



PLANNING AND ZONING COMMISSION MEETING AGENDA

February 03, 2026 at 5:30 PM

Council Chambers at City Hall - 1123 W. Lake St. Sandpoint, Idaho

Call to Order, Roll Call and Pledge of Allegiance

Announcements

Consent Calendar

- 1.** Approval of the Minutes from the Commission's January 6, 2026, Meeting - **action item**

Matters from the Public - General Comments

Public Hearing - none

Old/Unfinished Business - none

New Business

- 2.** Discussion of Draft Commercial Zoning and New Historic Preservation Code

Matters from City Staff

Matters from the Commission / Commissioners Roundtable

Adjourn

Public Participation Notice

Before the meeting, comment in writing: Email cityclerk@sandpointidaho.gov or deliver to City Hall.
Attend in person: See above for meeting location. Seating available on first-come, first-served basis.
Attend remotely: Register at <https://www.sandpointidaho.gov/meetings>.
After the meeting, view the recording on YouTube: <https://www.youtube.com/c/CityofSandpoint>.
For questions or requests for special accommodation: At least 48 hours prior to the meeting, send a message to the email address above or call (208) 263-3310.



PLANNING AND ZONING COMMISSION MEETING MINUTES
January 6, 2026 at 5:30 PM
Council Chambers at City Hall - 1123 W. Lake St. Sandpoint, Idaho

Call to Order, Roll Call and Pledge of Allegiance

Chairman Mose Dunkel called the regular meeting of the Sandpoint Planning and Zoning Commission to order at 5:30 p.m. on Tuesday, January 6, 2026, in Council chambers at City Hall, 1123 W. Lake St., Sandpoint, Idaho.

PRESENT

Commissioner Mose Dunkel, Chair
 Commissioner Wayne Benner, Vice Chair
 Commissioner Scott Torpie
 Commissioner Reid Weber
 Commissioner William Mitchell

ABSENT

Commissioner Grant Simmons
 Commissioner Ivan Rimar

Chairman Dunkel led all present in the Pledge of Allegiance.

There were no other general announcements or reports from the Commissioners.

Board Officer Elections

1. Election of Board Chair
2. Election of Board Vice Chair

Commissioner Benner made a motion to keep Mose Dunkel as Chair, and Wayne Benner as Vice Chair.

Motion made by Commissioner Benner, Seconded by Commissioner Mitchell.

Voting Yea: Commissioner Benner, Commissioner Dunkel, Commissioner Torpie, Commissioner Weber, Commissioner Mitchell

Consent Calendar

3. Approval of the Minutes from the Commission's December 16, 2025 Meeting

There were no questions regarding the Consent Calendar and no items removed, and it was **approved** as presented by unanimous vote of the Commissioners present.

Motion made by Commissioner Dunkel, Seconded by Commissioner Mitchell.

Voting Yea: Commissioner Benner, Commissioner Dunkel, Commissioner Torpie, Commissioner Weber, Commissioner Mitchell

3. The minutes from the Commission's December 16, 2025, meeting were approved as presented.

Matters from the Public/General Public Comments

Chairman Dunkel recited the rules and procedure for general public comment, followed by an opportunity for comments from the public regarding items on the agenda not related to a public hearing and other topics relevant to the business of the City of Sandpoint. Information only; no Commission action.

Public Hearings - none

Old Business - none

New Business

4. Discussion of Commercial A Zoning & Historic Preservation

Deputy Director of Community Planning and Development, Bill Dean gave a presentation on Commercial A Zoning & Historic Preservation with support from Jason Welker Community Planning and Development Director. The commission asked questions of staff and no action was taken.

Commissioner Roundtable

There were no topics for discussion during commissioner roundtable.

Adjourn

With no further business before the Commission, the meeting was adjourned at 6:56 p.m.

I presided over this meeting and can confirm that the foregoing minutes, prepared by the Board Clerk, were approved by the Commission during their meeting held _____, 2025.

Mose Dunkel, Chair

Attest: Mandy Brown, Board Clerk



Staff Report

To: Planning and Zoning Commission
From: Bill Dean, Deputy Director of Community Planning and Development/City Planner
Report: February 3, 2026
Item: Discussion re: Amendments to Sandpoint City Code Title 9 Chapter 2 Commercial Zoning, and new Title 9 Chapter 13 Historic Preservation Code and Overlay Zone
Applicant: City Initiated

*Please Note: The materials related to this agenda item are provided on the City’s website at:
www.sandpointidaho.gov/currentprojects*

1) Introduction and Background

This agenda item introduces proposed amendments to Sandpoint City Code Title 9, Chapter 2 (Commercial Zoning Districts) and a new Chapter 13 (Historic Preservation Code and Overlay Zone). These efforts stem from the City’s 2024 update to the Comprehensive Plan and the 2018 City-adopted Arts, Culture, and Historic Preservation Master Plan (ACHP Master Plan). The purpose of this agenda item is to engage the Planning and Zoning Commission in a dialogue about specific zoning amendments that can implement the Comprehensive Plan to further objectives related to downtown and historic preservation.

The City’s Comprehensive Plan establishes downtown Sandpoint as the City’s cultural and historic center, and the ACHP Master Plan serves as the guiding policy document to further objectives related to historic preservation. Yet, these documents lack the specific standards, guidelines and implementation procedures customarily identified in a zoning ordinance. Accordingly, staff has identified areas where the zoning ordinance can be amended to better further the goals, policies, and objectives of the Comprehensive Plan and ACHP Master Plan. In so doing, staff are presenting ideas and new zone districts that may assist in further defining the boundaries of downtown, so that development standards and regulations can be further honed to address downtown’s unique location, built environment, opportunity sites, and cultural and civic importance to the City. Also presented is a draft of an entirely new section of the zoning ordinance, a new Chapter 13, which creates a historic preservation regulatory framework. Attached to the staff report are the following documents and links to help facilitate the discussion:

- A: Discussion Draft of Commercial A Zoning prepared in ~~strike through~~ and underline to facilitate discussion.
- B: Discussion Draft of new Historic Preservation Code and Overly Zone
- C: Zoning Map of the City
- D: Discussion Draft boundaries of new “Downtown Core” and “Downtown Outer Core” zone districts
- E: Secretary of the Interior’s Standards related to historic preservation
- F: Page 35 from ACHP Master Plan – map of National Register Properties

Commercial Zoning:

The City’s three principal commercial zoning districts are Commercial A, B, and C. While there are differences between these zone districts, they are very similar in terms of allowed land uses and development standards. Each

helps facilitate economic development and quality of life objectives of the City, however, none is designed specifically to the unique location and significance of downtown. The ‘discussion drafts’ attached to the staff report introduce several ideas for downtown:

- 1) More specifically identify the area that is the “main street” or “main area” the city considers as “downtown”. This draft identifies them as the “Downtown Core” and “Downtown Outer Core”, although such names could easily be changed to reference something historic, specific, or more overt such as “Downtown City Center” zoning, for example.
- 2) Identify the immediately adjacent areas that complete the part of the City most recognizable as “downtown”. The main idea behind an “outer core” is to provide a location for land uses that best support an active downtown, taking advantage of the walkability of downtown, and allow residential uses on the ground floor of buildings. This area is not intended to compete with or replicate the uniqueness of the existing buildings in the “Downtown Core”.
- 3) Identify a reasonable set of allowed land uses in these areas to promote its unique location as downtown. The principal idea in identifying land uses for the downtown is to promote as much activity generation as possible, and to utilize other commercially zoned (and nearby) property for a wider range of land uses that may not involve the same amount of daily activity or may more heavily be auto dependent. The downtown is intended to be the principal, “walk, shop, eat, entertain” area of the City.
- 4) Identify standards and regulations to help retain the scale and structure of this area. The built environment in downtown is unique. The standards presented encourage compatibility in design, while also allowing needed artistic and individual expression. The standards applicable to these two newly labeled areas have been augmented with new limits on building heights, building design, and land use.

Historic Preservation:

The City’s ACHP Master Plan establishes that the City should evaluate further participating in the national project of historic preservation by locally adopting zoning regulations so that standards and regulations related to identified historic structures and places can be reasonably protected. Without locally adopting such regulations, efforts to protect these resources are largely relegated to private parties desiring to individually act to further preservation efforts. Generally speaking, changes to buildings occur after the benefit of property owners obtaining land use and building permits, each of which is required to adhere to locally adopted zoning regulations and national building codes (also locally adopted by reference in the Sandpoint City Code). Without local zoning that codifies specific requirements related to the protection of historic resources, such protection is honorific (unless an identified resource is using federal funds for alterations, for example, in which case federal historic preservation regulations would be applicable). The Draft Historic Preservation Code establishes the following in furtherance of the goals and policies of the Comprehensive plan and ACHP Master Plan:

- 1) Creates a new Historic Preservation Code to regulate the modification of historic resources should they be locally identified and adopted by the City Council.
- 2) Recognizes that the ACHP Master Plan contains professionally (by qualified architects and historians) identified individual sites as well as a historic district, which have been listed on the national registry of historic places. The Draft Historic Preservation Code uses the boundaries already identified as the bases for a new Historic Downtown Overlay District in downtown.
- 3) Establishes regulations and procedures for adopting historic districts and individual landmarks.
- 4) Adopts the Downtown Historic Preservation Overlay Zone. City has the option to include national historic register properties outside the contiguous Historic Preservation Overlay Zone to be within the Zone or separately identified as local landmarks.
- 5) Establishes regulations and permits for the demolition, alteration, or construction of buildings within the district (overlay zone).
- 6) Establishes thresholds for which entity approves the required permits (e.g. staff level review or review by ACHP Commission).
- 7) Refers to the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings as the base set of guidelines to be used in conjunction with the new design standards in the Commercial Zoning

ordinance (described above).

2) Planning Commission Action

On legislative matters, including rulemaking such as amendments to the zoning ordinance, the Planning and Zoning Commission act in an advisory capacity to the City Council. As a discussion item only, no action will be taken on the draft code changes at this meeting. Rather, Planning and Zoning Commission will discuss the drafts, and suggest where changes could be made. At a future date, after the Planning and Zoning Commission has had time to sufficiently review the drafts, a public hearing will be scheduled for formal action.

3) Attachments

A: Discussion Draft of Commercial A Zoning prepared in ~~strikethrough~~ and underline to facilitate discussion.

B: Discussion Draft of new Historic Preservation Code and Overlay Zone

C: Zoning Map of the City

D: Discussion Draft boundaries of new “Downtown Core” and “Downtown Outer Core” zone districts

E: Secretary of the Interior’s Standards related to historic preservation

F: Page 35 from ACHP Master Plan – map of National Register Properties

G: ACHP Master Plan

CHAPTER 2 COMMERCIAL ZONING DISTRICTS

9-2-1: Commercial A, B and C Zones, and Downtown Core and Downtown Outer Core Zones:

9-2-1-1: Purpose and Intent:

The purpose of these zones is to foster and strengthen economic vitality in Sandpoint's commercial areas while respecting and enhancing the special character of the existing development in the downtown core area. The downtown is a compact assembly of storefront buildings, short walkable blocks, mixed uses, pedestrian amenities, and consolidated on and off-street parking. The community's commercial character is especially vulnerable to intrusion from incompatible uses and physical development practices which are inconsistent with the historical fabric. The purpose of these zones is to establish requirements for land use, building and site design for new development and for the significant modification of existing developments within the commercial areas. The city's downtown designated as commercial A Downtown Core (DC) and Downtown Outer Core (DOC) is so important and significant to the city, that it justifies a special set of regulations designed to protect and enhance its character in light of new development. Considerable opportunity for new infill development adjacent to existing neighborhoods lies north of surrounds this area and is designated as the eCommercial A and B zones. The eCommercial C zone represents a lower intensity commercial area serving adjacent neighborhoods and residents and preserving the scale of the built environment by restricting height limits. The following principles serve as the foundation for the Downtown Core, Downtown Outer Core, eCommercial A, B and C zones:

- A. Efficient use of land and services.
- B. A mix of land uses which strengthen opportunities for economic vitality and support pedestrian activity as well as housing opportunities.
- C. Establish a defined Downtown that is distinct from other commercial areas in that it serves as the town center, provides for community gathering places and pedestrian/visitor amenities, and is the center of activity, a unique destination for goods and services, and is the primary iconic image that stands for Sandpoint.
- D. Establish a distinct storefront character associated with the downtown core area.
- E. Provide transitions to adjacent neighborhoods and commercial areas.
- F. Maintain and enhance the area's character through design guidelines.
- G. Encourage residential development above ground floor with appropriate frontage facades to enhance and support downtown as the City's primary gathering and activity space.
- H. Encourage structured parking in commercial areas.

~~The commercial zones herein defined, upon their adoption per this chapter, are enforceable and implemented as a set of land use regulations. In this context, all land use applications for property within the commercial zones are required by this chapter to comply with the provisions of these commercial zones.~~

(Ord. 1236, 6-23-2010)

9-2-1-2: Zone as Regulation Applicability:

The commercial zones herein defined are enforceable and implemented as a set of land use regulations. In this context, all property within the commercial zones are required to comply with the provisions of these commercial zones and this Title 9, Zoning. The Downtown Core, Downtown Outer Core, eCommercial A, B and C zones, as adopted by reference, contain recommended policies and development guidelines and the regulations contained herein that are hereby made mandatory by adopting them in this chapter. The Downtown Core, Downtown Outer Core, eCommercial A, B and C zones, unless otherwise specifically provided for in this chapter, shall be considered as carrying the weight of law and shall be enforced and abided by as a municipal land use regulation.

(Ord. 1236, 6-23-2010)

9-2-1-3: Use Limitations:

Within the Downtown Core, Downtown Outer Core, eCommercial A, B and C zone boundaries, those uses that help facilitate efficient land use and create a unique, dynamic pedestrian oriented center are encouraged. Such uses generally include retail, services, civic uses, restaurants and dining establishments, professional offices, passive open spaces, and residences. ~~To further strengthen and encourage development modeling these principles, the city maintains suggested design guidelines for commercial A, B, and C zones.~~

- A. Permitted Uses: The land uses listed in table 1 of this section are either permitted (P), conditionally permitted upon issuance of a Conditional Use Permit (C), or not permitted (N) in the Downtown Core, Downtown Outer Core, eCommercial A, B and C zones areas as identified and subject to the provisions of this chapter. Certain land uses have additional restrictions as specified in notes to table 1 of this section.
- B. Determination of Similar Land Uses: Uses that are similar in nature to one or more permitted uses, as determined by the planning eDirector after consulting the current edition of "The North American Industry Classification System" code, may be permitted within the boundary of the Downtown Core, Downtown Outer Core, eCommercial A, B and C zones.

**TABLE 1
LAND USES PERMITTED IN THE COMMERCIAL ZONES**

	Commercial A	Commercial B	Commercial C	Downtown	
				DC	DOC
Commercial:					
Art and craft galleries	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Banks and financial institutions	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	<u>P</u> ⁴	<u>P</u>
Commercial storage	Restricted <u>P</u> ³	Restricted <u>P</u> ³	Restricted <u>P</u> ³	<u>N</u>	<u>N</u>
Daycare	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Entertainment facilities (theaters, clubs, movies)	Restricted <u>P</u> ⁵	Restricted <u>P</u> ⁵	Restricted <u>P</u> ⁵	<u>P</u>	<u>P</u>
Hotels, hostels and lodges, and motels	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Laundromats and dry cleaners (no dry cleaning using perchloroethylene solvent permitted)	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>N</u>	<u>P</u>
Manufacturing ancillary to a storefront retail sales and services outlet (see section 9-2-1-9 of this chapter for limitations)	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>N</u>	<u>P</u>

Medical and dental services including hospitals, clinics and associated laboratories, pharmacies, optometrists, veterinarians and similar medical uses	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	<u>P</u> ⁴	<u>P</u> ⁴
Offices	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>N</u> ⁹	<u>P</u>
Personal and professional services (e.g., hair salons, day spas, <u>massage establishments</u> , barbershops, tailors, shoe repair, nail salon, tanning salon, watch and jewelry repair, package wrapping/copying/sending services, and similar uses)	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
<u>Fitness studios, instructional dance/sports, indoor commercial recreation</u>	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>	<u>P</u>
Restaurants, catering, taverns, prepared food services for on site consumption, retail bakeries, candy/ice cream shops (food production allowed in conjunction with retail)	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	<u>P</u> ⁴	<u>P</u> ⁴
<u>Food Truck Court</u> ¹¹	<u>N</u>	<u>N</u>	<u>N</u>	<u>N</u>	<u>C</u>
Retail trade and services	Restricted <u>P</u> ^{4,5}	Restricted <u>P</u> ^{4,5}	Restricted <u>P</u> ^{4,5}	<u>P</u> ^{4,5}	<u>P</u> ^{4,5}
Vehicle, agricultural and industrial equipment sales	Restricted <u>P</u> ^{2,7}	Restricted <u>P</u> ^{2,7}	Restricted <u>P</u> ^{2,8}	<u>N</u>	<u>N</u>
Wholesale	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>N</u>	<u>N</u>
Public/institutional:					
Clubs, fraternities, sororities, lodges and similar uses	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Government offices and facilities, including courthouses	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	Restricted <u>P</u> ⁴	<u>P</u>	<u>P</u>
Libraries, museums, concert halls, auditoriums, community center, and similar uses	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Outdoor bandstand, amphitheater, pavilion	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Private utilities	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Public parking lots and garages (see chapter 5 of this title, standards for off-street parking areas)	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Public parks, squares, greens, and recreation facilities	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Religious institutions and places of worship	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u> ¹⁰	<u>P</u>
Schools, public and private	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>
Visitors centers and information services	Restricted <u>P</u> ⁴	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	
Residential:					
Detached single-family residences	Prohibited <u>N</u>	Prohibited <u>N</u>	Prohibited <u>N</u>	<u>N</u>	<u>N</u>
Two-family dwellings (duplexes)	Restricted <u>P</u> ⁶	Restricted <u>P</u> ⁶	Restricted <u>P</u> ⁶	<u>N</u>	<u>N</u>
Single-family attached (townhouses)	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>N</u>	<u>P</u>

Dwellings within a commercial or other nonresidential structure (e.g., residence occupying an upper floor of a retail store)	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u> ¹	<u>P</u>
Accessory dwellings which existed on the effective date hereof	Yes <u>P</u>	Yes <u>P</u>	Yes, new units also permitted <u>P</u>	<u>N</u>	<u>N</u>
Multi-family residential	Restricted <u>P</u>	Restricted <u>P</u>	Yes <u>P</u>	<u>P</u> ¹	<u>P</u>
Residential care homes and facilities	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>N</u>	<u>P</u>
Bed and breakfast inns	Yes <u>P</u>	Yes <u>P</u>	Yes <u>P</u>	<u>P</u>	<u>P</u>

Notes:

1. Residential uses are permitted on upper stories above ground floor nonresidential use, on ground floors behind storefront space, or integrated into a mixed use structure where design is consistent with the includes demonstrated functional space and storefront character. In Downtown Core residential uses are allowed on upper floors only.
2. Subject to conditional use permit provisions as provided in this code.
3. Enclosed in building and on upper stories only.
- 4.a. In the eCommercial A zone: Drive-through uses are subject to approval through conditional use permit, drive-through fast food use is prohibited.
 - b. In the eCommercial B zone: Drive-through fast food services and/or those using order amplification are subject to an approved conditional use permit and are prohibited within one hundred fifty feet (150) of any residential zone.
 - c. In the eCommercial C zone: Drive-through fast food services and/or those using order amplification are permitted adjacent to Highway 2 with an approved conditional use permit. Drive-throughs within one hundred fifty feet (150') of a residential zone are prohibited.
 - d. In the Downtown zones (DC and DOC zones): Drive-through uses of any kind are not permitted.
5. Adult use limitation: Commercial establishments are restricted to having less than a twenty-five percent (25%) of gross floor area of its stock in trade offering for sale for any form of consideration any one or more of the following:
 - a. Books, magazines, periodicals or other printed matter, or films, motion pictures, photographs, slides, videocassettes or other visual representations which are characterized by an emphasis upon the depiction or description of specified sexual activities or specified anatomical areas; or
 - b. Devices, instruments, or paraphernalia which are designed for use in connection with "specified sexual activities". Adult oriented nightclubs, entertainment or premises offering erotic dancing or display are prohibited. Unarmed combat as defined by section 54-402 of Idaho Code is prohibited.
6. Subject to approval through the planned unit development application process with minimum two-acre area requirement waived. See title 10, chapter 3 of this code.
7. Fully enclosed in building.
8. Limited to 12 passenger vehicles.
9. Offices limited to upper floors only, not permitted on ground floor.
10. Places of worship permitted on upper floors only.
11. Food Truck Courts are defined as having three or more Food Trucks on any lot. Fewer than three Food Trucks on a lot is considered an accessory land use, regulated under Section 9-2-1-9-C: Accessory Uses – Food Trucks.

(Ord. 1301, 6-4-2014)

9-2-1-4: Building Setbacks:

**TABLE 2
BUILDING SETBACKS**

	Commercial A	Commercial B	Commercial C	Downtown	
				DC	DOC
Minimum front, rear	See subsection 9-2-1-6B5 of this chapter 0 feet	0 feet	0 feet	<u>0</u>	<u>0</u>

and side yard setback					
<u>Maximum Side Setback</u>	<u>N/A</u>	<u>N/A</u>	<u>N/A</u>	<u>0</u>	<u>5 feet</u>
Maximum front setback	0 feet	0 feet	0 feet	<u>0</u>	<u>0¹</u>
	Buildings shall be constructed to the property line along their primary frontage. A 10 foot <u>front</u> setback allowance shall be approved when setback areas are developed as a civic space identified in subsection 9-2-1- 6E of this chapter.	Buildings shall be constructed to the property line along their primary frontage. A 10 foot <u>front</u> setback allowance shall be approved when setback areas are developed as a civic space identified in subsection 9-2-1-6E of this chapter.	Buildings shall be constructed to the property line along their primary frontage. A 10 foot <u>front</u> setback allowance shall be approved when setback areas are developed as a civic space identified in subsection 9-2-1-6E of this chapter.		
	An additional 15-foot setback for areas developed as a civic space will require approval through the CUP process.	An additional 15-foot setback for areas developed as a civic space will require approval through the CUP process.	An additional 15-foot setback for areas developed as a civic space will require approval through the CUP process.		
Setback from residential zone	When a building or group of buildings abuts upon Where any commercial zoning abuts a residentially zoned lot, the abutting commercially zoned property, where it abuts, shall maintain a yard 10' side setback and/or a 20' rear setback. <u>Where any commercial zoning abuts a residentially zoned lot, the abutting commercially zoned property, where it abuts, shall maintain a yard 10' side setback and/or a 20' rear setback.</u> shall be provided abutting the lot, such yard setback having a width of not less than 10 feet. There shall be a rear yard with a depth of not less than 20 feet when no dedicated alley or public way exists at the rear of the commercial lot. The rear yard may be used for off-street parking and loading as provided in this title.				

1. Ground floor Residential uses allowed to be set back maximum of 5 feet from property line in the Downtown Outer Core.

(Ord. 1301, 6-4-2014; amd. Ord. 1392, 3-16-2022)

9-2-1-5: Building Height:

All buildings in the commercial A, B and C zone areas zones shall comply with the following building height requirements as shown in Table 3, Maximum Building Heights, and as follows., which are intended to allow for development of appropriately scaled buildings with a storefront character. Included in maximum height are: bell towers, steeples, roof equipment, flagpoles and similar features incorporated into the building design that are not intended or used for human occupancy.

**TABLE 3
MAXIMUM BUILDING HEIGHT**

	Commercial A	Commercial B	Commercial C	Downtown	
				DC	DOC
Minimum number of floors ¹	2 <u>1</u> ¹	2 <u>1</u> ¹	2 <u>1</u> ¹	<u>1</u> ¹	<u>1</u> ¹
Maximum height	35 <u>65</u> feet	35 <u>45</u> feet	35 <u>45</u> feet	<u>45</u>	<u>65</u>
Maximum height when structured parking or a residential component is included in building footprint	65 feet when residential use represents 50 percent of floor area exceeding 35 feet or when 50 percent of building footprint is developed with structured parking.	55 feet when residential use represents 100 percent of floor area exceeding 35 feet or when 51 percent of required parking is incorporated into the structure.	45 feet when residential use represents 100 percent of floor area exceeding 35 feet or when 51 percent of required parking is incorporated into the structure.		
Maximum height adjacent to residential zone	Maximum height of any portion of a structure within 50 feet of a residential zoning district line shall be 35 feet. <u>35'</u>				
<u>Relational Height Limits Required (9-2-1-5-A)</u>	<u>1, 2</u>	<u>1, 2</u>	<u>1, 2</u>	<u>1,2,3,4</u>	<u>1, 2</u>

Note:

1. Second floor construction may be developed in phases so long as For new development, eEngineering documentation is required at the time of application for submitted at the time of a building permit application confirming all first floor construction is structurally capable of accommodating a future second floor.

Chimneys, not to exceed five feet (5') are not included in maximum height.

A. Height Increase for Buildings Containing Residences or Structured Parking Relational Height Limits: Within all commercial zones, relational height limits are established to create an appropriate height relationship between new development and existing development. All new development shall adhere to the following, as applicable:

1. Height Step Back When Exceeding 45 Feet: Habitable floor area utilizing exemption to maximum height outlined in table 3 of this section All structures that exceed 45' shall be developed in a stepped fashion with all enclosed portions of structures along street frontage that exceed 45'. All such portions of structures exceeding 45 feet shall be stepped back 10 feet or 10 percent of the lot width, whichever is greater. exceeding thirty five feet (35') set back from lower portions of the structure by the following:

2. Relation to Residentially Zoned Property: The maximum height of any structure within 50 feet of a residentially zoned lot shall be 40 feet.
 3. Relation to Existing Adjacent Buildings: All structures in the DC zone abutting existing development shall adhere to the following relational height limit: new development shall not exceed 35 feet when adjacent to a single story building, and shall not exceed 45 feet when adjacent to a two story building. In cases where two differing building heights exist on either side of the new development, the taller of the two heights shall be used in calculating the relational height limit. If the adjacent lot is vacant, undeveloped land, the closest adjacent building shall be used for calculating the relational height limit.
 4. Special Height Compatibility Standards for the DC Zone: Within the DC Zone, vertical additions to existing structures shall be stepped back above and from the existing street facing parapet and shall maintain floor-to-floor heights consistent with the existing structure. Vertical additions exceeding 35 feet shall be stepped back from the existing parapet 10 feet or 10 percent of the lot width, whichever is greater. No vertical addition shall increase the apparent height or mass of a building when viewed from the fronting public sidewalk.
1. ~~Forty five feet (45') to sixty five feet (65')~~ shall be set back from the exterior perimeter of lower floors by ten percent (10%) of the greater of lot width or depth, not to exceed twenty feet (20').
Setbacks shall not apply to unenclosed porches or balconies.
- Government offices, courthouses, libraries, museums, community centers, movie theaters, hotels and hospitals are exempt from the required residential component but shall conform to other setback standards for area exceeding thirty five feet (35') in height.
- B. Method of Measurement: Building height is measured as the vertical distance from the average preexisting grade ~~point of the portion of the lot covered by the building~~ at the front building wall to the top of the cornice, parapet, or peak of a pitched roof, or mansard roof ridge line, ~~measured to the highest point of the roof peak.~~ For the purposes of these regulations, "preexisting grade" is defined as the average ground level elevation at the primary frontage street grade that existed prior to any site preparation related to, or incorporated into, any proposed new development. For the purposes of this code, "primary frontage" on a corner lot shall be the longer of the lot lines with street frontage. In cases where site work such as retaining wall or an earth berm is utilized to create finished grades higher in elevation than preexisting grade, then preexisting grade shall be used to determine height. Preexisting grade manipulation shall be prohibited. Finished grades, retaining walls, berms, or other site modifications constructed for the purpose of increasing allowable building height shall not be used to establish the measurement point for building height. Where such modifications occur, the Director shall determine the applicable grade based on the preexisting street grade prior to site preparation
- C. Features Not included in Building Height: Excluded in maximum height are the following features: bell towers, spires, steeples, chimneys, cupolas, screened elevator and mechanical equipment enclosures, and similar features incorporated into the building design that are not intended or used for human occupancy. Such features of buildings that extend above the maximum building height shall not exceed the maximum height by more than 10 feet. Any rooftop structure intended for outdoor use such as a roof deck trellises, or gazebo, shall adhere to the building step back requirements of subsection A (1), above.

(Ord. 1301, 6-4-2014)

9-2-1-6: Building Design Standards for Commercial A, B, and C Zone Districts:

The commercial A, B and C zone design guidelines in this subsection are intended to provide human scale design, while affording flexibility to use a variety of building styles. These guidelines shall be followed in all new construction in order to ensure that the physical and operational characteristics of proposed buildings and uses are compatible within the context of the surrounding area. Compatibility shall be achieved through techniques such as repetition of rooflines, the use of similar proportions in building mass, similar relationships to the street, similar door and window patterns, and the use of complementary building materials.

Building Size, Bulk, Scale, and Mass: New buildings or additions shall either be similar in size and height, or if larger, be articulated and subdivided proportionally to the mass and scale of other structures on the same block. The building design standards in this section are intended to promote high-quality, context sensitive development across Sandpoint's Commercial A, B, and C zones. These standards emphasize flexibility in building form, site layout, and architectural expression in order to accommodate a wide range of commercial, residential, institutional, and mixed-use development types, particularly along arterial roadways and State Highway 2. These standards are intentionally less prescriptive than those applicable to the Downtown Core and Downtown Outer Core zones, and are not intended to replicate historic downtown building forms or materials.

A. Building Size, Bulk, Scale and Mass:

1. New buildings and additions shall be designed to reduce perceived bulk and mass through building articulation, modulation, variation in plane, the use of multiple building volumes, where visible from public streets or public spaces.
2. Compatibility with existing adjacent and nearby development may be achieved through various proportional relationships to existing nearby structures, including visual breaks, site planning strategies, the same or similar roof design, building mass and/or materials. Replication of the form or size of existing adjacent or nearby development is not required.

B. Building Orientation: If an entry is oriented to a parking lot, it diminishes activity from the street and implies that auto access takes precedence. Therefore, buildings shall be oriented toward their primary street frontage and located within the maximum front setback applicable to the zoning district.

Orientation and design of all new building or additions shall be reinforced through the observation of the following standards:

1. Primary Entrance: ~~Buildings have their primary entrance(s) oriented to their primary frontage. Building entrances may include entrances to individual units, lobby entrances, entrances oriented to pedestrian plazas, or breezeway/courtyard entrances to a cluster of spaces.~~ Buildings shall provide a clearly identifiable primary entrance that is oriented toward a public street, pedestrian plaza, courtyard, or primary pedestrian circulation route that includes a minimum of an 8-foot-wide sidewalk connecting the primary entrance to the public right of way.

Where development on a lot includes multiple buildings, at least one building shall have its entrance on a public street, and each additional building shall provide a clearly identifiable primary entrance either facing the street or facing an internal pedestrian space between buildings, provided a direct pedestrian connection is also provided to a public sidewalk.

2. Corner Building Entrances: ~~Corner building entrances shall be designed in cases where the building is located on a corner lot. Alternatively, a building entrance may be located away from the corner when the building corner is beveled or incorporates other detailing to reduce the angular appearance of the building at the street corner.~~ Where development is on a corner lot, buildings shall face both frontages with entrances, architectural articulation and/or building orientation that emphasizes the corner condition. A corner entrance is encouraged but not

required where building form, or site design provide an equivalent emphasis on the street intersection.

3. Secondary Entrance: A building may have a secondary entrance facing a side yard when a direct pedestrian walkway is provided between the building entrance and the street right-of-way. Secondary entrances may be utilized to serve parking areas, provided pedestrian connectivity between the building entrance and the street right-of-way is emphasized.
 4. Off-Street Parking: ~~Off-street parking, driveways and other vehicular access shall not be placed between a building and the street. On corner lots, buildings and their entrances shall be oriented to the street corner as feasible.~~ Off-street parking, driveways, and vehicular access areas shall not be located between a building and its primary street frontage. Off-street parking may be located between a building and a secondary or side street frontage, provided that:
 - a. The building is oriented to the designated primary street frontage;
 - b. A continuous pedestrian pathway connects the primary building entrance and the public sidewalk; and
 - c. Views of the parking areas from the public right-of-way are minimized through landscaping, screening, or site design features that maintain a pedestrian oriented streetscape appearance.
 5. Commercial A Zone: In the commercial A zone, at least fifty percent (50%) of the width of the lot is occupied by a building at the front setback.
 - ~~6.~~ 6. Accessibility: There shall be provided one zero-step entrance to each building from an accessible path at the front, side, or rear of each building. All the first floor interior doors (including bathrooms) shall provide at least thirty-two inches (32") of clear passage.
 - ~~7.6.~~ 6. Surface Parking: Parking areas of more than thirty (30) abutting spaces shall be divided into areas of no more than thirty (30) 30 abutting spaces. Division may be by a building, internal landscaped area with a minimum width of five feet (5'), or ~~landscaped multimodal way~~ paved pathway having a minimum width of five feet (5').
- C. ~~Storefront Design: All buildings shall contribute toward the storefront character and visual relationships of existing buildings. The building shall be designed in a way that will reduce the massive scale and uniform and impersonal appearance and will provide visual interest consistent with the community's identity, character, and scale. The following architectural features should be used along the street frontage building elevations, as applicable. Minor deviation from the following features may be authorized at the discretion of the planning director so long as the spirit of this code is maintained:~~ Where ground floor commercial uses front a public street, buildings shall incorporate pedestrian-oriented design features appropriate to the land use and context, as follows:
- ~~1. Buildings should have consistent spacing of similar shaped windows with trim or other decorative molding on all building stories.~~
 - ~~2. Large display windows should be employed on ground floor storefronts. Display windows should be framed to visually separate the ground floor from the second floor.~~
 - ~~3. All buildings with a flat roof should have a decorative cornice at the top of the building; or eaves, when the building is designed with a pitched roof.~~
 - ~~4. Cornices or changes in material can be used to differentiate the ground floor of buildings that have commercial uses from the upper floor(s) that may have offices or residential uses. Ground floor facades should utilize cornices, signs, awnings, exterior lighting, display windows and entry insets.~~

5. ~~Facades greater than fifty feet (50') in length shall incorporate recesses and projections with a minimum four foot (4') differentiation along at least twenty percent (20%) of the length of the facades. Window awnings, arches, or columns must total at least sixty percent (60%) of the facade length abutting the street.~~
6. ~~Structures abutting Sand Creek are required to incorporate design features that enhance the visual interest and pedestrian interface with the water frontage such as patios, decks and expanses of glass that draw pedestrian interest. Additionally, HVAC, garbage and recycling bins and other similar ancillary equipment shall be buffered through a fence, wall or other similar device so as to strengthen the visual appeal from the waterfront.~~
1. Building Frontage Occupancy: Buildings shall occupy a minimum portion of the primary street frontage in order to reinforce commercial intensity, the pedestrian realm along all streets, and efficient use of commercially zoned property. Frontage occupancy may be satisfied through one or more buildings, provided they collectively address the primary street frontage, as follows:
 - a. Commercial A Zone: Buildings shall occupy a minimum of 70% of the length of the primary street frontage, measured along the front building façade within the maximum front setback.
 - b. Commercial B Zone: Buildings shall occupy a minimum of 50% of the length of the primary street frontage, measured along the front building façade within the maximum front setback.
 - c. Commercial C Zone: Buildings shall occupy a minimum of forty 40% of the length of the primary street frontage, measured along the front building façade within the maximum front setback.
 2. Pedestrian-Oriented Ground Floor Design: Ground-floor commercial facades fronting a public street shall incorporate pedestrian-oriented design features appropriate to the building's use and context. These features may include, but are not limited to:
 - a. Transparent windows or glazing that allows views into active interior spaces;
 - b. Clearly identifiable pedestrian entrances oriented towards the public street, plaza, or primary pedestrian route;
 - c. Architectural articulation, material changes, or recesses that provide visual interest at the pedestrian level;
 - d. Weather protection elements such as awnings, canopies, or recessed entries where appropriate.
 3. Transparency/Fenestration: Ground-floor commercial facades are required to incorporate a minimum of 50 % transparent glazing along street-facing elevations, particularly in areas of pedestrian activity.
 4. Façade Length and Articulation: Street facing facades greater than fifty feet (50') in length shall incorporate visual breaks, at least every 25 feet, through changes in plane, materials, fenestration, or building modules to reduce perceived scale.
 5. Rooflines and Upper-floor Differentiation: Buildings with multiple stories shall provide a visual distinction between the ground floor and upper floors through changes in materials, articulation, fenestration, and horizontal elements, or other architectural techniques.
 6. Ground-floor residential: Ground-floor residential units are required to include pedestrian-oriented design by utilizing stoops, porches, landscaped setbacks, or other design features that provide a transition between the public sidewalk and private living space.

7. Waterfront frontages: In addition to the standards in subsection 9-2-1-10, Special Standards for Properties Adjacent to Sand Creek, buildings abutting Sand Creek shall incorporate design features that enhance visual interest, pedestrian engagement, and connectivity to the water, such as patios, decks, walkways, and windows. Mechanical equipment, refuse areas, and service functions visible from the creek or public paths shall be screened or buffered to maintain visual quality along the waterfront.
- D. Building Materials: ~~The exterior finish material on all facades shall be limited to stone, brick and/or finished wood. Materials other than those listed are a deviation which may be authorized by the planning director.~~ Exterior materials shall be durable, high-quality, and appropriate to the building's use, scale, and location. Contemporary architectural materials are permitted, provided that facades incorporate articulation, transparency, and human-scale detailing where visible from public spaces.
1. ~~In circumstances where other materials are proposed, such as stucco, characteristics such as scale and proportion, form, architectural detailing, height, color and texture shall be utilized to ensure that the proposed material is compatible with surrounding buildings and the character of the commercial area.~~
 2. ~~Building materials shall not create glare. Highly reflective materials shall not be permitted.~~
 3. ~~Clear glass windows shall be used for commercial storefront display windows and doors. Ground floor window shall be defined as glass, either fixed or opening windows. Windows cannot be covered permanently on the interior by more than twenty percent (20%). Opaque or severely site obscuring windows will not be permitted.~~
 4. ~~Architectural treatment, similar to that provided to the front facade shall be provided to the sides and rear of the building to mitigate any negative view from any location off site and any public area (e.g., parking lots, walkways, etc.) on site. Windows and doors shall be defined with detail elements such as frames, sills, and lintels, and placed to visually establish and define the building stories and establish human scale and proportion.~~
 5. ~~Exposed unfinished concrete, concrete block, or monotonous walls of concrete or corrugated metal shall not be permitted as a finished exterior.~~
1. Permitted Materials: A wide range of exterior materials may be used, including but not limited to masonry, wood, metal panels, architectural concrete, fiber cement, glass, and stucco, provided such materials meet the standards of this section.
 2. Glare and Reflectivity: Exterior materials and glazing shall not create excessive glare visible from public rights-of-way or adjacent properties. Highly reflective or mirrored materials are prohibited.
 3. Fenestration and Transparency: Where ground-floor commercial uses front a public street, facades shall incorporate windows, glazing, or other design features that establish a visual relationship between interior spaces and the public realm. Window coverage, tinting, or screening may be permitted where appropriate to the building's use, provided the façade does not present a blank or visually inactive appearance.
 4. Façade Treatment and Visibility: Primary street-facing facades shall incorporate materials, articulation, and detailing appropriate to pedestrian scale. Secondary façades visible from public streets, parking areas, walkways, or other public spaces shall incorporate material variation, fenestration, or architectural detailing sufficient to avoid the appearance of unfinished or utilitarian building surfaces. Identical architectural treatment on all building facades is not required.

5. Material Transitions: Material transitions shall occur at logical building breaks, such as changes in plane, floor level, or architectural elements.
6. Prohibited Materials and Finishes: The following are prohibited as finished exterior materials where visible from public areas:
- a. Exposed unfinished concrete or concrete masonry units;
 - b. Raw or unfinished metal siding or panels; however corrugated metal may be permitted where it is factory-finished, articulated, and integrated as an intentional architectural material rather than a utilitarian surface;
 - c. Highly repetitive or monotonous wall treatments lacking articulation;
 - d. Mirrored or reflective glazing
- E. Civic Spaces: Civic spaces serve as informal gathering places for socializing, resting and enjoyment of the area, and contribute to a walkable environment. Each civic space shall be open to the thoroughfare or street by incorporating at least one access to the thoroughfare or street. Each building with street frontage shall include two (2) or more of the following features. Civic spaces may be provided within the public right of way when approved by the local jurisdiction having authority. The following shall be considered civic spaces for incorporation into the building design:
1. A plaza or courtyard next to the building entrance.
 2. Sitting space (i.e., dining area, benches, or ledges) between the building entrance and the sidewalk.
 3. A building canopy, awning, or similar weather protection, with a minimum four foot (4') projection over the sidewalk or other pedestrian space.
 4. Public art as approved by the Sandpoint art commission.
- E. Civic and Pedestrian Spaces: Civic and pedestrian spaces contribute to walkability, social interaction, and visual interest within commercial areas. Such spaces are encouraged where appropriate to the scale, land use, and context of development, particularly along pedestrian-oriented streets and mixed-use corridors. Provision of civic or pedestrian space is required in areas zoned Commercial A, and encouraged but not required in areas zoned Commercial B and C, and may be provided in a variety of forms appropriate to the development context, as follows:
1. Design Guidance/Function: Where provided, civic or pedestrian spaces shall:
 - a. Be accessible from a public street, sidewalk, trail, or pedestrian circulation route; and
 - b. Be designed to support pedestrian comfort and gathering.
 2. Location: Civic and pedestrian spaces may be located:
 - a. Adjacent to building entrances;
 - b. Within setbacks or courtyards;
 - c. Along pedestrian corridors internal to the site such as between buildings;
 3. Examples of Civic and Pedestrian Spaces:
 - a. Plazas, courtyards, or forecourts adjacent to building entrances;
 - b. Outdoor seating areas, stoops, benches, or landscaped gathering spaces;

- c. Pedestrian pathways with amenities such as seating, lighting, (and/or) landscaping.

9-2-1-7: Building Design Standards for Downtown Core and Downtown Outer Core Zone

Districts

- A. Purpose and Intent: These Building Design Standards are intended to protect and reinforce the historic commercial character of Sandpoint's Downtown Core and Outer Core. This area developed as a compact, pedestrian-oriented commercial district shaped by railroad, timber, and waterfront activity, and remains a defining element of the community's identity. These standards are intentionally more prescriptive than the general commercial building design standards in §9-2-1-6 in order to protect the unique historic character of Sandpoint's downtown. These standards are intended to:
1. Ensure that new development, redevelopment, and significant exterior alterations are compatible with the established historic character of downtown, without requiring replication of historic architectural styles;
 2. Maintain a continuous, active street frontage with strong storefront character;
 3. Reinforce traditional building scale, massing, and façade rhythm found in Sandpoint's historic downtown;
 4. Promote durable materials, fine-grained detailing, and pedestrian-scale design appropriate to Sandpoint's climate and setting.
- B. Applicability
1. Unless otherwise stated herein, these standards apply to all new buildings, additions, and exterior alterations visible from a public street, alley, or public space within the Downtown Core and Downtown Outer Core Zone Districts; the permitting applicability for such is further addressed in Chapter 9, Zoning Administration, and Chapter 13 Historic Preservation Code and Overlay Zone for properties within an Historic Preservation Overlay zone.
 2. Properties within the Downtown Core and Downtown Outer Core Zones shall adhere to these standards, where applicable. Properties within the Historic Preservation Overlay Zone shall also adhere to the additional requirements of Chapter 9-13, Historic Preservation Code and Overlay Zone. Where there is a conflict between the standards and requirements of this section and the standards and requirements pertaining to the Historic Preservation Code and Overlay Zone, the standards and requirements of the Historic Preservation Code and Overlay Zone shall prevail.
- C. Additions to Existing Buildings in the Downtown Core (DC) Zone:
1. General Intent: The standards for additions to existing buildings are intended to allow continued reinvestment and adaptive reuse while ensuring that additions remain subordinate to the original structures. Additions shall respect the scale, massing, and character-defining features of the existing building, remain visually secondary from the public realm, and be clearly identifiable as contemporary construction. These standards balance flexibility with the need to preserve the integrity and legibility of historic buildings within the Downtown Core Zone. Where conflicts exist between these standards and the standards more specific to Historic Preservation Overlay, the standards of the Overlay zone shall prevail for applicable properties.
 2. Location and Massing: Additions shall be located:
 - i. At the rear of the building; or
 - ii. Set back from the primary façade and parapet line, pursuant to the regulations in 9-2-1-5.

- iii. Vertical additions shall maintain floor-to-floor heights consistent with the existing structure.
- D. Standards for New Construction
1. General Intent: The standards for new construction are intended to ensure that new buildings contribute positively to the historic downtown by reinforcing established patterns of scale, massing, storefront design, and façade rhythm. New construction is expected to be compatible with the surrounding historic context without replicating historic architectural styles or creating a false sense of history. Contemporary design is encouraged where it respects traditional downtown proportions, materials, and pedestrian-oriented form.
 2. Building Form and Massing: New buildings shall reflect the traditional downtown pattern by including:
 - i. Continuous streetwalls;
 - ii. Vertically proportioned facades;
 - iii. Clear distinction between ground floor, upper floors, and roofline;
 - iv. Building scale consistent with adjacent historic structures along the block face;
 - v. A first floor height of between 12 feet and 16 feet; and
 3. Ground Floor Storefronts: Ground floor street facades for non-residential development shall be pedestrian oriented and include:
 - i. Clear display windows;
 - ii. Recessed or clearly-defined entries;
 - iii. A visual separation between ground floor and upper floors; and
 - iv. A Minimum of 70% of the ground floor façade between 2 feet and 10 feet above sidewalk grade shall consist of clear glazing;
 4. Ground Floor Residential Facade (Applicable to the Downtown Outer Core Zone only): Ground-floor facades for residential uses at the ground floor shall be pedestrian oriented and include:
 - i. A visual separation between ground floor and upper floors;
 - ii. Entrances marked by a taller mass above such as within a volume that protrudes from the rest of the building surface;
 - iii. Entrances accented by special architectural elements such as columns, overhanging roofs, awnings; or
 - iv. Entrances indicated by recessed entry or recessed bay in the façade, or entrances sheltered by projecting canvas or fabric awning or permanent architectural canopy utilizing materials from the primary building.
 5. Building Base Treatment: A base treatment is a horizontal articulation of the lower part of a building facades design that serves to establish a human scale for pedestrian users and aesthetically ties a building to the ground. New buildings are required to include base treatments to street facing facades and are encouraged to include them on all sides of buildings that are visible from streets or public areas at one of the following scales:
 - i. At the scale of the pedestrian, with a base treatment created at a height between 9 inches and 6 feet;

- ii. At the scale of the building, with the entire ground floor visibly articulated to read as a base that anchors the building to the ground.
- New buildings are encouraged to include/utilize the following base treatments:
- i. A horizontal projection (or visible thickening) of the wall surface, which may be accompanied by a change of material and/or color;
- ii. A heavier design treatment, such as a darker color and/or stronger, more permanent material for the base portion of the face than for portions above;
- iii. A horizontal architectural line or feature at or below the top of the first story such as a belt or course or secondary cornice separating the first two floors, a ground level gallery recessed into the building volume.
6. Windows and Façade Rhythm: New buildings shall reflect the traditional downtown pattern by including:
- i. Upper-story windows shall be vertically proportioned and arranged in a consistent rhythm.
- ii. Strip windows, spandrel glass, and mirrored or reflective glazing are prohibited on primary façades.
- iii. Blank wall segments on primary street-facing façades shall not exceed twenty feet (20') in length.
- iv. Unifying architectural approaches to window patterns such as aligning windows by using common sill or header lines.
7. Rear Façades Visible from the Public Realm: Rear façades that are visible from a public street, alley, parking area, trail, or public open space shall incorporate materials, fenestration, and articulation consistent with the intent of this section. Blank walls, unfinished materials, and utilitarian back-of-house treatments are prohibited where rear façades are visible from the public realm.
8. Rooflines: New buildings shall reflect the traditional downtown pattern by including:
- i. A streetwall height massing element, which is a substantial horizontal articulation of the streetwall at the topmost upper floor of the façade, to result in termination of the façade that provides a skyline consistent with other structures in the Downtown Core and a completion of the upper façade composition. This “cap” shall be architecturally integrated with any sloping roof volume (if used) that occurs above the eave line. Examples of acceptable streetwall height massing elements include but are not limited to: cornices, canopies, and shaped parapets, which can be coupled with faced depth offsets.
- ii. Rooftop mechanical equipment shall be fully screened from public view from adjacent and nearby streets and public spaces.
9. Materials and Finishes: Exterior building materials within the Downtown Core and Downtown Outer Core Zones shall reinforce the historic commercial character of downtown Sandpoint through the use of durable, authentic materials that reflect the community’s development as a railroad, timber, and waterfront town. Materials shall convey visual depth, texture, and permanence and shall not create a false or incompatible architectural character, by adhering to the following:
- A. Primary Street-Facing Materials: The following materials are preferred and encouraged for use on primary street-facing façades and shall comprise the predominant exterior materials at the ground floor and along principal elevations:

- i. Brick, including articulated masonry with visible coursing, lintels, sills, and recessed openings;
 - ii. Dimensional wood siding, including horizontal lap, shiplap, or vertical board-and-batten profiles consistent with historic commercial construction;
 - iii. Heavy timber, when used structurally or as an expressed architectural element, including columns, beams, canopies, arcades, and storefront framing
- B. Secondary and Accent Materials (Limited Use): The following materials may be used in a secondary or accent role and shall not constitute the predominant material on a primary street-facing façade:
- i. Stone, when used for base courses, foundations, trim, or accent elements;
 - ii. High-quality fiber cement siding, permitted only on upper stories or secondary façades; however, use of fiber cement siding on primary street-facing façades may be approved only where the applicant demonstrates compatibility with adjacent or nearby historic buildings and compliance with the intent of this section:
 - iii. Board dimensions, profiles, and reveals shall be consistent with traditional wood siding;
 - iv. Large-format panels, smooth sheet applications, or contemporary panelized systems are prohibited;
 - v. Visible trim, corner boards, and window detailing shall be provided to maintain material depth and articulation.
- C. Use of Stucco (Restricted): Stucco shall not be used as a primary street-facing façade material. Stucco may be permitted only when:
- i. Used above the ground floor or as a limited accent material;
 - ii. Designed with substantial detailing, articulation, and trim consistent with historic commercial buildings;
 - iii. Demonstrated to be compatible with adjacent or nearby historic materials;
 - iv. Smooth, flat, or minimally detailed stucco façades are prohibited.
- D. Prohibited Materials on Primary Street-facing Façades: The following materials are prohibited on primary street-facing façades:
- i. Vinyl siding or trim;
 - ii. EIFS or similar synthetic stucco systems;
 - iii. Corrugated metal or exposed sheet metal panels;
 - iv. Imitation stone, brick, or wood veneers;
 - v. Mirrored, reflective, or smoked glazing;
 - vi. Large-format panel systems lacking visible articulation or depth.
- E. Material Transition and Consistency:
- i. Changes in exterior materials shall occur at logical building breaks, such as changes in plane, floor lines, or architectural elements;

- ii. Abrupt or arbitrary material transitions that disrupt façade rhythm or visual coherence are prohibited;
- iii. Materials used on secondary façades shall be consistent with and subordinate to those used on primary façades.

10. Awnings, Canopies, and Weather Protection: Awnings, canopies, and weather protection elements are integral components of Sandpoint’s historic downtown streetscape. Historically, these features provided shelter from weather, enhanced pedestrian comfort, and contributed to storefront rhythm and visual interest at the sidewalk level. The standards in this section are intended to reinforce pedestrian orientation, maintain human scale, and ensure that awnings and canopies are compatible with building architecture and the historic commercial character of downtown. Awnings and canopies shall be considered architectural elements and designed as an integral part of the building façade, and shall adhere to the following:

A. Permitted Awning and Canopy Types:

- i. Retractable fabric awnings, including traditional sloped or shed-style awnings;
- ii. Fixed metal or wood canopies, when architecturally integrated with the building;
- iii. Historically documented canopies, including flat horizontal metal canopies supported by rods, chains, or brackets.

B. Location and Placement:

- i. Awnings and canopies shall be located at the ground-floor storefront level and over individual storefront bays or entries.
- ii. Awnings shall be aligned with window and door openings and shall not span multiple storefront bays unless historic documentation demonstrates that such a configuration previously existed.
- iii. Awnings and canopies shall not obscure architectural details, transom windows, or cornices, pilasters, or decorative masonry.

C. Projection, Clearance and Slope:

- i. Awnings and canopies shall project a minimum of four feet (4’) and a maximum of eight feet (8’) from the building façade, subject to public right-of-way limitations.
- ii. A minimum vertical clearance of eight feet (8’) shall be maintained above the sidewalk
- iii. Sloped fabric awnings shall have a maximum slope of forty-five degrees (45°)
- iv. Flat canopies shall be horizontal or near-horizontal in appearance.

D. Color and Design:

- i. Awning and canopy colors shall be compatible with the building façade and surrounding streetscape.
- ii. Highly saturated, fluorescent, or visually busy patterns are prohibited.
- iii. Simple striping or solid colors are preferred.
- iv. Awnings shall reinforce storefront rhythm and shall not visually dominate the façade.

E. Illumination:

- i. Internally illuminated awnings or canopies are prohibited.

- ii. External illumination may be permitted where light sources are shielded, illumination is warm in color temperature, and lighting does not create glare or visual clutter.
- F. Signage on Awnings:
 - i. Signage on awnings shall adhere to all applicable provisions of the sign regulations of this Title;
 - ii. Text placed on the vertical valance only; and
 - iii. Lettering or logos shall not be placed on sloped or curved portions of awnings.

(Ord. 1301, 6-4-2014)

9-2-1-7: Special Standards for Buildings with Footprint Exceeding Fifteen Thousand (15,000) Square Feet:

Buildings with greater than a fifteen thousand (15,000) square foot building footprint require a conditional use permit and shall adhere to the following:

- A. Circulation Amenities: A safe and landscaped multimodal circulation system shall be provided on site which connects to public streets and neighborhoods. Multimodal pathways within the development shall be differentiated from driving surfaces through a change in materials. At least one substantial amenity as described in subsection 9-2-1-6E of this chapter shall be provided for every two thousand five hundred (2,500) square feet of structure footprint.
- B. Facades and Exterior Walls Including Sides and Backs: The building shall be designed in a way that will reduce the massive scale and uniform and impersonal appearance and will provide visual interest consistent with the community's identity, character, and scale. Architectural treatment, similar to that provided to the front facade shall be provided to the sides and rear of the building to mitigate any negative view from any location off site and any public area (e.g., parking lots, walkways, etc.) on site.
- C. Roofs: The roof design shall include architectural features that contribute to the visual interest at the pedestrian scale and reduce the massive scale of large buildings. Roof features shall complement the architectural and visual character of adjoining neighborhoods. Roofs shall have the appearance of two (2) or more roof planes either through architectural features or engineered design. Parapet walls shall be architecturally treated to avoid a plain, monotonous look. Roofs shall be lightly colored or vegetative.
- D. Building Design: All buildings shall provide a direct unencumbered multimodal connection to an abutting street. All buildings shall be designed so that parking is not located along the primary street of the building. Nonmotorized parking shall be permitted along the primary facade of the building. A buffer with a minimum width of eight feet (8') will be maintained between parking areas and all bike trails and public sidewalks. Building entrance(s), windows, roof snow drop areas, and other movable building features shall have an appropriate setback so as not to interfere with the safe movement of pedestrians and cyclists.
- E. Adaptability for Reuse/Compartmentalization: The building design shall include specific elements for adaptation for multi-tenant reuse. Such elements may include, but are not limited to, compartmentalized construction, including plumbing, electrical service, heating, ventilation, and air conditioning. The building design shall also allow for: the interior subdivision of the structure into separate tenancies; facades that readily adapt to multiple entrances and adapt to entrances on all but

one side of the building; parking lot schemes that are shared by establishments or are linked by safe and functional pedestrian connections; landscaping schemes that complement the multiple entrance design; and other elements of design which facilitate the multi-tenant reuse of the building and site.

F. Applications: Applications shall include a renewal plan that will afford maximum opportunity, consistent with the sound needs of the municipality as a whole, for the rehabilitation or redevelopment of the structure in the event of closure or relocation by the original occupant. Such plan will be approved if the city finds that:

1. A sound and adequate plan exists for said redevelopment; and
2. The plan affords maximum opportunity for rehabilitation or redevelopment of the structure by both private enterprise and the municipality; and
3. The renewal plan provides a maintenance plan for normal repairs and upkeep of property, including, but not limited to, building, parking lot and surfacing, landscaping, signage, and elimination of "ghost signage".

The city may enter a redevelopment agreement with the owner of the real property and undertake activities, including the acquisition, removal, or demolition of structures, improvements, or personal property located on the real property, to prepare the property for redevelopment. A redevelopment agreement entered into in accordance with this section must contain provisions obligating the owner to redevelop the real property for a specified use consistent with the provisions of this title and offering recourse to the city if the redevelopment is not completed as determined by the city.

Government offices, courthouses, libraries, museums, community centers, and hospitals are exempt from the required conditional use permit requirement of this section but shall conform to all other standards identified in this section.

(Ord. 1301, 6-4-2014)

9-2-1-8: Special Standards for Parking and Loading Areas:

A. Parking, Garages and Driveways: All off-street vehicle parking, including surface lots and garages, shall be oriented to alleys, placed underground, or located in parking areas behind or to the side of the building.

In the commercial A zone no portion of primary lot frontage shall be developed with surface parking.

In the commercial B and C zone in no case shall more than ten percent (10%) of primary lot frontage be developed with surface parking. For the purpose of this provision, "primary lot frontage" shall be defined as the liner frontage along the primary street having a depth of fifteen feet (15').

Ground floors of parking garages abutting public right-of-way shall consist entirely of office or retail space excluding drive aisles. Building design standards articulated in section 9-2-1-6 of this chapter shall apply to all parking structures.

B. Trash and Loading Areas: In order to preserve and enhance the pedestrian orientation of the downtown area, all servicing, loading, and solid waste collection for new structures shall take place off-street away from pedestrian walkways, generally in bays provided in the alleys or in screened, internal, rear spaces if alleys are not available.

(Ord. 1236, 6-23-2010)

9-2-1-9: Special Standards for Other Uses:

- A. Light Manufacturing: Light manufacturing uses are limited in the commercial A, B and C zones. "Light manufacturing" means production or manufacturing of small scale goods, such as crafts, electronic equipment, candy products, printing and binderies, custom furniture, and similar goods. All such light manufacturing uses shall comply with the following:
 - 1. Light manufacturing is only allowed when occurring in conjunction with a permitted retail or service use that is in the storefront location.
 - 2. Maximum floor area devoted to light manufacturing is limited to four thousand (4,000) square feet in any individual establishment. Through the issuance of a conditional use permit, the maximum square footage may be increased, but shall not exceed fifteen thousand (15,000) square feet.
 - 3. The light manufacturing operations shall be fully enclosed within a building and will not involve uses, activities, processes, materials, equipment and conditions of operation that will be detrimental to any persons, property or the general welfare by reasons of traffic, noise, smoke, fumes, glare or odors.
- B. Accessory Uses: Outdoor displays, storage, sales, service, and minor entertainment are regulated. Accessory uses may be permitted provided that they meet the following:
 - 1. All nonancillary booths, stalls, carts, or other equipment for outdoor display, sales, service or minor entertainment require approval of a conditional use permit. Customary uses such as holiday sales of Christmas trees and fireworks are excluded from this requirement.
 - 2. All authorized outdoor displays, sales, service or minor entertainment takes place on private property with the written consent of the owner or agent of said property, or on public property with consent from the city.
 - 3. No display, sales, service or minor entertainment blocks the required pedestrian walkways. A clear area with a minimum width of five feet (5') shall be left between the street and the building entry or exit.
 - 4. All booths, stalls, carts, or other equipment for outdoor display, sales, service or minor entertainment at the close of business each day shall be removed or immobilized and secured so as to prevent it from becoming a public safety hazard, nuisance or security risk.
 - 5. Outdoor displays or storage shall not exceed twenty percent (20%) of the retail floor area of the primary business.

C. Accessory Uses – Food Trucks

- 1. Purpose: The purpose of this section is to allow limited, temporary food truck operations as an accessory use to an established principal use, while ensuring such operations do not adversely impact parking availability, pedestrian circulation, traffic safety, or neighborhood character.
- 2. Applicability: Accessory Food Trucks may be permitted on private property in zoning districts where the principal use of the site is lawfully established, subject to the standards of this section. Accessory Food Trucks shall not be considered a principal use of land and shall not establish a restaurant, eating or drinking establishment, or primary food service use.
- 3. Definition: Accessory Food Truck means a mobile food preparation and services vehicle that operates as a temporary, subordinate, and incidental use to a legally established principal use on the same lot.
- 4. General Standards: Accessory Food Trucks shall comply with the following standards in Table 4:

<u>Table 4: Accessory Uses – Food Truck Regulations and Standards</u>	
<u>Category</u>	<u>Standard</u>

<u>Use Type</u>	<u>Accessory Food Trucks are permitted only as an accessory use to a lawfully established principal use on the same lot and shall not constitute a principal food service use</u>
<u>Licensing and Compliance</u>	<u>Each Accessory Food Truck shall comply with all applicable city, state, and federal licensing, health, and safety requirements and shall obtain a City business license pursuant to Title 3, Chapter 11.</u>
<u>Relationship to Principal Use</u>	<u>The Accessory Food Truck shall be incidental to and customarily associated with the principal use on the site. Accessory Food Trucks not incidental or customarily associated with the principal use shall require Conditional Use Permit approval.</u>
<u>Property Owner Authorization</u>	<u>Written authorization from the property owner approving use of the site and the approved location of the Accessory Food Truck shall be maintained on-site and made available to the City upon request.</u>
<u>Parking – Required Spaces</u>	<u>An Accessory Food Truck and associated equipment, seating, or displays shall not occupy required parking spaces necessary to meet minimum parking requirements for the principal use.</u>
<u>Parking – Off-Hours Use</u>	<u>Required parking spaces may be utilized only when the Accessory Food Truck operates outside the business hours of the principal use.</u>
<u>Circulation</u>	<u>Accessory Food Trucks shall not obstruct drive aisles, fire lanes, loading areas, or designated pedestrian or bicycle circulation routes.</u>
<u>Location</u>	<u>Accessory Food Trucks shall not be located within required setbacks, required landscaping areas, access easements, or the public right-of-way. All service and customer activity shall occur entirely on private property.</u>
<u>Drive-Through Service</u>	<u>Motorized vehicle drive-through service is prohibited.</u>
<u>Hours of Operation Near Residential</u>	<u>When located within one hundred (100) feet of a residentially zoned lot, hours of operation shall be limited to between 6:00 a.m. and 10:00 p.m.</u>
<u>Noise</u>	<u>Accessory Food Trucks shall not emit amplified sound.</u>
<u>Number Allowed</u>	<u>One Accessory Food Truck per lot is permitted. Up to two Accessory Food Trucks on a lot may be approved through a Conditional Use Permit.</u>
<u>Duration</u>	<u>Accessory Food Trucks shall not operate as a permanent or year-round use unless approved through a Conditional Use Permit.</u>
<u>Food Truck Courts</u>	<u>Food Truck Courts and multi-vendor food truck operations are not permitted under this section and shall be regulated as a principal use where expressly allowed.</u>

(Ord. 1236, 6-23-2010)

9-2-1-10: Special Standards for Properties Adjacent to Sand Creek:

- A. Applicability: these provisions are applicable to all properties along Sand Creek within the Commercial zones of this chapter, including public and private properties within and outside of the Downtown Waterfront.
- B. Definitions:

ARTIFICIAL HIGH WATER MARK (AHWM): the high water elevation above the natural or ordinary high water mark resulting from construction of man-made dams or control works and impressing a new and higher vegetation line, as determined by the Idaho Department of Lands.

DOWNTOWN WATERFRONT: the area on both sides of Sand Creek from the Hwy 95 Bypass bridge north to the Cedar Street Bridge.

ORDINARY HIGH WATER MARK (OHWM): the high water elevation in a lake over a period of years, uninfluenced by man-made dams or works, at which elevation the water impresses a line on the soil by covering it for sufficient periods to deprive the soil of its vegetation and destroy its value for agricultural purposes, as determined by the Idaho Department of Lands.

- C. Buildings shall be setback a minimum of twenty-five feet (25') from the AHWM. Where an AHWM does not exist, buildings shall be setback a minimum of twenty-five feet (25') from the OHWM. The requirements and elevations of Title 8, Chapter 3 - Flood Damage Prevention and Control may be more restrictive. Property owners are prohibited from performing site improvements and/or disturbing ground, including, but not limited to, grading, clearing, or grubbing without first obtaining a permit with the city, as described herein.
- D. All buildings within the Downtown Waterfront shall be reviewed by the city for consistency with adopted planning documents, including: measures to orient buildings to Sand Creek, improvements to water quality, preservation of public access to the waterfront, and enhancements of aesthetics that contribute to community character, vibrancy, and experience.
- E. Functionally dependent water uses and structures including, but not limited to: bridges, boardwalks, storm water systems, plazas, walkways, access stairways and features, moorage facilities, and stream stabilization may be constructed above or below the applicable high-water mark (AHWM or OHWM) subject to:
 1. Issuance of a Conditional Use Permit;
 2. Notification and approval of all applicable State and Federal regulations; and,
 3. Compliance with the Sandpoint Stormwater Ordinance.
- F. Permanent, fixed art features larger than four (4) square feet in area and six feet (6') in height shall comply with the provisions of Section E.
- G. The Conditional Use Permit process shall recognize Sand Creek is a natural, environmental feature of major importance that shall remain protected. Development shall be commensurate with the physical characteristics of Sand Creek and protect fish, wildlife, recreation resources, and avoid undue water and air pollution. An effective vegetative buffer upland of the applicable high-water mark (AHWM or OHWM) shall be incorporated as one method of protection, unless determined impractical by an Idaho licensed professional engineer or licensed landscape architect, whereby alternative(s) of equal effectiveness and/or a combination thereof shall be provided.
- H. The city shall notify applicable federal and state agencies of proposed construction on properties adjacent to Sand Creek.
- I. City issued permits shall be conditioned accordingly to support best management practices and compliance with applicable local, state and federal laws and guidelines, including, but not limited to, erosion and sediment control; riparian areas; wetlands; water quality; and fish, wildlife and plant habitats.

(Ord. 1392, 3-16-2022)

9-2-2: MUR Mixed Use Residential Zone:

The mixed use residential zoning district provisions represent a commercial zoning classification that permits, rather than mandates, a vertical mix of low intensity commercial and residential uses within the same building. The district is intended to accommodate a physical pattern of development often found along village main streets and in neighborhood commercial areas of older cities.

(Ord. 1305, 10-15-2014)

9-2-2-1: Purpose:

The purpose of the mixed use residential zoning district is to:

- A. Accommodate mixed use buildings with neighborhood serving retail, service, and other uses on the ground floor and residential units above the nonresidential space;
- B. Encourage development that exhibits the physical design characteristics of pedestrian oriented, storefront style shopping streets; and
- C. Promote the health and well being of residents by encouraging physical activity, alternative transportation, and greater social interaction.

(Ord. 1305, 10-15-2014)

9-2-2-2: Definitions:

As used in this section 9-2-2, the following words and terms shall have the meanings specified herein:

GROSS FLOOR AREA: The sum of the gross horizontal areas of all floors of a building measured from the exterior faces of the exterior walls or from the centerline of walls separating two (2) buildings. Gross floor area does not include basements when at least one-half (½) the floor to ceiling height is below grade, accessory parking (i.e., parking that is available on or off site that is not part of the use's minimum parking standard), attic space having a floor to ceiling height less than seven feet (7'), exterior balconies, uncovered steps, or inner courts.

HOSTEL: A place, recognized by the International Hostel Association, where travelers may stay for a limited duration.

MIXED USE BUILDING: A building that contains at least one floor devoted to allowed nonresidential uses and at least one floor devoted to allowed residential uses.

(Ord. 1305, 10-15-2014)

9-2-2-3: Allowed Uses:

Uses are allowed in "mixed use residential" zoning districts in accordance with the use table of this section.

**TABLE 1
MIXED USE RESIDENTIAL LAND USE REGULATIONS**

Use permitted: P
 Conditional use permit: C
 Not permitted: -

Use	Zoning District
Mixed Use Residential	
Residential:	
Assisted living	C
Dwelling units located above the ground floor	P
Hostel (< or = 20 beds, < 14 night stay in any one month) ^{2, 5, 6}	P
Multi-family ⁴	P

Single-family detached ¹	P
Townhouse	P
Commercial:	
Adult entertainment	-
Animal hospital	-
Athletic club (> 3,000 sq. ft.) ⁶	C
Athletic club (< 3,000 sq. ft.) ⁶	P
Banks (< 3,000 sq. ft.)	P
Building or landscape material sales	-
Business support services (< 3,000 sq. ft.)	P
Community and/or recreation center ^{3,6}	P
Drive-through sales (retail or with any food service)	-
Emergency medical care	-
Equipment rental (outdoor)	-
Firearm sales	-
Galleries	P
Gas stations	-
Grocery or convenience store (< 3,000 sq. ft.) ⁶	P
Hospital	-
Liquor store	-
Mini/self-storage	-
Office, government	P
Office, medical and dental (< 3,000 sq. ft.)	P
Office: sales, administrative, business, professional (< 3,000 sq. ft.)	P
Pawnshop	-
Payday loan	-
Restaurant (< 60 seats) ⁶	P
Retail sales, general (< 3,000 sq. ft.)	P
Schools	C
Vehicle service and repair ⁶	C
Public and civic:	
Church or other place of worship	P
Clubs, fraternities, sororities, lodges and similar uses	-
Daycare, all types	P
Libraries and museums	P
Postal service	P
Public safety facility	P
Utilities, public or quasi-public	-
Industrial:	
Artisan (hand tools only; e.g., jewelry or ceramics)	P

Notes:

1. Development standards of residential single-family zone apply.
2. Owner occupation required.
3. Occupancy capacity > 100 requires approval through CUP.
4. Development standards of the residential multi-family zone apply. For mixed use buildings only, the minimum lot area per dwelling unit shall be one thousand (1,000) square feet.
5. Must abut a commercial zone.
6. When adjacent to any residential use, screening of adjacent property lines, utilizing a minimum six-foot (6') solid, masonry board, or equivalent fence, shall be provided and maintained in good condition to reduce the trespass of noise and other related business activity.

(Ord. 1305, 10-15-2014; amd. Ord. 1393, 3-16-2022)

9-2-2-4: Commercial Establishment Size Limits:

Unless otherwise noted, the footprint of new commercial establishments in the mixed use residential district shall not exceed five thousand (5,000) square feet, and the total commercial gross floor area for a structure shall not exceed five thousand (5,000) square feet.

(Ord. 1305, 10-15-2014)

9-2-2-5: Indoor/Outdoor Operations:

All permitted uses in the mixed use residential district must be conducted within completely enclosed buildings, unless otherwise expressly authorized. This requirement does not apply to off-street parking or loading areas, automated teller machines, or outdoor seating areas that are located between the primary building facade and the street. Commercial delivery within alleys that abut a residential zone shall be prohibited from eight o'clock (8:00) p.m. to eight o'clock (8:00) a.m.

(Ord. 1305, 10-15-2014)

9-2-2-6: New Construction Floor to Floor Heights and Floor Area of Ground Floor Space:

- A. All commercial floor space provided on the ground floor of a mixed use building must have a minimum floor to floor height of twelve feet (12').
- B. All commercial floor space provided on the ground floor of a mixed use building must contain the following minimum floor area:
 1. At least eight hundred (800) square feet or twenty-five percent (25%) of the lot area, whichever is greater, on lots with street frontage of less than fifty feet (50'); or
 2. At least twenty percent (20%) of the lot area on lots with fifty feet (50') of street frontage or more.

(Ord. 1305, 10-15-2014)

9-2-2-7: Lot Area:

Every building erected shall be on a lot having an area of not less than five thousand (5,000) square feet with a frontage on public streets of not less than fifty feet (50') and shall have a width of not less than fifty feet (50') at the front building line. Any legally created individual nonconforming lot or parcel that does not meet the minimum lot width or area requirements may be utilized for those uses permitted within this district if all other requirements of this title are met.

(Ord. 1305, 10-15-2014)

9-2-2-8: Lot Coverage:

Each lot shall have a maximum seventy percent (70%) impervious surface composed of any ratio of building footprint or impervious surface.

(Ord. 1305, 10-15-2014)

9-2-2-9: Building Height:

No structure shall exceed a building height of forty feet (40') above the average elevation of the finished grade at the front of the building.

A. Exceptions to the maximum height:

1. Chimneys, flagpoles, satellite receiving dishes, roof mounted solar panels and other similar items may extend above the height limit, as long as they do not exceed five feet (5') above the top of the highest point of the roof.
2. Utility power poles and public safety facilities are exempt from the height limit.

(Ord. 1305, 10-15-2014)

9-2-2-10: Setbacks:

- A. The entire building facade must abut street side property lines or be located within ten feet (10') of such property lines. Front building facade setbacks between ten feet (10') and twenty feet (20') are permitted only when the setback area is developed as a civic space.
- B. No setbacks are required in the mixed use residential district, except when property zoned as mixed use residential abuts property zoned as residential, in which case the minimum side and rear setbacks required in the mixed use residential district shall be the same as required for a residential use on the abutting residentially zoned lot. When commercial use occurs adjacent to any residential use, screening of adjacent property lines, utilizing a minimum six foot (6') solid wood or equivalent fence, excluding vinyl or chainlink, shall be provided and maintained in good condition to reduce the trespass of noise and other related business activity.

(Ord. 1305, 10-15-2014)

9-2-2-11: Off-Street Parking Requirements:

- A. As prescribed in chapter 5 of this title.
- B. No off-street parking is required for nonresidential uses in the mixed use residential district, unless such uses exceed two thousand (2,000) square feet of gross floor area, in which case off-street parking must be provided in accordance with city standards for the floor area in excess of two thousand (2,000) square feet.
- C. Off-street parking spaces must be located to the rear or side of the principal building and otherwise screened so as not to be visible from public right-of-way or residential zoning districts. Locating parking between the building and the street shall be prohibited, except when associated with detached single-family residential development.

(Ord. 1305, 10-15-2014)

9-2-2-12: Window Standards:

- A. For new commercial construction, a minimum of sixty percent (60%) of the street facing building facade between two feet (2') and eight feet (8') in height must be comprised of clear windows that allow views of indoor space or product display areas.
 - B. The bottom of any window or product display window used to satisfy the transparency standard may not be more than three and one-half feet (3.5') above the adjacent sidewalk.
 - C. Product display windows used to satisfy these requirements must have a minimum height of four feet (4').
- (Ord. 1305, 10-15-2014)

9-2-2-13: Doors and Entrances:

- A. Buildings must have a primary entrance facing a public sidewalk. Entrances at building corners may be used to satisfy this requirement.
 - B. Building entrances may include doors to individual shops or businesses, lobby entrances, entrances to pedestrian oriented plazas, or courtyard entrances to a cluster of shops or businesses.
- (Ord. 1305, 10-15-2014)

9-2-2-14: Driveway Access:

Driveways and other vehicular access shall not be placed between a building and the street, unless associated with detached single-family residential development. Standards for off-street parking design found in the RM zone shall apply to single-family residential development.

(Ord. 1305, 10-15-2014)

9-2-2-15: Building Design Standards:

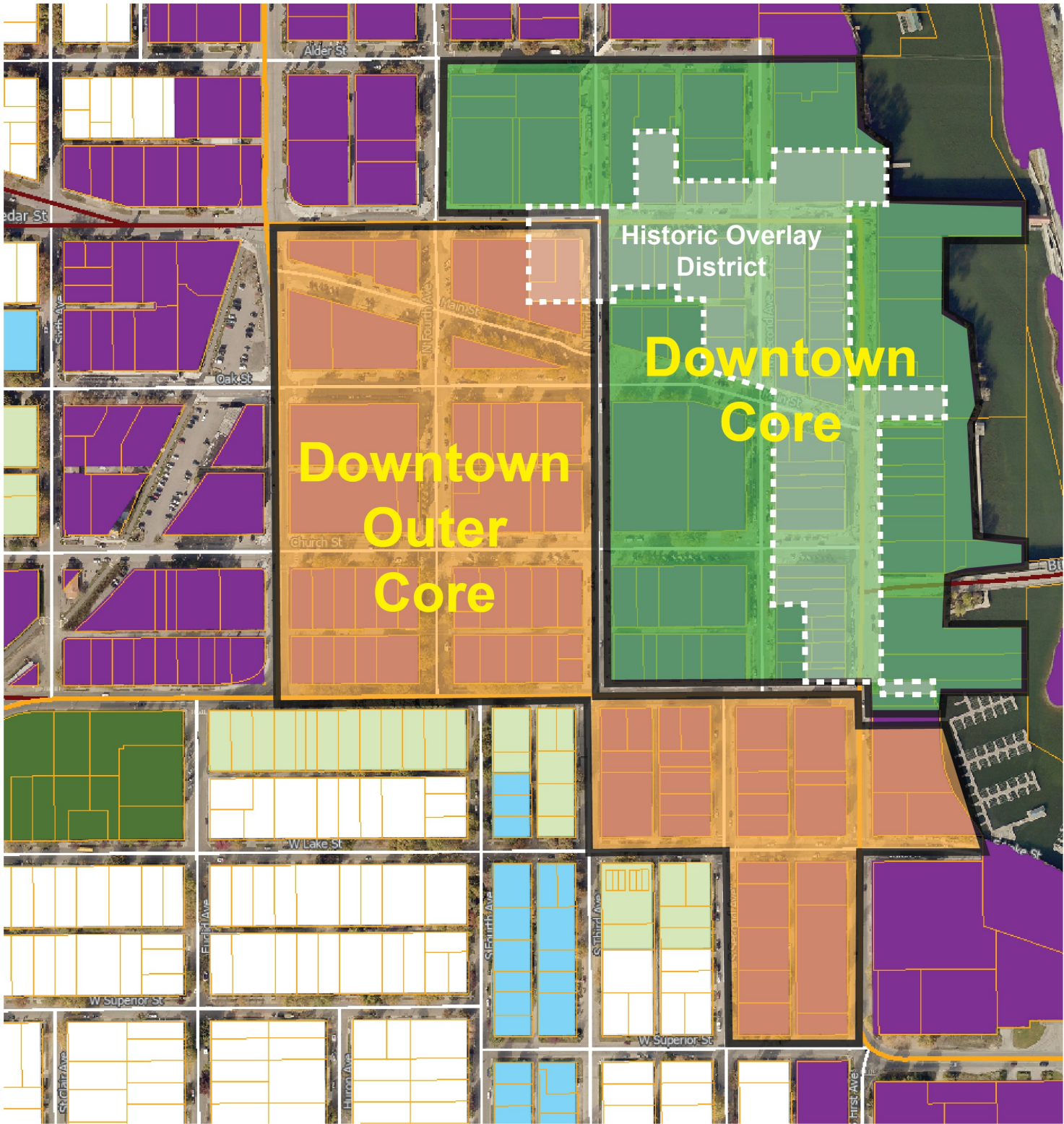
The commercial mixed use residential zone design guidelines in this section are intended to provide human scale design, while affording flexibility to use a variety of building styles. These guidelines shall be followed in all new construction in order to ensure that the physical and operational characteristics of proposed buildings and uses are compatible within the context of the surrounding area. Compatibility shall be achieved through techniques such as repetition of rooflines, the use of similar proportions in building mass, similar relationships to the street, similar door and window patterns, and the use of complementary building materials.

- A. Building Size, Bulk, Scale, and Mass: New buildings or additions shall either be similar in size and height, or, if larger, be articulated and subdivided proportionally to the mass and scale of other structures on the same block.
- B. Building Orientation: If an entry is oriented to a parking lot, it diminishes activity from the street and implies that auto access takes precedence. Orientation and design of all new building or additions shall be reinforced through the observation of the following standards:
 - 1. Primary Entrance: Buildings have their primary entrance(s) oriented to their primary frontage. Building entrances may include entrances to individual units, lobby entrances, entrances oriented to pedestrian plazas, or breezeway/courtyard entrances to a cluster of spaces.

2. **Corner Building Entrances:** On corner lots, buildings and their entrances shall be oriented to the street corner. Alternatively, a building entrance may be located away from the corner when the building corner is beveled or incorporates other detailing to reduce the angular appearance of the building at the street corner.
 3. **Secondary Entrance:** A building may have a secondary entrance facing a side yard when a direct pedestrian walkway is provided between the building entrance and the street right-of-way.
 4. **Off-Street Parking:** Off-street parking, driveways and other vehicular access shall not be placed between a building and the street.
 5. **Surface Parking:** Parking areas of more than ten (10) abutting spaces shall be divided into areas of no more than ten (10) spaces. Division may be by a building, internal landscaped area with a minimum width of five feet (5') or landscaped multimodal way having a minimum width of five feet (5').
- C. **Storefront Design:** All buildings shall contribute toward the storefront character and visual relationships of existing buildings. New buildings shall be designed in a way that will reduce the massive scale and uniform and impersonal appearance and provide visual interest consistent with the community's identity, character, and scale. The following architectural features should be used along the street frontage building elevations, as applicable. Minor deviation from the following features may be authorized at the discretion of the planning director so long as the spirit of this code is maintained:
1. Buildings should have consistent spacing of similar shaped windows with trim or other decorative molding on all building stories.
 2. Large display windows should be employed on ground floor storefronts. Display windows should be framed to visually separate the ground floor from the second floor.
 3. All buildings with a flat roof should have a decorative cornice at the top of the building (or eaves, when the building is designed with a pitched roof).
 4. Cornices or changes in material can be used to differentiate the ground floor of buildings that have commercial uses from the upper floor(s) that may have offices or residential uses. Ground floor facades should utilize cornices, signs, awnings, exterior lighting, display windows and entry insets.
 5. Facades greater than fifty feet (50') in length shall incorporate recesses and projections with a minimum four foot (4') differentiation along at least twenty percent (20%) of the length of the facade.
- D. **Building Materials:** The exterior finish material on all facades shall be limited to stone, brick and/or finished wood. Materials other than those listed are a deviation which may be authorized by the planning director.
1. In circumstances where other materials are proposed, such as stucco, characteristics such as scale and proportion, form, architectural detailing, height, color and texture shall be utilized to ensure that the proposed material is compatible with surrounding buildings and the character of the commercial area.
 2. Building materials shall not create glare. Highly reflective materials shall not be permitted.
 3. Clear glass windows shall be used for commercial storefront display windows and doors. Ground floor windows shall be defined as glass, either fixed or opening, windows. Windows cannot be covered permanently on the interior by more than twenty percent (20%). Opaque or severely site obscuring windows will not be permitted.

4. Architectural treatment similar to that provided to the front facade shall be provided to the sides and rear of the building to mitigate any negative view from any location off site and any public area (e.g., parking lots, walkways, etc.) on site. Windows and doors shall be defined with detail elements such as frames, sills, and lintels, and placed to visually establish and define the building stories and establish human scale and proportion.
 5. Exposed unfinished concrete, nonarchitectural concrete block, or monotonous walls of concrete or corrugated metal shall not be permitted as a finished exterior.
- E. Civic Spaces: Civic spaces serve as informal gathering places for socializing, resting and enjoyment of the area and contribute to a walkable environment. Each civic space shall be open to the thoroughfare or street by incorporating at least one access to the thoroughfare or street. Each building with street frontage shall include two (2) or more of the following features. Civic spaces may be provided within the public right-of-way when approved by the local jurisdiction having authority. The following shall be considered civic spaces for incorporation into the building design:
1. A plaza or courtyard next to the building entrance.
 2. Sitting space (i.e., dining area, benches, or ledges) between the building entrance and the sidewalk.
 3. A building canopy, awning, or similar weather protection, with a minimum four foot (4') projection over the sidewalk or other pedestrian space.
 4. Public art, as approved by the Sandpoint arts commission.

(Ord. 1305, 10-15-2014)



9-13: Historic Preservation Code

9-13-1 Purpose:

1. The legislature of the State of Idaho (pursuant to Chapter 46, Title 67, Idaho Code) has declared the engagement in a comprehensive program of historic preservation to be public policy and in the public interest for all levels of government in the state.
2. The purpose of this Historic Preservation Code is to promote the educational, cultural, and economic welfare of the City by engaging in a comprehensive program of historic preservation to promote, preserve, and protect historic buildings, structures, sites, and monuments which serve as visible reminders of the historical, archeological, architectural, educational, and cultural heritage of the city.
3. It is the further purpose of this Historic Preservation Code to allow for the social and historical advantages of the City to promote the use and conservation of such property; to stabilize and improve property values in local historic districts; to encourage new buildings and developments that will be harmonious with the existing historical, archeological, and architectural structures, sites, and monuments.
4. It is further the purpose of this Historic Preservation Code to protect the history, architecture, ecology, scenic attributes that are threatened by the social and economic pressures that manifest through land use changes. Such protection through a special historic preservation district shall encourage harmony and compatibility in the planning of new buildings and development in keeping with the district's historic character.

9-13-2 Applicability: This code shall apply to all properties within any locally designated historic district and/or locally designated individual properties or landmarks.

9-13-3 Definitions: The following definitions are in addition to the definitions in Title 9, Chapter 1, General Zoning Provisions. In the event of an inconsistency between definitions, the definitions in this section shall apply. The following words and phrases when used in this chapter shall have the following meanings, unless the context clearly indicates otherwise:

1. Alteration: An "alteration" shall mean:
 - i. Any act or process, through private or public action, that changes the specified character-defining or significant physical features or architectural appearance of a resource, including the reconstruction, additions, rehabilitation, relocation, repair, replacement, or restoration of any historical resource.
 - ii. Modification of a site, structure, architectural detail or visual characteristic (including but not limited to: grading, paint, color, windows, doors, surface texture), surface paving, the addition of new structures, the cutting or removal of trees, landscaping or other natural features, the disturbance or archaeological sites or areas, and or the placement or removal of significant objects (including but not limited to fences, landscaping and accessories, light fixtures, plaques, signs, murals, steps, street furniture, and walls) affecting the significant visual or historical qualities of the property.
 - iii. Alterations do not include ordinary repairs or maintenance or public safety actions, as defined below.
2. City: City of Sandpoint.

3. Commission: the Arts, Culture and Historic Preservation Commission of the City of Sandpoint, unless otherwise stated. Also abbreviated as ACHP Commission.
4. Contributing property: A property that significantly contributes to the historical character of an existing or potential historic district, when considering the historical integrity of a district. A property is contributing because: a) it was present during the period of significance, and possesses historic integrity reflecting its character at that time or is capable of yielding information about the period, or b) it individually meets the national register eligibility criteria. For inventory purposes, “primary” shall be used synonymously with “contributing”.
5. Character-defining feature(s): The essential physical characteristics of a historical resource that convey its historical significance, as described by the National Parks Service. Such features may include the building material, window and door placement and design, architectural arrangement, massing, roof form, texture, paint, and may be identified in a historical resource survey or otherwise determined by the ACHP Commission.
6. Designated Historic Property: Property designated under this chapter, as well as the National Register of Historic Places, as historic property.
7. Eligible Property: A property that meets the criteria to be listed on the National Register of Historic Places.
8. Exterior Feature: The architecture, size, location, type, style, kind, texture, design, general arrangement and/or material of a building, site, structure or object including, but not limited to, windows, doors, exterior light fixtures, roofs, signs, appurtenant fixtures, and fencing, all as visible from public right of way.
9. Historic Integrity: The ability of a resource to convey its significance through retention of aspects including: location, design, setting, materials, workmanship, feeling and association, as espoused by the National Park Service.
10. Historic Preservation: The identification, evaluation, recordation, documentation, curation, acquisition, management, protection, restoration, rehabilitation, stabilization, maintenance, interpretation, conservation, and education of buildings, structures, objects, districts, areas, and sites significant in the history, architecture, archaeology or culture of Sandpoint, the state or nation.
11. Historic Building/Property/Historical Resource: The City has identified resources that are important to Sandpoint’s architectural, cultural, economic, historic, political, and social heritage, known as historical resources. Any building, structure, district, area, or site that is significant in the history, architecture, archaeology or culture of Sandpoint or that has made a significant contribution to the prehistory of the region, shall be considered a historic building/property/historical resource if it is locally designated in accordance with the provisions of this chapter, and is:
 - a. Included in the National Registry of Historical Places; or
 - b. Included within the boundaries of a Historic Overlay Zone of the City.
12. Local Historic District: Any area designated as such by ordinance which includes or encompasses such buildings, sites, structures, or objects as the city may determine to be appropriate for historic preservation. Such local district (or districts) need not be a single enclosed area nor do the areas or sites have to be contiguous to constitute a district. A district may include contributing, noncontributing, or undeveloped properties.
13. New Construction: Construction or installation of an entire structure, whether primary, secondary or accessory.

14. **Noncontributing Property:** A property within an existing or potential historic district that does not meet the criteria for a contributing building but does contribute to the historical significance of the district. A property may be noncontributing because: a) it was not present during the period of significance; b) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information about the period; or, c) it does not individually meet the national registry eligibility criteria. A noncontributing building, site, structure, or object that is within a historic district remains subject to this article. For inventory purposes, "secondary" shall be used synonymously with "noncontributing". This classification has been designated through a survey and a formal hearing process.
15. **Object (for purposes of designation):** A construction primarily artistic in nature or relatively small in scale and simply constructed, such as a statue or milepost.
16. **Ordinary Repairs:** The maintenance or repair of any exterior feature of any building or structure in an historical district, or of any historic property or landmark which does not involve a change in design, material, color or outer appearance thereof.
17. **Period of significance:** The length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for national register listing. Period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.
18. **Preservation:** The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code required work to make properties functional is appropriate within a preservation project. Exterior additions should be sympathetic to the significant elements of the historic property.
19. **Public Safety Action:** Any measure of construction, alteration or demolition of a historic resource necessary to correct or abate the unsafe or dangerous condition of any structure which such condition has been declared unsafe or dangerous by the Chief Building Official or Fire Chief.
20. **Reconstruction:** The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving building, site, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.
21. **Rehabilitation:** The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions of features which convey its historical, cultural, or architectural values.
22. **Restoration:** The act or process of accurately depicting the forms, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a restoration project.

23. Secretary of the Interior's Standards for Rehabilitation: Standards that were written pursuant to federal law to ensure that work on historic buildings is done in such a manner which preserves the historical integrity of the building. For further information refer to the "Secretary of The Interior's Standards For The Treatment Of Historic Properties With Guidelines For Preserving, Rehabilitating, Restoring And Reconstructing Historic Buildings".
24. Site (For Purposes of Designation): Location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined or vanished, where the location itself possesses historic, cultural or archaeological value regardless of the value of any existing structures.
25. Site Improvements: A modification to the grounds of a property not including the buildings or accessory buildings. Such improvements may include, but are not limited to: fences, walls, greenhouses, storage sheds, outdoor light fixtures, patios, decks, porches, landscape features, steps or pavement.
26. Structure: 1 (For Purposes Of Designation): A functional construction made for purposes other than creating shelter, such as, but not limited to, a bridge, canal, or man-made waterfront; and 2 (For All Other Purposes): Anything constructed or erected which requires permanent location on the ground or is attached to something having location on the ground. Structures may include, but are not limited to, buildings, platforms, framework, antennas, and prefabricated sheds or other structures.
27. Survey Form: A form that catalogs the age, style, contributing or noncontributing classification, address, location, photograph, date of inventory, name of surveyor, building permit history and other relevant information as may be required by the director or commission for a building, site, structure, or object.
28. Temporary Features: Items that are erected or displayed for a limited amount of time, not to exceed one hundred eighty (180) days at any one time unless otherwise approved by the Director, which may include, but are not limited to: sidewalk cafe tables, fences, chairs, planters, umbrellas, and bicycle racks.
29. Temporary Structures: A structure with or without a foundation that is erected for a limited amount of time, not to exceed one hundred eighty (180) days at any one time unless otherwise approved by the Director, which may include, but is not limited to, playhouses and play equipment, mobile buildings and carport/canopy structures.

9-13-4 Designation of Local Historic District Generally: The City may establish by ordinance one or more local historic preservation districts within the City using the criteria and procedures set forth in Title 9, Chapter 9, Section 12, Legislative Actions, and the regulations set forth below.

1. Establishment of a Local Historic District: The City may establish by ordinance one or more historic preservation districts, as a zoning overlay district, provided that any historic district shall not be designated until a minimum of one of the following criteria has been established:
 - A. Historical or Cultural Importance:
 - i. Has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, or nation;
 - ii. Is associated with the life of a person significant in the past;
 - iii. Is the site of an historic event with significant effect upon society;
 - iv. Exemplifies the cultural, political, economic, social, educational, or historic heritage of the community;

- v. By being part of or related to a street, square, park, or other distinctive area, should be developed or preserved according to a plan based on historic, cultural, or architectural motif; or
- vi. Owing to its unique location or singular physical characteristics, represents an established and familiar visual feature of the neighborhood, community, or city.

B. Architectural Importance:

- i. Portrays the environment in an era of history characterized by a distinctive architectural style;
- ii. Embodies those distinguishing characteristics of an architectural-type or engineering specimen;
- iii. Is the work of a designer, architect, or craftsman whose individual work has significantly influenced the development of the city, state, or nation; or
- viii. Contains elements of design, detail, materials, or craftsmanship that represent a significant innovation.

C. Archeological Importance:

- i. Has yielded or may be likely to yield information important in prehistory or history; or
- ii. Contains or is likely to contain physical remains, such as relics, monuments, or symbols, of past human life and activities.

2. Commission Research and Report on Proposed District:

- A. The Commission, whether by its own initiative or upon request of the City Council, or upon request of one or more property owners in the area of a proposed local historic district, may recommend the designation of one or more local districts.
- B. Prior to recommending designation the Commission shall make an investigation of the historical, architectural, archaeological, and cultural significance of the buildings, structures, features, sites, or surroundings included in any such proposed local historic district based on relevant criteria listed in subsection 9-13-4-1, above. For the purposes of creating an historic district in downtown, the Arts, Culture, and Historic Preservation Plan and its appendices adopted by City Council in 2018 shall satisfy the requirement of an investigation.
- C. Thereafter, the Commission shall prepare a report containing recommendations concerning the area or areas to be included in the proposed local historic district or districts.

- 3. Transmittal of Report to Planning and Zoning Commission: Copies of the report shall be transmitted to the Planning and Zoning Commission for their review and recommendation to City Council through the public hearing process outlined in Title 9, Chapter 9, Section 12 of this code for legislative actions and overlay districts.
- 4. Notice Requirements of the public hearing before the Planning and Zoning Commission: In addition to the noticing requirements for adoption of overlay districts in Chapter Title 9, Chapter 9, Section 12, notice of the time, place, and purpose of the hearing shall be provided at least fifteen (15) calendar days prior to the hearing by one publication in a newspaper of general circulation in the city, and written notice of the hearing shall be given to the owners of all properties, as well as

occupants of the properties if different from the owners, to be included in the local district or districts at least fifteen (15) calendar days prior to the hearing.

9-13-5 Designation of Local Historic Landmarks: Historic Landmarks shall be designated by ordinance and in accordance with the following criteria and procedural requirements:

1. The building, site, structure, or object proposed for such designation may be so designated on the following criteria: historical, architectural, archeological, and cultural significance; suitability for preservation or restoration; educational value; cost of acquisition, restoration, maintenance, operation, or repair; possibilities for adaptive or alternative use of the property; appraised value; and the administrative and financial responsibility of any person or organization willing to underwrite all or a portion of such costs. In addition, it must meet the criteria established for inclusion in the national register of historic places.
2. The Commission, either on its own initiative or upon the request of the City Council, or upon the request of owner of the property proposed to be designated, may recommend the designation of a historic landmark. Prior to recommending the designation, the Commission shall conduct studies, research, and investigations based on the relevant criteria listed in subsection (1) of this section. Thereafter, the Commission shall prepare a report containing recommendations concerning the historic landmark proposed to be designated and a draft of the designating ordinance to be presented to the Planning and Zoning Commission and City Council for consideration during a public hearing(s) before each body. The report of the Commission shall include comments regarding the suitability of the historic landmark for preservation or restoration.
3. For each designated individual historic landmark, the designating ordinance shall require the waiting period prescribed by Section 9-13-6 of this chapter to be observed prior to its demolition, material alteration, remodeling or removal. The designating ordinance shall also provide guidelines for a suitable sign or marker on or near the historic landmark indicating that the property has been so designated.
 - A. For properties both designated as a historic landmark and located within a local historic district, the portion of this chapter pertaining to the districts, takes precedence over the waiting period for demolition, material alteration, remodeling, or removal of the structure.
4. The City Council shall hold a public hearing on the designating ordinance, after having given written notice to the owners and occupants of the property. Notice of the time, place, and purpose of the hearing shall be provided at least fifteen (15) calendar days prior to the hearing by one publication in a newspaper of general circulation in the City, and written notice of the hearing shall be given to the owners of all properties, as well as occupants of the properties if different from the owners, that are the subject of the landmark at least fifteen (15) calendar days prior to the hearing
5. Following such public hearing, the City Council may act on the designating ordinance.
6. Upon passage of the designating ordinance, the owners and occupants of each designated historic landmark shall be given written notification of said designation by the City Council, and one copy of the designating ordinance shall be filed in the office of the county recorder of Bonner County, Idaho, by the city clerk.
7. The city clerk shall give notice of such designation to the tax assessor of Bonner County, Idaho.

9-13-6 Permits Required:

1. Purpose and Intent: The purpose of the Certificate of Appropriateness is to promote the public health, safety, and welfare through the preservation of historical resources, and thereby safeguard the city's heritage as embodied and reflected in its resources; carry out the goals and policies of the Comprehensive Plan; enhance and preserve property values; protect and enhance the city's

attractiveness to tourists and visitors; stabilize areas of the city and preserve varied and harmonious architectural styles reflecting phases of the city’s history; promote and encourage continued private ownership and utilization of such structures; foster civic and neighborhood pride and sense of identity based on the recognition and use of historic resources; and promote the enjoyment and use of historic resources appropriate for the education and recreation of the people of Sandpoint. It is the intent of the Certificate of Appropriateness to implement the Comprehensive Plan and policies related to historic preservation by protecting structures, improvements, natural features, and objects of known or potential historic significance from alteration or demolition that would have an adverse effect thereon.

2. Applicability and When Required: A Certificate of Appropriateness shall be required for all of the following activities:
 - A. No exterior feature as defined herein above in subsection 9-13-3 of any building, site structure or object, including all appurtenant features, nor aboveground utility structure nor any type of outdoor advertising sign shall be erected, altered, restored, moved, or demolished within a local historic district or any local landmark until after an application for a Certificate of Appropriateness has been submitted to the Department and approved as set forth table 9-13-1 of this Chapter, unless exempted from this requirement, as established in subsection 9-13-7 (5), below.
 - B. A certificate of Appropriateness is required whether or not a building permit is required, and a Certificate of Appropriateness must be granted in all cases before an applicant can obtain any other permit. **(IC 67-4608)**
3. Initial Identification: As part of the application process for a Certificate of Appropriateness, the planning staff shall confirm the contributing or non-contributing classification of the property based upon the survey records.
4. All applicable permits, as established in Title 9, Chapter 9, Zoning Administration, shall be required in addition to a Certificate of Appropriateness, unless otherwise herein stated.

Table 9-13-1 Certificate of Appropriateness (CA) Table			
Reason for Certificate of Appropriateness	Arts, Culture, and Historic Preservation Commission Review	Staff Level Review	No CA Required
Deviation from Historic Design Standards or Guidelines	X		
Exterior Alterations (includes windows and doors, exterior materials, etc.)		X	
Demolition or Relocation	X		
New Construction	X		
Interior Alterations			X
New Sign (Structure)		X	
Sign Face/Copy Change		X	
Window Signage		X	
Aboveground Utility Structures	X		
Ordinary Repairs			X
Landscaping		X	
Maintenance			X

Public Safety Actions			X
Change in zoning classification/rezone (IC 67-4609)	X		

5. Exemptions from the requirement to obtain a Certificate of Appropriateness:
1. Interior arrangement of any building or structure or any interior features or fixtures;
 2. Temporary structures and features that do not remain in existence for a time period greater than 45-days in any consecutive twelve (12) month period.
 3. A site or building that does not require a Certificate of Appropriateness as identified in table 9-13-1.
 4. Ordinary Repairs as defined in 9-13-3, above: Nothing in this Chapter shall be construed to prevent the ordinary maintenance or repair of any exterior feature of any building or structure in an historical district, or of any historic property or landmark which does not involve a change in design, material, color or outer appearance thereof.
 5. Public Safety Actions as defined in 9-13-3, above.
6. Application Requirements:
1. An application for a Certificate of Appropriateness shall be submitted by the property owner or by an authorized representative of such person, on a form furnished by the City and containing such information as required by the Commission.
 2. An application for a Certificate of Appropriateness involving demolition or relocation shall also provide the following:
 - a. A written statement as to why the building, site, structure, or object should be demolished;
 - b. Photographs of the building, site, structure, or object to be demolished, as well as of adjacent properties;
 - c. Two written reports, prepared, stamped, and signed by currently licensed Idaho design professionals appropriate to the nature of the project, at least one of which shall be disinterested, stating the structural soundness of the building or structure proposed for demolition and suitability for reuse. The second report being an analysis of the cost to rehabilitate the existing structure plus construct a new structure. These costs shall be completed to include the cost of demolishing any existing structures and the equivalent new construction and shall be completed, signed, and stamped by a currently licensed Idaho design/contract professional appropriate to the nature of the project.
7. Application Initial Processing: Applications for Certificates of Appropriateness shall be filed in accordance with the provisions of section 9-9-2: Permit Application Filing, Fees, and Initial Processing. In addition, all applications requiring Commission review and approval in accordance with Table 9-13-1 shall be referred to the Commission upon being deemed complete.

8. Notice of Public Hearing: Except for those Certificates of Appropriateness approved at the staff level, prior to approval or denial of a Certificate of Appropriateness requiring action by the Commission a public hearing shall be held, notice shall be posted on the premises not less than seven (7) calendar days prior to the meeting and notice shall be mailed to the applicant, the property owners and residents within three hundred feet (300') of the exterior boundary of the parcel under consideration, a minimum of fifteen (15) days prior to the public hearing.
9. Findings and Decision: An application for a Certificate of Appropriateness shall be approved only after first making the following findings:
 - A. Findings for Alterations: A decision in regard to Certificates of Appropriateness for alterations shall be based on the following findings as applicable to that property or request and as they relate to historic preservation:
 1. That the request is consistent with the Secretary of the Interior's standards for rehabilitation and guidelines for rehabilitating historic buildings;
 2. That the request is consistent with City of Sandpoint adopted historic preservation guidelines, if any;
 3. That the request supports the goals, policies, and action items of the City of Sandpoint's Comprehensive Plan and any relevant plan referenced therein;
 4. That based on the adopted guidelines or the Secretary of the Interior's standards and guidelines mentioned above, the request will not be incongruous with the historical, architectural, educational, or cultural aspects of the local district;
 5. That the request complies with the dimensional standards and other applicable requirements of Title 9 of this Code including but not limited to setbacks, height restrictions and parking requirements, unless the Commission finds that modifying these standards is necessary to protect the overall character of the local district and to comply with any adopted guideline.
 - B. Findings for Demolition or Relocation: In order to approve a Certificates of Appropriateness for demolition or a relocation request, at least three out of the following five findings shall be made:
 1. That the building, site, structure, or object is not classified as contributing within the local district as stated on the survey form on file in the planning and zoning department;
 2. That the building, site, structure, or object cannot reasonably meet national, state, or local criteria for designation as a historic property;
 3. That the demolition of the building, site, structure, or object would not have an adverse impact on the character of the district and/or the adjacent properties and/or would not put the district at risk of losing historical status;
 4. That the owner has reasonably demonstrated that rehabilitation of the building, site, structure, or object would not be economically practical, realistic, or viable based on review of the information required in subsection 9-13-6(6)(2), above;
 5. That plans have been submitted to the City to redevelop the property if the demolition proceeds and such plans will have a positive effect on the district and/or adjacent properties. The size, scale, use, materials, and/or overall design of the project may be considered as qualities for producing a positive effect that furthers the purpose of the district.

- C. Findings for Change in Zoning Classification: A decision in regard to Certificates of Appropriateness for a change in zoning classification/rezone shall be based on the following findings:
1. That the request supports the City of Sandpoint's Comprehensive Plan, and any relevant plan referenced therein;
 2. That the request will be congruous with the historical, architectural, archeological, educational, or cultural significance of the local district;
 3. There will be no significant effect on the exterior of the site.
- D. Findings for New Construction (for New Construction within a Local Historic District): A decision in regard to Certificates of Appropriateness for new construction shall be based on the findings in 9-13-6 -9-A, above, and the following findings:
1. Review of Building Mass: The mass of the building shall be reviewed for its relationship to other buildings within the local historic district, and shall be compatible and consistent with the predominant building mass within the local district;
 2. Proportion Of Building Facades: The height to width relationship shall be compatible and consistent with the predominant architectural character of the local historic district;
 3. Design Interest: The exterior of the building shall provide architectural relief and design detailing compatible with the architectural character of the local historic district;
 4. Appropriateness of Materials: The materials shall be compatible with the materials of other buildings within the local historic district.
- E. In applications where a Conditional Use Permit and/or a **Site Plan and Design Review Permit** is required, as established in 9-9-7, Zoning and Land Use Permits, requisite findings for such permits shall also be required.
10. Maintenance and Repair Required - Demolition by Neglect:
1. Any property located within the district shall be preserved by the owner, or such other persons as may have legal custody or control of the property, against decay and deterioration, and free from unreasonable structural defects. The owner or person having legal custody and control of the property shall repair such resource if it is found to have one or more of the following defects, or other defects that in the judgment of commission has a detrimental effect on the historical characteristics of the property or district:
 - a. The deterioration of exterior walls or other vertical supports;
 - b. The deterioration of roofs or other horizontal members;
 - c. The deterioration of external chimneys;
 - d. The deterioration or removal of exterior finishes or fenestration;
 - e. The ineffective waterproofing or exterior walls, roofs and foundations including broken windows or doors; and
 - f. The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition or conditions.
 2. If the commission makes a preliminary determination that a resource is being demolished by neglect, it shall direct the Building Official to notify the owner(s) of the resource of this preliminary determination, stating the reasons therefore, and shall give the owner of

record 45 days from the date of mailing such notice to commence work to correct the specific defects as determined by the commission.

3. If the owner(s) fail to commence work within the time allotted as evidenced by the issuance of a building permit (if required) and certificate of appropriateness, commission shall notify the owner(s) in writing to appear at a public hearing before the commission at a date, time, and place to be specified in the notice, which shall be mailed at least 28 days before the hearing. The commission shall also notify in writing adjacent property owners of such a hearing. The commission shall receive evidence on the issue of whether the subject resource should be repaired, and the owner(s) may present evidence in rebuttal thereto. If, after such hearing, the commission determines that the resource is being demolished by neglect, it may inform the City Council who may direct the City Attorney to commence legal action against the owner(s) if the necessary repairs are not completed within 90-days or a time frame as specified by the Commission.

11. Demolition or removal: (IC 67-4616)

1. The purpose of this subsection is to further the purposes of the Comprehensive Plan and this Chapter to preserve historic buildings which are important to the architectural and historical significance of Sandpoint. It is further the purpose of this subsection to afford the City, interested persons, historical societies or organizations the opportunity to acquire or arrange for preservation of such structures.
2. Unless exempt from a Certificate of Appropriateness due to a Public Safety Action as defined in 9-13-3, above, prior to demolishing or removing a structure designated as a historic property or landmark or located within a district, 180-days' written notice of the proposed demolition shall be given before a building permit or Certificate of Appropriateness to demolish or remove the structure is issued. Notice shall involve the following:
 - a. Prior to the issuance of a building permit to demolish/demolition permit, the notice shall be published in a newspaper of general circulation at least two times.
 - b. The first notice shall be published no later than fifteen (15) days after the application for a permit to demolish is filed and the final notice shall be published approximately fifteen (15) days prior to the date of demolition or removal.
3. Negotiation to avoid Demolition: During this six (6) month period, the staff and/or the Commission, may negotiate with the owner of the property and with any other parties in an effort to find a means of preserving the property. Such negotiations may include relocation to a new site, or inducements to interested third parties to purchase the property for the purpose of preserving it.

12. Building Code Exemptions:

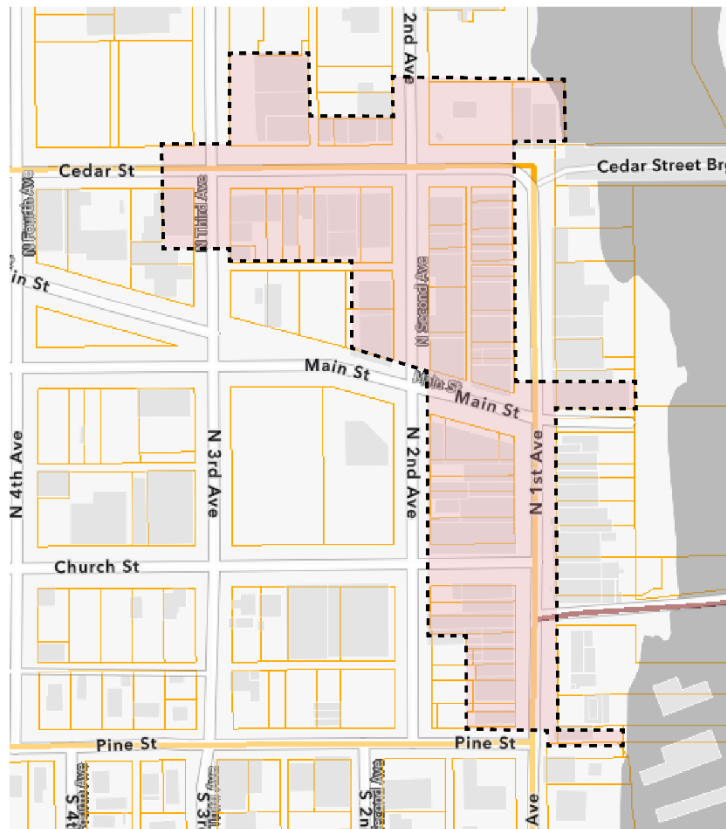
1. In order to promote the preservation and restoration of historic properties within the City, a historic property, or structure within a historic district may be exempted from the application of such standards contained in the building codes if, upon recommendation from the Historic Preservation Commission, it shall be determined such application would otherwise prevent or seriously hinder the preservation or restoration of said historic property or structure; provided, that the restored building or structure will be no more hazardous, based on life safety, fire safety, and sanitation standards, than the existing building, as determined by the Chief Building Official.

- 2. A historic building or structure shall comply with the provisions regarding historic buildings of the adopted edition of the International Existing Building Code (IEBC) relating to their repair, alteration, relocation and change of occupancy.
- 13. Penalties: Any person who violates any provision of this Chapter shall be guilty of a misdemeanor and shall be punished as provided in Title 1, Chapter 1, Section 4 (General Penalty).

9-13-8: Downtown Sandpoint Historic Preservation Overlay Zone District (HP – D)

- A. Purpose: The Downtown Sandpoint Historic Preservation Overlay District, also known by the abbreviation (HP-D), is established to promote the preservation and rehabilitation of historic buildings in the downtown area and to provide for new infill construction consistent with the character of the district. The Downtown Sandpoint Historic Preservation Overlay District is a means to recognize the defined area as a community asset that has historical and architectural attributes worthy of protection and preservation.
- B. Applicability:
 - 1. Location: The Downtown Sandpoint Historic Preservation Overlay District applies to the following area: (insert boundary description).

Figure 9-13 (1) Downtown Sandpoint Historic Preservation Overlay District

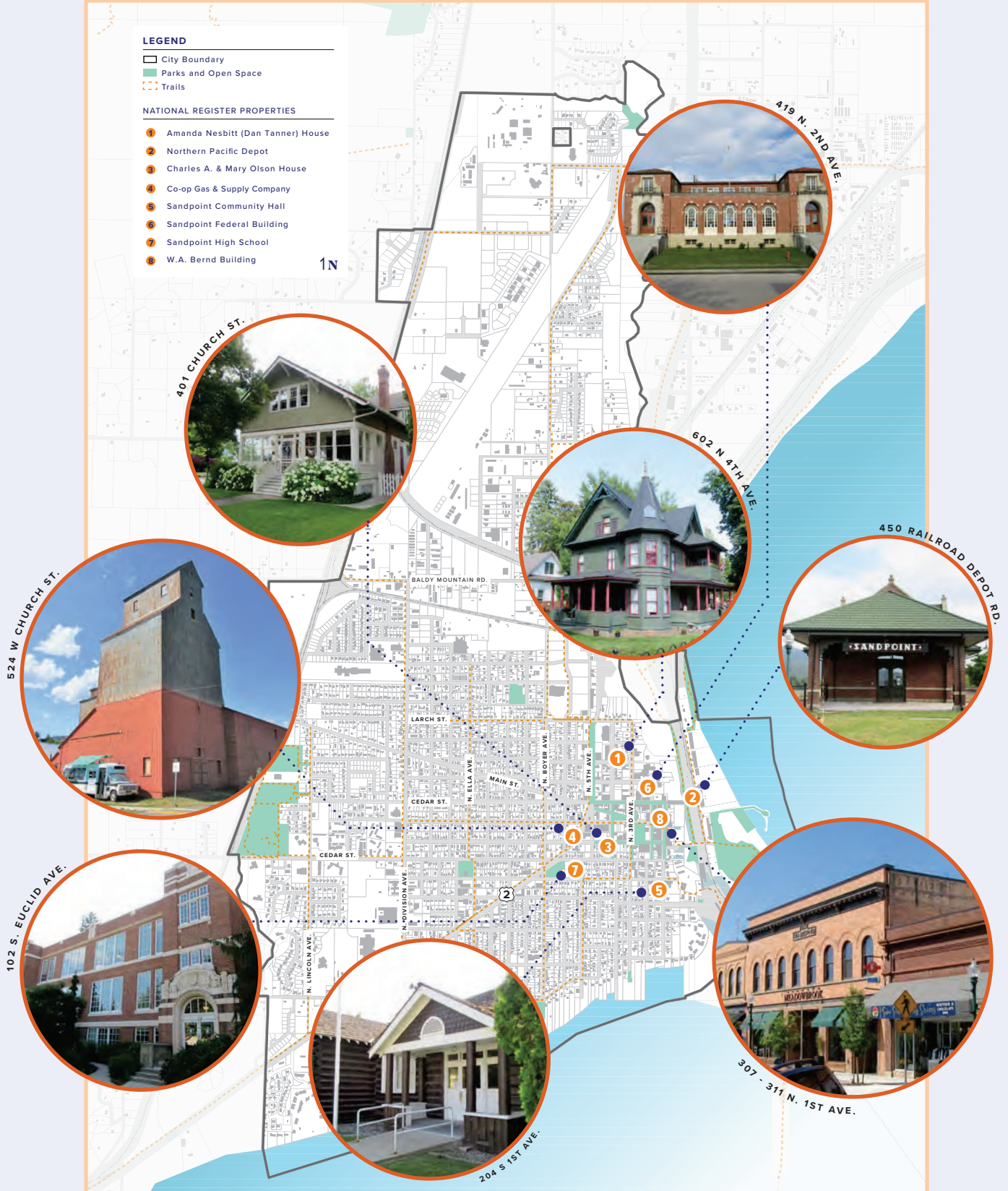


2. **Governing Structure:** The legislature of the State of Idaho (pursuant to chapter 46, title 67, Idaho Code) has declared the engagement in a comprehensive program of historic preservation to be public policy and in the public interest for all levels of government in the state. This Chapter and Chapter 9 of this Title provides for the creation of historic preservation overlay districts and is applied to the Downtown Sandpoint Historic Preservation Overlay District as of the date of its creation on XXXXX, 2026. This subsection codifies and promulgates the provisions contained in Title 9, Chapter 9 of this Code (Zoning Administration), Title 9, Chapter 13 of this Code (Historic Preservation Code), and Title 2, Chapter 10 of this Code (Boards and Commissions) pertaining to the Arts, Culture, and Historic Preservation Commission.
3. **Definitions:** The definitions contained in 9-1-2 and 9-13-3 shall apply to the Downtown Sandpoint Historic Preservation Overlay District.
4. **Permit Required:** All land use actions and development activity within the boundaries of the district, including the modification of any structure or new development, or demolition, as defined and established in 9-13-3, above, shall first require the issuance of a Certificate of Appropriateness pursuant to 9-13-6, above, unless exempt.
5. **Standards Apply:** The following design standards shall apply within the district boundaries to the modification of any structure or new development as defined and established in 9-13-3 (Definitions), above. These standards are in addition to the design standards contained in the underlying zone located in Chapter 2, Section 2.
 1. **Basic Standards:** The Secretary of the Interior’s Standards for Rehabilitation shall provide the basic direction for review of improvements affecting properties within the district.
 2. **Standards for Existing Buildings (Maintenance and Improvements):**
 - A. **General Intent:** The standards for existing buildings are intended to preserve and reinforce the architectural character, materials, and defining features of buildings that contribute to the historic downtown environment. Regular maintenance, repair, and sensitive improvements are encouraged to extend the life of existing structures while retaining the elements that give downtown Sandpoint its distinctive identity. These standards prioritize preservation over replacement and seek to prevent incremental alterations that erode historic character over time.
 - B. **Preservation Priority:** Existing buildings shall be maintained, repaired, and improved in a manner that preserves their defining architectural features and historic character. Repair and restoration shall be prioritized over replacement wherever feasible.
 - C. **Character-defining Features:** The following elements shall be preserved and maintained where they exist:
 - i. **Historic storefront configurations, including recessed entries and display windows;**
 - ii. **Original window openings, proportions, and rhythms;**
 - iii. **Masonry, stone, wood, and metal architectural detailing;**
 - iv. **Cornices, parapets, pilasters, belt courses, and decorative brickwork.**

D. Inappropriate alterations: The following are prohibited for existing buildings:

- i. Covering historic materials with non-historic cladding;
- ii. Reducing or infilling original window openings;
- iii. Replacing historic windows with vinyl or incompatible window systems;
- iv. Removing or obscuring defining architectural features.

Figure 1: National Register Properties



ARTS
CULTURE

Sandpoint

HISTORIC
PRESERVATION
PLAN

FINAL PLAN 2021



Acknowledgments

Plan Steering Committee

- Daryl Baird.....Artist/Former Sandpoint Arts Commission member
- Bob Witte.....Festival at Sandpoint
- Barry Burgess.....Sandpoint Arts Commission
- Carol Deaner.....Pend Oreille Arts Council
- Mose Dunkel.....Sandpoint Planning and Zoning Commission
- Steve Garvan.....Sandpoint Historic Preservation Commission
- Kim Keaton.....Lifetime Sandpoint-Bonner County resident
- Kate McAlister.....Greater Sandpoint Chamber of Commerce
- Nathan Piengkham.....Kalispel Tribe
- Shelby Rognstad.....Mayor, City of Sandpoint
- Elle Susnis.....Sandpoint Arts Commission
- Robb Talbott.....Mattox Farm Productions
- Heather Upton.....Sandpoint Historic Preservation Commission and
Bonner County Historic Society and Museum
- Patricia Walker.....Panida Theater
- Karin Wedemeyer.....Music Conservatory of Sandpoint

Sandpoint Historic Preservation Commission

- Jacque Albright
- Steve Garvan, Chair
- Sue Graves
- Jim Quinn
- Heather Upton

Sandpoint Arts Commission

- Barry Burgess
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THE
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Introduction

Historic buildings and places are the physical expressions of local heritage. Public art, music, painting, sculpture, dance, and other forms of creative practice are ways in which a community expresses its culture and tells the stories of its traditions and peoples.

Historic places, arts and culture are the essential means in which people share common experiences and narratives, connect to past memories and associations, and make sense of their lives. They animate public spaces and civic society and stretch our imagination. In short, heritage and culture are key building blocks in enhancing a community's authenticity and quality of life.

In 2020, the City of Sandpoint, Idaho embarked on a community-based planning process to create the Sandpoint Arts, Culture and Historic Preservation Plan. After years of growth and change in Sandpoint, the process presents an opportunity to contemplate the next frontier for local preservation and arts and culture planning efforts. To Sandpoint stakeholders, this Plan will make the arts more accessible by building bridges to new arts patrons and participants, inspiring the next generation of preservation advocates, and creating new collaborations that

leverage the ideas and energies of Sandpoint citizens. The Plan provides the framework for harnessing those ideas and energies into local action.

Going forward, the Arts, Culture and Historic Preservation Plan puts forth a compelling vision and programming priorities in guiding local partnerships and initiatives. For the City of Sandpoint, the Plan serves to justify decision-making on allocating resources to preservation and arts activities. For the broader community — local businesses, property owners, preservationists, and arts enthusiasts — the Plan serves as a resource for stimulating new ideas and ways of thinking on collaborations that can achieve a stronger community historic preservation ethic and a more vibrant arts and culture scene. The commitment is evident, and the possibilities are numerous. The Plan provides the spark for imagination and creativity to make Sandpoint a compelling destination for heritage and the arts.



THE GRANARY - 504 OAK ST.

The Plan and the Planning Process

From the start, the City of Sandpoint and its Historic Preservation and Arts Commissions defined the critical objectives for the Arts, Culture and Historic Preservation Plan:

- Identify opportunities and build on past successes to expand and grow Sandpoint’s arts and culture sector by leveraging existing arts assets and forging new partnerships and collaborations with local creatives and organizations.
- Understand the essential moments in Sandpoint history that make its buildings and places significant and worthy of recognition and preservation.
- Explore the transformational possibilities of arts and historic preservation in sparking creative activity and preserving buildings and places.
- Understand the barriers to advancing preservation and the arts in Sandpoint.
- Convey a clear vision on how the arts and historic preservation engages new audiences, nurtures new leadership, and fosters a community well-being and local quality of life.

These objectives guided the overall planning process and approach, consisting of multiple points of interaction with Sandpoint’s arts and preservation community, the analysis and assessment of key issues and concerns, and the creation of planning actions and initiatives. Beginning in June 2020, the first phase of the planning process — the State of the City — included a July summertime “engagement week” of stakeholder listening sessions and conversations with Sandpoint residents, artists and preservationists, downtown merchants and property owners, civic and elected leaders, and key organizations and entities. Following engagement week in August 2020, the City of Sandpoint released a community survey to garner additional feedback from Sandpoint residents. These discussions helped clarify the issues and mapped the underlying cultural arts and preservation planning themes summarized in a State of the City interim report. The State of the City Report assessed the general state of arts, culture and historic preservation in Sandpoint. The second phase of the planning process, starting in September 2020 and ending the following December, focused on producing draft planning documents for community review and feedback...





LADY LIBERTY OF THE LAKE

The culmination of efforts during the first and second phases was the creation of this final Arts, Culture and Historic Preservation Plan, which outlines a series of action items and initiatives. Assisting in the planning process was a 16-member Steering Committee comprising a cross-section of the Sandpoint community.

During the planning process, stakeholders readily acknowledged, with consensus, that Sandpoint is at a critical juncture in its history. Continued growth is a certainty — placing anticipated pressures on historic neighborhoods and places — and many Sandpoint citizens do not have access to the arts, nor do they participate in the community’s cultural life. Additionally, the community has yet to realize the potential for arts and preservation in catalyzing a new level of economic activity. Sandpoint stakeholders also recognize that the burden of strengthening the local preservation and arts movement does not rest on the City of Sandpoint’s shoulders alone. A network of artists and creatives, preservation advocates, organizations and residents will need to work together to carry forward the vision for arts and historic preservation in Sandpoint.

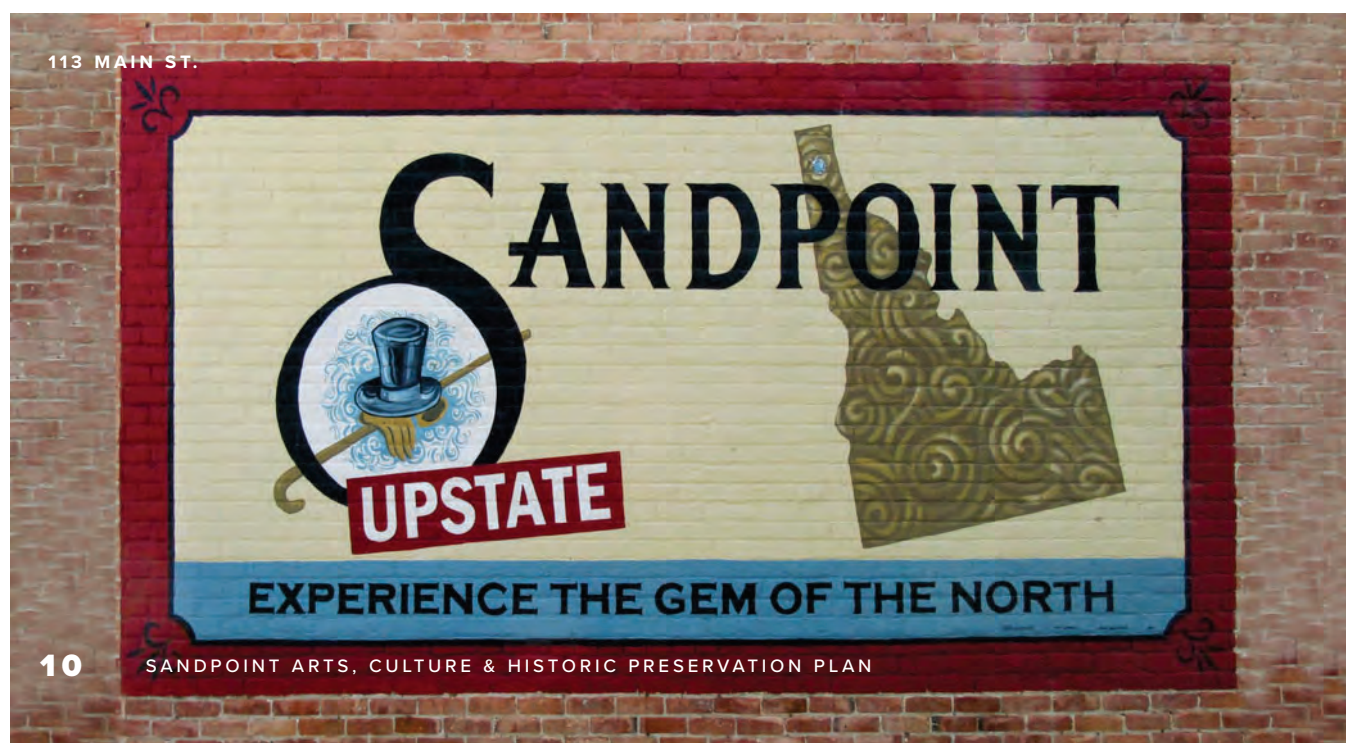
Building on Community Planning Priorities

This Arts, Culture and Historic Preservation Plan supports previous planning goals and policies related to the arts and historic preservation, including the 2009 Comprehensive Plan, which ***“...recognizes the need to preserve not just individual historic buildings, but the traditional scale and feeling of the city’s original neighborhood platted by Farmin.”*** The Comprehensive Plan also ***“... places a high value on attracting, encouraging and developing arts and culture”*** with a community aspiration ***“...to be one of the nation’s best small arts towns by encouraging local artists, preserving cultural heritage, nurturing creativity, inspiring original expression, and cultivating art appreciation.”*** Key community design policies proposed in the

Comprehensive Plan include facilitating reinvestment in the adaptive use of historic buildings, districts and neighborhoods, and publicizing the community’s heritage through interpretive trails, historic plaques, art and other public displays. Arts and culture strategies include encouraging community arts events such as fairs, festivals, art tours; exploring a percent for art program; and, creating arts districts to support diverse arts and culture activities.

In addition to the 2009 Comprehensive Plan, this planning document supports and complements other community planning efforts, including the 2018 Public Art and 2020 Parks and Recreation Master Plans. Prepared by the Sandpoint Arts Commission, the 2018 Public Art Master Plan outlines potential locations for new public art installations, and potential funding options. The aim of the Public Art Plan is to **“...enhance the public spaces of the City of Sandpoint by the introduction of art into the built environment and to promote the City as a center for artistic and cultural excellence.”** The Parks and Recreation Master Plan acknowledges that arts and cultural programming in park and community facilities is a high priority for Sandpoint residents. Its various concept enhancement designs for Sandpoint parks and facilities, including City Beach Park, War Memorial Field, and the downtown waterfront all incorporate various public art and placemaking initiatives designed to animate the public realm, improve gateways into the downtown district, and activate park venues for use during all seasons.

Last, historic preservation and arts and culture support all five of the City of Sandpoint’s strategic priorities of responsive government, resilient economy, sustainable environment, vibrant culture, and livable community, as set forth in the City of Sandpoint’s Strategic Plan. Historic preservation and the arts have immense possibilities to enhance Sandpoint’s unique appeal, create new economic and artistic activity, advance sustainability aims by reusing existing buildings and by harnessing the power of art and culture to communicate the importance of working together in a changing world.



Fast Facts: Arts, Culture and Historic Preservation in Sandpoint

In summer 2020, as part of the planning process, the City of Sandpoint initiated an assessment and inventory of its historic and cultural arts assets, including local artists, arts venues and organizations, and historic resources within the community. As of September 2020, the community arts and preservation assets inventory include:

- 40 public art projects
- 20 plus arts organizations
- 147 arts-related jobs
- 28 art galleries
- 12 music venues
- 3 theaters, 1 with live entertainment
- 1 museum
- 1 library
- 1 community center
- 14 annual special events and festivals
- 1 National Register Historic District
- 8 Buildings individually listed in the National Register of Historic Places

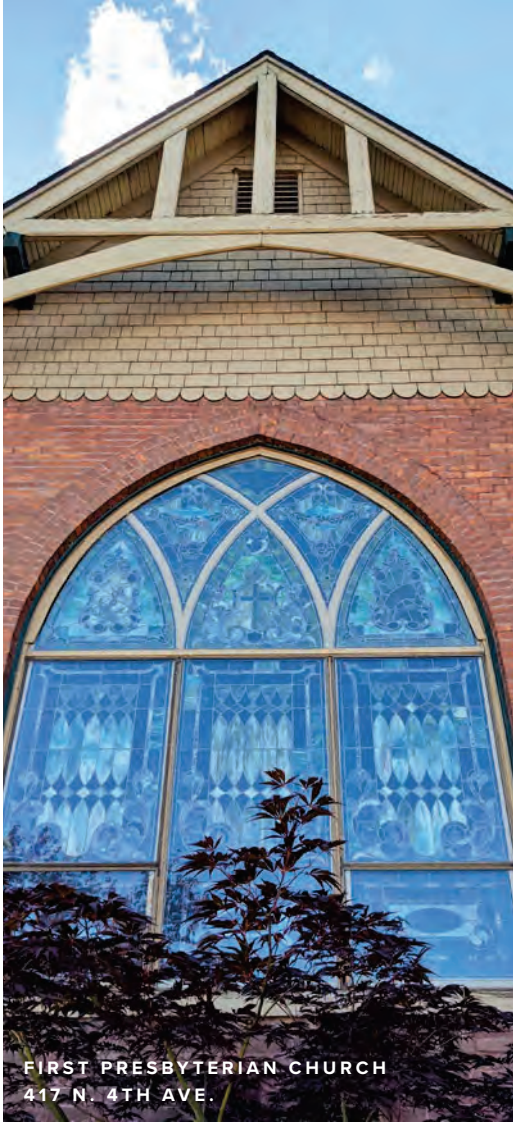
Other key facts include:

- Since 2010, the City of Sandpoint Historic Preservation Commission conducted several surveys of neighborhoods and districts documenting more than 450 properties for architectural and historical significance. Of these, the surveys determined 23 as eligible for the National Register of Historic Places, this nation's official list of historic buildings and places worthy of preservation.
- In 1984, the Idaho Historic Preservation Office and the National Park Service listed Downtown Sandpoint, bounded by First and Second Avenues and Cedar and Main Streets, as a National Register Historic District with 15 buildings classified as contributing resources to Downtown Sandpoint's historical and architectural development. In 2018, a boundary expansion incorporated 32 additional



buildings with 12 contributing to the Historic District's significance as the long-time commercial and social center of the community.

- Generally, local demand for arts and culture activities is high in Sandpoint as compared with the national average, especially for the performing arts such as classical music, dance, theater, club-style concerts, personal learning, art galleries, and museums.
- Sandpoint nonprofit organizations have a strong culture of collaboration on which to build with the City of Sandpoint as a more intentional partner in future cultural development.
- While there has been a decline in sales for both the for-profit performing arts and art gallery sectors since 2014, Sandpoint has since seen gains in creative jobs and an increase of cultural nonprofit revenues of 20 percent.
- Photographers, writers, editors, graphic designers, and musicians were within the top ten of the number of job occupations in Sandpoint. Sandpoint has a concentration of fine artists, art directors, and craft artists at a rate higher than the national average.
- The estimated economic impact of Sandpoint's arts organizations and their audiences is upwards of \$10 million.



Planning Vision, Key Themes, and Goals

The planning and community engagement process identified several key themes and goals regarding the major strengths and opportunities for advancing historic preservation and the cultural arts sector in Sandpoint. This also reflects key planning aspirations on the part of Sandpoint stakeholders.

Our Vision

Arts, culture, and historic preservation are central to Sandpoint's identity, prosperity, and well-being. Sandpoint is known as one of America's most vibrant places that celebrates both its arts and architectural heritage. It is also a community that uses the arts and preservation to ensure the vitality of its historic downtown district and its traditional neighborhoods that contribute to its history and image as an ideal Idaho small town. Sandpoint preserves its heritage legacy through thoughtful stewardship and by engaging local stakeholders on preservation's power to transform buildings and places into vital and creative spaces. Sandpoint's diverse arts and culture scene is the result of committed, transparent support and collaboration between the City of Sandpoint and its local artists and arts organizations — all dedicated to creating accessible cultural experiences that add to the quality of life for each Sandpoint resident. Sandpoint celebrates, champions, connects, and preserves the unique qualities of Sandpoint's arts, culture and historic resources for the benefit of all.

THEME #1

BUILDING BRIDGES AND BROADENING PARTICIPATION

Sandpoint stakeholders believe in the power of the arts and heritage to bridge community divides — from newcomers to long-time residents, to the young and old, and from one culture to another. The arts and Sandpoint’s heritage story can also help to foster positive dialogue among individuals, in turn sharing ideas, finding commonalities, promoting healing and wellness, and creating various forms of artistic expressions within the backdrop of buildings and spaces that provide local meaning and character. Making the arts more accessible and available to all Sandpoint citizens can help build the bridges to those who desire an arts experience and greater connections to their community.

GOAL #1: SUPPORT COLLABORATION IN THE ARTS, CULTURE AND PRESERVATION COMMUNITY.

Sandpoint's arts and cultural sector will be stronger by the City working together with local arts leaders to leverage resources and realize goals. Local efforts will not silo arts and historic preservation efforts in separate disciplines but work together to build on the strength of existing partnerships. New partnerships and collaborations will also help weave arts and culture into the community's social fabric and civic life.

GOAL #2: DIVERSIFY PARTICIPATION IN CULTURAL ACTIVITIES.

Participation in Sandpoint's arts and cultural life will grow beyond the core of local and longtime supporters to attract more underserved communities and residents from throughout Bonner County and the region. Community partners outside the arts and other departments within the City will serve as gateways to make arts and culture more accessible and more broadly valued.

THEME #2

TELLING THE AUTHENTIC SANDPOINT STORY

Sandpoint’s historic downtown district, its neighborhoods, its bridges, Lake Pend Oreille, and those other “imageable” places that make the community special, such as the Granary, the Panida Theater, the Old Powerhouse, and the Northern Pacific Depot, among others, are visible links and reminders of Sandpoint’s history and heritage. These buildings and places define Sandpoint’s built environment and sense of place, imparting a level of authenticity and character that attracts visitors, newcomers, creatives, and entrepreneurs to the community. Maintaining this authenticity is an important concern to local stakeholders along with adopting a sharper lens on discovering and documenting Sandpoint’s untold stories — stories that further enrich and enliven the understanding of Sandpoint’s heritage.

GOAL #3: ENHANCE SANDPOINT'S IDENTITY AS A UNIQUE CULTURAL DESTINATION.

Sandpoint will be better known as a unique cultural destination and more attractive to regional visitors with hyper-local and unique events that enhance the Sandpoint brand.

GOAL #4: EXPLORE THE COMPLETE SANDPOINT HISTORICAL NARRATIVE THROUGH EDUCATION, PLACEMAKING AND OUTREACH EFFORTS.

Telling the local heritage story to wider audiences builds local appreciation in Sandpoint’s history, knowledge in preservation practices, and support for more encompassing, catalyzing preservation initiatives.

THEME #3

PRESERVATION, THE ARTS AND COMMUNITY VIBRANCY

Historic preservation and the arts are key elements and drivers of local quality of life and economic vibrancy across all communities. Historic buildings provide inexpensive spaces for entrepreneurial activity, especially for creative enterprises — design, film and video, crafts, music, and writing and publishing, for instance — that have potential for generating employment opportunities and building local wealth. Both the arts and heritage attract tourists and visitors seeking cultural fulfillment and happiness. The Sandpoint community recognizes that new planning approaches and tools can help realize the expanding possibilities for enhancing community and economic vitality through its heritage and arts assets.

GOAL #5: SUPPORT SANDPOINT'S ECONOMIC DEVELOPMENT THROUGH ARTS AND CULTURE.

Arts and culture will be a key economic development driver for Sandpoint with positive, measurable impacts for the community. These impacts will help the City of Sandpoint make the case for continued involvement and investment in the local arts and cultural sector.

GOAL #6: INTEGRATE AND PROMOTE HISTORIC PRESERVATION AS A TOOL FOR ACHIEVING ECONOMIC VITALITY.

The Sandpoint community will support local transformative initiatives focused on adaptive use, business development, the reuse of upper floors, and façade and storefront rehabilitations that support economic development and the growth of creative industry. Making new incentives and tools available to implement such transformative initiatives will be key to success.

THEME #4

STEWARDSHIP AND PRESERVING BUILDINGS AND PLACES THAT MATTER

It is undeniable that Sandpoint’s historic architecture and places define the community’s image, conveying its compelling small-town character, sense of scale and walkability. Yet, Downtown Sandpoint remains the community’s only historic district and few tools and programs exist to encourage its long-term preservation and stewardship in other areas of the community. Preservation may be about the past, but many historic and cultural places are important to the residents of Sandpoint now. Broadening stewardship and protection efforts are critically important, especially as Sandpoint continues to change and transform over time. Sandpoint residents acknowledge that change is continually present but desire a future where the past is continually present.

GOAL #7: PURSUE THE DOCUMENTATION AND DESIGNATION OF SANDPOINT’S IMPORTANT HERITAGE.

Preserving historic buildings and places often starts with documenting and evaluating their architectural and historical importance to the community. For Sandpoint, recent survey work points to opportunities in designating individual resources rather than districts in the National Register of Historic Places.

GOAL #8: CREATE AND ADOPT NEW TOOLS THAT PROMOTE CAREFUL STEWARDSHIP AND PROTECTION OF SANDPOINT’S HISTORIC RESOURCES.

Sandpoint currently lacks the means in which to protect and preserve its most important historic buildings into the future. Sandpoint's historic preservation ordinance currently does not permit the designation of local landmarks and historic districts — a local community’s most effective historic preservation tool. Going forward, the City of Sandpoint will need to gain consensus and support from local stakeholders on adopting and implementing such tools that help preserve and protect Sandpoint’s significant heritage.

THEME #5

BUILDING LOCAL CAPACITY

Sandpoint has many visionary and resourceful arts advocates and preservationists — people and organizations that have made a difference in the community, shaping the lives of Sandpoint families and individuals. However, as there are many possibilities and avenues for enhancing the arts and preserving Sandpoint's historic places, there is an ongoing need to build local capacity, forge new partnerships and create a higher level of awareness on why the arts and historic preservation matter to Sandpoint's future. This means finding new ways to engage residents and recruit more advocates, contributors and decision-makers in innovative ways of selling and promoting Sandpoint's heritage and cultural arts future.

GOAL #9: ENHANCE LOCAL ARTS LEADERSHIP.

The City of Sandpoint will take the lead on cultural development working closely with and providing support to its non-governmental partners. When it comes to cultural development the City of Sandpoint will strive for a culture of "yes" to encourage more civic participation through the arts, investment in public-private partnerships to support arts, culture and historic preservation, and strengthen the capacity of cultural non-profits.

GOAL #10: BUILD LOCAL HISTORIC PRESERVATION EXPERTISE.

Achieving far-ranging success in historic preservation will require gaining experience and expertise in the different tools and methods in preservation-based economic development, education and advocacy.



*"Raising community awareness
about preservation is key in
Sandpoint "*



NORTHERN PACIFIC DEPOT - 450 RAILROAD DEPOT RD.
© 2009 ARIC SPENCE DESIGN

SANDPOINT HERITAGE CONTEXT

SECTION 1

Sandpoint Heritage Context

Sandpoint's downtown district, its neighborhoods, and various historic buildings and sites contribute to understanding the community's history, architecture, and culture. Sandpoint's heritage assets also defines its community traditions. The following section describes Sandpoint's significant periods of history and preservation opportunities.

Our History and Heritage

Sandpoint's built environment, architecture, monuments and landscapes define its heritage. One can best understand the significance and importance of Sandpoint's heritage — its historic buildings, sites and structures — by placing them in their proper context with the key periods of local history that shaped Sandpoint's growth and development. This section summarizes Sandpoint's major historic context periods as well as existing historic resources associated with those context periods.

301 N. 1ST AVE.



TYPES OF HISTORIC RESOURCES

The following categories define the different types of historic and architectural resources:

- **Buildings:** houses, downtown commercial buildings, theaters, train stations and industrial buildings.
- **Structures:** bridges, grain elevators and brick streets.
- **Sites:** parks, gardens, and cemeteries.
- **Objects:** statues, public art and monuments
- **Districts:** groups of buildings, structures, sites and/or objects within a defined geographic boundary.



SANDPOINT'S FIRST STREET CAR © BONNER COUNTY HISTORICAL SOCIETY AND MUSEUM

SANDPOINT'S HISTORY CONTEXT

There are four key periods in Sandpoint's history, including the era of indigenous habitation, its early years of pioneer exploration and settlement, as a flourishing lumber and railroad town at the turn of the last century, and as an enduring Northern Idaho small town following World War II.

SANDPOINT'S NATIVE AMERICAN LANDSCAPE AND FIRST CONTACT

(BEFORE 1810) The first peoples of the Sandpoint and the Lake Pend d'Oreille region were the Kalispel and other Native American tribes, including the Kootenai, Coeur d'Alene, Spokane, and Nez Perce. European explorers will soon join their presence over the land starting in 1808 as David Thompson and others from the British North West Company would find the Kootenai River and Lake Pend Oreille.

THE EARLY YEARS OF NORTHERN IDAHO AND SANDPOINT SETTLEMENT

(1810 – 1890) After the first contact, northern Idaho remained a territory of wilderness with ongoing encounters by both American and British interests. By the early 1800s, more and more explorers entered the region to discover its rich resources around Lake Pend d'Oreille, leading to the first settlement of Sandpoint towards the end of the 19th century.

A RAILROAD AND LUMBER TOWN (1890 – 1930S) Sandpoint's great boom period followed quickly after its initial settlement and the construction of the Northern Pacific Railroad, which made it a focal point of the region's lumber and milling industries. A railroad telegrapher, Lorenzo D. Farmin, would shape much of Sandpoint's early form, platting the downtown and adjacent neighborhoods that would develop over time until World War II.

SMALL TOWN SANDPOINT (1940S – 1960S) Sandpoint would serve its purpose during World War II as the home for sailors and servicemen training at the nearby Farragut Naval Training Station to the southwest along Lake Pend d'Oreille. Sandpoint would remain through the 20th century's middle decades as a quintessential American small-town transitioning from its lumber and railroad past to one with recreation, tourism and services as its future.

The following timeline extends to the 1970s as properties, landscapes and resources built within the last 50 years are generally not considered eligible for listing in the National Register of Historic Places.

SANDPOINT'S NATIVE AMERICAN LANDSCAPE AND FIRST CONTACT (BEFORE 1810)

The first peoples of Idaho's northern reaches, including Lake Pend d'Oreille and its forested lands, emanate from the Plateau Indians, whose prehistory ancestors occupied the plateau western interiors of Canada, Washington, Oregon and northern Idaho for more than 12,000 years. Oral traditions and archaeological evidence point to the movement of these people across southwestern Canada into present-day Idaho and Montana more than 1,000 years ago. Not introduced in the region until the 1700s, horses would dramatically change the mobility and range of such tribes for hunting and subsistence purposes.

Lake Pend d'Oreille was long the scene for local Native Americans — the Lower Kalispel or the Pend d'Oreille, the Kootenai, and the Coeur d'Alenes, among others — who came to the lake shores for fishing, hunting and social gatherings. Believed to have migrated and descended from the British Columbia branches of the Plateau Indians, the Pend d'Oreille called the lake environs their own and were renown fishermen and hunters and maintained friendly relationships with many area tribes, even those from the Great Plains. The Coeur d'Alenes, and the Kootenai, who according to their oral tradition originated from the east, were also skilled hunters and fishermen, although more migratory during the summers to hunt game and bison and collect wild vegetables and berries for the strenuous winters. While the Pend d'Oreille would settle around their namesake lake, the other tribes would settle to the north and south, extending their territories near present-day Coeur d'Alene and to western Montana, southern Canada and eastern Washington state. All three tribes had varying forms of self-government from appointed headsmen to fishing and war chiefs chosen for their experience and past exploits. The tribes lived in traditional teepees during the summer and lodges in winter.

Plateau Indians in the Paleo-Indian Period (12,000 BC – 8,000 BC)

The Paleo-Indian Period refers to when humans first appeared in North America at the end of the last Ice Age according to archaeological records. Although no settlement and archaeological sites are known near Sandpoint, there is evidence of early human presence in the Plateau in eastern Washington and in American Falls, Salmon, Kelley Creek at Clearwater River, and Cooper's Ferry, Idaho. There was a dramatic shift in Plateau Indian culture during this time period from small nomadic bands to more permanent large settlements.

Plateau Indians in the Archaic Period (8,000 B.C. - 1000 B.C.)

During the Archaic period, Plateau Indians began to migrate and establish trade routes with other bands and settlements. Hunting, fishing and gathering have been utilized and refined into a highly developed technology that evolved over thousands of years and hundreds of generations. Arrowheads and ancient rock art, pictographs and petroglyphs near Priest Lake north of Sandpoint and Lake Pend d'Oreille itself provide visual evidence of Plateau Indian presence during the period.

12,000 BC

8,000 BC

1,000 BC

By the early 1800s, the Pend d'Oreille Native Americans would come into contact with David Thompson, the intrepid British explorer, trader and surveyor for the British North West Company who initially charged him with the task to find a safe route to the Pacific Ocean. In 1809, Thompson would return to northern Idaho to construct Kullyspel House on Lake Pend d'Oreille near present day Hope. His work would open up lucrative trading routes from Canada and other British territories in the American interior. Both American and British interests would continue exploration of the area and competed for hegemony and ownership well into the 1840s.

THE NORSE COLONIES

First known European settlement in North America centered in the northern tip of Newfoundland, Canada.



CHRISTOPHER COLUMBUS

Christopher Columbus lands in the Bahamas, ending the Pre-Columbian period of exclusive indigenous habitation in the Americas.

JAMESTOWN SETTLEMENT

America's first permanent English colony sponsored by the Virginia Company of London and led and founded by Captain, Christopher Newport, later by Captain John Smith.



AMERICAN REVOLUTIONARY WAR

With the signing of the Declaration of Independence in 1776, the American Revolution would usher in a new nation, a nation eager to fulfill its manifest destiny.



10,000 AD

The Ancient Landscape of Sandpoint and Northern Idaho

The Ice Age of more than 12,000 years ago transformed Sandpoint's landscape by molding its mountainous topography and carving out Idaho's largest and deepest lake, Pend d'Oreille. The floods of the Ice Age period, largely emanating from Glacial Lake Missoula in Montana sculpted a landscape stretching over 700 miles across northern Idaho to the Pacific Ocean, flowing at a rate 10 times greater than all the world's rivers combined at the time (Plaster, 2011). Lake Pend d'Oreille sits within the Selkirk, Cabinet, and the Bitterroot mountain ranges.

1797 - 1812



DAVID THOMPSON AND THE BRITISH TRADERS

Idaho was one of the last states to receive non-native explorers. David Thompson, the intrepid surveyor, trader and explorer, and his North West Company based in Montreal, first explored the western Montana and northern Idaho region, establishing various trading posts in these locations, including one at Lake Pend d'Oreille. His work established long-standing trading routes amid the Rocky Mountains in both the United States and Canada.

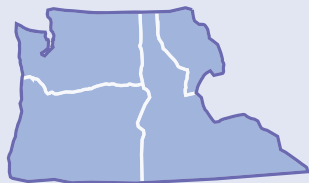


THE AMERICANS: THE LEWIS AND CLARK EXPEDITION

The first official exploration of the American West, commissioned by President Thomas Jefferson, led Captain Meriwether Lewis and William Clark through Idaho on their way to the Pacific Ocean. Their route took them over Lolo Pass and down the Clearwater River in southeastern Idaho.

THE EARLY YEARS OF NORTHERN IDAHO AND SANDPOINT SETTLEMENT (1810-1890)

Sandpoint and the Lake Pend d’Oreille region would remain the domain of Native Americans, trappers, and traders well into the 1860s and 70s until the discovery of Idaho’s rich natural resources and the feverish construction of railroad lines through the growing territory. Missionaries would also be active during the period with the Jesuits, the first in the region, who would travel around the shores of Lake Pend d’Oreille, later to establish a mission further south among the Coeur d’Alenes (History of Idaho, 2019). During the decade of the American Civil War, miners and fortune-seekers would flock to Idaho after the discovery of gold in neighboring British Columbia and Montana. Lake Pend d’Oreille also became the thoroughfare for prospectors traveling from Canada and the American Northwest to the gold fields in Montana, only to tail off in the 1870s when the gold rush dissipated (Bessler, Lake Pend d’Oreille History).



IDAHO AND THE OREGON TREATY

The Oregon Treaty between the United States and the United Kingdom resolves a long-running boundary dispute between the two countries with Idaho organized with Oregon, Washington and parts of Montana and Wyoming as the Oregon Territory.



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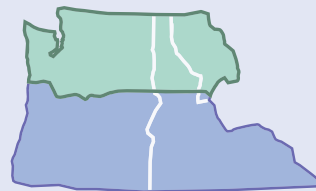


The Oregon Trail (1811 – 1840)

First laid by fur traders, the Oregon Trail offered fearless pioneers and settlers a new path to the Pacific Northwest with its first stop at Fort Hall, Idaho.

IDAHO

becomes part of the Washington Territory



Railroad surveying the Lake Pend d’Oreille region



However, two major railroad survey projects in the 1850s explored potential railroad routes across Idaho, including a northern shore route along lake Pend D’Oreille, later to become a route chosen by the Northern Pacific Railroad (Lirette, History of Sandpoint, Northern Idaho and Bonner County). The completion of the Transcontinental Railroad in 1869 brought in many new pioneers to the newly organized Idaho Territory, sparking a new fascination in the area’s forests and creating a bustling timbering industry. Among the many newcomers would be a contingent of Chinese immigrants settling in nearby Hope, but also an enthusiastic Californian named Robert Weeks, the first settler in Sandpoint. When the Northern Pacific Railroad completed its long trestle over great Lake Pend d’Oreille in 1882, Sandpoint would flourish.

THE FIRST EUROPEAN SETTLEMENT IN IDAHO ESTABLISHED AT FRANKLIN

Founded by Mormon pioneers on April 14, 1860, later platted with its square block development pattern in 1864.

LEAD, SILVER AND LIMESTONE CLAIMS SPUR MINING AND INDUSTRIAL ACTIVITY NEAR LAKE PEND D’OREILLE

1880-1890s



THEODORE ROOSEVELT VISITS LAKE PEND D’OREILLE

The 29-year-old, like many from the east during the decade, visits Lake Pend d’Oreille for an adventure-hunting trip in the nearby Selkirk Range.



1860

1863

1880

1888

1863

Idaho territory formed

Lewiston becomes the first capital of Idaho in the newly established Idaho Territory, incorporating the states of Montana and Wyoming. The territorial seat would later transfer from Lewiston to Boise a year later.



ROBINSON JONES WEEKS COMES TO SANDPOINT

Considered the first European settler in Sandpoint, Robert establishes a general store, a hotel and bar, and later the first sawmill in the area, later all operated and managed by his children Burt and Emma.

A RAILROAD AND LUMBER TOWN (1890-1940s)

Sandpoint's early development centered on the narrow sliver of land between Lake Pend d'Oreille and Sand Creek, its dense building fabric consisting of wood frame buildings subject to periodic fires. A particular devastating fire event in 1900 would prompt its fledgling business district and neighborhoods to move westward on land owned, platted and then subdivided by Lorenzo D. Farmin in 1898 on part of an original 160-acre homestead claim. This new townsite would become the new Downtown Sandpoint encompassing a mix of one- and two-story commercial buildings of varying degrees of ornamentation and refinement. As Sandpoint attracted the lumberjacks and investors alike and magnified in importance as a lumber and railroad center, downtown expanded and grew in wealth as well — this wealth expressed, for instance, in the elaborate fenestrations of Panida Theater and the Sandpoint Federal Building, among others. Eventually, Farmin's land would also furnish Sandpoint's new neighborhoods of worker cottages and bungalows, the Tudor and Colonial Revivals, the Cape Cods and Minimal Traditionals, and the Ranch homes of the 1950s and 1960s. Although the Great Depression affected Sandpoint as it did others throughout the country, the advent of World War II led to renewed local industries that sustained the community in the run-up to the war.

SANDPOINT OFFICIALLY INCORPORATED

↑ 507 POPULATION 1900

LAKEVIEW CEMETERY INCORPORATED

Lakeview Cemetery incorporates from an earlier cemetery established on land owned by the Humbird Lumber Company.

LORENZO D. FARMIN PLATS NEW TOWNSITE

Farmin acquires title to 160 acres west across Sand Creek and plats a new townsite in which a new downtown and community would grow and develop.

HUMBIRD LUMBER COMPANY ESTABLISHED

Frederick Weyerhaeuser and John A. Humbird establish Humbird Lumber Company, one of the more successful industries in Sandpoint employing hundreds of men (Sandpoint Historic District National Register Nomination, 2018).

TOWNSITE FIRES (1890s-1900)

Periodic fires during the 1890s produce significant damage to the first generation of Sandpoint commercial and residential buildings, culminating in the Fire of 1900, which destroys a hotel, restaurant, lodging house, three saloons, and several homes (Sandpoint Historic District National Register Nomination, 2018).

1900

1901

1903

1904

1904-1908

1905

BONNER COUNTY HISTORICAL SOCIETY AND MUSEUM

SANDPOINT'S FIRST CITY HALL & JAIL - APPLE BOX - CONSTRUCTED

NORTHERN MERCANTILE COMPANY BUILDING
301 N. 1st Ave.

J. K. Dow designed this building in 1905 for the Northern Mercantile Company — a representative Two-Part Commercial Building with spare Italianate features.

PETERSON'S AND LAKE PARK ADDITIONS

To the southwest of the downtown, the Peterson and Lake Park Additions would develop over time to the 1950s as Sandpoint's commercial and industrial fortunes rose and waned across the decades. The neighborhoods would feature vernacular Gable-Fronts, Dutch Colonials, Craftsman and Ranch homes.

NORTHERN IDAHO NEWS BUILDING 329 N. 1st Ave.

First brick and oldest extant building constructed in Downtown Sandpoint housing Northern Idaho News.



WEIL'S THIRD ADDITION PLATTED

Owned by Austrian immigrant Ignatz Weil who settled in Sandpoint in 1888, the neighborhood developed to the south of downtown features a diversity of residential architecture from bungalows, Shingle, Tudor and Colonial Revival, Cape Cod, and Mid-Century Ranch homes.



SANDPOINT CITY HALL

Only a beautiful Romanesque Revival, designed by local architects Foster and Mountjoy, would suit the new City Hall in Downtown Sandpoint.

SPOKANE INTERNATIONAL RAILROAD COMES TO SANDPOINT



AMANDA NESBITT (DAN TANNER) HOUSE
602 N. 4th Avenue
1906
Constructed for \$2,500, the Dan Tanner House features Colonial Revival and Queen Anne stylistic features.

1909-1910

FARMIN'S 5TH (WEST) ADDITION/WEST END ADDITION PLATTED

First platted in 1909, the land area at North Boyer and Sixth Avenue northwest of the downtown would grow over time as residential neighborhood featuring bungalows and worker homes, Craftsman homes and other vernacular housing types.

LONG BRIDGE OVER LAKE PEND D'OREILLE CONSTRUCTED

1905 ————— 1906 ————— 1907 ————— 1909 ————— 1910 ————— 1915

BONNER COUNTY ESTABLISHED

Named after ferryman Edwin L. Bonner, partitioned later in 1915 from neighboring Kootenai County.

↑ 2,993
POPULATION 1910

FARMIN SCHOOL

W.A. BERND BLOCK BUILT 307-311 N. 1st Ave.

Constructed for retail and office use, the Bernd Building features elements of the Romanesque and Renaissance Revival.

120 LAKE ST.



POWER HOUSE OF THE NORTHERN IDAHO AND MONTANA POWER COMPANY CONSTRUCTED 120 Lake Street

CHARLES A. AND MARY OLSON HOUSE

401 Church Street

The Charles A. and Mary Olsen House is representative of the Craftsman styles, a predominate residential architecture in Sandpoint.

FARMIN & SON BUILDING

(313-317 N. 1st Avenue)

Designed by architect S.W. Foster for Farmin & Son Real Estate Developers, this building is a classic example of the One-Part Commercial building form.

WEST END ADDITIONS PLATTED



The westward residential growth from Sandpoint's downtown began with the 1907 platting of the West End Addition with its architecture comprising worker-type housing types, Bungalows, Minimal Traditional and Ranch houses,

NORTHERN PACIFIC RAIL STATION

1916

Replacing an original wood frame rail station, the new Northern Pacific Rail Station, located between the new town to the west and Lake Pend d'Oreille, features a Gothic Revival design and constructed with 70,000 common bricks from the Anderson Brick Company west of Sandpoint (Northern Pacific Rail Station National Register Nomination, 1973).



FARRAGUT NAVAL TRAINING STATION ON LAKE PEND D'OREILLE

The new training center complex employed hundreds of new workers in the training of new sailors for World War II. The Station later closed after the war (Sandpoint Historic District National Register Nomination, 2018).

LUMBER INDUSTRY DECLINES
Humbird Lumber Company and others close due to low lumber prices and the Great Depression.

Late 1920s-1930s



SANDPOINT FEDERAL BUILDING

419 N. Second Avenue
One of Sandpoint's more high-style buildings, the Federal Building exhibits features of both the Spanish Colonial and the Italian Renaissance and noted for its red tile roof.

↑ 2,876
POPULATION 1920

LONG BRIDGE RECONSTRUCTED



OLD SANDPOINT HIGH SCHOOL
Designed by Whitehouse and Price of Spokane, the new Sandpoint High School met the need for expanding school enrollment and the statewide trend for separating high school and grammar school facilities (Sandpoint High School National Register Nomination, 1999).

CITY BEACH PARK FOUNDED
Northern Pacific Railroad land at the mouth of Sand Creek for City use as park, later developed with funding from a Works Progress Administration grant under the Franklin Roosevelt administration.

STOCK MARKET CRASH SIGNALING BEGINNING OF THE GREAT DEPRESSION

↑ 3,290
POPULATION 1930



PANIDA THEATER CONSTRUCTED

300 N. 1st Ave.
Designed by architect Edward A. Miller in 1926 and dedicated to the "people of the PANhandle of IDAho," (Sandpoint Historic District National Register Nomination, 2018).

↑ 4,356
POPULATION 1940



UNITED STATES ENTERS WORLD WAR II

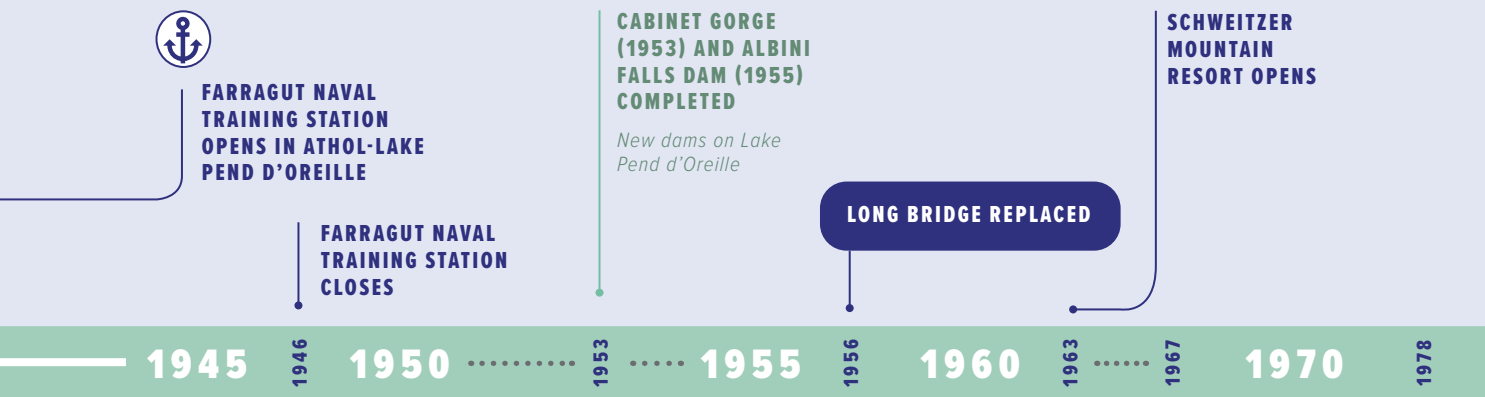


Co-Op GAS & SUPPLY COMPANY

524 W. Church Street
The two-part grain elevator and feed warehouse building is one of Sandpoint's most iconic historic buildings (Co-op Gas & Supply Company National Register Nomination, 2018).

SMALL TOWN SANDPOINT (1940S – 1970s)

From World War II to the 1970s, Sandpoint would transform from a heyday lumber town connected solely by its celebrated railroad line to a year-round destination for visitors seduced by the panoramic scenery and mountain allure, and the charming small-town atmosphere found in Sandpoint’s downtown and neighborhoods. From the downturn of the Great Depression, Sandpoint would see its economic hopes sustained by the nearby opening of the Farragut Naval Training Station, a facility that brought nearly 22,000 people to the region to construct its sprawling 776-building complex (Sandpoint Historic District National Register Nomination, 2018). Sailors would patronize the downtown, the Community Hall would serve as an active USO Club during the war, and trade workers, carpenters and laborers would live in what housing they could find in Sandpoint neighborhoods. After the war, Sandpoint would settle into its small-town aura, finding ways to enhance its Lake Pend d’Oreille waterfront, grow from within and see its neighborhoods thrive, and see artists and creatives come to call the lake and the city home as the 1970s dawned.



↓ 4,265
POPULATION 1950

↑ 4,355
POPULATION 1960

↓ 4,144
POPULATION 1970

DOWNTOWN FINAL BUILD-OUT

Downtown builds out on its remaining parcels with One and Two-Part commercial buildings, such as Ross Hall at 105-107 North Fifth Avenue and 100 North First Avenue.



DON SAMUELSON, SANDPOINT BUSINESS OWNER, ELECTED IDAHO GOVERNOR

PEND D’OREILLE ARTS COUNCIL FORMED

SANDPOINT’S INNER NEIGHBORHOODS FILL OUT

Ranch homes and other housing types fill in the inner neighborhoods surrounding the downtown district.

1950s

HOPE PENINSULA ARTS COLONY EMERGES

Edward and Nancy Reddin Kienholz and others locate to Hope along Lake Pend d’Oreille as part of an emerging arts colony in the region.

1970s



525 N. BOYER AVE.

Sandpoint Landmarks and Districts

The following is an inventory and description of Sandpoint's historic landmarks and districts.

National Register of Historic Places

Authorized by the U.S. Congress under the National Historic Preservation Act of 1966, the National Register of Historic Places (NRHP) is the nation's official list of buildings, structures, sites and objects worthy of preservation. The National Register is a program of the National Park Service, U.S. Department of the Interior, and managed in partnership with the Idaho State Historic Preservation Office (Idaho SHPO) of the Idaho State Historical Society

National Register listing may include individual buildings or a group of buildings or other historic resources as part of a historic district within defined geographic boundaries. In all cases, National Register listing requires a formal nomination and approval by the Idaho SHPO and its Historic Sites Review Board and the National Park Service. Any person or organization can prepare and submit a National Register nomination.

Listing in the National Register recognizes historic resources that are historically and architecturally significant locally, statewide or nationally. National Register designation is also honorary and imposes no restrictions on the use, alteration and disposition of property. However, National Register listing makes available significant financial incentives, including eligibility for the Federal Historic Preservation Tax Credit Program for income producing properties.

As of September 2020, there are eight (8) properties individually listed in the National Register of Historic Places within the City of Sandpoint (see "Figure 1: National Register Properties" on

page 35).

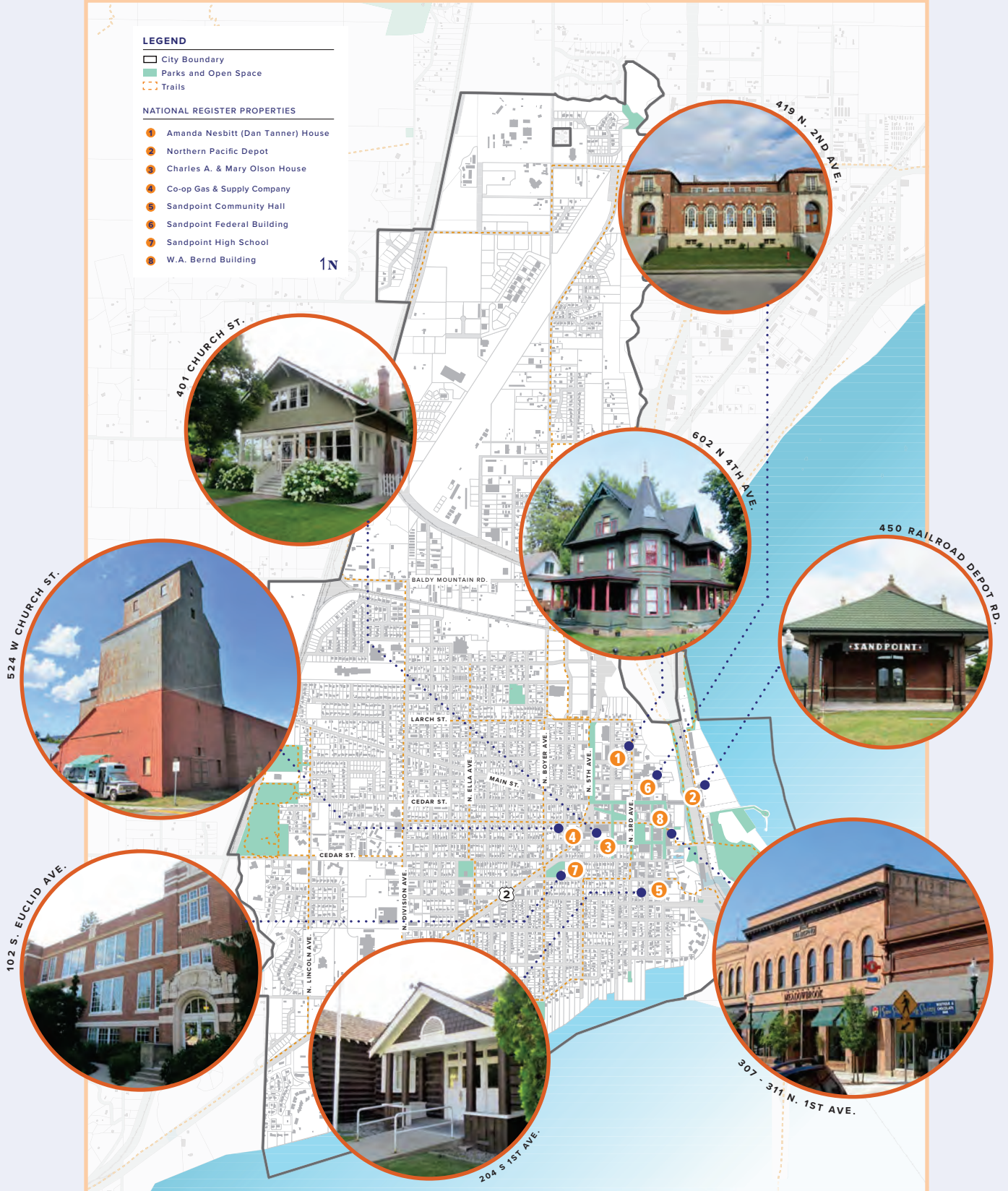
INDIVIDUAL NATIONAL REGISTER LISTED HISTORIC RESOURCES

1. **Amanda Nesbitt (Dan Tanner) House** (602 North 4th Avenue, Listed 1982, National Register Reference #82002508)
2. **Northern Pacific Depot** (Cedar Street at Sand Creek, Listed 1973, National Register Reference #73000682)
3. **Charles A. and Mary Olson House** (401 Church Street, Listed 2001, National Register Reference #01000566)
4. **Co-op Gas & Supply Company** (524 West Church Street, Listed 2020, National Register Reference #100004821)
5. **Sandpoint Community Hall** (204 South First Avenue, Listed 1986, National Register Reference #86002148)
6. **Sandpoint Federal Building** (419 North Second Avenue, Listed 2001, National Register Reference #01000836)
7. **Sandpoint High School** (102 S. Euclid Avenue, Listed 1999 as part of the Public-School Buildings in Idaho Multiple Property Nomination, National Register Reference #99001277)
8. **W.A. Bernd Building** (307-311 North 1st Avenue, Listed 1983, National Register Reference #83000282)



113 MAIN ST.

Figure 1: National Register Properties



NATIONAL REGISTER HISTORIC DISTRICTS

As of September 2020, there is one National Register Historic District in Sandpoint, the Sandpoint Historic District, first listed in 1984 with a boundary expansion in 2018.

SANDPOINT NATIONAL REGISTER HISTORIC DISTRICT

Roughly bounded by Second and Third Avenue on the west, Pine Street on the south, Cedar Street on the north and First Avenue on the east, the Sandpoint National Register Historic District comprises the community's historic downtown commercial core featuring a diversity of historic One and Two-Part Commercial buildings designed in both vernacular and defined high-style versions, such as Spanish Mission for the Panida Theater and Italianate for the former Knights of Pythias Hall at 200-202 Main Street (see "Figure 2: Sandpoint National Register Historic District" on page 37). Of the Historic District's 47 historic building resources, 26 contribute to understanding downtown's architectural and historical development. Building construction dates span a period from the early 1900s to the 1950s when land owners and builders developed the last remaining land parcels. The Sandpoint National Register Historic District derives much of its significance and importance to its association with Sandpoint's early development and emergence as a lumber and railroad town during the first half of the 20th century and its highly intact building fronts along First and Second Avenues and Cedar Street — buildings representative of Idaho's traditional commercial architecture during the time period. Downtown Sandpoint also developed on the original townsite platted by one of Sandpoint's first citizens — Lorenzo D. Farmin.

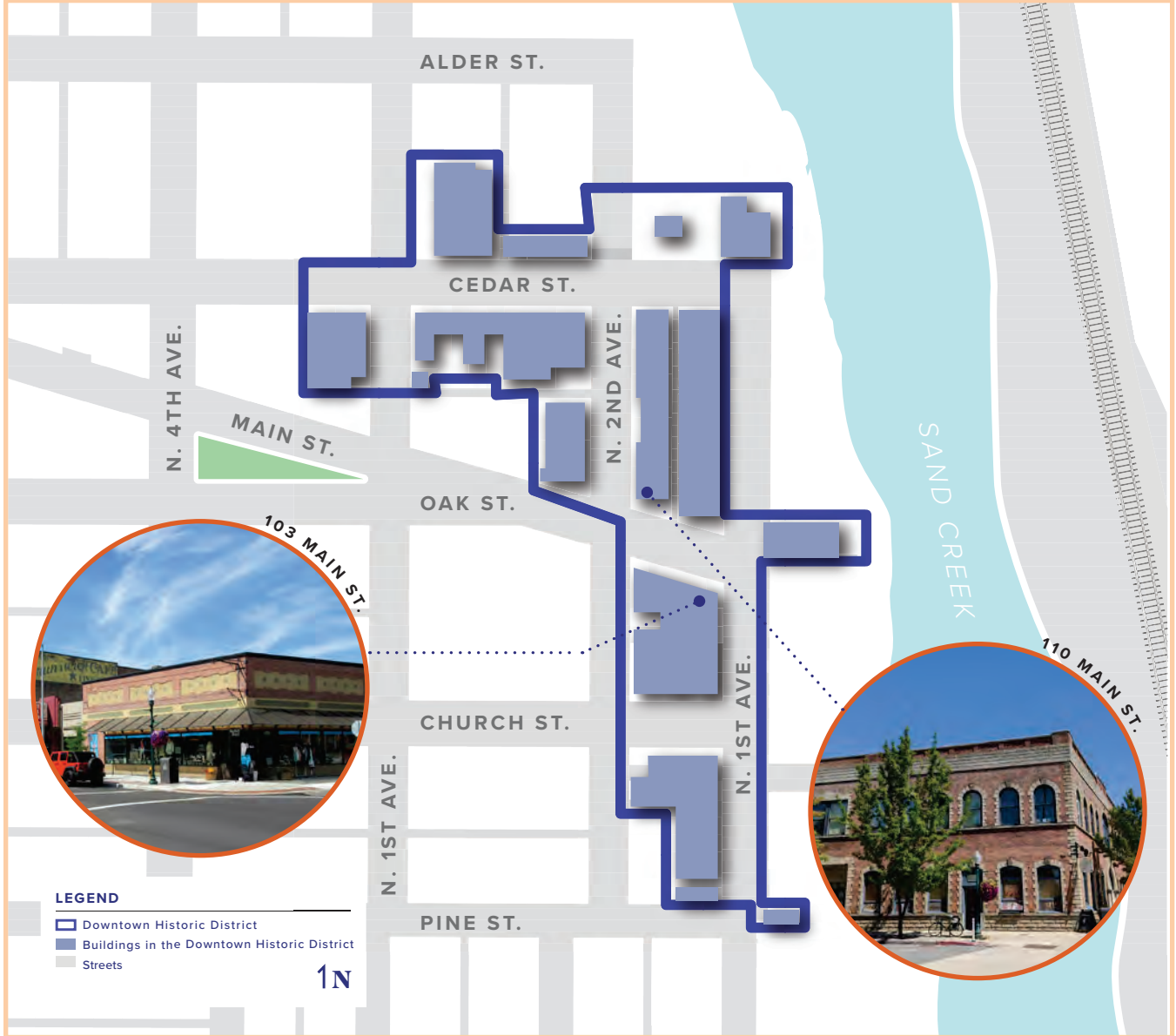


DOWNTOWN SANDPOINT ARCHITECTURE

ONE AND TWO-PART COMMERCIAL BUILDINGS

The One-Part and Two-Part Commercial buildings are common commercial building types found in most traditional downtowns and commercial districts throughout the country during the late 19th and early 20th centuries. One-Part Commercial buildings are rectangular with Victorian-era ornamentation, or little to no stylistic features. Two-Part Commercial buildings feature a storefront level and one or several upper stories for private spaces for offices, meeting halls or apartments.

Figure 2: Sandpoint National Register Historic District



Idaho Highway Historical Markers

First initiated in 1956 and managed jointly between the Idaho State Historical Society and the Idaho Department of Transportation, Highway Historical Markers interpret and commemorate historic events and sites important to understanding Idaho's history. In 1986, the Society and the Department of Transportation oversaw the installation of over 100 markers as part of Idaho's statehood centennial celebration. Currently, there are more than 500 markers installed along Idaho's highway system. The nearest Historical Marker to Sandpoint is located at milepost 508 along State Highway 95 observing E.L. Bonner who established Bonner's Ferry in 1864.

Documenting Sandpoint's Heritage

Landmarks and historic districts are one way in which to recognize important historic resources worthy of preservation and stewardship. Historic resource surveys are other ways in which to document and understand what buildings, sites and landscapes are important to the Sandpoint community. Over the last decade, the Sandpoint Historic Preservation Commission conducted several survey projects in the community's historic inner neighborhoods surrounding the downtown district.

2010 Historic Homes of North Boyer and North Sixth Avenues Reconnaissance Level Survey

In 2010, the Sandpoint Historic Preservation Commission conducted a reconnaissance-level survey — a snapshot of potentially significant historic resources in a particular location at a specific point in time — of the historic residential resources in an area roughly bounded by Larch Street on the north, Alder Street on the south, and Boyer and Short Avenues Avenue on the west and east respectively. Representative architecture includes worker cottages, Craftsmen homes and bungalows, and Folk Victorians. Although the survey did not identify any future historic districts, it did suggest several individual homes as eligible for the National Register. The survey documented 75 individual properties.



THE CRAFTSMAN HOME

Originating in California and made popular through architectural pattern books during the early decades of the 20th century, the Craftsman home, whether as a two-story home or one-story bungalow, feature full-width or partial width porches, projecting gables, overhanging eaves, exposed roof rafter tails, and double-hung windows with divided light upper sashes. It is one of the more predominate historic housing types in Sandpoint.

2011 Weil's Third Addition Reconnaissance Survey

Weil's Third Addition, located near the confluence of Sand Creek and Lake Pend d'Oreille on Sandpoint's south side, contains a mix of historic residential homes dating from the early 1900s to the 1950s and later, featuring a diversity of housing types from the Queen Anne to Ranch homes. Other house style types include Craftsman homes and bungalows, the Shingle Style, Dutch Colonial and Tudor Revival. Weil's Third addition is part of a larger tract of land that local merchant Ignatz Weil purchased in the early 1900s as part of a 220-acre land-holding adjacent to Sandpoint's town center. Although situated just outside the survey area, Weil's Shingle Style house at 227 South First Avenue still stands. The survey did not identify potential National Register Historic Districts, it did suggest five individual properties as potentially eligible. The survey documented a total of 65 properties within the survey area.



THE RANCH HOME

Originally emanating from California, the Ranch home features horizontal floor plans, attached garages or carports, picture or bay windows, brick facades, and rear patios rather than front porch. By the early 1950s, the Ranch became a preferred housing type in many American communities.

2012 West End Reconnaissance Survey

Sandpoint's West End neighborhood adjacent to Downtown Sandpoint and bounded by Boyer Avenue on the east, Ella Avenue on the west, Cedar Street to the north, and Pine Street on the south features a diversity of housing types and styles characteristic of the community's growth periods before and after the Great Depression and leading up to and after World War II. First platted in 1907, the neighborhood's vernacular building resources include worker cottages, gable-fronts and bungalows as well as high-style Dutch Colonials, Minimal Traditionals and Ranches. There are also a number of historic commercial buildings. The survey documented 121 properties of which two may be eligible for listing in the National Register of Historic Places.



THE MINIMAL TRADITIONAL

Minimal Traditionals have square or rectangular shapes; wood, brick, or metal siding; and front-facing gable and gabled and columned entranceways. Minimal Traditionals were affordable and easy to mass produce during and after the Great Depression in many American communities.

2013 Farmin’s Addition Reconnaissance Survey

Similar to the West End neighborhood, the Farmin’s Addition, incorporating portions of Downtown Sandpoint and the residential blocks north of Cedar Street west to 4th Avenue, includes several distinguishable buildings such as the National Register-listed Federal Building and the Amanda Nesbitt (Dan Tanner) House, as well as several National Register eligible properties — representative Craftsman homes and Minimal Traditionals. Other resources within the survey area include One Part Commercial buildings, Queen Anne and worker bungalows, and historic gas stations. Originally platted in 1916, the Addition developed primarily through the 1920s to the 1940s. The survey documented 45 properties of which five may be eligible for National Register listing.



THE QUEEN ANNE HOME

Queen Anne homes generally feature projecting gables and corner towers, bay windows, decorative porches, contrasting wood siding with shingling, pyramidal roofs and brick chimneys. While many Queen Anne’s have elaborate asymmetrical floor plans, the Queen Anne’s in Sandpoint, built mainly during the 1900s and 1910s, have simpler square and L-shaped forms with simple or no ornamentation.

2014 Peterson’s Addition/Lake Park Addition Reconnaissance Survey

The Peterson and Lake Park Additions, located on Sandpoint’s south side along Lake Pend d’Oreille, both feature a mix of Craftsman, Dutch and Spanish Colonial homes and other vernacular Gable-Fronts. Peterson’s Addition takes its name from Antone Peterson who arrived in Sandpoint in 1898 and platted the subdivision in 1904. Land owners John and Mary Law platted the Lake Park Addition in 1907. Of the 81 properties documented as part of the survey project, nine may be eligible for National Register listing, including the Dutch Colonial Revival Dell Brown House (1915) at 511 Huron Avenue and 421 Michigan Street, a Spanish Eclectic bungalow constructed around 1930.



THE DUTCH COLONIAL HOUSE

A variant of the Colonial Revival, Dutch Colonial homes feature the gable-ended gambrel roof shape along with dormer windows, overhanging eaves supported by columns, porches, multi-paned windows, and entry side and fanlights. Most Sandpoint Dutch Colonials date from the early decades of the 20th Century.

2015 Downtown Sandpoint Reconnaissance Survey

The 2015 Downtown Sandpoint Reconnaissance Survey documented 92 historic commercial buildings of which 17 merit inclusion in the Downtown Sandpoint National Register Historic District, first listed in 1983. These properties are representative of Downtown Sandpoint’s continued growth and development into the 1950s. The survey also identified two properties individually eligible to the National Register, including 506 North Second Avenue, a simple L-Shaped cottage associated with Dr. Ones F. Page — Sandpoint’s first mayor — and 311-313 North Second, constructed around 1955 with Mid-Century Modern stylistic features.



Figure 3: Sandpoint Downtown Historic District



How Does Preservation Happen?

The preservation of historic resources occurs through both public and private actions: building owners and developers investing in and rehabilitating historic properties; local governments helping to promote the preservation of important historic resources and landscapes by engaging in preservation planning, informing property owners on preservation's benefits, and considering mechanisms in which to ensure the long-term protection and stewardship of local heritage. The following section describes the preservation tools and policies that help advance preservation at the local level.



Federal Legislation, Policies and Programs

NATIONAL HISTORIC PRESERVATION ACT OF 1966 AND THE NATIONAL REGISTER OF HISTORIC PLACES - The National Historic Preservation Act (NHPA) of 1966 is this nation's most important historic preservation law, which created the National Register of Historic Places, which recognizes properties and historic resources significant in the history, architecture, archeology and culture of local communities, states and the country. The Act also established the State Historic Preservation Offices (SHPOs) to administer the National Register program at the state level. The Idaho State Historical Society in Boise serves as the SHPO in Idaho. The National Register does not provide any level of protection to listed properties with the exception of projects involving federal funds, licenses or permits. In those cases, Section 106 of the NHPA requires consultation with the Idaho SHPO on the possible impacts such projects may have on historic properties.

CERTIFIED LOCAL GOVERNMENT (CLG) PROGRAM - In 1980, Congress amended the National Historic Preservation Act to implement the Certified Local Government (CLG) Program, which allows for local communities to participate in statewide preservation planning activities, including access to grants and resources allocated by the U.S. Congress. The National Park Service and the Idaho SHPO administer the CLG program in Idaho. Sandpoint became a participating CLG in 2009. To become a CLG in Idaho, a local community must adopt a local historic preservation ordinance and form a local historic preservation commission that can maintain a system for the ongoing survey and inventory of historic properties and provide for public participation in the local historic preservation program. Local CLGs also play a role in National Register nominations by reviewing them before submission to the Idaho Historic Preservation Office.

State Legislation, Policies and Programs

IDAHO STATE STATUTES, TITLE 67, CHAPTER 46: PRESERVATION OF HISTORIC SITES.

Title 67, Chapter 46 of the Idaho State Statutes outlines the state's policies toward local historic preservation efforts that authorize *"the local governing bodies of this state to engage in a comprehensive program of historic preservation."* Chapter 46 permits municipalities to form historic preservation commissions and adopt local ordinances that govern the designation of landmarks and historic districts, as well as Certificate of Appropriateness review for exterior alterations to designated properties. The legislation also empowers local communities to conduct ongoing architectural surveys, retain title and rehabilitate historic properties when necessary and warranted, and accept property easements and transfer of development rights. Therefore, as opposed to the National Register, local preservation commissions may manage and regulate the exterior alterations to properties designated as local landmarks or included within historic districts.

IDAHO STATE STATUTES, TITLE 67, CHAPTER 65: LOCAL LAND USE PLANNING.

Title 67, Chapter 65 of the Idaho State Statutes permits local communities to engage in local planning and zoning to help *"...promote the health, safety and general welfare of the people of the state of Idaho,"* as well as ensure *"...development on land is commensurate with the physical characteristics of the land."* The chapter permits local municipalities to prepare plans that assess and analyze a variety of local issues, including special areas, sites or structures *"...of historical, archaeological, architectural, ecological, wildlife, or scenic significance."*

Local Legislation, Policies and Programs

TITLE 2, CHAPTER 3 OF THE CITY OF SANDPOINT CODE OF ORDINANCES: HISTORIC PRESERVATION COMMISSION

Title 2, Chapter 3 of the Code of Ordinances establishes the Sandpoint Historic Preservation Commission, with its principal duties and responsibilities, including the identification of areas of special interest and historic value to Sandpoint, developing a historical resources program of properties worthy of listing in the National Register, and recommending ordinances and other programs that advance local preservation efforts. Among these responsibilities, the Commission may recommend properties for listing in the National Register, appropriate zoning in certain areas of significant historic resources to ensure compatible future development, and maintain an ongoing historic property survey and inventory. However, Chapter 3 does not empower the Commission to designate local landmarks and historic districts as permitted under Title 67, Chapter 46 of the Idaho State Statutes.

Preservation Partners

IDAHO STATE HISTORIC PRESERVATION OFFICE (IDAHO SHPO) - Mandated by the 1966 National Historic Preservation Act and housed within the Idaho State Historical Society in Boise, the Idaho SHPO manages several programs and initiatives, including the National Register of Historic Places, the Federal Historic Preservation Tax Credit Program, Certified Local Governments, and the Section 106 review and consultation process for federally funded and permitted projects impacting historic resources. As part of its National Register administrative responsibilities, the Idaho SHPO staffs the Idaho Historic Sites Review Board, which meets regularly throughout the year to review and evaluate nominations to the National Register. In addition to these principal duties, SHPO staff provides educational and technical support to Idaho communities on preservation issues.

PRESERVATION IDAHO - Established in 1972 with offices in Boise, Preservation Idaho is the statewide non-profit advocacy organization dedicated to preserving the places that matter to Idaho citizens. Its advocacy work focuses on threatened sites across the state, sponsoring the adoption of a statewide historic preservation tax credit program, promoting the appreciation of Idaho's Mid-Century Modern design resources, and managing the Idaho Heritage Barns Register, which documents the state's historic barns and agricultural buildings. In addition to its advocacy work, the organization offers several educational programs, including its Time Machine Toolbox for teachers and the Idaho Architecture Project, a crowd-sourced web-based catalog resource on the state's significant historic properties. Preservation Idaho also conducts several walking tour programs centered in Boise as well as the annual Orchids and Onions Awards preservation awards program.

IDAHO HERITAGE TRUST - Established in 1989 and based in Boise, the Idaho Heritage Trust provides grants and technical assistance in support of bricks and mortar preservation and cultural resource management projects across the state. The Trust receives the majority of its funding from a 50-cent tax on Idaho license plates. Over the years, the Trust funded several initiatives in Sandpoint, including rehabilitation programs for the Panida Theater, a mapping initiative for the Lakeview Pioneer Cemetery, restoration work for the Bonner County Head Start Building, and most recently, a feasibility study for the Bonner County Historical Society. Overall, the Trust has funded more than 400 projects across Idaho totaling over \$3 million in grants and technical architectural, engineering and conservation advice.

NATIONAL TRUST FOR HISTORIC PRESERVATION - Chartered by U.S. Congress in 1949, the National Trust for Historic Preservation is a national non-profit, member-supported, historic preservation advocacy organization. A substantial portion of the National Trust's work involves educational and research initiatives, advocacy campaigns, grant and funding programs, and annual conferences and training offerings. The Trust also owns or co-stewards several historic houses and sites throughout the country. Among one of its affiliated programs is Main Street America, which provides training and educational resources to many statewide and local Main Street revitalization programs. While headquartered in Washington D.C., the Trust maintains a field office operation in Denver.

" There is need for City leadership and coordination on arts and culture to bring people together. "



DEER SCULPTURE

SANDPOINT ARTS CONTEXT

SECTION 2

Sandpoint Arts Context

Organizations and the Arts Scene

Sandpoint boasts 20 plus arts and culture organizations, three of which received grant support from Arts Idaho (Idaho Commission on the Arts) in 2020: The Music Conservatory of Sandpoint, Pend Oreille Arts Council (POAC), and Arts Alliance, Inc., also known locally as Creations for Sandpoint.

The Sandpoint community considers these organizations and the Panida Theater the arts and cultural anchor organizations. The Arts Council primarily serves the community through programming and opportunities for visual artist members. It does not serve the whole arts sector with primary functions of advocacy, coordinated supplies and services, collaborative marketing and re-granting as do some local arts agency models.

Sandpoint has a vibrant arts scene, particularly downtown in the summer months. Local and regional art is ubiquitous both indoors and outside in galleries, parks, and businesses throughout the Art Walk sponsored by the Arts Council and the City's public art program. With a changing art exhibition schedule, POAC's signature summer Arts and Crafts Fair, and a performing arts series, there is always an opportunity to enjoy the arts in Sandpoint. The Artists' Studio Tour connects artists and art lovers through working studio visits throughout the region. The Cedar Street Bridge and Foster's Crossing are unique and interesting destinations where local artists create new work year-round with stories that link to Sandpoint's history and authentic atmosphere.

Sandpoint's historic buildings are also home to the community's crown jewels of the arts. The Panida Theater provides Sandpoint residents with ongoing cinema and performance programs on its stages and screen, and the Music Conservatory, located in the former City Hall downtown, serves as Sandpoint's performing arts education center with expansion plans at hand.

The relationship between the Music Conservatory and POAC is a powerful example of collaboration and their unified vision to foster the fine and performing arts in Sandpoint through the Center for Arts and Culture is a prime example how arts and historic preservation come together and how cultural vitality creates local synergy. Both organizations also have solid partnerships with the Lake Pend Oreille School District Number 84 and the local education community.

The two-week Festival at Sandpoint draws thousands to the area for concerts with major headliners, and many of Sandpoint's bars and coffee shops regularly host live music and open mic nights.

Due to its scale and walkability, Sandpoint itself is a cultural campus on which to promote new access and opportunity for cultural participation.

The Arts Commission

The Sandpoint Arts Commission (SAC) operates by Resolution Number 06-16 City of Sandpoint Public Art Policy. The purpose of the current public art program is to enhance Sandpoint's public spaces by introducing art into the public realm and to promote the community as a center for artistic and cultural excellence. It has six goals for broadening the role of the artist in the community that focus on advancing Sandpoint as a destination for arts and culture, ensuring representative community oversight, public access to artistic excellence, and creating opportunities for local artists. The Public Art Policy outlines the role and tasks of the Sandpoint Arts Commission, use of funds and disbursement procedures, conflict of interest statements, procedures for panel appointments, program procedures, responsibilities, and selection criteria for artists and artworks, most of which apply to visual arts, followed by placement and maintenance policies.



Public Art

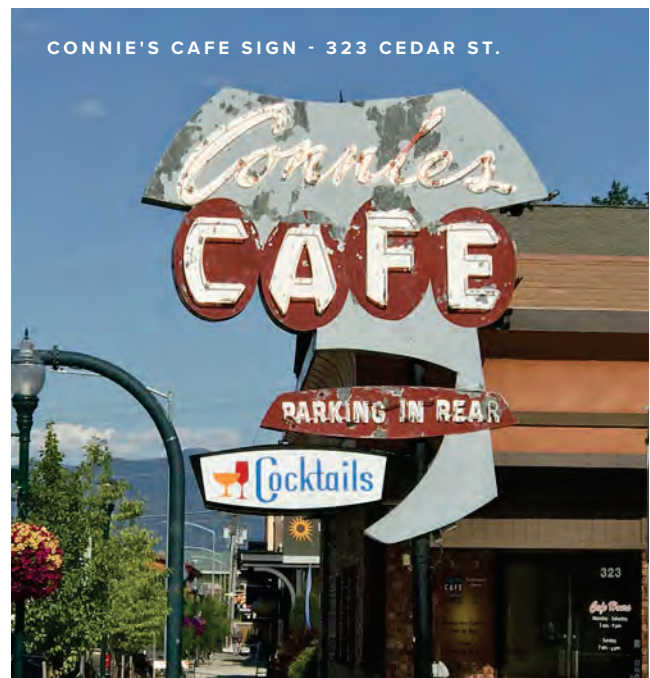
Additionally, the City of Sandpoint has a long-range plan for public art completed in 2018, informed by community review in prior years, which are still relevant to this Arts, Culture and Historic Preservation Plan:

- **Focus the downtown arts initiatives on creative activity and economic development.**
- **Create live-work spaces.**
- **Incorporate arts vendors in community events.**
- **Improve signage and wayfinding using creative artistic approaches.**
- **Explore museum feasibility.**
- **Incorporate the arts in a bold and authentic brand for Sandpoint.**
- **Utilize vacant and derelict space for arts inventions.**

Neighboring Coeur d'Alene, Idaho has a public art program defined in broader terms, which is *“to stimulate and encourage, throughout the City and surrounding area, the study and presentation of the performing and fine arts, and public interest and participation.”* It was the first city in Idaho with a funding mechanism for public art and dedicates 1.33 percent of the total cost of all eligible capital improvement projects to fund art in public places, including a wide range of artistic disciplines and points of view. Sandpoint may benefit from an updated public art plan that provides a strategic curatorial framework for the community, bridging art, culture, and history, establishing priorities that distinguish between permanent public art and temporary public art installations.



DAVID THOMPSON STATUE - 201 MAIN ST.



CONNIE'S CAFE SIGN - 323 CEDAR ST.

The City of Sandpoint funds public art primarily through the Sandpoint Urban Renewal Agency (SURA), which allocates 2.5 percent of the tax increment received annually toward public art projects specifically within the Downtown and Northern Urban Renewal Areas. The hard work of local volunteers supports the program.

In 2019, SURA spent a total of \$29,150 on public art projects reviewed and approved by both the SAC and the Sandpoint City Council. The City currently has an inventory of 40 public art projects, 35 of which are permanent sculpture, functional art, gateway signage and murals. Temporary or rotating public art includes the “silver box” pedestal projects displaying art on loan and the downtown’s Galaxy Gallery, known locally as Graffiti Alley. The Art by the Inch Fund and grants also helps raise additional funding for SAC projects.

The Arts Commission’s long-range master plan identifies a series of gateways and nodes for public art planning and two identified arts districts — the Downtown Art District and Granary Art District. The Sandpoint community has a history of partnerships for public art with local corporations, community groups and associations, community nonprofits and business organizations that demonstrate a strong local commitment to public art. Most recently, Spokane Teachers Credit Union (STCU) sponsored an art initiative to wrap utility boxes with historic photos and artwork of local artists.

Artists

The Pend d'Oreille Arts Council has upwards of 100 artists in its membership and Sandpoint is known to be home to many musicians and several local bands enjoying a music scene that is the envy of neighboring towns. Sandpoint is also home to three independent publishing houses and many writers and photographers. The Standard Occupational Classification (SOC) reports upwards of 147 jobs for artists (11 percent) in Sandpoint among 1,240 jobs tracked in 2018.



Consumer Demand for Arts and Culture

Market potential index data from ESRI — an international supplier of geographic information systems data and management applications — provided insight and understanding on the demand for future arts and cultural activity in Sandpoint.

The Environmental Systems Research Institute, known more familiarly as ESRI, indexes demand compared to a national average of 100. Consumer demand from the population living within Sandpoint corporate limits is above the national average for performing arts such as classical music, dance, and theater (116) and club-style concerts such as rock and country music (108). Demand is also above average for visiting art galleries and museums (111) and personal creativity, such as playing music, painting, drawing, or making crafts (105). Consumer demand from the population living within a 20-minute drive of Downtown Sandpoint is nearly identical to the City of Sandpoint. Bonner County population shows consumer demand for visiting art museums and galleries and attending live performing arts below the national average (88). Demand for club-style concerts such as rock and country music are at the national average of 100, and personal creativity — ideas and innovations created by a single individual — is about average at 104.

Community Sentiment

Community support for arts and cultural development in Sandpoint is strong. Seven out of ten community stakeholders think it is important that Sandpoint receive recognition as an arts and culture destination (Arts and Historic Preservation Survey, September 2020), and 53 percent of local residents identified the arts as contributing to Sandpoint's unique community character, expressing a desire for more public art, performances and cultural events downtown (Community Character and Design Survey, January 2020). Residents also encourage arts as an economic development strategy as essential to growing a healthy and vibrant economy that attracts and maintains existing businesses, expands tourism, diversifies and maintains the quality of retail and services, and supports local entrepreneurship (20-Year Vision Survey, Comprehensive Plan Update, October 21019)

Creative Vitality

While many artists, musicians, and creatives live and work in Sandpoint, the creative vitality of Sandpoint lags a bit behind the national average and that of similar resort areas such as Jackson, Wyoming. The consultant team obtained a 2018 Snapshot of the Arts Report with detailed data on creative jobs and industries in Sandpoint through the Western States Arts Federation (Westaf) Creative Vitality Suite and its Creative Vitality Index (CVI). The Creative Vitality Index compares the per capita concentration of creative activity between two regions and indexes data on creative industries, occupations, and cultural nonprofit revenues using a population-based calculation model. Other data sources include the North American Industrial Classification System (NAICS), SOC codes, and information from the National Assembly of State Arts Agencies and National Center for Charitable Statistics. The Creative Vitality Suite also measures creative vitality compared with a national average and provides a historical five-year trend.

The CVI for Sandpoint is .81, when compared to the national average of (1) one. The CVI for Sandpoint was at a high of .90 in 2014 and has trended downward over the past five years. The key factors leading to this decline include greater than 40 percent losses in sales for both the for-profit performing arts and art galleries industries. New music instrument sales have also seen losses likely due to market shifts. However, Sandpoint has seen gains in the other key components of the creative economy such as a five percent gain in creative jobs in 2018 and an increase of cultural nonprofit revenues of 20 percent.

Out of 84 different job categories that are highly correlated with creative skills, writers, editors, graphic designers and musicians were within the top ten in Sandpoint in 2018 and fine artists were within the top 20 by number of jobs. They were also both in the bottom quartile for median hourly earnings. Below is a list of the most concentrated creative occupations within Sandpoint.

SOC CODE	OCCUPATION	2017 JOBS	2018 JOBS	NATIONAL LQ 2018
35-2014	COOKS, RESTAURANT	149	165	1.74
27-4021	PHOTOGRAPHERS	83	85	1.36
27-3043	WRITERS AND AUTHORS	42	46	1.23
27-3041	EDITORS	41	40	2.65
27-1024	GRAPHIC DESIGNERS	33	34	1.39
27-2042	MUSICIANS AND SINGERS	32	33	1.00

SOC CODE	OCCUPATION	2017 JOBS	2018 JOBS	NATIONAL LQ 2018
15-1134	WEB DEVELOPERS	30	32	1.93
41-3011	ADVERTISING SALES AGENTS	29	31	2.42
27-3091	INTERPRETERS AND TRANSLATORS	20	25	1.23
17-1011	ARCHITECTS, EXCEPT LANDSCAPE AND NAVAL	20	24	1.96
27-1013	FINE ARTISTS, INCLUDING PAINTERS, SCULPTORS, AND ILLUSTRATORS	17	19	1.18
27-1011	ART DIRECTORS	16	18	1.34
27-1029	DESIGNERS, ALL OTHER	17	17	1.98
35-1011	CHEFS AND HEAD COOKS	15	16	1.23
15-1131	COMPUTER PROGRAMMERS	14	15	0.79
27-1014	MULTIMEDIA ARTISTS AND ANIMATORS	13	14	1.76
51-9071	JEWELERS AND PRECIOUS STONE AND METAL WORKERS	10	13	2.34
27-3022	REPORTERS AND CORRESPONDENTS	13	12	2.77
27-1023	FLORAL DESIGNERS	12	11	2.26
51-6052	TAILORS, DRESSMAKERS, AND CUSTOM SEWERS	11	11	1.34
51-7011	CABINETMAKERS AND BENCH CARPENTERS	12	10	1.23
27-1012	CRAFT ARTISTS	10	10	1.28
27-1027	SET AND EXHIBIT DESIGNERS	9	9	1.65
27-2011	ACTORS	8	8	0.78
27-1025	INTERIOR DESIGNERS	7	7	0.96
27-2041	MUSIC DIRECTORS AND COMPOSERS	7	7	0.83
27-2031	DANCERS	7	6	3.61

Location quotient (LQ) measures the concentration of a region's local jobs compared to the national average. For instance, a location quotient of 1.50 indicates that the region's concentration of jobs is 50 percent higher than the national average.

Creative industry earnings in Sandpoint saw gains of 17 percent since 2017 and are \$48.4 million as reported in U.S. tax filings. Of the 2018 sales data available by NAICS codes, photography studios, independent artists, writers, and performers, musical groups and artists, and museums reported between \$380,000 and \$897,000 in sales, and organizations such as dance companies, theater companies, and other performing arts reported between \$69,000 and \$80,000.

Revenues among nonprofit cultural organizations saw 20 percent gains from 2017 and reported to be \$2.4 million in total revenues for 2018. Nonprofit performing arts centers and schools brought in the most program revenues totaling approximately \$1.1 million.

The CVI values for comparable counties assess Bonner County's creative vitality at .13, 87 points below Teton County (Wyoming), and Sandpoint's at .37, 63 points below Jackson, Wyoming. The overwhelming contributor to the discrepancy between the two regions' CVI values is the significant difference in regional cultural nonprofit revenues. Teton County and Jackson generated \$5 million and \$35 million respectively, while Bonner County and Sandpoint produced \$2.4 million.

Arts and culture play an important role in Sandpoint's economy and generates a significant amount of revenue for the region and is growing at an increasing rate. Of the key factors in a region's creative economy, Sandpoint's arts and cultural nonprofit sector is highly significant to its region.

Economic Impact

The Arts and Economic Prosperity (AEP) project of Americans for the Arts measures and reports the economic impacts of the arts and cultural sector nationwide and by participating communities. The organization conducts the national survey project every five years. The results of the most recent report, AEP 5, captured data collected in 2015 from more than 14,000 organizations and their 200,000 attendees. However, Americans for the Arts postponed the study for 2020 due to the COVID-19 pandemic. Sandpoint's arts and cultural organizations have yet to participate in the study, so to glean a sense of the sector's impact on the Sandpoint regional economy, compiled data from the AEP 5 report that includes ten participating communities ranging from the Town of Jackson, Wyoming (population 10,449) to the City of Red Wing, Minnesota (16,470), helped to understand regional position. This data estimated the following for Sandpoint and anticipates population growth in the coming years:

- **\$10.8 million in direct expenditures by organizations and audiences.**
- **265 full time equivalent jobs**
- **\$4.8 million in resident household income**

- **\$148 thousand in local government revenues**
- **\$679 thousand in state government revenues**

For comparison purposes, the expenditures of arts and culture organizations and their audiences in Jackson, Wyoming, totaled \$51.2 million in 2015, and the fiscal impact on local government revenues was \$1.9 million.

Context on Comparable and Aspirational Communities

Sandpoint will soon join the ranks of U.S. Census Micropolitan Statistical Areas when the population exceeds 10,000. Micropolitan Statistical Areas (MSAs) are counties with a principal city containing a population between 10,000 and 50,000, plus adjacent territory highly integrated with that city, as is the case with Sandpoint and Bonner County. The principal city names the MSA, not the county.

In 2019 SMU Data Arts, a national arts research center at Southern Methodist University in Dallas, listed four western region MSA communities among its Top 10 for Arts Vibrancy: Jackson, Wyoming; Summit Park, Utah (including Park City); Steamboat Springs, Colorado; and, Breckenridge, Colorado. While considered small with a population ranging from 25,000 to 41,000, these regional communities are significantly larger than Sandpoint, but deemed aspirational by Sandpoint stakeholders concerning arts and cultural development and described as “*small artist colonies or tourist destinations supported by part-time residents*” and have similar demographic characteristics to Sandpoint. These communities stand out as their ranking on the number of arts providers, arts dollars, and government support. Some significant differences are that several communities have the following assets that Sandpoint does not:

- **National museums**
- **Large arts center (multi-disciplinary campus)**
- **Large signature classical music, film festival**
- **Strong local individual, foundation, and government support**
- **Significant state and federal support**
- **Summer home of state/regional orchestra**
- **Holiday art gift (arts/crafts) markets**
- **Multiple producing and performing arts organizations (e.g., symphony, opera, theater)**



"Art keeps us human, it connects us in a way other things don't. It provides community identification and pride."



218 MAIN ST.

SANDPOINT COMMUNITY SPEAKS

SECTION 3

The Sandpoint Community Speaks

During the planning process, the City of Sandpoint conducted two online community surveys to gather feedback from Sandpoint stakeholders and residents regarding arts, culture and historic preservation needs, issues, and planning actions and strategies. The first survey, conducted in August 2020, yielded the following results:

Community Survey #1

7/10



SANDPOINT AN ARTS & CULTURE DESTINATION

Seven out of ten community stakeholders think it is important that visitors, investors, and residents recognize Sandpoint as an arts and culture destination.

7/10



HISTORIC PRESERVATION IN SANDPOINT

Seven out of ten community stakeholders think historic preservation is very worthwhile for Sandpoint.

6/10



HISTORIC PRESERVATION INITIATIVES

Six out of ten community members would like to see historic photographic exhibits, historic walking tours, and an historic plaque program.

39%



A group of community stakeholders (39 percent) think the City of Sandpoint should fully support and expand cultural opportunities in Sandpoint.

53%

More than 50 percent of community residents listed establishing neighborhood historic districts and providing design review assistance for building alterations and new construction as important priorities.

- Arts & Culture
- Historic Preservation




The Sandpoint community is most satisfied with the quality, accessibility, and affordability of the arts and cultural opportunities in Sandpoint.



27 percent of the community believe the City of Sandpoint should play a major role in supporting cultural opportunities. Just over one-third of stakeholders think the City should either play a minor role or not support or expand arts and cultural opportunities.




Priorities for the City of Sandpoint are seen as supporting existing nonprofit arts and culture organizations, enhancing the variety of arts and cultural events in Sandpoint, coordinating and disseminating information about arts and cultural opportunities and using arts and culture to enhance tourism efforts.




The community is least satisfied with the variety of opportunities, venues, and scheduling for experiences of arts and culture in Sandpoint.




Specific special event mentions include primarily food and beverage-related (bake offs, cider, huckleberry, pies) performance (dance, spoken word, music, theater), holiday (lights, pumpkin carving), tribal cultural heritage, clean-ups, sand and ice sculpture, tours, gardening, pop-ups, competitions, buskers.




More than half of respondents would like to see more:

- *Music, dance, or theater performances*
- *Historical exhibits and heritage walking tours*
- *Arts festivals*
- *Cultural or heritage festivals*
- *Art exhibits or craft shows*
- *Permanent public art*
- *Temporary public art*

● Arts & Culture ● Historic Preservation

Potential Arts Partners

The community survey asked participants to identify potential partners in future arts and culture activities. The following lists potential partners and the number of mentions they received in the survey.

- POAC (19)
- Music Conservatory (18)
- Panida Theater (10)
- Bonner County Historical Society and Museum (6)
- Festival at Sandpoint (3)
- Creations (3)
- Spokane Symphony (2)
- Film/video professionals (2)
- Spokane's Japan Day Celebration in Spring (Mukogawa Fort Wright Institute)
- Laboratory (Spokane-based interactive art)
- Dorothy Flanigan
- Local Native American Tribes
- Sandpoint Historic Preservation Commission
- Heartwood Center
- Sandpoint Library
- Sister Cities
- University of Idaho Extension Office
- Multiple local colleges and universities (North Idaho College, Gonzaga University, Washington State University, Eastern Washington University, Lewis and Clark State College)
- Artist Residency Programs
- Logging community
- Idaho Commission on the Arts
- Keokee Publishing
- Sandpoint Reader
- Local business owners
- Quilters
- Funky Junk Antique Show
- Farmers Market



Historic Preservation Priorities

Community stakeholders believe Sandpoint’s historic preservation priorities should include the local landmarking of individual properties for their historical, architectural, and cultural significance; providing incentives and technical assistance to owners of historic properties; educating property owners about preservation’s benefits; and promoting preservation-based economic development in Downtown Sandpoint. More than 60 percent of community residents listed these City of Sandpoint roles and responsibilities as highly important, followed by establishing neighborhood historic districts, providing design review for building alterations and new construction (more than 50 percent). Currently, the Sandpoint Historic Preservation Commission has no statutory authority to designate local landmarks and districts.

Programs or incentives the Sandpoint community believes would be most helpful in preserving historic properties in Sandpoint include a façade improvement grant program for historic commercial properties, low-interest or forgivable loans for historic residential property improvements, providing ongoing education about tax credits and incentive programs, and establishing local venture funds for property improvements and downtown business development.

The community would most like to see educational opportunities about historic preservation such as historic photography exhibits, historic walking tours, a historic marker program, property research resources, and lectures and workshops on local history.



The Places that Matter

The Sandpoint community identified several specific properties and places as important for future preservation. The number in the parentheses is the number of mentions they received in the survey.

- Downtown (12)
- South Sandpoint (7)
- Panida (3)
- City Beach and Park (3)
- Train Station (2)
- Music Conservatory (2)
- Granary (2)
- Hundred-year-old homes (2)
- Cedar Street Bridge (2)
- Milltown/Old legacy mills (2)
- Humbird walking bridge (2)
- Pend d'Oreille Trail
- Castle Rock
- Sandpoint Events Center
- New McDuff's building
- Elliott Hotel
- Old cemetery
- Old red-light district
- Lake Pend Oreille High School
- Heartwood Center
- First Presbyterian Church
- Tunnel to Northern Pacific station from Cedar Street Bridge
- Old Library
- Government buildings
- Old Inn (Beet and Basil at the Creek)
- Power House Building
- Silo District
- Corner where The Hound building once stood
- Building that previously housed Arlo's
- Farmin Park
- McFarland House



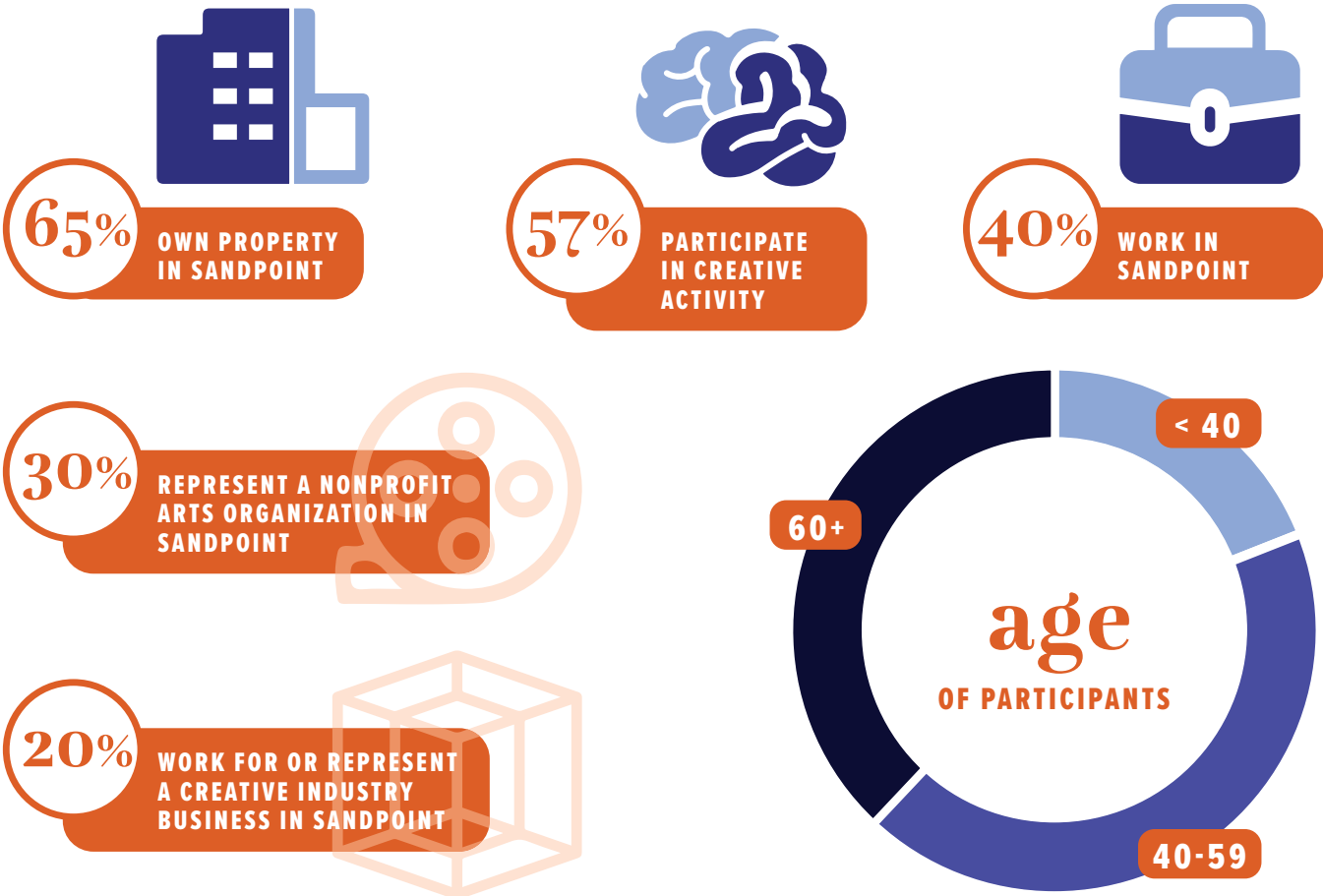
Potential Preservation Partners

The community survey asked participants to identify potential partners in future preservation activities.

- BNSF Railroad
- Sandpoint Arts Commission
- Bonner County Historical Society and Museum
- East Bonner County Library
- Idaho State Historic Preservation Office
- Panida Theater
- Local architects
- Tractor Club
- Native Sandpoint people
- Senior Center
- POAC
- Hoot Owl coffee group
- Music Conservatory of Sandpoint
- Heartwood Center

Community Survey #1 Respondent Characteristics

The following summarizes characteristics of survey respondents.



Community Survey #2

Conducted in November 2020, the second community survey, which asked respondents to comment on draft planning goals and actions, received the following stakeholder feedback:

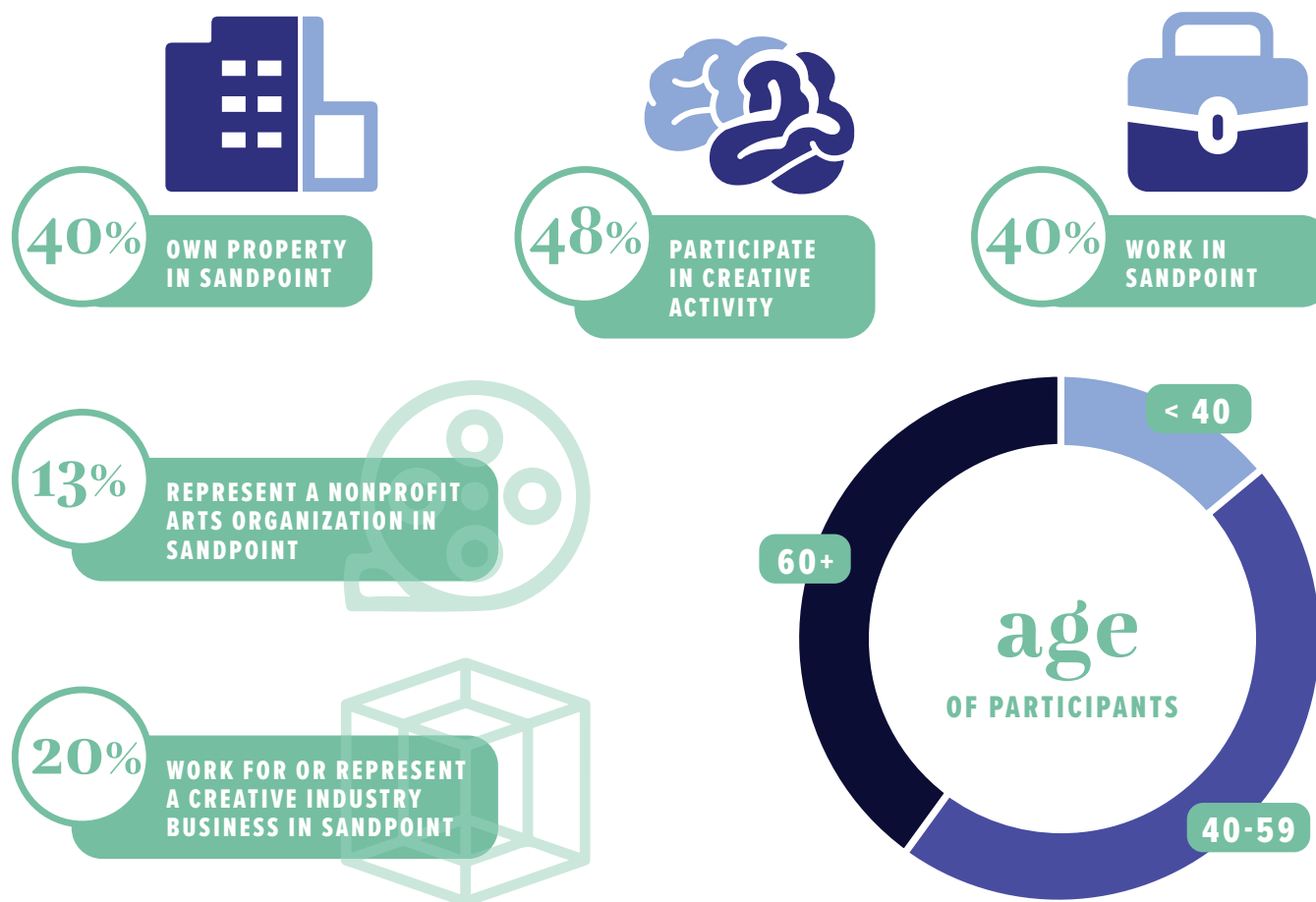
- Survey participants regard collaboration and partnerships as a critical key to success for Sandpoint's future in arts, culture, and historic preservation.
- Small business development initiatives will help to draw more people into downtown to help support arts-based related businesses and other outlets.
- Building local capacity is the most essential element of this plan as the community relies upon a very small pool of people to implement activities.
- Survey respondents see the City of Sandpoint as a facilitator and partner for the larger goals of the arts community, not necessarily the driver of cultural activity. The City should play a supportive role in arts endeavors.
- Educating the community on the value of the arts and historic preservation and how it benefits community quality of life should be a high priority.
- Encouraging more artistic and design expression and offering resources for folks to implement those expressions to the best of their ability is highly important.

518 N. 6TH AVE.



Community Survey #2 Respondent Characteristics

The following summarizes characteristics of survey respondents.



Additional characteristics include:

- 30 percent earn household income of some kind through the arts.
- 50 percent work in Sandpoint.
- 21 percent are retired in Sandpoint.
- 14 percent under age 40.
- 46 percent age 40-59
- 40 percent age 60 or over.

Our Heritage and Creative Needs

- Plan stakeholders expressed a desire for Sandpoint to become a nationally recognized destination for the arts where residents and visitors can experience an abundance of arts and cultural experiences daily and throughout all seasons. Sandpoint's identity and brand should include the arts and capture the authentic sense of place to which the arts contribute.
- Arts organizations and artists express strong demand for additional venues for community creative activity — affordable and accessible space to work, exhibit, sell, perform, and teach.
- Planning participants expressed a need for better and regular communication about the arts for residents and visitors.
- Community stakeholders seek leadership and an organization or body that can bring the sector together around common goals.
- The Arts Commission needs strategic priorities for short-term and long-term public art programs and projects to champion public art beyond placement of work in urban redevelopment areas.
- As an estimate, Sandpoint's nonprofit arts sector generates an economic impact in the range of \$10 million annually, and while it has upwards of 400 creative occupations, creative vitality in general may be suffering from weak cultural nonprofit revenues
- Sandpoint has a strong culture of collaboration and volunteerism. Plan stakeholders desire public-private partnerships and to work together to plan and raise funding for the arts, marketing



and promotions of the creative sector, and creation of impactful arts and cultural growth. Local private fundraising is highly competitive.

- The City of Sandpoint and its resident's value the arts, attend a variety of cultural experiences and have a strong desire to see artists and arts organizations thrive, but the City of Sandpoint budget does not include any designated arts and culture funding or staffing.
- The business community touts the abundance of arts activity in Sandpoint as a great community asset; however, organizations and artists are under-resourced, with fragility and lack of sustainability being a significant issue for some.
- There is a leadership gap within the arts and culture sector for advocacy and fund development, while at the same time, community leaders believe initiatives with strong civic and year-round tourism appeal could galvanize public and private sector leaders around shared goals.
- Sandpoint stakeholders also value their heritage and historic resources — the downtown in particular enjoys a strong pride of place in the community and conveys Sandpoint's matchless small-town character. Although the Historic Preservation Commission successfully concluded a boundary addition for the Sandpoint National Register Historic District in 2018, downtown's historic buildings remain vulnerable to significant alterations and demolitions without a local historic district designation in place.





200 MAIN STREET



FIRST PRESBYTERIAN CHURCH — 417 N. 4TH ST.

- In addition to the 2018 National Register boundary expansion effort, the Historic Preservation Commission, with funding from the Idaho SHPO, completed several architectural and historical surveys in Sandpoint's first-generation neighborhoods from the first half of the 20th century. The surveys did not determine possibilities for new National Register districts but did conclude a number of individually eligible properties. These historic resources could be the basis for future National Register listings.
- There are several key adaptive use opportunities in Sandpoint that have the potential for catalytic impacts on the local preservation and arts scene — the Granary in particular, and, perhaps, the former Sandpoint High School, now the Sandpoint Business and Events Center, and the Heartwood Center. Building local capacity and knowledge on facilitating such endeavors can help advance preservation and arts-based economic development efforts.
- Local stakeholders cite the need for some form of incentives, whether for building façade improvements in the downtown or smaller-scaled maintenance projects in Sandpoint's traditional neighborhoods. Incentives can encourage more private sector participation in preservation efforts.
- There are clear opportunities for collaborations in Sandpoint that leverage the community's interest in the arts and heritage in creating engaging public art and public spaces. Future partnerships could focus on implementing a placemaking and public art effort that builds on Sandpoint's authentic character while enlivening history for residents and visitors alike.



FEDERAL BUILDING - 419 N. 2ND ST.

"Providing assistance to preserve the fabric of Sandpoint is essential"



14

4144 S. 1ST AVE.

PLAN ACTIONS

SECTION 4

Plan Actions

The following plan actions and recommendations follow the five Planning Themes discussed in the Introduction and determined through the planning process with contributions from the Plan Steering Committee, the Historic Preservation and Arts Commissions, and verified through additional community engagement and feedback. Each action initiative includes an overview and a series of implementation actions and suggested implementation partners. Together, the actions and implementation steps provide the Sandpoint community the road map to enhance and strengthen Sandpoint's preservation program and artistic and cultural communities and assets.



CEDAR STREET BRIDGE PUBLIC MARKET
334 N. 1ST AVE.

THEME #1

BUILDING BRIDGES AND BROADENING PARTICIPATION

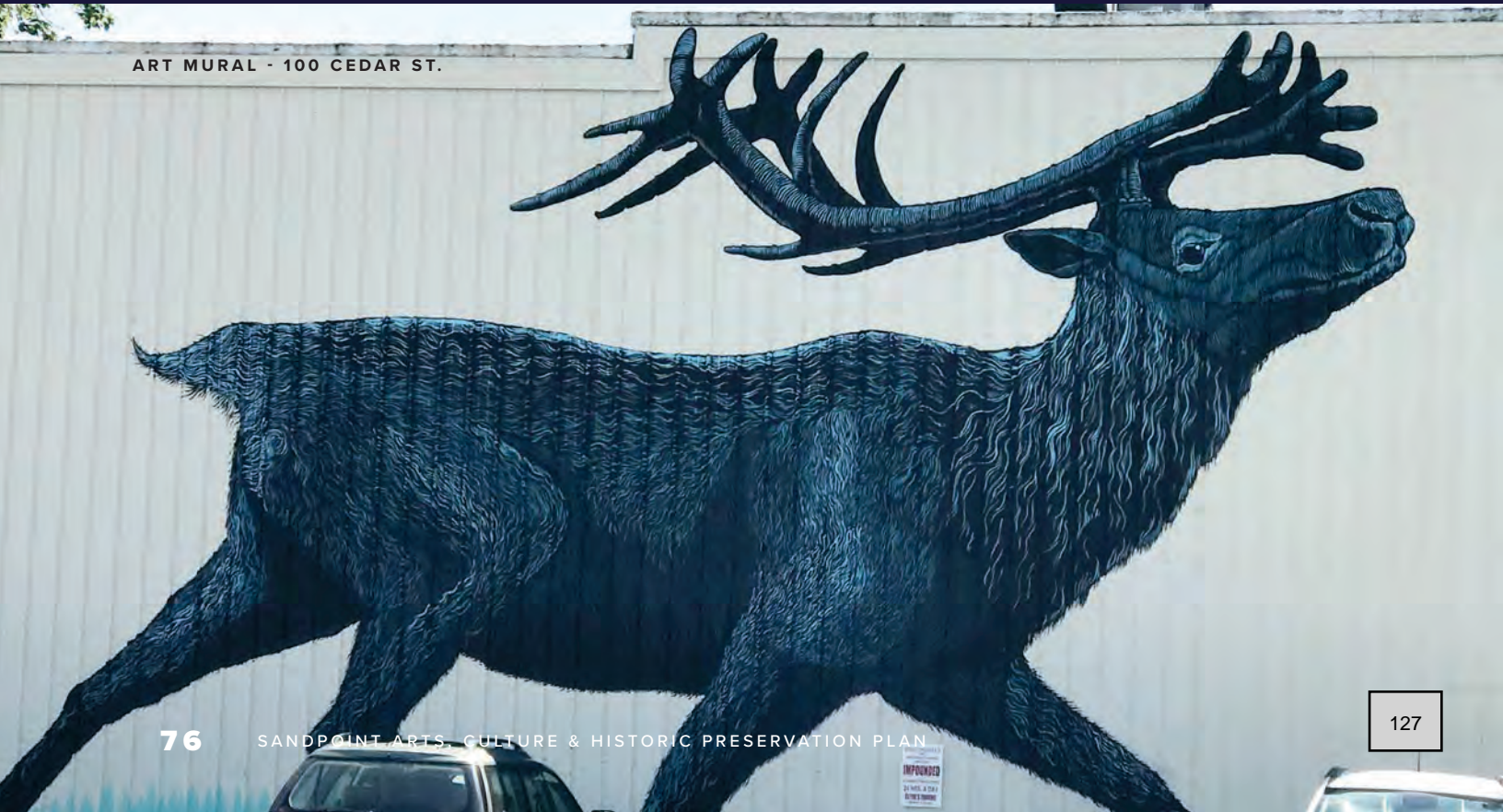
GOAL 1: Support Collaboration in the Arts, Culture, and Preservation Community

Sandpoint's arts and cultural sector will be stronger by the City working together with local arts leaders to leverage resources and realize goals. Local efforts will not silo arts and historic preservation efforts in separate disciplines but work together to build on the strength of existing partnerships. New partnerships and collaborations will also help weave arts and culture into the community's social fabric and civic life. .

GOAL #2: Diversify Participation in Cultural Activities

Participation in Sandpoint's arts and cultural life will grow beyond the core of local and longtime supporters to attract more underserved communities and residents from throughout Bonner County and the region. Community partners outside the arts and other departments within the City will serve as gateways to make arts and culture more accessible and more broadly valued.

ART MURAL - 100 CEDAR ST.



ACTION #1.1:

Merge the Arts Commission and Historic Preservation Commission to achieve broader cultural arts and historic preservation goals.

Merge the Arts and Historic Preservation Commissions into one body that can make the best use of municipal resources, local area expertise in both the arts and historic preservation, and to spur collaboration on funding and project implementation efforts. Such a merger can help realize the common goals in this Arts, Culture and Historic Preservation Plan — most importantly, preserving the places of architectural, historical and cultural importance, promoting local creativity, and the strengthening of Sandpoint’s sense of place and community identity.

IMPLEMENTATION ACTIONS

- Consult the Idaho SHPO to assess potential impacts of a merged Arts and Historic Preservation Commission on Sandpoint’s CLG status.
- Draft local enabling legislation to form a new Arts and Historic Preservation Commission with requisite reviews by the Arts and Historic Preservation Commission, the City Council and the public.
- Adopt legislation and appoint new commissioners as needed to fulfill membership and skill set needs and requirements.
- Draft yearly Arts and Historic Preservation Commission work plans.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Idaho SHPO
- Bonner County Historical Society and Museum
- Local Foundations (for example, Idaho Community Foundation, Innovia Foundation, Equinox Foundation)



ACTION #1.2:

Facilitate cultural networking and partnership opportunities with local heritage and arts organizations and tribal representatives.

The Bonner County Historical Society and Museum; the Pend d'Oreille Arts Council, the East Bonner County Library District; the Sandpoint Parks, Recreation and Open Spaces Division; the Kalispel Tribe; and the local hospital system are key partners in local historic preservation and arts and culture programming. Other entities may play important partnership and implementation roles into the future. Potential key partnership opportunities may include:

- Identifying, creating, maintaining, and publishing a list of community leaders, cultural organizations, and businesses committed to collaborating and supporting the goals of this Arts, Culture and Historic Preservation Plan.
- Hosting and facilitating monthly "cultural networking" events at rotating partner locations using an agenda related to the

goals of this Arts, Culture and Historic Preservation Plan.

- Providing resources for organizations and artists on establishing partnership and collaborative agreements as part of professional development (See Goal 9 on page 106).
- Reinvigorating a "cultural alliance" to work with City of Sandpoint staff and the downtown business community.
- Exploring opportunities to bring the arts into local healthcare settings.

IMPLEMENTATION ACTIONS

- Create the arts partner organization list in collaboration with POAC, the Music Conservatory, the Downtown Shopping District, Chamber of Commerce, and the Museum and reinforce on the City of Sandpoint website.
- Assign a lead entity to help organize monthly cultural networking events.
- Contact local healthcare institutions to determine arts programming opportunities.

POTENTIAL PARTNERS

- Local Healthcare (e.g. Bonner General Health, Bonner Partners in Care, etc.)
- Boner County Historical Society and Museum
- Kalispel Tribal Representatives
- Arts Organizations and Artists



ACTION #1.3:

Create a dedicated arts, culture and historic preservation webpage and pursue omnichannel marketing efforts.

The City of Sandpoint and its Arts and Historic Preservation Commissions should work to elevate arts, culture, and historic preservation efforts and initiatives in municipal communications through a dedicated webpage and other omnichannel marketing efforts, including digital, social media and traditional media outreach methods. Other ways in which to promote the local arts and historic preservation activities include contacting and involving local schools and art programs, East Bonner County Historical Society and Museum, the Sandpoint Senior Center, and the East Bonner County Library District, among others, in marketing efforts.

IMPLEMENTATION ACTIONS

- Create a dedicated webpage in the City of Sandpoint website for arts, culture and historic preservation activities.
- Pursue omnichannel arts and historic preservation marketing efforts through digital and traditional media platforms, including local print, radio, smartphone applications, as well as Facebook, Instagram, Twitter and YouTube.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Lake Pend Oreille School District
- Bonner County Historical Society and Museum
- Sandpoint Senior Center
- East Bonner County Library District
- Greater Sandpoint Chamber of Commerce

SOURCE: PRESERVATION IDAHO INSTAGRAM



ACTION #1.4:

Create opportunities that bring Sandpoint residents of all ages, and particularly youth, together for meaningful art-making and creative experiences.

The City of Sandpoint should pursue initiatives and opportunities that make the arts more accessible to all segments of the community, most importantly those populations that have felt disconnected nor have access to Sandpoint's current arts programming and offerings. Going forward, the City of Sandpoint and its arts partners could consider projects and efforts that spur civic discourse, encourage youth civic engagement, use the arts to achieve positive social impact, and promote community well-being. Specific activities may include:

- Creating new tools that ensure public arts, culture, and historic preservation information is up-to-date, consistent, well distributed and transparent.
- Establishing or expanding a group of community partners as information distribution points.
- Featuring arts and culture more prominently on the City of Sandpoint's website.
- Utilizing City of Sandpoint social media to feature cultural activities and projects.
- Prioritizing cultural events that draw more diverse audiences, such as recreation enthusiasts, and age, geographic, and race and ethnic diversity.

- Creating a youth arts and culture advisory group or committee.
- Support rotating exhibits in the East Bonner County Library District and other public facilities and spaces.

IMPLEMENTATION ACTIONS

- Collaborate with POAC to organize rotating exhibits in the East Bonner County Library District and other community places and facilities outside of the downtown.
- Create and develop arts, culture, and historic preservation information materials for distribution at City Hall, the Library District, POAC/Music Conservatory, and other highly-trafficked pedestrian facilities.
- Create opportunities for youth interested in the arts and local history to serve as advisors, youth-in-residence on projects, or interns.

POTENTIAL PARTNERS

- Sandpoint Parks, Recreation, and Open Spaces Division
- Arts and Historic Preservation Commission
- Arts Organization and Entities
- East Bonner County Library District
- Lake Pend Oreille School District

CASE STUDY**NAMPA, IDAHO ARTS AND HISTORIC PRESERVATION COMMISSION**

In 2016, the City of Nampa, Idaho merged its Arts Commission and the Historic Preservation Commission into the Arts and Historic Preservation Commission to enhance the appreciation of the arts, culture, and history among Nampa's citizens and to promote the community's visual, performing and literary arts programs and assets. In addition to customary historic preservation responsibilities, such as undertaking architectural and historical surveys, the Commission supports and creates venues that showcase local artists and works to identify and secure public and private funds to promote arts and arts-based economic development. The Commission also administers and accepts donations to its Arts and Historic Preservation Fund to enhance the City's artistic and cultural heritage.

CASE STUDY**IDAHO FALLS ROARING YOUTH JAM**

Organized and sponsored annually by the ARTitorium, a downtown-based arts educational facility funded and managed by the Idaho Falls Arts Council, the Roaring Youth Jam is a three-day summer arts festival geared for youth, teenagers and adults alike and held along the Idaho Falls River Walk. The event features a variety of activity booths and tents designed to teach participants painting and crafting techniques, or music songwriting and dance. In addition to the arts activity tents, there are free musical performances from rock to folk throughout the festival weekend.

CASE STUDY**COEUR D'ALENE ARTS AND CULTURE ALLIANCE WEBPAGE AND NETWORKING PROGRAMS**

Established in 2005, the Coeur D'Alene Arts and Cultural Alliance works to promote, strengthen and enhance the cultural arts scene in the Coeur D'Alene community. Apart from its various arts programs, including its ongoing artists studio tours, monthly art walks, youth education activities, and regular music programs for those living in local assisted living facilities, the Alliance organizes and hosts a monthly Arts Buzz networking event for local artists and creatives. The Alliance also maintains an extensive website directory that lists both local painters and visual artists as well as musicians, graphic designers, writers, galleries, actors, theater companies and other creatives.

THEME #2

TELLING THE AUTHENTIC SANDPOINT STORY

GOAL #3: Enhance Sandpoint's Identity as a Unique Cultural Destination

Sandpoint will be better known as a unique cultural destination and more attractive to regional visitors with hyper-local and unique events that enhance the Sandpoint brand.

GOAL #4: Explore the Complete Sandpoint Historical Narrative through Education, Placemaking and Outreach Efforts.

Telling the local heritage story to wider audiences builds local appreciation in Sandpoint's history, knowledge in preservation practices, and support for more encompassing, catalyzing preservation initiatives.

GRANARY DISTRICT - 524 W. CHURCH ST.



ACTION #2.1:

Prepare and adopt a community placemaking plan.

In 2018, the Sandpoint Arts Commission prepared a Public Arts Master Plan to help guide decision-making on the types of public art initiatives the City of Sandpoint may fund. Although the Master Plan provides general recommendations on the type and locations for new public art, it does not consciously nor thoroughly explore how public art can enhance public spaces through the careful and thoughtful integration of art within Sandpoint's architectural and built landscape. The City of Sandpoint, and the Historic Preservation and Arts Commission, along with participation from local creatives and preservationists, should prepare a more comprehensive placemaking plan that accomplishes the following:

- Implementing a downtown murals program focused on key locations that promote visual interest.
- Continue incorporating stories of Sandpoint's natural and Native American and cultural history into public art projects.
- Commissioning functional art projects into future park upgrades such as bike racks, water fountains, and fences.
- Building on recent downtown urban design improvements by designing new streetscape enhancements and branded wayfinding signage.
- Prioritizing public art projects that enhance community character and support historic preservation goals, such as improving the block

appearances of Cedar to Bridge Streets, elevating the aesthetics of future parking structures, activating an enhanced Farmin's Landing as a plaza and public venue, and improving the view of Downtown Sandpoint from the Highway 95 Bypass.

- Creating unique gateway experiences at key entryways to Downtown, so that it is obvious for travelers and passersby to recognize they are entering or leaving a cultural destination or historic district.



- Considering different public art and placemaking initiatives at the site plan, neighborhood, and citywide levels.
- Incorporating design concepts for various mural, public art, public space, preservation, gateway and streetscaping initiatives in the placemaking plan.
- Encouraging excellence in the design of public buildings, parks, and streets recognizing that public art and high-quality urban and graphic design, and historic preservation can accomplish design excellence and advance authenticity.



IMPLEMENTATION ACTIONS

- Form a placemaking plan task force or working committee to help create and guide development of a community placemaking plan.
- Prepare and issue a request for proposals for professional assistance in preparing the placemaking plan.
- Assign the Arts and Historic Preservation Commission to implement public art, signage, naming, gateway and wayfinding programs.
- Engage and give preference to local and regional artists in the creation of placemaking and beautification efforts throughout Sandpoint, such as banners, lighting plans, and holiday event decorations.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Arts Organizations and Entities
- Downtown Stakeholders
- Bonner County Historical Society and Museum.

ACTION #2.2:

Implement an official Sandpoint historical marker program.

Local communities establish historical marker or building plaque programs to both identify and promote the appreciation of significant buildings and sites that possess special historical and architectural value. Such programs are similar to ones managed by many states, including, for example, Idaho Department of Transportation Highway Historical Marker Program, which commemorates historic places and events important to understanding Idaho's history. A local Sandpoint program could recognize buildings listed or identified as eligible for listing in the National Register of Historic Places. In some communities, a local historic preservation commission may make any property owner willing to research and document their property eligible to participate in a building marker program. Without the Sandpoint Historic Preservation Commission expressed authority to landmark individual properties, a marker or plaque program may be an appropriate method to communicate a property or site's history and significance to the broader Sandpoint community.

IMPLEMENTATION ACTIONS

- Establish eligibility and application criteria and fee schedule.
- Create marker design and identify a local fabricator for marker production.
- Create a "How to Research Your House" toolkit publication that guides property owners on researching their house history.

- Conduct an annual researching your historic house seminar in collaboration with the Idaho SHPO and the Bonner County Historical Society and Museum.
- Incorporate the marker program as part of branded set of design elements considered in a community placemaking plan.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Historical Society and Museum
- Idaho SHPO



ACTION #2.3:

Curate new festivals and support one-of-a kind events that celebrate local arts and culture.

While the community already has a good line-up of special events, including its well-known Festival at Sandpoint, the City of Sandpoint, the Greater Sandpoint Chamber of Commerce, downtown stakeholders, and local arts and civic organizations should collaborate to create and support new and traditional festivals and one-of-a kind multi-day event activity that combines art with history, health and wellness, whimsy, hyper-local culture, tribal traditions, and Sandpoint's unique and dramatic physical setting and landscape. Research opportunities fringe festivals such as PortFringe in Portland, Maine; and nature-related events such as Mackinac Island Lilac Festival in Michigan, the Lobster Festival in Rockland, and the Snow Sculpting Festival in Dubuque, Iowa. Other distinctive events include various sand sculpting events, "upcycling" festivals such as the Pasco Upcycle and Drafts Festival in Port Richey, Florida; the Cat Video Festival in St. Paul, Minnesota; the International Kinetic Art Biennial in Boynton Beach, Florida; and the Kutztown Folk Festival in Kutztown, Pennsylvania. Support and highlight events such as the River Warrior Society's Remember

the Water canoe journey that launches from City Beach and lands at the Kalispel Tribe. Such festivals and events engage local artists, cultural leaders, and creative businesses to re-imagining how they benefit from integrating and utilizing the arts and they often diversify arts audiences.

IMPLEMENTATION ACTIONS

- Form a downtown promotions and festivals planning committee comprised of various stakeholder groups that can plan, organize, produce and evaluate opportunities for curating new arts-based festivals.
- Prepare a fundraising and sponsorship plan for underwriting new events.
- Identify a shoulder season schedule in which to pilot new events so as not to conflict with existing summer events.
- Evaluate events for economic and social impacts issuing an RFP for research services if warranted.

POTENTIAL PARTNERS

- Greater Sandpoint Chamber of Commerce
- Downtown Stakeholders
- Granary Arts District entities
- Bonner County Historical Society and Museum
- POAC
- Tribal Representatives
- Arts Organizations and Entities



ACTION #2.4:

Update Sandpoint's brand identity.

The City of Sandpoint should consider updating its brand for consistency and a bolder arts, culture, and historic preservation message. Updating the brand could include a brand assessment process and updating the logo and messaging. The City of Sandpoint and other organizations and entities would also work together to ensure that visitor marketing integrates arts, culture, and heritage branding and messaging elements.

IMPLEMENTATION ACTIONS

- Manage a request for proposal process to secure professional branding services if desired.
- Form a working task force comprising the Historic Preservation and Arts Commission, the Chamber of Commerce, POAC and other arts entities to help guide brand development.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- POAC
- Bonner County Historical Society and Museum
- Greater Sandpoint Chamber of Commerce
- Downtown Stakeholders

NORTH TOPEKA ARTS DISTRICT BRANDING - TOPEKA, KANSAS



CITY OF MILL VALLEY, CALIFORNIA - BRANDING



MILL VALLEY
California

THEME #3

PRESERVATION, THE ARTS AND COMMUNITY VIBRANCY

GOAL #5: Support Sandpoint's economic development through arts and culture.

Arts and culture will be a key economic development driver for the community with positive, measurable impacts for the community. These measurable impacts will help the City of Sandpoint make the case for continued involvement and investment in the local arts and cultural sector.

GOAL #6: Integrate and promote historic preservation as a tool for achieving economic vitality goals.

The Sandpoint community will support local transformative initiatives focused on adaptive use, business development, the reuse of upper floors, and façade and storefront rehabilitations that support economic development and the growth of creative industry. Making new incentives and tools available to implement such transformative initiatives will be key.

200 BLOCK OF N. 1ST AVE.



ACTION #3.1:

Participate in the Arts and Economic Prosperity Studies of Americans for the Arts.

Going forward, the City of Sandpoint should participate in the Arts and Economic Prosperity Studies of Americans for the Arts or commission an economic impact study of the nonprofit arts and cultural sector and its audiences in the community. Such a study will help strengthen arts, culture, and historic preservation advocacy efforts through communicating impacts and return on investment. It will also help build public sector support for arts, culture and historic preservation through strategic communications.

IMPLEMENTATION ACTIONS

- Prepare a request for proposals document in commissioning an economic impact study.
- Publicize results of the study in the City of Sandpoint news releases.
- Determine if Idaho is a state partner of AEP (which discounts participation)
- Develop a city statement that acknowledges the importance and contribution of Sandpoint's creative sector.
- Monitor Sandpoint's Creative Vitality Index
- Utilize results for ongoing advocacy efforts and cases for support.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- POAC
- Arts Organizations
- Americans for the Arts (or another contractor)
- Westaf



ACTION #3.2:

Address the creative community's identified space needs.

Arts activities and the creative industries provide local cultural enrichment and innovation, inspiring new artistic endeavors but also the founding of new companies that can draw new employers and residents to the community. However, arts organizations and the creatives that practice their crafts in the community need accessible and affordable spaces for rehearsals, performances, studios, galleries, production and innovation. Although the Music Conservatory of Sandpoint, the Panida Theater and other smaller entertainment venues provide spaces for musical instruction and performance, there is a need for forging partnerships and expanding on efforts by private and non-profit parties to address creative space needs that promote arts accessibility and creative industry activity. Suggested space planning activities include:

- Optimizing use of existing public buildings and outdoor spaces for community arts use.
- Collaborating with arts and cultural organizations on the use of any underutilized and neglected space in Sandpoint.
- Evaluating municipally owned and private facilities to determine possible partnerships for use of existing inventory.
- Exploring opportunities for adaptive use of historic properties for arts and cultural purposes.
- Exploring the potential of developing an artist studio and live-work project in downtown or the Granary Arts District with a private or nonprofit developer.

- Conducting feasibility studies to determine if facilities under exploration for purchase or adaptation are appropriate in size and configuration to support demands for use.
- Researching finance options and measure community support for facility projects.

IMPLEMENTATION ACTIONS

- Complete an inventory of underutilized spaces in the downtown and elsewhere to determine key creative arts facility uses.
- Commission feasibility studies when needed to understand adaptive and facility use potential.
- Assess and consider opportunities for municipal participation in key creative space facility projects.
- Explore philanthropic support for creative spaces

POTENTIAL PARTNERS

- Bonner County Economic Development Corporation
- Arts and Historic Preservation Commission
- POAC
- Arts Organizations and Entities
- Local Foundations and Private Philanthropy (for example, the Equinox Foundation, individuals)
- Artspace (if deemed appropriate)

ACTION #3.3:

Support the development of Sandpoint's for-profit creative sector.

Nurturing the for-profit creative arts sector in Sandpoint will require various initiatives that help facilitate business start-ups, connect entrepreneurs to technical and financial assistance, and maintain some level of incentives that encourage the creative industries, live-work opportunities, and new entertainment venues. New technical assistance initiatives might also help start-up or existing creative businesses better align their products and artistic creations to meet the buying preferences of local residents as well as tourists. Potential initiatives may include:

- Providing incentives for creative businesses to locate in Sandpoint and provide small business support.
- Exploring the development of creative-sector live-work spaces and broader creative incubator or accelerator.
- Exploring participation in Artlifiting.org, an organization that supports artists living with homelessness and disabilities.
- Creating "how to" guides for artists, organizations, and creative businesses that wish to partner with the City of Sandpoint.
- Considering ways to boost local artist (all disciplines) profiles, and visibility of the City of Sandpoint arts projects on City social media.

IMPLEMENTATION ACTIONS

- Explore sources for incentive and technical assistance programs.
- Conduct regular social media postings on artist profiles and creative arts endeavors in Sandpoint.

- Forge partnerships with the Bonner County Economic Development Corporation and other entities to develop creative live-work spaces and creative arts incubation space.
- Create marketing materials for incentive and technical assistance programs.

POTENTIAL PARTNERS

- Bonner County Economic Development Corporation
- Arts and Historic Preservation Commission
- Westaf
- Idaho Commission on the Arts
- Creative Capital

WHAT ARE THE CREATIVE ARTS?

There are five major areas of the creative arts and industries:

- **Performing Arts** — live music, dance, and theater.
- **Visual Arts** — painting, sculpture, ceramics and mosaics, printmaking, crafts, photography, video and filmmaking, architecture.
- **Applied Arts** — graphic and industrial design, fashion and interior design, decorative arts.
- **Literary Arts** — poetry, novels, non-fiction.
- **Culinary Arts** — high dining, baking, wine and beer making.

ACTION #3.4:

Establish a Main Street revitalization program.

First developed by the National Trust for Historic Preservation in 1970s, Main Street revitalization programs are preservation-based economic development initiatives for historic downtowns and traditional commercial districts. Local Main Street programs implement the Main Street Four-Point Approach, which focuses on historic commercial building rehabilitation and public space enhancement, business development and entrepreneurial support, marketing and promoting the downtown as the center of the community and cultivating partnerships and community involvement in the revitalization process. There are currently more than 2,000 communities across the country using this comprehensive revitalization methodology. In Idaho, there are five active Main Street programs including one in Coeur d'Alene. Main Street programs are typically independent non-profit organizations governed by a board of directors and staffed by a part-time Main Street manager and a corps of volunteers. However, communities may establish Main Street programs as a program of a municipality, or a local chamber of commerce or economic development corporation.

A Main Street revitalization program would provide several benefits to Sandpoint, including enhanced coordination and communication between merchants, downtown property owners and the City of Sandpoint; a renewed focus on building rehabilitation and storefront improvements; targeted promotion and marketing activities; and business and real estate development

initiatives that diversity the downtown economic base and strengthen Downtown Sandpoint as a creative center. A key consideration is to determine whether an independent non-profit Main Street program is feasible in Sandpoint, given the existing number of non-profits in the community, or if housing it within the City of Sandpoint or another entity is a more effective option.

IMPLEMENTATION ACTIONS

- Consult with the Idaho Main Street Program – Idaho Department of Commerce on possible options for establishing a Main Street program in Sandpoint.
- Convene a working group of key downtown stakeholders to inform and gain consensus on a potential Main Street program direction.
- Consider applying for the Idaho Downtown Improvement Network, a companion to the Idaho Main Street Program, as an interim step to establishing a Main Street program.

POTENTIAL PARTNERS

- Greater Sandpoint Chamber of Commerce
- Bonner County Economic Development Corporation
- POAC
- Downtown Stakeholders

ACTION #3.5:

Fund a Sandpoint façade improvement program.

Many communities use façade grant programs to spur exterior building improvements and rehabilitation, as well as storefront, awning, and signage enhancements in their historic downtowns or other districts. While Downtown Sandpoint buildings remain in good condition, a facade grant program can help underwrite a range of work, including masonry repairs and repointing; the repair, reconstruction or replacement of historic architectural features; awnings or canopies; signage and exterior lighting; gutters and downspouts; accessibility; and window and door repair or replacement. Some programs will fund landscaping and parking enhancements. The program may also just focus on particular design needs, such as new signage and awnings and energy efficiency improvements. Municipalities or other granting agencies may offer façade grants on a matching basis up to defined amount, as well as design assistance to property and business owners.

IMPLEMENTATION ACTIONS

- Identify and secure grant program funding source, including State of Idaho Community Development Block Grants.
- Identify façade improvements needs and prepare application.
- Complete design manual for use in evaluating exterior façade improvement plans and ensure all funded projects meet the Secretary of the Interior's Standards for Historic Preservation.
- Conduct annual workshops for potential applicants.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Economic Development Corporation
- Downtown Stakeholders
- Private State and Regional Funders



201 CEDAR ST

ACTION #3.6:

Pursue key adaptive use opportunities in support of downtown investment and creative arts activities.

Adapting historic buildings to new uses provides many benefits to a community, including preserving exterior facades, generating additional tax revenues, creating new employment opportunities, reactivating underutilized spaces, and improving the streetscape environment in and around adapted buildings. For Sandpoint, adaptive use possibilities may range from the upper stories of downtown's traditional commercial buildings to larger buildings, such as the Granary, where adapted spaces provide the potential for live-work spaces and other uses that contribute to the community's creative economy and vitality. Another key adaptive use opportunity includes the Old Sandpoint High School, now the Sandpoint Business and Events Center. Although now used for events, the building could be adapted to a combination of event, gallery and affordable live-work spaces for local creatives.

While the Granary and the Business and Events Center present both short and long-term adaptive use opportunities, the City of Sandpoint and preservation and economic development partners can help facilitate such projects with the following actions and initiatives:

- **Regulatory Relief.** Many communities provide permit fee waivers and relaxation of certain zoning requirements to help make adaptive use more feasible.
- **Developer Outreach.** The City of Sandpoint can work with its partners on identifying and preparing a list of candidate developers experienced in adaptive use and discuss key development opportunities.
- **Leveraging municipal funds.** The City of Sandpoint can leverage any existing municipal funding sources as part of a developer's capital financing to help advance key preservation adaptive use initiatives.

IMPLEMENTATION ACTIONS

- Meet regularly with property owners on potential adaptive use plans.
- Prepare and maintain a qualified developers list.
- Assess potential for offering regulatory relief and incentive programs.
- Apply for Certified Local Government grants to fund adaptive use feasibility studies.

POTENTIAL PARTNERS

- Bonner County Economic Development Corporation
- Greater Sandpoint Chamber of Commerce
- Downtown Stakeholders
- Private Developers
- Non-Profit Entities

ACTION #3.7:

Undertake targeted initiatives that enhance local heritage tourism.

While area recreational tourism opportunities contribute significantly to Sandpoint's economy, there is considerable potential for leveraging the community's historic and cultural assets in attracting heritage travelers — visitors that often spend more and stay longer in places with a desire to experience the authentic local traditions, arts, history and culture of a particular place. Successful heritage tourism begins with enhancing existing partnerships and forging new ones, especially between area hotels, bed and breakfasts, and restaurants, and marketing Sandpoint's authenticity to capture heritage tourism activity.

IMPLEMENTATION ACTIONS

- Encourage new bed and breakfast operations in the upper-story spaces of downtown commercial buildings and in other adaptive use opportunities.
- Create a more comprehensive set of guided and self-guided interpretative programs in Sandpoint, including not only existing tour publications but also driving tours, information kiosks, live demonstrations, informal history talks and lectures, and a historical marker program (see Action 2.2 on page 85.)
- Consider a more a central, downtown location for the Carousel of Smiles project to help drive tourism traffic and patronage to Downtown Sandpoint businesses.

- Implement specific heritage tourism marketing efforts and campaigns using both traditional marketing avenues and social media that focus on Sandpoint's hey-day as a pre-World War II railroad town.
- Consider preparing a local or regional heritage tourism plan with other Bonner County communities.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Economic Development Corporation
- Greater Sandpoint Chamber of Commerce
- Bonner County Historical Society and Museum
- Downtown Stakeholders
- Private Developers

CASE STUDY**NON-PROFITS AND USING THE HISTORIC PRESERVATION TAX CREDITS**

The 20 Percent Federal Historic Preservation Credit Program (HPTC) (see Implementation Section) is perhaps the most important national level incentive to facilitate historic preservation and adaptive use projects. While mainly used by for-profit developers, non-profit organizations can use the HPTC to obtain a dollar-for-dollar reduction of federal tax liability for 20 percent of the costs of a certified rehabilitation project. Non-profits, such as historical societies, arts organizations, and cultural museums with historic properties, are eligible to use the HPTC by simply forming a limited liability company (LLC) that would operate the property for a minimum five-year period and find an investor with a federal tax liability. This may be a viable scenario for rehabilitating several buildings in Sandpoint, including the Granary and the Old City Hall Building.

CASE STUDY**THE INTERNATIONAL CIVIL RIGHTS CENTER AND MUSEUM, GREENSBORO, NORTH CAROLINA.**

Destined to become a parking lot in 1993, a group of local leaders to form the nonprofit Sit-In Movement, Inc., to purchase and adapt the historic 1929 F.W. Woolworth Building, the building where the famous Greensboro Four sit-in took place during the 1960s. Financing for the \$8 million project included various private equity sources, funding from state and federal historic tax credits, other tax credit programs and a \$150,000 federal challenge grant from Save America's Treasures. The 45,000-square-foot museum commemorates the U.S. civil rights movement.

CASE STUDY**COOPER ARTIST HOUSING, SEATTLE, WASHINGTON**

As a follow-up to a neighborhood community plan that identified space needs for cultural activities and live-work opportunities, the Delridge Neighborhood Development Organization adapted the former Cooper School in 37 affordable artist live-work housing units and an arts and cultural center in the ground floor space. One reason why the space is affordable to artists is the small size of the units — basically converted classrooms. Financing for the \$4.5 million project included Federal Historic Preservation Tax Credits and other funding sources.



THEME #4

STEWARDSHIP AND PRESERVING BUILDINGS AND PLACES THAT MATTER

GOAL #7: Pursue the documentation and designation of Sandpoint's important heritage.

Preserving historic buildings and places often starts with documenting and evaluating their architectural and historical importance to the community. For Sandpoint, recent survey work points to opportunities in designating individual resources rather than districts in the National Register of Historic Places.

GOAL #8: Create and adopt new tools that promote careful stewardship and protection of Sandpoint's historic resources.

Sandpoint currently lacks the means in which to protect and preserve its most important historic buildings into the future. Sandpoint's historic preservation ordinance does not permit the designation of local landmarks and historic districts — local preservation ordinances is an effective tool to managing change in historic places. Design guidelines and conservation districts are other tools. Going forward, the City of Sandpoint will need to gain consensus and support from local stakeholders on implementing such tools that help preserve Sandpoint's significant heritage.

501 LAKEVIEW BLVD.

ACTION #4.1:

Pursue individual property listings in the National Register of Historic Places.

Over the last decade, the Sandpoint Historic Preservation Commission conducted six architectural and historical surveys documenting more than 470 residential and commercial properties in Downtown Sandpoint and its adjacent neighborhoods. The surveys did not identify eligible National Register Historic Districts but did determine the potential eligibility of several individual properties. While individual National Register listings may not provide a level of protection against alterations and demolitions as local landmark designations do in other Idaho communities, it does help to spur heritage tourism and economic development as well as build pride in community history and heritage. The Sandpoint Historic Preservation Commission should collaborate with the Bonner County Historical Society and Museum to encourage individual property listings.

IMPLEMENTATION ACTIONS

- Create an informational toolkit that describes the process for nominating a property to the National Register. The toolkit can include a printed or digital publication that describes the National Register nomination and listing process, or a customized video modeled after the YouTube series produced by the National Trust for Historic Preservation.
- Conduct an annual “How to List Your Property in the National Register” seminar in tandem with researching your house with the Idaho SHPO and the Bonner County Historical Society and Museum.

POTENTIAL PARTNERS

- Sandpoint Historic Preservation Commission
- Bonner County Historical Society and Museum
- East Bonner County Library District
- Idaho SHPO

POTENTIALLY ELIGIBLE PROPERTY

Weil's Third Addition

- 215 Pacific (1948) – Mid-Century Modern Ranch
- 509 South First Street (early-to-mid-20th century) – Tudor Revival style
- 421 South First Street (1905) – Catlin House – Shingle style
- 51 – 302 South Second (1909) – Superior Hotel – the oldest extant pine-clad building in Idaho
- 65 – 227 South First (1909) – Ignatz Weil House – Shingle style

West End

- 1001 Oak Street (c. 1925-1935) – Bungalow
- 102 – 806 Oak Street (1906) – Bungalow

Farmin's Addition

- 120 Cedar Street (1949) – Gas Station
- 506 North Second (1901) – Dr. Ones Page Cottage
- 602 North Fourth (c. 1906)
- 610 North Fourth (c. 1921)
- 614 North Fourth (c. 1909) - Craftsman style
- 624 North Fourth (c. 1945) – Minimal Traditional

**Lake Park Addition**

- 534 Erie Street (c. 1915) - Vernacular
- 428 Euclid Avenue (c. 1915) - Craftsman
- 436 Euclid Avenue (c. 1908-1915) – S.M. Moore House – Dutch Colonial Revival
- 421 Michigan Street (c. 1930) – Spanish Eclectic Bungalow
- 511 Huron Avenue (1915-1921) – Dell Brown House – Dutch Colonial Revival
- 428 Huron Avenue (c. 1900) – Craftsman
- 514 Euclid Avenue (c. 1905) – Gable Front
- 504 Euclid Avenue (c. 1900) – Queen Anne
- 502 Euclid Avenue (c. 1905) – American Foursquare

**Downtown Sandpoint**

- 311-313 North Second (c. 1955) – Mid-Century Modern



ACTION #4.2:

Update the Sandpoint Historic Preservation Ordinance to permit Local Landmarks and Districts.

Sandpoint's current municipal code does not enable the Historic Preservation Commission to designate Local Landmarks and Historic Districts, a typical function of most preservation commissions. In most communities, Local Landmarks and Districts help protect and preserve historic properties from unwanted change, including insensitive alterations and the demolition and loss of significant buildings. District and landmark designations also provide many economic benefits, including retaining affordable commercial storefront spaces for small businesses and promoting heritage tourism and visitorship. Local Historic Districts also encourage people to rehabilitate properties knowing that such designations protect their investments.

Updating Sandpoint's historic preservation ordinance should address two elements: creating and outlining landmark and historic district designation criteria and the designation process, and determining the appropriate level of design and demolition review over landmark and historic district buildings. In some communities, design review is advisory only to a property owner, while others require the local historic preservation commission to issue binding decisions on property rehabilitation proposals. During the planning process, local stakeholders pointed to possible support among key downtown stakeholders in establishing a Local Historic District in Downtown Sandpoint, the community's only listed National Register Historic District.

IMPLEMENTATION ACTIONS

- Form a broad-base task force of local stakeholders with membership from the Historic Preservation Commission on updating the historic preservation ordinance..
- Seek consultation from Idaho SHPO on best practices on historic preservation ordinance updates.
- Conduct one-on-one listening sessions with key stakeholders to gain consensus on proposed updates.
- Draft new historic preservation ordinance.
- Assess need for a part-time preservation planner to help conduct design review for Local Landmarks and Districts
- Seek design review training from Idaho SHPO.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- City of Sandpoint
- Idaho SHPO
- Bonner County Historical Society and Museum

ACTION #4.3:

Prepare a historic property design manual.

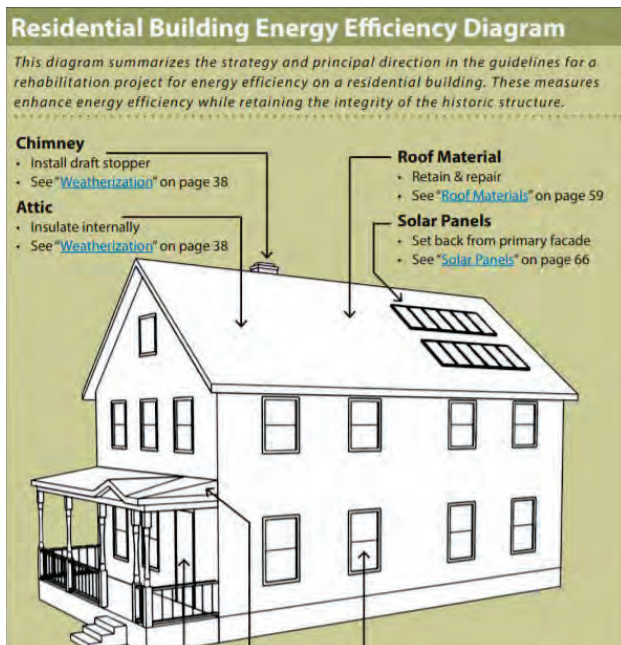
Many communities prepare and adopt a set of design guidelines or manuals to help educate and inform building owners on fundamental procedures and practices for maintaining and rehabilitating historic properties. They also provide information to property owners seeking approvals for projects undergoing design review or receiving grant funds or financial assistance. In addition to informational text, design guidelines also provide drawings, graphics and photographic examples to help illustrate a range of accepted preservation and rehabilitation practices. Design manuals typically cover exterior material maintenance issues, preferred substitute materials, windows, and doors, roofs, accessory buildings, landscaping, signage and commercial building storefronts, and new construction.

IMPLEMENTATION ACTIONS

- Seek and identify outside funding sources, such as a Certified Local Government grant, to help underwrite design guidelines development.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Idaho SHPO
- Bonner County Historical Society and Museum



CITY OF BOISE DESIGN GUIDELINES FOR RESIDENTIAL HISTORIC DISTRICTS - SOURCE: CITYOFBOISE.ORG



400 CHURCH ST.

ACTION #4.4:

Consider a neighborhood conservation district program.

Used extensively in several states, such as Colorado, North Carolina, Texas, Washington and even in Boise neighborhoods, conservation districts are an alternative preservation approach for neighborhoods that may not be eligible for National Register or Local Historic District designation. Through the adoption of neighborhood-specific design standards and guidelines, neighborhood conservation districts help to manage and retain the principal character-defining features of traditional neighborhoods, such as setbacks and front lawns, lot coverage, carriage walks, architectural features such as house porches and roof shapes, as well as building additions and infill construction. Conservation districts may also regulate demolitions.

IMPLEMENTATION ACTIONS

- Evaluate potential for neighborhood conservation districts by reviewing completed neighborhood surveys and gauging the interest of local residents.
- Explore options for establishing a conservation district through new zoning overlay and design standards administered by the Arts and Historic Preservation Commission.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission.
- Bonner County Historical Society and Museum
- Neighborhood residents

ACTION #4.5:

Survey and document the traditional neighborhood blocks southwest of Downtown Sandpoint.

The neighborhood blocks to the southwest of Downtown Sandpoint contain a mix of Gable Fronts, Craftsman homes and bungalows, and a few Mid-Century residences that are worth surveying and documenting for potential National Register eligibility, whether individually or as part of a National Register Historic District.

IMPLEMENTATION ACTIONS

- Consult with the Idaho SHPO and prepare Certified Local Government Grant application.
- Conduct and publicize results of the survey project.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Historical Society and Museum
- Idaho SHPO



ACTION #4.6:

Explore potential for a National Register Multiple Property Nomination for Sandpoint's Craftsman dwellings.

National Register multiple property nominations provide a complete historic context narrative framework for evaluating the significance of a related group of historic resources and property types. A property type is a grouping of individual properties characterized by common physical attributes. Property types that relate to a specific historic context can help determine whether a particular property may be eligible for the National Register. In Sandpoint, the Craftsman home and bungalow is an important historic property type that documents the community's residential neighborhood development during its railroad and lumber hey-days before World War II. There are at least 50 Craftsman homes documented in Sandpoint through prior survey work. A Multiple Property nomination for Sandpoint's Craftsman homes would help to recognize and preserve an important part of Sandpoint's heritage.

IMPLEMENTATION ACTIONS

- Consult with the Idaho SHPO regarding potential for a National Register nomination.
- Prepare a Certified Local Government Grant with Idaho SHPO.
- Prepare the Multiple Property Nomination with professional assistance.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Historical Society and Museum
- Idaho SHPO



ACTION #4.7:

Use digital technologies to make survey findings more accessible.

Communities across the country are increasingly turning to digital technology platforms and Geographic Information Systems (GIS) to make survey findings and other historic resource information more accessible to the public through the internet. Digital databases allow building owners to search and locate their properties on a virtual map, and view and download relevant survey information and photos. Site Vista, RuskinArc and ArcGIS StoryMaps are just three digital platforms currently available for conducting surveying work and for digitizing existing survey data. The costs of using such technologies typically involve an annual software licensing purchase.

IMPLEMENTATION ACTIONS

- Explore costs for purchasing and maintaining a digital survey program.
- Incorporate digital technologies as part of any future survey and documentation project.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Historical Society and Museum
- Idaho SHPO

ACTION #4.8:

Re-evaluate property contributing and non-contributing status for previously surveyed areas.

Over the last ten years, the City of Sandpoint and its Historic Preservation Commission conducted several surveys of the residential neighborhoods surrounding the downtown. The reports for each survey area indicate that there are no eligible neighborhoods for listing as a National Register Historic District. However, each survey only rated each property for their individual eligibility to the National Register, not as a collective whole for a potential National Register Historic District. Therefore, it is unclear whether there may be eligible National Register Historic Districts in Sandpoint's neighborhoods. Going forward, the City of Sandpoint should consult with the Idaho SHPO on a potential re-evaluation of the prior survey areas — especially Weil's Third Addition and Peterson's Addition/ Lake Park Addition where a potential historic district may exist.

IMPLEMENTATION ACTIONS

- Consult with the Idaho SHPO on possible reevaluation of previously surveyed neighborhoods.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Historical Society and Museum
- Idaho SHPO

THEME #5

BUILDING LOCAL CAPACITY

GOAL #9: Enhance arts leadership and organizational capacity.

The City of Sandpoint will take the lead on cultural development working closely with and providing support to its non-governmental partners. When it comes to cultural development, the City will strive for a culture of "yes" to encourage more civic participation in the arts and more investment in public-private partnerships that support arts, culture and historic preservation, helping to strengthen the capacity of cultural and heritage non-profits. The City will also endeavor to involve more local youth in arts development activities.

GOAL #10: Build local historic preservation expertise.

Achieving far-ranging success in historic preservation will require gaining experience and expertise in the different tools and methods in preservation-based economic development, education and advocacy.

521 N. 6TH AVE.



ACTION #5.1:

Establish an Administrator for Creative Vitality position within the City of Sandpoint.

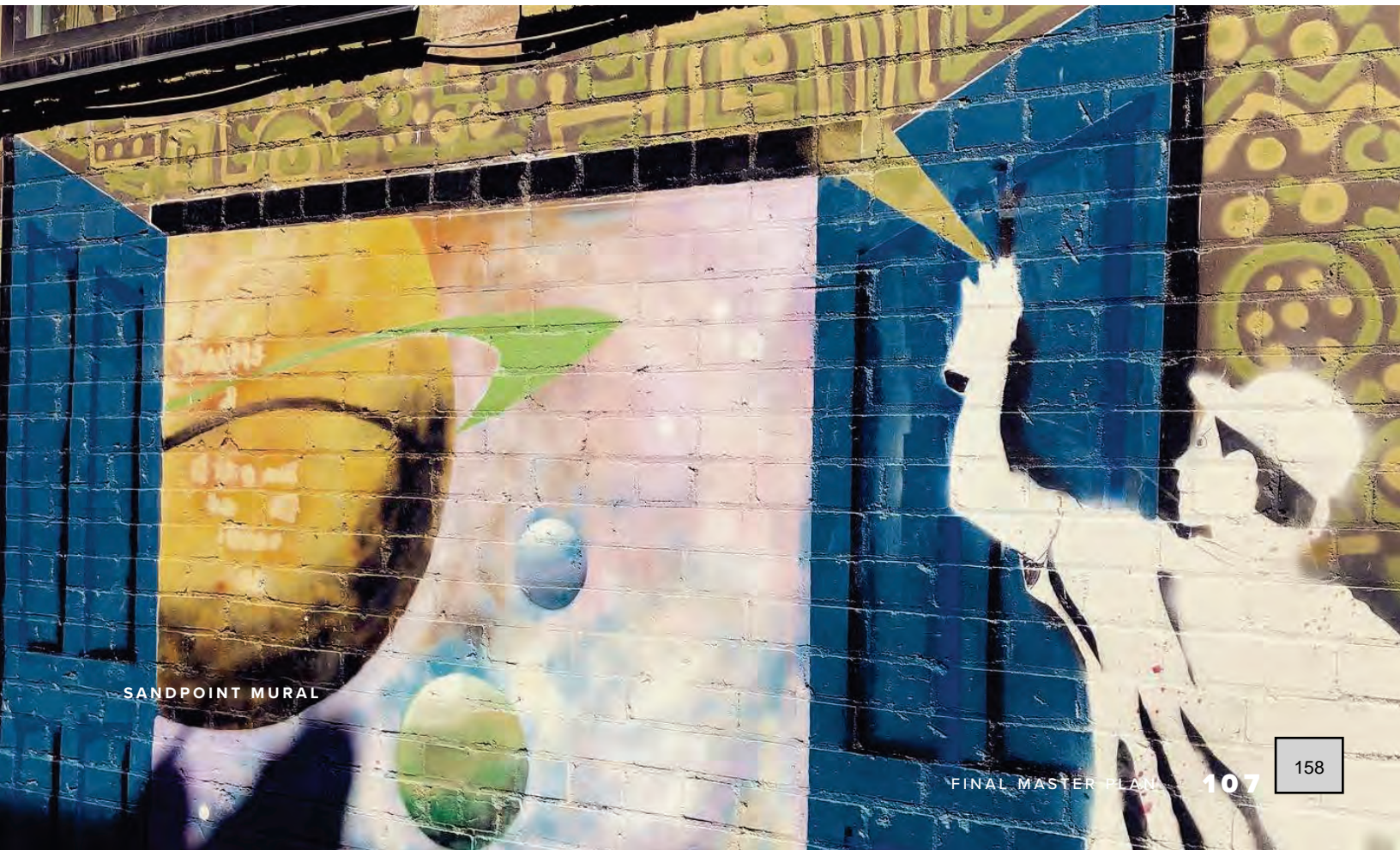
The City of Sandpoint should establish an Administrator for Creative Vitality position to help champion plan implementation and coordinate efforts with other municipal departments, downtown business stakeholders, nonprofit organizations, and the local creative industry. The position may also serve as the liaison to the Arts and Historic Preservation Commission and support arts and cultural events by helping market and promote local cultural arts activities. Funding this position may involve an increase in business license fees, a percentage of LOT tax revenues, and general funds.

IMPLEMENTATION ACTIONS

- Secure a dedicated funding source.
- Prepare job description and job performance metrics.

POTENTIAL PARTNERS

- City of Sandpoint



ACTION #5.2:**Conduct regular and ongoing plan implementation stakeholder dialogue.**

The City of Sandpoint and its preservation and arts and culture partners should convene key stakeholders in structured but informal dialogue on a bi-annual or yearly basis regarding plan implementation progress and to strengthen existing relationships, develop new ones, and engage the community in ongoing cultural development efforts. The City of Sandpoint and the Arts and Historic Preservation Commission may conduct such dialogue by hosting roundtable conversations or open houses. Such opportunities may serve to increase networking opportunities among local preservation advocates, artists and creatives.

IMPLEMENTATION ACTIONS

- Organize an annual or bi-annual arts and historic preservation open house.
- Prepare an annual report on plan implementation progress for open house discussion and distribution to the broader public.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- POAC
- Bonner County Historical Society and Museum
- Arts Organizations and Entities

STAKEHOLDER INTERVIEW SESSIONS



ACTION #5.3:

Offer professional development opportunities for preservationists, local artists and creatives, and youth.

Going forward, the City of Sandpoint, POAC, and other entities could offer and provide arts advocates, artists, local nonprofit cultural organizations and preservation advocates with opportunities for professional development and capacity building through scholarships or partnerships with state and regional service organizations.

- Encourage members of the Arts and Historic Preservation Commission to attend state, regional and national level training and educational opportunities.

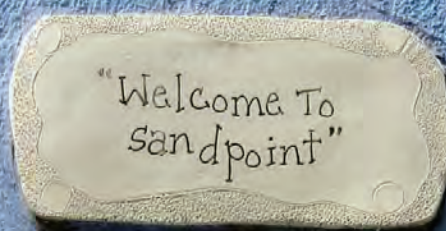
POTENTIAL PARTNERS

IMPLEMENTATION ACTIONS

- Explore funding sources for establishing a creative arts professional development scholarship fund.
- Secure funding sources and establish a Sandpoint emerging artist or artist-in-residence program.

- POAC
- State and Regional Entities
- Corporate Contributors
- Educational Community

TILE ART - 208 N. 4TH AVE.



ACTION #5.4:

Develop an arts, culture, and historic preservation leadership recognition award program.

The City of Sandpoint and its arts and preservation partners can organize an annual arts, culture and historic preservation leadership awards program recognizing those individual artists and creators, arts organizations, and owners and stewards of historic properties for activities and initiatives worthy of recognition. The awards program could be part of a luncheon or a dinner as an opportunity to highlight arts and historic preservation efforts to the broader Sandpoint community.

- Determine the awards program format, including award categories, eligibility requirements and who can nominate a project.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- POAC
- Bonner County Historical Society and Museum

IMPLEMENTATION ACTIONS

- Work with the Arts and Historic Preservation Commission, POAC and other interested entities on awards ceremony planning.

DAILY COLLEGIAN - JAMES LEAVY



ACTION #5.5:

Secure diversified and sustainable funding to bring more stability to arts, culture, and historic preservation efforts.

The City of Sandpoint will need to explore a variety of options for underwriting various aspects of plan implementation and create more sustainable funding for arts, culture and historic preservation activities over the long-term. This may include public funding sources and private investment. In the near-term, the City of Sandpoint should consider a future resort city ballot measure that includes arts and culture initiatives so that visitors who benefit from Sandpoint's arts scene are helping to underwrite such activities over local tax dollars. Other typical sources of public funding in small communities include the following, each of which has strengths and challenges:

- Increased business license fees
- Future Resort City LOT
- Earmarked taxes (hotel, sales, admission, car rental, cigarette and liquor, property, income, voluntary)
- United Arts Fund
- Certified Local Government grants for survey, documentation and other preservation related educational and advocacy efforts.
- Explore feasibility of adopting a local property tax levy to support the Bonner County Historical Society and Museum as permitted under Idaho Code 31-864.

IMPLEMENTATION ACTIONS

- Consider renaming the Art by the Inch Fund to the Sandpoint Cultural Trust
- Establish annual funding goals for the Trust
- Explore opportunity regarding SURA funding for creative placemaking
- Explore opportunity for future LOT ballot measure
- Explore opportunity to designate a portion of the Resort City Tax for arts and cultural use
- Explore opportunity to extend public art requirements and incentives for historic preservation to all CIP projects.
- Set aside a percentage of Trust funds for local and emerging artist commissions.
- Use the Arts, Culture and Historic Preservation Plan to identify prospective projects using Idaho Certified Local Government grants.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission

ACTION #5.6:

Increase funding and capacity-building resources for local artists and cultural organizations.

As the City of Sandpoint identifies and secures funding sources over time, it will also need to develop ways to allocate and distribute both funding and technical assistance resources in ways that support this plan's goals in equitable and transparent ways. The City should consider developing a grants and commissioning program for local artists and cultural organizations that support plan implementation.

IMPLEMENTATION ACTIONS

- Identify and secure a funding source for grant program.
- Increase resources for local artists and arts and cultural organization in the form of a grants, matching grants, or contracts for services program.

- Create application requirements and procedures.
- Conduct application workshops.

POTENTIAL PARTNERS

- POAC
- Private Funds
- Local Foundations
- National and State Funders
- Educational Community



ACTION #5.7:

Enhance and augment local historic preservation education and advocacy programs.

Both the City of Sandpoint Historic Preservation Commission and the Bonner County Historical Society offer a number of educational initiatives, including walking and driving tours, a traveling artifact trunk program, podcasts, and various “history-at-home” activities sponsored by the Historical Society. Both the Commission, the Historical Society and other partners can build on these efforts to help heighten public awareness of Sandpoint’s historic architecture and heritage. Future initiatives may include:

- Historic Homeowners Fair — organize a yearly historic homeowners fair that brings together owners of historic homes with local professionals and services, as a way to educate homeowners about maintaining and rehabilitating their properties.
- Preservation-Arts YouTube Channel — produce and manage ongoing programming for a Sandpoint Arts and Historic Preservation YouTube channel with educational workshops, features and stories.
- Sandpoint Architecture-History Council — organize a formal committee of young adults and professionals in the community with an interest in historic preservation and the arts to assist in undertaking community engagement and advocacy efforts.
- Hands-On Learning Workshops — conduct annual workshops that provide hands-on learning experiences for historic building owners, such as rehabbing original windows, installing energy efficiency improvements, and restoring exterior siding.

IMPLEMENTATION ACTIONS

- Create a standing education and advocacy committee of the Arts and Historic Preservation Commission with invited participation to the Bonner County Historical Society and Museum and other partners.
- Prepare an advocacy and education plan that prioritizes activities and initiatives.

POTENTIAL PARTNERS

- Arts and Historic Preservation Commission
- Bonner County Historical Society and Museum
- Arts Organizations and Entities

" Support comes from local community members who have a passion for preservation and the arts. "



SOUTH SANDPOINT

IMPLEMENTATION

SECTION 5

Implementation

The Sandpoint Arts, Culture and Historic Preservation Plan provides a vision and framework for local action in enhancing the community's cultural arts and historic preservation programs. The following section provides guidance regarding the consolidation of the Arts and Historic Preservation Commissions into one arts and historic preservation planning body, as well as potential funding sources for local activities. An implementation chart summarizes all arts, culture and historic preservation implementation actions.

Arts and Historic Preservation Commission

A key recommended initiative in this Arts, Culture and Historic Preservation Plan is the consolidation of the Arts and Historic Preservation Commission into one combined entity (Initiative #1.1). Ideally, a newly reconstituted Arts and Historic Preservation Commission should have the following composition and duties. The newly reconstituted commission should also encourage civic engagement of Sandpoint youth through a youth advisory group or committee.

COMPOSITION

The new Arts and Historic Preservation Commission should comprise nine member with three-year terms and a limit of two terms for all members with the exception of representation of the Bonner County Historical Society and Museum. Do not limit membership by personal residential status. Ensure the Commission includes two people who meet the Secretary of the Interior's Professional Qualification Standards for Historic Preservation. Recommended make up of the Commission includes:

- Nonprofit arts organization leaders (2)
- Nonprofit historic organization leader (2)
- People with professional expertise in fine art, public art, arts education or performance
- People with professional expertise in architecture, historic preservation, or land use development
- Regional tribal members or tribal artists
- Sandpoint business or property owner
- At-large community member

DUTIES

Commission duties include:

- Stimulate greater public awareness and appreciation of the importance of the arts, historic preservation, and local Sandpoint heritage.
- Encourage the growth of Sandpoint's artistic and cultural community, and the preservation of historic resources by fostering a receptive climate for the arts, culture, and historic preservation.
- Provide financial and technical assistance to Sandpoint's artistic, historical, and cultural organizations in advancing arts and preservation planning goals.
- Regularly assess the arts and cultural heritage needs of the people of Sandpoint and make such information available to the City Council and all interested agencies and entities for planning purposes.
- Survey, document and preserve historic resources important to understanding Sandpoint's heritage.
- Encourage opportunities for Sandpoint's residents to participate in artistic, historical, and cultural activities offered by the City and other arts and heritage entities.
- Seek and encourage financial support, including grants, loans and guarantees to Sandpoint artists, arts institutions, historians and heritage organizations sponsoring arts, historic preservation, and history activities, subject to City Council approval.
- Represent the public interest by developing and recommending policies that pertain to arts, historic preservation, and history to the Sandpoint City Council.
- Advise the Sandpoint City Council regarding the costs, benefits and other issues of acquiring cultural assets and implementing cultural and heritage programming.
- Consider and recommend to the City Council such local laws and regulations, and ordinances necessary or desirable for the protection, enhancement and preservation of historic properties.
- Recommend to the City Council, within the limits of its funding, the employment of or the contracting with other parties for the services of technical experts or other persons as the Commission deems necessary to carry on its functions.

Funding and Grant Programs

Summarized in this section are financial incentive and grant programs offered locally and at the state and federal levels to assist in City of Sandpoint-sponsored and coordinated arts and historic preservation initiatives through its implementation partners.

ART BY THE INCH FUND - The Art by the Inch Fund underwrites various public arts projects throughout Sandpoint. Donations to the Fund are tax deductible under IRS code Section 170(c)(1).

CERTIFIED LOCAL GOVERNMENT GRANT PROGRAM - As a Certified Local Government (CLG), Sandpoint is eligible for pass-through grants from the Federal Historic Preservation Fund. The Idaho Historic Preservation Program must allocate at least 10 percent of its annual federal appropriation to CLGs each year. Local communities can use CLG grants for a variety of local historic preservation projects, including architectural surveys of historic sites or districts, preparation of nominations for the National Register of Historic Places, development of educational materials for historic property owners, and training and support to local historic district commissions. The City of Sandpoint benefits significantly from this grant program and should continue to apply for CLG grants annually to implement its historic preservation efforts.

COMMUNITY DEVELOPMENT BLOCK GRANTS - Administered by the Idaho Department of Commerce, Community Development Block Grants (CDBG) assists Idaho cities and counties with various community development initiatives, related to housing, infrastructure, the construction of public facilities, and economic development initiatives. Community Development Block Grants can serve as financing for local façade improvement programs and streetscape and urban design enhancements.

FOUNDATIONS - One or more local Sandpoint area foundations may play important roles in helping develop and finance arts and historic preservation initiatives.

IDAHO GEM GRANTS - Specifically focused for communities under 10,000 in population, Idaho GEM Grants support projects that have the potential to generate economic development opportunities and create and retain local employment. Idaho GEM grants can support various downtown revitalization and building rehabilitation projects that serve economic development aims, including projects that advance the creative arts.

IDAHO REGIONAL TRAVEL AND CONVENTION GRANT PROGRAM - Funded through a two percent tax on hotel, motel, vacation rental, and private campground accommodation stays, the grant program supports local activities in cooperative marketing, tourism attraction promotion, marketing planning, and digital and social media outreach. Eligible award recipients include local and regional tourism development organizations, chambers of commerce, and convention

and visitors bureaus. Local grant program recipients include the Greater Sandpoint Chamber of Commerce.

NATIONAL TRUST PRESERVATION FUND GRANTS - Preservation Fund Grants, offered by the National Trust for Historic Preservation, seek to encourage preservation at the local level by providing seed money for preservation projects. These grant funds underwrite technical assistance initiatives and in facilitating private-sector involvement in preservation projects. Specific initiatives may relate to community sustainability, stewardship of historic places, promoting cultural diversity and preservation, and protecting heritage resources located on public land.

NATIONAL ENDOWMENT FOR THE ARTS - National Endowment for the Arts (NEA) offers several grant programs for both individual artists and non-profit arts organizations, including the Grants for Arts Projects, which underwrites a number of initiatives in the visual and performing arts, and the Challenge America program supporting community-initiated public art and art related projects. The NEA also administers the Our Town creative placemaking grant program that seeks to integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, urban design and social outcomes.

The NEA also manages the Citizens Institute on Rural Design, which serves to build capacity in rural communities under 50,000 in population to undertake creative placemaking, arts, and design strategies to drive local economic development. The Institute provides competitive funding to small towns to host a multi-day community design workshop, as well as a variety of technical assistance and training programs. In addition to grant programs and the Institute on Rural Design. The NEA is seeking to establish a National Folklife Network in 2021 to help grow and strengthen the folk and traditional arts in regions throughout the country.

PAUL BRUHN HISTORIC REVITALIZATION GRANTS PROGRAM - Created in 2018 and managed by the National Park Service, the Paul Bruhn Historic Revitalization Grants Program, underwritten through the Park Service's Historic Preservation Fund, supports local efforts that rehabilitate and protect historic resources, and fosters economic development of rural communities. This program funds preservation projects for historic sites, including architectural and engineering services and bricks and mortar and physical building preservation projects through subgrants to rural communities. Eligible properties must be National Register listed, or determined eligible for listing and located within rural (non-urban) communities with populations less than 50,000. Certified Local Governments, as well as non-profit organizations, may apply for funding that will in turn be subgranted to projects in rural communities in their jurisdictions.

IDAHO HERITAGE TRUST GRANTS - The Idaho Heritage Trust provides grants for brick-and-mortar preservation projects planned and undertaken by public and non-profit entities throughout the state of Idaho. All projects must involve historic resources significant to the local community, the State of Idaho, or listed in the National Register of Historic Places. The Heritage Trust takes applications for the program yearly.

IDAHO COMMISSION ON THE ARTS - ARTS IDAHO - The Idaho Commission on the Arts offers several grant programs to advance arts and culture in the State of Idaho. These programs include:

- **Arts Education Annual Projects** — supports activities that enrich arts education and learning opportunities for K-12 students.
- **CARES Act Relief for Arts Non-Profits and Individuals** — provides one-time support for artists and arts organizations experiencing revenue loss due to the COVID-19 pandemic.
- **Entry Track** — supports public programs in the arts delivered by the state’s various arts organizations with grant amounts based on the fiscal size of the organization and past Arts Idaho funding.
- **Public Program in the Arts** — supports the state’s established arts organizations by assisting them in business and operating stabilization.
- **Quick Funds Development for Arts Educators** — offered quarterly, this program supports the professional development of teachers, educators and teaching artists, including attendance at a conference, or workshop.
- **Quick Funds Development for Arts Education** — offered quarterly, this grant program supports short-term projects that enhance arts learning as an integral part of the education of Idaho’s K-12 youth.
- **Quick Funds Development for Individuals** — supports the professional development of artists and arts administrators by underwriting attendance at conference, workshop or other form of professional development.
- **Quick Funds Projects for Individuals** — offered on a quarterly basis, the Quick Funds Projects for Individuals supports artist-initiated projects and activities, including attendance at an artist residency, staging of performances, readings, or the creation of public art.
- **Quick Funds Projects for Organizations** — supports non-profit organization public projects and events sponsored by fiscal agents.
- **Quick Funds Technical Assistance for Organizations** — offered on a quarterly basis, Quick Funds grants underwrites consulting services for organizational development or artistic needs.
- **Traditional Arts Apprenticeships** — supports a learning partnership between a recognized master artist and one or more qualified apprentices to advance artistic traditions of a shared cultural heritage. Apprentices need to commit to practicing the art form after completion of the apprenticeship.

Arts Idaho also awards a number of fellowships in the visual and the Folk and Traditional Arts.

LOCAL VENTURE FUND - The City of Sandpoint, the Bonner County Economic Development Corporation and other interested entities should convene private sector organizations and investors to explore establishing a local venture or equity fund that can provide seed money and financial support for start-up and emerging creative businesses. This might take the form of small group of investors pooling funds or a creative business venture fund seeded and capitalized by private individuals, local and regional foundations, and government grants.

SANDPOINT URBAN RENEWAL AGENCY - The Sandpoint Urban Renewal Agency (SURA) is a public redevelopment agency created to promote community and economic development in Downtown Sandpoint and in the Northern District surrounding the Airport. The Agency's purpose is to undertake the rehabilitation and development of deteriorated, underutilized and vacant properties located within the districts. To accomplish this, SURA uses tax-increment financing to achieve rehabilitation and development objectives.

COUNTY HISTORICAL SOCIETIES AND MUSEUMS TAX LEVY - Title 31, Section 31-864 of the Idaho Statutes permits Idaho counties to levy 0.12 percent assessment on local property taxes in support of county nonprofit historical societies and their bricks and mortar projects and historic site marketing efforts.

Tax Incentives

20 PERCENT FEDERAL HISTORIC PRESERVATION TAX CREDIT PROGRAM - Established as part of the Tax Reform Act of 1976, the National Park Service, in partnership with the Internal Revenue Service and the Idaho SHPO, administers the Federal Historic Preservation Tax Credit Program. The program provides a 20 percent tax credit to owners and developers of income producing historic buildings who undertake a substantial rehabilitation project. To be eligible, a building must be a certified historic structure — buildings individually listed in the National Register of Historic Places or considered a contributing building in a National Register or state or local historic district certified by the Secretary of the Interior.

LOW INCOME HOUSING TAX CREDIT PROGRAM - Established as part of the U.S. Tax Reform Act of 1986, the Low-Income Housing Tax Credit (Federal LIHTC) provides a dollar-for-dollar tax credit for investors in affordable housing projects. In Illinois, the Illinois Housing Development Authority (IHDA) allocates the credit as part of an annual or semi-annual competitive application process. Claimed over 10 years, LIHTC may help underwrite both rental housing rehabilitation and new housing construction. Developers may pair LIHTC with the Federal Historic Preservation Tax Credit for the rehabilitation of certified historic residential structures or buildings adapted to housing purposes.

Implementation Program

The matrix on the following pages recommends general priority timelines for initiative implementation as identified in the Arts, Culture and Historic Preservation Plan, as well as identifying funding requirements and organizations and entities responsible for implementation. The matrix acknowledges the City of Sandpoint and local nonprofit arts and cultural organizations are key implementation partners in this planning effort. The matrix also identifies those organizations that might be considered lead partners.

Below is a list of abbreviations referenced in the partners column of the implementation chart:

- Americans for the Arts (AA)
- Artspace (AS)
- Arts and Historic Preservation Commission (AHPC)
- Arts Organizations (AO)
- Bonner County Historical Society and Museum (BCHSM)
- Bonner County Economic Development Corporation (BCEDC)
- City of Sandpoint (COS)
- Creative Capital (CC)
- Downtown Stakeholders (DS)
- East Bonner County Library District (EBCLD)
- Educational Community (EC)
 - *Forrest Bird Charter School*
 - *Home Schooling Community*
 - *Lake Pend Oreille School District*
 - *Sandpoint Junior Academy*
 - *Sandpoint Waldorf School*
- Granary Arts District Entities (GADE)
- Greater Sandpoint Chamber of Commerce (GSCC)
- Idaho Commission on the Arts (ICA)
- Idaho State Historic Preservation Office (SHPO)
- Local Healthcare Institutions (LHI)
- Local Foundations (LF)
- Neighborhood Residents (NR)
- Non-Profit Entities (NPE)
- Pend d'Oreille Arts Council (POAC)
- Private Developers (PD)
- Private Funds (PF)
- Sandpoint Parks, Recreation, and Open Spaces Division (SPROSD)
- Sandpoint Schools (SS)
- Sandpoint Senior Center (SSC)
- State and Regional Entities (SRE)
- Tribal Representatives (TR)

THEME #1

BUILDING BRIDGES AND BROADENING PARTICIPATION

GOAL #1: SUPPORT COLLABORATION IN THE ARTS, CULTURE, AND PRESERVATION COMMUNITIES.

GOAL #2: DIVERSIFY PARTICIPATION IN CULTURAL ACTIVITIES.

INITIATIVES	IMPLEMENTATION TIMELINE (YEARS)	PRIORITY SCALE	PARTNERS	FUNDING
Action #1.1: Merge the Arts Commission and Historic Preservation Commission to achieve broader cultural arts and historic preservation goals.	1-3	HIGH	AHPC, SHPO, LF, BCHSM	\$
Action #1.2: Facilitate cultural networking and partnership opportunities with local heritage and arts organizations, and tribal representatives.	Ongoing	HIGH	LHI, AO, BCHSM, TR	\$\$
Action #1.3: Create a dedicated arts, culture and historic preservation webpage and pursue omnichannel marketing efforts.	Ongoing	HIGH	AHPC, SS, BCHSM, SSC, EBCLD, GSCC	\$\$
Action #1.4: Create opportunities that bring Sandpoint residents of all ages, and particularly youth, together for meaningful art-making and creative experiences and planning Sandpoint's creative future.	4-6	MEDIUM	SPROSD, AHPC, AO, EBCLD, EC	\$\$

THEME #2

TELLING THE AUTHENTIC SANDPOINT STORY

GOAL #3: ENHANCE SANDPOINT'S IDENTITY AS A UNIQUE CULTURAL DESTINATION.

GOAL #4: EXPLORE THE COMPLETE SANDPOINT HISTORICAL NARRATIVE THROUGH EDUCATION, PLACEMAKING AND OUTREACH EFFORTS.

INITIATIVES	IMPLEMENTATION TIMELINE (YEARS)	PRIORITY SCALE	PARTNERS	FUNDING
Action #2.1: Prepare and adopt a community placemaking plan.	4-6	MEDIUM	AHPC, AO, DS	\$\$
Action #2.2: Implement an official Sandpoint historical marker program.	4-6	MEDIUM	AHPC, BCHSM, SHPO	\$\$
Action #2.3: Curate new festivals and support one-of-a kind events that celebrate local arts and culture.	1-3	HIGH	GSCC, DS, GADE, AO, BCHSM, POAC	\$\$
Action #2.4: Update Sandpoint's brand identity.	1-3	HIGH	AHPC, POAC, GSCC, DS, BCHSM	\$

THEME #3

PRESERVATION, THE ARTS AND COMMUNITY VIBRANCY

GOAL #5: SUPPORT SANDPOINT'S ECONOMIC DEVELOPMENT THROUGH ARTS AND CULTURE.

GOAL #6: INTEGRATE AND PROMOTE HISTORIC PRESERVATION AS A TOOL FOR ACHIEVING ECONOMIC VITALITY GOALS.

INITIATIVES	IMPLEMENTATION TIMELINE (YEARS)	PRIORITY SCALE	PARTNERS	FUNDING
Action #3.1: Participate in the Arts and Economic Prosperity Studies of Americans for the Arts.	1-3	HIGH	AHPC, POAC, AO, AA, Westaf	\$
Action #3.2: Address the creative community's identified space needs.	1-3	HIGH	BCEDC, AHPC, AO, LF, AS, DS, POAC	\$\$\$
Action #3.3: Support the development of Sandpoint's for-profit creative sector.	Ongoing	HIGH	BCEDC, AHPC, ICA, CC, Westaf, POAC	\$\$
Action #3.4: Establish a Main Street revitalization program.	1-3	MEDIUM	GSCC, BCEDC, POAC, BCHSM, DS	\$\$
Action #3.5: Fund a Sandpoint façade improvement program.	1-3	HIGH	AHPC, BCEDC, PF, DS, BCHSM	\$\$
Action #3.6: Pursue key adaptive use opportunities in support of downtown investment and creative arts activities.	Ongoing	MEDIUM	BCEDC, PD, NPE, DS, GSCC	\$\$\$
Action #3.7: Undertake targeted initiatives that enhance local heritage tourism.	Ongoing	HIGH	AHPC, BCEDC, GSCC, BCHSM, DS, PD	\$\$

THEME #4

STEWARDSHIP AND PRESERVING BUILDINGS AND PLACES THAT MATTER

GOAL #7: PURSUE THE DOCUMENTATION AND DESIGNATION OF SANDPOINT'S IMPORTANT HERITAGE.

GOAL #8: CREATE AND ADOPT NEW TOOLS THAT PROMOTE CAREFUL STEWARDSHIP AND PROTECTION OF SANDPOINT'S HISTORIC RESOURCES.

INITIATIVES	IMPLEMENTATION TIMELINE (YEARS)	PRIORITY SCALE	PARTNERS	FUNDING
Action #4.1: Pursue individual property listings in the National Register of Historic Places.	Ongoing	MEDIUM	AHPC, BCHSM, EBCLD, SHPO	\$
Action #4.2: Update the Sandpoint Historic Preservation Ordinance to permit Local Landmarks and Districts.	4-6	HIGH	AHPC, SHPO, BCHSM, COS	\$
Action #4.3: Prepare a historic property design manual.	4-6	HIGH	AHPC, SHPO, BCHSM	\$\$
Action #4.4: Consider a neighborhood conservation district program.	7-10	HIGH	AHPC, NR, COS, BCHSM	\$
Action #4.5: Survey and document the traditional neighborhood blocks southwest of Downtown Sandpoint.	4-6	MEDIUM	AHPC, SHPO, BCHSM	\$
Action #4.6: Explore potential National Register Multiple Property Nomination or Sandpoint's Craftsman dwellings.	4-6	MEDIUM	AHPC, SHPO, BCHSM	\$
Action #4.7: Use digital technologies to make survey findings more accessible.	4-6	MEDIUM	AHPC, BCHSM, SHPO	\$
Action #4.8: Re-evaluate property contributing and non-contributing status for previously surveyed areas.	1-3	HIGH	AHPC, SHPO, BCHSM	\$

THEME #5

BUILDING LOCAL CAPACITY

GOAL #9: ENHANCE ARTS LEADERSHIP AND ORGANIZATIONAL CAPACITY.

GOAL #10: BUILD LOCAL HISTORIC PRESERVATION EXPERTISE.

INITIATIVES	IMPLEMENTATION TIMELINE (YEARS)	PRIORITY SCALE	PARTNERS	FUNDING
Action #5.1: Establish an Administrator for Creative Vitality position within the City of Sandpoint.	Ongoing	HIGH	COS	\$
Action #5.2: Conduct regular and ongoing plan implementation stakeholder dialogue.	1-3	HIGH	AHPC, POAC, AO, BCHSM, TR	\$
Action #5.3: Offer professional development opportunities for preservationists, local artists and creatives, and youth.	Ongoing	HIGH	POAC, SRE, BCHSM, EC	\$
Action #5.4: Develop an arts, culture, and historic preservation leadership recognition award program.	1-3	MEDIUM	AHPC, POAC, BCHSM	\$
Action #5.5: Secure diversified and sustainable funding to bring more stability to arts, culture, and historic preservation efforts.	Ongoing	HIGH	AHPC	\$\$
Action #5.6: Increase funding and capacity-building resources for local artists and cultural organizations.	1-3	HIGH	POAC, PF, LF, EC	\$\$
Action #5.7: Enhance and augment local historic preservation education and advocacy programs.	1-3	MEDIUM	AHPC, BCHSM, AO, The National Funders	\$

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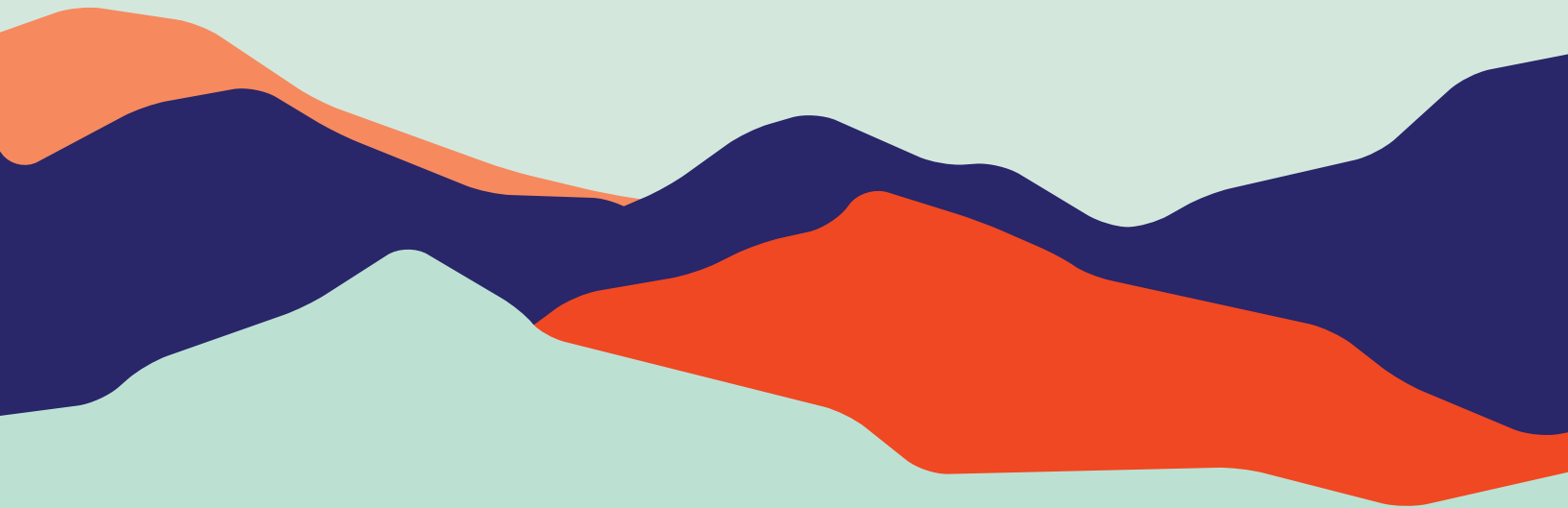
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THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

WITH
**GUIDELINES FOR
PRESERVING,
REHABILITATING,
RESTORING &
RECONSTRUCTING
HISTORIC
BUILDINGS**



U.S. Department of the Interior
National Park Service
Technical Preservation Services

Under the National Historic Preservation Act (NHPA), the Secretary of the Interior is responsible for establishing professional standards and for providing guidance on the preservation of the nation's historic properties. *The Secretary of the Interior's Standards for the Treatment of Historic Properties* apply to all grants-in-aid projects assisted through the Historic Preservation Fund (authorized by the NHPA) and are intended to be applied to a wide variety of resource types, including buildings, sites, structures, objects, and districts. The Standards address four treatments: preservation, rehabilitation, restoration, and reconstruction. The treatment Standards, developed in 1992, were codified as 36 CFR Part 68 in the July 12, 1995, Federal Register (Vol. 60, No. 133). They replaced the 1978 and 1983 versions of 36 CFR Part 68, entitled *The Secretary of the Interior's Standards for Historic Preservation Projects*. The revised Guidelines herein replace the Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings, published in 1995 to accompany the treatment Standards.

The Secretary of the Interior's Standards for the Treatment of Historic Properties are regulatory only for projects receiving Historic Preservation Fund grant assistance and other federally-assisted projects. Otherwise, these Guidelines are intended to provide general guidance for work on any historic building.

Another regulation, 36 CFR Part 67, focuses on "certified historic structures" as defined by the Internal Revenue Service Code of 1986. The Standards for Rehabilitation cited in 36 CFR Part 67 should always be used when property owners are seeking certification for federal tax benefits.

THE SECRETARY OF THE INTERIOR'S **STANDARDS**
FOR THE TREATMENT OF HISTORIC PROPERTIES
WITH
GUIDELINES FOR PRESERVING, REHABILITATING,
RESTORING & RECONSTRUCTING HISTORIC BUILDINGS

Revised by Anne E. Grimmer

*from The Secretary of the Interior's Standards
for the Treatment of Historic Properties with
Guidelines for Preserving, Rehabilitating,
Restoring & Reconstructing Historic Buildings
Kay D. Weeks and Anne E. Grimmer (1995)*

U.S. Department of the Interior
National Park Service
Technical Preservation Services
Washington, D.C.

2017

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Photographs not individually credited are from National Park Service files.

ACKNOWLEDGEMENTS

This edition of *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* has been produced in part to ensure that the National Park Service continues to fulfill its responsibility to promote the preservation of the historic buildings that are part of the nation's cultural heritage. This has been a collaborative effort undertaken by the office of Technical Preservation Services (TPS) in the National Park Service, with the assistance of other National Park Service programs, State Historic Preservation Offices (SHPO), the Advisory Council on Historic Preservation, Federal Agency Historic Preservation Officers, the National Trust for Historic Preservation, and others. The comments and suggestions provided by these agencies and organizations, together with important contributions from the TPS professional staff, have been invaluable in the development of this revised and updated guidance on preserving, rehabilitating, restoring, and reconstructing historic buildings that accompany *The Secretary of the Interior's Standards for the Treatment of Historic Properties*.

PREFACE

The year 2016 was significant as the Centennial of the National Park Service, which was established as a new bureau within the Department of the Interior by the Organic Act on August 25, 1916. As directed in this legislation, the National Park Service has served for one hundred years as steward of the “Federal areas known as national parks, monuments and reservations...to conserve the scenery and the natural and historic objects and the wild life therein and to...leave them unimpaired for the enjoyment of future generations.”

The year 2016 also marked the 50th anniversary of the passage of the National Historic Preservation Act on October 15, 1966. The Act increased the scope and responsibilities of the National Park Service with regard to the preservation of cultural resources. The National Historic Preservation Act charges the National Park Service (through authority delegated by the Secretary of the Interior) to establish and administer a national historic preservation program and to develop and promulgate standards and guidelines for the treatment of historic properties.

The Secretary of the Interior’s Standards for Historic Preservation Projects were first issued in 1978. In 1979 they were published with *Guidelines for Applying the Standards* and reprinted in 1985. The Standards were revised in 1992, when they were retitled *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*.

The Standards were codified in the Federal Register in 1995, the same year that they were published with guidelines as *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*. These Standards and Guidelines provide a critical part of the framework of the national preservation program. They are widely used at the federal, state, and local levels to guide work on historic buildings, and they also have been adopted by Certified Local Governments and historic preservation commissions across the nation.

In 2010 the National Park Service issued *A Call to Action: Preparing for a Second Century of Stewardship and Engagement*, a plan to chart a path for its next 100 years. This plan identified a number of actions with the goal to “preserve America’s special places in the next century,” which included updating National Park Service policies and guidance. The project to update *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* was undertaken as part of this broader effort.

Since these Guidelines were first published in 1995, a greater number of buildings and building types, telling a broader range of stories that are part of the nation’s heritage, have been recognized as “historic”

and eligible for listing in the National Register of Historic Places. These guidelines have been updated and expanded to address the treatment of these buildings constructed with newer materials and systems from the mid- and late-20th century.

The updated Guidelines have the same organization as the prior version, beginning with an introduction and a historical overview, followed by chapters that focus on each of the four treatments: preservation, rehabilitation, restoration, and reconstruction. The historical overview has been expanded; not only has the information on historic materials, systems, features, and special issues that comprised the previous edition been more fully developed, but new entries have been added on glass, paint and other coatings, composite materials, imitative materials, and curtain walls.

In each of the four chapters, the “Recommended” and “Not Recommended” treatments have been updated and revised throughout to ensure that they continue to promote the best practices in preservation. The section on exterior additions to historic buildings in the Rehabilitation Guidelines has been broadened also to address related new construction on a building site. A section on code-required work is now included in all of the chapters. “Energy Efficiency” has been eliminated, since it is more fully covered by the guidance provided on sustainability in *The Secretary of the Interior’s Standards for Rehabilitation and Illustrated Guidelines on Sustainability*

for Rehabilitating Historic Buildings (published in 2011), which has general applicability to all the treatments and is incorporated here by reference. Sections on “Resilience to Natural Hazards” have been added, but these topics will be more fully addressed in separate documents and web features. Finally, the updated Guidelines feature all new, and many more, illustrations in color.

Herewith Technical Preservation Services issues the National Park Service Centennial edition of *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*, updated and revised in recognition of the 50th anniversary of the National Historic Preservation Act, to ensure that the preservation guidance for historic buildings provided by the National Park Service continues to be meaningful and relevant in the 21st century.

*Technical Preservation Services
National Park Service*

Technical Preservation Services National Park Service

The office of Technical Preservation Services (TPS) in the Cultural Resources directorate of the National Park Service is responsible for developing and promulgating preservation standards and guidance specifically as it relates to historic buildings. TPS has produced an extensive amount of technical, educational, and policy guidance on the maintenance and preservation of historic buildings. TPS developed the original and current versions of *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*. The many technical publications and web features on preserving historic buildings prepared by TPS are well known, especially the *Preservation Briefs* and the *Preservation Tech Notes* series. It is not feasible to include a complete list here of all the materials available from TPS because of the sheer volume of information. Materials developed by TPS are available in printed form and/or online from the TPS website at <https://www.nps.gov/tps> (or search for Technical Preservation Services at <https://www.nps.gov>). TPS also administers the Federal Historic Preservation Tax Incentives Program, which encourages private sector investment in the rehabilitation and reuse of historic buildings.

INTRODUCTION

Using the Standards and Guidelines for Preservation, Rehabilitation, Restoration, and Reconstruction Projects

The Secretary of the Interior's Standards for the Treatment of Historic Properties address four treatments: preservation, rehabilitation, restoration, and reconstruction. As stated in the regulations (36 CFR Part 68) promulgating the Standards, "one set of standards ...will apply to a property undergoing treatment, depending upon the property's significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project." These Standards apply not only to historic buildings but also to a wide variety of historic resource types eligible to be listed in the National Register of Historic Places. This includes buildings, sites, structures, objects, and districts.

Guidelines, however, are developed to help apply the Standards to a specific type of historic resource. Thus, in addition to these Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings, there are also guidelines for cultural landscapes, historic lighthouses, historic vessels, historic furnished interiors, and historic covered bridges.

The purpose of *The Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* is to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to beginning work. It is always recommended that preservation professionals be consulted early in any project.

The Guidelines are intended as an aid to assist in applying the Standards to all types of historic buildings. They are not meant to give case-specific advice or address exceptions or unusual conditions.

They address both exterior and interior work on historic buildings. Those approaches to work treatments and techniques that are consistent with The Secretary of the Interior's Standards for the Treatment of Historic Properties are listed in the "Recommended" column on the left; those which are inconsistent with the Standards are listed in the "Not Recommended" column on the right.

There are four sections, each focusing on one of the four treatment Standards: Preservation, Rehabilitation, Restoration, and Reconstruction. Each section includes one set of Standards with accompanying Guidelines that are to be used throughout the course of a project.

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. However, new exterior additions are not within the scope of this treatment. The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. The Reconstruction Standards establish a limited framework for recreating a vanished or non-surviving building with new materials, primarily for interpretive purposes.

The Guidelines are introduced with a brief overview of the primary materials used in historic buildings; the exterior and interior architectural features and systems; the building's site and setting; code-compliance requirements regarding accessibility and life-safety resilience to natural hazards; sustainability; and new additions and related new construction. This overview establishes the format of the Guidelines that follow.

Choosing an Appropriate Treatment for the Historic Building

The Guidelines are intended to promote responsible preservation practices that help protect the nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But, once a treatment is selected, the Standards and Guidelines provide a consistent philosophical approach to the work.

Choosing the most appropriate treatment for a building requires careful decision making about a building's historical significance, as well as taking into account a number of other considerations:

Level of Significance. National Historic Landmarks, designated for their "exceptional significance in American history," and other properties important for their interpretive value may be candidates for *Preservation* or *Restoration*. *Rehabilitation*, however, is the most commonly used treatment for the majority of historic buildings. *Reconstruction* has the most limited application because so few resources that are no longer extant can be documented to the degree necessary to accurately recreate the property in a manner that conveys its appearance at a particular point in history.

Physical condition. *Preservation* may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or a new addition are necessary for a new use, then *Rehabilitation* is probably the most appropriate treatment.

Proposed use. Many historic buildings can be adapted for a new use or updated for a continuing use without seriously impacting their historic character. However, it may be very difficult or impossible to convert some special-use properties for new uses without major alterations, resulting in loss of historic character and even integrity.

Code and other regulations. Regardless of the treatment, regulatory requirements must be addressed. But without a sensitive design approach such work may damage a building's historic materials and negatively impact its character. Therefore, because the ultimate use of the building determines what requirements will have to be met, some potential uses of a historic building may not be appropriate if the necessary modifications would not preserve the building's historic character. This includes adaptations to address natural hazards as well as sustainability.

HISTORICAL OVERVIEW

Masonry

Stone is one of the more lasting masonry building materials and has been used throughout the history of American building construction. Stones most commonly used in historic buildings in the U.S. are quarried stone, including sandstone, limestone, marble, granite, slate, basalt, and coral stone, and gathered stone, such as fieldstone,



river rock, and boulders. Types of stone differ considerably in hardness, durability, and other qualities. Building stones were usually laid with mortar, but sometimes they were laid without mortar using a dry-stack method of construction. Brick varies in size and permanence. Before 1870, brick clays were pressed into molds and were often unevenly fired. The quality of historic brick depended on the type of clay available and the brick-making technique; by the 1870s, with the perfection of an extrusion process, bricks became more uniform and durable. **Architectural terra cotta** is also a kiln-fired clay product popular from the late 19th century until the 1930s. Its use became more widespread with the development of steel-frame, high-rise office buildings in the early 20th century. **Glazed ceramic architectural siding** was also used as cladding in high-rise buildings somewhat later. **Adobe**, which consists of sun-dried earthen bricks, was one of the earliest building materials used in the U.S., primarily in the Southwest where it is still popular.

Mortar is used to bond together masonry units. Historic mortar was generally quite

soft, consisting primarily of lime and sand with other additives. Portland cement, which creates a more rigid mortar, was first manufactured in the U.S. in the early 1870s, but it was not in common use throughout the country until the early 20th century. Thus, mortar used in buildings from around 1873 until the 1930s ranged from a traditional lime-cement mix to a variety of sand and Portland cement combinations. After this time, most mortar mixes were based on Portland cement. Like historic mortar, early **stucco** was also heavily lime based, increasing in hardness with the addition of Portland cement in the late 19th century.

Concrete has a long history. It is composed of sand, crushed stone, or gravel bound together with lime and, sometimes, natural hydraulic cements. As a construction material concrete is used in a variety of forms, including blocks or units, poured or cast-in-place, and precast panels. **Cast stone** and other manufactured products began to be used around the 1860s as substitutes for natural stone. There are also cementitious materials specific to certain regions, such as **tabby**, which includes crushed shells and is found primarily in coastal areas in the southeastern part of the country. In the 20th century, **reinforced concrete** was developed and has since become one of the most commonly used materials in modern building construction.

While masonry is one of the most durable historic building materials, it is also very susceptible to damage by exposure, improper maintenance or repairs, abrasive cleaning, or the application of non-permeable coatings.

Wood

Wood is one of the most essential materials used in American buildings of every period and style. Its many and varied attributes make it suitable for multiple uses, including structural members, siding, roofing, interior finishes, and decorative features. Many of the first structures in the earliest settlements were built with logs, which were readily available, did not require much finishing, and could be quickly erected with basic tools.

Water-powered sawmills cut logs into timbers and boards, but detailed ornamental features were generally crafted on site using hand tools until after the Civil War. Mechanized production increased the efficiency of cutting logs into timbers, boards, and more intricate components, and the structural and decorative potential of wood's use in building construction expanded. With more efficient production came lower costs, but also the standardization of ready-made moldings and assemblies for windows, doors, and decorative features. Initially, wood was primarily sourced locally, but improved transportation systems made a greater variety of wood species more accessible all over the country. With broader availability, a particular wood could be selected for its suitability in a specific application; however, local species were used most often.

The extensive use of wood in buildings can be attributed to its many properties that include strength in both tension and compression; ease with which it can be cut and shaped; capability to be connected using a variety of fasteners and adhesives; ability to be painted or varnished; and resistance to wear and weather. All of these characteristics, and some more than others, vary according to the species of wood. Although many types and species of wood used historically are no longer available, wood selection and construction practices have always capitalized on its attributes and compensated for its weaknesses. Their resistance to decay made white oak and cedar common choices for roofing shingles, while oak and maple were frequently chosen for flooring because of their hardness. Pine and yellow poplar have often been used for siding and trim because of

their straight grain and ease of milling, but they must be painted to protect them from decay.

Plywood is an engineered product formed by laminating thin sheets of wood together; it was introduced to the U.S. building industry in the early 20th century. Because plywood has greater structural potential than wood, and as a sheet can be installed more efficiently, it soon replaced boards as sheathing before being replaced itself by less-expensive *particle board* for many applications. By applying surface veneers and adhesives, plywood can also be used as siding or for fine interior finishes on paneling or cabinetry. *Glued laminated timber* (glulam), first manufactured in the 1930s, is another engineered wood material. It is an important material in mid-20th-century buildings and often used for massive arches and trusses in sports arenas and similar large, open, column-free spaces.

Many historic buildings have wood structural systems and features, such as stairs or columns. The majority of both practical and decorative features, particularly on the interior, are made of wood, such as flooring and paneling.



Metals

Metal features—including steps, porches, railings, balconies, and entire facades; cornices, siding, cladding, roofs, roof cresting, and storefronts; and doors, window sash, entablatures, and hardware—are often highly decorative as well as practical and are important in defining the overall character of historic American buildings.

Metals commonly used in historic buildings include *lead, tinplate, terneplate, zinc, copper, bronze, brass, iron, steel, aluminum, stainless*

steel, and a variety of other *alloys*. Historic metal building components were often designed by highly-skilled artisans. By the late 19th century, many of these components were prefabricated and available from catalogues in standardized sizes and designs.

Wrought iron is the form in which iron was first used in America. In the beginning, most wrought-iron architectural elements were small, such as nails, tie rods, straps, and hardware. Wrought-iron features



gradually increased in size to include balconies, railings, porches, steps, and fencing. It was not used for structural components until around the mid 19th century, when manufacturing equipment became more sophisticated. *Cast iron* was initially imported from England. Although there were some iron-casting works established before the Revolution, by the early 19th century production had expanded to make a variety of cast-iron features. Structural cast-iron columns were first used in the 1820s, and cast-iron building fronts and decorative structural and ornamental features followed soon after. Cast and wrought iron are often used on the interior of historic buildings as both structural and decorative features, such as columns, staircases, railings, and light fixtures.

Steel, which is an alloy of iron and usually carbon, increased in popularity as manufacturing processes and production improved in the mid-19th century. Structural steel played an important role in the development of high-rise buildings and the skyscraper.

Lead was first used in historic buildings for roofing. *Tinplate or terneplate*, which was made by applying a lead and tin coating to sheet metal or steel, became a common roofing material after it was first produced in the 1820s. (Pure tin was rarely used as a building material because it is so soft.) The application of a *zinc coating* on sheet metal created *galvanized iron*, which was used for roofing and decorative roofing features, such as steeples and roof cresting, as well as other ornamental architectural features, such as door and window hood molds, lintels, and oriel and bay windows. Prefabricated Quonset huts constructed of *corrugated galvanized steel* began to be manufactured during World War II for the military on the battlefield for housing, storage, and other uses.

Entire pressed-metal and galvanized-iron storefronts and individual decorative features were manufactured to simulate wood, stone, or cast iron from the latter part of the 19th century into the early years of the 20th century. *Copper* roofs were installed on many public buildings from the 1790s through the first quarter of the 19th cen-

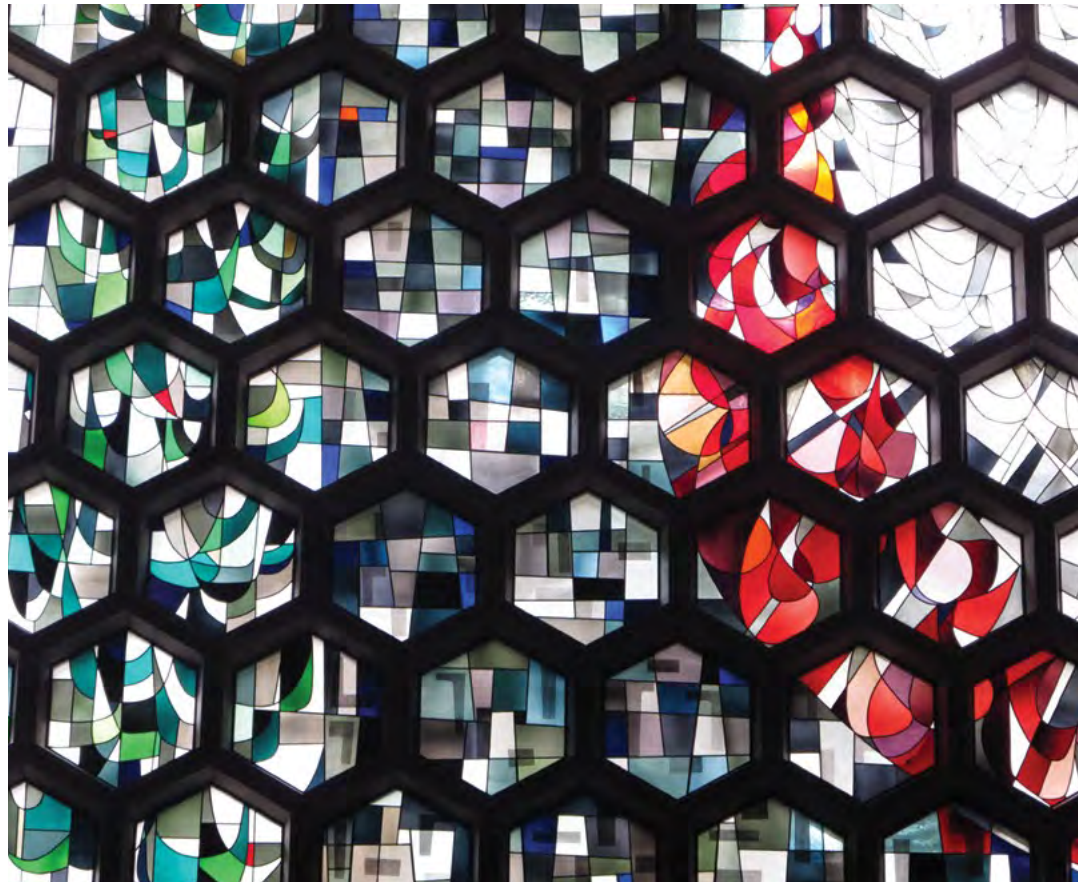
ture. Copper continues to be used, often for porch roofs as well as gutters, downspouts, and flashing. *Bronze* and *brass* are both alloys of copper. Bronze, which weathers well, appears as entrance doors and historic storefronts. Brass, usually polished, is used for decorative interior features, such as grilles and elevator doors. *Nickel*, when employed as a building component, is in the form of an alloy, usually *nickel silver*, *Monel*, or some *stainless steel*. In comparison to other construction metals, stainless steel is quite new, essentially only coming into use in the 1920s when it became a favorite material for Art Deco-style buildings.

Aluminum—lightweight and corrosion-resistant—was not utilized much in buildings because it was so expensive until the 1920s, when expanded production reduced its cost. Aluminum siding, which was advertised as maintenance free, became a popular siding material for single-family residences after it was introduced in the late 1930s. Some of the uses of aluminum include roofing and roofing features, such as gutters, downspouts, and flashing, as well as windows and storefront surrounds.

Porcelain enamel, or *vitreous enamel*, is composed of a thin coating of glass fused to cast-iron or steel sheets, panels, tiles, or shingles. Although developed in the late 19th century, it was not commonly used in buildings until the late 1920s and 1930s for Art Deco and Art Moderne storefronts. Lustron houses, constructed of prefabricated, enameled steel panels and intended for mass production, were introduced in the late 1940s in anticipation of the need for housing after the war. These houses were promoted for their low maintenance, in part because the walls, ceilings, and other interior surfaces were also enameled steel panels and easily washable.

Glass

For centuries, only blown *cylinder* and *crown* glass in small pieces was available and it was expensive. Thus, the glass in early windows in American buildings consisted of small panes which gradually increased in size over the years. With the invention of cast plate glass in 1848, large plates of glass could be manufactured which were strong and inexpensive. *Plate glass* was first used in the early 1850s as the primary exterior material (with a cast-iron framework) for such structures as international exhibition buildings, worlds' fair pavilions, and greenhouses and conservatories. In the early 20th



century, architects began using glass curtain walls in Art Moderne-style architecture and, most notably, the International Style. *Tempered glass* is a hardened or toughened glass which began to be used in building construction around 1940. By the middle of the 20th century, glass as a cladding system became synonymous with curtain wall systems.

In addition to clear glass—flat or sometimes curved—there is also stained glass, tinted, patterned, textured, etched, frosted, leaded, painted, colored opaque glass and spandrel glass, prism glass, decorative Val de Verre glass (colored art glass), ceramic frit (pigmented glass enamel fused to a glass surface), and glass block. Many of these types of glass can be found in windows, transoms, doors and entrances, and storefront display windows, whereas some of them—especially opaque, pigmented structural glass with trade names such as Vitrolite, Carrara Glass, and Sani Onyx—are more likely to appear as exterior cladding on Art Deco-style or Art Moderne storefronts. *Spandrel glass* was first introduced on mid-20th-century buildings, particularly in storefront and curtain wall systems. Glass was also used historically in skylights and monitors; in theater, hotel, and apartment building marquees and canopies; and as a component of lightning rods and weathervanes, address plates, and signage.

Glass features on the interior of historic buildings include transoms, windows, privacy screens, office dividers, wall partitions for borrowed light in office corridors, teller windows in banks, ticket windows in train stations and movie theaters, doorknobs, light fixtures, mirrored wall inlay, and also, beginning in the latter part of the 20th century, wall mosaics. Pigmented structural glass can be found in bathrooms and some kitchens because of its sanitary qualities.

Low-e (low emissivity) *glass*, which is primarily used in windows to minimize solar gain, was developed in the last quarter of the 20th century. *Impact-resistant glass* is another more-recently developed type of glass designed to withstand hurricane-force wind and which can also be installed as a blast-resistant security feature.

Paint and Other Coatings

Paints and paint-like coatings have been used on historic buildings in America as protective coatings and for decorative treatments.

What is commonly considered to be paint is a liquid consisting of a pigment which makes it opaque and colors it, a binder or base to hold it together, and sometimes a vehicle to carry the pigment. Many historic paints contained lead in the form of lead white, included as a “concealing” pigment that provided opacity, although zinc oxide was also used as an alternative. Lead increased durability and prevented mold and mildew. Titanium dioxide was sometimes used as a substitute for lead in the early 20th century, but lead continued to be an ingredient in most paints until it was banned as a hazardous substance in the U.S. in 1978. Traditional paints had an oil base, usually linseed, and the earliest paint colors were, for the most part, derived from natural pigments. Like today, both glossy and flat (or matte-finish) paints were used historically on the exterior and the interior of a building. After 1875, factory-made paints were readily available. Masonry and wood stains are traditional coatings which also consist of a pigment, a solvent, and little, if any, binder. They have a flat finish and are transparent rather than opaque so that the substrate is still visible.

Other historic paints, such as *whitewash*, are water based and have a flat finish. In addition to water, whitewash is composed of hydrated (slaked) lime, salt, and various other materials and sometimes includes a natural pigment. Whitewash was used on interior plaster, in cellars, and on wood structural components, but not on wood doors, windows, or trim because its flat finish easily rubs off. Whitewash was also used on the exterior of brick or stone buildings, wood fences, and farm outbuildings as a protective coating. Often it was reapplied on an annual basis when it got dirty or if it wore off due to exposure to the weather. *Calcimine* (or *kalsomine*) and *distemper* paints were also water based and included natural glues, gelatin, gums, and whiting to which colored pigments could be added. They were used only on the interior and usually on plaster surfaces. *Casein* is a milk-based paint composed of hydrated lime, pigment, often oil, and a variety of additives to increase its

durability. It was used on both the exterior and the interior of buildings.

The interiors of historic buildings can exhibit a multitude of decorative painted treatments. Marbleized and grained finishes were applied to wood, stone, and plaster to give them the appearance of more exotic and costly materials. Other interior painted treatments, such as murals and stencils, are purely decorative. *Tempera* and *gouache* are traditional water-based paints used almost exclusively for decorative painting.

Experimentation that began early in the 20th century resulted in the development of acrylic water-based paint, commonly known as *latex paint*. *Oil-based/alkyd paint* continues to be used in the 21st century and is still preferred for certain applications. Latex paint tends to be more popular not only because it is water-based (making clean up easy during and after painting), but it also has fewer toxic vapors and, like solvent-based oil/alkyd paints, is very durable.

Varnish, which is used primarily on interior wood features but also on exterior entrance doors, is another traditional coating. Unlike paint, varnish is transparent, composed of a resin, a drying oil, and a solvent. It has a glossy finish, which dulls over time.





Composite Materials: Plastic, Resin, and Vinyl; Fiber-Reinforced Cement Siding; Fiberboard; and Floor Coverings

Plastic is a malleable material composed of synthetic or natural organic materials made from various organic polymers, such as *polyethylene* and *polyvinyl chloride* (PVC), which can be poured into molds or rolled in sheets. It is generally agreed that the term *plastic* was introduced into popular usage in 1907 to describe the first fully synthetic plastic. Improved plastics were available in America by World War I. Production soared during World War II because plastics were needed to make up for the shortage of other materials. In mass production by the 1950s, the industry continued to expand with the development of increasingly more sophisticated plastics.

Vinyl siding came on the market in the late 1950s, and its use, primarily in residential construction, increased as the product improved over the years. Coating canvas awnings with vinyl helped to extend their lifespan, evolving, eventually, into awnings manufactured solely of vinyl. Plastic signs on the exterior of historic commercial buildings changed and radically expanded the role of signage as advertising as well as being important design features themselves. Plastic was used sometimes for decorative trim on storefronts. Vinyl-coated wallpaper was used as early as the 1920s and is still selected for restaurants, commercial spaces, and hospitals because it is durable and washable. Other plastic materials became popular in the 1950s in the form of plastic-laminate sheeting and wall tiles.

Fiber-reinforced plastic (FRP), is made of a polymer matrix mixed with fiber, usually *fiberglass*, to add strength; it is noted for its ability to be molded in thin shells. FRP is sometimes used as a substitute material to recreate missing or deteriorated architectural features in historic buildings. *Acrylic plastic* is a transparent synthetic plastic,

generally identified by one of its trade names—*Plexiglass* or *Lucite*—which was patented in the 1950s as an alternative to glass. *Foamed polystyrene*, better known as *Styrofoam*, was first used in the mid-1950s as building insulation.

Fiber-Reinforced Cement Siding is a composite material made of sand, cement, and cellulose fibers. It was developed in the latter part of the 20th century as a less-hazardous replacement for asbestos cement siding, which preceded it, and was used for siding and roofing shingles from the early 20th century to the 1970s. Fiber-reinforced cement siding is frequently installed in the form of horizontal boards or vertical panels as exterior siding. Fiber-reinforced cement is used on both residential and commercial buildings.

Fiberboard is a composite hardboard material made from pressure-molded wood fibers. It had early precedents in the late 18th century, but was first manufactured in large quantities in the 1920s, with its use expanding in the 1930s and 40s. Fiberboard (or wallboard, as it is commonly known) was marketed by various companies, such as *Masonite*. It was used as sheathing for roofing and siding on the exterior, for insulation, and for interior walls.

The first composite floor covering was *Linoleum*, made from oxidized linseed oil and ground cork or wood flour. Its manufacture in the U.S. began in the late 19th century, about the same time synthetic *rubber floor tile* was also introduced. *Asphalt floor tiles* were first used in the 1920s and remained popular into the 1950s. *Plastic/vinyl* replaced asphalt as a binder in floor tiles in the late 1920s, in part because plastic, unlike asphalt, could be made in lighter colors and a greater variety of colors. Semi-flexible vinyl flooring, manufactured in the form of tiles or rolled sheets, was developed by the 1930s. After the war, it became more affordable and frequently was chosen for both residential and commercial interiors.

Imitative Materials

Imitative building materials are generally common and readily available materials used to simulate a more expensive material. They have a long history in American building construction. **Wood**, cut and planed and sometimes coated with a sand paint, has been used since the 18th century to replicate cut blocks of stone and quoins on the exterior of a building. **Stucco**, applied over any kind of construction (from log to rubble masonry) and scored to resemble stone, could make even a log house look elegant. **Cast iron** and **pressed metal**, whether as a complete façade, a storefront, or an individual feature such as a window hood, cornice, or decorative pilaster, were also used on the exterior of buildings to replicate stone. Not only **architectural terra cotta**, but **cast stone** served as a substitute for stone. **Metal** and **concrete** roofing tiles were used as less-costly alternatives to clay roofing tiles.

In the 20th century, the use of exterior imitative materials expanded as new products were developed. **Asphalt roll siding** that resembled brick could be applied to a wood building, and **asbestos composite shingles** were produced to replace not only wood shingle siding, but also slate roofing shingles. **Aluminum siding** has been used as a replacement for wood siding, followed by **vinyl siding**, **pressed wood siding**, and, more recently, **composite** or **fiber-cement siding**. Manufactured **faux slate roofing** became popular because it costs less than slate and is lighter weight. Over the years, imitative materials have increased in variety as synthetic materials continue to be introduced, including a substitute, an **exterior insulation and finish system (EIFS)**, for another imitative material—stucco. Imitative materials are also used to recreate missing or deteriorated architectural features in historic buildings.

On the interior, imitative materials, such as **scored plaster**, were historically applied to walls to give the appearance of stone. **Painted** or **marbleized finishes** on plaster or wood could further simulate stone, and **decorative graining** could transform the surface of a common wood into a more exotic species. **Scagliola**, which is often applied to brick columns, is a very old technique that uses a plaster-like com-

posite material to simulate marble. **Lincrusta**, an embossed wall covering, was developed in the late 19th century to simulate pressed metal. **Embossed wall coverings** continue to be produced in the 21st century. Concrete, vinyl, and other manufactured flooring materials are designed in many patterns and colors to replicate brick, stone, clay tile, and wood.



Roofs

The roof—with its form; features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material—is an important design element of many historic buildings. In addition, a weathertight roof is essential to the long-term preservation of the entire structure. Historic roofing reflects availability of materials, levels of construction technology, climate, and cost.

Throughout all periods of American history, with only minor exception, *wood* has been used for roofing; despite the early use of many other materials, wood shingles remained the most common roofing material throughout much of the 19th century. Initially the species of wood used would have been specific to a region, but the quality and design of a building were usually the prime determinants in the way wood was used, ranging from wide, lapped boards to small, uniform, geometrically-shaped shingles.



Clay tile was used at least in a limited way in the first settlements on the East coast and it was manufactured in America by the mid 17th century. The Spanish influence in the use of clay roofing tiles is apparent in buildings in the south, southwest, and western parts of the country. *Slate* was also an early roofing material, but it was imported until the end of the 18th century when the first slate quarry opened. Both slate and tile roofs

provided fire protection, especially important in urban areas. The use of slate expanded quickly in the second half of the 19th century with the development of the railroads, and it remained a preferred roofing material until the middle of the 20th century.

Lead and *copper* were the first metals used for roofing, later joined by *zinc* and *iron* in the beginning of the 19th century. Lead was used in the mid 19th century for flashing and sometimes for the roofs of bay windows, domed, or steeply-pitched sections of a larger roof, and steeples. Copper has continued in use for roofing, gutters, downspouts, and flashing.

Painted iron was initially used in large sheets, but it was replaced with smaller sheets of iron plated with *tin* or *terne*—a lead-tin mix—which were a more successful roofing material. As plated iron and, later, *steel* became widely available, their light weight, fire resistance, and low cost made them the ideal alternative to wood shingles. *Galvanized metal*—base steel coated with an alloy of zinc—gained widespread popularity in the 20th century. Galvanizing not only protects metal from rusting, but it also adds strength; corrugated sheet metal, when galvanized, became the preferred metal roofing material because it reduced the need for sheathing. Galvanized steel also could be stamped into sheets simulating shingles and clay tiles.

In the late 19th century, *concrete* roofing tiles began to be produced as a substitute for clay tiles. At about the same time, *composition* roofing (built-up or roll roofing) was developed. This is a layered assembly of felt sheets and coal tar or asphalt, topped with gravel that is suitable for waterproofing flat and low-sloped roofs. Shortly after the start of the 20th century, *asbestos fiber cement* and *asphalt* shingles came into use as less-expensive alternatives to slate. Later in the 20th century, sheets of *modified bitumen* and *synthetic rubber* provided more options for a flat roof. By the end of the 20th century, *liquid* and *vinyl membranes* were also installed on flat roofs, and *synthetic recycled materials* were used increasingly for both new and replacement roofs.

Windows

Technology and prevailing architectural styles shaped the history of windows in America. The earliest windows were essentially medieval in their form. Small panes of glass, usually diamond-shaped and held together with lead, were set in a hinged casement sash of wood or iron. By the beginning of the 18th century, the glass had increased in size and had become rectangular, with putty holding it in place. Wood muntins replaced lead came between the panes, and two sashes were placed in a frame where the lower one could slide vertically. Such simple windows remained common in utilitarian buildings well into the 20th century. With the introduction of iron pulleys, the sash could be hung from cords connected to counterweights, which resulted in single-hung windows, or double hung when both sashes were counterbalanced.

Sash increased in depth as it evolved, providing additional strength that allowed narrower muntins. As the production of glass (blown initially as a disk and later as a cylinder) improved, larger pieces of glass became more affordable, resulting in fewer panes of glass in a window. A sash that would have had twelve panes of glass in the 18th century often had only two by the mid 19th century. After about 1850, with the advent of mass-produced millwork, standard profiles and sizes of windows were established with a wide variety of designs and glazing configurations that could be purchased from catalogues. The Chicago window, which featured a large fixed pane of glass in the center with a narrow, double-hung, operable sash window on either side of it, was introduced in the last decades of the 19th century as a feature of the Chicago School-style of architecture. The picture window, popular in ranch-style houses in the mid 20th century, evolved from this.

Steel was employed beginning at the end of the 19th century to build fire-resistant windows in tight urban environments. These hollow-core windows were frequently galvanized. Windows with solid, rolled steel sections were first produced in the first decade of the 20th century in many forms, ranging from casements (especially popular in domestic construction) to large, multi-pane units

that provided whole walls of natural light in industrial and warehouse buildings. Operable vents in these large windows pivoted on simple pins. Their relatively small panes and the fact that they were puttied in from the interior made the inevitable breakage easy and inexpensive to repair. Rolled steel was also used for double-hung windows, which were common in high-rise buildings in the 1920s and beyond. Aluminum windows were developed in the 1930s and, by the 1970s, rivaled wood in popularity, particularly in commercial and institutional buildings. They were produced in a variety of styles and functionality, including casement, hopper, awning, and double-hung sash.

Metal-clad (initially copper) wood windows appeared early in the 20th century but were not common until the later part of the century, when enameled aluminum cladding replaced copper. Although used primarily as replacements in older buildings, vinyl windows were developed in the latter part of the 20th century and marketed as inexpensive and thermally efficient. Modern windows are also made of fiberglass and polymer-based composites.

Storm windows were used historically and are still used to help regulate interior temperatures. Limited commercial use of thermal-pane or insulated glass in windows began in the 1930s, but it was not readily available until about 1950. Tempered glass also came into use about this time. Since then, work has continued to improve its efficiency and to reduce the effect of ultra-violet rays with tinted and low-e (low emissivity) glass. Impact-resistant glass is not new, but its use in windows continues to expand to meet modern hurricane code requirements as well as protection and security requirements.



Entrances and Porches

Entrances and porches are often the focus of historic American buildings. With their functional and decorative features (such as doors, steps, balustrades, columns, pilasters, and entablatures), they can be extremely important in defining the historic character of a building. In many cases, porches were also energy-saving features and remain so today, shading southern and western elevations. Usu-



ally, entrances and porches were integral components of a historic building's design; for example, porches on Greek Revival houses, with pediments and Doric or Ionic columns, echoed the architectural elements and features of the building itself. Center, single-bay porches or arcaded porches are evident in Italianate-style buildings of the 1860s. Doors of Renaissance Revival-style buildings frequently featured entablatures or pediments. Porches characterized by lathe-turned porch posts, railings, and balusters were especially prominent and decorative features of Eastlake, Queen Anne, and Stick-style houses. Deep porches on bungalows and Craftsman-style houses of the early 20th century feature tapered posts, exposed posts and beams, rafter tails, and low-pitched roofs with wide overhangs.

Late 19th- and early 20th-century high-rise buildings are often distinguished by highly-ornamented entrances, some with revolving doors, which were introduced around the turn of the 20th century. Some commercial structures in the early- to mid-20th century have recessed entrances with colorful terrazzo flooring. Entrances to Art Deco-style residential and commercial buildings often feature stylized glass and stainless-steel doors with geometric designs. Entrances on modernist buildings may have simple glazing and, frequently, projecting concrete or metal canopies.

Porches can have regional variations, not only in style, but also in nomenclature. For instance, in Hawaii, *lanai* is used to describe a type of porch which might be known as a *veranda* in some parts of the South, a *piazza* in Charleston, or a *gallery* in New Orleans.

Storefronts

The storefront is often the most prominent feature of a historic commercial building, playing a crucial role in a store's advertising and merchandising strategy. The earliest storefronts in America, dating from the late 18th and early 19th centuries, had small, residential-style windows with limited display space. A few featured oriel windows or glass vitrine cases (sometimes added later) that projected out from the façade. Early storefront systems were frequently wood. In the 19th century, storefront display windows progressively increased in size as plate glass became available in larger units. This reflected the fact that cast-iron columns and lintels were thinner, allowing larger sheets of glazing that became available at about the same time. In some regions, storefronts and the entire building façade were constructed entirely of cast iron, later followed by galvanized metal, copper, bronze, and aluminum.

Historic storefront systems have many different configurations: they may have multiple entrance doors (including one to access an upstairs apartment if one exists); they may be symmetrical or asymmetrical; and entrances may be flush or recessed from the shop's windows. Transoms, sometimes with prism glass, are often a component of storefronts. In the 19th century, awnings added another feature to the storefront. Permanent metal canopies attached to the façade or supported by free-standing posts or columns, as well as retractable canvas awnings, provided shelter for customers and merchandise alike. As the 20th century progressed, new storefront designs were introduced, some with deeply recessed entrances with expanded display cases or "floating display islands." In the 1920s, 1930s, and later, structural pigmented glass such as Carrara Glass, Vitrolite, and Sani Onyx; aluminum and stainless steel; porcelain enamel; glass block; neon signs; and other new materials were introduced in Art Deco-style and Art Moderne storefronts. Modular storefront systems were introduced after World War II.

Storefronts are typically altered more than any other building feature to reflect the latest architectural styles and appear up-to-date



to attract customers. Older storefronts were often remodeled with a new design and materials by installing pigmented structural glass, for instance, and other 20th-century materials. These altered storefronts may have acquired significance in their own right and, in this case, should be retained.

Curtain Walls

Curtain wall construction was originally based on a steel framework. Today, most curtain wall construction utilizes an extruded aluminum framework, which became popular in the 1930s in the U.S. and came into its own after World War II. A curtain wall is not a structural system and, although it is self supporting, does not carry the weight of the building. Rather, it is an exterior wall hung or attached to the structural system. Curtain wall construction most frequently employs glass, metal panels, thin stone veneer, and other cladding materials, although louvers and vents, like glass panels, can also be set into the metal framework. Newer curtain wall systems may



incorporate rain screens and glass fiber reinforced concrete panels (GFRC). Because curtain wall construction uses relatively lightweight and less expensive materials, it reduces building costs, which, in part, explains its popularity.

There are essentially two types of curtain wall systems: *stick* systems and *unitized* or *modular* systems. A *stick* system is a framing system composed of long metal pieces (sticks) put together individually using vertical pieces (mullions) between floors and horizontal pieces between the vertical members. The framing members may sometimes be assembled in a factory, but the installation and glazing is done on site. A *unitized* or *modular* curtain wall system consists of ready-to-hang, pre-assembled modules which already include glazing or other panel infill. These modular units are usually one story in height and approximately five- to six-feet wide. Both types of curtain walls are attached to floor slabs or columns with field-drilled bolts in mated, adjustable anchor brackets.

Glass panels in curtain wall systems can be fixed or operable and can include spandrel glass, clear, or tinted glass. Stone veneer panels may be slate, granite, marble, travertine, or limestone. Metal panels can be aluminum plate, stainless steel, copper, or other non-corrosive types of metal. Other materials used in curtain wall systems include composite panels (such as honeycomb composite panels, consisting of two thin sheets of aluminum bonded to a thin plastic layer or rigid insulation in the middle); architectural terra cotta; glazed ceramic tile; and fiber-reinforced plastic (FRP).

Structural Systems

Numerous types of structural systems have been employed in the construction of buildings throughout American history. Some systems and building methods overlapped, and many remained in use for years. These systems—listed according to the period when they were first introduced—include but are not limited to: *wood-frame* construction (17th century), *load-bearing masonry* construction (18th century), *balloon-frame* construction (19th century), *brick cavity-wall* construction (19th century), *heavy-timber post and beam* industrial construction (19th century), *fireproof iron* construction (19th century), *heavy masonry and steel* construction (19th century), *skeletal steel construction* (19th century), *light frame and veneer brick* construction (20th century), and *cast-in-place concrete, concrete block, and slab and post* construction (20th century).

Exposed iron and steel structural systems are character defining in many utilitarian and industrial structures of the late 19th and early 20th centuries that have large open interior spaces, such as train sheds and armories. Exposed wood structural systems became an important interior decorative element during the Arts and Crafts period and in Craftsman-style bungalows in the early 20th century. Exposed cast-concrete structural systems and system components define the character of many industrial interiors and, later, other interior spaces in 20th-century buildings.

If features of the historic structural system are exposed (such as load-bearing brick walls, cast-iron columns, roof trusses, posts and



beams, vigas, and outriggers, or masonry foundation walls), they are likely to be important in defining the building's overall historic character. A concealed structural system, although not character defining, may still be significant as an example of historic building technology.

Mechanical Systems

Mechanical, lighting, and plumbing systems improved significantly with the onset of the Industrial Revolution. The 19th-century interest in hygiene, personal comfort, and reducing the spread of disease resulted in the development of central heating, piped water, piped gas, and networks of underground cast-iron sewers in urban areas. The mass production of cast-iron radiators made central heating affordable to many. By the turn of the 20th century, it was common for heating, lighting, and plumbing to be an integral part of most buildings.

The increasing availability of electricity as the 20th century progressed had a tremendous effect on the development of mechanical systems and opened up a new age of technology. Electric lighting brightened the interiors of all types of buildings, as well as building exteriors, their sites, and settings. Electricity not only improved heating systems, but in the 1920s it also brought central air conditioning to movie theaters and auditoriums, where it was first installed. By the middle of the 20th century, forced-air systems



provided both heat and cooling in many buildings. In the late 20th century, as HVAC systems increased in efficiency, they decreased in size, with smaller components, such as split ductless systems with wall-mounted air handlers, cassette ceiling-mounted diffusers, or high-velocity mini duct systems. These systems can be especially useful for retrofitting historic buildings because they are small and unobtrusive. Heat pumps, another late-20th century invention, can help to supplement existing HVAC systems.

Replacing hydraulic elevators, which were invented in the mid-19th century, with electric elevators in the early decades of the 20th century resulted in a boom in the construction of taller high-rise buildings and skyscrapers. Escalators, also invented in the mid-19th century, became more and more common as the 20th century advanced. By the latter part of the century, moving walkways helped facilitate travelers' passage from one place to another in transportation centers, such as airports.

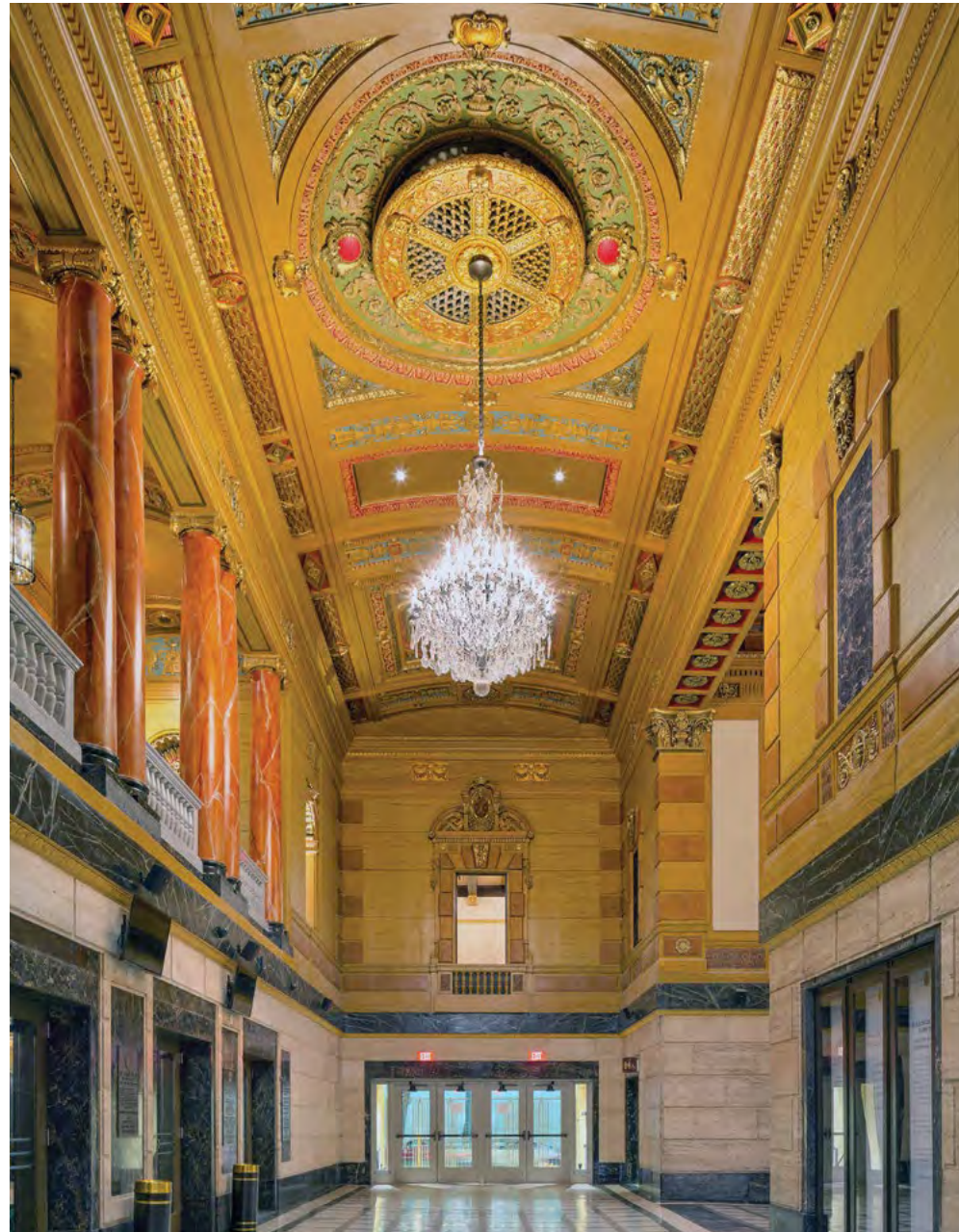
The visible decorative features that remain of historic mechanical systems (such as grilles, lighting fixtures, elevator doors, and escalators) themselves may contribute to the overall historic character of the building and should be retained when feasible. Reusing an existing, functioning system and upgrading it as needed, should always be considered when feasible. However, because a mechanical system needs to work efficiently, most historic or older systems will likely need to be replaced to meet modern requirements.

INTERIOR SPACES, FEATURES, AND FINISHES

Spaces

The earliest buildings in America were very basic and likely to have only one or, perhaps, two rooms. As communities became more established and prosperous, buildings—houses in particular—increased in size, and construction became more elaborate and sophisticated, reflecting the wealth and tastes of individual owners. Larger buildings inevitably included multiple rooms designed to accommodate a variety of purposes. Thus, the interior floor plan, the arrangement and sequence of spaces, and built-in features and applied finishes are individually and collectively important in defining the historic character of the building. With the exception of most historic utilitarian buildings, manufacturing and industrial buildings, garages, and maintenance facilities, interiors are typically composed of a series of primary and secondary spaces. This succession of spaces is applicable to many historic buildings, from courthouses to cathedrals to cottages and commercial structures. Primary spaces, including entrance halls, lobbies, double parlors, living rooms, corridors, and assembly spaces, are defined not only by their function, but also by their location, features, finishes, size, and proportion.

Secondary spaces in historic interiors are generally more functional than decorative and, depending on the building's use, may include kitchens, bathrooms, utility rooms, attics, basements, mail rooms, rear hallways, and most office spaces. Although these spaces were important to how the building functioned historically, they are generally less significant than primary spaces and, thus, are usually the most appropriate places to make changes which may be necessary in a historic building, such as those required to meet code or to install mechanical equipment. The traditional sequence of interior spaces in late 19th- through early 20th-century high-rise buildings went from public areas (such as the lobby) on the first floor



and corridors on upper floors to the private spaces behind them (i.e., offices, apartments, or hotel rooms). This hierarchy of spaces continues to define the historic character of many high-rise buildings. However, in commercial structures built on speculation with open floor plans, the upper floors, especially, are likely to have been reconfigured many times. In some cases, these interiors may have little historic character but, in others, the spaces and their appearance may have acquired significance because of a specific tenant, use (such as a boardroom or executive office), or an event.

Features and Finishes

Historic character-defining features and finishes can range from very elaborate to very simple and plain, or from formal to utilitarian. The interior features that are important to a particular building generally reflect its original or historic use. Thus, the interior features and finishes of industrial and factory buildings are basic and practical, with exposed structural systems; wood, brick, or concrete walls and floors; large windows or monitors with clerestory windows to provide natural light; and minimal or no door and window surrounds. Commercial, office, hotel, and high-rise apartment buildings have public spaces that often include highly-decorated lobbies, elevator lobbies with marble flooring, wood or marble wainscoting in the upper corridors and, particularly in office buildings, offices separated from hallways by heavy doors with glass transoms and glass wall partitions for borrowed light. The repetitive pattern itself of the corridors on the upper floors in these multi-story buildings is also often significant in defining their historic character. Individual historic residential structures frequently have painted plaster walls and ceilings, door and window trim, fireplaces with mantels, wood flooring, and a staircase if the house has more than one story. Some mid-to late-20th-century houses that are less traditional in design have simpler and less-ornamented interiors.

Building Site

The building site consists of a historic building or buildings, structures, and associated landscape features and their relationship within a designed or legally-defined parcel of land. A site may be significant in its own right or because of its association with the historic building or buildings.



Setting (District/Neighborhood)

The setting is the larger area or environment in which a historic building is located. It may be an urban, suburban, or rural neighborhood or a natural landscape in which buildings have been constructed. The relationship of buildings to each other, setbacks, fence patterns, views, driveways and walkways, and street trees and other landscaping together establish the character of a district or neighborhood.



Special Requirements: Code-Required Work

Sensitive solutions to meeting code requirements are an important part of protecting the historic character of the building. Thus, work that must be done to meet accessibility and life-safety requirements must always be assessed for its potential impact on the historic building.

Accessibility

It is often necessary to make modifications to a historic building to make it compliant with accessibility code requirements. Federal rules, regulations, and standards provide guidance on how to make historic buildings accessible. Work must be carefully planned and undertaken in a manner that results in minimal or no loss of historic exterior and interior character-defining spaces, features, or finishes. The goal should be to provide the highest level of access with the least impact to the historic building.



Life Safety

When undertaking work on historic buildings, it is also necessary to consider the impact that meeting life-safety codes (public health, occupational health, life safety, electrical, seismic, structural, and building codes) will have on both exterior and interior spaces, features, and finishes. Historic building materials that are hazardous, such as lead paint and asbestos, will require abatement or encapsulation. Some newer life-safety codes are more flexible and allow greater leniency for historic buildings when making them code compliant. It is also possible that there may be an alternative approach to meeting codes that will be less damaging to the historic building. Coordinating with code officials early in project planning will help ensure that code requirements can be met in a historic building without negatively impacting its character.



Resilience to Natural Hazards

The potential future impacts of natural hazards on a historic building should be carefully evaluated and considered. If foreseeable loss, damage, or destruction to the building or its features can be reasonably anticipated, treatments should be undertaken to avoid or minimize the impacts and to ensure the continued preservation of the building and its historic character. In some other instances, the effects may be minimal or more gradual and the impacts unknown or not anticipated to affect the property until sometime in the future. In all instances, a building should be maintained in good condition and monitored regularly, and historic documentation should be prepared as a record of the building and to help guide future treatments.

Some impacts of natural hazards may be particularly sudden and destructive to a historic building (such as riverine flash flooding,

coastal storm surge, an earthquake, or a tornado) and may require adaptive treatments that are more invasive. When a treatment is proposed for a building that addresses such potential impacts and will affect the building's historic character, other feasible alternatives that would require less change should always be considered first. In some instances, a certain degree of impact on a building's historic character may be necessary to ensure its retention and continued preservation. In other instances, a proposed treatment may have too great an impact to preserve the historic character of the building. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. Some historic buildings may have been altered previously or be in regions where it has been traditional to adapt buildings frequently subject to damage from natural hazards, such as flooding. All these factors should be taken into consideration when planning preventive treatments. The goal should always be to minimize the impacts to the building's historic character to the greatest extent possible in adapting the building to be more resilient.



Sustainability

Before implementing any energy improvements to enhance the sustainability of a historic building, the existing energy-efficient characteristics of the building should be evaluated. Historic building construction methods and materials often maximized natural sources of heating, lighting, and ventilation to respond to local climatic conditions. The key to a successful project is to identify and understand any lost original and existing energy-efficient aspects of the historic building, as well as to identify and understand its character-defining features to ensure they are taken into account. The most sustainable building may be one that already exists. Thus, good

preservation practice is very often synonymous with sustainability. There are numerous treatments—traditional as well as new technological innovations—that may be used to upgrade a historic building to help it operate more efficiently while retaining its character.

The topic of sustainability is addressed in detail in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. Although specifically developed for the treatment Rehabilitation, the Sustainability Guidelines can be used to help guide the other treatments.



New Exterior Additions and Related New Construction

A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for a new or continuing use cannot be successfully met by altering non-significant interior spaces. If the existing building cannot accommodate such requirements in this way, then an exterior addition or, in some instances, separate new construction on a site may be acceptable alternatives.

A new addition must preserve the building's historic character, form, significant materials, and features. It must be compatible with the massing, size, scale, and design of the historic building while differentiated from the historic building. It should also be designed and

constructed so that the essential form and integrity of the historic building would remain if the addition were to be removed in the future. There is no formula or prescription for designing a compatible new addition or related new construction on a site, nor is there generally only one possible design approach that will meet the Standards.

New additions and related new construction that meet the Standards can be any architectural style—traditional, contemporary, or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility to maintain the historic character and the identity of the building being enlarged.



New additions and related new construction that are either identical to the historic building or in extreme contrast to it are not compatible. Placing an addition on the rear or on another secondary elevation helps to ensure that it will be subordinate to the historic building. New construction should be appropriately scaled and located far enough away from the historic building to maintain its character and that of the site and setting. In urban or other built-up areas, new construction that appears as infill within the existing pattern of development can also preserve the historic character of the building, its site, and setting.

STANDARDS FOR PRESERVATION & GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

Preservation

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.



Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

INTRODUCTION

Preservation is the appropriate treatment when the objective of the project is to retain the building as it currently exists. This means that not only the original historic materials and features will be preserved, but also later changes and additions to the original building. The expressed goal of the **Standards for Preservation and Guidelines for Preserving Historic Buildings** is retention of the building's existing form, features, and materials. This may be as simple as maintaining existing materials and features or may involve more extensive repair. Protection, maintenance, and repair are emphasized while replacement is minimized.

Identify, Retain, and Preserve Historic Materials and Features

The guidance for the treatment **Preservation** begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained to preserve that character. Therefore, guidance on *identifying, retaining, and preserving* character-defining features is always given first.

Stabilize Deteriorated Historic Materials and Features as a Preliminary Measure

Deteriorated portions of a historic building may need to be protected through preliminary stabilization measures until additional work can be undertaken. *Stabilizing* may begin with temporary structural reinforcement and progress to weatherization or correct unsafe conditions. Although it may not be necessary in every

preservation project, stabilization is nonetheless an integral part of the treatment **Preservation**; it is equally applicable to the other treatments if circumstances warrant.

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of **Preservation** work, then *protecting and maintaining* them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of historic materials and features as well as ensuring that the property is protected before and during preservation work.

Repair (Stabilize, Consolidate, and Conserve) Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work, *repairing* by *stabilizing, consolidating, and conserving* is recommended. The intent of **Preservation** is to retain existing materials and features while introducing as little new material as possible. Consequently, guidance for repairing a historic material, such as masonry, begins with the least degree of intervention possible, such as strengthening materials through consolidation, when necessary, or repointing with mortar of an appropriate strength. Repairing masonry, as well as wood and metal features, may include patching, splicing, or other treatments using recognized preservation methods. All work should be physically and visually compatible.

Limited Replacement in Kind of Extensively Deteriorated Portions of Historic Features

The greatest level of intervention in this treatment is the *limited replacement in kind* of extensively deteriorated or missing components of features when there are surviving prototypes or when the original features can be substantiated by documentary and physical evidence. The replacement material must match the old, both physically and visually (e.g., wood with wood). Thus, with the exception of hidden structural reinforcement, such as steel rods, substitute materials are not appropriate in the treatment **Preservation**. If prominent features are missing, such as an interior staircase or an exterior cornice, then a Rehabilitation or Restoration treatment may be more appropriate.

Code-Required Work: Accessibility and Life Safety

These sections of the **Preservation** guidance address work that must be done to meet accessibility and life-safety requirements. This work may be an important aspect of preservation projects, and it, too, must be assessed for its potential negative impact on the building's character. For this reason, particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code requirements.

Resilience to Natural Hazards

Resilience to natural hazards should be addressed as part of a **Preservation** project. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to best advantage when planning new adaptive treatments so as to have the least impact on the historic character of the building, its site, and setting.

Sustainability

Sustainability should be addressed as part of a **Preservation** project. Good preservation practice is often synonymous with sustainability. Existing energy-efficient features should be retained and repaired. New sustainability treatments should generally be limited to updating existing features and systems so as to have the least impact on the historic character of the building.

The topic of sustainability is addressed in detail in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. Although specifically developed for the treatment Rehabilitation, the Sustainability Guidelines can be used to help guide the other treatments.

Preservation as a Treatment. When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment. Prior to undertaking work, a documentation plan for Preservation should be developed.

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED

NOT RECOMMENDED

<p>Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building (such as walls, brackets, railings, cornices, window and door surrounds, steps, and columns) and decorative ornament and other details, such as tooling and bonding patterns, coatings, and color.</p>	<p>Altering masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic masonry features instead of repairing or replacing only the deteriorated masonry.</p> <p>Applying paint or other coatings (such as stucco) to masonry that has been historically unpainted or uncoated.</p> <p>Removing paint from historically-painted masonry.</p>
<p>Stabilizing deteriorated or damaged masonry as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize deteriorated or damaged masonry until additional work is undertaken, thereby allowing further damage to occur to the historic building</p>
<p>Protecting and maintaining masonry by ensuring that historic drainage features and systems that divert rainwater from masonry surfaces (such as roof overhangs, gutters, and downspouts) are intact and functioning properly.</p>	<p>Failing to identify and treat the causes of masonry deterioration, such as leaking roofs and gutters or rising damp.</p>
<p>Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.</p>	<p>Cleaning masonry surfaces when they are not heavily soiled to create a “like-new” appearance, thereby needlessly introducing chemicals or moisture into historic materials.</p>
<p>Carrying out masonry cleaning tests when it has been determined that cleaning is appropriate. Test areas should be examined to ensure that no damage has resulted and, ideally, monitored over a sufficient period of time to allow long-range effects to be predicted.</p>	<p>Cleaning masonry surfaces without testing or without sufficient time for the testing results to be evaluated.</p>



[1] A test patch should always be done before using a chemical cleaner to ensure that it will not damage historic masonry, as in this instance, terra cotta.

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
<p>Cleaning soiled masonry surfaces with the gentlest method possible, such as using low-pressure water and detergent and natural bristle or other soft-bristle brushes.</p>	<p>Cleaning or removing paint from masonry surfaces using most abrasive methods (including sandblasting, other media blasting, or high-pressure water) which can damage the surface of the masonry and mortar joints.</p> <p>Using a cleaning or paint-removal method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.</p> <p>Cleaning with chemical products that will damage some types of masonry (such as using acid on limestone or marble), or failing to neutralize or rinse off chemical cleaners from masonry surfaces.</p>
<p>Using biodegradable or environmentally-safe cleaning or paint-removal products.</p>	
<p>Using paint-removal methods that employ a poultice to which paint adheres, when possible, to neatly and safely remove old lead paint.</p>	
<p>Using coatings that encapsulate lead paint, when possible, where the paint is not required to be removed to meet environmental regulations.</p>	
<p>Allowing only trained conservators to use abrasive or laser-cleaning methods, when necessary, to clean hard-to-reach, highly-carved, or detailed decorative stone features.</p>	

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand scraping) prior to repainting.	Removing paint that is firmly adhered to masonry surfaces.
Applying compatible paint coating systems to historically-painted masonry following proper surface preparation.	Failing to follow manufacturers' product and application instructions when repainting masonry features.
Repainting historically-painted masonry features with colors that are appropriate to the building and district.	Using paint colors on historically-painted masonry features that are not appropriate to the building or district.
Protecting adjacent materials when working on masonry features.	Failing to protect adjacent materials when working on masonry features.
Evaluating the overall condition of the masonry to determine whether more than protection and maintenance, such as repairs to masonry features, will be necessary.	Failing to undertake adequate measures to ensure the protection of masonry features.
Repairing masonry by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods.	Removing masonry that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.
Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster on the interior.	Removing non-deteriorated mortar from sound joints and then repointing the entire building to achieve a more uniform appearance.
Removing deteriorated lime mortar carefully by hand raking the joints to avoid damaging the masonry.	



[2] **Not Recommended:** The use of inappropriate Portland cement mortar to repoint these soft 19th-century bricks has caused some of them to spall. *Photo: Courtesy Nebraska State Historic Preservation Office.*

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
Using power tools only on horizontal joints on brick masonry in conjunction with hand chiseling to remove hard mortar that is deteriorated or that is a non-historic material which is causing damage to the masonry units. Mechanical tools should be used only by skilled masons in limited circumstances and generally not on short, vertical joints in brick masonry.	Allowing unskilled workers to use masonry saws or mechanical tools to remove deteriorated mortar from joints prior to repointing.
Duplicating historic mortar joints in strength, composition, color, and texture when repointing is necessary. In some cases, a lime-based mortar may also be considered when repointing Portland cement mortar because it is more flexible.	Repointing masonry units with mortar of high Portland cement content (unless it is the content of the historic mortar).
Duplicating historic mortar joints in width and joint profile when repointing is necessary.	Using “surface grouting” or a “scrub” coating technique, such as a “sack rub” or “mortar washing,” to repoint exterior masonry units instead of traditional repointing methods. Changing the width or joint profile when repointing.
Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.	Removing sound stucco or repairing with new stucco that is different in composition from the historic stucco. Patching stucco or concrete without removing the source of deterioration. Replacing deteriorated stucco with synthetic stucco, an exterior insulation and finish system (EIFS), or other non-traditional materials.
Using mud plaster or a compatible lime-plaster adobe render, when appropriate, to repair adobe.	Applying cement stucco, unless it already exists, to adobe.
Sealing joints in concrete with appropriate flexible sealants and backer rods, when necessary.	Repointing masonry units (other than concrete) with a synthetic caulking compound instead of mortar.



[3] **Not Recommended:** Cracks in the stucco have not been repaired, thereby allowing ferns to grow in the moist substrate which will cause further damage to the masonry.

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED

NOT RECOMMENDED

<p>Cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch must be applied carefully so that it will bond satisfactorily with, and match, the historic concrete.</p>	<p>Patching damaged concrete without first removing the source of deterioration.</p>
<p>Using a non-corrosive, stainless-steel anchoring system when replacing damaged stone, concrete, or terra-cotta units that have failed.</p>	

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
Applying non-historic surface treatments, such as water-repellent coatings, to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.	Applying waterproof, water-repellent, or non-original historical coatings (such as stucco) to masonry as a substitute for repointing and masonry repairs.
Applying permeable, anti-graffiti coatings to masonry when appropriate.	Applying water-repellent or anti-graffiti coatings that change the appearance of the masonry or that may trap moisture if the coating is not sufficiently permeable.
<p><i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i></p>	
<p>Limited Replacement in Kind</p>	
<p>Replacing in kind extensively deteriorated or missing components of masonry features when there are surviving prototypes, such as terra-cotta brackets or stone balusters, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.</p>	<p>Replacing an entire masonry feature, such as a column or stairway, when limited replacement of deteriorated and missing components is appropriate.</p> <p>Using replacement material that does not match the historic masonry feature.</p>

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building (such as siding, cornices, brackets, window and door surrounds, and steps) and their paints, finishes, and colors.

NOT RECOMMENDED

Altering wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing historic wood features instead of repairing or replacing only the deteriorated wood.

Changing the type of finish, coating, or historic color of wood features



[4] Hand scraping to remove peeling paint from wood siding in preparation for repainting is an important part of regularly-scheduled maintenance.

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED	NOT RECOMMENDED
Stabilizing deteriorated or damaged wood as a preliminary measure, when necessary, prior to undertaking preservation work.	Failing to stabilize deteriorated or damaged wood until additional work is undertaken, thereby allowing further damage to occur to the historic building.
Protecting and maintaining wood features by ensuring that historic drainage features that divert rainwater from wood surfaces (such as roof overhangs, gutters, and downspouts) are intact and functioning properly. Finding and eliminating sources of moisture that may damage wood features, such as clogged gutters and downspouts, leaky roofs, or moisture-retaining soil that touches wood around the foundation.	Failing to identify and treat the causes of wood deterioration, such as faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungal infestation.
Finding and eliminating sources of moisture that may damage wood features, such as clogged gutters and downspouts, leaky roofs, or moisture-retaining soil that touches wood around the foundation.	
Applying chemical preservatives or paint to wood features that are subject to weathering, such as exposed beam ends, outriggers, or rafter tails.	Using chemical preservatives (such as creosote) which, unless they were used historically, can change the appearance of wood features.



[5] Rotted wood shingles have been replaced in kind with matching wood shingles.

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED

NOT RECOMMENDED

<p>Implementing an integrated pest management plan to identify appropriate preventive measures to guard against insect damage, such as installing termite guards, fumigating, and treating with chemicals. Retaining coatings (such as paint) that protect the wood from moisture and ultraviolet light. Paint removal should be considered only when there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate coatings</p>	<p>Stripping paint or other coatings from wood features without recoating.</p>
<p>Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (e.g., hand scraping and hand sanding) prior to repainting.</p>	<p>Using potentially-damaging paint-removal methods on wood surfaces, such as open-flame torches, orbital sanders, abrasive methods (including sandblasting, other media blasting, or high-pressure water), or caustic paint-removers.</p> <p>Removing paint that is firmly adhered to wood surfaces.</p>
<p>Using chemical strippers primarily to supplement other methods such as hand scraping, hand sanding, and thermal devices.</p>	<p>Failing to neutralize the wood thoroughly after using chemical paint removers so that new paint may not adhere.</p> <p>Removing paint from detachable wood features by soaking them in a caustic solution which can roughen the surface, split the wood, or result in staining from residual acid leaching out through the wood.</p>
<p>Using biodegradable or environmentally-safe cleaning or paint-removal products.</p>	
<p>Using paint-removal methods that employ a poultice to which paint adheres, when possible, to neatly and safely remove old lead paint.</p>	<p>Using a thermal device to remove paint from wood features without first checking for and removing any flammable debris behind them.</p>
<p>Using thermal devices (such as infrared heaters) carefully to remove paint when it is so deteriorated that total removal is necessary prior to repainting.</p>	<p>Using thermal devices without limiting the amount of time the wood feature is exposed to heat.</p>

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED	NOT RECOMMENDED
Using coatings that encapsulate lead paint, when possible, where the paint is not required to be removed to meet environmental regulations.	
Applying compatible paint coating systems to historically-painted wood following proper surface preparation.	Failing to follow manufacturers' product and application instructions when repainting wood features.
Repainting historically-painted wood features with colors that are appropriate to the building or district.	Using paint colors on historically-painted wood features that are not appropriate to the building or district.
Protecting adjacent materials when working on wood features.	Failing to protect adjacent materials when working on wood features.
Evaluating the overall condition of the wood to determine whether more than protection and maintenance, such as repairs to wood features, will be necessary.	Failing to undertake adequate measures to ensure the protection of wood features.
Repairing wood by patching, splicing, consolidating, or otherwise reinforcing the wood using recognized preservation methods.	Removing wood that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind (i.e., with wood, but not necessarily the same species) extensively deteriorated or missing components of wood features when there are surviving prototypes, such as brackets, molding, or sections of siding, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish	Replacing an entire wood feature, such as a column or stairway, when limited replacement of deteriorated and missing components is appropriate. Using replacement material that does not match the historic wood feature.

METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED	NOT RECOMMENDED
<p>Identifying, retaining, and preserving metal features that are important in defining the overall historic character of the building (such as columns, capitals, pilasters, spandrel panels, or stairways) and their paint, finishes, and colors. The type of metal should be identified prior to work because each metal has its own properties and may require a different treatment.</p>	<p>Altering metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic metal features instead of repairing or replacing only the deteriorated metal.</p> <p>Changing the type of finish, coating, or historic color of metal features.</p>
<p>Stabilizing deteriorated or damaged metal as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize deteriorated or damaged metals until additional work is undertaken, thereby allowing further damage to occur to the historic building.</p>
<p>Protecting and maintaining metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.</p>	<p>Failing to identify and treat the causes of corrosion, such as moisture from leaking roofs or gutters.</p> <p>Placing incompatible metals together without providing an appropriate separation material. Such incompatibility can result in galvanic corrosion of the less noble metal (e.g., copper will corrode cast iron, steel, tin, and aluminum).</p>
<p>Cleaning metals, when necessary, to remove corrosion prior to repainting or applying other appropriate protective coatings.</p>	<p>Failing to reapply coating systems after cleaning metals that require protection from corrosion.</p> <p>Removing the patina from historic metals. The patina may be a protective layer on some metals (such as bronze or copper) as well as a distinctive finish.</p>
<p>Identifying the particular type of metal prior to any cleaning procedure and then testing to ensure that the gentlest cleaning method possible is selected; or, alternatively, determining that cleaning is inappropriate for the particular metal.</p>	<p>Using cleaning methods which alter or damage the historic color, texture, and finish of the metal, or cleaning when it is inappropriate for the particular metal.</p>

METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED	NOT RECOMMENDED
Using non-corrosive chemical methods to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.	Cleaning soft metals (such as lead, tinplate, terneplate, copper, and zinc) with abrasive methods (including sandblasting, other media blasting, or high-pressure water) which will damage the surface of the metal.
Using the least abrasive cleaning method for hard metals (such as cast iron, wrought iron, and steel) to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low-pressure abrasive methods may be used as long as they do not damage the surface.	Using high-pressure abrasive techniques (including sandblasting, other media blasting, or high-pressure water) without first trying gentler cleaning methods prior to cleaning cast iron, wrought iron, or steel.
Applying appropriate paint or other coating systems to historically-coated metals after cleaning to protect them from corrosion.	Applying paint or other coatings to metals (such as copper, bronze or stainless steel) if they were not coated historically.
Repainting historically-painted metal features with colors that are appropriate to the building and district.	Using paint colors on historically-painted metal features that are not appropriate to the building or district.
Applying an appropriate protective coating (such as lacquer or wax) to a metal feature that was historically unpainted, such as a bronze door, which is subject to heavy use.	

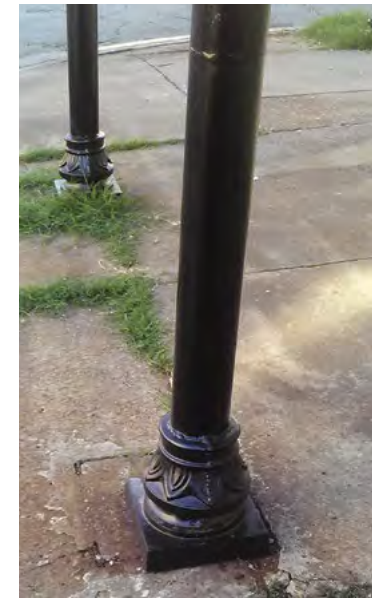
[6] A standing-seam sheet metal roof, like the one on the turret of this late 19th century row house, must be kept painted to ensure its preservation.



METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED	NOT RECOMMENDED
Protecting adjacent materials when working on metal features.	Failing to protect adjacent materials when working on metal features.
Evaluating the overall condition of metals to determine whether more than protection and maintenance, such as repairs to metal features, will be necessary.	Failing to undertake adequate measures to ensure the protection of metal features.
Repairing , stabilizing, and reinforcing metal by using recognized preservation methods	Removing metals that could be stabilized, repaired, and conserved, or using improper repair techniques, or untrained personnel, potentially causing further damage to historic materials.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing components of metal features when there are surviving prototypes, such as porch balusters, column capitals or bases, or porch cresting, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire metal feature, such as a column or balustrade, when limited replacement of deteriorated or missing components is appropriate. Using replacement material that does not match the historic metal feature.

[7] (a) After the damaged portions of the base were repaired, (b) the cast-iron columns were cleaned and repainted to protect the metal from rusting.



ROOFS

RECOMMENDED

NOT RECOMMENDED

<p>Identifying, retaining, and preserving roofs and their functional and decorative features that are important in defining the overall historic character of the building. The form of the roof (gable, hipped, gambrel, flat, or mansard) is significant, as are its decorative and functional features (such as cupolas, cresting, parapets, monitors, chimneys, weather vanes, dormers, ridge tiles, and snow guards), roofing material (such as slate, wood, clay tile, metal, roll roofing, or asphalt shingles), and size, color, and patterning.</p>	<p>Altering the roof and roofing materials which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic roofing material instead of repairing or replacing only the deteriorated material.</p> <p>Changing the type or color of roofing materials.</p>
<p>Stabilizing deteriorated or damaged roofs as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize a deteriorated or damaged roof until additional work is undertaken, thereby allowing further damage to occur to the historic building</p>
<p>Protecting and maintaining a roof by cleaning gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for indications of moisture due to leaks or condensation.</p>	<p>Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure</p>
<p>Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.</p>	<p>Allowing flashing, caps, and exposed roof fasteners to corrode, which accelerates deterioration of the roof.</p>
<p>Protecting a leaking roof with a temporary waterproof membrane with a synthetic underlayment, roll roofing, plywood, or a tarpaulin until it can be repaired.</p>	<p>Leaving a leaking roof unprotected so that accelerated deterioration of historic building materials (such as masonry, wood, plaster, paint, and structural members) occurs.</p>
<p>Repainting a roofing material that requires a protective coating and was painted historically (such as a terneplate metal roof or gutters) as part of regularly-scheduled maintenance.</p>	<p>Failing to repaint a roofing material that requires a protective coating and was painted historically as part of regularly-scheduled maintenance.</p>
<p>Protecting a roof covering when working on other roof features.</p>	<p>Failing to protect roof coverings when working on other roof features.</p>
<p>Evaluating the overall condition of the roof to determine whether more than protection and maintenance, such as repairs to roof features, will be necessary.</p>	<p>Failing to undertake adequate measures to ensure the protection of roof features.</p>
<p>Repairing a roof by ensuring that the existing historic roof or compatible non-historic roof covering is sound and waterproof.</p>	<p>Removing historic materials that could be repaired or using improper repair techniques.</p> <p>Failing to reuse intact slate or tile when only the roofing substrate or fasteners need replacement.</p>



[8] Regular maintenance includes removing leaves that can clog gutters and cause water damage to the exterior and interior walls of a house.

ROOFS

RECOMMENDED

NOT RECOMMENDED

Using corrosion-resistant roof fasteners (e.g., nails and clips) to repair a roof to help extend its longevity.

The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.

Limited Replacement in Kind

Replacing in kind extensively deteriorated or missing components of roof features when there are surviving prototypes, such as ridge tiles, roof cresting, or dormer trim, slates, or tiles, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.

Replacing an entire roof feature, such as a chimney or dormer, when limited replacement of deteriorated or missing components is appropriate.

Using replacement material that does not match the historic roof feature.

[9] Distinctively-shaped roofs are important in defining the historic character of these early 20th-century structures: (a) an asphalt shingle roof on a house; (b) and a concrete roof on Fonthill, Doylestown, PA (1908-1912), designed and built by Henry Chapman Mercer.



WINDOWS

RECOMMENDED	NOT RECOMMENDED
<p>Identifying, retaining, and preserving windows and their functional and decorative features that are important to the overall historic character of the building. The window material and how the window operates (e.g., double hung, casement, awning, or hopper) are significant, as are its components (including sash, muntins, ogee lugs, glazing, pane configuration, sills, mullions, casings, or brick molds) and related features, such as shutters.</p>	<p>Altering windows or window features which are important in defining the historic character of the building so that, as a result, the character is diminished.</p> <p>Changing the appearance of windows that contribute to the historic character of the building by replacing materials, finishes, or colors which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.</p> <p>Obscuring historic wood window trim with metal or other material.</p>
<p>Stabilizing deteriorated or damaged windows as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize deteriorated or damaged windows as a preliminary measure, when necessary, prior to undertaking preservation work.</p>
<p>Protecting and maintaining the wood or metal which comprises the window jamb, sash, and trim through appropriate surface treatments, such as cleaning, paint removal, and reapplication of the same protective coating systems.</p>	<p>Failing to protect and maintain materials on a cyclical basis so that deterioration of the window results.</p>
<p>Protecting windows against vandalism before work begins by covering them and by installing alarm systems that are keyed into local protection agencies.</p>	<p>Leaving windows unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected windows.</p>
<p>Installing impact-resistant glazing, when necessary for security, so that it is compatible with the historic windows and does not damage them or negatively impact their character.</p>	<p>Installing impact-resistant glazing, when necessary for security, that is not compatible with the historic windows and damages them or negatively impacts their character.</p>
<p>Making windows weathertight by recaulking gaps in fixed joints and replacing or installing weatherstripping.</p>	<p>Replacing windows rather than maintaining the sash, frame, or glazing.</p>
<p>Protecting windows from chemical cleaners, paint, or abrasion during work on the exterior of the building.</p>	<p>Failing to protect historic windows from chemical cleaners, paint, or abrasion when work is being done on the exterior of the building.</p>
<p>Protecting and retaining historic glass when replacing putty or repairing other components of the window.</p>	<p>Failing to protect the historic glass when making repairs.</p>



[10] Historic exterior storm windows preserve and help to insulate wood windows.



[11] Old and brittle glazing putty should be removed carefully before reputtying to keep window glazing weathertight.

WINDOWS

RECOMMENDED	NOT RECOMMENDED
Sustaining the historic operability of windows by lubricating friction points and replacing broken components of the operating system (such as hinges, latches, sash chains or cords) or replacing deteriorated gaskets or insulating units.	Failing to maintain windows and window components so that windows are inoperable, or sealing operable sash permanently. Failing to repair and reuse window hardware such as sash lifts, latches, and locks
Adding storm windows with a matching or a one-over-one pane configuration that will not obscure the characteristics of the historic windows. Storm windows improve energy efficiency and are especially beneficial when installed over wood windows because they also protect them from accelerated deterioration.	
Protecting adjacent materials when working on windows.	Failing to protect adjacent materials when working on windows.
Evaluating the overall condition of windows to determine whether more than protection and maintenance, such as repairs to windows and window features, will be necessary.	Failing to undertake adequate measures to ensure the protection of windows.
Repairing window frames and sash by patching, splicing, consolidating, or otherwise reinforcing them using recognized preservation methods.	Removing window frames or sash that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or untrained personnel, potentially causing further damage to historic buildings.
Using corrosion-resistant roof fasteners (e.g., nails and clips) to repair a roof to help extend its longevity.	
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing components of windows when there are surviving prototypes, such as frames or sash, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire window when limited replacement of deteriorated or missing components is appropriate. Using replacement material that does not match the historic window.

ENTRANCES AND PORCHES

RECOMMENDED

NOT RECOMMENDED

Identifying, retaining, and preserving entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building. The materials themselves (including wood, masonry, and metal) are significant, as are the features, such as doors, transoms, pilasters, columns, balustrades, stairs, roofs, and projecting canopies.

Stabilizing deteriorated or damaged entrances and porches as a preliminary measure, when necessary, prior to undertaking preservation work.

Altering entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing historic entrance and porch features instead of repairing or replacing only the deteriorated material.

Failing to stabilize a deteriorated or damaged entrance or porch until additional work is undertaken, thereby allowing further damage to occur to the historic building.

[13] It is important that exposed swallow tail porch rafters be kept painted to protect them from water damage.



[12] Repair and limited replacement in kind to match deteriorated wood porch features is always a recommended preservation treatment.



ENTRANCES AND PORCHES

RECOMMENDED	NOT RECOMMENDED
<i>Protecting and maintaining</i> the masonry, wood, and metals which comprise entrances and porches through appropriate surface treatments, such as cleaning, paint removal, and reapplication of protective coating systems.	Failing to protect and maintain historic materials on a cyclical basis so that deterioration of entrances and porches results.
Protecting entrances and porches against arson and vandalism before work begins by covering them and by installing alarm systems keyed into local protection agencies.	Leaving entrances and porches unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected entrances.
Protecting entrance and porch features when working on other features of the building.	Failing to protect historic entrances and porches when working on other features of the building.
Evaluating the overall condition of entrances and porches to determine whether more than protection and maintenance, such as repairs to entrance and porch features, will be necessary.	Failing to undertake adequate measures to ensure the protection of entrance and porch features.
<i>Repairing</i> entrances and porches by patching, splicing, consolidating, or otherwise reinforcing them using recognized preservation methods.	Removing entrances and porches or their features that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or untrained personnel, potentially causing further damage to historic materials.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
<i>Replacing</i> in kind extensively deteriorated or missing components of entrance and porch features when there are surviving prototypes, such as railings, balustrades, cornices, columns, sidelights, stairs, and roofs, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire entrance or porch feature when limited replacement of deteriorated and missing components is appropriate. Using replacement material that does not match the historic entrance or porch feature.

STOREFRONTS

RECOMMENDED	NOT RECOMMENDED
<p>Identifying, retaining, and preserving storefronts and their functional and decorative features that are important in defining the overall historic character of the building. The storefront materials (including wood, masonry, metals, ceramic tile, clear glass, and pigmented structural glass) and the configuration of the storefront are significant, as are features, such as display windows, base panels, bulkheads, signs, doors, transoms, kick plates, corner posts, piers, and entablatures.</p>	<p>Altering storefronts and their features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic storefront features instead of repairing or replacing only the deteriorated material.</p>
<p>Stabilizing deteriorated or damaged storefronts as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize a deteriorated or damaged storefront until additional work is undertaken, thereby allowing further damage to occur to the historic building.</p>
<p>Protecting and maintaining masonry, wood, glass, ceramic tile, and metals which comprise storefronts through appropriate treatments, such as cleaning, paint removal, and reapplication of protective coating systems.</p>	<p>Failing to protect and maintain historic materials on a cyclical basis so that deterioration of storefront features results.</p>
<p>Protecting storefronts against arson and vandalism before work begins by covering windows and doors and by installing alarm systems keyed into local protection agencies.</p>	<p>Leaving the storefront unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through an unprotected storefront.</p>
<p>Protecting the storefront when working on other features of the building.</p>	<p>Failing to protect the storefront when working on other features of the building.</p>

[14] The signage is an original and integral part of this historic Carrara glass storefront.



STOREFRONTS

RECOMMENDED	NOT RECOMMENDED
Evaluating the overall condition of the storefront to determine whether more than protection and maintenance, such as repairs to storefront features, will be necessary.	Failing to undertake adequate measures to ensure the protection of storefront features.
Repairing storefronts by patching, splicing, consolidating, or otherwise reinforcing them using recognized preservation methods.	Removing historic material that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or untrained personnel, potentially causing further damage to historic materials.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing components of storefronts when there are surviving prototypes, such as doors, transoms, kick plates, base panels, bulkheads, piers, or signs, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire feature or storefront when limited replacement of deteriorated and missing components is appropriate. Using replacement material that does not match the historic storefront feature.



[15] Regular maintenance has helped to preserve this historic storefront, which retains all of its character-defining features, including the granite bulkhead, multi-paned transom glazing, and recessed entrance.

CURTAIN WALLS

RECOMMENDED

NOT RECOMMENDED

<p>Identifying, retaining, and preserving curtain wall systems and their components that are important in defining the overall historic character of the building. The design of the curtain wall is significant, as are its component materials (metal stick framing and panel materials, such as clear or spandrel glass, stone, terra cotta, metal, and fiber-reinforced plastic), appearance (e.g., glazing color or tint, transparency, and reflectivity), and whether the glazing is fixed, operable, or louvered glass panels. How a curtain wall is engineered and fabricated, and the fact that it expands and contracts at a different rate from the building's structural system, are important to understand when undertaking the preservation of a curtain wall system.</p>	<p>Altering curtain wall components which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic curtain wall features instead of repairing or replacing only the deteriorated components.</p>
<p>Stabilizing deteriorated or damaged curtain walls as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize deteriorated or damaged curtain walls until additional work is undertaken, thereby allowing further damage to occur to the historic building.</p>
<p>Protecting and maintaining curtain walls and their components through appropriate surface treatments, such as cleaning and reapplication of protective coating systems; and by making them watertight and ensuring that sealants and gaskets are in good condition.</p>	<p>Failing to protect and maintain curtain wall components on a cyclical basis so that deterioration of curtain walls results.</p> <p>Failing to identify and treat the various causes of curtain wall failure, such as open gaps between components where sealants have deteriorated or are missing.</p>
<p>Protecting ground-level curtain walls from vandalism before work begins by covering them, while ensuring adequate ventilation, and by installing alarm systems keyed into local protection agencies.</p>	<p>Leaving ground-level curtain walls unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected entrances.</p>
<p>Installing impact-resistant glazing in a curtain wall system, when necessary for security or to meet code requirements, so that it is compatible with the historic curtain walls and does not damage them or negatively impact their character.</p>	<p>Installing impact-resistant glazing in a curtain wall system, when necessary for security, that is not compatible with the historic curtain walls and damages them or negatively impacts their character.</p>

CURTAIN WALLS

RECOMMENDED

NOT RECOMMENDED

Cleaning curtain wall systems only when necessary to halt deterioration or to remove heavy soiling.	Cleaning curtain wall systems when they are not heavily soiled, thereby needlessly introducing chemicals or moisture into historic materials.
Carrying out cleaning tests, when it has been determined that cleaning is appropriate, using only cleaning materials that will not damage components of the system, including factory-applied finishes. Test areas should be examined to ensure that no damage has resulted.	Cleaning curtain wall systems without testing first or using cleaning materials that may damage components of the system.
Evaluating the overall condition of curtain walls to determine whether more than protection and maintenance, such as repairs to curtain wall components, will be necessary.	Failing to undertake adequate measures to ensure the protection of curtain wall components.
Repairing curtain walls by ensuring that they are watertight by augmenting existing components or replacing deteriorated or missing sealants or gaskets, where necessary, to seal any gaps between system components.	Removing curtain wall components that could be stabilized, repaired, and conserved, or using improper repair techniques, or untrained personnel, potentially causing further damage to historic materials.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing components of a curtain wall system when there are surviving prototypes or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire curtain wall feature when limited replacement of deteriorated and missing components is appropriate. Using replacement material that does not match the historic curtain wall feature.



[16] Plywood provides temporary protection for an opening where a damaged spandrel panel was removed until a matching replacement panel can be installed.

STRUCTURAL SYSTEMS

RECOMMENDED

NOT RECOMMENDED

<p>Identifying, retaining, and preserving structural systems and visible features of systems that are important in defining the overall historic character of the building. This includes the materials that comprise the structural system (i.e., wood, metal, and masonry), the type of system, and its features, such as posts and beams, trusses, summer beams, vigas, cast-iron or masonry columns, above-grade stone foundation walls, or load-bearing masonry walls.</p>	<p>Altering visible features of historic structural systems which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Overloading the existing structural system, or installing equipment or mechanical systems which could damage the structure.</p> <p>Replacing a load-bearing masonry wall that could be augmented and retained.</p> <p>Leaving known structural problems untreated, such as deflected beams, cracked and bowed walls, or racked structural members.</p>
<p>Stabilizing deteriorated or damaged structural systems as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize a deteriorated or damaged structural system until additional work is undertaken, thereby allowing further damage to occur to the historic building.</p> <p>Failing to protect and maintain the structural system on a cyclical basis so that deterioration of the structural system results.</p>
<p>Protecting and maintaining the structural system by keeping gutters and downspouts clear and roofing in good repair; and by ensuring that wood structural members are free from insect infestation.</p>	<p>Using treatments or products that may retain moisture, which accelerates deterioration of structural members.</p>



[17] Distinctive examples of traditional construction techniques should be preserved, such as this wooden peg, which is part of the structural system of this late-19th-century warehouse.

[18] A massive, exposed, concrete structural system defines the historic character of the interior of St. John's Abbey, Collegeville, MN, designed by Marcel Breuer and constructed in 1961.

STRUCTURAL SYSTEMS

RECOMMENDED

NOT RECOMMENDED

Evaluating the overall condition of the structural system to determine whether more than protection and maintenance, such as repairs to structural features, will be necessary.	Failing to undertake adequate measures to ensure the protection of structural systems.
Repairing the structural system by augmenting individual components, using recognized preservation methods. For example, weakened structural members (such as floor framing) can be paired or sistered with a new member, braced, or otherwise supplemented and reinforced.	Upgrading the building structurally in a manner that diminishes the historic character of the exterior (such as installing strapping channels or removing a decorative cornice) or that damages interior features or spaces. Replacing a structural member or other feature of the structural system when it could be augmented and retained.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind those visible portions or features of the structural system that are either extensively deteriorated or missing when there are surviving prototypes, such as cast-iron columns and sections of load-bearing walls, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire curtain wall feature when limited replacement of deteriorated and missing components is appropriate. Using replacement material that does not match the historic curtain wall feature.
Considering the use of substitute material to replace structural features that are not visible. Substitute material must be structurally sufficient and physically compatible with the rest of the system.	Using substitute material that does not equal the load-bearing capabilities of the historic material or is physically incompatible with the structural system.

**MECHANICAL SYSTEMS:
HEATING, AIR CONDITIONING, ELECTRICAL, AND PLUMBING**

RECOMMENDED	NOT RECOMMENDED
<i>Identifying, retaining, and preserving</i> visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, and plumbing and lighting fixtures.	Removing or altering visible features of mechanical systems that are important in defining the overall historic character of the building so that, as a result, the character is diminished.
<i>Stabilizing</i> functioning mechanical systems as a preliminary measure, when necessary, prior to undertaking preservation work.	Failing to stabilize a functioning mechanical system and its visible features until additional work is undertaken.
<i>Protecting and maintaining</i> functioning mechanical, plumbing, and electrical systems and their features through cyclical maintenance.	Failing to protect and maintain functioning mechanical, plumbing, and electrical systems on a cyclical basis so that their deterioration results.
Improving the energy efficiency of existing mechanical systems to help reduce the need for a new system by installing storm windows, insulating attics and crawl spaces, or adding awnings, if appropriate.	
Evaluating the overall condition of functioning mechanical systems to determine whether more than protection and maintenance, such as repairs to mechanical system components, will be necessary.	Failing to undertake adequate measures to ensure the protection of structural systems.
<i>Repairing</i> mechanical systems by augmenting or upgrading system components (such as installing new pipes and ducts), rewiring, or adding new compressors or boilers.	Replacing a mechanical system when its components could be upgraded and retained.

MECHANICAL SYSTEMS: HEATING, AIR CONDITIONING, ELECTRICAL, AND PLUMBING

RECOMMENDED

NOT RECOMMENDED

The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.

Limited Replacement in Kind

Replacing in kind those extensively deteriorated or missing visible features of mechanical systems when there are surviving prototypes, such as ceiling fans, radiators, grilles, or lighting fixtures.

Installing a visible replacement feature that does not convey the same appearance.

The following work should be considered in a Preservation project when the installation of new mechanical equipment or an entire system is required to make the building functional.

Installing a new mechanical system, if required, so that it results in the least alteration possible to the historic building and its character-defining features.

Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.

Providing adequate structural support for new mechanical equipment.

Failing to consider the weight and design of new mechanical equipment so that, as a result, historic structural members or finished surfaces are weakened or cracked.

Installing new mechanical and electrical systems and ducts, pipes, and cables in closets, service areas, and wall cavities to preserve the historic character of the interior space.

Installing ducts, pipes, and cables where they will obscure character-defining features or negatively impact the historic character of the interior.

Concealing mechanical equipment in walls or ceilings in a manner that results in extensive loss or damage or otherwise obscures historic building materials and character-defining features.

INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED	NOT RECOMMENDED
<p>Identifying, retaining, and preserving a floor plan or interior spaces, features, and finishes that are important in defining the overall historic character of the building. Significant spatial characteristics include the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves, such as lobbies, lodge halls, entrance halls, parlors, theaters, auditoriums, gymnasiums, and industrial and commercial interiors. Color, texture, and pattern are important characteristics of features and finishes, which can include such elements as columns, plaster walls and ceilings, flooring, trim, fireplaces and mantels, paneling, light fixtures, hardware, decorative radiators, ornamental grilles and registers, windows, doors, and transoms; plaster, paint, wallpaper and wall coverings, and special finishes, such as marbleizing and graining; and utilitarian (painted or unpainted) features, including wood, metal, or concrete exposed columns, beams, and trusses and exposed load-bearing brick, concrete, and wood walls.</p>	<p>Altering a floor plan, interior spaces (including individual rooms), features, or finishes which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic interior features and finishes instead of repairing or replacing only the deteriorated portion.</p> <p>Installing new material that obscures or damages character-defining interior features and finishes.</p> <p>Removing paint, plaster, or other finishes from historically-finished interior surfaces and leaving the features exposed (e.g., removing plaster to expose brick walls or a brick chimney breast, stripping paint from wood to stain or varnish it, or removing a plaster ceiling to expose unfinished beams).</p> <p>Applying paint, plaster, or other coatings to surfaces that have been unfinished historically, thereby changing their character.</p> <p>Changing the type of finish or its color, such as painting a historically-varnished wood feature, or removing paint from a historically-painted feature.</p>
<p>Stabilizing deteriorated or damaged interior features and finishes as a preliminary measure, when necessary, prior to undertaking preservation work.</p>	<p>Failing to stabilize a deteriorated or damaged interior feature or finish until additional work can be undertaken, thereby allowing further damage to occur to the interior.</p>
<p>Protecting and maintaining historic materials (including plaster, masonry, wood, and metals) which comprise interior features through appropriate surface treatments, such as cleaning, paint removal, and reapplication of protective coating systems.</p>	<p>Failing to protect and maintain interior materials and finishes on a cyclical basis so that deterioration of interior features results.</p>

INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED

NOT RECOMMENDED

<p>Protecting interior features and finishes against arson and vandalism before project work begins by erecting temporary fencing or by covering broken windows and open doorways, while ensuring adequate ventilation, and by installing alarm systems keyed into local protection agencies.</p>	<p>Leaving the building unprotected and subject to vandalism before work begins, thereby allowing the interior to be damaged if it can be accessed through unprotected openings.</p>
<p>Protecting interior features (such as a staircase, mantel, flooring, or decorative finishes) from damage during project work by covering them with plywood, heavy canvas, or plastic sheeting.</p>	<p>Failing to protect interior features and finishes when working on the interior.</p>



[19] The sweeping staircase with its metal railing, chandelier, and terrazzo floor in the lobby of the 1954 Simms Building, Albuquerque, NM, are character-defining features. *Photo: Harvey M. Kaplan.*

[20] It is important to protect decorative interior features, such as this highly-glazed tile wainscoting in a historic train station, when painting the walls above it.

INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED	NOT RECOMMENDED
Removing damaged or deteriorated paint and finishes only to the next sound layer using the gentlest method possible prior to repainting or refinishing using compatible paint or other coating systems.	Removing paint that is firmly adhered to interior materials and features.
Using abrasive cleaning methods only on the interior of industrial or warehouse buildings with utilitarian, unplastered masonry walls and where wood features are not finished, molded, beaded, or worked by hand. Low-pressure abrasive cleaning (e.g., sand-blasting or other media blasting) should only be considered if test patches show no surface damage and after gentler methods have proven ineffective.	Using abrasive methods anywhere but utilitarian and industrial interior spaces or when there are other cleaning methods that are less likely to damage the surface of the material.
Evaluating the overall condition of the interior materials, features, and finishes to determine whether more than protection and maintenance, such as repairs to features and finishes, will be necessary.	Failing to undertake adequate measures to ensure the protection of interior materials, features, and finishes.
Repairing interior features and finishes by patching, splicing, consolidating, or otherwise reinforcing the materials using recognized preservation methods.	Removing interior features or finishes that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or untrained personnel, potentially causing further damage to historic materials.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing components of interior features when there are surviving prototypes (such as stairs, balustrades, wood paneling, columns, decorative wall finishes, and ornamental plaster or pressed-metal ceilings); or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, color, and finish.	Replacing an entire interior feature when limited replacement of deteriorated and missing components is appropriate. Using replacement material that does not match the historic interior feature or finish.

BUILDING SITE

RECOMMENDED

NOT RECOMMENDED

Identifying, retaining, and preserving features of the building site that are important in defining its overall historic character. Site features may include walls, fences, or steps; circulation systems, such as walks, paths, or roads; vegetation, such as trees, shrubs, grass, orchards, hedges, windbreaks, or gardens; landforms, such as hills, terracing, or berms; furnishings and fixtures, such as light posts or benches; decorative elements, such as sculpture, statuary, or monuments; water features, including fountains, streams, pools, lakes, or irrigation ditches; and subsurface archeological resources, other cultural or religious features, or burial grounds which are also important to the site.

Altering buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.

Retaining the historic relationship between buildings and the landscape.

Removing or relocating buildings or landscape features, thereby destroying the historic relationship between buildings and the landscape.



[21] (a) The formal garden on the property of the 1826 Beauregard-Keyes House in New Orleans (b) is integral to the character of the site.

BUILDING SITE

RECOMMENDED	NOT RECOMMENDED
Stabilizing deteriorated or damaged building and site features as a preliminary measure, when necessary, prior to undertaking preservation work.	Failing to stabilize a deteriorated or damaged building or site feature until additional work can be undertaken, thereby allowing further damage to occur to the building site.
Protecting and maintaining buildings and site features by providing proper drainage to ensure that water does not erode foundation walls, drain toward the building, or damage or erode the landscape.	Failing to ensure that site drainage is adequate so that buildings and site features are damaged or destroyed; or, alternatively, changing the site grading so that water does not drain properly.
Minimizing disturbance of the terrain around buildings or elsewhere on the site, thereby reducing the possibility of destroying or damaging important landscape features, archeological resources, other cultural or religious features, or burial grounds.	Using heavy machinery or equipment in areas where it may disturb or damage important landscape features, archeological resources, other cultural or religious features, or burial grounds.
Protecting (e.g., preserving in place) important site features, archeological resources, other cultural or religious features, or burial grounds.	Leaving known site features or archeological material unprotected so that it is damaged during preservation work.
Planning and carrying out any necessary investigation before preservation begins, using professional archeologists and methods when preservation in place is not feasible.	Allowing unqualified personnel to perform data recovery on archeological resources, which can result in damage or loss of important archeological material.
Preserving important landscape features through regularly-scheduled maintenance of historic plant material.	Allowing important landscape features or archeological resources to be lost, damaged, or to deteriorate due to inadequate protection or lack of maintenance.
Protecting the building site and landscape features against arson and vandalism before preservation work begins by erecting temporary fencing and by installing alarm systems keyed into local protection agencies.	Leaving the property unprotected and subject to vandalism before work begins so that the building site and landscape features, archeological resources, other cultural or religious features, or burial grounds can be damaged or destroyed.
Installing protective fencing, bollards, and stanchions on a building site, when necessary for security, that are as unobtrusive as possible.	Installing protective fencing, bollards, and stanchions on a building site, when necessary for security, without taking into consideration their location and visibility so that they negatively impact the historic character of the site.
Providing continued protection and maintenance of buildings and landscape features on the site through appropriate grounds or landscape management.	Removing or destroying features from the site, such as fencing, paths or walkways, masonry balustrades, or plant material.

BUILDING SITE

RECOMMENDED	NOT RECOMMENDED
Protecting building and landscape features when working on the site.	Failing to protect building and landscape features during work on the site.
Evaluating the overall condition of the site to determine whether more than protection and maintenance, such as repairs to materials and features, will be necessary.	Failing to undertake adequate measures to ensure the protection of the site.
Repairing building and site features which have damaged, deteriorated, or missing components to reestablish the whole feature and to ensure retention of the integrity of historic materials.	Failing to repair damaged or deteriorated site features.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing features of the site when there are surviving prototypes, such as part of a fountain, portions of a walkway, or a hedge, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, and color.	<p>Replacing an entire feature of the building or site when limited replacement of deteriorated or missing components is appropriate.</p> <p>Using replacement material that does not match the historic site feature.</p>

[22 a-b] The 1907 Commander General's Quarters facing Continental Park is one of many important structures that contribute to the historic significance and character of Fort Monroe, a National Monument, in Hampton, VA.



SETTING (DISTRICT / NEIGHBORHOOD)

RECOMMENDED	NOT RECOMMENDED
<p><i>Identifying, retaining, and preserving</i> building and landscape features that are important in defining the overall historic character of the setting. Such features can include circulation systems, such as roads and streets; furnishings and fixtures, such as light posts or benches; vegetation, gardens, and yards; adjacent open space, such as fields, parks, commons, or woodlands; and important views or visual relationships.</p>	<p>Altering those building and landscape features of the setting which are important in defining its historic character so that, as a result, the character is diminished.</p>
<p>Retaining the historic relationship between buildings and landscape features in the setting. For example, preserving the relationship between a town common or urban plaza and the adjacent houses, municipal buildings, roads, and landscape and streetscape features.</p>	<p>Altering the relationship between the buildings and landscape features in the setting by widening existing streets, changing landscape materials, or locating new streets or parking areas where they may negatively impact the historic character of the setting.</p> <p>Removing or relocating historic buildings or landscape features, thereby destroying the historic relationship between buildings and the landscape in the setting.</p>



[23] The city square is important in defining the character of the historic setting in this small town.



[24] Cast-iron porches and wrought-iron fences from the late 19th century typify this block in an urban historic district.

[25] Street names in tile set into the sidewalk are distinctive features in this historic district.

SETTING (DISTRICT / NEIGHBORHOOD)

RECOMMENDED	NOT RECOMMENDED
Stabilizing deteriorated or damaged building or landscape features in the setting as a preliminary measure, when necessary, prior to undertaking preservation work.	Failing to stabilize a deteriorated or damaged building or landscape feature in the setting until additional work can be undertaken, thereby allowing further damage to occur to the setting.
Protecting and maintaining historic features in the setting through regularly-scheduled maintenance and landscape management.	Failing to protect and maintain materials in the setting on a cyclical basis so that deterioration of building and landscape features results. Stripping or removing historic features from buildings or the setting, such as a porch, fencing, walkways, or plant material.
Installing protective fencing, bollards, and stanchions in the setting, when necessary for security, that are as unobtrusive as possible.	Installing protective fencing, bollards, and stanchions in the setting, when necessary for security, without taking into consideration their location and visibility so that they negatively impact the historic character of the setting.
Protecting building and landscape features when undertaking work in the setting.	Failing to protect building and landscape features during work in the setting.
Evaluating the overall condition of materials and features to determine whether more than protection and maintenance, such as repairs to materials and features in the setting, will be necessary.	Failing to undertake adequate measures to ensure the protection of materials and features of the setting.
Repairing features in the setting by reinforcing the historic materials, using recognized preservation methods.	Removing material that could be repaired or using improper repair techniques.
<i>The following work is highlighted to indicate that it represents the greatest degree of intervention generally recommended within the treatment Preservation, and should only be considered after protection, stabilization, and repair concerns have been addressed.</i>	
Limited Replacement in Kind	
Replacing in kind extensively deteriorated or missing components of building and landscape features in the setting when there are surviving prototypes, such as balustrades or paving materials, or when the replacement can be based on documentary or physical evidence. The new work should match the old in material, design, scale, and color.	Replacing an entire feature of the building or landscape when limited replacement of deteriorated or missing components is appropriate. Using replacement material that does not match the historic building or landscape feature.

CODE-REQUIRED WORK

RECOMMENDED

NOT RECOMMENDED

Sensitive solutions to meeting code requirements are an important part of protecting the historic character of the building and site. Thus, work that must be done to meet accessibility and life-safety requirements in the treatment Preservation must also be assessed for its potential impact on the historic building and site.

ACCESSIBILITY

<p>Identifying the historic building’s character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting which may be affected by accessibility code-required work.</p>	<p>Undertaking accessibility code-required alterations before identifying those exterior features, interior spaces, features, and finishes, and features of the site and setting which are character defining and, therefore, must be preserved.</p>
<p>Complying with barrier-free access requirements in such a manner that the historic building’s character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting are preserved or impacted as little as possible.</p>	<p>Altering, damaging, or destroying character-defining exterior features, interior spaces, features, and finishes, or features of the site and setting while making modifications to a building, its site, or setting to comply with accessibility requirements.</p>
<p>Working with specialists in accessibility and historic preservation to determine the most sensitive solutions to comply with access requirements in a historic building, its site, and setting.</p>	<p>Making changes to historic buildings, their sites, and setting without first consulting with specialists in accessibility and historic preservation to determine the most appropriate solutions to comply with accessibility requirements.</p>
<p>Providing barrier-free access that promotes independence for the user while preserving significant historic features.</p>	<p>Making access modifications that do not provide independent, safe access or preserve historic features.</p>
<p>Finding solutions to meet accessibility requirements that minimize the impact of any necessary alteration for accessibility on the historic building, its site, or setting, such as compatible ramps, paths, and lifts.</p>	<p>Making modifications for accessibility without considering the impact on the historic building, its site, and setting.</p>

CODE-REQUIRED WORK

RECOMMENDED	NOT RECOMMENDED
Using relevant sections of existing codes regarding accessibility for historic buildings that provide alternative means of compliance when code-required work would otherwise negatively impact the historic character of the property.	
Minimizing the visual impact of accessibility ramps by installing them on secondary elevations when it does not compromise accessibility or by screening them with plantings.	
Adding a gradual slope or grade to the sidewalk, if appropriate, to access the entrance rather than installing a ramp that would be more intrusive to the historic character of the building and the district.	
Installing a lift as inconspicuously as possible when it is necessary to locate it on a primary elevation of the historic building.	Installing a lift at a primary entrance without considering other options or locations.

[26] A temporary ramp—unobtrusive and easily removed—facilitates access to the entrance of this museum and does not affect its historic character.



[27] The access ramp at the left of the entrance is concealed by a hedge which minimizes its visibility and impact on the character of the historic apartment building.



CODE-REQUIRED WORK

RECOMMENDED	NOT RECOMMENDED
LIFE SAFETY	
Identifying the historic building's character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting which may be affected by life-safety code-required work.	Undertaking life-safety code-required alterations before identifying those exterior features, interior spaces, features, and finishes, and features of the site and setting which are character defining and, therefore, must be preserved.
Complying with life-safety codes (including requirements for impact-resistant glazing, security, and seismic retrofit) in such a manner that the historic building's character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting are preserved or impacted as little as possible.	Altering, damaging, or destroying character-defining exterior features, interior spaces, features, and finishes, or features of the site and setting while making modifications to a building, its site, or setting to comply with life-safety code requirements.
Removing building materials only after testing has been conducted to identify any hazardous materials, and using only the least damaging abatement methods.	Removing building materials without testing first to identify any hazardous materials, or using potentially damaging methods of abatement.
Providing workers with appropriate personal equipment for protection from hazards on the worksite.	Removing hazardous or toxic materials without regard for workers' health and safety or environmentally-sensitive disposal of the materials.
Working with code officials and historic preservation specialists to investigate systems, methods, or devices to make the building compliant with life-safety codes to ensure that necessary alterations will be compatible with the historic character of the building.	Making life-safety code-required changes to the building without consulting code officials and historic preservation specialists, with the result that alterations negatively impact the historic character of the building.
Using relevant sections of existing codes regarding life safety for historic buildings that provide alternative means of code compliance when code-required work would otherwise negatively impact the historic character of the building.	
Upgrading historic stairways and elevators to meet life-safety codes so that they are not damaged or otherwise negatively impacted.	Damaging or making inappropriate alterations to historic stairways and elevators or to adjacent spaces, features, or finishes in the process of doing work to meet code requirements.
Installing sensitively-designed fire-suppression systems, such as sprinklers, so that historic features and finishes are preserved.	Covering character-defining wood features with fire-retardant sheathing, which results in altering their appearance.
Applying fire-retardant coatings when appropriate, such as intumescent paint, to protect steel structural systems.	Using fire-retardant coatings if they will damage or obscure character-defining features.



[28] A simple railing added on the inner side of an elaborate wood and cast-iron stair railing meets life-safety code requirements without greatly impacting its historic character.

[29] A safety cone outside of a house where lead paint is being removed warns of the hazardous conditions on the site.

RESILIENCE TO NATURAL HAZARDS

RECOMMENDED	NOT RECOMMENDED
<i>Resilience to natural hazards should be addressed as part of a Preservation project. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to best advantage when considering new adaptive treatments so as to have the least impact on the historic character of the building, its site, and setting.</i>	
Identifying the vulnerabilities of the historic property to the impacts of natural hazards (such as wildfires, hurricanes, or tornadoes) using the most current climate information and data available.	Failing to identify and periodically reevaluate the potential vulnerability of the building, its site, and setting to the impacts of natural hazards.
Assessing the potential impacts of known vulnerabilities on character-defining features of the building, its site, and setting, and reevaluating and reassessing potential impacts on a regular basis.	
Documenting the property and its character-defining features as a record and guide for future repair work, should it be necessary, and storing the documentation in a weatherproof location.	Failing to document the historic property and its character-defining features with the result that such information is not available in the future to guide repair or reconstruction work, should it be necessary.
Ensuring that historic resource inventories and maps are accurate, up to date, and accessible in an emergency.	
Maintaining the building, its site, and setting in good repair, and regularly monitoring character-defining features.	Failing to regularly monitor and maintain the property and building systems in good repair.
Using and maintaining existing characteristics and features of the historic building, its site, setting, and larger environment (such as shutters for storm protection or a site wall that keeps out flood waters) that may help to avoid or minimize the impacts of natural hazards.	
Undertaking work to prevent or minimize the loss, damage, or destruction of the historic property while retaining and preserving significant features and the overall historic character of the building, its site, and setting.	Allowing loss, damage, or destruction to occur to the historic building, its site, or setting by failing to evaluate potential future impacts of natural hazards or to plan and implement adaptive measures, if necessary to address possible threats.
Ensuring that, when planning work to adapt for natural hazards, all feasible alternatives are considered, and that options requiring the least alteration are considered first.	

RESILIENCE TO NATURAL HAZARDS

RECOMMENDED	NOT RECOMMENDED
<p>Implementing local and regional traditions (such as elevating residential buildings at risk of flooding or reducing flammable vegetation around structures in fire-prone areas) for adapting buildings and sites to specific natural hazards, when appropriate. Such traditional methods may be appropriate if they are compatible with the historic character of the building, its site, and setting.</p>	<p>Implementing a treatment traditionally used in another region or one typically used for a different property type or architectural style which is not compatible with the historic character of the property.</p>
<p>Using special exemptions and variances when adaptive treatments to protect buildings from known hazards would otherwise negatively impact the historic character of the building, its site, or setting.</p>	
<p>Considering adaptive options, whenever possible, that would protect multiple historic resources, if the treatment can be implemented without negatively impacting the historic character of the setting or district, or archeological resources, other cultural or religious features, or burial grounds.</p>	



[30] Historic window shutters still serve their original function as protection in hurricane-prone areas.

Sustainability

Sustainability should be addressed as part of a **Preservation** project. Good preservation practice is often synonymous with sustainability. Existing energy-efficient features should be retained and repaired. New sustainability treatments generally should be limited to updating existing features and systems to have the least impact on the historic character of the building.

The topic of sustainability is addressed in detail in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. Although specifically developed for the treatment Rehabilitation, the Sustainability Guidelines can be used to help guide the other treatments.



[31] An interior screen door at the entrance to individual apartments is a historic feature traditionally used to help circulate air throughout the building.

STANDARDS FOR REHABILITATION & GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.



Standards for Rehabilitation

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

GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

INTRODUCTION

In **Rehabilitation**, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation. However, greater latitude is given in the **Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings** to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials. Of the four treatments, only **Rehabilitation** allows alterations and the construction of a new addition, if necessary for a continuing or new use for the historic building.

Identify, Retain, and Preserve Historic Materials and Features

The guidance for the treatment **Rehabilitation** begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained to preserve that character. Therefore, guidance on *identifying, retaining, and preserving* character-defining features is always given first.

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of **Rehabilitation** work, then *protecting and maintaining* them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of historic materials and features as well as ensuring that the property is protected before and

during rehabilitation work. A historic building undergoing rehabilitation will often require more extensive work. Thus, an overall evaluation of its physical condition should always begin at this level.

Repair Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work, *repairing* is recommended. **Rehabilitation** guidance for the repair of historic materials, such as masonry, again begins with the least degree of intervention possible. In rehabilitation, repairing also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing components of features when there are surviving prototype features that can be substantiated by documentary and physical evidence. Although using the same kind of material is always the preferred option, a substitute material may be an acceptable alternative if the form, design, and scale, as well as the substitute material itself, can effectively replicate the appearance of the remaining features.

Replace Deteriorated Historic Materials and Features

Following repair in the hierarchy, **Rehabilitation** guidance is provided for *replacing* an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair. If the missing feature is character defining or if it is critical to the survival of the building (e.g., a roof), it should be replaced to match the historic feature based on physical or his-

toric documentation of its form and detailing. As with repair, the preferred option is always replacement of the entire feature in kind (i.e., with the same material, such as wood for wood). However, when this is not feasible, a compatible substitute material that can reproduce the overall appearance of the historic material may be considered.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, the guidelines never recommend removal and replacement with new material of a feature that could reasonably be repaired and, thus, preserved.

Design for the Replacement of Missing Historic Features

When an entire interior or exterior feature is missing, such as a porch, it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historic appearance. If the feature is not critical to the survival of the building, allowing the building to remain without the feature is one option. But if the missing feature is important to the historic character of the building, its replacement is always recommended in the **Rehabilitation** guidelines as the first, or preferred, course of action. If adequate documentary and physical evidence exists, the feature may be accurately reproduced. A second option in a rehabilitation treatment for replacing a missing feature, particularly when the available information about the feature is inadequate to permit an accurate reconstruction, is to *design* a new feature that is compatible with the overall historic character of the building. The new design should always take into account the size, scale, and material of the building itself and should be clearly differentiated from the authentic historic features. For properties that have changed over time, and where those changes have acquired

significance, reestablishing missing historic features generally should not be undertaken if the missing features did not coexist with the features currently on the building. Juxtaposing historic features that did not exist concurrently will result in a false sense of the building's history.

Alterations

Some exterior and interior alterations to a historic building are generally needed as part of a **Rehabilitation** project to ensure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include changes to the site or setting, such as the selective removal of buildings or other features of the building site or setting that are intrusive, not character defining, or outside the building's period of significance.

Code-Required Work: Accessibility and Life Safety

Sensitive solutions to meeting code requirements in a **Rehabilitation** project are an important part of protecting the historic character of the building. Work that must be done to meet accessibility and life-safety requirements must also be assessed for its potential impact on the historic building, its site, and setting.

Resilience to Natural Hazards

Resilience to natural hazards should be addressed as part of a **Rehabilitation** project. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to best advantage when considering new adaptive treatments so as to have the least impact on the historic character of the building, its site, and setting.

Sustainability

Sustainability should be addressed as part of a **Rehabilitation** project. Good preservation practice is often synonymous with sustainability. Existing energy-efficient features should be retained and repaired. Only sustainability treatments should be considered that will have the least impact on the historic character of the building.

The topic of sustainability is addressed in detail in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*.

New Exterior Additions and Related New Construction

Rehabilitation is the only treatment that allows expanding a historic building by enlarging it with an addition. However, the **Rehabilitation** guidelines emphasize that new additions should be considered only after it is determined that meeting specific new needs cannot be achieved by altering non-character-defining interior spaces. If the use cannot be accommodated in this way, then an attached exterior addition may be considered. New additions should be designed and constructed so that the character-defining features of the historic building, its site, and setting are not negatively impacted. Generally, a new addition should be subordinate to the historic building. A new addition should be compatible, but differentiated enough so that it is not confused as historic or original to the building. The same guidance applies to new construction so that it does not negatively impact the historic character of the building or its site.

Rehabilitation as a Treatment. *When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.*

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED

NOT RECOMMENDED

Identifying, retaining and preserving masonry features that are important in defining the overall historic character of the building (such as walls, brackets, railings, cornices, window and door surrounds, steps, and columns) and decorative ornament and other details, such as tooling and bonding patterns, coatings, and color.

Removing or substantially changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired, thereby destroying the historic integrity of the building.

Applying paint or other coatings (such as stucco) to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically-painted masonry.

Protecting and maintaining masonry by ensuring that historic drainage features and systems that divert rainwater from masonry surfaces (such as roof overhangs, gutters, and downspouts) are intact and functioning properly.

Failing to identify and treat the causes of masonry deterioration, such as leaking roofs and gutters or rising damp.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Cleaning masonry surfaces when they are not heavily soiled to create a “like-new” appearance, thereby needlessly introducing chemicals or moisture into historic materials.

Carrying out masonry cleaning tests when it has been determined that cleaning is appropriate. Test areas should be examined to ensure that no damage has resulted and, ideally, monitored over a sufficient period of time to allow long-range effects to be predicted.

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be evaluated.



[1] An alkaline-based product is appropriate to use to clean historic marble because it will not damage the marble, which is acid sensitive.



[2] Mid-century modern building technology made possible the form of this parabolic-shaped structure and its thin concrete shell construction. Built in 1961 as the lobby of the La Concha Motel in Las Vegas, it was designed by Paul Revere Williams, one of the first prominent African-American architects. It was moved to a new location and rehabilitated to serve as the Neon Museum, and is often cited as an example of Googie architecture. *Credit: Photographed with permission at The Neon Museum, Las Vegas, Nevada.*

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED

Cleaning soiled masonry surfaces with the gentlest method possible, such as using low-pressure water and detergent and natural bristle or other soft-bristle brushes.

NOT RECOMMENDED

Cleaning or removing paint from masonry surfaces using most abrasive methods (including sandblasting, other media blasting, or high-pressure water) which can damage the surface of the masonry and mortar joints.

Using a cleaning or paint-removal method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage some types of masonry (such as using acid on limestone or marble), or failing to neutralize or rinse off chemical cleaners from masonry surfaces.



[3] Not Recommended:
The white film on the upper corner of this historic brick row house is the result of using a scrub or slurry coating, rather than traditional repointing by hand, which is the recommended method.

[4] Not Recommended:
The quoins on the left side of the photo show that high-pressure abrasive blasting used to remove paint can damage even early 20th-century, hard-baked, textured brick and erode the mortar, whereas the same brick on the right, which was not abrasively cleaned, is undamaged.



MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
Using biodegradable or environmentally-safe cleaning or paint-removal products.	
Using paint-removal methods that employ a poultice to which paint adheres, when possible, to neatly and safely remove old lead paint.	
Using coatings that encapsulate lead paint, when possible, where the paint is not required to be removed to meet environmental regulations.	
Allowing only trained conservators to use abrasive or laser-cleaning methods, when necessary, to clean hard-to-reach, highly-carved, or detailed decorative stone features.	
Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand scraping) prior to repainting.	Removing paint that is firmly adhered to masonry surfaces, unless the building was unpainted historically and the paint can be removed without damaging the surface.
Applying compatible paint coating systems to historically-painted masonry following proper surface preparation.	Failing to follow manufacturers' product and application instructions when repainting masonry features.
Repainting historically-painted masonry features with colors that are appropriate to the historic character of the building and district.	Using paint colors on historically-painted masonry features that are not appropriate to the historic character of the building and district.
Protecting adjacent materials when cleaning or removing paint from masonry features.	Failing to protect adjacent materials when cleaning or removing paint from masonry features.
Evaluating the overall condition of the masonry to determine whether more than protection and maintenance, such as repairs to masonry features, will be necessary.	Failing to undertake adequate measures to ensure the protection of masonry features.
<p>Repairing masonry by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes, such as terra-cotta brackets or stone balusters.</p>	<p>Removing masonry that could be stabilized, repaired, and conserved, or using untested consolidants and unskilled personnel, potentially causing further damage to historic materials.</p> <p>Replacing an entire masonry feature, such as a cornice or balustrade, when repair of the masonry and limited replacement of deteriorated or missing components are feasible.</p>

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
<p>Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster on the interior.</p>	<p>Removing non-deteriorated mortar from sound joints and then repointing the entire building to achieve a more uniform appearance.</p>
<p>Removing deteriorated lime mortar carefully by hand raking the joints to avoid damaging the masonry.</p>	
<p>Using power tools only on horizontal joints on brick masonry in conjunction with hand chiseling to remove hard mortar that is deteriorated or that is a non-historic material which is causing damage to the masonry units. Mechanical tools should be used only by skilled masons in limited circumstances and generally not on short, vertical joints in brick masonry.</p>	<p>Allowing unskilled workers to use masonry saws or mechanical tools to remove deteriorated mortar from joints prior to repointing.</p>
<p>Duplicating historic mortar joints in strength, composition, color, and texture when repointing is necessary. In some cases, a lime-based mortar may also be considered when repointing Portland cement mortar because it is more flexible.</p>	<p>Repointing masonry units with mortar of high Portland cement content (unless it is the content of the historic mortar).</p> <p>Using “surface grouting” or a “scrub” coating technique, such as a “sack rub” or “mortar washing,” to repoint exterior masonry units instead of traditional repointing methods.</p> <p>Repointing masonry units (other than concrete) with a synthetic caulking compound instead of mortar.</p>
<p>Duplicating historic mortar joints in width and joint profile when repointing is necessary.</p>	<p>Changing the width or joint profile when repointing.</p>
<p>Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.</p>	<p>Removing sound stucco or repairing with new stucco that is different in composition from the historic stucco.</p> <p>Patching stucco or concrete without removing the source of deterioration.</p> <p>Replacing deteriorated stucco with synthetic stucco, an exterior finish and insulation system (EFIS), or other non-traditional materials.</p>

MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED

NOT RECOMMENDED

Using mud plaster or a compatible lime-plaster adobe render, when appropriate, to repair adobe.	Applying cement stucco, unless it already exists, to adobe.
Sealing joints in concrete with appropriate flexible sealants and backer rods, when necessary.	
Cutting damaged concrete back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch must be applied carefully so that it will bond satisfactorily with and match the historic concrete.	Patching damaged concrete without removing the source of deterioration.



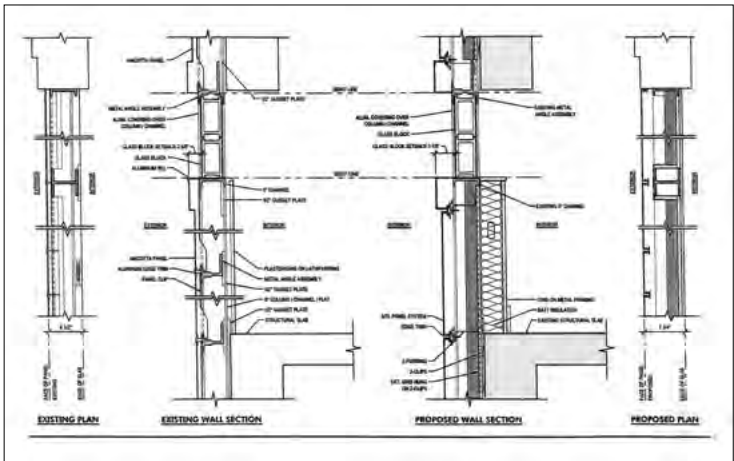
[5] Rebars in the reinforced concrete ceiling have rusted, causing the concrete to spall. The rebars must be cleaned of rust before the concrete can be patched.

[6] Some areas of the concrete brise soleil screen on this building constructed in 1967 are badly deteriorated. If the screen cannot be repaired, it may be replaced in kind or with a composite substitute material with the same appearance as the concrete.





[7] (a) J.W. Knapp's Department Store, built 1937-38, in Lansing, MI, was constructed with a proprietary material named "Maul Macotta" made of enameled steel and cast-in-place concrete panels. Prior to its rehabilitation, a building inspection revealed that, due to a flaw in the original design and construction, the material was deteriorated beyond repair. The architects for the rehabilitation project devised a replacement system (b) consisting of enameled aluminum panels that matched the original colors (c). Photos and drawing (a-b): Quinn Evans Architects; Photo (c): James Haefner Photography.



MASONRY: STONE, BRICK, TERRA COTTA, CONCRETE, ADOBE, STUCCO, AND MORTAR

RECOMMENDED	NOT RECOMMENDED
Using a non-corrosive, stainless-steel anchoring system when replacing damaged stone, concrete, or terra-cotta units that have failed.	
Applying non-historic surface treatments, such as water-repellent coatings, to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.	Applying waterproof, water-repellent, or non-original historic coatings (such as stucco) to masonry as a substitute for repointing and masonry repairs.
Applying permeable, anti-graffiti coatings to masonry when appropriate.	Applying water-repellent or anti-graffiti coatings that change the historic appearance of the masonry or that may trap moisture if the coating is not sufficiently permeable.
Replacing in kind an entire masonry feature that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples can include large sections of a wall, a cornice, pier, or parapet. If using the same kind of material is not feasible, then a compatible substitute material may be considered.	Removing a masonry feature that is unrepairable and not replacing it, or replacing it with a new feature that does not match. Using substitute material for the replacement that does not convey the same appearance of the surviving components of the masonry feature.
<i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i>	
Designing the Replacement for Missing Historic Features	
Designing and installing a replacement masonry feature, such as a step or door pediment, when the historic feature is completely missing. It may be an accurate restoration based on documentary and physical evidence, but only when the historic feature to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.	Creating an inaccurate appearance because the replacement for the missing masonry feature is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building. Introducing a new masonry feature that is incompatible in size, scale, material, or color.

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED	NOT RECOMMENDED
<p><i>Identifying, retaining and preserving</i> wood features that are important in defining the overall historic character of the building (such as siding, cornices, brackets, window and door surrounds, and steps) and their paints, finishes, and colors.</p>	<p>Removing or substantially changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Removing a major portion of the historic wood from a façade instead of repairing or replacing only the deteriorated wood, then reconstructing the façade with new material to achieve a uniform or “improved” appearance.</p> <p>Changing the type of finish, coating, or historic color of wood features, thereby diminishing the historic character of the exterior.</p> <p>Failing to renew failing paint or other coatings that are historic finishes.</p> <p>Stripping historically-painted surfaces to bare wood and applying a clear finish rather than repainting.</p> <p>Stripping paint or other coatings to reveal bare wood, thereby exposing historically-coated surfaces to the effects of accelerated weathering.</p> <p>Removing wood siding (clapboards) or other covering (such as stucco) from log structures that were covered historically, which changes their historic character and exposes the logs to accelerated deterioration.</p>
<p><i>Protecting and maintaining</i> wood features by ensuring that historic drainage features that divert rainwater from wood surfaces (such as roof overhangs, gutters, and downspouts) are intact and functioning properly.</p>	<p>Failing to identify and treat the causes of wood deterioration, such as faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungal infestation.</p>

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED

NOT RECOMMENDED

Applying chemical preservatives or paint to wood features that are subject to weathering, such as exposed beam ends, outriggers, or rafter tails.	Using chemical preservatives (such as creosote) which, unless they were used historically, can change the appearance of wood features.
Implementing an integrated pest management plan to identify appropriate preventive measures to guard against insect damage, such as installing termite guards, fumigating, and treating with chemicals.	
Retaining coatings (such as paint) that protect the wood from moisture and ultraviolet light. Paint removal should be considered only when there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate coatings.	Stripping paint or other coatings from wood features without recoating.



[8] Rotted clapboards have been replaced selectively with new wood siding to match the originals.

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED	NOT RECOMMENDED
<p>Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (e.g., hand scraping and hand sanding) prior to repainting.</p>	<p>Using potentially-damaging paint-removal methods on wood surfaces, such as open-flame torches, orbital sanders, abrasive methods (including sandblasting, other media blasting, or high-pressure water), or caustic paint-removers.</p> <p>Removing paint that is firmly adhered to wood surfaces.</p>
<p>Using chemical strippers primarily to supplement other methods such as hand scraping, hand sanding, and thermal devices.</p>	<p>Failing to neutralize the wood thoroughly after using chemical paint removers so that new paint may not adhere.</p> <p>Removing paint from detachable wood features by soaking them in a caustic solution, which may roughen the surface, split the wood, or result in staining from residual acids leaching out of the wood.</p>
<p>Using biodegradable or environmentally-safe cleaning or paint-removal products.</p>	
<p>Using paint-removal methods that employ a poultice to which paint adheres, when possible, to neatly and safely remove old lead paint.</p>	
<p>Using thermal devices (such as infrared heaters) carefully to remove paint when it is so deteriorated that total removal is necessary prior to repainting.</p>	<p>Using a thermal device to remove paint from wood features without first checking for and removing any flammable debris behind them.</p> <p>Using thermal devices without limiting the amount of time the wood feature is exposed to heat.</p>
<p>Using coatings that encapsulate lead paint, when possible, where the paint is not required to be removed to meet environmental regulations.</p>	
<p>Applying compatible paint coating systems to historically-painted wood following proper surface preparation.</p>	<p>Failing to follow manufacturers' product and application instructions when repainting wood features.</p>
<p>Repainting historically-painted wood features with colors that are appropriate to the building and district.</p>	<p>Using paint colors on historically-painted wood features that are not appropriate to the building or district.</p>

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED

NOT RECOMMENDED

Protecting adjacent materials when working on other wood features.	Failing to protect adjacent materials when working on wood features.
Evaluating the overall condition of the wood to determine whether more than protection and maintenance, such as repairs to wood features, will be necessary.	Failing to undertake adequate measures to ensure the protection of wood features.



[9] Smooth-surfaced cementitious siding (left) may be used to replace deteriorated wood siding only on secondary elevations that have minimal visibility.

[10] **Not Recommended:** Cementitious siding with a raised wood-grain texture is not an appropriate material to replace historic wood siding, which has a smooth surface when painted.



WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, AND OTHER FUNCTIONAL AND DECORATIVE ELEMENTS

RECOMMENDED	NOT RECOMMENDED
<p>Repairing wood by patching, splicing, consolidating, or otherwise reinforcing the wood using recognized conservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing components of wood features when there are surviving prototypes, such as brackets, molding, or sections of siding.</p>	<p>Removing wood that could be stabilized, repaired, and conserved, or using untested consolidants and unskilled personnel, potentially causing further damage to historic materials.</p> <p>Replacing an entire wood feature, such as a cornice or balustrade, when repair of the wood and limited replacement of deteriorated or missing components is feasible.</p>
<p>Replacing in kind an entire wood feature that is too deteriorated to repair (if the overall form and detailing are still evident) using physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples of such wood features include a cornice, entablature, or a balustrade. If using wood is not feasible, then a compatible substitute material may be considered.</p>	<p>Removing a wood feature that is unrepairable and not replacing it, or replacing it with a new feature that does not match.</p> <p>Using substitute material for the replacement that does not convey the same appearance of the surviving components of the wood feature.</p>
<p>Replacing a deteriorated wood feature or wood siding on a <i>primary or other highly-visible</i> elevation with a new matching wood feature.</p>	<p>Replacing a deteriorated wood feature or wood siding on a <i>primary or other highly-visible elevation</i> with a composite substitute material.</p>
<p><i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i></p>	
<p>Designing the Replacement for Missing Historic Features</p>	
<p>Designing and installing a replacement masonry feature, such as a step or door pediment, when the historic feature is completely missing. It may be an accurate restoration based on documentary and physical evidence, but only when the historic feature to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.</p>	<p>Creating an inaccurate appearance because the replacement for the missing masonry feature is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building.</p> <p>Introducing a new wood feature that is incompatible in size, scale, material, or color.</p>

METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED

NOT RECOMMENDED

<p>Identifying, retaining, and preserving metal features that are important in defining the overall historic character of the building (such as columns, capitals, pilasters, spandrel panels, or stairways) and their paints, finishes, and colors. The type of metal should be identified prior to work because each metal has its own properties and may require a different treatment.</p>	<p>Removing or substantially changing metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Removing a major portion of the historic metal from a façade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material to achieve a uniform or “improved” appearance.</p>
<p>Protecting and maintaining metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.</p>	<p>Failing to identify and treat the causes of corrosion, such as moisture from leaking roofs or gutters.</p> <p>Placing incompatible metals together without providing an appropriate separation material. Such incompatibility can result in galvanic corrosion of the less noble metal (e.g., copper will corrode cast iron, steel, tin, and aluminum).</p>
<p>Cleaning metals when necessary to remove corrosion prior to repainting or applying appropriate protective coatings.</p>	<p>Leaving metals that must be protected from corrosion uncoated after cleaning.</p>

[11] The stainless steel doors at the entrance to this Art Deco apartment building are important in defining its historic character and should be retained in place.



METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED	NOT RECOMMENDED
<p>Identifying the particular type of metal prior to any cleaning procedure and then testing to ensure that the gentlest cleaning method possible is selected; or, alternatively, determining that cleaning is inappropriate for the particular metal.</p>	<p>Using cleaning methods which alter or damage the color, texture, or finish of the metal, or cleaning when it is inappropriate for the particular metal.</p> <p>Removing the patina from historic metals. The patina may be a protective layer on some metals (such as bronze or copper) as well as a distinctive finish.</p>
<p>Using non-corrosive chemical methods to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods.</p>	<p>Cleaning soft metals (such as lead, tinplate, terneplate, copper, and zinc) with abrasive methods (including sandblasting, other abrasive media, or high-pressure water) which will damage the surface of the metal.</p>
<p>Using the least abrasive cleaning method for hard metals (such as cast iron, wrought iron, and steel) to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low-pressure abrasive methods may be used as long as they do not abrade or damage the surface.</p>	<p>Using high-pressure abrasive techniques (including sandblasting, other media blasting, or high-pressure water) without first trying gentler cleaning methods prior to cleaning cast iron, wrought iron, or steel.</p>
<p>Applying appropriate paint or other coatings to historically-coated metals after cleaning to protect them from corrosion.</p>	<p>Applying paint or other coatings to metals (such as copper, bronze or stainless steel) if they were not coated historically, unless a coating is necessary for maintenance.</p>
<p>Repainting historically-painted metal features with colors that are appropriate to the building and district.</p>	<p>Using paint colors on historically-painted metal features that are not appropriate to the building or district.</p>
<p>Applying an appropriate protective coating (such as lacquer or wax) to a metal feature that was historically unpainted, such as a bronze door, which is subject to heavy use.</p>	

METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED

NOT RECOMMENDED

Protecting adjacent materials when cleaning or removing paint from metal features.	Failing to protect adjacent materials when working on metal features.
Evaluating the overall condition of metals to determine whether more than protection and maintenance, such as repairs to metal features, will be necessary.	Failing to undertake adequate measures to ensure the protection of metal features.



[12] This historic steel window has been cleaned, repaired, and primed in preparation for painting and reglazing.



[13] The gold-colored, anodized aluminum geodesic dome of the former Citizen's State Bank in Oklahoma City, OK, built in 1958 and designed by Robert Roloff, makes this a distinctive mid-20th century building.



[14] Interior cast-iron columns have been cleaned and repainted as part of the rehabilitation of this historic market building for continuing use.



[15] New enameled-metal panels were replicated to replace the original panels, which were too deteriorated to repair, when the storefront of this early 1950s building was recreated.

METALS: WROUGHT AND CAST IRON, STEEL, PRESSED METAL, TERNEPLATE, COPPER, ALUMINUM, AND ZINC

RECOMMENDED

NOT RECOMMENDED

<p>Repairing metal by reinforcing the metal using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing components of features when there are surviving prototypes, such as column capitals or bases, store-fronts, railings and steps, or window hoods.</p>	<p>Removing metals that could be stabilized, repaired, and conserved, or using improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.</p>
<p>Replacing in kind an entire metal feature that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples of such a feature could include cast-iron porch steps or steel-sash windows. If using the same kind of material is not feasible, then a compatible substitute material may be considered.</p>	<p>Replacing an entire metal feature, such as a column or balustrade, when repair of the metal and limited replacement of deteriorated or missing components are feasible.</p> <p>Removing a metal feature that is unrepairable and not replacing it, or replacing it with a new metal feature that does not match.</p> <p>Using a substitute material for the replacement that does not convey the same appearance of the surviving components of the metal feature or that is physically or chemically incompatible.</p>
<p><i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i></p>	
<p>Designing the Replacement for Missing Historic Features</p>	
<p>Designing and installing a replacement metal feature, such as a metal cornice or cast-iron column, when the historic feature is completely missing. It may be an accurate restoration based on documentary and physical evidence, but only when the historic feature to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.</p>	<p>Creating an inaccurate appearance because the replacement for the missing metal feature is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building.</p> <p>Introducing a new metal feature that is incompatible in size, scale, material, or color.</p>

ROOFS

RECOMMENDED	NOT RECOMMENDED
<p><i>Identifying, retaining, and preserving</i> roofs and their functional and decorative features that are important in defining the overall historic character of the building. The form of the roof (gable, hipped, gambrel, flat, or mansard) is significant, as are its decorative and functional features (such as cupolas, cresting, parapets, monitors, chimneys, weather vanes, dormers, ridge tiles, and snow guards), roofing material (such as slate, wood, clay tile, metal, roll roofing, or asphalt shingles), and size, color, and patterning.</p>	<p>Removing or substantially changing roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Removing a major portion of the historic roof or roofing material that is repairable, then rebuilding it with new material to achieve a more uniform or “improved” appearance.</p> <p>Changing the configuration or shape of a roof by adding highly visible new features (such as dormer windows, vents, skylights, or a penthouse).</p> <p>Stripping the roof of sound historic material, such as slate, clay tile, wood, or metal.</p>
<p><i>Protecting and maintaining</i> a roof by cleaning gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for indications of moisture due to leaks or condensation.</p>	<p>Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof features, sheathing, and the underlying roof structure.</p>
<p>Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.</p>	<p>Allowing flashing, caps, and exposed fasteners to corrode, which accelerates deterioration of the roof.</p>
<p>Protecting a leaking roof with a temporary waterproof membrane with a synthetic underlayment, roll roofing, plywood, or a tarpaulin until it can be repaired.</p>	<p>Leaving a leaking roof unprotected so that accelerated deterioration of historic building materials (such as masonry, wood, plaster, paint, and structural members) occurs.</p>
<p>Repainting a roofing material that requires a protective coating and was painted historically (such as a terneplate metal roof or gutters) as part of regularly-scheduled maintenance.</p>	<p>Failing to repaint a roofing material that requires a protective coating and was painted historically as part of regularly-scheduled maintenance.</p>
<p>Applying compatible paint coating systems to historically-painted roofing materials following proper surface preparation.</p>	<p>Applying paint or other coatings to roofing material if they were not coated historically.</p>
<p>Protecting a roof covering when working on other roof features.</p>	<p>Failing to protect roof coverings when working on other roof features.</p>
<p>Evaluating the overall condition of the roof and roof features to determine whether more than protection and maintenance, such as repairs to roof features, will be necessary.</p>	<p>Failing to undertake adequate measures to ensure the protection of roof features.</p>

ROOFS

RECOMMENDED

Repairing a roof by ensuring that the existing historic or compatible non-historic roof covering is sound and waterproof. Repair may include the limited replacement in kind or with a compatible substitute material of missing materials (such as wood shingles, slates, or tiles) on a main roof, as well as those extensively deteriorated or missing components of features when there are surviving prototypes, such as ridge tiles, dormer roofing, or roof monitors.

Using corrosion-resistant roof fasteners (e.g., nails and clips) to repair a roof to help extend its longevity.

NOT RECOMMENDED

Replacing an entire roof feature when repair of the historic roofing materials and limited replacement of deteriorated or missing components are feasible.



[16] The deteriorated asphalt shingles of this porch roof are being replaced in kind with matching shingles.

ROOFS

RECOMMENDED	NOT RECOMMENDED
<p>Replacing in kind an entire roof covering or feature that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples of such a feature could include a large section of roofing, a dormer, or a chimney. If using the same kind of material is not feasible, then a compatible substitute material may be considered.</p>	<p>Removing a feature of the roof that is unrepairable and not replacing it, or replacing it with a new roof feature that does not match.</p> <p>Using a substitute material for the replacement that does not convey the same appearance of the roof covering or the surviving components of the roof feature or that is physically or chemically incompatible.</p>
<p>Replacing only missing or damaged roofing tiles or slates rather than replacing the entire roof covering.</p>	<p>Failing to reuse intact slate or tile in good condition when only the roofing substrate or fasteners need replacement.</p>
<p>Replacing an incompatible roof covering or any deteriorated non-historic roof covering with historically-accurate roofing material, if known, or another material that is compatible with the historic character of the building.</p>	
<p><i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i></p>	
Designing the Replacement for Missing Historic Features	
<p>Designing and installing a new roof covering for a missing roof or a new feature, such as a dormer or a monitor, when the historic feature is completely missing. It may be an accurate restoration based on documentary and physical evidence, but only when the historic feature to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.</p>	<p>Creating an inaccurate appearance because the replacement for the missing roof feature is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building.</p> <p>Introducing a new roof feature that is incompatible in size, scale, material, or color.</p>

ROOFS

RECOMMENDED

NOT RECOMMENDED

Alterations and Additions for a New Use

Installing mechanical and service equipment on the roof (such as heating and air-conditioning units, elevator housing, or solar panels) when required for a new use so that they are inconspicuous on the site and from the public right-of-way and do not damage or obscure character-defining historic features.	Installing roof-top mechanical or service equipment so that it damages or obscures character-defining roof features or is conspicuous on the site or from the public right-of-way.
Designing rooftop additions, elevator or stair towers, decks or terraces, dormers, or skylights when required by a new or continuing use so that they are inconspicuous and minimally visible on the site and from the public right-of-way and do not damage or obscure character-defining historic features.	Changing a character-defining roof form, or damaging or destroying character-defining roofing material as a result of an incompatible rooftop addition or improperly-installed or highly-visible mechanical equipment.
Installing a green roof or other roof landscaping, railings, or furnishings that are not visible on the site or from the public right-of-way and do not damage the roof structure.	Installing a green roof or other roof landscaping, railings, or furnishings that are visible on the site and from the public right-of-way.



[17] New wood elements have been used selectively to replace rotted wood on the underside of the roof in this historic warehouse.

WINDOWS

RECOMMENDED	NOT RECOMMENDED
<p>Identifying, retaining, and preserving windows and their functional and decorative features that are important to the overall character of the building. The window material and how the window operates (e.g., double hung, casement, awning, or hopper) are significant, as are its components (including sash, muntins, ogee lugs, glazing, pane configuration, sills, mullions, casings, or brick molds) and related features, such as shutters.</p>	<p>Removing or substantially changing windows or window features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Changing the appearance of windows that contribute to the historic character of the building by replacing materials, finishes, or colors which noticeably change the sash, depth of the reveal, and muntin configurations; the reflectivity and color of the glazing; or the appearance of the frame.</p> <p>Obscuring historic wood window trim with metal or other material.</p> <p>Replacing windows solely because of peeling paint, broken glass, stuck sash, or high air infiltration. These conditions, in themselves, do not indicate that windows are beyond repair.</p>
<p>Protecting and maintaining the wood or metal which comprises the window jamb, sash, and trim through appropriate treatments, such as cleaning, paint removal, and reapplication of protective coating systems.</p>	<p>Failing to protect and maintain window materials on a cyclical basis so that deterioration of the window results.</p>
<p>Protecting windows against vandalism before work begins by covering them and by installing alarm systems that are keyed into local protection agencies.</p>	<p>Leaving windows unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected windows.</p>
<p>Making windows weathertight by recaulking gaps in fixed joints and replacing or installing weatherstripping.</p>	
<p>Protecting windows from chemical cleaners, paint, or abrasion during work on the exterior of the building.</p>	<p>Failing to protect historic windows from chemical cleaners, paint, or abrasion when work is being done on the exterior of the building.</p>
<p>Protecting and retaining historic glass when replacing putty or repairing other components of the window.</p>	<p>Failing to protect the historic glass when making window repairs.</p>

WINDOWS

RECOMMENDED	NOT RECOMMENDED
Sustaining the historic operability of windows by lubricating friction points and replacing broken components of the operating system (such as hinges, latches, sash chains or cords) and replacing deteriorated gaskets or insulating units.	Failing to maintain windows and window components so that windows are inoperable, or sealing operable sash permanently.
Adding storm windows with a matching or a one-over-one pane configuration that will not obscure the characteristics of the historic windows. Storm windows improve energy efficiency and are especially beneficial when installed over wood windows because they also protect them from accelerated deterioration.	Failing to repair and reuse window hardware such as sash lifts, latches, and locks.
Adding interior storm windows as an alternative to exterior storm windows when appropriate.	



[18] The historic metal storm windows in this 1920s office building were retained and repaired during the rehabilitation project.



[19] Installing a mockup of a proposed replacement window can be helpful to evaluate how well the new windows will match the historic windows that are missing or too deteriorated to repair.



[20 a-d] The original steel windows in this industrial building were successfully repaired as part of the rehabilitation project (left).

WINDOWS

RECOMMENDED	NOT RECOMMENDED
Installing sash locks, window guards, removable storm windows, and other reversible treatments to meet safety, security, or energy conservation requirements.	
Evaluating the overall condition of the windows to determine whether more than protection and maintenance, such as repairs to windows and window features, will be necessary.	Failing to undertake adequate measures to ensure the protection of window features.
Repairing window frames and sash by patching, splicing, consolidating, or otherwise reinforcing them using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated, broken, or missing components of features when there are surviving prototypes, such as sash, sills, hardware, or shutters.	Removing window features that could be stabilized, repaired, or conserved using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to the historic materials. Replacing an entire window when repair of the window and limited replacement of deteriorated or missing components are feasible.
Removing glazing putty that has failed and applying new putty; or, if glass is broken, carefully removing all putty, replacing the glass, and reputtying.	
Installing new glass to replace broken glass which has the same visual characteristics as the historic glass.	
Replacing in kind an entire window that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. If using the same kind of material is not feasible, then a compatible substitute material may be considered.	Removing a character-defining window that is unreparable or is not needed for the new use and blocking up the opening, or replacing it with a new window that does not match. Using substitute material for the replacement that does not convey the same appearance of the surviving components of the window or that is physically incompatible.

WINDOWS



[21] The windows on the lower floor, which were too deteriorated to repair, were replaced with new steel windows matching the upper-floor historic windows that were retained.

RECOMMENDED	NOT RECOMMENDED
Modifying a historic single-glazed sash to accommodate insulated glass when it will not jeopardize the soundness of the sash or significantly alter its appearance.	Modifying a historic single-glazed sash to accommodate insulated glass when it will jeopardize the soundness of the sash or significantly alter its appearance.
Using low-e glass with the least visible tint in new or replacement windows.	Using low-e glass with a dark tint in new or replacement windows, thereby negatively impacting the historic character of the building.
Using window grids rather than true divided lights on windows on the upper floors of high-rise buildings if they will not be noticeable.	Using window grids rather than true divided lights on windows in low-rise buildings or on lower floors of high-rise buildings where they will be noticeable, resulting in a change to the historic character of the building.
Ensuring that spacer bars in between double panes of glass are the same color as the window sash.	Using spacer bars in between double panes of glass that are not the same color as the window sash.
Replacing all of the components in a glazing system if they have failed because of faulty design or materials that have deteriorated with new material that will improve the window performance without noticeably changing the historic appearance.	Replacing all of the components in a glazing system with new material that will noticeably change the historic appearance.
Replacing incompatible, non-historic windows with new windows that are compatible with the historic character of the building; or reinstating windows in openings that have been filled in.	
<i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i>	
Designing the Replacement for Missing Historic Features	
Designing and installing a new window or its components, such as frames, sash, and glazing, when the historic feature is completely missing. It may be an accurate restoration based on documentary and physical evidence, but only when the historic feature to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.	<p>Creating an inaccurate appearance because the replacement for the missing window is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building.</p> <p>Installing replacement windows made from other materials that are not the same as the material of the original windows if they would have a noticeably different appearance from the remaining historic windows.</p>



(a)



(c)



(b)

[22] **Not Recommended:** (a-b) The original wood windows in this late-19th-century building, which were highly decorative, could likely have been repaired and retained. (c) Instead, they were replaced with new windows that do not match the detailing of the historic windows and, therefore, do not meet the Standards (above).



[23] (a) This deteriorated historic wood window was repaired and retained (b) in this rehabilitation project.



WINDOWS

RECOMMENDED

NOT RECOMMENDED

Alterations and Additions for a New Use

Adding new window openings on rear or other secondary, less-visible elevations, if required by a new use. The new openings and the windows in them should be compatible with the overall design of the building but, in most cases, not duplicate the historic fenestration.

Changing the number, location, size, or glazing pattern of windows on primary or highly-visible elevations which will alter the historic character of the building.

Cutting new openings on character-defining elevations or cutting new openings that damage or destroy significant features.

Adding balconies at existing window openings or new window openings on primary or other highly-visible elevations where balconies never existed and, therefore, would be incompatible with the historic character of the building.

Replacing windows that are too deteriorated to repair using the same sash and pane configuration, but with new windows that operate differently, if necessary, to accommodate a new use. Any change must have minimal visual impact. Examples could include replacing hopper or awning windows with casement windows, or adding a realigned and enlarged operable portion of industrial steel windows to meet life-safety codes.

Replacing a window that contributes to the historic character of the building with a new window that is different in design (such as glass divisions or muntin profiles), dimensions, materials (wood, metal, or glass), finish or color, or location that will have a noticeably different appearance from the historic windows, which may negatively impact the character of the building.

Installing impact-resistant glazing, when necessary for security, so that it is compatible with the historic windows and does not damage them or negatively impact their character.

Installing impact-resistant glazing, when necessary for security, that is incompatible with the historic windows and that damages them or negatively impacts their character.

Using compatible window treatments (such as frosted glass, appropriate shades or blinds, or shutters) to retain the historic character of the building when it is necessary to conceal mechanical equipment, for example, that the new use requires be placed in a location behind a window or windows on a primary or highly-visible elevation.

Removing a character-defining window to conceal mechanical equipment or to provide privacy for a new use of the building by blocking up the opening.

ENTRANCES AND PORCHES

RECOMMENDED

NOT RECOMMENDED



[24] Rotted boards in the beaded-board porch ceiling are being replaced with new matching beaded board.

<p>Identifying, retaining, and preserving entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building. The materials themselves (including masonry, wood, and metal) are significant, as are their features, such as doors, transoms, pilasters, columns, balustrades, stairs, roofs, and projecting canopies.</p>	<p>Removing or substantially changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Cutting new entrances on a primary façade.</p> <p>Altering utilitarian or service entrances so they compete visually with the historic primary entrance; increasing their size so that they appear significantly more important; or adding decorative details that cannot be documented to the building or are incompatible with the building's historic character.</p>
<p>Retaining a historic entrance or porch even though it will no longer be used because of a change in the building's function.</p>	<p>Removing a historic entrance or porch that will no longer be required for the building's new use.</p>
<p>Protecting and maintaining the masonry, wood, and metals which comprise entrances and porches through appropriate surface treatments, such as cleaning, paint removal, and reapplication of protective coating systems.</p>	<p>Failing to protect and maintain entrance and porch materials on a cyclical basis so that deterioration of entrances and porches results.</p>
<p>Protecting entrances and porches against arson and vandalism before work begins by covering them and by installing alarm systems keyed into local protection agencies.</p>	<p>Leaving entrances and porches unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected entrances.</p>
<p>Protecting entrance and porch features when working on other features of the building.</p>	<p>Failing to protect materials and features when working on other features of the building.</p>
<p>Evaluating the overall condition of entrances and porches to determine whether more than protection and maintenance, such as repairs to entrance and porch features, will be necessary.</p>	<p>Failing to undertake adequate measures to ensure the protection of entrance and porch features.</p>
<p>Repairing entrances and porches by patching, splicing, consolidating, and otherwise reinforcing them using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated features or missing components of features when there are surviving prototypes, such as balustrades, columns, and stairs.</p>	<p>Removing entrances and porches that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.</p> <p>Replacing an entire entrance or porch feature when repair of the feature and limited replacement of deteriorated or missing components are feasible.</p>

ENTRANCES AND PORCHES

RECOMMENDED

Replacing in kind an entire entrance or porch that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

NOT RECOMMENDED

Removing an entrance or porch that is unrepairable and not replacing it, or replacing it with a new entrance or porch that does not match.

Using a substitute material for the replacement that does not convey the same appearance of the surviving components of entrance or porch features or that is physically incompatible.



[25] The new infill designs for the garage door openings in this commercial building (a) converted for restaurant use and in this mill building (b) rehabilitated for residential use are compatible with the historic character of the buildings.



ENTRANCES AND PORCHES

RECOMMENDED

NOT RECOMMENDED

The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.

Designing the Replacement for Missing Historic Features

Designing and installing a new entrance or porch when the historic feature is completely missing or has previously been replaced by one that is incompatible. It may be an accurate restoration based on documentary and physical evidence, but only when the historic entrance or porch to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.

Creating an inaccurate appearance because the replacement for the missing entrance or porch is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building.

Alterations and Additions for a New Use

Enclosing historic porches on secondary elevations only, when required by a new use, in a manner that preserves the historic character of the building (e.g., using large sheets of glass and recessing the enclosure wall behind existing posts and balustrades).

Enclosing porches in a manner that results in a diminution or loss of historic character by using solid materials rather than clear glazing, or by placing the enclosure in front of, rather than behind, the historic features.

Designing and constructing additional entrances or porches on secondary elevations when required for the new use in a manner that preserves the historic character of the building (i.e., ensuring that the new entrance or porch is clearly subordinate to historic primary entrances or porches).

Constructing secondary or service entrances and porches that are incompatible in size and scale or detailing with the historic building or that obscure, damage, or destroy character-defining features.

[26] **Not Recommended:** Installing a screened enclosure is never recommended on a front or otherwise prominent historic porch. In limited instances, it may be possible to add screening on a porch at the rear or on a secondary façade; however, the enclosure should match the color of the porch and be placed behind columns and railings so that it does not obscure these features.



STOREFRONTS

RECOMMENDED

NOT RECOMMENDED

<p><i>Identifying, retaining, and preserving</i> storefronts and their functional and decorative features that are important in defining the overall historic character of the building. The storefront materials (including wood, masonry, metals, ceramic tile, clear glass, and pigmented structural glass) and the configuration of the storefront are significant, as are features, such as display windows, base panels, bulkheads, signs, doors, transoms, kick plates, corner posts, piers, and entablatures. The removal of inappropriate, non-historic cladding, false mansard roofs, and other later, non-significant alterations can help reveal the historic character of the storefront.</p>	<p>Removing or substantially changing storefronts and their features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Changing the storefront so that it has a residential rather than commercial appearance.</p> <p>Introducing features from an earlier period that are not compatible with the historic character of the storefront.</p> <p>Changing the location of the storefront’s historic main entrance.</p> <p>Replacing or covering a glass transom with solid material or inappropriate signage, or installing an incompatible awning over it.</p>
<p>Retaining later, non-original features that have acquired significance over time.</p>	<p>Removing later features that may have acquired significance.</p>



[28] This new storefront, which replaced one that was missing, is compatible with the historic character of the building.

STOREFRONTS

RECOMMENDED	NOT RECOMMENDED
<i>Protecting and maintaining</i> masonry, wood, glass, ceramic tile, and metals which comprise storefronts through appropriate treatments, such as cleaning, paint removal, and reapplication of protective coating systems.	Failing to protect and maintain storefront materials on a cyclical basis so that deterioration of storefront features results.
Protecting storefronts against arson and vandalism before work begins by covering windows and doors and by installing alarm systems keyed into local protection agencies.	Leaving the storefront unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected entrances.
Protecting the storefront when working on other features of the building.	Failing to protect the storefront when working on other features of the building.
Evaluating the overall condition of the storefront to determine whether more than protection and maintenance, such as repairs to storefront features, will be necessary.	Failing to undertake adequate measures to ensure the protection of storefront features.



[27] This original c. 1940s storefront, with its character-defining angled and curved glass display window and recessed entrance with a decorative terrazzo paving, is in good condition and should be retained in a rehabilitation project.

STOREFRONTS

RECOMMENDED

NOT RECOMMENDED

Repairing storefronts by patching, splicing, consolidating, or otherwise reinforcing them using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing components of storefronts when there are surviving prototypes, such as transoms, base panels, kick plates, piers, or signs.

Removing storefronts that could be stabilized, repaired, and conserved, or using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.

Replacing in kind an entire storefront that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

Replacing a storefront feature when repair of the feature and limited replacement of deteriorated or missing components are feasible.

Using a substitute material for the replacement that does not convey the same appearance of the surviving components of the storefront or that is physically incompatible.

Removing a storefront that is unrepairable and not replacing it or replacing it with a new storefront that does not match.

The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.

Designing the Replacement for Missing Historic Features

Designing and installing a new storefront when the historic storefront is completely missing or has previously been replaced by one that is incompatible. It may be an accurate restoration based on documentary and physical evidence, but only when the historic storefront to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.

Creating an inaccurate appearance because the replacement for the missing storefront is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature to be replaced did not coexist with the features currently on the building.

Using new, over-scaled, or internally-lit signs unless there is a historic precedent for them or using other types of signs that obscure, damage, or destroy character-defining features of the storefront and the building.

STOREFRONTS

RECOMMENDED	NOT RECOMMENDED
<p>Replacing missing awnings or canopies that can be historically documented to the building, or adding new signage, awnings, or canopies that are compatible with the historic character of the building.</p>	<p>Adding vinyl awnings, or other awnings that are inappropriately sized or shaped, which are incompatible with the historic character of the building; awnings that do not extend over the entire length of the storefront; or large canopies supported by posts that project out over the sidewalk, unless their existence can be historically documented.</p>
Alterations and Additions for a New Use	
<p>Retaining the glazing and the transparency (i.e., which allows the openness of the interior to be experienced from the exterior) that is so important in defining the character of a historic storefront when the building is being converted for residential use. Window treatments (necessary for occupants' privacy) should be installed that are uniform and compatible with the commercial appearance of the building, such as screens or wood blinds. When display cases still exist behind the storefront, the screening should be set at the back of the display case.</p>	<p>Replacing storefront glazing with solid material for occupants' privacy when the building is being converted for residential use.</p> <p>Installing window treatments in storefront windows that have a residential appearance, which are incompatible with the commercial character of the building.</p> <p>Installing window treatments that are not uniform in a series of repetitive storefront windows.</p>



[29] The rehabilitation of the 1910 Māālaea General Store (a), which served the workers' camp at the Wailuku Sugar Company on the Hawaiian island of Maui, included the reconstruction of the original parapet (b).



CURTAIN WALLS

RECOMMENDED

NOT RECOMMENDED

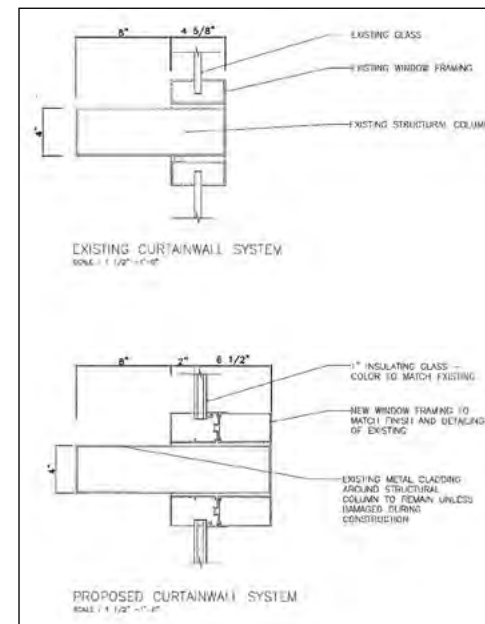
<p>Identifying, retaining, and preserving curtain wall systems and their components (metal framing members and glass or opaque panels) that are important in defining the overall historic character of the building. The design of the curtain wall is significant, as are its component materials (metal stick framing and panel materials, such as clear or spandrel glass, stone, terra cotta, metal, and fiber-reinforced plastic), appearance (e.g., glazing color or tint, transparency, and reflectivity), and whether the glazing is fixed, operable or louvered glass panels. How a curtain wall is engineered and fabricated, and the fact that it expands and contracts at a different rate from the building's structural system, are important to understand when undertaking the rehabilitation of a curtain wall system.</p>	<p>Removing or substantially changing curtain wall components which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Replacing historic curtain wall features instead of repairing or replacing only the deteriorated components.</p>
<p>Protecting and maintaining curtain walls and their components through appropriate surface treatments, such as cleaning, paint removal, and reapplication of protective coating systems; and by making them watertight and ensuring that sealants and gaskets are in good condition.</p>	<p>Failing to protect and maintain curtain wall components on a cyclical basis so that deterioration of curtain walls results.</p> <p>Failing to identify, evaluate, and treat various causes of curtain wall failure, such as open gaps between components where sealants have deteriorated or are missing.</p>
<p>Protecting ground-level curtain walls from vandalism before work begins by covering them, while ensuring adequate ventilation, and by installing alarm systems keyed into local protection agencies.</p>	<p>Leaving ground-level curtain walls unprotected and subject to vandalism before work begins, thereby also allowing the interior to be damaged if it can be accessed through unprotected glazing.</p>
<p>Protecting curtain walls when working on other features of the building.</p>	<p>Failing to protect curtain walls when working on other features of the building.</p>
<p>Cleaning curtain wall systems only when necessary to halt deterioration or to remove heavy soiling.</p>	<p>Cleaning curtain wall systems when they are not heavily soiled, thereby needlessly introducing chemicals or moisture into historic materials.</p>

CURTAIN WALLS

RECOMMENDED	NOT RECOMMENDED
<p>Carrying out cleaning tests, when it has been determined that cleaning is appropriate, using only cleaning materials that will not damage components of the system, including factory-applied finishes. Test areas should be examined to ensure that no damage has resulted.</p>	<p>Cleaning curtain wall systems without testing or using cleaning materials that may damage components of the system.</p>
<p>Evaluating the overall condition of curtain walls to determine whether more than protection and maintenance, such as repair of curtain wall components, will be necessary.</p>	<p>Failing to undertake adequate measures to protect curtain wall components.</p>
<p>Repairing curtain walls by ensuring that they are watertight by augmenting existing components or replacing deteriorated or missing sealants or gaskets, where necessary, to seal any gaps between system components. Repair may include the limited replacement of those extensively deteriorated or missing components of curtain walls when there are surviving prototypes.</p>	<p>Removing curtain wall components that could be repaired or using improper repair techniques.</p> <p>Replacing an entire curtain wall system when repair of materials and limited replacement of deteriorated or missing components are feasible.</p>
<p>Applying sealants carefully so that they are not readily visible.</p>	
<p>Replacing in kind a component or components of a curtain wall system that are too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature. If using the same kind of material is not feasible, then a compatible substitute material may be considered as long as it has the same finish and appearance.</p>	<p>Removing a curtain wall component or the entire system, if necessary, that is unrepairable and not replacing it or replacing it with a new component or system that does not convey the same appearance.</p>
<p>Replacing masonry, metal, glass, or other components of a curtain wall system (or the entire system, if necessary) which have failed because of faulty design with substitutes that match the original as closely as possible and which will reestablish the viability and performance of the system.</p>	<p>Using substitute material for the replacement that does not convey the same appearance of the surviving components of the curtain wall or that is physically incompatible.</p>



[30] Rather than replace the original curtain wall system of the 1954 Simms Building in Albuquerque, NM, with a different color tinted glass or coat it with a non-historic reflective film, the HVAC system was updated to improve energy efficiency. Photo: Harvey M. Kaplan.



[31 a-c:] (a) The rehabilitation of the First Federal Savings and Loan Association building in Birmingham, AL, constructed in 1961, required replacing the deteriorated historic curtain wall system because the framing and the fasteners holding the spandrel glass and the windows had failed. (b) Comparative drawings show that the differences between the replacement system, which incorporated new insulated glass to meet wind-load requirements, and the original system are minimal. (c) The replacement system, shown after completion of the project, has not altered the historic character of the building.



CURTAIN WALLS

RECOMMENDED

NOT RECOMMENDED

The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.

Designing the Replacement for Missing Historic Features	
<p>Designing and installing a new curtain wall or its components when the historic feature is completely missing. It may be an accurate restoration based on documentary and physical evidence, but only when the historic feature to be replaced coexisted with the features currently on the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.</p>	<p>Creating an inaccurate appearance because the replacement for the missing curtain wall component is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature did not coexist with the features currently on the building.</p> <p>Introducing a new curtain wall component that is incompatible in size, scale, material, color, and finish.</p>
Alterations and Additions for a New Use	
<p>Installing new glazing or an entire new curtain wall system, when necessary to meet safety-code requirements, with dimensions, detailing, materials, colors, and finish as close as possible to the historic curtain wall components.</p>	<p>Installing new glazing or an entire new curtain wall system, when necessary to meet safety-code requirements, with dimensions and detailing that is significantly different from the historic curtain wall components.</p>
<p>Installing impact-resistant glazing, when necessary for security, so that it is compatible with the historic windows and does not damage them or negatively impact their character.</p>	<p>Installing impact-resistant glazing in a curtain wall system, when necessary for security, that is incompatible with the historic curtain walls and damages them or negatively impacts their character.</p>

STRUCTURAL SYSTEMS

RECOMMENDED

NOT RECOMMENDED

Identifying, retaining, and preserving structural systems and visible features of systems that are important in defining the overall historic character of the building. This includes the materials that comprise the structural system (i.e., wood, metal and masonry), the type of system, and its features, such as posts and beams, trusses, summer beams, vigas, cast-iron or masonry columns, above-grade stone foundation walls, or load-bearing masonry walls.

Removing or substantially changing visible features of historic structural systems which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Overloading the existing structural system, or installing equipment or mechanical systems which could damage the structure.

Replacing a load-bearing masonry wall that could be augmented and retained.

Leaving known structural problems untreated, such as deflected beams, cracked and bowed walls, or racked structural members.

Protecting and maintaining the structural system by keeping gutters and downspouts clear and roofing in good repair; and by ensuring that wood structural members are free from insect infestation.

Failing to protect and maintain the structural system on a cyclical basis so that deterioration of the structural system results.

Using treatments or products that may retain moisture, which accelerates deterioration of structural members.

[33] Retaining as much as possible of the historic wood sill plate and replacing only the termite-damaged wood is always the preferred and recommended treatment.



STRUCTURAL SYSTEMS

RECOMMENDED	NOT RECOMMENDED
<p>Evaluating the overall condition of the structural system to determine whether more than protection and maintenance, such as repairs to structural features, will be necessary.</p>	<p>Failing to undertake adequate measures to ensure the protection of structural systems.</p>
<p>Repairing the structural system by augmenting individual components, using recognized preservation methods. For example, weakened structural members (such as floor framing) can be paired or sistered with a new member, braced, or otherwise supplemented and reinforced.</p>	<p>Upgrading the building structurally in a manner that diminishes the historic character of the exterior or that damages interior features or spaces.</p> <p>Replacing a historic structural feature in its entirety or in part when it could be repaired or augmented and retained.</p>



[32] (a-b) The rehabilitation of the 1892 Carson Block Building in Eureka, CA, for its owner, the Northern California Indian Development Council, included recreating the missing corner turret and sensitively introducing seismic reinforcement (c) shown here (opposite page) in a secondary upper floor office space. Photos: Page & Turnbull.

STRUCTURAL SYSTEMS

RECOMMENDED

NOT RECOMMENDED

<p>Installing seismic or structural reinforcement, when necessary, in a manner that minimizes its impact on the historic fabric and character of the building.</p>	
<p>Replacing in kind or with a compatible substitute material large portions or entire features of the structural system that are either extensively damaged or deteriorated or that are missing when there are surviving prototypes, such as cast-iron columns, trusses, or masonry walls. Substitute material must be structurally sufficient, physically compatible with the rest of the system, and, where visible, must have the same form, design, and appearance as the historic feature.</p>	<p>Using substitute material that does not equal the load-bearing capabilities of the historic material; does not convey the same appearance of the historic material, if it is visible; or is physically incompatible.</p> <p>Installing a visible or exposed structural replacement feature that does not match.</p>
<p>Replacing to match any interior features or finishes that may have to be removed to gain access to make structural repairs, and reusing salvageable material.</p>	



STRUCTURAL SYSTEMS

RECOMMENDED	NOT RECOMMENDED
<i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i>	
Alterations and Additions for a New Use	
Limiting any new excavations next to historic foundations to avoid undermining the structural stability of the building or adjacent historic buildings. The area next to the building foundation should be investigated first to ascertain potential damage to site features or archeological resources.	Carrying out excavations or regrading land adjacent to a historic building which could cause the historic foundation to settle, shift, or fail, or which could destroy significant archeological resources.
Correcting structural deficiencies needed to accommodate a new use in a manner that preserves the structural system and individual character-defining features.	Making substantial changes to significant interior spaces or damaging or destroying features or finishes that are character defining to correct structural deficiencies.
Designing and installing new mechanical or electrical equipment, when necessary, in a manner that minimizes the number and size of cuts or holes in structural members.	Installing new mechanical or electrical equipment in a manner which reduces the load-bearing capacity of historic structural members.
Inserting a new floor when required for the new use if it does not negatively impact the historic character of the interior space; and if it does not damage the structural system, does not abut window glazing, and is not visible from the exterior of the building.	Inserting a new floor that damages or destroys the structural system or abuts window glazing and is visible from the exterior of the building and, thus, negatively impacts its historic character.
Creating an atrium, light court, or lightwell to provide natural light when required for a new use only when it can be done in a manner that preserves the structural system and the historic character of the building.	Removing structural features to create an atrium, light court, or lightwell if it negatively impacts the historic character of the building.

MECHANICAL SYSTEMS: HEATING, AIR CONDITIONING, ELECTRICAL, AND PLUMBING

RECOMMENDED	NOT RECOMMENDED
Identifying, retaining, and preserving visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, and plumbing and lighting fixtures.	Removing or substantially changing visible features of mechanical systems that are important in defining the overall historic character of the building so that, as a result, the character is diminished.
Protecting and maintaining mechanical, plumbing, and electrical systems and their features through cyclical maintenance.	Failing to protect and maintain a functioning mechanical system, plumbing, and electrical systems and their visible features on a cyclical basis so that their deterioration results.
Improving the energy efficiency of existing mechanical systems to help reduce the need for a new system by installing storm windows, insulating attics and crawl spaces, or adding awnings, if appropriate.	
Evaluating the overall condition of mechanical systems to determine whether more than protection and maintenance, such as repairs to mechanical system components, will be necessary.	Failing to undertake adequate measures to ensure the protection of mechanical system components.
Repairing mechanical systems by augmenting or upgrading system components (such as installing new pipes and ducts), rewiring, or adding new compressors or boilers.	Replacing a mechanical system when its components could be upgraded and retained.
Replacing in kind or with a compatible substitute material those extensively deteriorated or missing visible features of mechanical systems when there are surviving prototypes, such as ceiling fans, radiators, grilles, or plumbing fixtures.	Installing a visible replacement feature of a mechanical system, if it is important in defining the historic character of the building, that does not convey the same appearance.

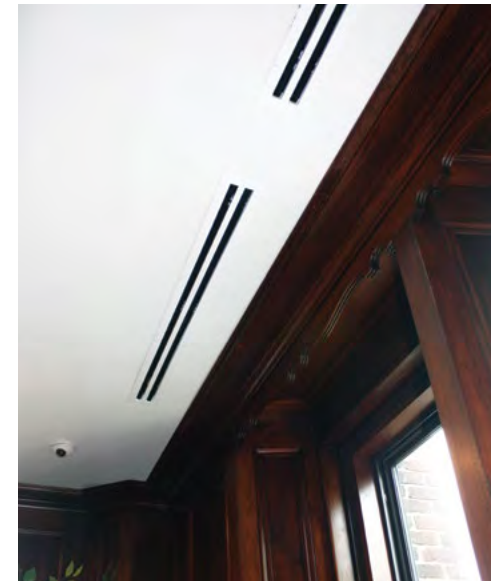
MECHANICAL SYSTEMS: HEATING, AIR CONDITIONING, ELECTRICAL, AND PLUMBING

RECOMMENDED	NOT RECOMMENDED
<i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i>	
Alterations and Additions for a New Use	
Installing a new mechanical system, if required, so that it results in the least alteration possible to the historic building and its character-defining features.	Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.
Providing adequate structural support for the new mechanical equipment.	Failing to consider the weight and design of new mechanical equipment so that, as a result, historic structural members or finished surfaces are weakened or cracked.
Installing new mechanical and electrical systems and ducts, pipes, and cables in closets, service areas, and wall cavities to preserve the historic character of the interior space.	Installing systems and ducts, pipes, and cables in walls or ceilings in a manner that results in extensive loss or damage or otherwise obscures historic building materials and character-defining features.
Concealing HVAC ductwork in finished interior spaces, when possible, by installing it in secondary spaces (such as closets, attics, basements, or crawl spaces) or in appropriately-located, furred-down soffits.	Leaving HVAC ductwork exposed in most finished spaces or installing soffits in a location that will negatively impact the historic character of the interior or exterior of the building.
Installing exposed ductwork in a finished space when necessary to protect and preserve decorative or other features (such as column capitals, pressed-metal or ornamental plaster ceilings, coffers, or beams) that is painted, and appropriately located so that it will have minimal impact on the historic character of the space.	Installing exposed ductwork in a finished space when necessary to protect and preserve decorative or other features that is not painted, or is located where it will negatively impact the historic character of the space.
Lowering ceilings, installing a dropped ceiling, or constructing soffits to conceal ductwork in a finished space when this will not result in extensive loss or damage to historic materials or decorative and other features, and will not change the overall character of the space or the exterior appearance of the building (i.e., lowered ceilings or soffits visible through window glazing).	Lowering ceilings, installing a dropped ceiling, or constructing soffits to conceal ductwork in a finished space in a manner that results in extensive loss or damage to historic materials or decorative and other features, and will change the overall character of the space or the exterior appearance of the building.

MECHANICAL SYSTEMS: HEATING, AIR CONDITIONING, ELECTRICAL, AND PLUMBING

RECOMMENDED	NOT RECOMMENDED
Installing appropriately located, exposed ductwork in historically-unfinished interior spaces in industrial or utilitarian buildings.	
Installing a split system mechanical unit in a manner that will have minimal impact on the historic character of the interior and result in minimal loss of historic building material.	Installing a split system mechanical unit without considering its impact on the historic character of the interior or the potential loss of historic building material.
Installing heating or air conditioning window units only when the installation of any other system would result in significant damage or loss of historic materials or features.	
Installing mechanical equipment on the roof, when necessary, so that it is minimally visible to preserve the building's historic character and setting.	Installing mechanical equipment on the roof that is overly large or highly visible and negatively impacts the historic character of the building or setting.
Placing air conditioning compressors in a location on a secondary elevation of the historic building that is not highly visible.	Placing air conditioning compressors where they are highly visible and negatively impact the historic character of the building or setting.

[34] The new ceiling ducts installed during the conversion of this historic office building into apartments are minimal in design and discretely placed above the windows.



INTERIOR SPACES, FEATURES, AND FINISHES

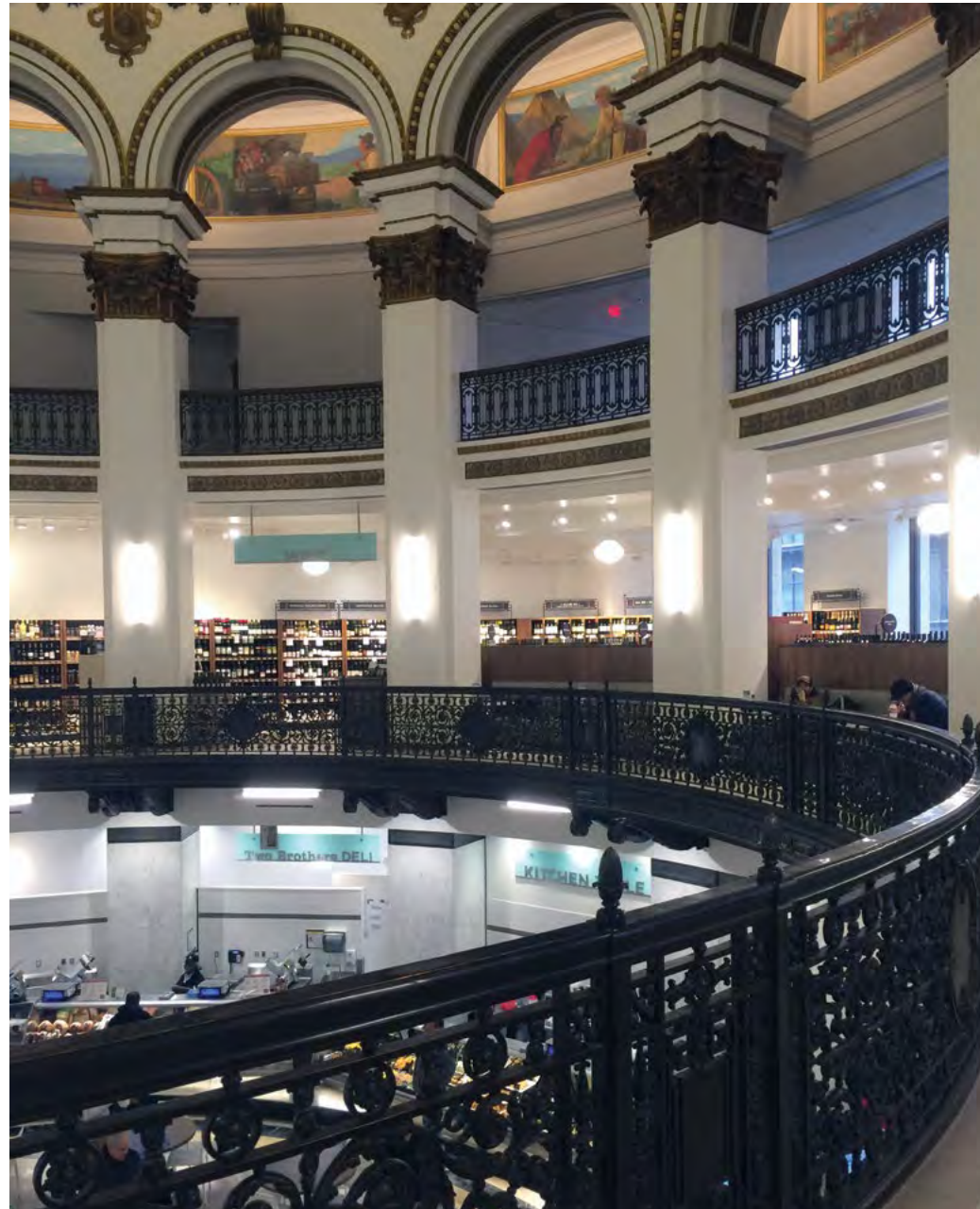
RECOMMENDED	NOT RECOMMENDED
<p><i>Identifying, retaining, and preserving</i> a floor plan or interior spaces, features, and finishes that are important in defining the overall historic character of the building. Significant spatial characteristics include the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves, such as lobbies, lodge halls, entrance halls, parlors, theaters, auditoriums, gymnasiums, and industrial and commercial interiors. Color, texture, and pattern are important characteristics of features and finishes, which can include such elements as columns, plaster walls and ceilings, flooring, trim, fireplaces and mantels, paneling, light fixtures, hardware, decorative radiators, ornamental grilles and registers, windows, doors, and transoms; plaster, paint, wallpaper and wall coverings, and special finishes, such as marbling and graining; and utilitarian (painted or unpainted) features, including wood, metal, or concrete exposed columns, beams, and trusses and exposed load-bearing brick, concrete, and wood walls.</p>	<p>Altering a floor plan, or interior spaces (including individual rooms), features, and finishes, which are important in defining the overall historic character of the building so that, as a result, the character is diminished.</p> <p>Altering the floor plan by demolishing principal walls and partitions for a new use.</p> <p>Altering or destroying significant interior spaces by inserting additional floors or lofts; cutting through floors to create lightwells, light courts, or atriums; lowering ceilings; or adding new walls or removing historic walls.</p> <p>Relocating an interior feature, such as a staircase, so that the circulation pattern and the historic relationship between features and spaces are altered.</p> <p>Installing new material that obscures or damages character-defining interior features or finishes.</p> <p>Removing paint, plaster, or other finishes from historically-finished interior surfaces to create a new appearance (e.g., removing plaster to expose brick walls or a brick chimney breast, stripping paint from wood to stain or varnish it, or removing a plaster ceiling to expose unfinished beams).</p> <p>Applying paint, plaster, or other coatings to surfaces that have been unfinished historically, thereby changing their character.</p> <p>Changing the type of finish or its color, such as painting a historically-varnished wood feature, or removing paint from a historically-painted feature.</p>

INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED	NOT RECOMMENDED
Retaining decorative or other character-defining features or finishes that typify the showroom or interior of a historic store, such as a pressed-metal ceiling, a beaded-board ceiling, or wainscoting.	Removing decorative or other character-defining features or finishes that typify the showroom or interior of a historic store, such as a pressed-metal ceiling, a beaded-board ceiling, or wainscoting.
Protecting and maintaining historic materials (including plaster, masonry, wood, and metals) which comprise interior spaces through appropriate surface treatments, such as cleaning, paint removal, and reapplication of protective coating systems.	Failing to protect and maintain interior materials and finishes on a cyclical basis so that deterioration of interior features results.
Protecting interior features and finishes against arson and vandalism before project work begins by erecting temporary fencing or by covering broken windows and open doorways, while ensuring adequate ventilation, and by installing alarm systems keyed into local protection agencies.	Leaving the building unprotected and subject to vandalism before work begins, thereby allowing the interior to be damaged if it can be accessed through unprotected entrances.
Protecting interior features (such as a staircase, mantel, flooring, or decorative finishes) from damage during project work by covering them with plywood, heavy canvas, or plastic sheeting.	Failing to protect interior features and finishes when working on the interior.

[35] (a) Although deteriorated, the historic school corridor, shown on the left, with its character-defining features, including doors and transoms, was retained and repaired as part of the rehabilitation project (b).





[36] The elaborate features and finishes of this historic banking hall in the Union Trust Company Building, in Cleveland, OH, were retained and repaired as part of its conversion into a food market.

INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED	NOT RECOMMENDED
Removing damaged or deteriorated paint and finishes only to the next sound layer using the gentlest method possible prior to repainting or refinishing using compatible paint or other coating systems.	Using potentially damaging methods, such as open-flame torches or abrasive techniques, to remove paint or other coatings. Removing paint that is firmly adhered to interior surfaces.
Using abrasive cleaning methods only on the interior of industrial or warehouse buildings with utilitarian, unplastered masonry walls and where wood features are not finished, molded, beaded, or worked by hand. Low-pressure abrasive cleaning (e.g., sand-blasting or other media blasting) should only be considered if test patches show no surface damage and after gentler methods have proven ineffective.	Using abrasive methods anywhere but utilitarian and industrial interior spaces or when there are other methods that are less likely to damage the surface of the material.
Evaluating the overall condition of the interior materials, features, and finishes to determine whether more than protection and maintenance, such as repairs to features and finishes, will be necessary.	Failing to undertake adequate measures to ensure the protection of interior materials, features, and finishes.
Repairing interior features and finishes by patching, splicing, consolidating, or otherwise reinforcing the materials using recognized preservation methods. Repairs may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing parts of interior features when there are surviving prototypes, such as stairs, balustrades, wood paneling, columns, decorative wall finishes, and ornamental pressed-metal or plaster ceilings. Repairs should be physically and visually compatible.	Removing materials that could be repaired or using improper repair techniques. Replacing an entire interior feature (such as a staircase, mantel, or door surround) or a finish (such as a plaster) when repair of materials and limited replacement of deteriorated or missing components are feasible.



[37] Exposed and painted ducts were appropriately installed here in a retail space in Denver's historic Union Station after considering other options that would have impacted the ceiling height, or damaged or obscured the ornamental plaster crown molding. *Photo: Heritage Consulting Group.*

[38] The rehabilitation project retained the industrial character of this historic factory building, which included installation of a fire-rated, clear glass enclosure that allows the stairway, an important interior feature, to remain visible.



[39] Leaving the ceiling structure exposed and installing exposed ductwork where it does not impact the windows, are appropriate treatments when rehabilitating an industrial building for another use.



INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED

NOT RECOMMENDED

Replacing in kind an entire interior feature that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature. Examples could include wainscoting, window and door surrounds, or stairs. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

Removing a character-defining interior feature that is unrepairable and not replacing it, or replacing it with a new feature or finish that does not match the historic feature.

Using a substitute material for the replacement that does not convey the same appearance of the interior feature or that is physically incompatible.

Using a substitute material for the replacement that does not convey the same appearance of the interior feature or that is physically incompatible.

The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.

Designing the Replacement for Missing Historic Features

Designing and installing a new interior feature or finish when the historic feature or finish is completely missing. This could include missing walls, stairs, mantels, wood trim, and plaster, or even entire rooms if the historic spaces, features, and finishes are missing or have been destroyed by inappropriate alterations. The design may be an accurate restoration based on documentary and physical evidence, but only when the feature or finish to be replaced coexisted with the features currently in the building. Or, it may be a new design that is compatible with the size, scale, material, and color of the historic building.

Creating an inaccurate appearance because the replacement for the missing feature is based upon insufficient physical or historic documentation; is not a compatible design; or because the feature did not coexist with the feature currently on the building.

Introducing a new interior feature or finish that is incompatible in size, scale, material, color, and finish.

Alterations and Additions for a New Use

Installing new or additional systems required for a new use for the building, such as bathrooms and mechanical equipment, in secondary spaces to preserve the historic character of the most significant interior spaces.

Subdividing primary spaces, lowering ceilings, or damaging or obscuring character-defining features (such as fireplaces, windows, or stairways) to accommodate a new use for the building.

INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED	NOT RECOMMENDED
Installing new mechanical and electrical systems and ducts, pipes, and cables in closets, service areas, and wall cavities to preserve the historic character of interior spaces, features, and finishes.	Installing ducts, pipes, and cables where they will obscure character-defining features or negatively impact the historic character of the interior.
Creating open work areas, when required by the new use, by selectively removing walls only in secondary spaces, less significant upper floors, or other less-visible locations to preserve primary public spaces and circulation systems.	
Retaining the configuration of corridors, particularly in buildings with multiple floors with repetitive plans (such as office and apartment buildings or hotels), where not only the floor plan is character defining, but also the width and the length of the corridor, doorways, transoms, trim, and other features, such as wainscoting and glazing.	Making extensive changes to the character of significant historic corridors by narrowing or radically shortening them, or removing their character-defining features.
Reusing decorative material or features that had to be removed as part of the rehabilitation work (including baseboards, door casing, paneled doors, and wainscoting) and reusing them in areas where these features are missing or are too deteriorated to repair.	Discarding historic material when it can be reused to replace missing or damaged features elsewhere in the building, or reusing material in a manner that may convey a false sense of history.
Installing permanent partitions in secondary, rather than primary, spaces whenever feasible. Removable partitions or partial-height walls that do not destroy the sense of space often may be installed in large character-defining spaces when required by a new use.	Installing partitions that abut windows and glazing or that damage or obscure character-defining spaces, features, or finishes.
Enclosing a character-defining interior stairway, when required by code, with fire-rated glass walls or large, hold-open doors so that the stairway remains visible and its historic character is retained.	Enclosing a character-defining interior stairway for safety or functional reasons in a manner that conceals it or destroys its character.
Locating new, code-required stairways or elevators in secondary and service areas of the historic building.	Making incompatible changes or damaging or destroying character-defining spaces, features, or finishes when adding new code-required stairways and elevators.



[41] Not Recommended:
Leaving fragments of deteriorated or "sculpted" plaster is not a compatible treatment for either finished or unfinished interior spaces.

[40] Not Recommended:
Removing a finished ceiling and leaving the structure exposed in a historic retail space does not meet the Standards for Rehabilitation.



INTERIOR SPACES, FEATURES, AND FINISHES

RECOMMENDED	NOT RECOMMENDED
Creating an atrium, light court, or lightwell to provide natural light when required for a new use only when it can be done in a manner that preserves significant interior spaces, features, and finishes or important exterior elevations.	Destroying or damaging character-defining interior spaces, features, or finishes, or damaging the structural system to create an atrium, light court, or lightwell.
Inserting a new floor, mezzanine, or loft when required for a new use if it does not damage or destroy significant interior features and finishes and is not visible from the exterior of the building.	Inserting a new floor, mezzanine, or loft that damages or destroys significant interior features or abuts window glazing and is visible from the exterior of the building, and, thus, negatively impacts its historic character.
Inserting a new floor, when necessary for a new use, only in large assembly spaces that are secondary to another assembly space in the building; in a space that has been greatly altered; or where character-defining features have been lost or are too deteriorated to repair.	Inserting a new floor in significant, large assembly spaces with distinctive features and finishes, which negatively impacts their historic character.
Installing exposed ductwork in a finished space when necessary to protect and preserve decorative or other features (such as column capitals, ornamental plaster or pressed-metal ceilings, coffers, or beams) that is designed, painted, and appropriately located so that it will have minimal impact on the historic character of the space.	Installing exposed ductwork in a finished space when necessary to protect and preserve decorative or other features that is not painted, or is located where it will negatively impact the historic character of the space.
Lowering ceilings, installing a dropped ceiling, or constructing soffits to conceal ductwork in a finished space when they will not result in extensive loss or damage to historic materials or decorative and other features, and will not change the overall character of the space or the exterior appearance of the building (i.e., lowered ceilings or soffits visible through window glazing).	Lowering ceilings, installing a dropped ceiling, or constructing soffits to conceal ductwork in a finished space in a manner that results in extensive loss or damage to historic materials or decorative and other features, and will change the overall character of the space or the exterior appearance of the building.
Installing a split system mechanical unit in a manner that will have minimal impact on the historic character of the interior and will result in minimal loss of historic building material.	Installing a split system mechanical unit without considering its impact on the historic character of the interior or the potential loss of historic building material.

BUILDING SITE

RECOMMENDED

Identifying, retaining, and preserving features of the building site that are important in defining its overall historic character. Site features may include walls, fences, or steps; circulation systems, such as walks, paths or roads; vegetation, such as trees, shrubs, grass, orchards, hedges, windbreaks, or gardens; landforms, such as hills, terracing, or berms; furnishings and fixtures, such as light posts or benches; decorative elements, such as sculpture, statuary, or monuments; water features, including fountains, streams, pools, lakes, or irrigation ditches; and subsurface archeological resources, other cultural or religious features, or burial grounds which are also important to the site.

NOT RECOMMENDED

Removing or substantially changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.



[42] This garden is an important character-defining landscape feature on this college campus.

BUILDING SITE

RECOMMENDED	NOT RECOMMENDED
Retaining the historic relationship between buildings and the landscape.	<p>Removing or relocating buildings or landscape features, thereby destroying the historic relationship between buildings and the landscape.</p> <p>Removing or relocating buildings on a site or in a complex of related historic structures (such as a mill complex or farm), thereby diminishing the historic character of the site or complex.</p> <p>Moving buildings onto the site, thereby creating an inaccurate historic appearance.</p> <p>Changing the grade level of the site if it diminishes its historic character. For example, lowering the grade adjacent to a building to maximize use of a basement, which would change the historic appearance of the building and its relation to the site.</p>
<i>Protecting and maintaining</i> buildings and site features by providing proper drainage to ensure that water does not erode foundation walls, drain toward the building, or damage or erode the landscape.	Failing to ensure that site drainage is adequate so that buildings and site features are damaged or destroyed; or, alternatively, changing the site grading so that water does not drain properly.
Correcting any existing irrigation that may be wetting the building excessively.	Neglecting to correct any existing irrigation that may be wetting the building excessively.
Minimizing disturbance of the terrain around buildings or elsewhere on the site, thereby reducing the possibility of destroying or damaging important landscape features, archeological resources, other cultural or religious features, or burial grounds.	Using heavy machinery or equipment in areas where it may disturb or damage important landscape features, archeological resources, other cultural or religious features, or burial grounds.
Surveying and documenting areas where the terrain will be altered to determine the potential impact to important landscape features, archeological resources, other cultural or religious features, or burial grounds.	Failing to survey the building site prior to beginning work, which may result in damage or loss of important landscape features, archeological resources, other cultural or religious features, or burial grounds.

BUILDING SITE

RECOMMENDED	NOT RECOMMENDED
Protecting (e.g., preserving in place) important site features, archeological resources, other cultural or religious features, or burial grounds.	Leaving known site features or archeological material unprotected so that it is damaged during rehabilitation work.
Planning and carrying out any necessary investigation before rehabilitation begins, using professional archeologists and methods, when preservation in place is not feasible.	Allowing unqualified personnel to perform data recovery on archeological resources, which can result in damage or loss of important archeological material
Preserving important landscape features through regularly-scheduled maintenance of historic plant material.	Allowing important landscape features or archeological resources to be lost, damaged, or to deteriorate due to inadequate protection or lack of maintenance
Protecting the building site and landscape features against arson and vandalism before rehabilitation work begins by erecting temporary fencing and by installing alarm systems keyed into local protection agencies.	Leaving the property unprotected and subject to vandalism before work begins so that the building site and landscape features, archeological resources, other cultural or religious features, or burial grounds can be damaged or destroyed. Removing or destroying features from the site, such as fencing, paths or walkways, masonry balustrades, or plant material.
Installing protective fencing, bollards, and stanchions on a building site, when necessary for security, that are as unobtrusive as possible.	Installing protective fencing, bollards, and stanchions on a building site, when necessary for security, without taking into consideration their location and visibility so that they negatively impact the historic character of the site.
Providing continued protection and maintenance of buildings and landscape features on the site through appropriate grounds and landscape management.	Failing to protect and maintain materials and features from the restoration period on a cyclical basis so that deterioration of the site results.
Protecting buildings and landscape features when working on the site.	Failing to protect building and landscape features during work on the site or failing to repair damaged or deteriorated site features.

BUILDING SITE

RECOMMENDED	NOT RECOMMENDED
<p>Evaluating the overall condition of materials and features to determine whether more than protection and maintenance, such as repairs to site features, will be necessary.</p>	<p>Failing to undertake adequate measures to ensure the protection of the site.</p>
<p>Repairing historic site features which have been damaged, are deteriorated, or have missing components order reestablish the whole feature and to ensure retention of the integrity of the historic materials. Repairs may include limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing parts of site features when there are surviving prototypes, such as paving, railings, or individual plants within a group (e.g., a hedge). Repairs should be physically and visually compatible.</p>	<p>Removing materials and features that could be repaired or using improper repair techniques.</p> <p>Replacing an entire feature of the site (such as a fence, walkway, or drive) when repair of materials and limited replacement of deteriorated or missing components are feasible.</p>



[43] The industrial character of the site was retained when this brewery complex was rehabilitated for residential use.



[44] **Not Recommended:** (a-b) The historic character of this plantation house (marked in blue on plan on opposite page) and its site was diminished and adversely impacted when multiple new buildings like this (#3 on plan) were constructed on the property (c).

BUILDING SITE

RECOMMENDED

Replacing in kind an entire feature of the site that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature. Examples could include a walkway or a fountain, a land form, or plant material. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

NOT RECOMMENDED

Removing a character-defining feature of the site that is unrepairable and not replacing it, or replacing it with a new feature that does not match.

Using a substitute material for the replacement that does not convey the same appearance of the surviving site feature or that is physically or ecologically incompatible.

Adding conjectural landscape features to the site (such as period reproduction light fixtures, fences, fountains, or vegetation) that are historically inappropriate, thereby creating an inaccurate appearance of the site.



BUILDING SITE

RECOMMENDED

NOT RECOMMENDED

The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.

Designing the Replacement for Missing Historic Features

Designing and installing a new feature on a site when the historic feature is completely missing. This could include missing outbuildings, terraces, drives, foundation plantings, specimen trees, and gardens. The design may be an accurate restoration based on documentary and physical evidence, but only when the feature to be replaced coexisted with the features currently on the site. Or, it may be a new design that is compatible with the historic character of the building and site.

Creating an inaccurate appearance because the replacement for the missing feature is based upon insufficient physical or historic documentation, is not a compatible design, or because the feature did not coexist with the features currently on the site.

Introducing a new feature, including plant material, that is visually incompatible with the site or that alters or destroys the historic site patterns or use.

Alterations and Additions for a New Use

Designing new onsite features (such as parking areas, access ramps, or lighting), when required by a new use, so that they are as unobtrusive as possible, retain the historic relationship between the building or buildings and the landscape, and are compatible with the historic character of the property.

Locating parking areas directly adjacent to historic buildings where vehicles may cause damage to buildings or landscape features or when they negatively impact the historic character of the building site if landscape features and plant materials are removed.

Designing new exterior additions to historic buildings or adjacent new construction that are compatible with the historic character of the site and preserves the historic relationship between the building or buildings and the landscape.

Introducing new construction on the building site which is visually incompatible in terms of size, scale, design, material, or color, which destroys historic relationships on the site, or which damages or destroys important landscape features, such as replacing a lawn with paved parking areas or removing mature trees to widen a driveway.

Removing non-significant buildings, additions, or site features which detract from the historic character of the site.

Removing a historic building in a complex of buildings or removing a building feature or a landscape feature which is important in defining the historic character of the site.

Locating an irrigation system needed for a new or continuing use of the site where it will not cause damage to historic buildings.

Locating an irrigation system needed for a new or continuing use of the site where it will damage historic buildings.



[45] Undertaking a survey to document archeological resources may be considered in some rehabilitation projects when a new exterior addition is planned.

SETTING (DISTRICT / NEIGHBORHOOD)

RECOMMENDED

Identifying, retaining, and preserving building and landscape features that are important in defining the overall historic character of the setting. Such features can include circulation systems, such as roads and streets; furnishings and fixtures, such as light posts or benches; vegetation, gardens and yards; adjacent open space, such as fields, parks, commons, or woodlands; and important views or visual relationships.

NOT RECOMMENDED

Removing or substantially changing those building and landscape features in the setting which are important in defining the historic character so that, as a result, the character is diminished.



[46] The varied size, shapes, and architectural styles of these historic buildings are unique to this street in Christiansted, St. Croix, USVI, and should be retained in a rehabilitation project.

[47] Original paving stones contribute to the character of the historic setting and distinguish this block from other streets in the district.



SETTING (DISTRICT / NEIGHBORHOOD)

RECOMMENDED

Retaining the historic relationship between buildings and landscape features in the setting. For example, preserving the relationship between a town common or urban plaza and the adjacent houses, municipal buildings, roads, and landscape and streetscape features.

NOT RECOMMENDED

Altering the relationship between the buildings and landscape features in the setting by widening existing streets, changing landscape materials, or locating new streets or parking areas where they may negatively impact the historic character of the setting.

Removing or relocating buildings or landscape features, thereby destroying the historic relationship between buildings and the landscape in the setting.



[48] Old police and fire call boxes, which are distinctive features in this historic district, have been retained, and now showcase work by local artists.

[49] Low stone walls are character-defining features in this hilly, early-20th-century residential neighborhood.



SETTING (DISTRICT / NEIGHBORHOOD)

RECOMMENDED

NOT RECOMMENDED

<p>Protecting and maintaining historic features in the setting through regularly-scheduled maintenance and grounds and landscape management.</p>	<p>Failing to protect and maintain materials in the setting on a cyclical basis so that deterioration of buildings and landscape features results.</p> <p>Stripping or removing historic features from buildings or the setting, such as a porch, fencing, walkways, or plant material.</p>
<p>Installing protective fencing, bollards, and stanchions in the setting, when necessary for security, that are as unobtrusive as possible.</p>	<p>Installing protective fencing, bollards, and stanchions in the setting, when necessary for security, without taking into consideration their location and visibility so that they negatively impact the historic character of the setting.</p>
<p>Protecting buildings and landscape features when undertaking work in the setting.</p>	<p>Failing to protect buildings and landscape features during work in the setting.</p>
<p>Evaluating the overall condition of materials and features to determine whether more than protection and maintenance, such as repairs to materials and features in the setting, will be necessary.</p>	<p>Failing to undertake adequate measures to ensure the protection of materials and features in the setting.</p>
<p>Repairing features in the setting by reinforcing the historic materials. Repairs may include the replacement in kind or with a compatible substitute material of those extensively deteriorated or missing parts of setting features when there are surviving prototypes, such as fencing, paving materials, trees, and hedgerows. Repairs should be physically and visually compatible.</p>	<p>Failing to repair and reinforce damaged or deteriorated historic materials and features in the setting.</p> <p>Removing material that could be repaired or using improper repair techniques.</p> <p>Replacing an entire feature of the building or landscape in the setting when repair of materials and limited replacement of deteriorated or missing components are feasible.</p>

SETTING (DISTRICT / NEIGHBORHOOD)

RECOMMENDED	NOT RECOMMENDED
<p>Replacing in kind an entire building or landscape feature in the setting that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature. If using the same kind of material is not feasible, then a compatible substitute material may be considered.</p>	<p>Removing a character-defining feature of the building or landscape from the setting that is unrepairable and not replacing it or replacing it with a new feature that does not match.</p> <p>Using a substitute material for the replacement that does not convey the same appearance of the surviving building or landscape feature in the setting or that is physically or ecologically incompatible.</p>
<p><i>The following work is highlighted to indicate that it is specific to Rehabilitation projects and should only be considered after the preservation concerns have been addressed.</i></p>	
<p>Designing the Replacement for Missing Historic Features</p>	
<p>Designing and installing a new feature of the building or landscape in the setting when the historic feature is completely missing. This could include missing steps, streetlights, terraces, trees, and fences. The design may be an accurate restoration based on documentary and physical evidence, but only when the feature to be replaced coexisted with the features currently in the setting. Or, it may be a new design that is compatible with the historic character of the setting.</p>	<p>Creating an inaccurate appearance because the replacement for the missing feature is based upon insufficient physical or historic documentation; is not a compatible design, or because the feature did not coexist with the features currently in the setting.</p> <p>Introducing a new building or landscape feature that is visually or otherwise incompatible with the setting's historic character (e.g., replacing low metal fencing with a high wood fence).</p>
<p>Alterations and Additions for a New Use</p>	
<p>Designing new features (such as parking areas, access ramps, or lighting), when required by a new use, so that they are as unobtrusive as possible, retain the historic relationships between buildings and the landscape in the setting, and are compatible with the historic character of the setting.</p>	<p>Locating parking areas directly adjacent to historic buildings where vehicles may cause damage to buildings or landscape features or when they negatively impact the historic character of the setting if landscape features and plant materials are removed.</p>
<p>Designing new exterior additions to historic buildings or adjacent new construction that are compatible with the historic character of the setting that preserve the historic relationship between the buildings and the landscape.</p>	<p>Introducing new construction into historic districts which is visually incompatible or that destroys historic relationships within the setting, or which damages or destroys important landscape features.</p>
<p>Removing non-significant buildings, additions, or landscape features which detract from the historic character of the setting.</p>	<p>Removing a historic building, a building feature, or landscape feature which is important in defining the historic character of the setting.</p>

CODE-REQUIRED WORK

RECOMMENDED

NOT RECOMMENDED

*Sensitive solutions to meeting accessibility and life-safety code requirements are an important part of protecting the historic character of the building and site. Thus, work that must be done to meet use-specific code requirements should be considered early in planning a **Rehabilitation** of a historic building for a new use. Because code mandates are directly related to occupancy, some uses require less change than others and, thus, may be more appropriate for a historic building. Early coordination with code enforcement authorities can reduce the impact of alterations necessary to comply with current codes.*

ACCESSIBILITY

Identifying the historic building's character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting which may be affected by accessibility code-required work.

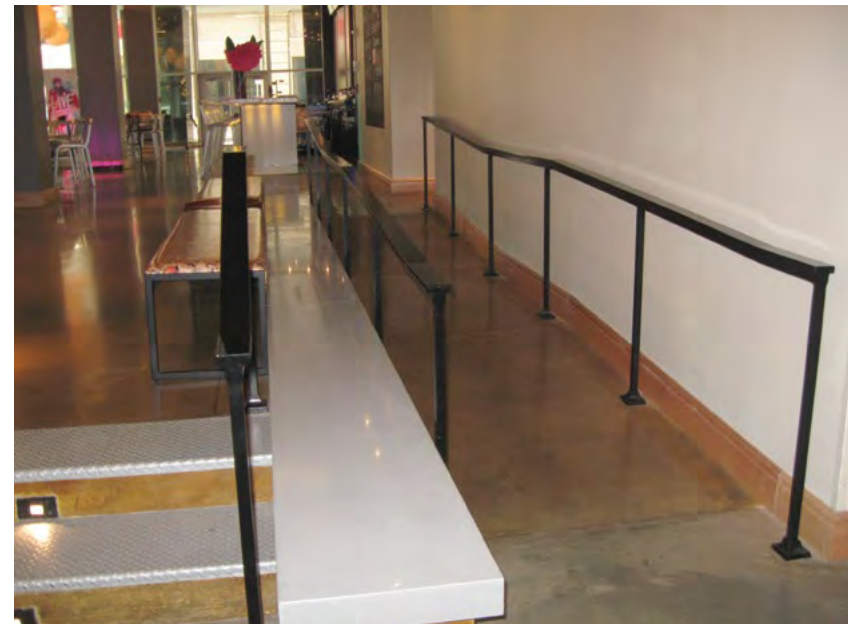
Undertaking accessibility code-required alterations before identifying those exterior features, interior spaces, features, and finishes, and features of the site and setting which are character defining and, therefore, must be preserved.

Complying with barrier-free access requirements in such a manner that the historic building's character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting are preserved or impacted as little as possible.

Altering, damaging, or destroying character-defining exterior features, interior spaces, features, and finishes, or features of the site and setting while making modifications to a building, its site, or setting to comply with accessibility requirements.

[50] This kitchen in a historic apartment complex was rehabilitated to meet accessibility requirements.

[51] A new interior access ramp with a simple metal railing is compatible with the character of this mid-century-modern building.



CODE-REQUIRED WORK

RECOMMENDED

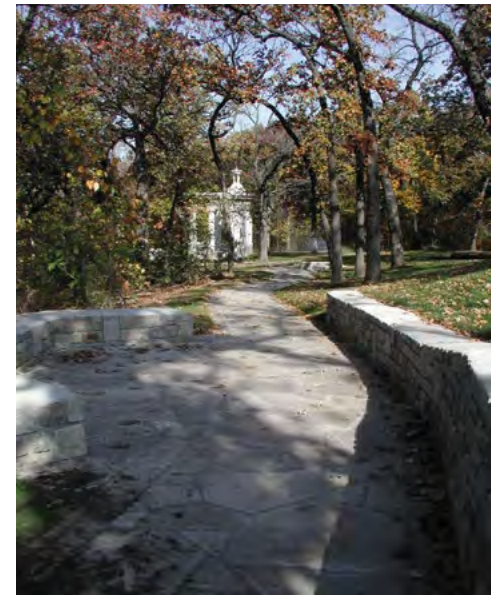
NOT RECOMMENDED

<p>Working with specialists in accessibility and historic preservation to determine the most sensitive solutions to comply with access requirements in a historic building, its site, or setting.</p>	<p>Making changes to historic buildings, their sites, or setting without first consulting with specialists in accessibility and historic preservation to determine the most appropriate solutions to comply with accessibility requirements.</p>
<p>Providing barrier-free access that promotes independence for the user while preserving significant historic features.</p>	<p>Making modifications for accessibility that do not provide independent, safe access while preserving historic features.</p>
<p>Finding solutions to meet accessibility requirements that minimize the impact of any necessary alteration on the historic building, its site, and setting, such as compatible ramps, paths, and lifts.</p>	<p>Making modifications for accessibility without considering the impact on the historic building, its site, and setting.</p>

[52] The access ramp blends in with the stone façade of the First National Bank in Stephenville, TX, and is appropriately located on the side where it is does not impact the historic character of the building. Photo: Nancy McCoy, QuimbyMcCoy Preservation Architecture, LLP.



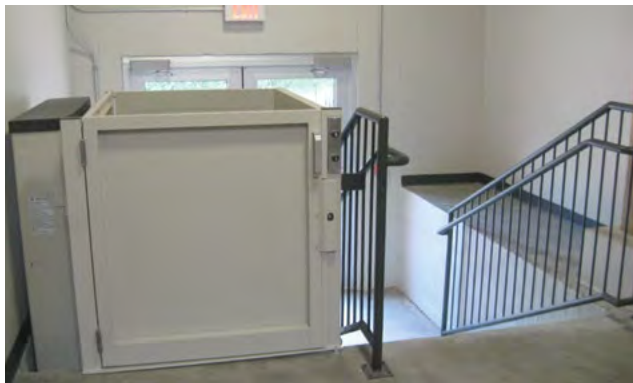
[53] This entrance ramp (right) is compatible with the historic character of this commercial building.



[54] The gently-sloped path in a historic park in Kansas City, MO, which accesses the memorial below, includes a rest area part way up the hill. Photo: STRATA Architecture + Preservation.

CODE-REQUIRED WORK

RECOMMENDED	NOT RECOMMENDED
Using relevant sections of existing codes regarding accessibility for historic buildings that provide alternative means of code compliance when code-required work would otherwise negatively impact the historic character of the property.	
Minimizing the impact of accessibility ramps by installing them on secondary elevations when it does not compromise accessibility or by screening them with plantings.	Installing elevators, lifts, or incompatible ramps at a primary entrance, or relocating primary entrances to secondary locations to provide access without investigating other options or locations.
Adding a gradual slope or grade to the sidewalk, if appropriate, to access the entrance rather than installing a ramp that would be more intrusive to the historic character of the building and the district.	
Adding an exterior stair or elevator tower that is compatible with the historic character of the building in a minimally-visible location only when it is not possible to accommodate it on the interior without resulting in the loss of significant historic spaces, features, or finishes.	
Installing a lift as inconspicuously as possible when it is necessary to locate it on a primary elevation of the historic building.	
Installing lifts or elevators on the interior in secondary or less significant spaces where feasible.	Installing lifts or elevators on the interior in primary spaces which will negatively impact the historic character of the space.



[55] The lift is compatible with the industrial character of this former warehouse.

CODE-REQUIRED WORK

RECOMMENDED

NOT RECOMMENDED

LIFE SAFETY	
Identifying the historic building's character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting which may be affected by life-safety code-required work.	Undertaking life-safety code-required alterations before identifying those exterior features, interior spaces, features, and finishes, and features of the site and setting which are character defining and, therefore, must be preserved.
Complying with life-safety codes (including requirements for impact-resistant glazing, security, and seismic retrofit) in such a manner that the historic building's character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting are preserved or impacted as little as possible.	Altering, damaging, or destroying character-defining exterior features, interior spaces, features, and finishes, or features of the site and setting while making modifications to a building, its site, or setting to comply with life-safety code requirements.
Removing building materials only after testing has been conducted to identify hazardous materials, and using only the least damaging abatement methods.	Removing building materials without testing first to identify the hazardous materials, or using potentially damaging methods of abatement.
Providing workers with appropriate personal equipment for protection from hazards on the worksite.	Removing hazardous or toxic materials without regard for workers' health and safety or environmentally-sensitive disposal of the materials.
Working with code officials and historic preservation specialists to investigate systems, methods, or devices to make the building compliant with life-safety codes to ensure that necessary alterations will be compatible with the historic character of the building.	Making life-safety code-required changes to the building without consulting code officials and historic preservation specialists, with the result that alterations negatively impact the historic character of the building.
Using relevant sections of existing codes regarding life safety for historic buildings that provide alternative means of code compliance when code-required work would otherwise negatively impact the historic character of the building.	



[56 a-b] In order to continue in its historic use, the door openings of this 1916 Colonial Revival-style fire station had to be widened to accommodate the larger size of modern fire trucks. Although this resulted in some change to the arched door surrounds, it is minimal and does not negatively impact the historic character of the building. (a) Above, before; Photo: Fire and Emergency Medical Services Department (FEMS), Washington, D.C.; below, after.



[57] Workers wear protective clothing while removing lead paint from metal features.

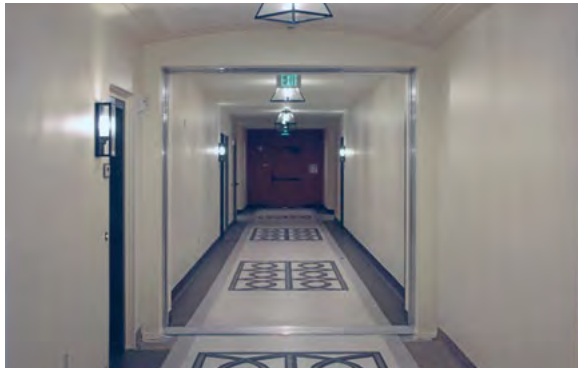


[59] (a-b) The decorative concrete balcony railings on this 1960s building did not meet life-safety code requirements. They were replaced with new glass railings with a fritted glass pattern matching the original design—a creative solution that satisfies codes, while preserving the historic appearance of the building when viewed from the street (c-d). Photos: (a, b, d) ERA Architects, Inc.; (c) Nathan Cyprys, photographer.



CODE-REQUIRED WORK

RECOMMENDED	NOT RECOMMENDED
Upgrading historic stairways and elevators to meet life-safety codes so that they are not damaged or otherwise negatively impacted.	Damaging or making inappropriate alterations to historic stairways and elevators or to adjacent features, spaces, or finishes in the process of doing work to meet code requirements.
Installing sensitively-designed fire-suppression systems, such as sprinklers, so that historic features and finishes are preserved.	Covering character-defining wood features with fire-retardant sheathing, which results in altering their appearance.
Applying fire-retardant coatings when appropriate, such as intumescent paint, to protect steel structural systems.	Using fire-retardant coatings if they will damage or obscure character-defining features.
Adding a new stairway or elevator to meet life-safety code requirements in a manner that preserves adjacent character-defining features and spaces.	Altering, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.
Using existing openings on secondary or less-visible elevations or, if necessary, creating new openings on secondary or less-visible elevations to accommodate second egress requirements.	Using a primary or other highly-visible elevation to accommodate second egress requirements without investigating other options or locations.
Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition located on a secondary or minimally-visible elevation.	Constructing a new addition to accommodate code-required stairs or an elevator on character-defining elevations or where it will obscure, damage, or destroy character-defining features of the building, its site, or setting.
Designing a new exterior stairway or elevator tower addition that is compatible with the historic character of the building.	



[58] Fire doors that retract into the walls have been installed here (not visible in photo) preserve the historic character of this corridor.

RESILIENCE TO NATURAL HAZARDS

RECOMMENDED

NOT RECOMMENDED

<p><i>Resilience to natural hazards should be addressed as part of the treatment Rehabilitation. A historic building may have existing characteristics or features that help address or minimize the impacts of natural hazards. These should be used to best advantage and should be taken into consideration early in the planning stages of a rehabilitation project before proposing any new treatments. When new adaptive treatments are needed they should be carried out in a manner that will have the least impact on the historic character of the building, its site, and setting. .</i></p>	
RECOMMENDED	NOT RECOMMENDED
Identifying the vulnerabilities of the historic property to the impacts of natural hazards (such as wildfires, hurricanes, or tornadoes) using the most current climate information and data available.	Failing to identify and periodically reevaluate the potential vulnerability of the building, its site, and setting to the impacts of natural hazards.
Assessing the potential impacts of known vulnerabilities on character-defining features of the building, its site, and setting; and reevaluating and reassessing potential impacts on a regular basis.	
Documenting the property and character-defining features as a record and guide for future repair work, should it be necessary, and storing the documentation in a weatherproof location.	Failing to document the historic property and its character-defining features with the result that such information is not available in the future to guide repair or reconstruction work, should it be necessary.
Ensuring that historic resources inventories and maps are accurate, up to date, and accessible in times of emergency.	
Maintaining the building, its site, and setting in good repair, and regularly monitoring character-defining features.	Failing to regularly monitor and maintain the property and the building systems in good repair.
Using and maintaining existing characteristics and features of the historic building, its site, setting, and larger environment (such as shutters for storm protection or a site wall that keeps out flood waters) that may help to avoid or minimize the impacts of natural hazards	Allowing loss, damage, or destruction to occur to the historic building, its site, or setting by failing to evaluate potential future impacts of natural hazards or to plan and implement adaptive measures, if necessary to address possible threats.
Undertaking work to prevent or minimize the loss, damage, or destruction of the historic property while retaining and preserving significant features and the overall historic character of the building, its site, and setting.	Carrying out adaptive measures intended to address the impacts of natural hazards that are unnecessarily invasive or will otherwise adversely impact the historic character of the building, its site, or setting.



[60] In some instances, it may be necessary to elevate a historic building located in a floodplain to protect it. But this treatment is appropriate only if elevating the building will retain its historic character, including its relationship to the site, and its new height will be compatible with surrounding buildings if in a historic district. The house on the right, which has been raised only slightly, has retained its historic character. The house on the left has been raised several feet higher, resulting in a greater impact on the historic character of the house and the district.

RESILIENCE TO NATURAL HAZARDS

RECOMMENDED	NOT RECOMMENDED
Ensuring that, when planning work to adapt for natural hazards, all feasible alternatives are considered, and that the options requiring the least alteration are considered first.	
Implementing local and regional traditions (such as elevating residential buildings at risk of flooding or reducing flammable vegetation around structures in fire-prone areas) for adapting buildings and sites in response to specific natural hazards, when appropriate. Such traditional methods may be appropriate if they are compatible with the historic character of the building, its site, and setting.	Implementing a treatment traditionally used in another region or one typically used for a different property type or architectural style which is not compatible with the historic character of the property.
Using special exemptions and variances when adaptive treatments to protect buildings from known hazards would otherwise negatively impact the historic character of the building, its site, and setting.	
Considering adaptive options, whenever possible, that would protect multiple historic resources, if the treatment can be implemented without negatively impacting the historic character of the district, or archeological resources, other cultural or religious features, or burial grounds.	

Sustainability

Sustainability is usually a very important and integral part of the treatment **Rehabilitation**. Existing energy-efficient features should be taken into consideration early in the planning stages of a rehabilitation project before proposing any energy improvements. There are numerous treatments that may be used to upgrade a historic building to help it operate more efficiently while retaining its character.

The topic of sustainability is addressed in detail in **The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings**.

NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED	NOT RECOMMENDED
New Additions	
Placing functions and services required for a new use (including elevators and stairways) in secondary or non-character-defining interior spaces of the historic building rather than constructing a new addition.	Expanding the size of the historic building by constructing a new addition when requirements for the new use could be met by altering non-character-defining interior spaces.
Constructing a new addition on a secondary or non-character-defining elevation and limiting its size and scale in relationship to the historic building.	Constructing a new addition on or adjacent to a primary elevation of the building which negatively impacts the building's historic character.
Constructing a new addition that results in the least possible loss of historic materials so that character-defining features are not obscured, damaged, or destroyed.	Attaching a new addition in a manner that obscures, damages, or destroys character-defining features of the historic building.
Designing a new addition that is compatible with the historic building.	Designing a new addition that is significantly different and, thus, incompatible with the historic building.
Ensuring that the addition is subordinate and secondary to the historic building and is compatible in massing, scale, materials, relationship of solids to voids, and color.	Constructing a new addition that is as large as or larger than the historic building, which visually overwhelms it (i.e., results in the diminution or loss of its historic character).

NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED

NOT RECOMMENDED

Using the same forms, materials, and color range of the historic building in a manner that does not duplicate it, but distinguishes the addition from the original building.	Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be historic.
Basing the alignment, rhythm, and size of the window and door openings of the new addition on those of the historic building.	
Incorporating a simple, recessed, small-scale hyphen, or connection, to physically and visually separate the addition from the historic building.	
Distinguishing the addition from the original building by setting it back from the wall plane of the historic building.	

[61 a-b] The materials, design, and location at the back of the historic house are important factors in making this a compatible new addition. Photos: © Maxwell MacKenzie.



NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED	NOT RECOMMENDED
Ensuring that the addition is stylistically appropriate for the historic building type (e.g., whether it is residential or institutional).	
Considering the design for a new addition in terms of its relationship to the historic building as well as the historic district, neighborhood, and setting.	



[62] The stair tower at the rear of this commercial building is a compatible new addition.

NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED

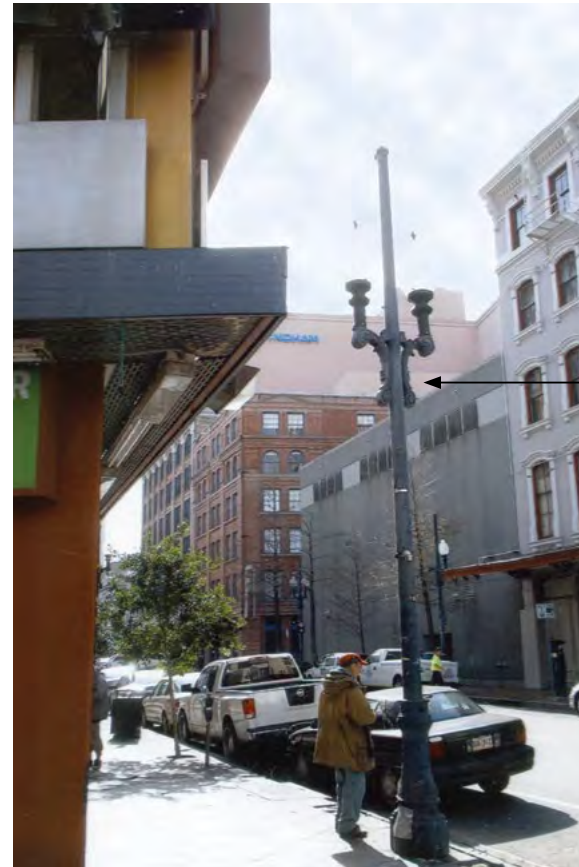
NOT RECOMMENDED

Rooftop Additions

Designing a compatible rooftop addition for a multi-story building, when required for a new use, that is set back at least one full bay from the primary and other highly-visible elevations and that is inconspicuous when viewed from surrounding streets.

Constructing a rooftop addition that is highly visible, which negatively impacts the character of the historic building, its site, setting, or district.

[63] (a) A mockup should be erected to demonstrate the visibility of a proposed rooftop addition and its potential impact on the historic building. Based on review of this mockup (orange marker), it was determined that the rooftop addition would meet the Standards (b). The addition is unobtrusive and blends in with the building behind it.



NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED

Limiting a rooftop addition to one story in height to minimize its visibility and its impact on the historic character of the building.

NOT RECOMMENDED

Constructing a highly-visible, multi-story rooftop addition that alters the building's historic character.

Constructing a rooftop addition on low-rise, one- to three-story historic buildings that is highly visible, overwhelms the building, and negatively impacts the historic district.

Constructing a rooftop addition with amenities (such as a raised pool deck with plantings, HVAC equipment, or screening) that is highly visible and negatively impacts the historic character of the building.



[64] **Not Recommended:** It is generally not appropriate to construct a rooftop addition on a low-rise, two- to three-story building such as this, because it negatively affects its historic character.

NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED	NOT RECOMMENDED
Related New Construction	
Adding a new building to a historic site or property only if the requirements for a new or continuing use cannot be accommodated within the existing structure or structures.	Adding a new building to a historic site or property when the project requirements could be accommodated within the existing structure or structures.
Locating new construction far enough away from the historic building, when possible, where it will be minimally visible and will not negatively affect the building's character, the site, or setting.	Placing new construction too close to the historic building so that it negatively impacts the building's character, the site, or setting.

[65] (a) This (far left) is a compatible new outbuilding constructed on the site of a historic plantation house (b). Although traditional in design, it is built of wood to differentiate it from the historic house (which is scored stucco) located at the back of the site so as not to impact the historic house, and minimally visible from the public right-of-way (c).



NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

RECOMMENDED	NOT RECOMMENDED
Designing new construction on a historic site or in a historic setting that it is compatible but differentiated from the historic building or buildings.	Replicating the features of the historic building when designing a new building, with the result that it may be confused as historic or original to the site or setting.
Considering the design for related new construction in terms of its relationship to the historic building as well as the historic district and setting.	
Ensuring that new construction is secondary to the historic building and does not detract from its significance.	<p>Adding new construction that results in the diminution or loss of the historic character of the building, including its design, materials, location, or setting.</p> <p>Constructing a new building on a historic property or on an adjacent site that is much larger than the historic building.</p> <p>Designing new buildings or groups of buildings to meet a new use that are not compatible in scale or design with the character of the historic building and the site, such as apartments on a historic school property that are too residential in appearance.</p>
Using site features or land formations, such as trees or sloping terrain, to help minimize the new construction and its impact on the historic building and property.	
Designing an addition to a historic building in a densely-built location (such as a downtown commercial district) to appear as a separate building or infill, rather than as an addition. In such a setting, the addition or the infill structure must be compatible with the size and scale of the historic building and surrounding buildings—usually the front elevation of the new building should be in the same plane (i.e., not set back from the historic building). This approach may also provide the opportunity for a larger addition or infill when the façade can be broken up into smaller elements that are consistent with the scale of the historic building and surrounding buildings.	