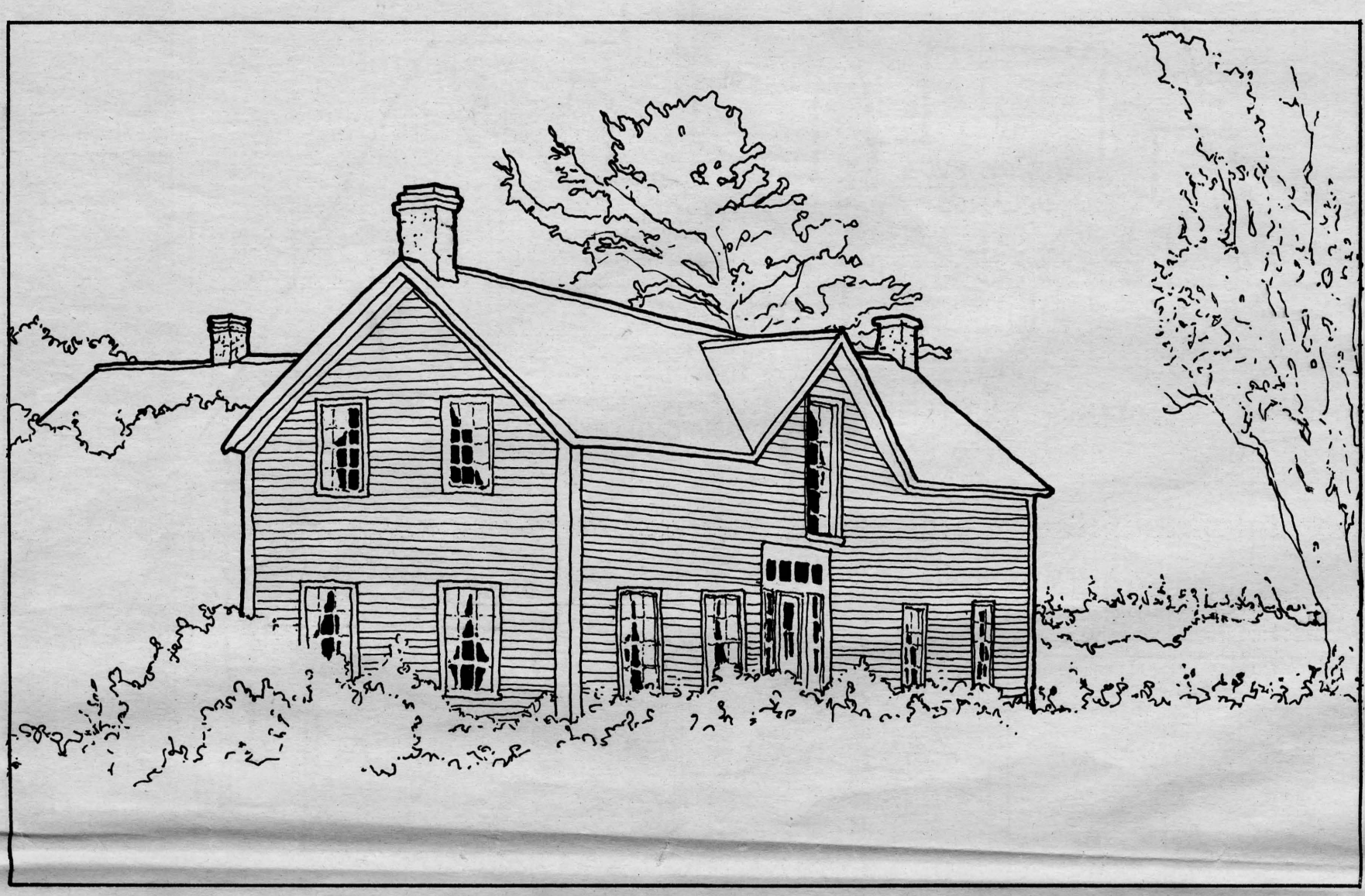
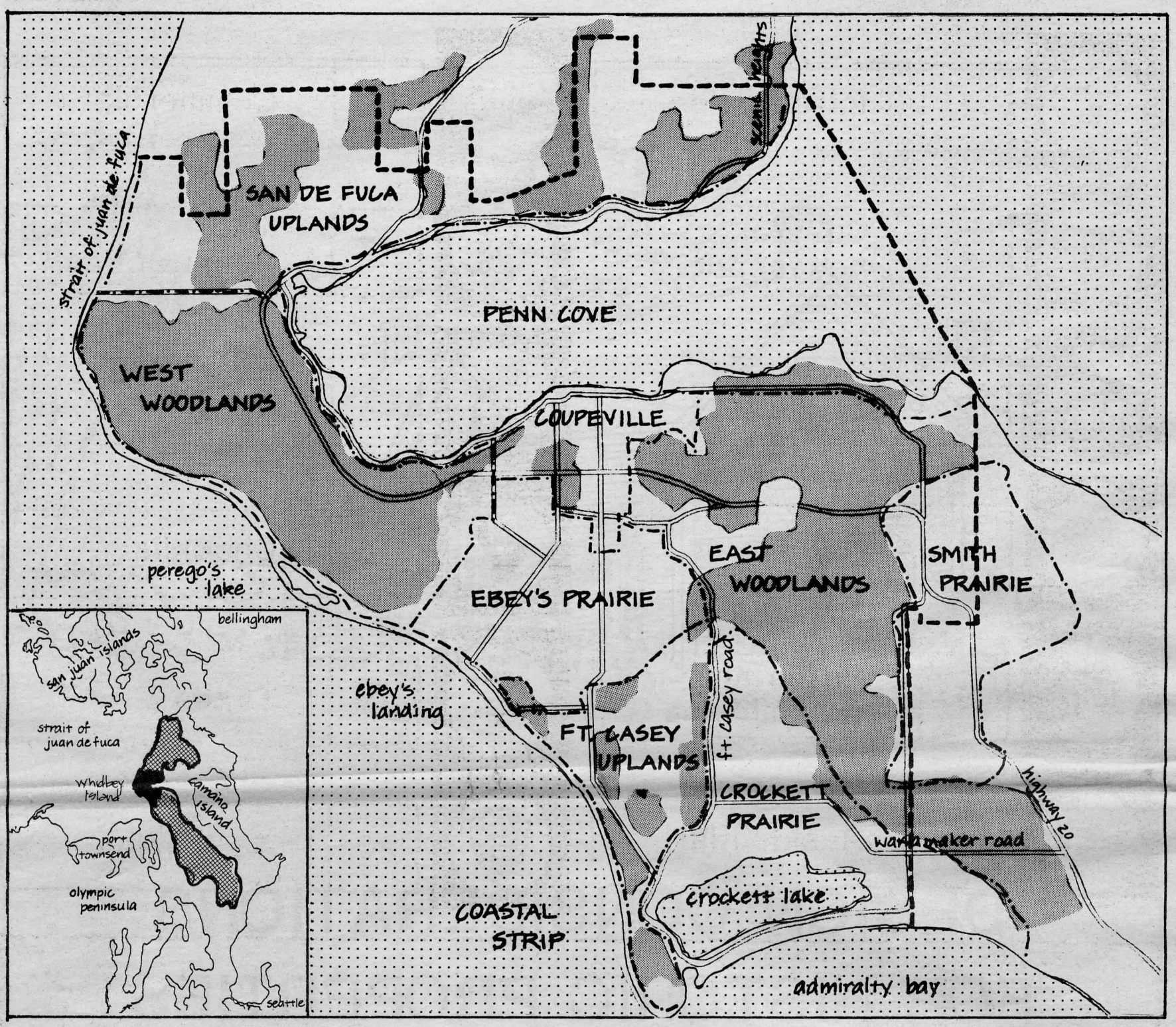
SOMETHING TO THINK ABOUT.....



DESIGN CONSIDERATIONS FOR HISTORIC PROPERTIES

EBEY'S LANDING NATIONAL HISTORICAL RESERVE

2 INTRODUCTION



Ebey's Landing National Historical Reserve was established by an act of Congress in 1978 in order "to preserve and protect a rural community which provides an unbroken historic record from nineteenth century exploration and settlement of Puget Sound up to the present time . . . ." (Public Law 95-625, November 10, 1978). Patterns of settlement beginning with the first Donation Land claims and the subsequent historic development of the area are visible today in the physical landscape. Pioneer homes and landscape remnants reveal a continuous history of man's interaction with the immediate environment, a dynamic and long-lasting process that gives physical expression to the every day workings of the community.

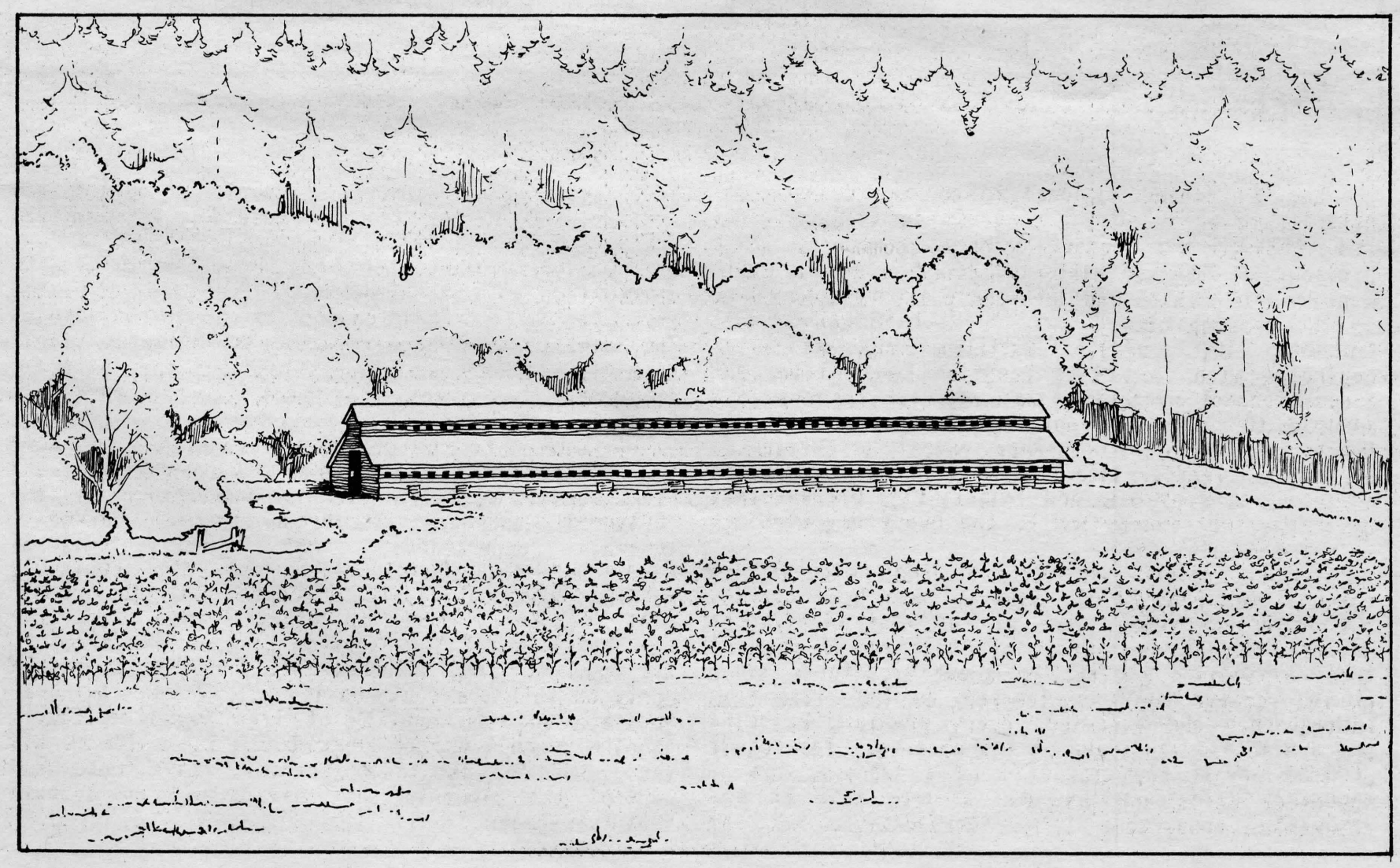
Various efforts to document the cultural and natural resources of the reserve have been carried out in recent years. One of the most significant occurred during the summer of 1983 when a team of three historians and two landscape architects lived on the reserve for a twelve-week period. The team photographed and described every pre-1940 building and the entire landscape of the reserve. The result of this effort took the form of a 3-volume set of inventory cards and provided a data base on the reserve's resources. An introduction to the inventory, which explored historic resources and contemporary values of the reserve, was written during the fall of 1983.

The purpose of this brochure is to provide information to aid residents of the reserve in the preservation and maintenance of their buildings. The approach used here is aimed at allowing viable community growth while maintaining the historic integrity that forms the basis of the reserve's special significance.

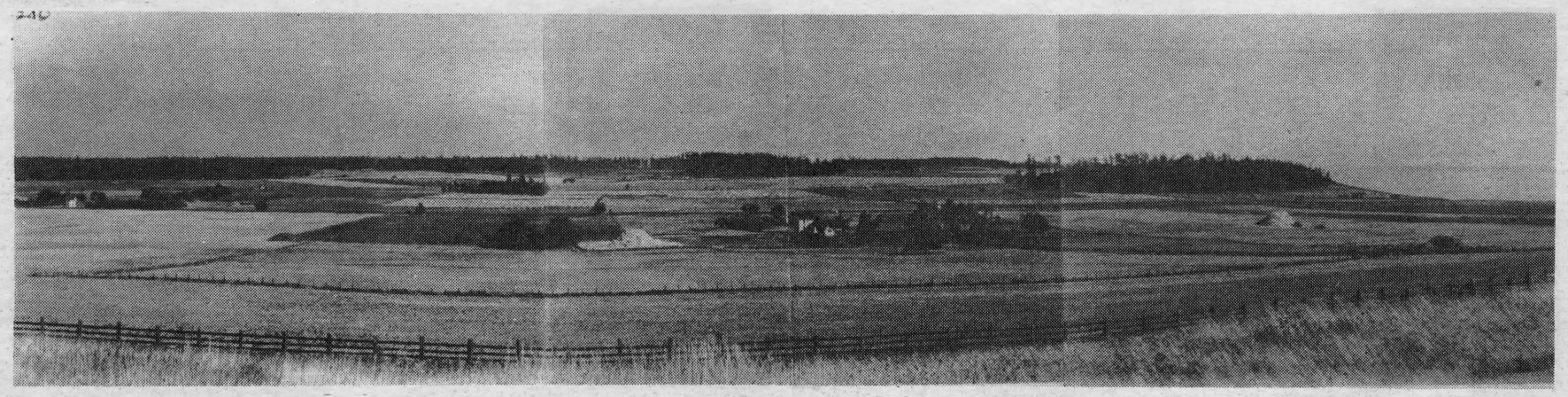
In order for the reader to understand the need for well-guided building preservation and maintenance, we begin with a description of the "Cultural Landscape" in broad terms. Having a general understanding of the "Cultural Landscape"--the justification for the reserve's national designation--it is hoped that the reader will recognize and appreciate the need for thoughtful, carefully executed work in all areas of the reserve. And, of course, it should be mentioned early on that the continuation of the rich cultural heritage and the quality of life found on Ebey's Landing depends on the support of its residents and their willingness to objectively take hold and control the elements that may change or sustain their heritage.

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4 CULTURAL LANDSCAPE

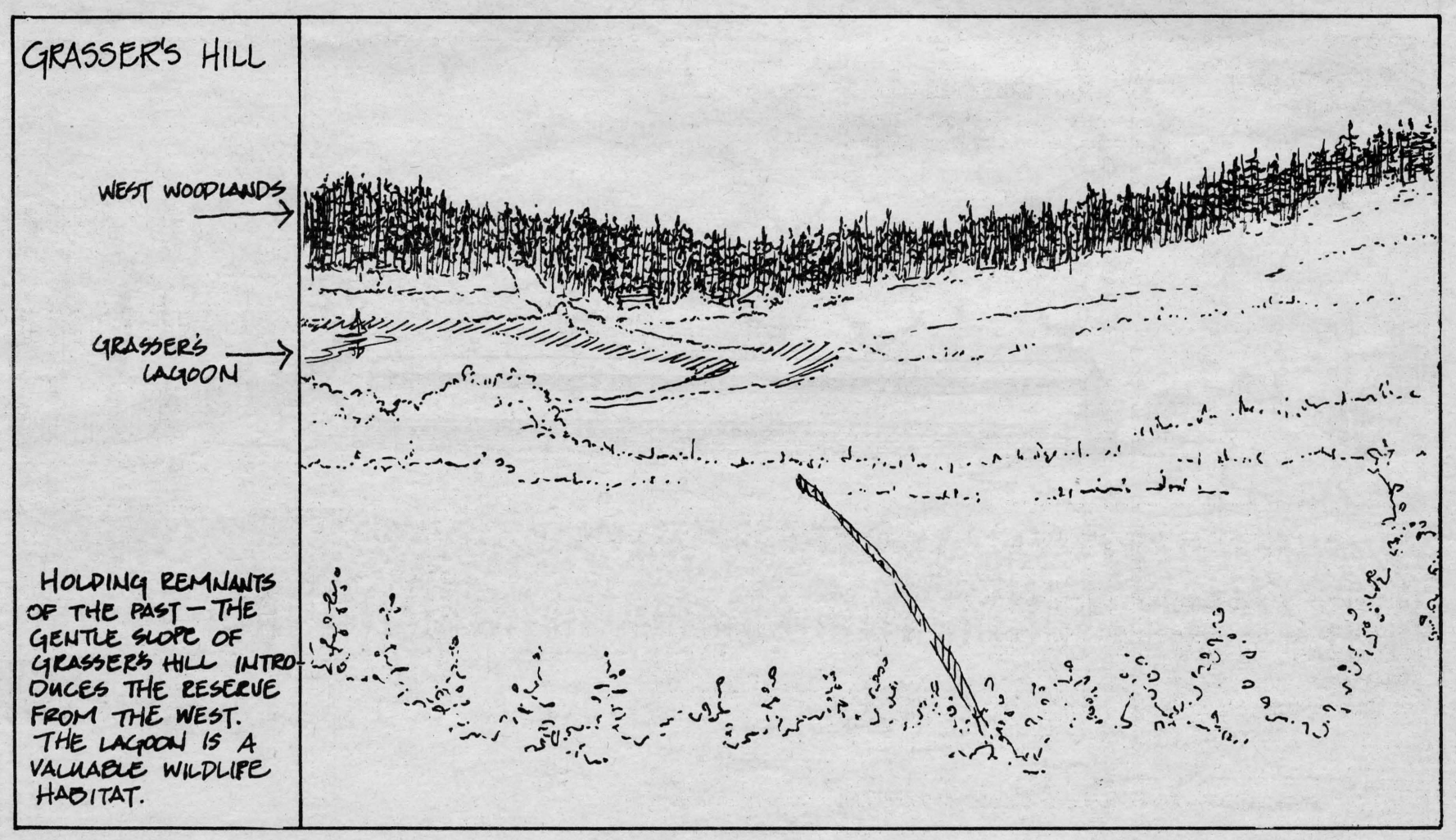


VIEW OF EBEY'S LANDING c. 1906 COURTESY OF ISLAND COUNTY HISTORICAL SOCIETY

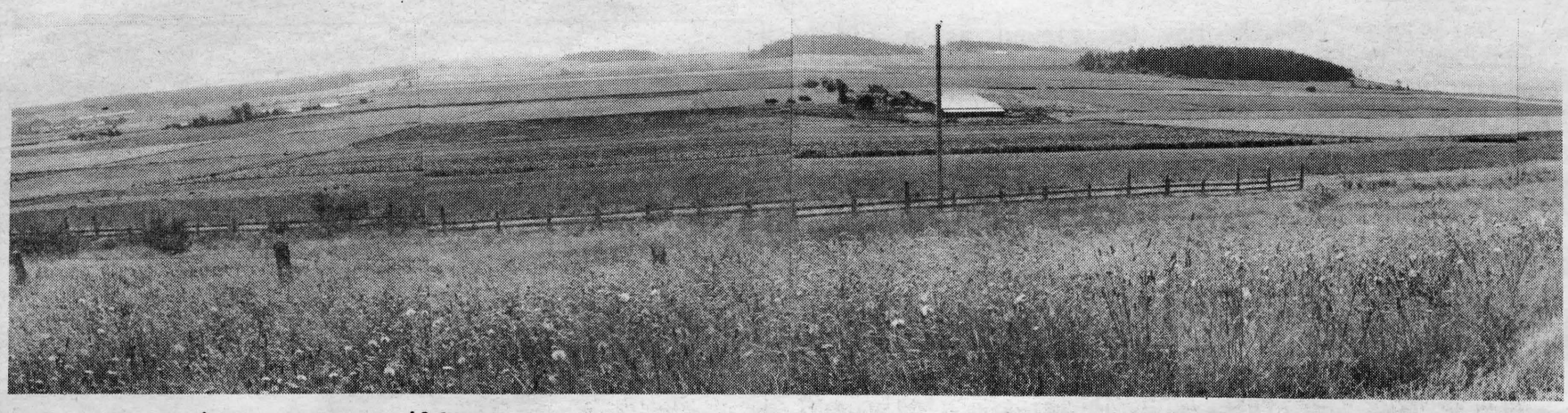
The area has special designation--national historical reserve--because the physical patterns evidencing continuity through time it possesses are rare in any contemporary community. Most often change erases traces of the past. We build and add to our environments in a constant effort to renew and replace the old. Preserving the past often means setting something aside and protecting it from change. The reserve is different. It is a community of people that continually reshapes its surroundings. They live and work in a place that has been minimally impacted by urban growth pressures and still continues to evolve as a vital living system while retaining traditional patterns.

No living system remains static. In nature, seasonal changes are visible. Trees leaf out in spring and lose their leaves in fall. Old plants die and are replaced by new ones. In cultures and societies, the goals and values of one generation are not the same for another.

The same is basically true of a cultural landscape like Ebey's Landing National Historical Reserve. Successive generations shaped and reshaped the same land, slowly shifting its physical character. Old places are continually put to new uses or abandoned altogether. Over time, what remains may be no more than fragments of suggestions of a way of life and a kind of living with the land. Sometimes a few important pieces of the past are easily recognized and maintained, like artifacts in a museum--dramatic remainders of a past culture. In other cases, many of the suggestions of the past are neither as obvious nor as easily protected. They are so closely laced into the present landscape fabric that their meaning and value is in the whole feeling of the place. Such is the case in Ebey's Landing. The structures, fences, gardens, and fields; the smell of cut hay or the cry of gulls; the foggy cliffs or the village seaport; all call to mind a familiar feeling and connection to the spirit of the place both past and present. The generations of people who lived on the land seem to have recognized the important pieces of this landscape without isolating them. These pieces, all part of the complete mosaic, formed a part of their everyday living. That is perhaps the essence and significance of this national reserve; it is a blending of land, people, and time that together weave a sense of place and community.



CULTURAL LANDSCAPE 5



VIEW OF EBEY'S LANDING — 1983

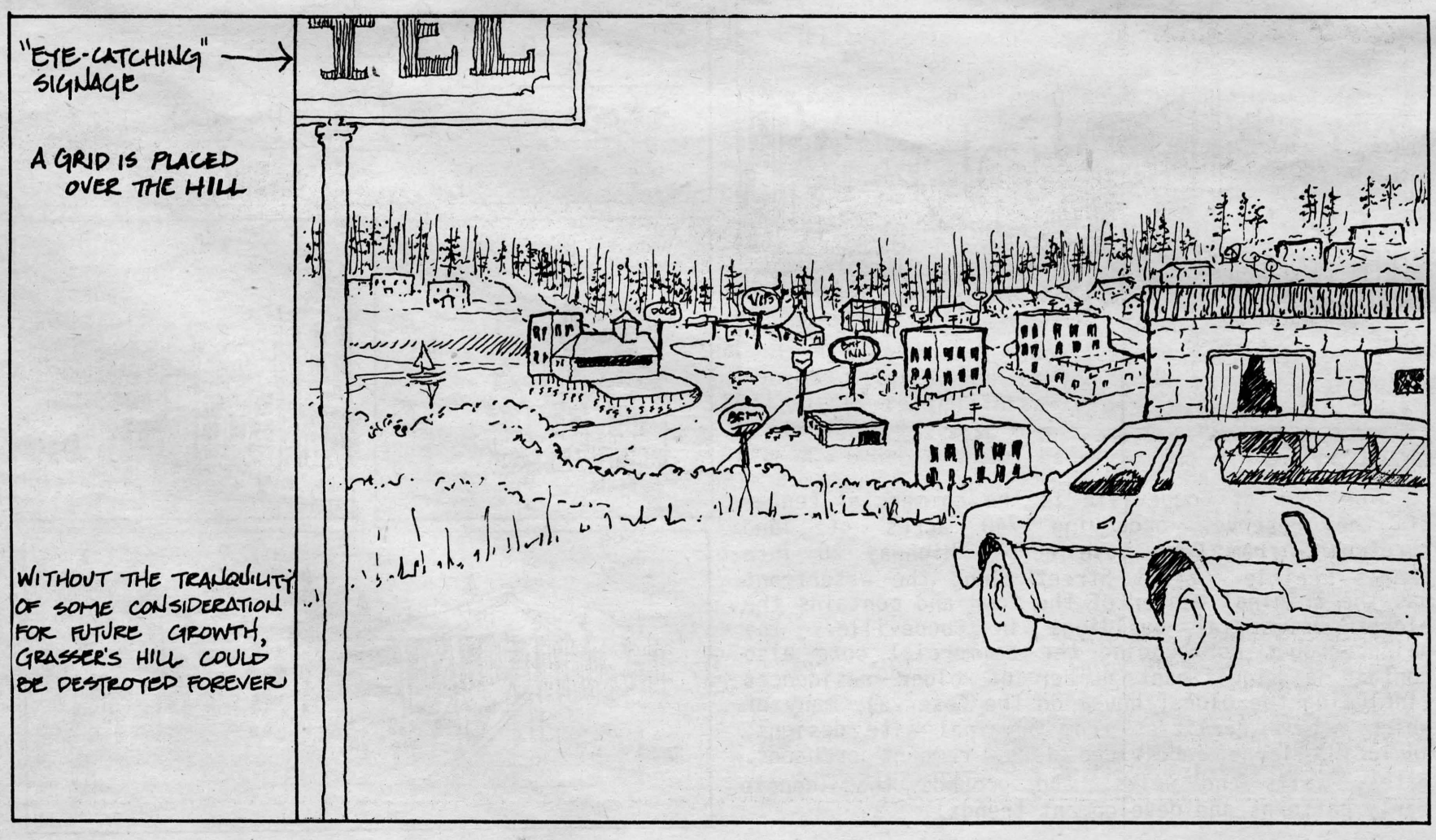
Architectural styles, farming practices, and transportation systems all change, reflecting different human needs and purposes. The land itself is a dynamic system that reflects those changes as it is shaped and reshaped over time. In Ebey's Landing, the way settlers farmed and the kinds of crops they grew in 1880 are different from the farming techniques and crops of today. What is of national significance is that after one hundred years, most of that same early pattern of land use--the mix of farm, forest, village, and shoreline--still remains. There is a strong sense of the past in the present cultural landscape.

White exploration of the Puget Sound area began in the later 1700s. Early reports describing open meadows and natural prairies, abundant timber, and dark rich soils did much to advertise the island's natural amenities and soon more white settlers were heading north into the area.

The Donation Land Claim Law of 1850 was instrumental in bringing settlers to central Whidbey. The law offered free land to those willing to homestead and cultivate land for a period of years. One of the first to take advantage of the new law was Isaac Ebey who claimed 640 acres of prairie land in the center of Whidbey Island in October 1850. Others soon followed, many of them farmers who recognized the value of the land and knew how to work it. Within three years, all of the prairie lands on central Whidbey were claimed, and several small farm homes dotted the landscape. Located along ridges near water or property lines, these simple buildings eventually were replaced by more substantial homes as the settlers themselves felt more permanent. Some of these later structures remain today and are provocative reminders of early settlement on the prairies of central Whidbey.

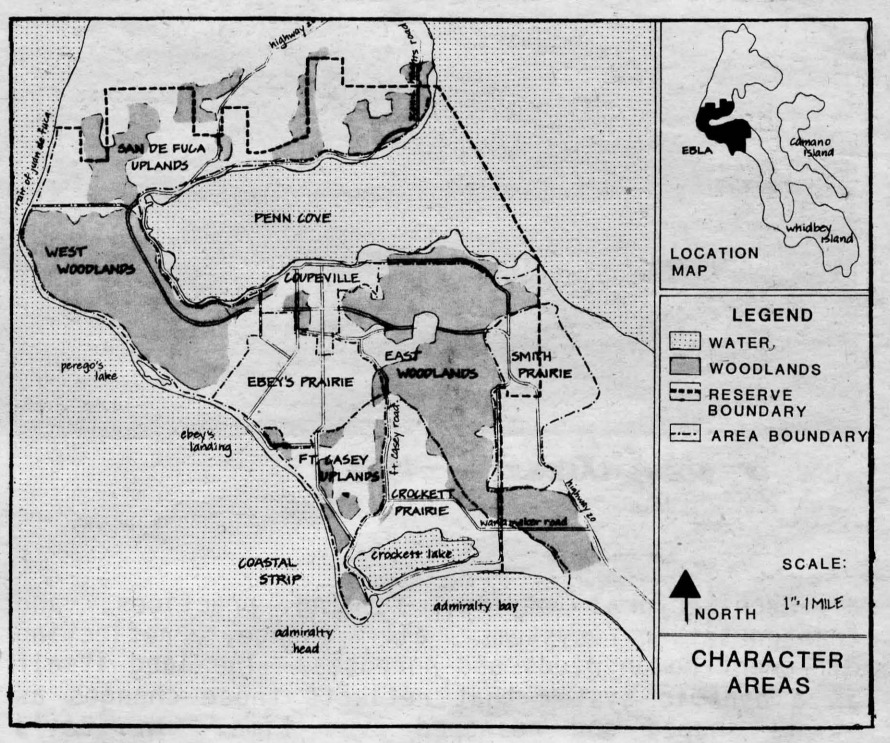
Farmland was not the only feature that drew settlers to the area. While farms were being carved out of the prairies, a number of sea captains and merchants, mainly from New England, were taking advantage of the island's other valuable resource, timber. Drawn to both the scenic beauty of Penn Cove and its value as a natural harbor, many took donation claims to the forest lands around the cove.

Every landscape is historic in a certain sense. This is true of both natural and man-made environments. In natural landscapes, patterns of succession define not only the physical patterns of vegetation and other life systems but, to the trained observer, tell the ecological history of a particular parcel of land.



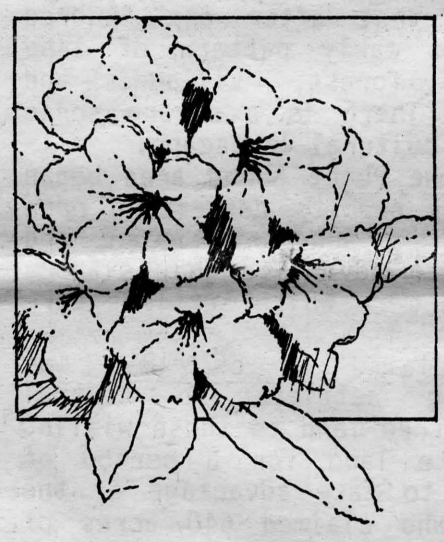
6 LANDSCAPE

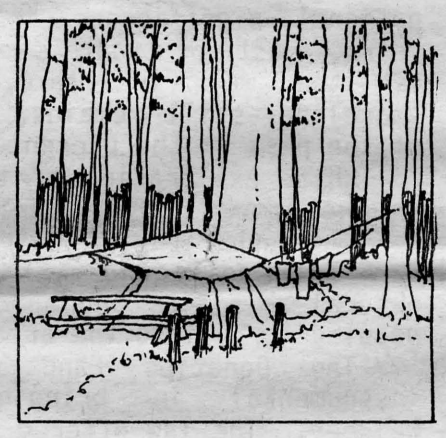
While the reserve may be viewed as a single landscape, there are many areas within it that have an individual character or feeling because of physical features, visual boundaries, or land uses. These areas create the larger landscape and are like the pieces of a large mosaic. They may be viewed individually as small segments of colored glass, but when viewed together in the context of the whole, they yield a single, composite picture. While the formal boundaries of the reserve follow the original Donation Land claims of the first settlers, these boundaries also encompass a rich mixture of physical features. There are ten basic land areas that characterize the reserve. These ten individual areas, seen on the map to the right, give us a composite picture of a landscape rich in physical and historical integrity. It is a landscape shaped by the people who came and the generations after them, reshaping the same land slowly and purposefully.

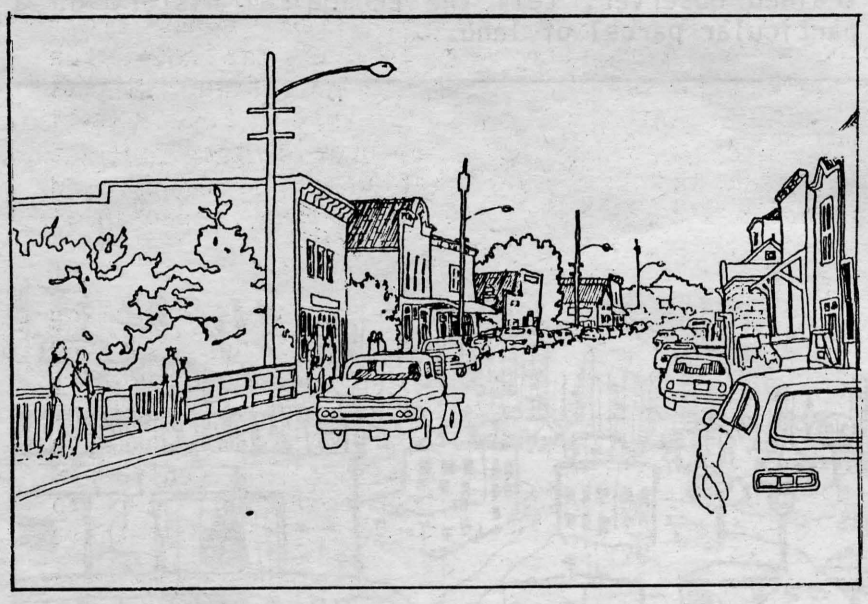


Woodlands

Two large and densely wooded areas on the reserve cover just over 4,500 acres. The forests are primarily second and third-growth Douglas fir--Western red cedar with alder, salal, and rhododendron understory. The interior portions of these woodlands are quite remote and isolated. Large glacial kettles created depressions in excess of 200 feet in some places, punctuating an area rich in geologic history. With the exceptions of Fort Ebey State Park and Rhododendron Park, the woodlands on the reserve remain relatively unaccessible and undeveloped, providing a valuable natural resource in the composite cultural landscape system.

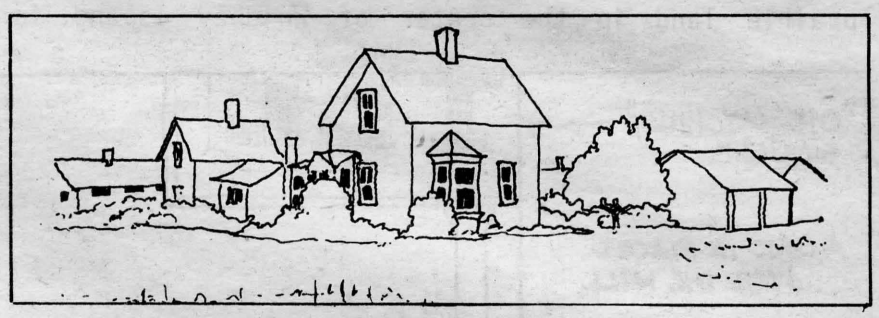






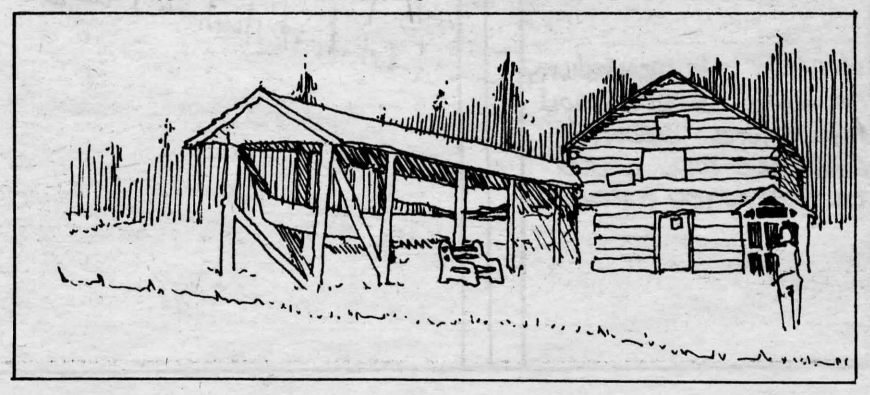
Coupeville

The town of Coupeville is the commercial center of the reserve, occupying 740 acres of land stretching from Penn Cove across Highway 20 into Ebey's Prairie. Front Street along the waterfront was the original center of the town and contains the oldest commercial buildings in Coupeville. The neighborhoods surrounding the commercial core also contain a significant number of older residences (including the oldest house on the reserve), many of which retain qualities from original site designs, including large, undivided lots, remnant orchards. gates, walls and walks, and grounds that denote early patterns and development trends.

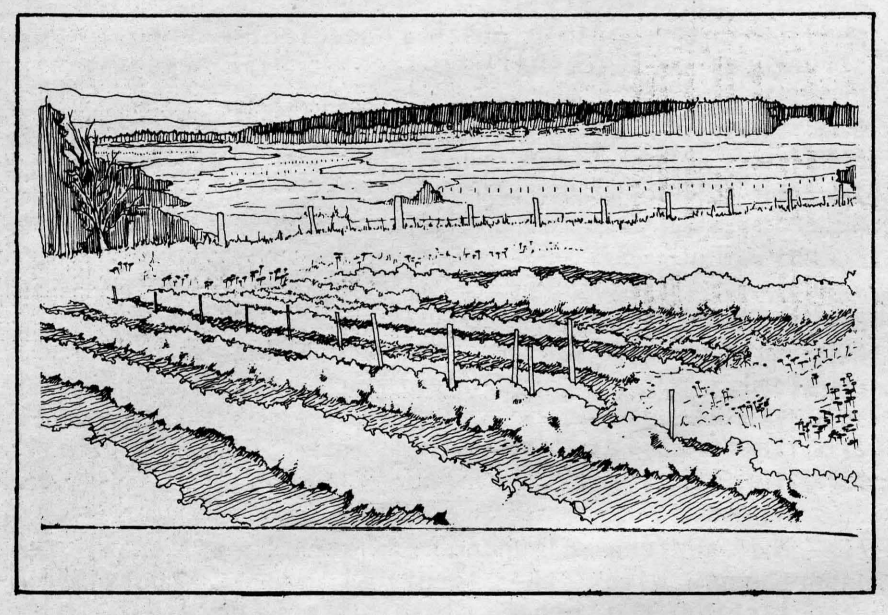








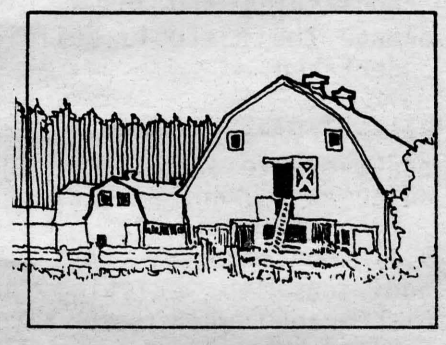
LANDSCAPE 7



Prairies

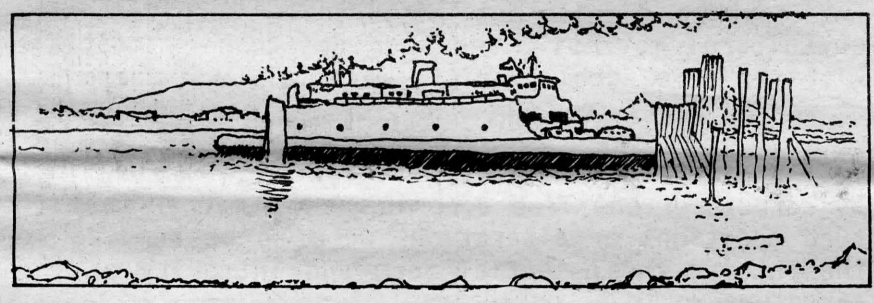
Three large natural prairies cover over 5,000 acres or 42 percent of the reserve. All three are defined by major ridges which funnel the land into gentle sweeps of rich farmland. The prairie soils are a particularly valuable resource, and approximately one-third of the prairie lands are in market crops, such as squash, corn, and various seed crops. The remainder is a mix of wetlands, pasturelands, woodlands, and farm complexes that together constitute not only a cohesive scenic area but an area rich in the resources (fencelines, hedgerows, field patterns, buildings, etc.) that explain man's presence and relationship to the land over a long period of time.

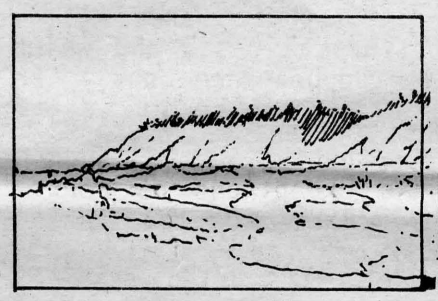


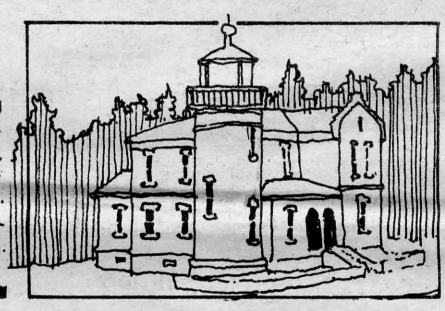


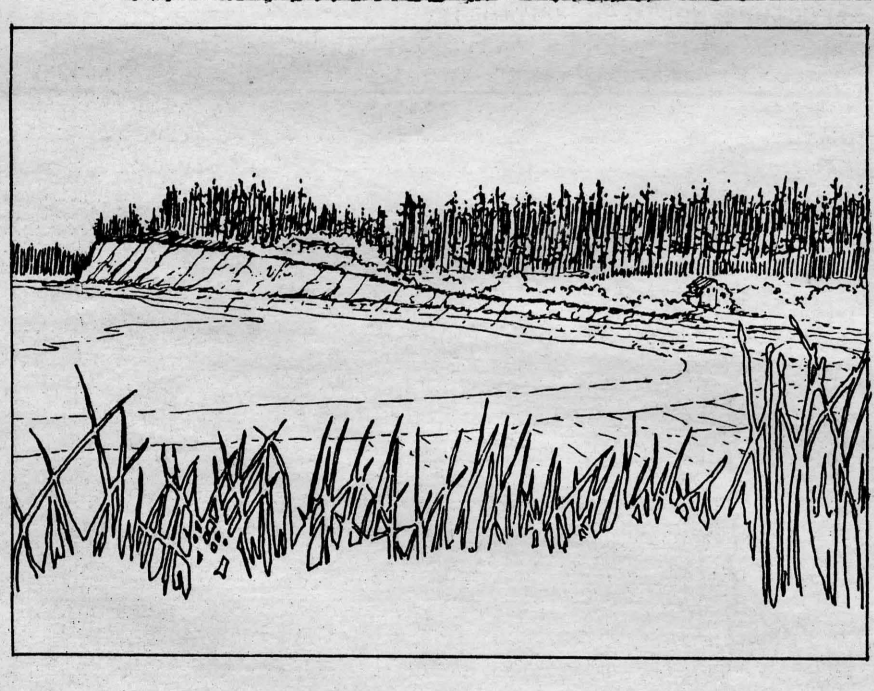
Coastal Strip

The west shore of the reserve, along Admiralty Inlet, is an eight-mile strip of narrow sand and stone beaches that give way to dramatic bluffs and ravines. Elevations range from sea level to just over 200 feet. Many of the bluffs are sparsely vegetated, relatively unstable, and in a constant state of erosion and accretion. Access to the fragile bluffs is limited to a state park trail along the crest and the beach itself.







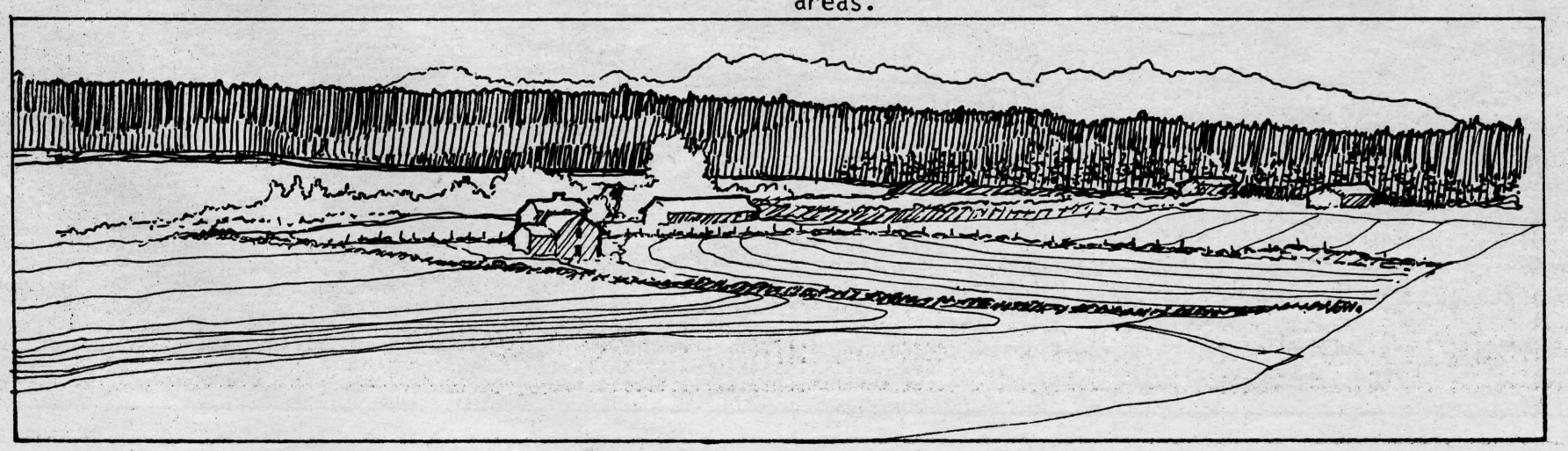


Penn Cove

A more sheltered but equally rich beach character, Penn Cove covers over 4,000 surface acres. The shoreline varies between low beach front at Monroe's Landing to uplifted banks near Coupeville. Along the west edge of the cove, the lowlands fill out into lagoons, providing habitats for various waterfowl and migratory birds. Small cottages enhance the quiet nature of the cove at Good Beach and Snakelum Point where permanent and seasonal residents enjoy the scenic and recreational resources of the inland waters.

Uplands

The upland areas of the reserve are undulating and gently rolling hills that sweep up from the shorelines on either side of the island. Primarily pasturelands and croplands carved out of woodland stands, these areas are sparsely settled with scattered farms and residences. The patchwork fabric of the land and limited development adds to the scenic quality and pastoral character of these areas.



8 STANDARDS

The guidelines found in this building rehabilitation and maintenance brochure are based on The Secretary of the Interior's Standards for Rehabilitation. These standards were written in 1977 (and revised in 1983) to guide owners of income-producing historic properties seeking allowable tax benefits for proposed rehabilitation work, but they have also become the foundation for other federal, state, and private rehabilitation projects nationwide. These standards will likely be adopted by the reserve's trust board and expanded and adjusted to fit the needs of the reserve.

Ten basic standards for rehabilitation are outlined in The Secretary of the Interior's Standards for Rehabilitation and are listed below.

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

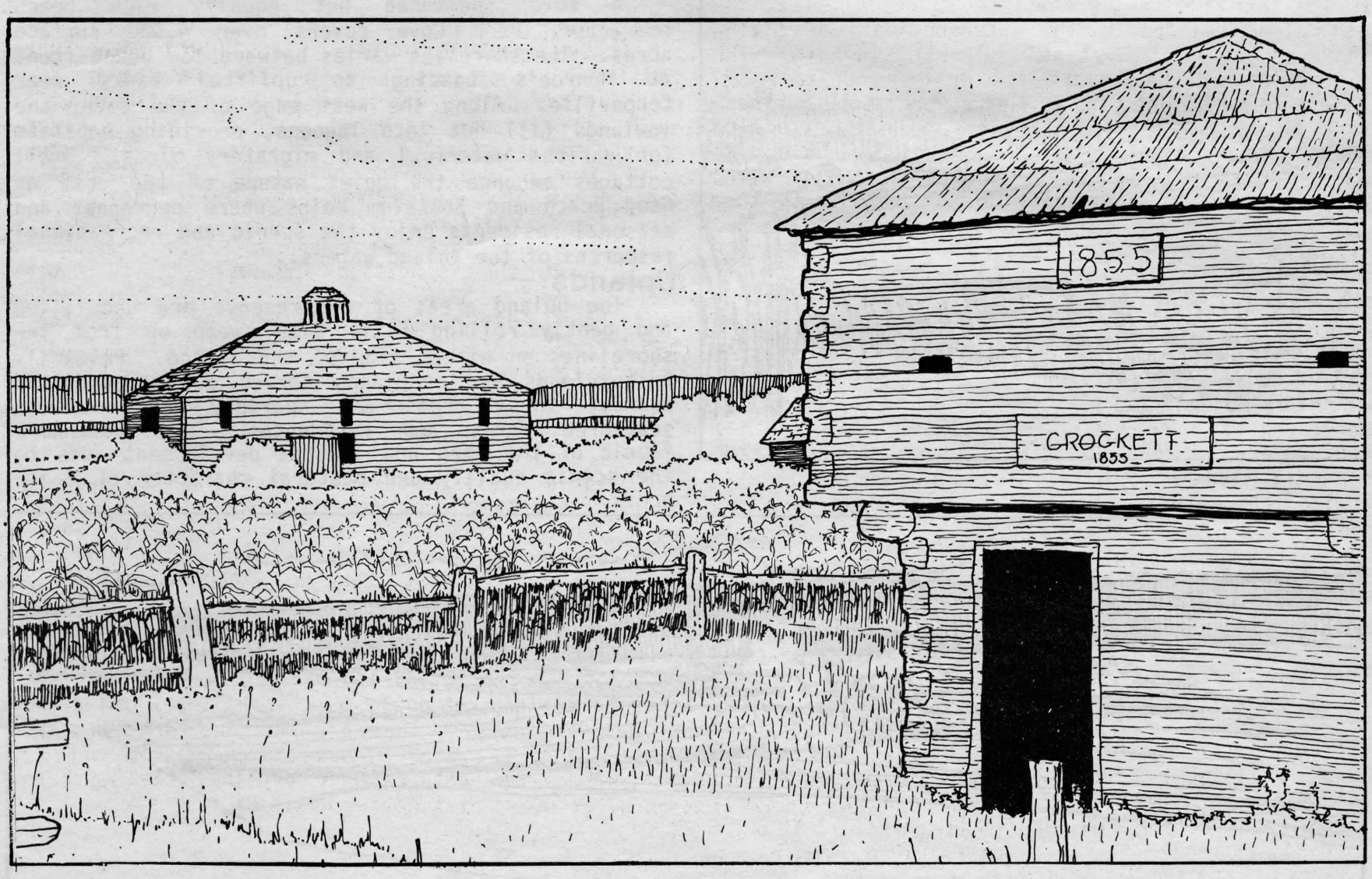
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

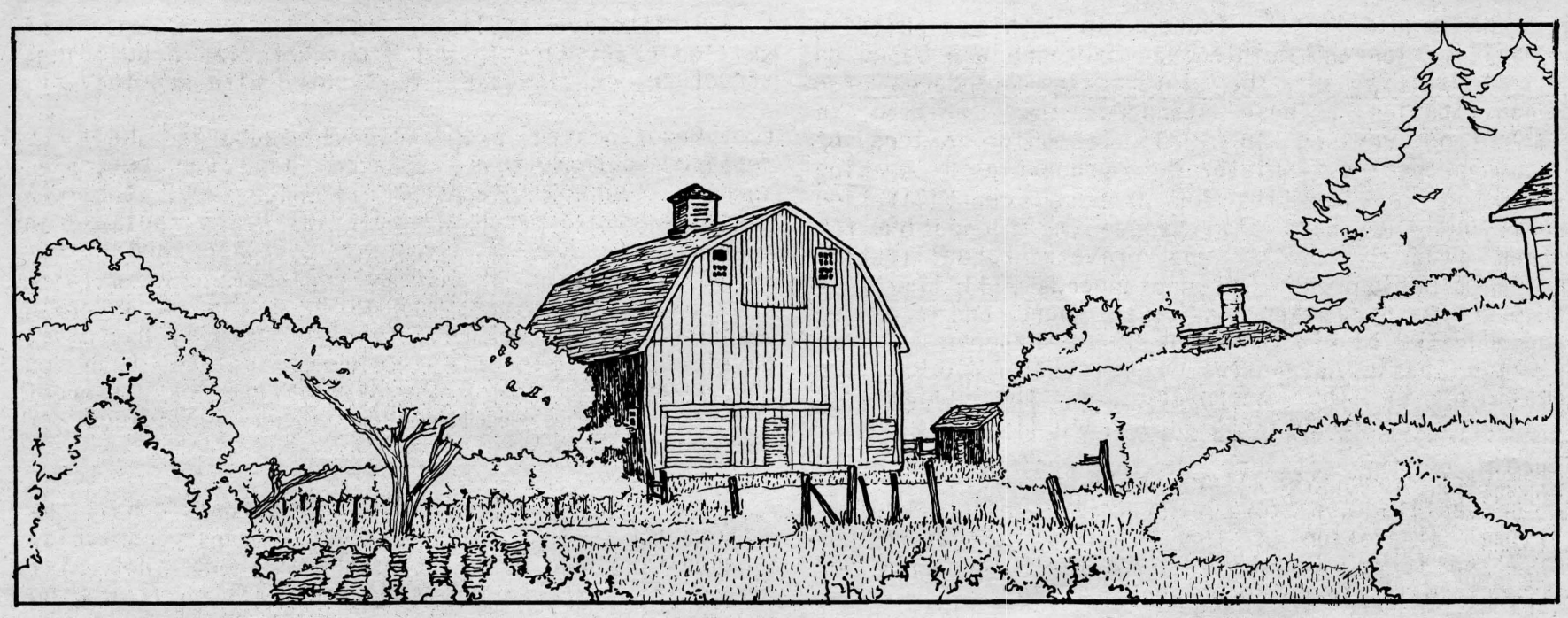
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.



BARNS AND OUTBUILDINGS 9



Historic structures are a major piece in the fabric of a cultural landscape. This not only includes historic residences and commercial buildings but also barns and outbuildings.

With economic concerns and advancements in construction methods, metal barns and sheds have gradually replaced the old wooden barns of the past. Not only is the skilled craftsmanship and structural representation lost, but so is a sense of the community spirit essential to its existence.

The following maintenance guides are meant to prolong the useful life of the barns and outbuildings on the reserve. This does not imply that these buildings lose their aesthetic and historic value when they no longer function traditionally. Whether in use or not, they remain a significant element in the cultural landscape.

Maintenance for barns and outbuildings should follow the same recommendations as described in the general guidelines of the introduction. As stated there, it is important to (1) identify the characteristics that make the building unique, (2) make every effort to preserve and retain these special charactistics, and (3) repair the building to a state of historical integrity. It should also be mentioned that, since barns are income producing pieces of property, chances are improvements to them may well qualify for investment tax credits established by the Economic Recovery Act of 1981 and other applicable legislation. (See Taxes: Page 18.)

Siding

Repair and restore the original siding of barns and outbuildings when possible. When replacement of materials is required, the spot replacement of deteriorated members is desired over total replacement. When replacing siding, avoid mixing modern materials with original wood siding. Match replacement materials to existing ones as closely as possible.

Finishes and Stains

Using paint or stain may be the most common maintenance chore encountered in the care of wood frame barns and outbuildings. Take time and consideration in choosing colors for these structures. Use paint scrapings or other documentation when historically accurate colors are desired for a building or building cluster. With some buildings, the weathered grey look is esthetically pleasing and most appropriate and will often be a better solution than paint. In these situations, no treatment may be required, although a protective oil may be advised.

Roofing

The roof is not only vital for its functional purposes, but also serves as an important element of the entire design of the building. Make every effort to return the roof to its original condition. Traditional roofing materials were generally cedar shake or shingle. In some cases, metal has become an appropriate roofing material.

Replace deteriorated and undersized gutters with types that match originals in appearance and configuration. Retain elements of the roof that give it character, such as cupolas, weather vanes, and air vents. If it is not possible to budget for original roofing material, use a modern material that most closely simulates the original in texture, color, and overall appearance. Establish an annual maintenance program to clear the roof surface of damaging debris.

Foundation

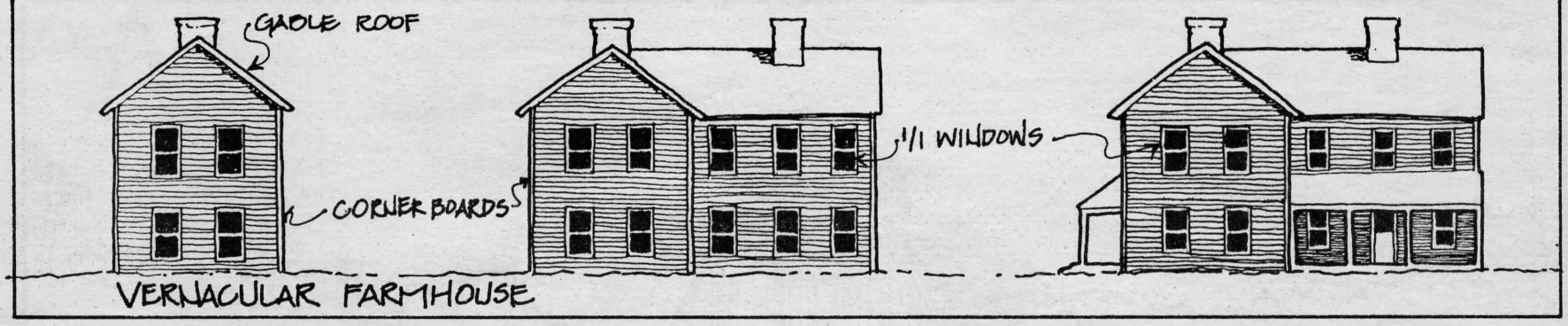
It is important to have a sound and watertight foundation to ensure a long life for barns and outbuildings. Standing water at any foundation will eventually cause damage. Water tables and downspouts are the traditional means of directing rain water away from the building. Thirsty plants and gravel are also commonly used to aid runoff along the foundations.

Wood siding that is in contact with vegetation or soil at the foundation invites rot, a fungus growth that, like termites, lives on wood cellulose. If rot or termites go undetected, material failure is bound to occur. Periodic inspection for these conditions by a qualified person is highly recommended.

Other Considerations

Original wood windows and doors are deliberate design factors in historic structures and should be rehabilitated for reuse whenever possible. When replacement is necessary due to deterioration, matching the original door or window features is desired. Avoid replacing wood windows with fixed or sliding metal windows. If prefabricated window or door units are required due to cost constraints, match the configuration and material of the original unit as closely as possible. Avoid the elimination of building details that are part of the character of buildings, such as window and door trim, corner moldings, roof features like cupolas, sliding barn doors, or other distinctive building features.

10 RESIDENTIAL



Every geographic region produces definable types or styles of domestic architecture that arise from such factors as climate, available materials, the origin of the settlers in the region, and local traditions. Ebey's Landing is no exception. Five house types, all of wood siding and frame construction, are outlined here. Over the years, the houses in all of these categories have undergone various degrees of change. Many have lost their original personality through a confusing series of misguided efforts to modernize or "early up". Many suffer from a lack of maintenance, while others have remained relatively unaltered.

The description of the five housing types below is intended to define particular elements that work together in forming the definable type or style of a particular home. The importance of mentioning these individual elements is that when any of them are altered, even slightly, the overall character and appearance of the house will likely suffer. What is lost then is the original style or character of the house. Such loss of building integrity will not only decrease the value of the individual house itself, but collectively, when non-compatible elements are introduced to the reserve at large, the overall effect will eventually erode the reserve's special visual and historical qualities. It is the combination of elements, those of the land and those found in the structures upon it, that define the reserve's significance as a cultural landscape.

The rehabilitation recommendations that follow the five type descriptions prescribe guidelines for maintaining unaltered homes. These recommendations also provide the basic direction for returning "remodeled" homes to a more historically appropriate appearance. If major work is contemplated for any home, whether it be construction or maintenance oriented, working with a qualified architect or building contractor is highly recommended. It should also be mentioned that there are homes on the reserve that do not fit into the five described categories. The rehabilitation recommendations provided here are still applicable as general guidelines to most cases.

Vernacular Farmhouse (1860-1910)

Originally rectangular in plan, the vernacular farmhouse grew to an L or T-shaped plan as porches, kitchens, and other additions were built as required by the changing needs of the owners.

These homes are generally 1-1/2 or 2 stories in height with a gabled roof. Windows have a vertical orientation and are generally one-over-one or two-over-one in configuration. Porches on these homes often become elements that add decoration. Freize and corner boards are usually the only other elements that add ornament to these structures. These homes are often painted in a three-color paint scheme using a dark window sash color with separate but lighter trim and body colors. If properly executed, such a paint scheme can add depth to these otherwise simple homes.

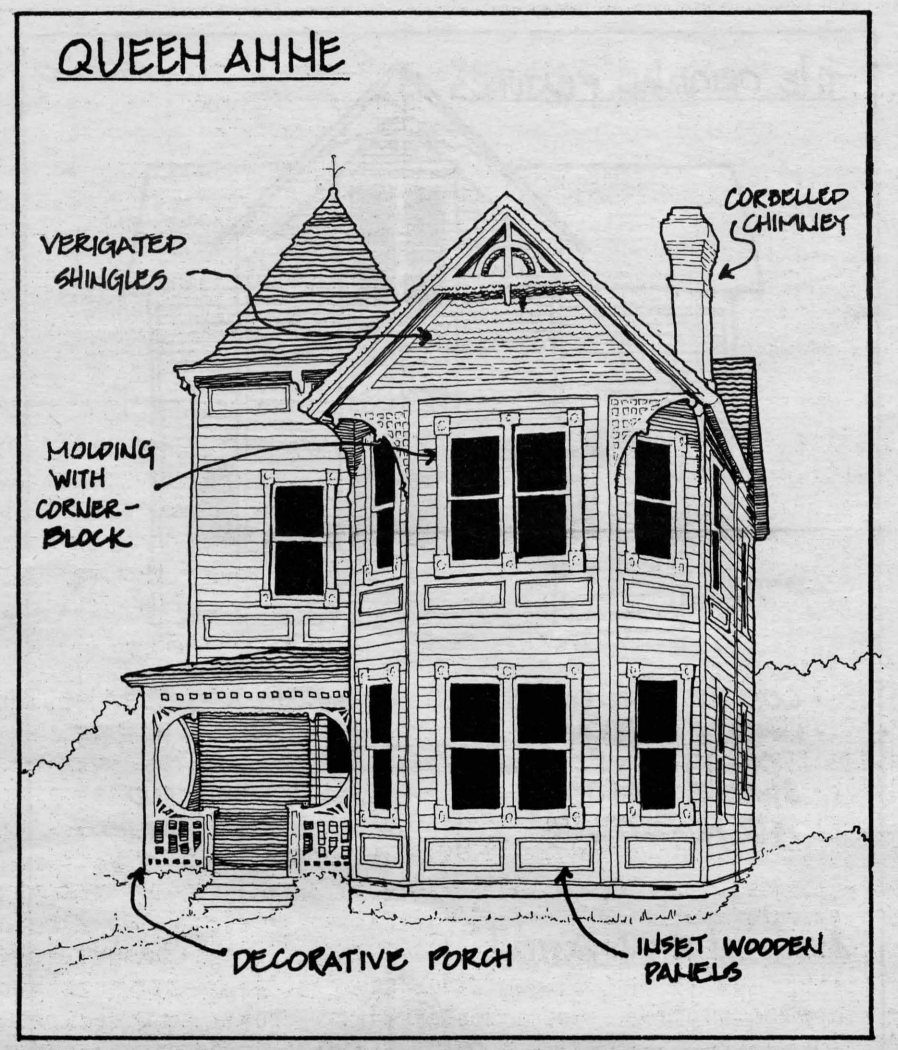
Italianate (1870-1900)

Borrowed from Northern Italy, the Italianate style was introduced into this country by wealthy American travelers inspired by the stately villas and plazas of the Renaissance. Distinctive characteristics of this style include the use of single or paired decorative brackets set under a wide cornice, a flat or hipped roof, bay windows with inset wood panels, corner boards, and 2/2 double hung sash windows with hood moldings and caps. A few fine examples of the Italianate style exist in the reserve such as the Jacob Jenne House and the Kinneth House both on Main Street.



RESIDENTIAL

11



Queen Anne (1880-1905)

The Queen Anne style is widely known for its expressive ornament and "picturesque" quality. It was popularized with the availability of pattern books that used ready-made details easily ordered by mail.

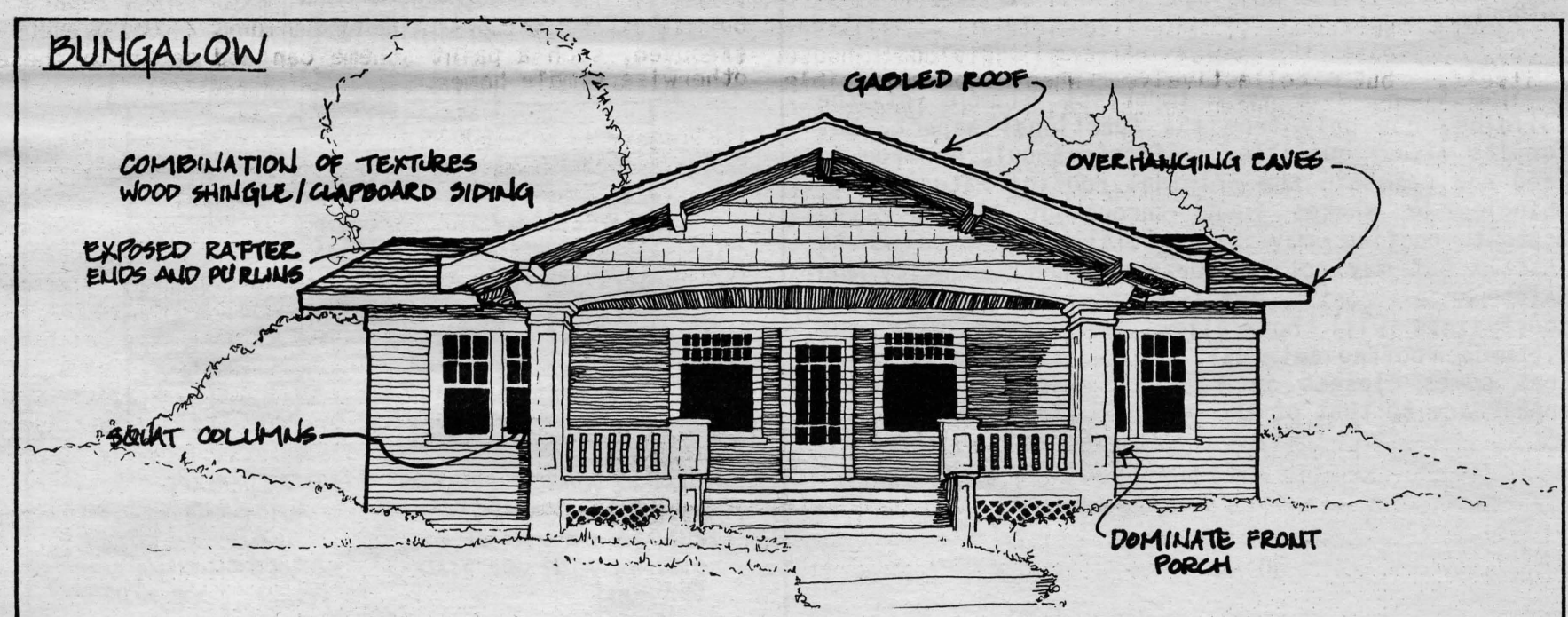
Characteristic of the Queen Anne style is an irregular roofline with elements such as dormers, corbelled chimneys, and gables. Other features include a variety of decorative patterns and detailing, inset panels, cutaway corners, and decorative porches.

The windows may also contain some ornamental detailing, such as diamond or square panes, but are more typically 2/2 double-hung sash.

Bungalow (1910-1930)

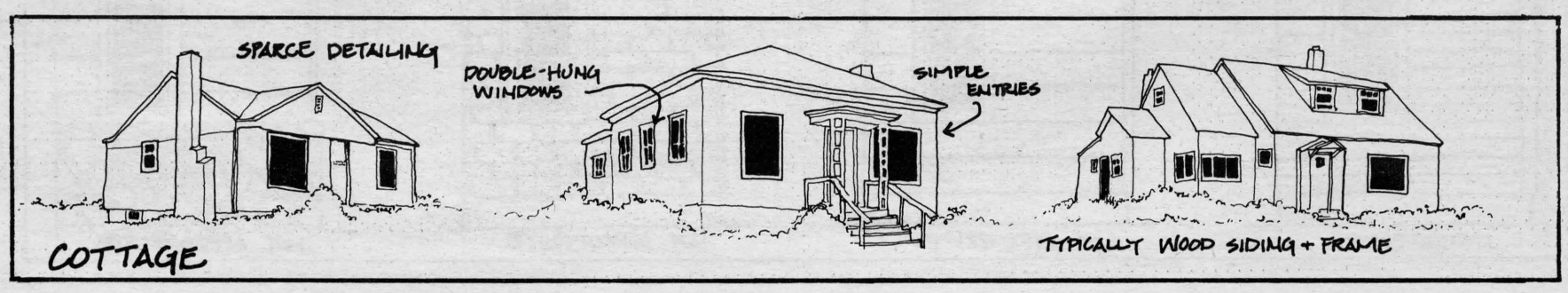
Introduced in the late twentieth century, the bungalow offered a convenient, low-cost, practical solution to housing. Low-pitched gable or hipped roofs with wide overhanging eaves are typical of the bungalow style. Exposed rafters, purlins, and decorative brackets emphasize the structure of the building and convey a "crafted" look. Typically, a porch extends from the front of the house and is supported by short, wide columns.

Deliberate effort was made to use natural materials, such as wood shingles, clapboard, and cobblestones. Rough-faced brick was sometimes used for exterior walls, porch columns, and chimneys. Windows are commonly double-hung with a multipane window above and a single pane below (6/1).



Cottage (1920-1950)

What we will call the "cottage" style in this pamphlet is a category of simple homes that have been produced over time to serve basic housing needs. These homes are generally square in plan and are designed and built for economy of materials and space. Similar structures are found in many northwest mining and railroad towns and have a pyramidal (sometimes bellcast or flared) roof with central chimney. This type lingered into the 1940s and gradually became the forerunner of early ranch style homes. Exteriors of these earlier cottages were usually clad in narrow-gage, horizontal siding or machine-sawn shingles--elements appropriate for the size and scale of these structures. Vertical double-hung windows, simple entry porches, wood shingle roofs, and sparse detailing are common to this housing type.



12 RESIDENTIAL

Residential

Because of the availability of the material, the majority of siding found on the reserve is wood. Maintaining original wood siding is desirable whenever possible. Also repairing individual sections of deteriorated siding is encouraged instead of total replacement. If replacement of original materials is necessary due to deterioration, avoid modern cover-up siding materials such as asbestos, asphalt, brick, or stone imitations, and vinyl or aluminum sidings. Some of these materials may cause damage to structural wood members by trapping moisture behind a nonporous skin. Avoid using shake siding as a replacement material when the original siding was machine-sawn shingles. Material changes that may seem insignificant can very often change the original proportions and scale of a structure and result in a complete loss of building integrity.

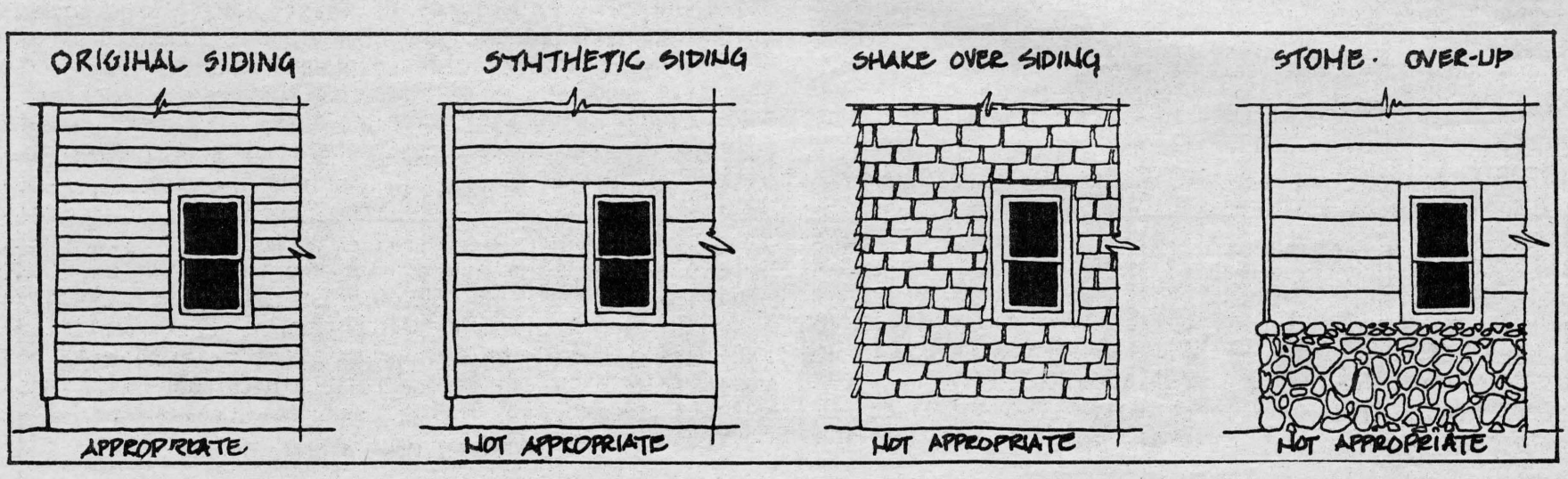
If budget constraints prohibit the replacement of deteriorated siding in kind, select a replacement siding that most closely replicates the design intent of the original material and that will not cause future internal damage to the structure. Advice from a qualified architect is recommended since changes in siding will have significant, long-term, visual and structural impact on the building. In all siding repair and replacement, avoid the covering up or removing of existing trim and details.

Stain or paint the house on a regular basis. Avoid harmful methods of paint removal, such as high pressure water, high heat, and damaging chemical methods.

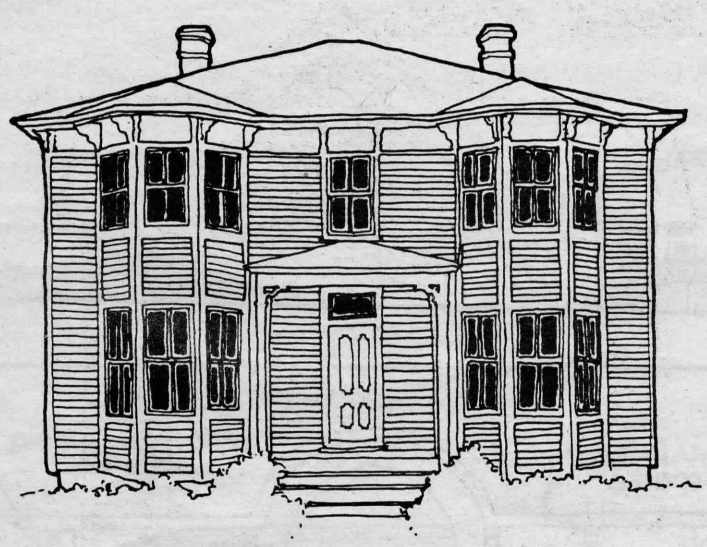
Roofing

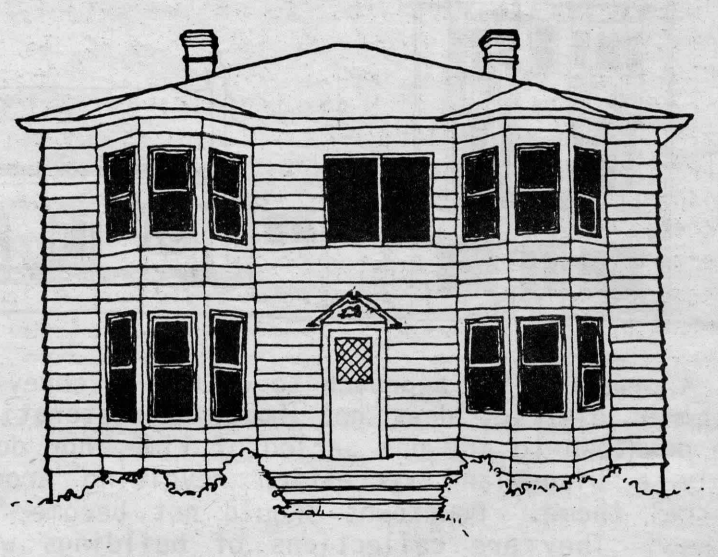
The roof is a very important element of the building, not only from the functional aspect, but for its visual qualities. Efforts should be made to keep and maintain the original roofing materials of shingles or shakes found throughout the reserve. Asphalt roofing may be initially inexpensive to install but may not be cheapest when longevity and maintenance costs are considered. If budget constraints will not allow replacement with the historic roofing material, choose a modern material that comes closest in texture, color, and overall appearance to that of the original.





RESIDENTIAL 13





THE ORIGINAL FEATURES:

- DECORATIVE BRACKETS AND FRIEZE BOARD
- SHIPLAP SIDING
- STRONG SYMMETRY FOR THE FACADE
- THE ORIGINAL DOORS AND WINDOWS SHOULD BE RETAINED
- CORBELLED CHIMNEY

AVOID IN RENOVATION:

- BRACKETS AND FRIEZE BOARD REMOVED
- CORNERBOARD COVERED BY SYNTHETIC SIDING
- DOOR AND PEDIMENT INTRODUCING A COLONIAL STYLE
- ADDITIONS THAT ALTER THE STRONG SYMMETRY

THE GOULD HOUSE

Porches

Porches are very often the major focus of older buildings. Since these porches are such important building features, great care should be taken to retain them. If repair or replacement is required, old porch members should serve as a guide in selecting new materials. Even subtle changes in size or texture of materials can greatly change the original proportion and scale from the original structure. If budget dictates a less extravagant solution when replacing a porch, the simplified solution should reproduce the proportions symmetry, and visual weight of the original.

Entries

If possible, keep the original door. If a new door is required and it is to be chosen from building catalogs, choose one that most closely matches the design of the original door. Avoid using flush, hollow doors with no panels or reliefs. Do not eliminate other elements in the entry area. This would include transoms, sidelights, door frames, and trim elements. If a storm door is required, select a simple one that does not obstruct the entry door detailing.

Windows

The design and the location of windows in an historic structure are elements that help give a building its character. Repair and restore window openings, frames, sash, and glass wherever possible. Avoid changing the sill of the original window openings. Avoid replacing multipaned and/or wooden sash windows with metal frame sliders or stationary sash. If replacement windows are required, select ones that match the original in material, size, and general muntin and mullion proportion and configuration. Choose simple storm windows--wooden ones are recommended--that do not obstruct the window detailing and can be removed and stored in the summer months.

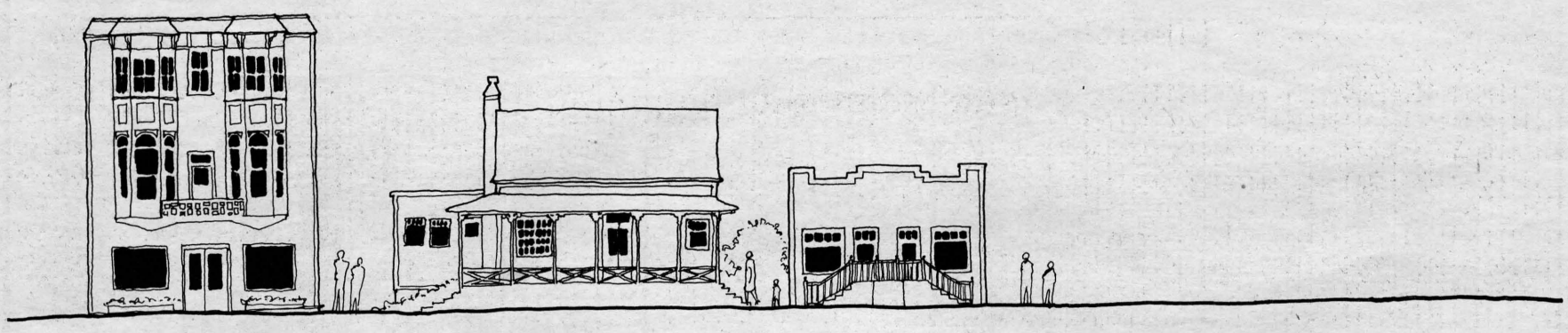
Color

Choosing the color scheme for an historic structure or a building within an historic district should be done with a great deal of thought. Before selecting the colors, take into consideration (1) the character of the surrounding neighborhood, (2) the original color scheme as identified through paint scrapings or other documentation, and (3) historically appropriate color schemes for the particular house type and period that it represents. Keep in mind that, in pre-World War I paint schemes, body and trim elements were defined by contrasting colors, and color combinations were often more intense than today's prevailing tastes. Take time selecting the paint. Buy only a small quantity to test on the building before committing yourself to a large investment. Avoid the use of too many colors, high gloss paints, and large areas of bright color. Consider the roof coloration as an element of the total color scheme.

Additions

The scale, proportions, and materials of the existing house should guide the design of any addition. Walk or drive slowly by your building on the most commonly-used route. Analyze the visual impact an addition would have on the building. An addition to the rear of the building will usually have the least impact. If possible, seek qualified professional help to ensure an addition that will be compatible with the existing building and will not detract from its value or the value of the surrounding properties.

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A preservation approach to downtown Coupeville's historic district does not imply a restoration of the downtown to any one period of time, nor does it imply a Disneyland recreation revolving around a central theme. Downtowns should not become "theme parks." They are collections of buildings with a variety of architectural styles and tastes that become significant to the district when well-maintained over time. Regional building materials, as well as a display of local craftsmanship, are reflected in their architecture. A responsible preservation approach to downtown Coupeville recognizes the diversity and uniqueness of each building as well as their similarities, and the individual relationship of each to the overall fabric of the whole.

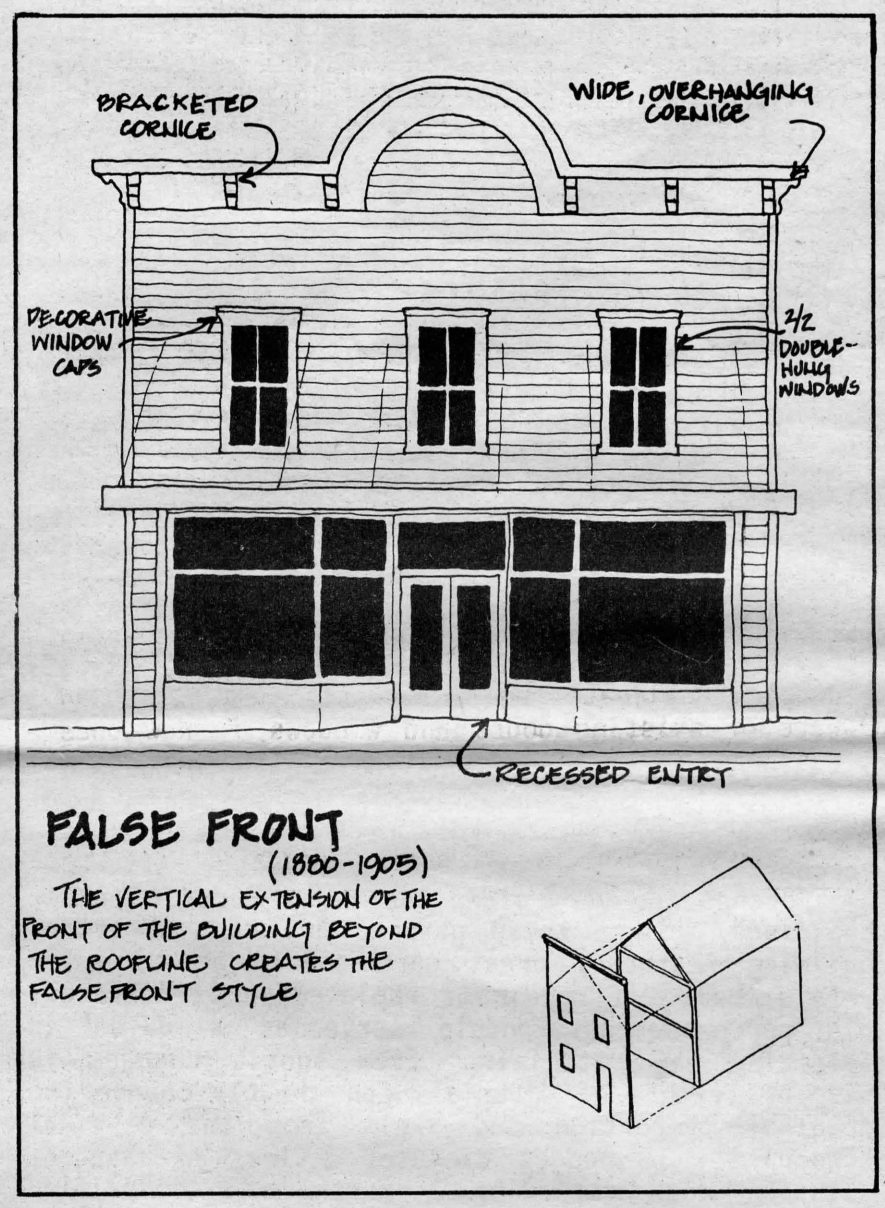
It is important to mention that in Coupeville the essential qualities and integrity of the buildings have been maintained. Very little has been done to the exterior building shells that will require major work in any proposed rehabilitation. The buildings in Coupeville have maintained a traditional element of charm not found in many other small towns. The answer here is certainly not a complete face-lift but, rather, a program of continued, well-guided maintenance. The guidelines presented in this section are intended to:

1. Preserve the existing character and special appeal of the streetscape in terms of scale, materials, color, and local building traditions;

2. Enhance the visual unity of the historic district without using an artificial "theme" approach;

3. Build upon the existing strong points of each individual street facade; and

4. Present affordable, achievable suggestions for highly visible storefront rehabilitation.

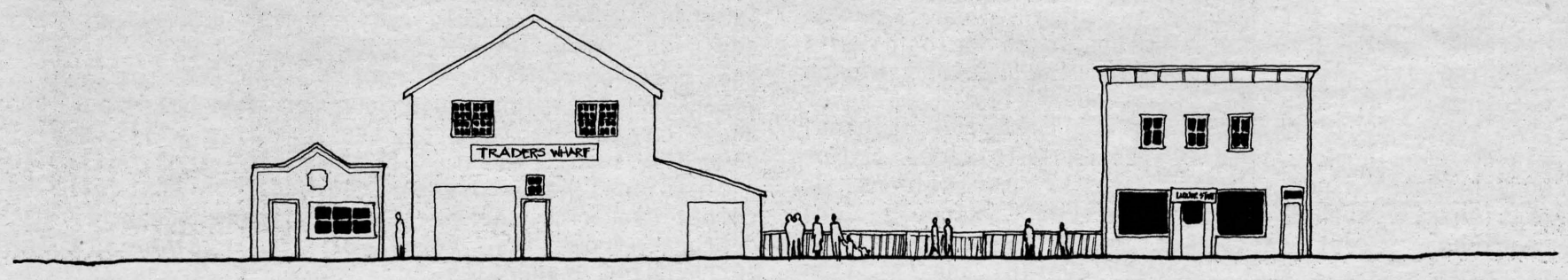


Siding

Among the earliest examples of exterior siding in the commercial district of Coupeville and other Northwestern towns are wooden clapboard or shiplap siding. Whenever possible, retain these original siding types. If the original siding has deteriorated beyond repair in particular building portions, selective repair is recommended over total material replacement. If total replacement is required, duplicate the original material in size, shape, and texture. Plywood or cedar shakes are inappropriate types of siding for the historic structures in downtown Coupeville and should be avoided. Also, avoid modern materials such as artificial stone, asbestos, asphalt shingles, and plastic or aluminum sidings. These sidings have no historical precedent and may eventually cause damage to the original fabric of the building.

Store Fronts

Retain and repair original storefronts, including windows, sash, doors, transoms, and signage, whenever possible. When the early or original storefront no longer exists or is beyond repair, maintain the historic commercial character of the building through (1) a compatible



COMMERCIAL 15



FRONT STREET



contemporary storefront design, or (2) an accurate re-creation of the original storefront based on research and physical evidence. It is also important to consider the fact that some storefronts have evolved over the years and have acquired their own sense of identity and importance through these changes. These buildings contribute to the district and should be maintained in their current state. Avoid altering the relationship of the building to the street by introducing a new design element inappropriate to the initial design intent.

Doors and Windows

Make every effort to retain original materials, including windows and doors, and their surrounding trim and detail. If new windows or doors are required, do not introduce new openings for them, or change window or door openings to fit standard-sized window sash or new stock doors. Such changes destroy the scale and proportion of the original building. Duplicate the materials, design, and hardware of existing doors and windows if new ones are required.

Colors

When repainting an historic building, try to determine the original paint colors. Repaint using these colors or use colors that can be documented through research and investigation as being appropriate to the type and age of the structure. Also select a color that will not detract from or overwhelm surrounding buildings in the district. (See also Residential: Color.)

Signage

Although the character of a small town is defined to a large extent by its buildings, there are other important factors to consider in rehabilitation design. These include signage and the spaces between the buildings. These are elements that can contribute to a visually negative image of the downtown or, if creatively designed, can impart a sense of unity, definition, and strength to the streetscape.

The following design recommendations may be utilized by downtown merchants and property owners undertaking rehabilitation projects that include signage changes and site development. In many cases, simple and inexpensive modifications by the merchant can improve the storefront, creating a fresh image for the business. The signage recommendations are intended as the basis for a local signage ordinance, should the Trust Board choose to enact such a mechanism.

Well designed signs are clear, readable, convey a message, identify a site, and create an appropriate image for the business they represent. Good signs are not only compatible with the building they represent but are sensitive to the adjacent buildings and the commercial district as a whole. The signs should not detract from, or compete with, one another in size or brightness. Effective signage is primarily the responsibility of individual merchants, but unified sign design, guided by local ordinance, can improve the overall business atmosphere in small downtowns such as Coupeville. Location, size, materials, illumination, appropriateness, and cost are all factors of good design.

Location:

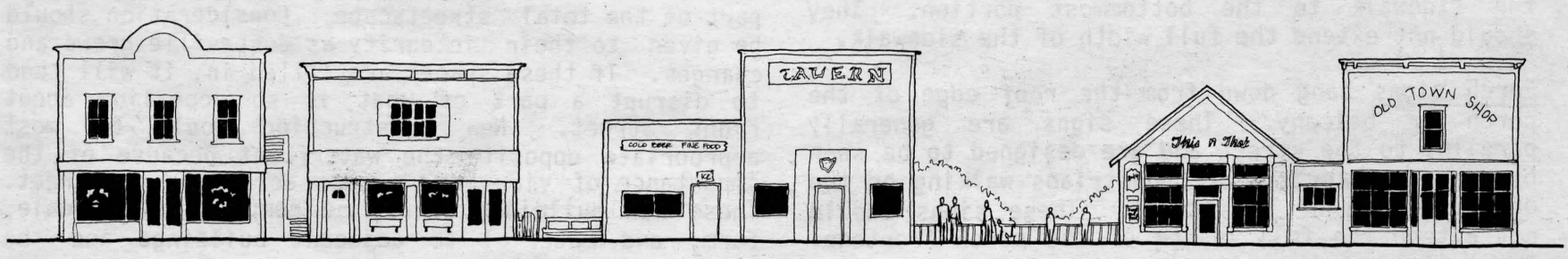
Position signs so that they may be viewed by the intended audience, either pedestrian, passing motorist, or both. Integrate the placement with the architectural elements of the building--architectural features such as pediments, porches, and glazing may give clues to where signs should be placed. Typical design locations are the surface of a building, on windows and doors, extending from porches, and on fabric awnings. Signs commonly project at a ninety degree angle from a building or are secured to the facade of a building.

Size:

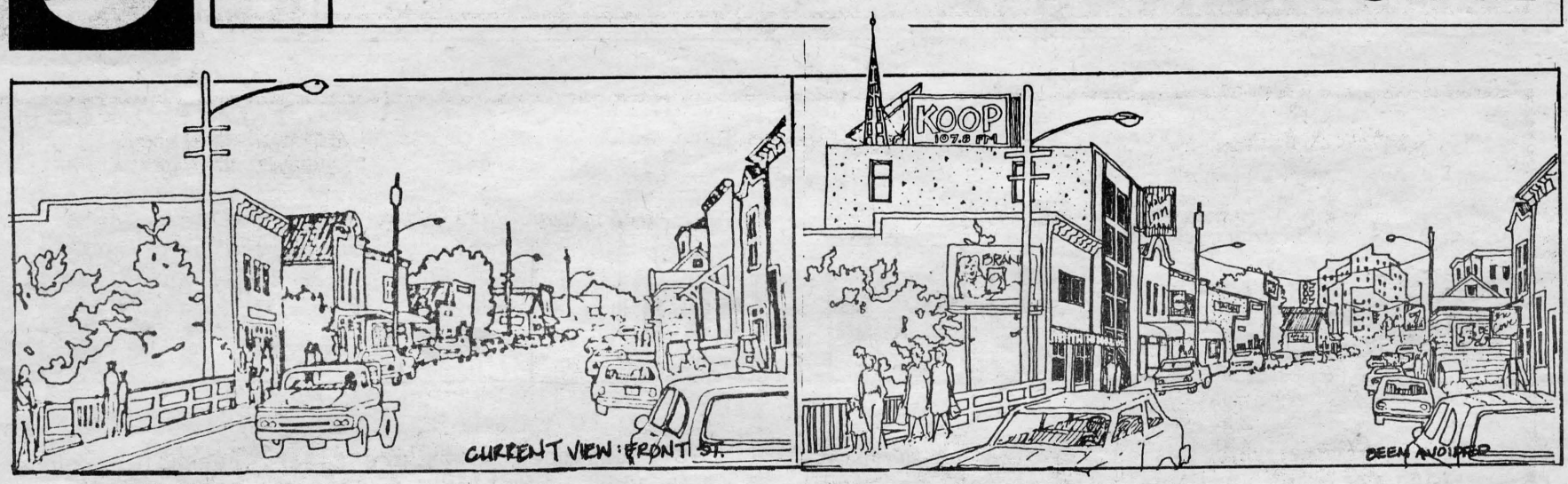
The letter size establishes the size of a sign--smaller letters for signs intended to be seen by pedestrians, and large letters for signs to be seen by passing motorists. Lettering style should be clear and simple. The appropriate size for the total sign is dictated by the scale of the building, the arrangement of its architectural elements, and the length of its message.

Materials:

A wide range of materials are acceptable for downtown signs. In Coupeville, traditional types, such as painted and carved wood signs, painted wall signs, raised letter signs, or signs applied to canvas awnings, are recommended. Modern materials used in neon, backlit, and die-cut metal signs may also be appropriate.



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Illumination:

Some signs in Coupeville, by nature of the business they represent, require illumination. Cost considerations will probably dictate simple lighting solutions with incandescent bulbs. This is an appropriate solution as long as it is thoughtfully executed. Avoid fluorescent lights because they produce a poor quality light. Internally-lit plexiglass signs are the most inappropriate choice. Their slick, plastic surfaces are usually incompatible with the wood material found in Coupeville.

Appropriateness:

The architectural style and material of a building and the district it is found in--historic or not--may provide the best design clue for appropriate signage. Letter style, color usage, shape, and message may all be controlled by these factors. In small towns like Coupeville where wood is the predominant building and finish material, wooden signs with simple lettering styles in earth-tone colors are appropriate. Also, choose signs that accurately reflect the type of business they represent. A discount clothing store, for example, would not want a sign etched in marble or bronze--but a bank might.

Cost:

Because signs must be considered as long-term business investments, it is important to be careful in the selection of an appropriate design, in fabrication, and in installation. Good signage is not out of reach of the small business owner--reasonably priced sign solutions are available. They should be placed in the vicinity of the main entrance to the building, and there should be a minimum of eight feet from the sidewalk to the bottommost portion. They should not extend the full width of the sidewalk.

Sign Types:

Projecting signs are perpendicular to the building facade and extend over the sidewalk below. They are commonly attached to a frame or to the underside of a porch. They should be placed in the vicinity of the main entrance to the building, and there should be a minimum of eight feet from the sidewalk to the bottommost portion. They should not extend the full width of the sidewalk.

Porch signs hang down from the roof edge of the porch or balcony. These signs are generally parallel to the street and are designed to be seen by passing motorists or pedestrians walking on the opposite side of the street. These signs should not extend the full length of the porch frontage. The bottom of the sign should be at least eight feet from the level of the sidewalk. Signs attached to the balcony itself should not project above the railing or below the floor line.

Building surface signs are located on the street-side facade of the building. Lettering size for these signs should not exceed eighteen inches. The sign surface should never extend the full length of the building. Location and size of these signs are dictated by the scale and material of the building and by the arrangement of its architectural features.

Window and door signs are intended to be read by pedestrians. Lettering should be simple, using light colors that will contrast with the dark background of the glass surface. Lettering should not exceed twenty percent of the total window or door area.

Fabric awning signs are generally painted or screened on the valance of the awning. Awning signs are effective in catching the attention of both pedestrians on the opposite side of the street and passing motorists. Letter size should not exceed eight inches. The lettering should not extend the total length of the valance. For clarity, sign color should contrast with that of the awning.

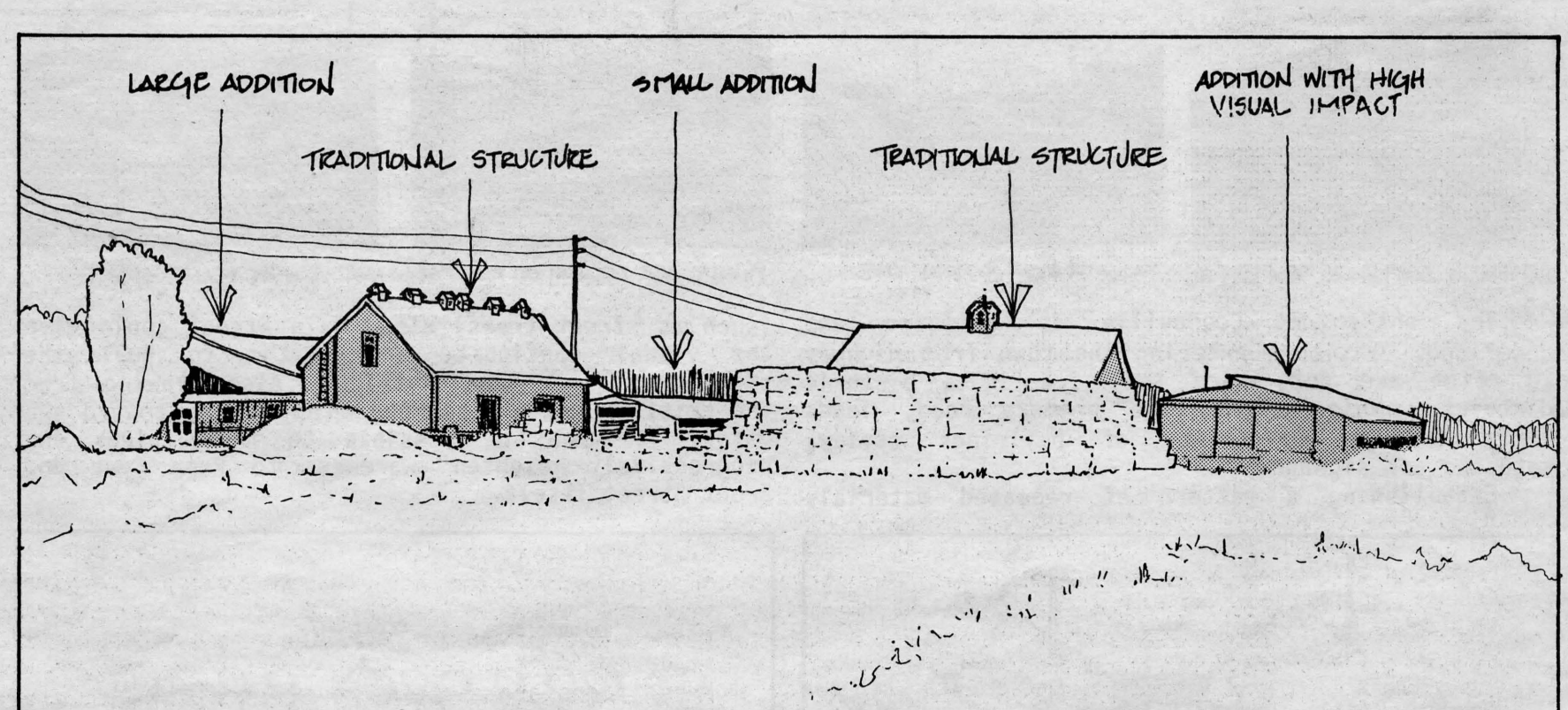
Other Considerations:

Most new trademark signs or those that advertise national products, such as soft drinks, detract from the special character of any commercial district. The plastic material, color, and illumination of these signs are not appropriate for the wood frame buildings of Coupeville's historic district. The use of too many signs for one business creates visual confusion. One well-designed and well-placed sign will do more for a business than a variety of signs randomly placed.

One of the charming features of Coupeville's Front Street is the open spaces between buildings and what they reveal to passing pedestrians and motorists. On the north side of Front Street, these voids afford wonderful views of Penn Cove and the Cascade Range beyond. Across the street, one catches intermittent glimpses of the town above.

These spaces between the buildings are important and have a quality that has evolved as an integral part of the total streetscape. Consideration should be given to their integrity as Coupeville grows and changes. If these spaces are filled in, it will tend to disrupt a part of what is so appealing about Front Street. New construction would be most appropriate opposite the waterfront because of the importance of views and access across Front Street. These new buildings should be compatible in scale, form, and material to adjacent buildings and the street as a whole.

NEW CONSTRUCTION 17



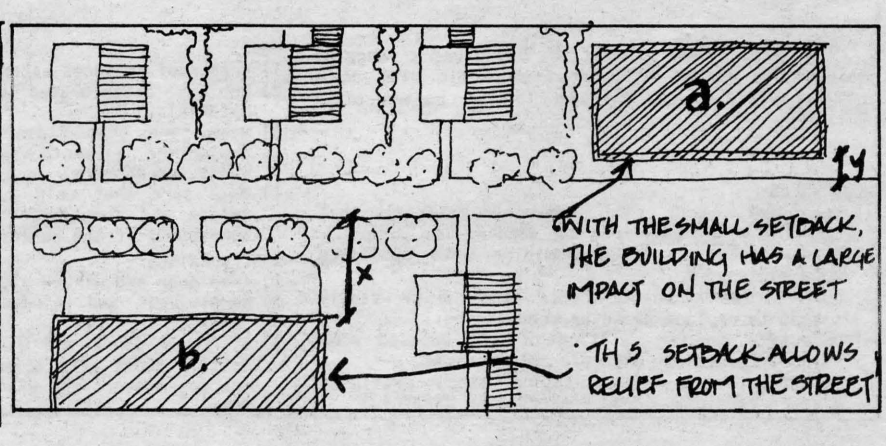
THIS VIEW OF THE SHERMAN FARM COMPLEX IS SEEN ON EBEY'S LANDING ROAD. THE SENSITIVITY TO SCALE, COLOR AND PLACEMENT MAKES THIS A SUCCESSFUL INTEGRATION. OF THE OLD WITH THE NEW.

As the needs and demands of the residents of Coupeville and the surrounding area grow, so will the need for new construction, either through the adaptive reuse of existing buildings or through new construction. In all types of new construction--residential, commercial, or public--consideration must be given so that the visual image created respects the historic elements important to the reserve. Recognizing the importance of the continuity of design in both the built environment and the landscape is the first step in understanding how new construction must be integrated to enhance, not overwhelm, its surroundings.

Adaptive reuse of buildings is encouraged when new building space is required. When new construction is required, avoid re-creating the quaint historic buildings found in Coupeville or other 19th century small towns. These buildings are a successful product of their time, but to re-create them in new construction is inappropriate. Successful downtown districts evolve over time--and carefully considered new construction is part of that successful evolution. It is more important to understand and evaluate elements that will be useful in the integration of new construction in an historic district. Size, scale, proportion, color, and material are all important factors to consider in new building design. The borrowing of historical details--and interpreting them in a modern building vocabulary--can be a useful approach in new design. New design should allow for an awareness of modern technology and material usage, but in a manner sensitive to surrounding historic structures.

The placement of new construction on the land is another important design element that must be addressed. Appropriate setbacks and side yards, as well as compatible building size, are elements that must continue to be addressed by regulating agencies. Exceptions to these ordinances usually lead the way to structures placement that destroys a time tested continuity. Commercial buildings on Front Street have no setback requirements from the street or adjacent buildings. New commercial buildings on Front Street should be similarly sited. In residential areas, setbacks are required from both the street and neighboring structures. Variations in the placement of new houses in established neighbordoods will visually, as well as financially, jeopardize surrounding homes.

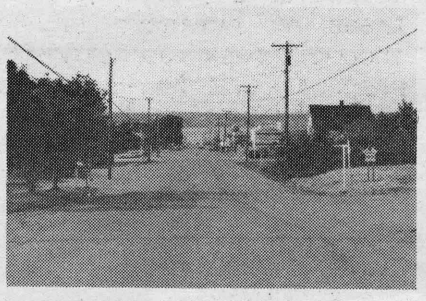


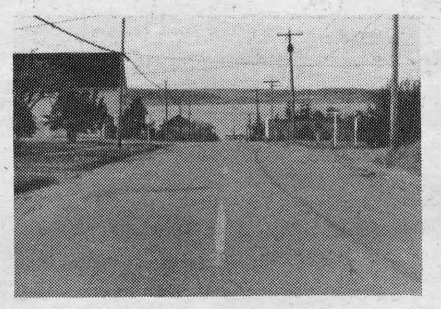


18 COUPEVILLE ENTRY



ENTERING COUPEVILLE FROM HWY 20

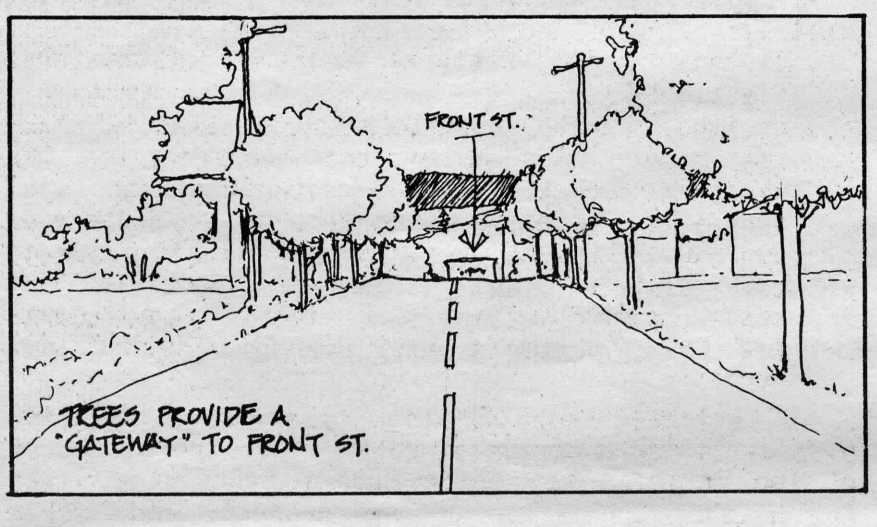

CATCH A VIEW OF PENN COVE


FINALLY SEE BUILDING ON FRONT ST.

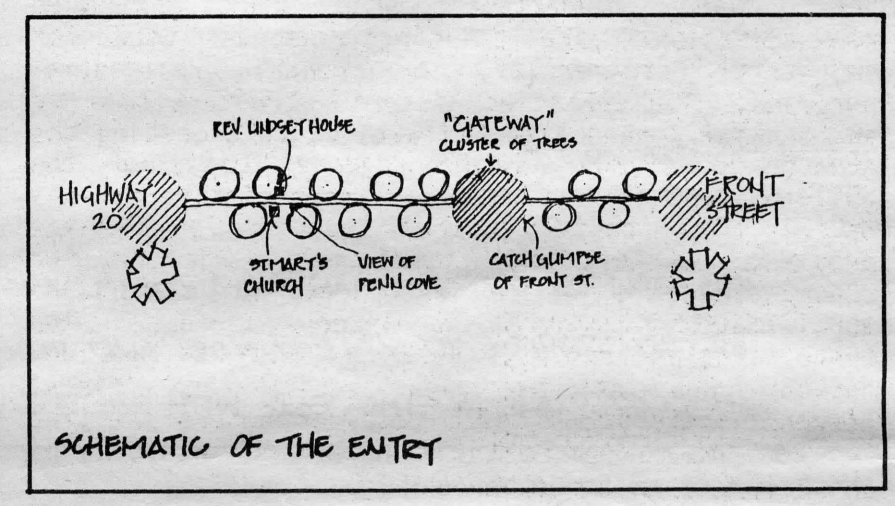

ARRIVING AT FRONT STREET

The entry to Coupeville is confused and undefined. Visitors entering the town from Highway 20 often are not aware they are in a historic district. Main Street, the primary road, leads north through a variety of buildings styles, setbacks and signage.

Establishing a pattern of repeated materials (such as street trees) along Main Street could give the visual continuity and rhythm to pull the streetscape into the district. Also drawing from the existing lay of the road which slopes toward the water, it would be possible to frame views and progressively heighten awareness to Penn Cove and Front Street itself.



TREES PROVIDE A "GATEWAY" TO FRONT ST.

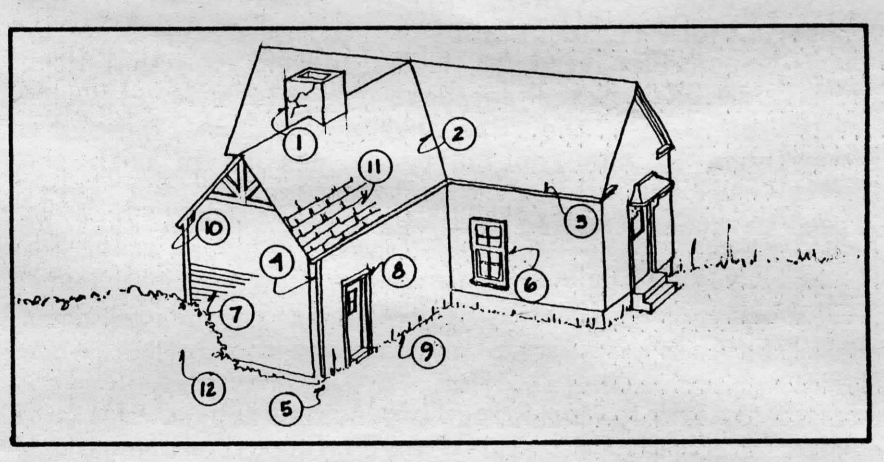


SCHEMATIC OF THE ENTRY

CHECKLIST

Routine maintenance is vital for the preservation of all structures--historic or not. All houses should undergo an annual inspection, catching little problems that could become big disasters. Common house maintenance problems include, but are not limited to:

(1) No chimney cap; cracks in brick; missing bricks; loose mortar.
(2) Inadequate or improperly designed flashing.
(3) Gutters in need of repair or replacement.
(4) Undersized downspouts; downspout in need of repair or replacement.
(5) Rainwater not carried away from building.
(6) Cracks or loose joints in wood trim.
(7) Siding in need of paint and/or caulking.
(8) Caulking in need of replacement at penetration points.
(9) Untreated wood in contact with soil.



(10) Cracks in cornice and trim.
(11) Shingles loose or missing; evidence of interior moisture penetration.
(12) Vegetation too close to home; unwanted growth on exterior walls.

This list is not exhaustive, but gives a range of maintenance issues which must be dealt with on a regular basis, from the top to the bottom of a building.

WOOD WALLS
1) Keep dirt, earth, soil, and other materials that can hold water away from the wood walls.
2) Repair deteriorated wood siding with duplicate wood siding.
3) Do not use synthetic (i.e. aluminum or vinyl) siding to replace or cover wood siding.
4) Undertake regular painting of all exposed wood using a compatible historic color scheme.
5) Do not retrofit wall insulation without providing a vapor barrier. (Read Preservation Brief #3)

ROOFS
1) Keep roof surfaces watertight.
2) Replace deteriorated materials with duplicate materials.
3) Make sure that flashing is intact around all projecting elements such as chimneys, parapet walls, or dormers.
4) Make sure that rain gutters and downspouts are intact and functioning; or install gutters and downspouts if the building does not have any.

WALL OPENINGS
1) Keep door and window glass properly caulked.
2) Keep door and window wood members properly painted.
3) If storm doors and windows are needed, do not install those with a raw aluminum finish. Paint the storm doors and windows to match the existing trim.

FOUNDATION
1) Direct water away from foundation walls.
2) Repoint mortar joints with compatible mortar.
3) Landscape a sufficient distance from foundation walls.

SPECIAL AREAS
1) Keep wood and metal surfaces of storefronts properly painted.
2) Keep storefront glass properly caulked.
3) Paint storefront metal cornices properly.
4) Use historically compatible colors in all painting schemes.

TAXES 19 $

The Economic Recovery Tax Act of 1981 dramatically changed the Federal tax treatment of investment in historic property. This law (amended by the Tax Reform Act of 1984) replaced the earlier preservation tax incentives with:

- a 25% ITC for the substantial rehabilitation of historic commercial, industrial, and rental residential buildings, which can be combined with an 18-year cost recovery period for the adjusted basis of the historic building (15 years if the property was placed in service before March 16, 1984).

Section 212 of the Economic Recovery Tax Act of 1981 (IRC Sections 46 and 48) permits an owner of record or lessee with a lease term of 15 years or greater to elect a 25% ITC on qualified rehabilitation expenditures incurred from January 1, 1982, in connection with a certified rehabilitation. The buildings can be used for industrial, commercial, or rental residential purposes. The certified historic structure must be substantially rehabilitated with costs exceeding the greater of $5,000 or the adjusted basis of the building (actual cost minus any depreciation already taken). The monetary test to qualify for the tax credit must be met within a 24-month period or, for phased projects where architectural plans and specifications are completed before the rehabilitation begins, over a 60-month period. Section 205 of the Tax equity and fiscal Responsibility Act of 1982 requires owners electing the 25% ITC to reduce the basis of the building by one-half the amount of the credit.

Non-historic buildings that are substantially rehabilitated can qualify for a 15% ITC if they are 30-39 years old and for a 20% ITC if they are over 40 years old: these buildings can be used for industrial or commercial (non-residential) purposes only. The lesser credits, however, are not available for certified historic structures, and owners who have properties within registered historic districts and who wish to elect these credits must obtain certification that their buildings are not historic. (See Certification of Properties within Registered Historic Districts below.)

In general, the 25% ITC and related provisions apply to rehabilitation expenses incurred after January 1, 1982. The incentives from the prior tax laws apply to rehabilitation costs incurred between June 1976 and December 1981. (See PROVISIONS OF PRIOR TAX LAWS)

Historic Buildings and Rehabilitations Affected by the Tax Provisions

Preservation tax incentives are available for any qualified project that the Secretary of the Interior designates a certified rehabilitation or a certified historic structure. The Internal Revenue Code limits the tax incentives for rehabilitation to depreciable buildings, i.e., buildings used in a trade or business or held for the production of income, such as commercial or rental residential properties. Non-depreciable buildings may qualify as certified historic structures only if they are the subject of charitable contributions for conservation purposes.

A certified historic structure is any building that is:

- listed individually in the National Register of Historic Places (a listing maintained by the Department of the Interior); or,
- located in a registered historic district (such as the Central Whidbey Island Historic District) and certified by the Secretary of the Interior as being of the historic significance to the district.

A registered historic district is any district that is:

- listed in the National Register of Historic Places; or
- designated under a state or local statute which has been certified by the Secretary of the Interior as containing criteria which will substantially achieve the purpose of preserving and rehabilitating buildings of significance to the district and which is certified as substantially meeting all of the requirements for the listing of districts in the National Register.

A certified rehabilitation is any rehabilitation of a certified historic structure that the Secretary of the Interior has determined is consistent with the historic character of the property and, where applicable, the district in which it is located.

Owners of properties either listed individually or within districts in the National Register of Historic Places are eligible to apply for certification. Owners of properties not listed in the National Register but located in state or local districts may also apply for certifications if the statutes under which the districts were established have been certified by the Secretary of the Interior. The districts themselves must also have been certified as substantially meeting National Register Criteria for Evaluation.

To qualify for tax incentives, property owners must complete a two-part Historic Preservation Certification Application (OMB Form No. 1024-0009) and secure from the Secretary of the Interior certification of:

- the historic character of a building; and,
- the quality of the rehabilitation work performed on the building.

Historic Preservation Certification Applications are available from the appropriate state official appointed by the Governor for this program (in most cases, the State Historic Preservation Officer) or from the appropriate regional office of the National Park Service.

CONCLUSION 20

It is easy to be taken in by a place as beautiful as Ebey's Landing. In a very general sense, either through familiarity with the ever present visual sensations that abound there, or through the warmth of its people, it is not hard to understand why individuals who live on the reserve like it and why outsiders are attracted to it. The difficulty arises when one is asked to move from that general sense of appreciation to defining the individual elements that make the reserve a special place. The problem of understanding the "whole" that makes up the reserve becomes even more complicated when one is asked to suggest ways of protecting and preserving it. It really does become a matter of understanding all of the elements of the reserve and how they work together to create this "whole" we see as a valuable cultural resource.

This brochure is intended to define those individual elements that contribute to a pleasing building stock and its placement on the landscape of the reserve. Hopefully it will increase the reader's awareness of the fact that it is not only the more elaborate homes and commercial buildings of the reserve that are important to its continued significance, but also the simpler houses, farms, public buildings, less elaborate commercial structures that are of equal importance. In most cases, the preservation recommendations presented are not complicated or costly measures aimed at drastically changing these buildings. Rather, they are maintenance-oriented and should be considered basic in protecting the long-term value of any structure on the reserve--historic or not.

This project should be considered another step in the process of providing guidance that will enable residents of the reserve to manage the resources there through governing bodies of their own design. It is all too evident that the commitment to the reserve and the measures that will protect it in the future must be strong if it is to remain that "unbroken historic record"--and wonderful place to live.

Credits

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Ebey's Landing National Historical Reserve
Reed Jarvis, Project Director

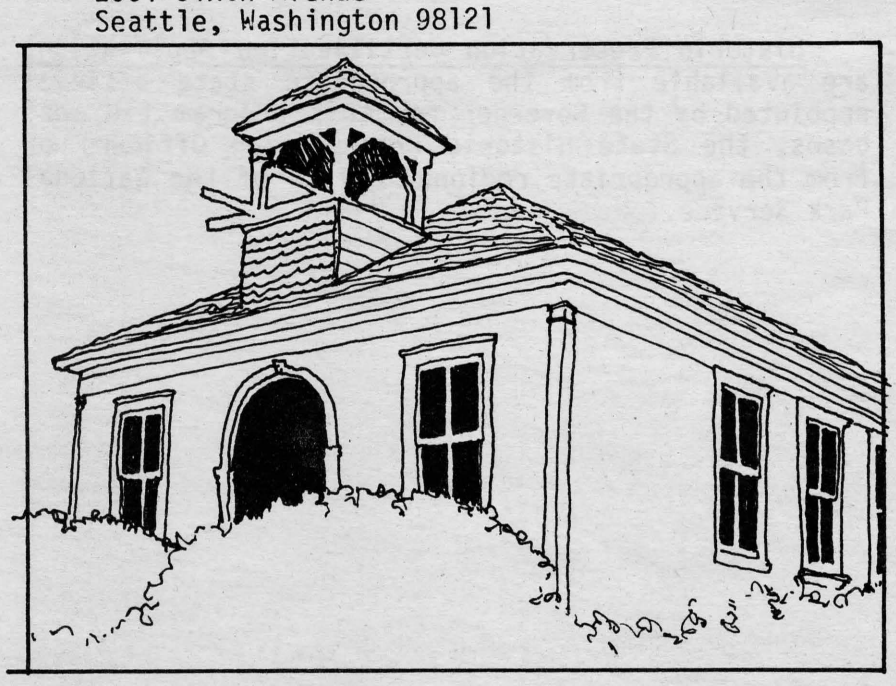
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Additional copies of this pamphlet may be obtained at the Ebey's Landing National Historical Reserve Island office or the Ebey's Landing National Historical Reserve project office:

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Preservation Briefs

Preservation Briefs are prepared by the Heritage Conservation and Recreation Service, U.S. Department of the Interior and are available through the Pacific Northwest Regional Office, Cultural Resources Division. These briefs go into a thorough explanation of the proper procedures for preservation of historic structures.

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