Town, locate large modern features such as greenhouse additions at the rear of the property so that they do not affect the character of the street. Screen such features with vegetation if needed.

CHAPTER 4.7 - PAINTING AND COLORS

Guiding Principles: ***Paint serves both to protect wood from the weather and to add a decorative element to the building and the streetscape. Proper maintenance of painted surfaces is important to preserving houses and their architectural features.***

Choosing the right colors is one of the most effective ways to protect our heritage landscape. Color dramatically affects the perceived scale of a building and how well it blends into its surroundings. The varied landscapes of the Reserve call for varied approaches to color, and the recommended color palettes are tailored for various areas. There is little record of the original colors of the buildings in Coupeville, but old photographs show that most buildings were white or light in color, sometimes with darker trim. Coupeville's New England roots led to buildings of generally simple design with simple paint schemes.

Design Guidelines

1. Although permits are not required for painting, owners are strongly encouraged to use the following guidelines in making paint color choices. Photos of color choices are depicted in this section to illustrate appropriate colors.
2. While color choice is a personal decision of the property owner, consider how your building's colors will fit harmoniously into the neighborhood while expressing your individuality.
3. For buildings in Review Area 1, on the prairies and in woodlands, color is very important. In most cases, darker earth tones found in the surrounding landscape are called for to help make new construction "recede" into the landscape. White or lighter colors are appropriate for historic buildings. Colors that blend with dark tones in the landscape help buildings recede rather than stand out. The more visible a building is from public viewpoints, the more important color selection is. Bright or light colors increase a building's visibility and alter the historic viewsheds.
4. Choose paint and material colors appropriate to the style and setting of the building. Apply colors to enhance the architectural features of the building and not conflict with adjacent buildings. Use colors to create a coordinated color scheme for a building. The choice of color for a building can greatly affect how well it fits in with the other buildings in the neighborhood.
5. Most buildings in the Reserve are simple structures that typically would have one background color and one or two trim colors. Some styles, such as Queen Anne and Second Empire, have more ornate features that can be effectively highlighted by more complex color schemes.
6. On a historic building, a color scheme that reflects the historic style is preferred, although some new color selections can be compatible. It is recommended that a color expert be consulted when using more than three colors, and that sample areas be painted to see how the combinations work. Base or background colors should be muted. Reserve the use of bright colors to accent building features only. Contrasting accent colors may be used to highlight entries.
7. Elsewhere in the Reserve, use colors (usually dark colors) that blend with or complement the surroundings.

8. The Island County Historic Review Committee has used a palate of darker earth tone colors for approved projects. These recommended paint chips are available at the County Planning Department.

9. Limit the number of paint colors on a building. Where there is more than one module to a building, one set of colors should be used for the different facades. However, if an owner would like to distinguish the different building modules, they may alter the colors that are used for the trim. This way each module is distinguished but there is a general relative sense of continuity for the row.

11. It is most effective to use colors with similar intensities. Using colors of similar intensity also means that they will fade at approximately the same rate. Avoid bright primary colors, as they fade more quickly.

12. The use of bright, neon, fluorescent, or "Day Glo" colors - or of unusual patterns such as stripes, polka dots, or camouflage patterns - is prohibited.

13. Avoid high gloss paint. Use matte finishes.

14. Murals and graphics must be approved in Review Area 1 or on historic buildings.

Painting Guidance

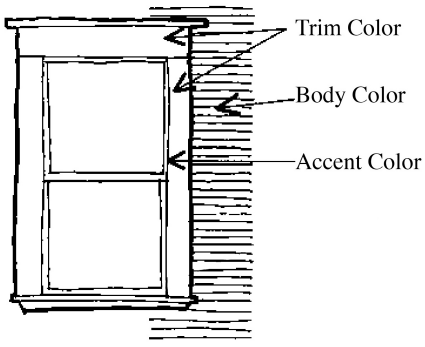
1. The exterior surfaces of historic buildings are painted for two primary reasons – to protect and preserve the exterior materials and to create color schemes appropriate for the building's architectural style. An appropriate paint scheme on an historic building will accentuate its architectural details and add to the character of the historic district.

2. A good rule of thumb to follow is: the simpler the design of the building or house, the fewer colors used.

3. The articulation and details of exterior walls, window and door openings, trim, scale and texture of exterior materials can be enhanced or obscured by appropriate and inappropriate paint colors selected for a building.

4. Select and locate paint colors that are appropriate to the style, period and type of building and its district or area. Selection and location of paint colors based on research of historic finishes is encouraged. Paint colors should be complementary to each other and used to accentuate a building's significant features.

5. This method of selecting colors and locations of colors does not mean that every house or building in a historic district or of a particular period or style should be painted the same color. There is a wide range of attractive colors, which may be combined in hundreds of ways to provide for individuality with overall continuity.



— PAINT COLOR RESOURCES —

Benjamin Moore- Historical
Website:
http://www.benjaminmoore.com/bmpsweb/portals/bmps.portal?_nfpb=true&np=public_site/articles/application_article/app_colorExplorerTool&_pageLabel=fh_getinspired#&ce_vm=2&ce_col=HC
Online Locator:
To locate the colors go to Paint Ideas- Color gallery- Show Options- Color collections- Historical
This website is very user friendly and you can purchase paint by clicking on the colors.
Nearest Store:
Ace Hardware Freeland
1609 Main St Freeland, WA 98249
(360) 331-6799

Valspar- American Tradition Historic Homes (National Trust for Historic Preservation developed the line)
Web Site:
http://www.valsparpaint.com/en/index.html
This website is heavy on pop-ups and flash so it won't work well on an older operating system. You can purchase samples and swatches online. They also have a store locator.
Nearest Store:
Mt. Vernon Lowes
1717 Freeway Drive
Mount Vernon, WA 98273
(360) 424-5838

Sherwin Williams- Preservation Palette
Website:
http://www.sherwin-williams.com/
Online has no colors but many product explanations and a store locator.
Nearest Location:
1526 Riverside Dr
Mount Vernon, WA 98273-2444
Phone: (360)424-4489

Paint Chips
The Island County's Historic Review Committee recommended paint colors for rural settings are available at the the Island County Planning Department front desk.
Location:
1 NE 6th St
Coupeville, WA 98239-3590
(360) 679-7339

CHAPTER 4.8 - SIGNS

Guiding Principles: ***Signs should be compatible in size, color, and materials with the rural historic character of the Reserve. They should not hide features of historic buildings or overwhelm either the building or the surroundings.***

In the Limited Historic Downtown Area, signs should be directed at and scaled to the pedestrian. Don't assume that the largest sign is the best. Pay particular attention to how your sign relates to your building. Look for logical signage locations on your facade usually simple is better.

Design Guidelines

1. A good sign is simple and direct, with a letter style and graphic treatment that is easy to read with minimal clutter. Coordinate sign colors with the colors of the building if consistent with guidelines.
2. Make signs appropriate in scale so as not to overwhelm the building or its features.
3. Wood, or a material that looks like wood, is preferred for signs, but other traditional materials such as metal can be used. Signs should be painted and may be lighted with concealed spotlights. Lighted signs should be limited to businesses open at night.
4. Prohibited signs include:
    a. Neon signs (and similar lighted signs) on building exteriors or interiors;
    b. Flashing (not including seasonal, holiday lights) or lighted signs or moving message signs of any type;
    c. Internally-lit signs or awnings, or internally-lit letters;
    d. Billboards and other tall freestanding signs.

    Refer to the Town and County codes for specific regulations on sign types, size, and locations.
5. Place signs for historic commercial buildings in locations originally intended for signage, such as above the windows. Do not cover windows, doors, or other architectural features with a sign or with light fixtures.
6. In pedestrian-oriented commercial areas, use signs of a size, shape, and height to be visible primarily to pedestrians rather than people in vehicles.
7. Install signs so that they are unobtrusive. Do not install them so that they project above the building cornice. Mount signs and light fixtures so they do not damage the building.
8. All sign lighting shall be indirect downward with full cut-off shields required on all lamps. Use low-profile light fixtures with minimal projection from the building facade in a style appropriate to the building's period. Concealed light fixtures are encouraged.
9. Signs along roads, in front of buildings, and in scenic vistas should be in keeping with the rural setting of the Reserve.

10. Signs adjacent to historic structures should be architecturally sensitive and designed to fit the setting.

4.8.1 Signs within the Limited Historic Downtown Area

Design Guidelines

1. Continuous flat wall areas above display windows, or above upper story windows, are typically good choices. Do not cover windows, doors, or architectural ornaments.
2. Wood, or a material that looks like wood, is preferred for signs but other materials such as metal can be used if compatible with the setting.
3. If evidence exists that a sign was painted on a building exterior historically, this will be permitted.

4.8.2 Sign Lighting

Design Guidelines

1. Sign lighting fixtures should be simple in design or concealed.
2. All sign lighting shall be indirect downward, with full cut-off shields required on all lamps.
3. Concealed light fixtures or fixtures appropriate to the building's period and style are encouraged.
4. Light fixtures should be low profile and have minimal projection from building face.
5. Lighting should not hide any architectural features.
6. The light source should not be visible from the public right-of-way.
7. Incandescent illumination is the most appropriate light source for historic commercial signage.

CHAPTER 4.9 - LIGHTING

Guiding Principle: ***Provide adequate lighting for public safety and security without detracting from the historic small-town and rural character of the Reserve.***

4.9.1 Lighting

Design Guidelines

1. Screen light fixtures so that the light source is not visible off-site.
2. Reduce horizontal light glare and vertical light trespass from a development site onto adjacent parcels.
3. Lighting directed upwards above the horizontal plane (up-lighting) is prohibited, with the following exceptions:
    a. Up-lighting for government flags. Government flags used for advertisement are discouraged.
    b. Low wattage holiday and special occasion accent lights. Flashing lights are prohibited.
4. Back-lit panels and awnings illuminated from behind, including gas pricing signs and service station canopies, are prohibited.
5. The use of lighting for advertising purposes is discouraged.
6. Pedestrian-scaled lighting is encouraged in areas of pedestrian activity.

7. Avoid bright lighting on outdoor surfaces of buildings.
8. Colored lighting is prohibited except for temporary seasonal holiday lighting.
9. Flashing or moving lights are prohibited.
10. Use downward directional lighting. Except for intermittent security lighting on motion detectors, all lights more than seven feet above the ground shall be downward directional lighting. The fixture's housing must be totally opaque. Clear or refractive lenses shall not extend below the housing.
11. Avoid lighting large areas with a single source. Large areas may be lit with a number of low-intensity sources close to the area requiring illumination. Illumination of a large area with a remote single source of light shall be avoided.
12. Excessive light throw is prohibited. Lighting shall not be cast beyond the premises and shall be limited to illumination of surfaces intended for pedestrians or vehicles. Illumination of landscaped areas shall be avoided unless lighting is part of the landscape area immediately around the building or the area is intended for recreational use.
13. Choose approved outdoor light designs.
14. Parking lot lighting fixtures should be non-glare and reduced after business hours.

CHAPTER 4.10 – FENCES

Guiding Principles: ***Historically, many Coupeville homes had picket fences. While these are less common today, wood is still the most appropriate fencing material for retaining the historic character of the town. On the prairies and in woodlands, however, openness is most important to retaining the Reserve's rural character and appropriate open fencing should be used.***

4.10.1 Sites Containing a Historic Building

Design Guidelines

1. Fences may not be more than six feet high, except to provide screening for commercial activities as required by state, county or town law or ordinances.
2. Fences, within front yard setback or corner side yards which could obstruct visibility, shall be no more than 3.5 feet high. Fences in rear yards and interior side yards shall not exceed six feet in height.
3. Use simple wood (boards or split-rail) fences, either painted or allowed to weather naturally. Use a vertical or horizontal orientation of the boards, not a diagonal orientation. Post-and-wire fencing is also acceptable. Chain link is not acceptable in front yards or on historic sites.

4.10.2 All Other Areas of the Reserve

Design Guidelines

1. In woodland and natural areas, natural plantings rather than fencing is preferred for use along the street edge of the property. If fencing is necessary, use inconspicuous post-and-wire or similar open fencing, preferably set back from the roadside.

2. Elsewhere in the Reserve, use post-and-wire fencing or wood fencing open enough to see through easily. Locate fences so that they do not block views across the landscape.
3. Fencing made of synthetic materials must be in colors that make the fencing as unobtrusive as possible. Typically, dark colors are most acceptable. White PVC is not allowed in Area 1.
4. Hedges and hedgerows are highly recommended "fencing" approaches.
5. Do not use chain-link fencing in any location visible from the road, unless it is effectively covered with vines or other vegetation.
6. Do not use concrete block walls for fences.

CHAPTER 4.11 - PARKING AND DRIVEWAYS

Guiding Principle*: Parking should be designed to reduce visual and other impacts and to be as unobtrusive as possible. Driveways should be designed and located to be as unobtrusive as possible and to enhance pedestrian safety.*

4.11.1 Residential

Design Guidelines

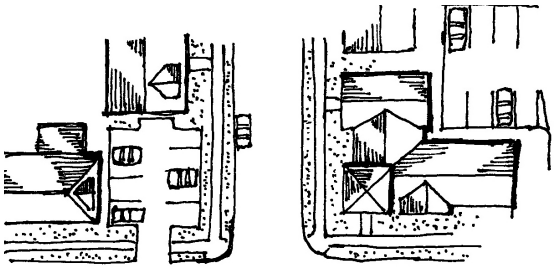
1. Off-street parking should not be established in front of a house, except in the approved driveway.
2. Minimize the impact of individual garage entrances where they face the street by limiting the curb cut width and visually separating the garage entrance from the street with landscaped areas. Emphasize pedestrian entrances in order to minimize the garage entrances.
3. Driveways should be as narrow as possible. Generally, double-width or multiple entrances are not appropriate.
4. Coordinate the driveway design to meet the needs of the property while following the historic design precedents in the immediate area.
5. Common driveways shall be established wherever possible, to reduce curb cuts.
6. Residential driveways made of twin parallel tire tracks, rather than solid paving, should be maintained where possible. Such driveways should be used in new construction where appropriate.
7. Construct new driveways in locations that require a minimum of alteration to site features such as landscaping, retaining walls, curbs, and sidewalks.
8. Entry features such as driveways, gates, fences, and landscaping shall be compatible with the neighborhood setting.
9. Gated subdivision entries shall not be permitted in the Reserve.

4.11.2 Nonresidential

Design Guidelines

1. Place parking lots beside or behind buildings whenever possible, locating them to minimize the visual impacts of parking and to enhance the pedestrian environment and streetscape.
2. Parking areas must be screened, preferably with appropriate vegetation, so that the vehicles are not the dominant

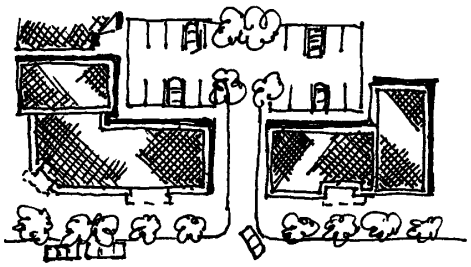
feature of the property. Parking lots shall be either fully or partially screened and shall conform to all other applicable landscape requirements for parking lots.



Not Recommended Recommended

3. Parking lots along streets which divide commercial and residential zoning districts, or on parcels that abut residential zones, must be largely contained behind nonresidential buildings. Driveways with parking on one side of the driveway may connect rear parking lots to the street.

4. Developed parking areas in the front setback of non-residential buildings are not allowed unless all other attempts to meet code-mandated parking requirements are exhausted. When allowed, such parking areas must be buffered from the sidewalk, preferably with vegetation. Existing developments that do not meet current guidelines will not serve as a model for new development.



Locate parking lots for more than one car to the sides and rear of buildings. Parking lots should not be located in front yards.

5. Divide large parking lots into smaller sections with planting areas. Incorporate existing large trees and shrubs into the landscaping when possible.

6. Shared parking areas are strongly encouraged.

7. For adaptive use of historic residential structures, onsite parking is discouraged unless a sufficient lot area exists to accommodate parking which does not negatively impact the historic setting and which is not located between the street and the historic building.

8. The appropriateness of non-traditional or alternative paving materials and styles will be considered on a case-by-case basis. Low impact development techniques and permeable surfaces are preferred. Grass block pavers (sometimes known as "grasscrete") are concrete pavers designed to allow grass to grow up through the center. They are useful for limited-use parking areas where an asphalt or concrete appearance is not appropriate.

9. The site plan should minimize the number and width of driveways and curb cuts along the street.

CHAPTER 4.11.2 - SIDEWALKS AND PATHWAYS

Guiding Principle: ***Sidewalks and pathways should be designed to fit with the character of the surrounding area.***

Design Guidelines

1. Avoid installing new curbs and sidewalks - except on Front Street, Coveland Street, Alexander Street, and Main Street - unless provided for in new developments.
2. In other locations, use informal pathways, either unpaved or with minimal surfacing needed for maintenance and safety, in support of the Reserve's Low Impact Development goals. Plain asphalt, concrete, or gravel are preferred materials for walkways that are visible to the public. Avoid modern materials such as exposed aggregate, slate or concrete pavers.
3. Use grass-lined swales, rather than curb-and-gutter, for drainage, except along Front Street, Coveland Street, Alexander Street and Main Street, unless required for new developments.
4. Use of benches, lighting, and other amenities to promote a pedestrian atmosphere are encouraged. However, they should be appropriate in style and scale to the character of the Town and Reserve. Avoid modern designs or ornate Victorian designs. Use simple wooden benches, planters, and waste receptacles; materials that look like wood are acceptable.
5. On public sidewalks, use of wood, clay, or other materials with a natural appearance is appropriate. Do not use shiny metal, glossy plastics, or other materials that appear modern for planters.
6. In pedestrian areas install lights that provide lighting for pedestrians (10-15 feet high), rather than only high-level lighting for vehicles. Use fixtures suitable to the historic character of the area, avoiding modern or ornate Victorian designs.

CHAPTER 4.11.3 - MECHANICAL EQUIPMENT AND SERVICE AREAS

Guiding Principle: ***Utilities and mechanical equipment should be located so that they do not draw attention to themselves and are as unobtrusive as possible.***

Design Guidelines

1. Place mechanical and electrical equipment, other utility equipment, and service areas (including propane tanks and trash/recycling containers) in unobtrusive locations. Screen them from view with solid screening elements, plantings, appropriate fencing, or part of the building. They should preferably be installed on secondary facades, not facing the street.
2. Use compatible colors to help make equipment less visible.
3. Locate trash areas away from pedestrian walkways and, when possible, inside the

building or within a durable closed structure.

4. Screen rooftop mechanical equipment with parapet walls or other roof forms so that it is not visible from the street. Buildings visible from above (such as those easily visible from hillsides) should conceal their equipment appropriately. Painting the equipment is not sufficient.

5. Install mechanical equipment in areas and spaces that will require minimal alteration to the building or damage to historic materials.

6. Install equipment such as electrical panels and meters where they are not visible from the street, or screen with appropriate landscaping.

7. Locate new mechanical supply lines, pipes, and ductwork on the interior of the structure as much as possible. If an interior location is not feasible, place in inconspicuous locations or conceal with architectural elements such as downspouts.

8. Place utility service lines underground where possible to eliminate overhead lines and poles.

9. Place air conditioning, ductless heat exchangers, heat pumps, and other HVAC units and other mechanical equipment in rear and side yards with as little visibility from the street as possible. Screen equipment with vegetation or appropriate fencing, if needed. Units that are placed on the ground should be located to the sides or rear of a property and screened from view.

CHAPTER 4.11.4 - SUSTAINABILITY AND ENERGY CONSERVATION

Guiding Principles: ***Energy conservation and sustainability are important considerations in Ebey's Reserve and they are very compatible with historic preservation. Maintaining an existing building properly is a sustainable choice.***

Install new equipment so that is does not detract from the historic character of the building or of the Reserve.

Design Guidelines

1. On historic buildings, solar heating systems and photovoltaic panels must be as unobtrusive as possible. It is recommended that they be installed on the ground or on an accessory structure rather than on the building itself. In any case, installation must be done so that there is no damage to the historic building and in a manner that the equipment can be removed without damage to the building.

    c. If attached to the building, solar devices should lay flush with the roof line.

    d. If not attached to the building, collectors should be located in side or rear yards.

    e. Exposed hardware, frames, and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

    f. Collectors not attached to the building should be screened from

the public road by landscaping to reduce their visibility.

2. Elsewhere in the Reserve, install solar heating systems and photovoltaic panels in a manner that is compatible with the form of the building, preferably so that they do not project above the ridge of the roof.



Good Example of compatible installation, below ridgeline, of photovoltaic panels on Coupeville Public Library.

3. Windmills and wind turbines in the Reserve will be considered on a case-by-case basis, only for the purpose of providing electricity or pumping water for the property on which it is located. A windmill or turbine must be designed and located to be as unobtrusive as possible.

4. If the structure has the potential to introduce visual elements that significantly diminish or alter the Reserve's cultural landscape, project restrictions may be imposed even if they impair installation, maintenance or use of the windmills and wind turbine.

5. In nonresidential developments:

   a. Incorporate transportation solutions, along with site plans, that acknowledge the need for bicycle parking, carpool staging, and proximity to mass transit. Include access to existing trail system.

   b. Encourage alternatives to traditional commuting.

   c. Site the building with public transportation access in mind and limit on-site parking.

   d. Encourage the provision of refueling and recharging facilities for alternative fuel and electric vehicles.

   e. Use porous alternatives to traditional paving for roads and walkways.

   f. Site buildings to be able to integrate passive and active solar strategies.

   g. Consider the potential impact on future developments adjacent to the site (e.g., solar, day lighting, ventilation, etc.).

CHAPTER 4.11.5 - RELOCATION OR DEMOLITION OF HISTORIC BUILDINGS

Guiding Principle: ***Ebey's Reserve has been determined to be historically significant to the nation. In consideration of this, it is the intention of the Reserve Partners to prevent the demolition of historically significant (contributing) buildings and structures.***

GENERAL

A property owner who wants to demolish (in whole or in part) or relocate a historically significant building or structure must receive a Certificate of Appropriateness from the Historic Preservation Commission before the action will be approved by the Town or County. A pre-application conference with the Reserve

Committee is the first step. Detailed additional information on the process and the application requirements can be found in ICC 17.04 and CTC 16.13. Demolition is subject to further review under the State Environmental Policy Act (SEPA), pursuant to WAC 197-11-800 (2)(f).

DEMOLITION

When demolition would be detrimental to the historic character of the Reserve, then the application shall be denied unless:

1. The denial or partial denial will deprive the owner of reasonable economic use of the property.
2. The building, structure, or portion to be removed cannot be adapted for any other use, whether by the owner or by a purchaser, that would result in a reasonable economic return.
3. There is no viable or reasonable alternative which would have less impact.
4. The structure is so deteriorated, and there is so little historic fabric remaining, that it would be an inordinate burden to retain the historic, cultural, and architectural significance of the structure through rehabilitation.

The Certificate of Appropriateness for demolition may be issued with conditions such as:

1. Approval of a replacement building before demolition.
2. Adequate evidence of financial ability to complete the replacement project.
3. A requirement that the building be thoroughly documented through photographs or other methods for permanent retention in local, regional, or national archives.

RELOCATION

Guiding Principles: ***Relocation of a historic building is discouraged but may be considered if it can be done while preserving the historic character of the building and the integrity of the setting and when it is the only way to prevent demolition of the building.***

Design Guidelines

1. Relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of a structure to a setting similar in size and topography to the original is also preferred.
3. A relocation plan should be prepared to ensure that the least destructive method of relocation will be used. Buildings must be carefully relocated to retain original architectural details and materials.
4. The appearance, including materials and height, of the new foundation for the relocated historic structure should match that original to the structure as closely as possible, taking into account applicable codes.
5. A building may be moved into the Reserve if it maintains a sense of architectural unity in terms of style, height, scale, massing, and materials for its new setting.

6. The building should be compatible with the building(s) adjacent to the new location in style, height, scale, materials, and setback.

7. All Relocation projects must have a Landscape Plan or a Site Development Plan for the vacant lot.

CHAPTER 4.11.6 – RESIDENTIAL COMMUNICATIONS AND AMATEUR RADIO ANTENNAS

Design Guidelines

1. Locate satellite dishes, antennas, and other communication equipment where they are not easily visible from the street. In historic settings and on historic buildings, do not place them on facades visible from the street.

2. With respect to amateur radio facilities, the decision maker will explore suitable options with the applicant to allow reasonable amateur radio use while preserving the historic character of the Reserve.

3. In order to determine how best to reasonably accommodate an amateur radio facility, the application must include:

    a. A copy of the applicant's FCC license.

    b. Technical information on the minimal antenna height required to operate at the specific site.

    c. Detailed site plan which includes specific antenna plans and a visual analysis.

4. The decision maker may consider and apply, as necessary, the following guidelines:

    a. Limit the operating height to the minimum necessary for the approved the FCC license.

    b. Use a retractable antenna support structure or tower (Retractable telescoping or crank-up mechanism) when the tower support structure height is in excess of the allowable height of buildings within the zoning district.

    c. In highly visible sites and Reserve Area 1, restrict normal (i.e., nonemergency) hours of use (of retractable antenna support structures) to the nighttime to greatly reduce the visual impact of the antenna. If not restricted to nighttime use only, towers and antenna and appurtenances should be a dark earth tone color or other such finish as determined so as to minimize visual obtrusiveness.

5. Whenever possible, no antenna or its support structure, equipment, or any accompanying structure for equipment should be placed in the front yard of any lot. All structures must be located in the rear or side yard. A building-mounted installation must be affixed to the rear of the structure.

6. Structures cannot be located in any required setback area of the zoning district in which it is located.

7. If an antenna is installed on a structure other than a tower, the antenna and

supporting equipment must be of a neutral color that is identical to, or closely compatible with, the color of the supporting structure to make the antenna and related equipment as visually unobtrusive as possible.

8. If the structure has the potential to introduce visual elements that significantly diminish or alter the Reserve's cultural landscape, project restrictions may be imposed even if they impair or add to the cost of installation, maintenance or use of the antenna.

9. The antenna and its support structure, equipment, or any accompanying structure must be removed when they are no longer in use for more than twelve months, at owner's expense.

CHAPTER 4.11.7 – COMMERCIAL COMMUNICATION TOWERS

Design Guidelines

1. Shall not be placed in significant historic areas or scenic vistas.

2. Must be designed to blend with natural features and shall have minimal visual impact on the Reserve. Those that are required to have warning lights are not acceptable in the Reserve. All equipment must be screened with natural wood fencing and, if needed, plantings of native vegetation.

3. Power pole swapouts are generally preferable as an alternative to new communication towers. Camouflaged design appropriate to the setting is also preferred.

    1. The applications for commercial communication towers must include the Environmental Assessment required under FCC rules.

PART 5

Farms & Agricultural Structures



PART 5 Farms & Agricultural Structures

Guiding Principles: ***Agriculture and farming are vital to the Reserve's heritage and rural character. Sustaining these historical patterns of land uses and farm clusters is essential to preserving the unique cultural landscape.***

New structures and alterations should be designed to fit in with existing farm clusters and the rural surroundings. In addition to County code requirements, Reserve staff are available to assist you with farm and agricultural issues.

CHAPTER 5.1 - FARMS AND DESIGN REVIEW

Agriculture is particularly important to Ebey's Reserve, as it was farming that shaped much of its cultural landscape. Farm complexes often expanded to include a barn, several outbuildings and sometimes additional residences. The Central Whidbey Island National Register Historic District nomination identified 30 farm clusters in 1993. Many of these farms are still operating, producing crops today.

Many farm houses, barns and specialized structures such as granaries and water towers are historically significant because of their age, their past uses or their construction type. Some smaller structures and some landscape features such as hedgerows or remnant orchards are also important. Contact Reserve staff to discuss specific structures or landscape features.

Farmsteads, like farming itself, are dynamic and evolving, with uses and technologies changing and new buildings integrating with the old. In the Reserve, the way settlers farmed and the kinds of crops they grew are different from farm techniques and crops of today. However, most of the same patterns of land use – the mix of farm, forest, village, and shoreline – still remain today and give the Reserve its nationally-significant cultural landscape.

Central Whidbey farms typically consist of several buildings clustered around a central drive. Often, houses, garages and gardens form a domestic area, while barns, granaries, storage and equipment sheds, and other outbuildings are the work area. Both areas are linked by drives and paths, delineated by fences or vegetation and surrounded by farmland.

Because of the importance of agriculture to the Reserve's cultural heritage and the dynamic nature of a viable agriculture industry, some farm construction is either:

- exempt from the design review process and Guidelines;
- conditionally exempt from the design review process but subject to the Guidelines; or
- subject to both the design review and the Guidelines.

When required, the review is to help guide planning and design to assure that the project takes into account the historic character of the Reserve, while still meeting the needs of the owner. The Historic Preservation Commission has two members with agricultural experience to provide this important perspective and expertise. The Reserve Manager will assist as well.

If you are considering any changes to your farmstead, please meet with Reserve staff early in your planning process. They can provide guidance both in meeting your

needs and in complying with the process and Guidelines.

The Heritage Farm Program, described in Part 6, is an additional tool to give farmers technical and financial support to develop a preservation plan tailored to their specific needs.

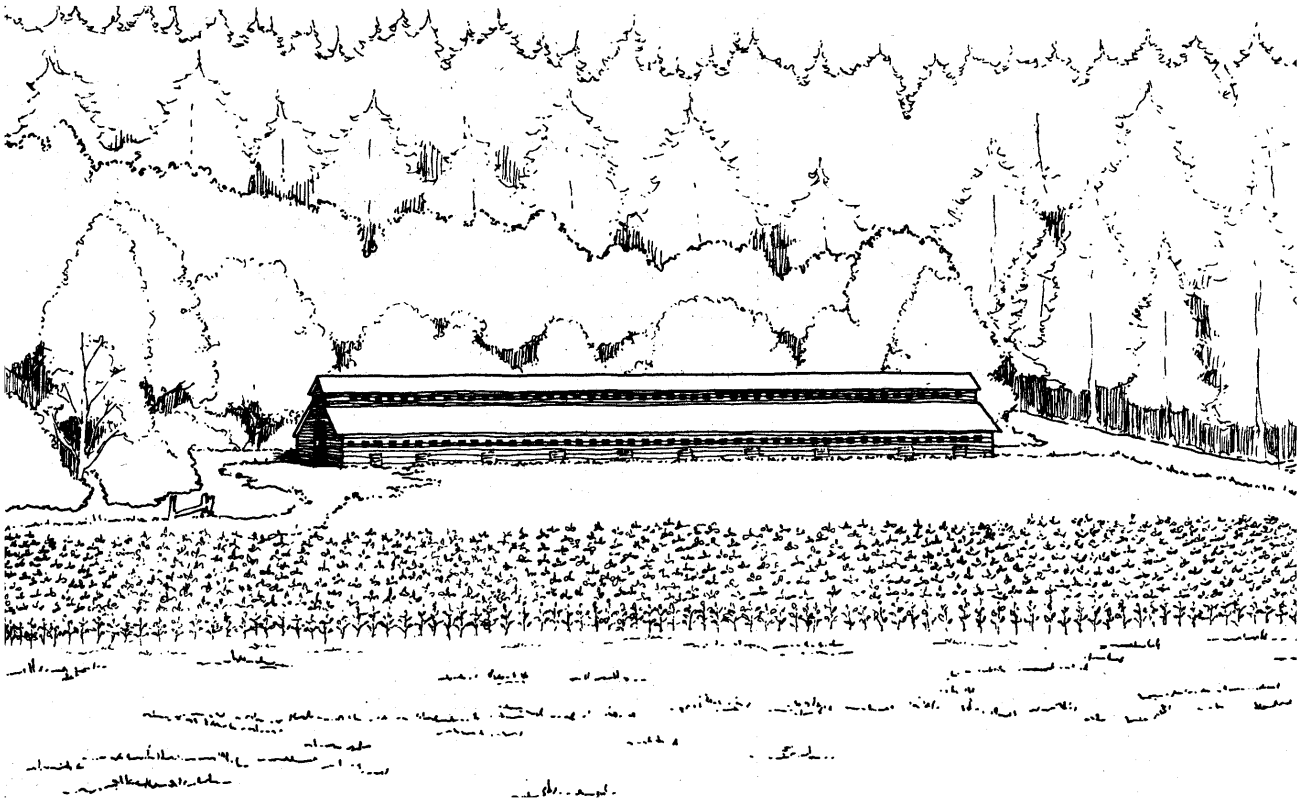
Demolition of historic farm buildings and structures is subject to design review, but property owners who work with Reserve staff to complete a Heritage Farm Plan will not be subject to all demolition requirements and processes.

CHAPTER 5.2 - EXEMPTIONS FROM DESIGN REVIEW-AGRICULTURAL ONLY

Certain agricultural related projects that are exempt from the design review process and Guidelines are listed in the Unified Code.

The following agricultural activities are exempt from design review:

1. Ordinary maintenance on existing structures and buildings, including replacing elements such as siding and roofing with the same type of materials. Traditional materials can be used as needed. For example, metal roofs are common on agricultural buildings and may be replaced in the same color or darker colors.
2. Minor alterations such as additions or changes in doors or windows to non-significant buildings.
3. Construction of post-and-wire or other traditional open fencing and enclosures.
4. Temporary or seasonal structures.



5. For properties that have scenic or conservation easements, allowable construction is based on what is allowed in the easement.

CHAPTER 5.3 - AGRICULTURAL BUILDINGS AND STRUCTURES

Design Guidelines

1. Before planning for new construction, first consider repairing or modifying existing buildings to meet changing needs.
2. A structure's location and siting are crucial. Whenever possible, cluster buildings together to maintain historic patterns of open space and farm clusters. Help maintain the Reserve's historic views of the agricultural lands and vistas and views to other historic clusters as well.
3. If it is necessary to build outside the farm cluster, locate the structure to be as unobtrusive as possible, such as near a hillside or a group of large trees. Make it blend into the landscape rather than stand out.
4. If locating a structure on a sloping site, minimize its visual impact. Do not place it on top of the slope where it stands out in the skyline; place it below the hillside. Minimize grading by considering the slope in the design and function of the building.
5. A compatible structure fits into its surroundings rather than stands out. When planning an addition or a new structure, consider its size, form (especially the shape of the roof), materials, color, general style, and details (such as the number, type, and size of windows and doors). If several of these factors are similar to those of the nearby buildings, the new structure or addition is likely to be compatible.
6. A wide range of materials can be used for agricultural buildings. Wood siding (either horizontal, vertical, or board and batten) is the most traditional material locally and wood is the preferred choice for most new structures.
7. If wood is not feasible for a new structure or addition, a material that closely resembles wood (such as Hardiplank®, a fiber cement product) is preferred.
8. In some cases, metal structures may be compatible with the existing buildings in the farm cluster, even if they are of wood. Building size and color are particularly important considerations.
9. Roofs may have modern shingles (such as asphalt composition or fiberglass), wood shingles, or metal. Choose a roofing material that is compatible with the style and materials of the new building and the rest of those on the farm.
10. Avoid shiny, reflective or glare-producing materials and finishes. If using metal, choose darker colors. Bare metal may be used to replace an existing bare metal roof.
11. Window sash may be wood or another material of compatible color. Do not use bare metal or shiny vinyl that contrasts with the building. Keep it simple and inobtrusive.

12. Use colors that harmonize with the existing buildings. If a building is outside a cluster, use dark shades such as red, brown, gray and green that blend with the natural surroundings.

13. Screening is not usually necessary if a new structure is well-sited and compatible with its surroundings. In some cases, however, trees or shrubs can be used to help a new building blend into the landscape. Use landscaping that is found within your farmstead or native vegetation found in Central Whidbey.

14. Make utilities and other service equipment as unobtrusive as possible while still meeting the needs of the farm.

Successful examples of new agricultural construction. Use of materials, traditional forms.





PART 6

The Heritage Farm Program



PART 6 The Heritage Farm Program

The Heritage Farm Program will provide technical and financial support to farmers to develop a Heritage Farm Plan tailored to each one's needs, with short- and long-term measures to help maintain, stabilize, repair, adapt, and preserve their most important structures. Heritage Farm Plans are a tool developed by the Trust Board to help the farmers of Ebey's Reserve stay flexible and profitable while preserving their significant farm structures and using them to their greatest potential. The Heritage Farm Plan will also help to retain the Reserve's overall integrity and rural character.

Benefits

The Heritage Farm Program:

1. Gives farmers greater flexibility and support in addressing design guidelines.
2. Raises public awareness of, and support for, the Reserve's farms.
3. Cultivates the deep tradition of local stewardship through technical and fiscal support.
4. Surveys and documents the structures of the Reserve's heritage farmsteads in order to learn about preservation needs and building uses from property owners.
5. Provides technical assistance to owners of heritage farmsteads to preserve significant structures and landscape features.
6. Integrates farmstead plan priorities into the annual Reserve Preservation Field School and annual series of on-site heritage workshops on individual heritage properties.
7. Provides financial support for maintenance, stabilization, repairs, restoration, rehabilitation, and adaptive use activities through the Ebey's Forever Fund.

Heritage Farm Plan

Each Heritage Farm Plan may have three elements, based on individual property owner needs:

1. Conduct a survey to update the existing Building and Landscape Inventory. This survey will have the following:
    a. Date of construction for each building
    b. Historic use/function(s)
    c. Current use/function
    d. Alterations and assessment of historic integrity (how much it has been changed over time)
    e. Landscape features and setting
    f. Location (where the farm and structures are located within the Reserve)
    g. Orientation related to public roads
    h. Circulation (roads and paths within the complex)
    i. Property boundaries and boundaries of various spaces on the farm
    j. Cluster arrangement (the siting of structures and other elements and the relationships among them) Small-scale features (such as fences, hedgerows, trees and other plants, ponds or other features that add character)

2. (Based on owner needs) Conduct a Summary Condition Overview of farmstead structures.

   Identify current uses and potential future uses such as adapting to new markets: agritourism, commercial kitchens, home stays, farm-to-chef, processing, packaging, etc.

3. (Based on owner's needs) Prepare maintenance, stabilization, repair, and rehabilitation plans for high priority historically significant structures, including cost estimates, etc.

   Prepare adaptive use plans for targeted structure(s).

   Identify structures that are not historically significant.

   Identify contributing structures that have lost their integrity due to deterioration or alteration over time.

   Identify sites for potential new construction.

   Identify potential tax credit, special valuation tax and other incentive programs available to owners of historic buildings.

Once a farmer or property owner has this plan in place, they are eligible for Ebey's Forever Fund support as well as hands-on assistance from the Reserve Preservation Field School.

If you are considering any changes to your farm, including additional clearing of forest land, we encourage you to contact Reserve staff in advance. They can explain the Heritage Farm Program and provide guidance and support in meeting your needs and in complying with the guidelines.

The development and approval of a Heritage Farm Plan can help expedite projects and also reduce the process associated with the demolition or relocation of a historic farm structure.

PART 7

Appendices



Glossary

(Please refer to the Town and County code for additional definitions)

Accessory structures include, but are not limited to, garages, barns, sheds, fabric structures, swimming pools and pool houses, play equipment, residential greenhouses, and cargo containers. The total area of accessory structures shall not exceed the area allowed by existing town and county codes.

Adaptive Reuse Changing an existing building to accommodate a new function, while retaining the key historic elements and character-defining features of the building.

Aggregate paving Concrete paving with gravel exposed to add texture.

Alignment The arrangement of objects along a straight line.

Alteration Minor modification of structures, building, or landscaping without completely changing the original configuration.

Awning An exterior shade that extends over a window, door, or storefront; typically made of heavy fabric, but may also be of vinyl, fiberglass, or other materials.

Balcony A platform projecting from the wall of an upper story, enclosed by a railing or balustrade, with an entrance from the building and supported by brackets, columns, or cantilevered out.

Baluster A short, upright column supporting a railing; they may be of any shape.

Balustrade A row of balusters and the railing connecting them, typically used as a porch or stair rail.

Bargeboard A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable. Also known as a vergeboard.

Bay Window A relatively small projection from a building with windows on all sides and its own foundation and roof (a *hanging bay* does not have a foundation and may be supported by brackets or corbels).

Belt course A projecting horizontal band separating parts of a wall surface. Also called a *stringcourse.*

Board and Batten Vertical plank siding with joints covered by narrow wood strips.

Bracket A supporting member for a projecting element such as a roof eave or a bay window.

Breezeway A roofed passage open at the sides connecting two buildings, such as a house and a garage

Brick A dense, fired-clay building component, typically seen in dark red, although buff and a range of other colors are also found. Also includes “thin brick’ and similar facings attached to a backing.

Building envelope The building envelope consists of the roof, exterior walls and floors of a structure. These elements form a barrier that separates the interior of the building from the outdoor environment.

Caliper The diameter of any tree trunk as measured at 6” above grade. Trees larger than 12” above grade are measured at DBH (Diameter at Breast Height) or a height of four and one half feet above the ground. Trees measured on slopes shall be measured

from the center point where the tree is located on the slope.

Canopy A projecting or freestanding roof structure constructed of wood, metal, or other solid material that shelters a building entrance or storefront. A canopy may be suspended, cantilevered, or supported by posts or brackets.

Casement window A window sash hinged on one side so that it opens, usually outward.

Certificate of Appropriateness (COA) A document issued by the Town Planner or the HPC certifying that all new construction or proposed changes to a Historic Resource, Contributing Resource, or other property within the geographic boundaries of the Reserve have been reviewed, comply with the standards established by the Guidelines, and that the changes do not adversely affect the historic characteristics of the Reserve or properties that contribute to the Reserve's designation as a National Historical Reserve. Development activities that are not required to receive a COA are defined as Exempt or contingent exempt Activities.

Character-Defining Feature A prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character.

Cladding The finish material that overlays a wall, e.g. siding.

Clapboards Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses.

Column A slender upright post, generally consisting of a cylindrical shaft, a base, and a capital (top). It is usually a supporting or ornamental member in a building.

Compatible Similar to, or harmonious with. Compatible design is contextual design that is sensitive to its surroundings. Scale, massing, height, color, materials, and pattern are important elements of compatibility. These elements define the basic relationships between new and old buildings without referencing a specific style of architecture.

Context A property or its surroundings, usually including adjacent properties and properties within the block and across the street.

Corbel A bracket or block projecting from the face of a wall that generally supports a cornice, beam, or arch.

Corner boards Boards installed at the outside corners of a building with wood siding.

Cornice An ornamental molding that projects along the top of a wall

Dentil molding A molding with a series of small blocks that look like teeth, usually seen under a cornice.

Divided-light: A window in which the glass is divided into several small panes.

Dormer A small structure, with one or more windows, set into a roof.

Drip moldings Molding projecting from a wall or cornice, allowing rain water to run off without touching the wall below.

Double-hung window A window with two sashes, one above the other, arranged to slide vertically past each other. Either sash may have one or more panes of glass. This is the most common window type in the Reserve.

Eave The underside of a roof that projects beyond the wall of the building. Eaves can either be open or enclosed (boxed).

E. I. F. S. An exterior building facing of styrene board adhered to wall sheathing, with an elastomeric synthetic stucco applied as a finishing coat. Stands for "Exterior Insulating and Finish System," but is often called by the brand name "Dry-vit.

Elevation Any side of a building, usually designated by compass direction (e.g., "east elevation"). Also may refer to an accurate, "head-on" drawing of a face of a building or object without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade Front or principal face of a building. Usually the side on which the main entrance is located or the side(s) facing the street. A corner building will have two facades.

False Front A front wall that extends beyond the roofline of a building to create a more imposing facade. Common on Coupeville commercial buildings.

Fascia A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal or "eave," sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration The arrangement and design of windows in a building.

Frame A window component: see ***Window parts***.

French door Double doors, usually multi-paned.

Gable The portion, above eave level, of an end wall of a building with a pitched roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Gingerbread Ornate wood decoration used in many Victorian style buildings, particularly on porches.

Hedgerow A narrow planting of native shrubs and trees in varying widths and lengths. Hedgerows are typically, but not always, found, along fence lines separating agricultural fields and/or delineating property lines. They may develop naturally or be purposefully planted for ecological reasons. Hedgerows have both natural and cultural value; they help soils retain nutrients and water, provide habitat for small mammals, amphibians, and birds, and they reflect historical patterns of land use and ownership over time.

Heritage Tree A tree or stand of trees voluntarily enrolled in the Town's Heritage Tree program. Heritage trees include a tree or stand of trees that is particularly desirable because of its species, size, placement, or form or considered to have unique characteristics that set it apart from other similar trees.

Historic fabric The physical material of a building or structure remaining from the original construction, especially with architectural or artistic value.

Historic Review Preservation Commission (HPC): The Ebey's Reserve Historic Preservation Commission (HPC). Members are appointed by the Trust Board and Town Council. Its purpose is to promote historic preservation, conduct design review, and issue decisions or recommendations on Certificates of Appropriateness for new construction within the Reserve including new construction affecting historic buildings, structures or sites, alterations to historic properties, demolition or relocation of Historic Resources, other projects consistent with this Chapter, and to adopt uniform processes and standards with the Island County and the Ebey's Landing National Historical Reserve.

Infill development The development or redevelopment of land within already developed areas of the Reserve.

Joist One of the horizontal wood beams that support the floors or ceilings of a building.'

Landscape Character Areas A distinct, recognizable, and consistent pattern of elements— be it natural (soil, landform) and/or human (for example settlement and development)—in the landscape that makes one landscape different from another, rather than better or worse. There are ten landscape character areas found within Ebey's Reserve. While the reserve may be viewed as a single landscape, there are many areas within it that have an individual character or feeling because of physical features, visual boundaries, or land uses. These Landscape Character Areas create the larger landscape and are like the pieces of a large mosaic. These ten individual areas give us a composite picture of a landscape rich in physical and historical integrity.

Lap Siding See **clapboards**.

Leaded glass Small panes of glass held in place with lead strips. The glass may be clear or colored, and is often beveled.

Light An individual pane of glass.

Lintel A horizontal beam over a door or window.

Mansard roof A roof with a double slope, with the lower slope longer than the upper one. Seen in Coupeville's Second Empire style homes.

Masonry Construction materials such as brick, concrete block, or stone.

Massing The overall composition of the exterior of the major part of a building.

Mechanical equipment All equipment visible on the exterior of a building, including but not limited to heating, ventilation and air conditioning equipment.

Metal roof A roof made of or clad in metal, including "tin", standing seam, and metal shingles.

Molding A decorative band or strip of materials with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Mullion The vertical member that separates the panes of a window.

Muntin The bar that holds the edge of window panes within the sash. New windows often have internal or snap-on dividers called *false muntins*.

Over-restored A restoration or rehabilitation that includes undocumented decorative or structural features not known to have been included on the building originally or at an earlier time.

Palladian window A tripartite window opening with a large arched central light and flanking rectangular side lights.

Pedestrian-friendly Design that considers the interaction and relationship between the building and people. Single-story construction, windows, visually accessible front doors, short setbacks, porches, and wide sidewalks contribute to a pedestrian-friendly environment.

Pediment A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows, and mantles.

Picture window A large fixed pane window common on post-World War II houses.

Pitch The angle or degree of slope for a roof.

Porch A covered and floored area of a building, open at the front and usually the sides. Typically partially enclosed with columns or posts and railings or balustrades.

Post Material set upright to support a building, sign, gate, etc.

Preservation The act or process of applying measures to sustain the existing form, integrity, and materials of a building or structure. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Proportion The relationship of the size, shape, and location of one building element to all the other elements. Each architectural style typically has its own rules of proportion.

Protection The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss, or attack, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Rafter Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

Reconstruction Reproducing by new construction the historic form and detail of a building, structure, or object, or parts thereof, as they appeared at a specific period of time.

Rehabilitation Returning a property to a state of use through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.

Remodeling Modifying an existing building or space for current use. Typically includes

replacing some of the existing building fabric.

Renovation Returning a property to a state of use through repair or alteration which makes possible a contemporary use.

Reserve Committee A committee composed of the County Planning Director, the Town Planner, and the Reserve Manager or their respective designees.

Restoration Returning, as nearly as possible, an existing building, site or other historic resource to its condition at a particular time in its history, using the same construction materials and methods as the original where possible, if adequate documentation exists. This may include removing later additions, making hidden repairs and replacing missing period work.

Remnant orchard Trees remaining from an historic orchard.

Roof The top covering of a building. Following are some types:

Gable roof has a pitched roof with ridge and vertical ends.

Hip roof has sloped ends instead of vertical ends.

Shed roof (lean-to) has one slope only and is built against a higher wall.

Gambrel roof is a variation of a gable roof, each side of which has a shallower slope above a steeper one.

Mansard roof is a roof with a double slope; the lower slope is longer than the upper.

Sash See **window parts**.

Scale The proportions of the elements of a building to one another, to the whole building, and to adjacent buildings.

Setback, Architectural An architectural technique in which the upper story of a building is set back from the lower story.

Shingle Thin wood pieces laid or hung in horizontal lines as either a roofing material or cladding on the exterior walls of a building. Often used interchangeably with the term “shakes,” although shakes are typically larger, thicker and rougher.

Siding The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Site Context The context of a site is defined by those historic or traditional buildings within view of a site. This is typically within a 1 - 3 block radius.

Size The dimensions in height and width of a building's face.

Soffit The underside of a structural part, as of a beam, arch, etc.

Spindle work Wood elements, turned on a lath into a decorative shape, often used on railings and porch trim.

Stile A vertical piece in a panel or frame, as of a door or window.

Stabilization The process of applying measures to protect a building until repairs or rehabilitation can be done; usually includes making the building weather tight, structurally stable and secure against intruders.

Stoop A simple platform or very small porch at the entry to a building; may be open or have a simple roof.

Stucco An exterior wall covering that consists of Portland cement mixed with lime, applied over a wood or metal lath. It is usually applied in three coats.

Traditional Typically found/used in area.

Transom A window located above a door or larger window.

Visual Continuity A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window parts The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins. New windows often have internal or snap-on dividers called false muntins. A traditional window is surrounded by a frame or surround, often decorative. The horizontal member at the bottom is a sill; the one at the top is a lintel.

Wrought iron Iron that is hammered or forged into shape, usually decorative.

Architectural Styles in the Reserve

The following is a list of building styles for Whidbey Island. Often buildings combine elements of many styles and therefore identification of your home may be difficult. It does not need to have all of the characteristics listed, just general similarities. Words in bold are defined in the building elements portion of the guidebook.

Saltbox/New England Tradition (1850-1880)



Thomas Coupe House 1854



Granville Haller House, 1866

A number of the early settlers of Whidbey Island were from New England. The buildings they constructed in their new home often had similarities to those they had left behind. These buildings are simple structures with a sloping gable roof and often have a distinctive "saltbox" shape formed by a 1 story addition on the rear of a 1 ½ story or 2 story building. Other common features include:

- center entrance and multipaned double-hung windows
- simple materials and design
- gable roof
- rectangular in shape with balanced fenestration
- two rooms deep
- one and a half or two stories
- six over six double-hung windows

T-Houses and L-Houses (1850-1900)



Benson-Dole House, 1890



Old Island County Courthouse, 1855

This category is often used to classify simple rectilinear buildings That have evolved over time. Farmhouses can frequently be described in this way.

- gable roof
- originally rectangular in plan, often grow over time to a T- or L- shaped plan
- one room deep, two rooms wide
- one and a half or two stories high
- porches, cornerboards, and friezes often the only decorative features

Farmhouses are a building type of their own. These houses are characterized by their function in the farmstead, rather than by stylistic criteria. They are often more simple in their ornamentation than houses in town with which they share stylistic categories. The many large, fine farmhouses on Ebey's Landing speak to Whidbey Island's rich soil and the prosperous agriculture of the time when these houses were built. Many 19th century houses on Whidbey Island could be considered farmhouses.

Early Island Farmhouse (1850-1870)



Jacob Ebey House, 1855



Crockett - Engle House, 1858

- generally simple house with little ornamentation
- 1 ½ to 2 stories with a gabled roof
- 1-over-1, 2-over-1 or multipaned double-hung windows, with a vertical orientation
- Small porches, very simple or with a few decorative elements
- Additions over time often result in an "L" or "T" shaped plan.

Saltbox (1850-1880)



- A simple structure with a sloping gable roof formed by a one-story addition on the rear of a one-and-one-half- or two-story building
- Commonly has a center entrance and multi-paned double-hung windows
- Simple materials and design with little or no ornamentation
- The saltbox shape of the roofline and the central shed-roofed dormer. The dormer is off-center, a puzzling but charming feature.
- The vertical board and batten siding. Cut nails are clearly evident attaching the battens, dating and giving evidence of the historic importance of this feature. Horizontal lapped siding on front of house is historic.
- 2/2 double-hung windows with historic glass.

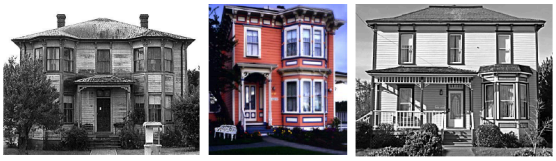
Late 19th Century Farmhouse (1870-1900)



Nichols House, c.1890 *A.B. Coates House, 1892* *Holbrook House, c. 1890*

- Floorplan often "L" or "T" in shape (See "I-House" section on previous page.)
- Simple houses with little ornamentation, but what decorative detailing exists is very important to the character of the building. Function was the key here.
- Post on Block foundation system is common locally, a feature that may raise special structural issues.
- outbuildings and sheds are important to the overall historical context of these buildings.

Italianate (1870-1900)



Gould-Canty House, 1894 *Kineth House, 1890* *Gillespie-Bird House, 1891*

- classical detailing inspired by Italian Renaissance
- wide cornice with decorative brackets
- balanced, symmetrical rectangular shape
- Tall appearance, with 2, 3, or 4 stories
- flat or shallow hipped roof
- vertical lines with double-hung windows

- often bay windows with inset wood panels

Queen Anne (1880-1905)




Will Jenne House/Brown House, 1890 *Rockwell-Engle House, 1890*

- asymmetrical shape and plan
- irregular roofline with various elements such as dormers, corbelled chimneys and gables
- often decorative shingles, inset panels and cutaway corners
- porches with milled wood spindlework
- often some some sort of corner feature such as a tower
- windows usually double-hung or with decorative diamond or stained glass.
- More complex and irregular than any formal style before it
- Irregular in plan and asymmetrical in massing
- Strong vertical orientation
- Variety of surface texture, roofs and wall projections
- Roofs are steep, multiple and complex
- One-story and two-story bay may project from the principal facades
- Many examples display rounded or polygonal turrets (towers)
- Upper sash on double hung windows may have colored and elaborately paneled glass
- May display classical details such as porch columns, dentils and modillion
- Shingles and clapboards are frequent exterior wall materials
- Many examples display tall, thin chimneys with brick in unusual and intricate design patterns

Second Empire (1880-1895)




Ernest Watson House, 1886 *James Zylstra House, 1889*

- mansard roof, sometimes with dormers
- windows, bay windows and details similar to Italianate
- brackets beneath eaves, balconies and bay windows
- Cupola
- Patterned slate on roof
- Wrought iron cresting above upper cornice
- Classical pediments
- Paired columns
- Tall windows on first story
- Small entry porch

Early 20th Century Farmhouse (1901-1930)


Old Anderson Place, 1902


Arnold Farmhouse, 1928

- building type rather than a style; can possess features of different styles
- Craftsman style influenced overall character of many of these houses.
- sometimes more ornamentation than earlier farmhouses
- "L" or "T" in shape
- Full width front porch
- Often single story or story and a half.

Craftsman Bungalow (1910-1930)


Williams-Higgens House, 1917


Flora Engle House, 1914

- low-pitched gable or hip roofs with wide overhanging eaves
- exposed rafter tails and braces under eaves
- wide porches supported by sturdy columns
- double-hung windows, often multipane above and a single pane below
- natural materials such as shingles, clapboard, cobblestones or rough brick, often in combination with each other.
- built-in cupboards and settees common on the interior.

Half-Modern (1915-1940)


Gillespie House, c. 1940


Clark House, 1938

- Stepped, flat or hip roof
- Classical proportions and balanced spatial composition
- Formality of plan composed of geometric cube-like masses
- Rectangular windows with metal or masonry frames and muntins
- May have steel-frame or cement constructions with brick, stucco, or marble facing material
- Traditional and classic forms without historical ornament

Cottage (1920-1950)


Duvall House, c. 1930


Clark/Bishop House, 1917

- small simple homes with gable or hipped roof
- double-hung windows; picture windows in later versions
- simple entries and little or no ornamentation, few stylistic determiners
- often narrow horizontal siding or machine-cut shingles
- some visual clues are given in the drawing below:



Art Deco/ArtModerne 1920-1940



- smooth wall surface, often of stucco
- zigzags, chevrons, and other stylized and geometric motifs on facade
- towers and other vertical projections about the roof line
- vertical emphasis
- few local examples, but several commercial buildings have some Art Deco details (See Tom Howell's Barbershop, below).

Coupeville also has several commercial structures in the Art Moderne style popular in the 1930s. These buildings, such as the Island County Courthouse, are distinguished by their horizontal lines, flat roofs, Moderne detailing and more modern materials such as stucco and metal.

Commercial False Front 1880-1940



Elkhorn Saloon, 1883



Coupeville Cash Store, 1886



Tom Howell's Barbershop, 1936

- vertical extension beyond front of building
- corner boards
- two over two double-hung windows
- wide, overhanging cornice
- Various styles of wood siding (e.g., board and batten, horizontal dropped, beveled, clapboard)
- Typically steep pitched gable roofs, often hidden by false fronts which make the buildings seem larger
- Concrete/stucco facing with flat roofs and metal window sashes (on 1930s structures)
- Painted, rather than being stained or left unpainted
- Recessed entryways with display windows
- Relatively small windows (other than display windows), often multi-paned

Architectural styles used for small commercial structures have not been classified as thoroughly as residential styles have been. Many such structures are essentially adaptations of residential styles, such as vernacular cottages. The neoeclectic style is seen in many modern structures, using elements such as mansard roofs and arched windows.