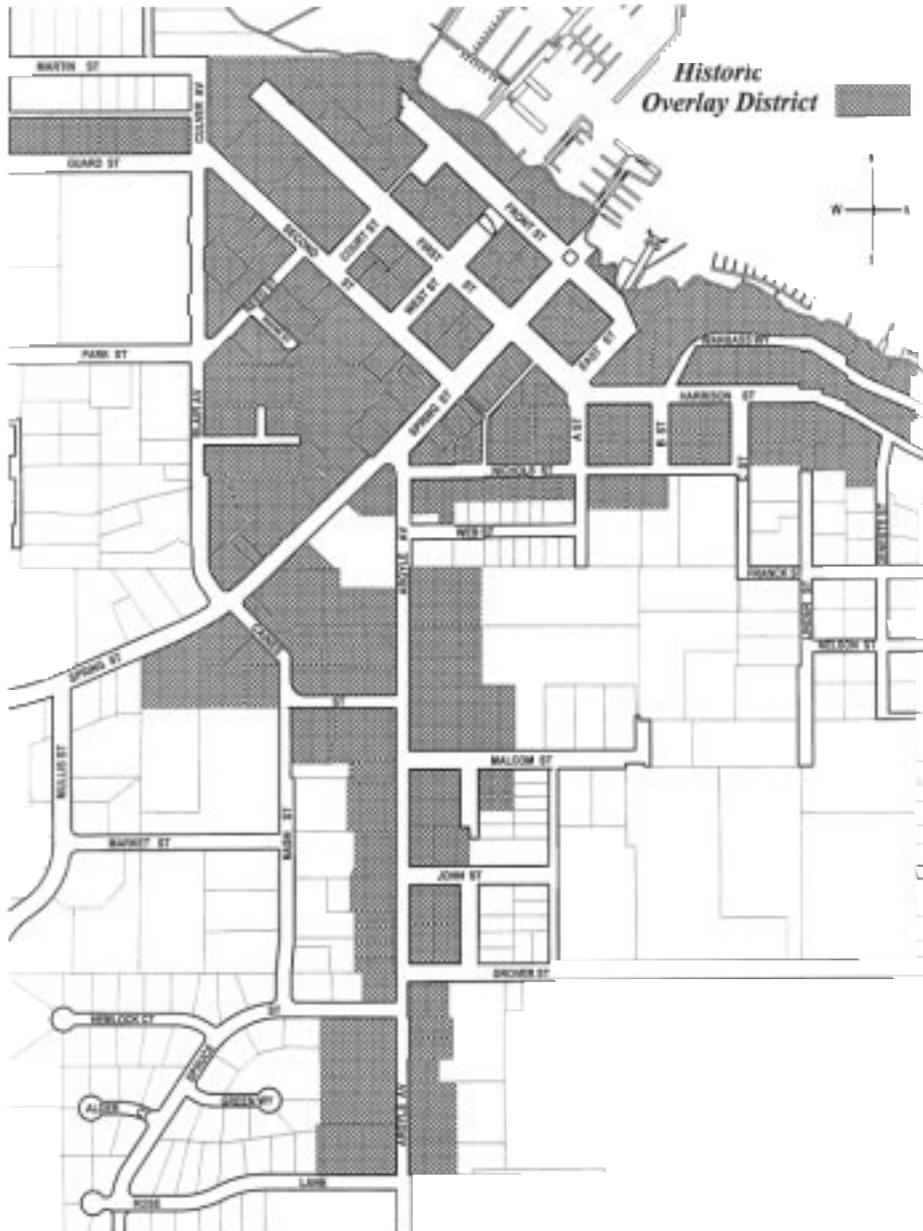
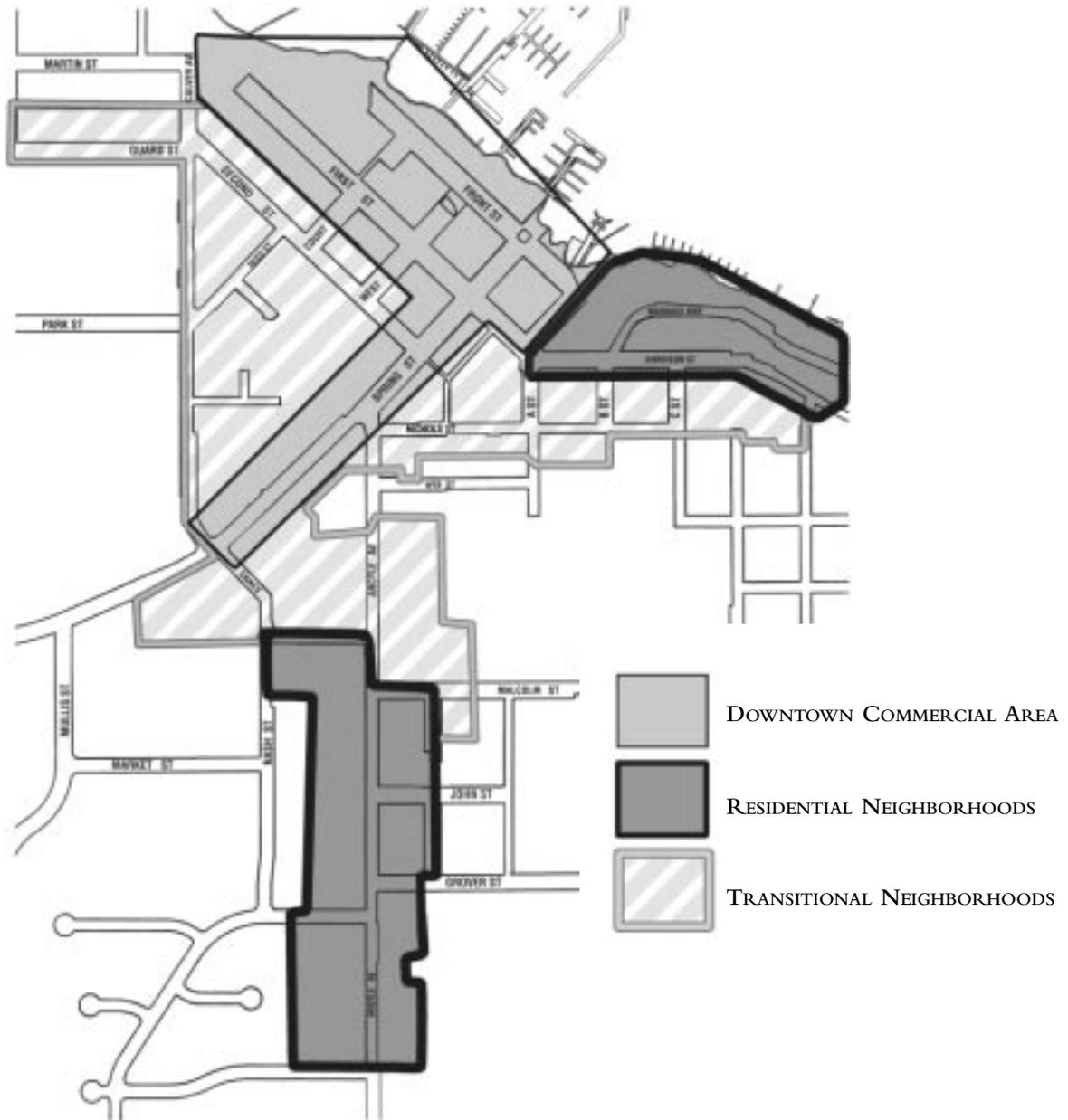


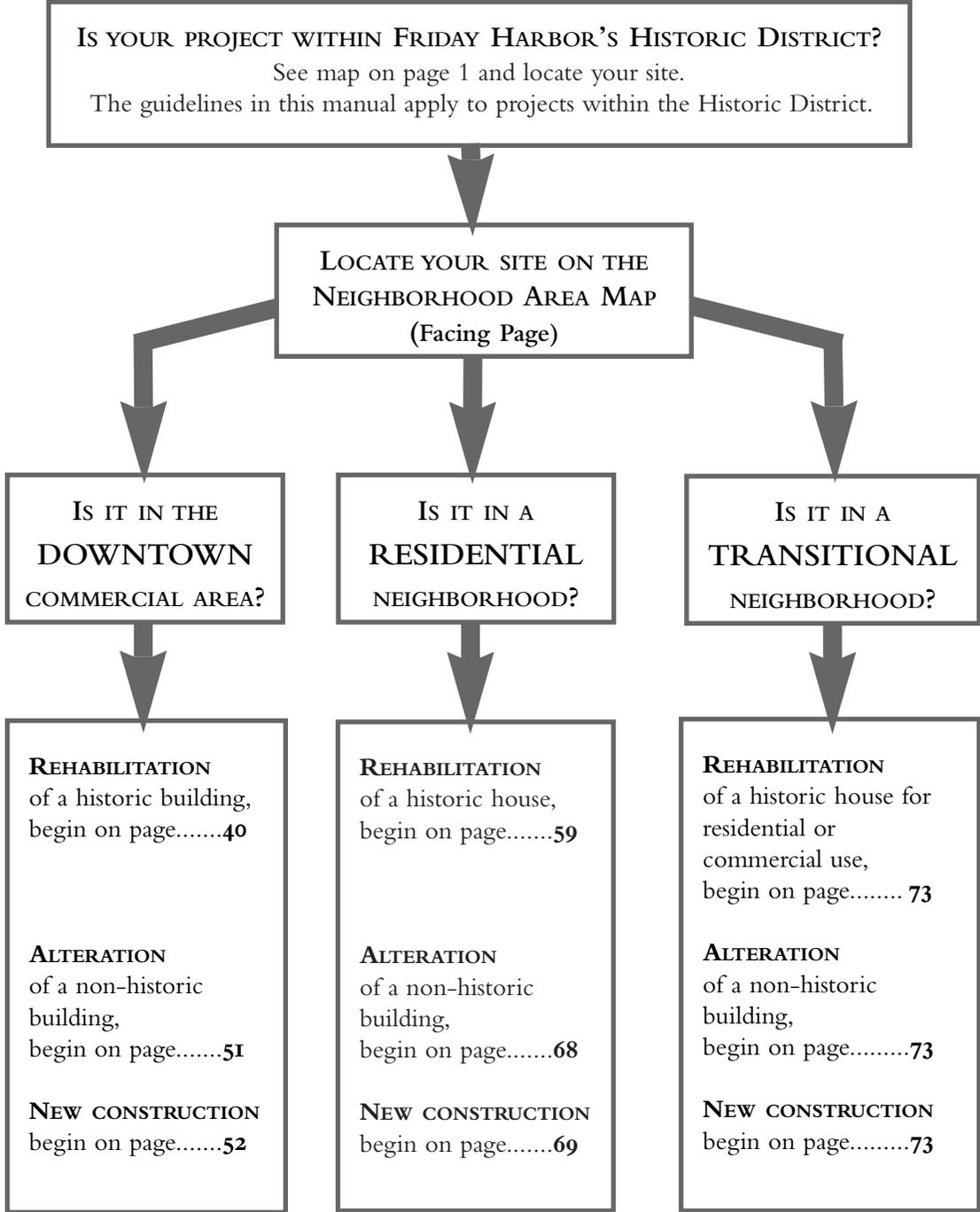
MAP OF THE HISTORIC OVERLAY DISTRICT
OF FRIDAY HARBOR



NEIGHBORHOOD AREA MAP OF THE HISTORIC OVERLAY DISTRICT



HOW TO USE THIS MANUAL



This manual is dedicated to the memory of

SAM POPE

Sam Pope was a charter member and first Chair of the Friday Harbor Historic Preservation Review Board. His commitment to preserving old houses to live and work in was a constant source of inspiration and encouragement to all who participated in the development of the Town's historic preservation program and these guidelines.

*The beauty that we see in the vernacular landscape
is the image of our common humanity:
hard work, stubborn hope, and mutual forbearance striving to be love.*
J.B. Jackson

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P R E F A C E

This manual contains the official set of design principles for the Town of Friday Harbor's Historic District.

On November 20, 1997, the Town Council adopted a new Comprehensive Plan, which includes a chapter on Historic and Cultural Resources. This section of the Plan asserts that protection of historic and cultural resources is vital to our town's distinct sense of place and is crucial in maintaining our links to the past. In order to ensure that identified historic resources are protected, the Town Council created and then directed the Historic Preservation Review Board to develop a set of policies to guide rehabilitation and new construction. These voluntary guidelines provide property owners with practical design solutions and will help retain the intrinsic nature and integrity of the Historic District.

*HISTORIC AND CULTURAL RESOURCE GOALS IN THE
TOWN OF FRIDAY HARBOR COMPREHENSIVE PLAN*

Identify and encourage the preservation of lands, sites, and structures that have historical or archaeological significance.

Preserve Friday Harbor's historic and cultural resources and the aspects that have helped to define its culture and heritage as sources of community pride, tradition, and legacy.

Identify the historic structures and features in Friday Harbor and record their history.

Celebrate Friday Harbor's heritage in festivals and other community events.

Encourage land uses to retain or enhance the historic or scenic value of historic buildings, landmarks, or sites.

Explore a variety of measures to preserve Friday Harbor's cultural heritage features.

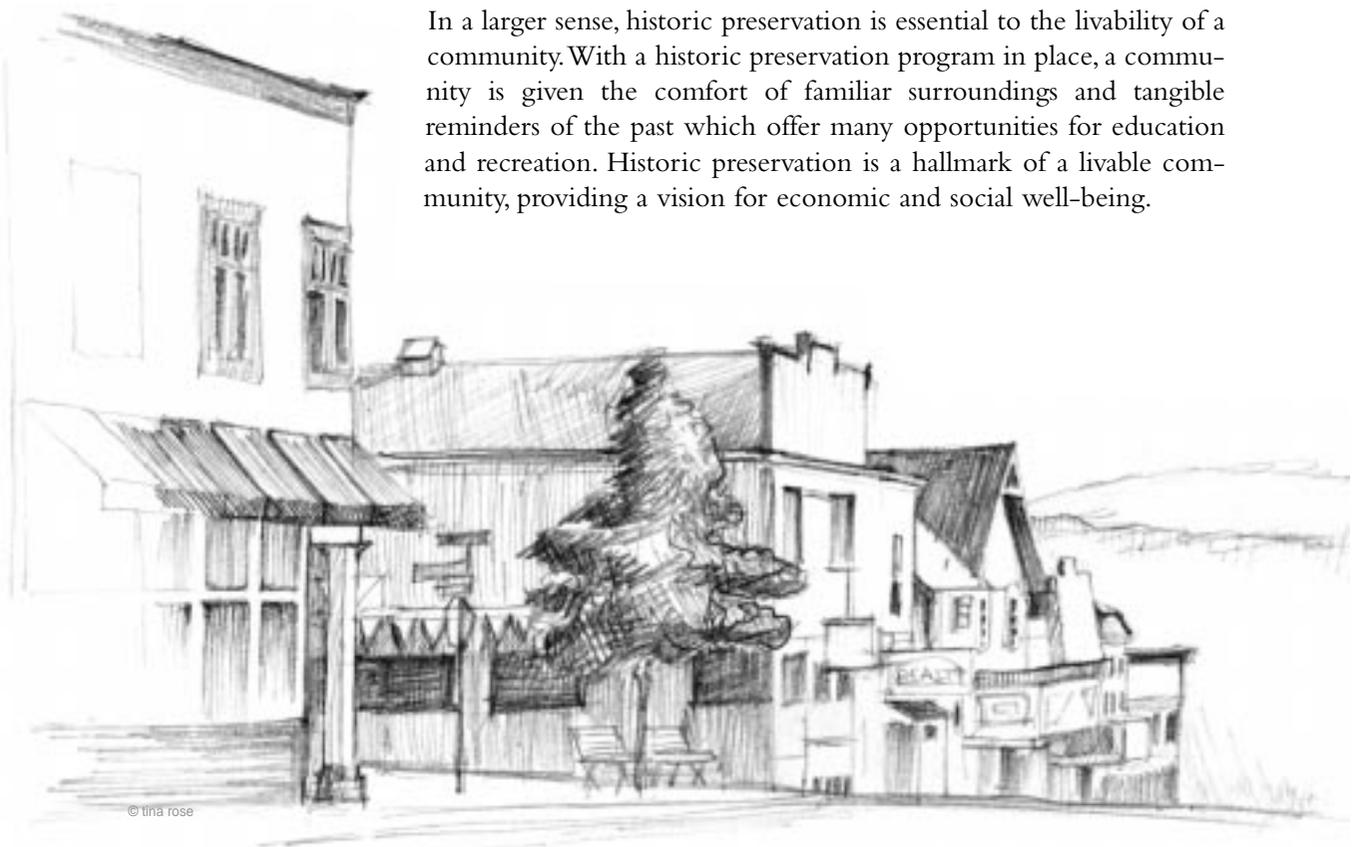
INTRODUCTION

A. *WHAT IS HISTORIC PRESERVATION?*

Historic Preservation is an umbrella term used to describe one of the many ways a community can direct the forces of change—integrating local history with the growth and development that are necessary for cultural and economic vitality. At its simplest, historic preservation is a way to provide for the continued use of historic buildings and sites. Preservation includes rehabilitation, restoration, and adaptive use and is often accompanied by a set of design principles. Design guidelines can show property owners how to retain the form, integrity, materials, craftsmanship, and character-defining features of a historic building.

They can further encourage new construction that is compatible with surrounding historic buildings and sites.

In a larger sense, historic preservation is essential to the livability of a community. With a historic preservation program in place, a community is given the comfort of familiar surroundings and tangible reminders of the past which offer many opportunities for education and recreation. Historic preservation is a hallmark of a livable community, providing a vision for economic and social well-being.



View down Spring Street with a grouping of Friday Harbor's earliest buildings

HISTORIC PRESERVATION FOSTERS FRIDAY HARBOR'S SENSE OF PLACE

Continuity is essential to a sense of place, a necessary component for a small town seeking to maintain its identity and livability in the face of change. By linking the physical reminders of our town's past—our historic streetscapes and buildings—to the present, we prepare for a future that upholds our unique sense of place. Historic Preservation offers us a way to safeguard the particular identity we call Friday Harbor.

Friday Harbor's historic structures are unique remnants of Washington's early history. Through simple good luck, Friday Harbor remains one of the few Puget Sound waterfront communities spared by the fires that, by 1900, had swept through most cities and towns in Washington, destroying the wood-frame buildings typical of the territorial era. When communities were rebuilt, brick and stone structures replaced the simple frame buildings erected by early settlers; the new breed of merchant was looking for safety and longevity. The large sections of Friday Harbor's original wooden commercial structures still standing and in use are rare and tangible reminders of a bygone era. Their preservation is of statewide as well as local significance.

To be deeply rooted in a place may be the best gift a child can receive because it remains with him in adulthood and may suggest to him unawares that sense of identity with the external world that serves as a compass to guide him through life.

René Dubos



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Churchill Square, a historic house adapted for commercial use, is a tangible reminder of a bygone era.

*WHAT ARE THE REWARDS OF YOUR
PARTICIPATION IN HISTORIC PRESERVATION?*

The *VISION STATEMENT OF THE FRIDAY HARBOR COMPREHENSIVE PLAN* sets the tone for our future by declaring: *Friday Harbor is the center of government, finance, commerce, culture, education, and health care on San Juan Island. It maintains a compact, safe, friendly, small-town character. The town enjoys views and vistas of its surrounding natural and rural environment, and has protected its historical and cultural resources and rural heritage.*

As you participate in Friday Harbor's historic preservation program, you contribute to this beauty, friendliness, and safety that our community deeply values. By preserving the character of a historic building, you bring the familiarity of the past into the future; you ensure that the people and families who built our historic buildings, who lived and worked in them, are remembered and honored. This participation in our community's on-going traditions and history creates reciprocity—mutually supportive social and economic relationships.

Community members find many ways to express their admiration and their gratitude to those who safeguard historic buildings and those who construct new buildings that are congenial with our small-town nature and complement the distinct historic character of Friday Harbor. Our social, civic, and economic lives are improved when buildings and streetscapes

are oriented to people, satisfying their needs for beauty, order, friendliness, commerce, and social interaction. Friday

Harbor's residents and visitors alike will thank you for your contribution to their economic and social well-being and for your sharing in our community's vision for the future.



© tina rose

The Driggs House porch, at the corner of Argyle and Caines Streets

B. *WHY WAS THE HISTORIC PRESERVATION REVIEW BOARD FORMED?*

The Town Council created the Historic Preservation Review Board (HPRB) as an advisory body to consider and recommend to the Council measures that will encourage and foster preservation of lands, sites, and structures that have identifiable historic significance. The Board is composed of five members: the Town Administrator's designee, who is the Historic Preservation Coordinator; a member of the San Juan Island Historical Society; and three members with qualifications, skills, or demonstrated interest in architectural history, landscape design, building, or contracting.

As its first task, the HPRB was charged with developing this Historic Preservation Technical Manual, which contains design guidelines for all new construction and the rehabilitation, alteration, modification, or restoration of all structures within the designated Historic District. The Board was also assigned the task of creating an Inventory of Historic Sites.

C. *WHAT DOES THE HISTORIC PRESERVATION REVIEW BOARD DO?*

The Historic Preservation Review Board actively implements the historic and cultural goals outlined in the Friday Harbor Comprehensive Plan and the enabling legislation for historic preservation. (Copies of the Comprehensive Plan and the enabling legislation are available at Town Hall.)

THE BOARD'S TASKS INCLUDE THE FOLLOWING:

1. ADVANCE PUBLIC AWARENESS OF OUR TOWN'S HERITAGE:

Educate the public about Friday Harbor's cultural and physical heritage; familiarize the public with the means of safeguarding our historic sites, structures, and streetscapes.

Cultivate public awareness of the unique features that characterize each of the Historic District's seven geographic areas; further an understanding of how each area, singly and in combination, contributes to Friday Harbor's sense of place.

Foster community spirit and pride by encouraging activities that celebrate our town's sense of place and heritage.

2. PROMOTE DESIGN AND CONSTRUCTION THAT HONOR OUR TOWN'S HISTORY AND SENSE OF PLACE:

Stress authenticity and integrity of design in the rehabilitation of historic buildings and in the construction of new buildings.

Publicly honor examples of new construction and rehabilitated structures that demonstrate excellence and compatibility in design.

Offer property owners hands-on experience and guidance—including technical assistance—for adapting and changing both residential and commercial structures to meet the demands of modern life and realities, while at the same time preserving their significant original qualities.

Consult with property owners to help them find the most practical and cost-effective means of maintaining and developing their property in accordance with the design guidelines in this manual.

Identify and assist in resolving conflicts between the preservation of historic structures and issues of zoning and other land use constraints.

3. **ENCOURAGE A LIVELY STREET ENVIRONMENT** by maintaining a pedestrian-friendly streetscape. Promote designs that enhance cohesiveness, compactness, and social interaction.
4. **PROMOTE AWARENESS OF THE ECONOMIC BENEFITS OF HISTORIC PRESERVATION AND DESIGN REVIEW.** In particular, recognize the economic value of heritage tourism and support that value by providing visitors and tourists with a visually appealing and historically engaging town.
5. **PROVIDE INCENTIVES FOR HISTORIC PRESERVATION** and inform the public, elected officials, and public agencies in Friday Harbor about these incentives.

D. *HOW WERE THE DESIGN GUIDELINES DEVELOPED?*

Members of the Historic Preservation Review Board directed the process and executed the many tasks involved in the development of the design guidelines outlined in this manual.

After first dividing the Historic District into seven geographic areas, the Board members set out on foot to investigate each street. They began by noting their first impressions and establishing a general overview. Observation then proceeded to the particular as members considered such features as topography, setting, vegetation, setback, scale, mass, roofs, fenestration, entrances, materials, rhythm and pattern, and association and feeling. These walking tours sparked lively and clarifying discussion and brought each member to a new visual awareness of the town. The resulting documentation, compiled from the members' written descriptions of the streetscapes, provides the foundation for these guidelines. (Descriptions of these areas are available at Town Hall.)

With the help of photographs from the San Juan Historical Museum’s collection and other sources, the historic character of the District was identified and then compared to present conditions. The Board considered the degree of diversity within an individual neighborhood and determined how newer structures either complement or detract from the historic context and predominant patterns. The Board analyzed the degree of continuity from past to present and ascertained which historic features continue to predominate throughout the District, its neighborhoods and streetscapes. Included in this analysis was an architectural description of each designated historic structure, including an assessment of its integrity. The Board then developed design guidelines to encourage the preservation of these identifiable historic features.

E. *OBJECTIVES OF THE DESIGN GUIDELINES*

The guidelines offer a step-by-step design approach for all projects undertaken within the Historic District. Throughout the manual, general design principles are presented first, followed by more detailed design elements and issues.

THESE GUIDELINES ARE INTENDED TO:

1. PRESERVE THE EXISTING HISTORIC CHARACTER and distinct appeal of the streetscapes and significant structures found within the Historic District.
2. FURTHER BUILD UPON THE STRONG HISTORIC FEATURES of these streetscapes and significant structures.
3. ENHANCE THE VISUAL UNITY of the Historic District by encouraging coherence in design, without resorting to artificial “themes” and an artificial sense of history.
4. PRESENT AFFORDABLE, ACHIEVABLE METHODS for the rehabilitation or alteration of existing structures in accordance with the design guidelines. Present affordable methods to ensure that new construction is compatible with historic surroundings, particularly in terms of scale and mass.

F. *LAND USE ELEMENTS OF THE FRIDAY HARBOR COMPREHENSIVE PLAN AND THE DESIGN GUIDELINES*

The land use regulations of the Comprehensive Plan govern all questions of land use, zoning, and parcel development throughout the Town of Friday Harbor. The design guidelines, on the other hand, apply only to the Historic District and address design issues.

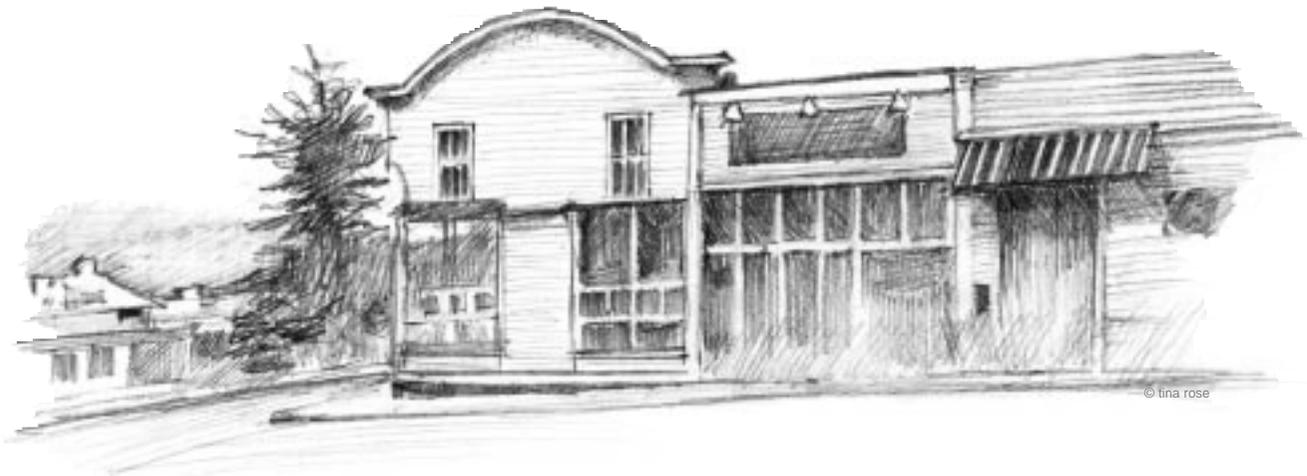
THE REVIEW PROCESS

A. REVIEW REQUIRED

To provide a consistent way to evaluate proposed building projects within the Historic District, design review by the Historic Preservation Review Board has been incorporated into the Town's permit process. Before a building permit can be issued within the Historic District, property owners or applicants undertaking a building project—including rehabilitation of historic structures, alteration of non-historic buildings, and new construction—are required to meet with the HPRB for a formal review of their plans.

When reviewing a property owner's plans, the HPRB considers not only the design elements of an individual building, but the relationship of that building to the streetscape, neighborhood, and the natural landscape. Particular attention is paid to identifiable historic features. By providing a property owner with technical support in using the voluntary design guidelines, the Board aims to ensure that rehabilitation, alteration, and new construction are compatible with the character-defining features, singly and in combination, that distinguish the District's neighborhoods and streetscapes.

Please note: The Board does not review interior alterations that do not affect the exterior appearance of a building.



Notice the distinctive curved false front of the oldest commercial building in Friday Harbor. For many years, this building housed the notorious Saloon Best, later the Moose Lodge, and was the site of many community dances and events.

B. *THE HISTORIC DISTRICT*

The Historic District's lively mix of old and new conveys a vibrant sense of age and history.

Containing the majority of Friday Harbor's historic structures and sites, the District comprises the downtown, two residential neighborhoods, and neighborhoods which provide transition from residential to commercial use.

Seven geographic areas—each with its own personality and history—are evident within the Historic District.

1. SPRING STREET
2. FIRST STREET
3. HARRISON & WARBASS STREETS
4. UPPER ARGYLE AVENUE
5. LOWER ARGYLE AVENUE & CAINES STREET
6. NICHOLS & A & B STREETS
7. SECOND (GUARD) & BLAIR STREETS

C. *PRE-APPLICATION CONSULTATION*

Because building design is an evolving process, informal consultation with the Board at the outset can be very helpful. Applicants may contact the Historic Preservation Coordinator to become acquainted with the design guidelines and the review process and to schedule discussions with the Board before initiating the design phase. The Board offers its services and expertise in order to suggest practical and cost-effective design information that may save the applicant time and money during the design process.



*View up First Street to the Odd Fellows Hall (Whale Museum today)
Notice the alignment and compatible rooflines of the buildings.*

D. *MATERIALS NEEDED FOR THE REVIEW PROCESS*

In order to provide help with design solutions and offer informed recommendations to applicants during the review process, the HPRB may request or rely upon the following information:

1. A BRIEF DESCRIPTION of the proposed modifications to the existing building or of the proposed new building. Consider: Does the proposed work alter or affect the character-defining features of the existing building or, in the case of new construction, the surrounding character of the streetscape?
2. A SITE PLAN that indicates the dimensions of the lot, the location of existing buildings, and the location of additions or new buildings. Also to be indicated: parking, signs, fencing, and landscaping.
3. BLUEPRINTS—plan, elevation, and section drawings. Drawings should include window design, signs, and exterior lighting.
4. DETAILED DRAWINGS of new or altered architectural features and trim.
5. A DESCRIPTION OR SAMPLE OF NEW EXTERIOR MATERIALS to be used, including the types of windows, roofing, and siding.
6. HISTORIC PHOTOGRAPHS: When reviewing projects within the Historic District, the HPRB refers to historic photographs of buildings, sites, and streetscapes. Applicants should feel free to use such photographs as an aid during the planning and review process. Many historic and “as is” photographs of historic structures and streetscapes can be found in the Historic Preservation Office, and copies are available to applicants. If suitable photographs are not available, the Historic Preservation office will make an effort to provide them.

E. *OPTIONAL DESIGN REVIEW*

The Historic Preservation Review Board offers optional design review for projects located outside the Historic District yet still within the Town of Friday Harbor. Property owners seeking technical assistance should contact the Historic Preservation Coordinator to schedule an informal discussion with the Board.



St. Francis Catholic Church

HISTORIC CHARACTER OF FRIDAY HARBOR

A. *SKETCH OF FRIDAY HARBOR'S HISTORY*

Following the peaceful settlement of the Pig War in 1873, the San Juan Islands became a separate county. Friday Harbor's natural attributes—a deep, sheltered bay and an ample supply of fresh water—made it a logical site for the commercial and political center of the islands.

Largely through the efforts of Edward Warbass, the town's first promoter, Friday Harbor was named the county seat. While serving in the Territorial Legislature, Warbass took advantage of a little-known federal law and filed a homestead claim around Friday's Bay in the name of San Juan County. Warbass and the county's first officials planned to sell lots in the new town site so as to fill the county's coffers without relying on taxes for revenue. This scheme came to naught; early settlers took advantage of the same Homestead Act to claim land elsewhere, certainly at a lower cost than the price of a town lot. It was another ten to fifteen years before Friday Harbor became a busy seaport with a thriving commercial center.



Friday Harbor's oldest residence (the DeStaffany house today) is a perennial favorite of the community. Located on Spring Street, it sits right in the heart of the downtown.

Friday Harbor developed in a pattern similar to that of other Puget Sound waterfront towns. The town's first structure rested on pilings—a wharf extending into the bay. The first entrepreneurs built general stores and saloons, gradually removing the forest to make room for a bona-fide town that began to stretch along the waterfront and extend up the steep bank. Buildings were erected quickly; they were simple frame structures devoid of ornamentation and frills. Hotels and businesses lined the first block of Spring Street. Along the waterfront were built canneries, warehouses, a shipyard, lumber mill, and wharves to accommodate steamer traffic, all evidence of a busy port.

It wasn't until the early 1900s that Friday Harbor lost its raw frontier look. To support the population of three to four hundred people, there were five general stores, the foremost being Churchill's Store; one bank; the US Customs office; three hotels; three saloons; two churches; a printing and stationery store; the newspaper office; a drugstore; jewelry store; theater; livery stable; a milliner; blacksmith; barbershop, a grade school, fraternal halls, a sawmill, creamery, and a large salmon cannery. Residential neighborhoods with neat, handsome homes ringed the downtown.

Farming, fishing, logging, and lime quarrying propelled Friday Harbor's growth. The town prospered as San Juan County's agriculture flourished. Island orchards were enormously productive. Apples, pears, plums, and cherries were shipped out of Friday Harbor to both domestic and foreign markets. Canneries for peas and salmon gave the town a boost, as did the Jensen Shipyard. Merchants and community leaders showed their confidence in both Friday Harbor and San Juan County by erecting a sturdy brick courthouse. It still sits high on a rise overlooking the town and harbor. In 1907 the only banking institution in the islands, San Juan County Bank, replaced its wood-frame building with a more ornate masonry structure at the busiest intersection in town. The grandness of both the bank and the courthouse reflected growing confidence and prosperity. In 1909, at the height of the town's prosperity, business and community leaders sought greater control of Friday Harbor's direction, separating from San Juan County and incorporating as a fourth-class municipality.

Friday Harbor did not fulfill its early promise. World War I, the Great Depression, World War II, shifts in the marketplace, and changes in American life—all contributed to the decline of island agriculture, which had been the economic mainstay of the county. Transcontinental railroads brought a surge in population to the entire state, opening heretofore undeveloped land to farming. The arid lands of Eastern Washington were eventually irrigated with a steady supply of water from the Columbia River and its tributaries. Rail transportation, and later the automobile, gradually supplanted the “mosquito fleet,” a large network of steamships that plied Puget Sound; and island farmers lost an efficient, reliable,

and inexpensive form of transportation. As a consequence, farmers were no longer able to compete with large-scale agricultural enterprises in Eastern Washington.

Island farmers then turned to pea crops for canning and drying. The pea cannery on the waterfront operated at full tilt, shipping peas, some under the A&P label, all over the country. But even this burgeoning industry could not survive an infestation of weevils. With the decline of the pea industry, farmers relied more on dairying; and the San Juan Creamery in Friday Harbor, later the San Juan County Dairyman's Association, produced high-quality milk products for both export and local consumption. With the advent of supermarkets and skyrocketing transportation costs, the dairy industry suffered a gradual decline.

These severe setbacks to agriculture in the islands kept Friday Harbor an economic backwater, leaving it rooted in the past. Gradually a kind of cultural and economic stasis took hold. It wasn't until the 1970s and 1980s brought an influx of new residents and businesses that the town began to grow again. Today Friday Harbor retains much of its original character and tangible history, in part because the town's faltering economy could not support growth and development that would surely have spelled doom for many of its historic structures. As a consequence, much of Friday Harbor's history is still visible through its historic buildings and landmarks, and fortunately it remains a pleasant and distinctive example of a Puget Sound waterfront town.



The Odd Fellows Hall (Whale Museum today) was a favorite gathering place for community dances, theatrical productions, Christmas parties, speech-making, school programs and graduations, and even courtroom trials.

B. *A LOOK AT THE HISTORIC CHARACTER*

Friday Harbor maintains an authenticity not found in many other small towns or tourist destinations in the Northwest. Over 120 years of our town's history is discernable in its lively and prosperous commercial center. In the commercial core, fire razed only one block (at the corner of First and Spring Streets), and buildings erected on the site in the late 1950s are still standing. Although some historic buildings have been demolished or moved from downtown, there has not been wholesale removal or demolition of entire blocks. Many of the remaining buildings retain distinctive architectural features dating from the 1890s and early 1900s.

It is our good fortune that a decade-by-decade record of Friday Harbor's history is readily apparent in the architecture of the buildings and streets within the Historic District's residential neighborhoods. I-Houses, Craftsman Bungalows, Pyramid or Hipped Box houses keep company with Ranch and Split-Level homes.

Friday Harbor continues to evolve, its growth and development not pegged to any one historical style. Property owners and business people who have maintained their historic structures, either by enhancing them or keeping up with repairs, deserve special thanks and recognition for their preservation efforts.

Not only an individual, but a people too, must possess a memory. A people's memory is called history. What is true of an individual without a memory is also true of a people without history; they cannot become wiser or better.

I.L. Peretz, "On History" in *Stories by Peretz*



*The Murray House,
a Craftsman house on Blair Street*

HISTORIC DOWNTOWN STREETScape

The streetscape of late-nineteenth-early-twentieth-century Friday Harbor was characterized by a main street (Spring Street)—lined with the principal businesses—which led up from the waterfront industrial area to connect with roads carrying goods and people to and from island farms. Lots in the downtown commercial core were generally 25-50 feet wide and 50-100 feet deep. The scale, composition, and signage of the structures along Spring Street were designed to be experienced by a pedestrian or driver of a horse-drawn vehicle. These structures were generally one to two stories in height and built right to the front and side lot lines, creating a continuous though slightly varied frontage.

Two-story commercial buildings usually boasted a store on the ground floor, with steps leading to a second-story hall lined with small professional offices or apartments. These buildings generally presented a three-part façade. The façade of the street-level storefront was characterized by a central or offset recessed entry flanked by large display windows that rested on bulkheads. Overhead transoms were often found. The second-story façade was punctuated by separate double-hung windows for each room, and a top cornice often provided the building's name and date of construction.

Corner lots at intersections were prized locations for prominent businesses such as banks and hotels (San Juan County Bank and the Maple Hotel at the intersection of Spring and First Streets, for example). Public buildings—the Courthouse and Town Hall—and churches and meeting halls of fraternal orders occupied geographically prominent locations situated not far from one another.



© tina rose

Spring Street maintains the characteristics and vitality of a late-nineteenth-early-twentieth-century streetscape.

HISTORIC RESIDENTIAL STREETSCAPES

Neighborhoods consisting of detached, single-family residences ringed the downtown. Except where topography dictated otherwise, residential streetscapes were orderly and harmonious, following a formal rectilinear street pattern. Lots were commonly longer than they were wide. Only small side yards separated the houses, which were placed close to and facing the street, with similar setbacks even when lot size varied. Although they were not all built at the same time, Friday Harbor's historic houses appear harmonious as a group in their original settings, compatible with one another in size and scale even where their architecture differs.

These compact streetscapes invited neighborliness, a feeling echoed in the welcoming entrances and front porches of the homes. The picket fences that often enclosed small front yards, creating a semi-private space, were in no way meant to discourage visiting and conversation. Covered front porches were the norm, with some spanning the entire front façade, allowing easy conversation with passersby. Neighbors met and talked to each other across the clothesline or out in back. This was rural living and there was a mix of activities. It wasn't unusual to find barns, outbuildings, sheds, orchards, and gardens in large backyards. Some residents kept chickens, horses, cows, and sheep. There was a time when a millinery, a blacksmith shop, rooming houses, and hospitals for convalescing or giving birth could be found in residential neighborhoods.

Historic Friday Harbor was a walking community by necessity; what people required for daily life was close by. Footpaths frequently ran along rear lot lines, enabling residents to cut across fields to reach another part of town quickly. Eventually the residential neighborhoods were linked to all the essential parts of the community with a series of paths, walkways, boardwalks, and later with sidewalks.



Three classic examples of residential vernacular architecture on Harrison Street

© tina rose

VERNACULAR ARCHITECTURE OF FRIDAY HARBOR

The sturdy, forthright homes built around the turn of the 20th century in Friday Harbor speak to the aesthetics of the frontier—simplicity, economy, efficiency, flexibility, and an absence of elaborate ornamentation. Collectively they illustrate the pioneers' preference for common building materials and reflect the values of the era.

Friday Harbor's historic structures are prime examples of what is known as vernacular architecture—a type of design and construction based on regional customs and traditional forms. Cost, time, available materials, and practical concerns influenced these unassuming and straightforward houses. As local builders worked with designs common to rural areas all over the country, the vernacular form evolved through adaptation and experimentation.

Individual interpretation of these traditional house forms can be seen in the care and craftsmanship of Friday Harbor's early builders. Consideration for beauty is evident in the proportion, scale, and siting of these early homes. True walls and straight fence lines lend a sense of formality, as do picket fences that delineate a yard or farm. The simple adornments common to Friday Harbor's vernacular architecture include the addition of porches with spindlework detailing, turned posts, jigsaw trim, cornice-line brackets, dormers, window crowning, and patterns of decorative shingles at the roof gable.

Friday Harbor's examples of vernacular architecture are an important resource in Washington State, visible reminders of distinct eras and styles. Once considered mundane, these structures are more valuable as time passes, worthier of preservation.

What is often important about a particular vernacular building is not its originality or its uniqueness, but its commonality—what it shares with others of its kind. It is in the collective that its meaning often achieves significance.

T. C. Hubka, *American Vernacular Architecture*

EXAMPLES OF RESIDENTIAL ARCHITECTURE IN FRIDAY HARBOR

A. FARMHOUSE:

Very prevalent in Friday Harbor, these homes were originally rectangular in plan, later evolving to L- or T-shaped plans with the addition of porches, kitchens, and other wings.

They are generally one or two stories in height with a gabled roof. Windows commonly have a vertical orientation and feature divided panes in a one-over-one or two-over-two configuration. Friezes, window surrounds, and corner boards contribute to the simple, dignified character of these early homes. Covered porches often contain the only ornamentation.



© david waldron

1. FARMHOUSE—GABLE FRONT & WING:

This is an adaptation of Greek Revival houses common to rural areas.

In this house form, an additional side-gabled wing is added at right angles to the front gable, yielding a compound, gable-front-and-wing shape. A shed-roofed porch is typically placed within the L created by the two wings. These houses are often two-storied; some are relatively large and complex with more elaborate decorative trim, such as spindlework porch detailing or detailing at the cornice line.



2. FARMHOUSE—I-HOUSE:

A derivative of traditional British country forms, the I-House has been used continuously in rural America since the first colonists arrived. Two rooms wide and one room deep, the I-House is side-gabled. This traditional shape is often embellished with porches, chimneys, and rearward additions. Numerous examples of the I-House form are found in Friday Harbor.



B. HIPPED BOX:

A small house or cottage consisting of a square, one-story “box” capped by a pyramidal or hipped roof. Built for economy of materials and space, this form was common to mining, lumber, and railroad towns of the West.

The Hipped Box house has many variations, some of which include decorative detailing. Exterior siding is either clapboard or narrow-gauge horizontal siding or even machine-sawn shingles. Although simple and functional, these houses were given a dressing-up with covered entry porches, wood shingle roofs, simple window surrounds, and vertical, double-hung windows.



© david waldron

C. **FOUR SQUARE:**

Similar in form to the Hipped Box, the Four Square is two-storied with a hipped or pyramidal roof and is distinguished by a square plan of four rooms on each floor. A single-story porch usually runs the full width of the front of the building; windows generally are symmetrically positioned. Exterior siding is either clapboard or narrow-gauge horizontal siding.



D. **QUEEN ANNE:**

The Queen Anne is what most people think of as “Victorian.” Although there are few full-blown examples in Friday Harbor, there are numerous houses not strictly Queen Anne in form but which suggest this type through the use of decorative millwork.

Queen Anne houses are usually asymmetrical in massing and often express a “pinwheel” effect in plan, with rooms seeming to “spin off” a central core. An almost whimsical mix of materials is common, along with the use of different sized windows, balconies, porches, and decorative millwork. The composition as a whole nevertheless comes together to form a varied yet pleasing appearance.



E. CRAFTSMAN BUNGALOW:

Constituting one of the most popular and fashionable styles in America from 1905–1930, Craftsman houses were affordable, convenient, and practical. Originating with the mid-to-late-nineteenth-century Arts and Crafts movement in England, the Craftsman house was promoted in America by Gustav Stickley, the publisher of *The Craftsman* magazine. Pattern books and magazines such as *Ladies' Home Journal*, *House Beautiful*, *Good Housekeeping*, and *The Architect* further publicized the small cottages that have come to be known as Craftsman Bungalows.

Small and sturdy or large and imposing, the appearance of a Craftsman house is unfailingly handcrafted. To achieve a varied look, builders combined natural materials such as wood shingles, clapboard, stone, or rough-faced brick. Front porches supported by short, wide columns are a hallmark. Low-pitched gable or hipped roofs with wide overhanging eaves—in contrast to earlier styles with steeper pitched roofs—are another distinguishing characteristic, as are exposed roof rafters and braces under gables. Windows are commonly double-hung, sometimes with a multi-pane window above and a single pane below (six-over-one). Variations of this design can be found in Friday Harbor.

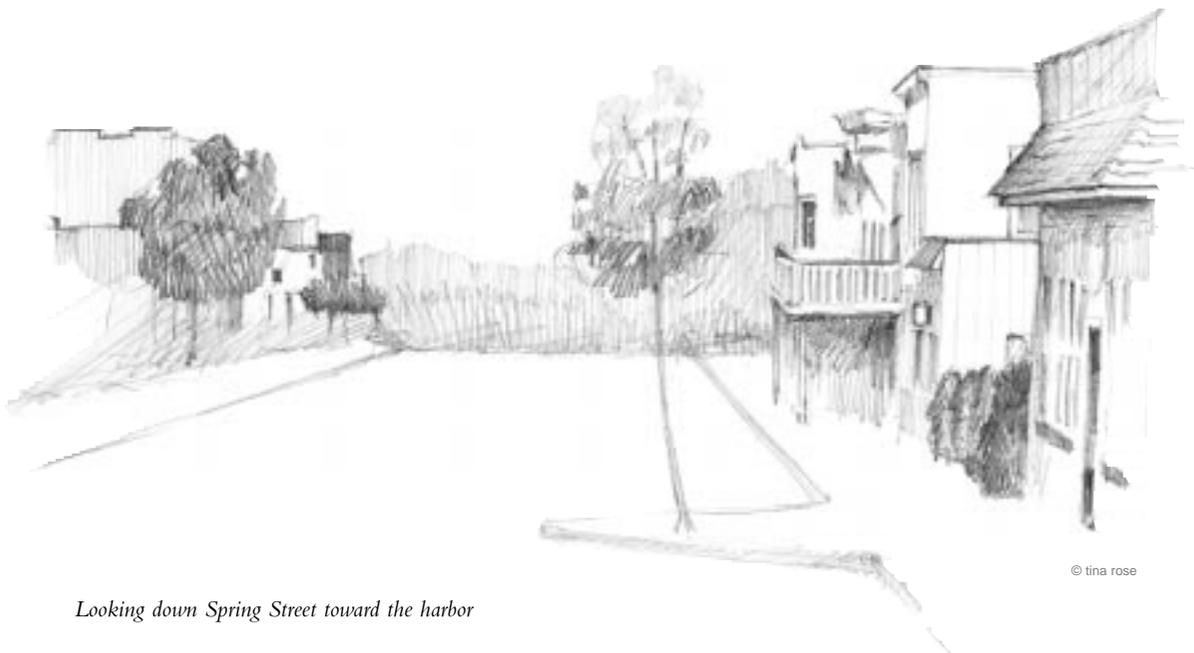


PRESENT CHARACTER OF FRIDAY HARBOR

Friday Harbor has evolved to the present with much of its heritage surviving. Development thus far has not overwhelmed the town's early architecture, and there has been no wholesale destruction of the architecture of any one decade. With its original form intact, Friday Harbor fortunately remains an ideal "walking town."

A. *DOWNTOWN*

The downtown commercial center retains streetscapes reminiscent of the early days of Friday Harbor and a turn-of-the-20th-century atmosphere. Many older buildings are either entirely preserved in the architectural style of the early 1900s or retain significant key elements. Many of these buildings could be fully restored to their original character. Friday Harbor's diverse architectural styles and varying degrees of historic integrity make for an attractive and welcoming downtown—the economic, cultural, social hub of San Juan Island. Not only is this an economic asset for the town's business community, it also contributes to the social and cultural well-being of the residents of Friday Harbor and other islanders who regularly work and shop in town.



© tina rose

Looking down Spring Street toward the harbor

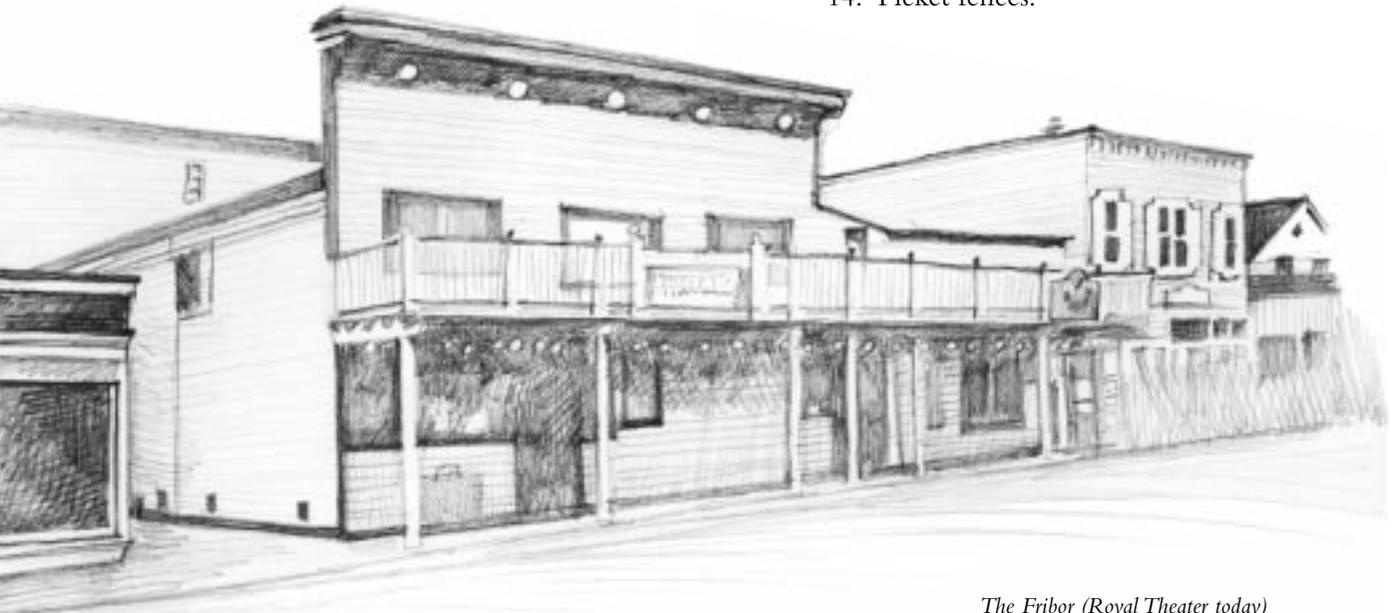
PRESENT CHARACTER OF FRIDAY HARBOR

CHARACTER-DEFINING FEATURES IN THE DOWNTOWN

PREDOMINANT CHARACTER-DEFINING FEATURES IN THE DOWNTOWN

In general, the downtown shows compatibility and harmony in scale, massing, height, directional expression, entries, setbacks, roof shapes, and openings.

1. Mix of commercial and residential uses.
2. Higher density.
3. Overall form of the downtown is compact.
4. Buildings, commercial activities, and neighborhoods are all within easy walking distance of one another.
5. Sidewalks and paths are found throughout downtown and provide links to residential neighborhoods.
6. Structures are predominantly constructed of wood, although many significant masonry buildings—cast stone and brick—were erected.
7. Horizontal siding.
8. Recessed entries.
9. False fronts and parapets on buildings with gable or flat roofs.
10. Windows are rectangular, vertical in emphasis, and symmetrically spaced.
11. Trim and the frames of doors and windows are generally of painted wood.
12. Distinct upper cornice, often with decorative brackets.
13. Traditional and unobtrusive roofing materials.
14. Picket fences.



*The Fribor (Royal Theater today)
still features its historic cornice with decorative brackets.*

B. *WATERFRONT*

Today Friday Harbor's downtown waterfront is radically changed. Only Memorial Park (Circle Park) exists as a reminder of the early days of the once bustling working waterfront where canneries ran full tilt in the summer. Although the waterfront has changed visually, it is still a busy port where traditional maritime activities occur.

C. *HISTORIC RESIDENTIAL NEIGHBORHOODS*

Friday Harbor retains a significant number of historic homes dating from 1880-1930, all fine examples of residential vernacular architecture. Like their commercial counterparts, they most often are unpretentious and simple buildings, with clean lines and little ornamentation. Many are well preserved and cared for, retaining their architectural integrity and historic character. A few examples of more grand and ornate residences exist; among them are the Gould House, the Tulloch House, Churchill Square, the Nash House, and Argyle House.

Two neighborhoods with clusters of historic homes particularly stand out. They comprise the residences along Harrison Street—once referred to as Gould's Hill—and a three-block stretch of residences along Argyle. Pockets of historic houses are found along Guard Street, upper Spring, Caines, Blair and Reed Streets, Tucker, and Park Street. Other historic homes are isolated in residential neighborhoods and along streets bordering the downtown commercial district. The oldest home in Friday Harbor, the Bowman House (the DeStaffany house today), circa 1876, is still standing on Spring Street, right in the heart of the commercial center of town. All of these historic homes are associated with people and families vital to the island's history; they illustrate the broad patterns of our community's history.



*The Gould House
(the Geneste House today) occupies a
prominent location overlooking the town.*

D. *CHALLENGES TO PRESERVATION*

Historic properties and sites face the risks of demolition, neglect, rehabilitation that compromises authentic historic features, and destruction of the historic context—the streetscape.

1. **DEMOLITION** is the most serious threat to any historic property. The HPRB helps property owners find alternatives to the demolition of a historic structure or site. Upon applying for a Town of Friday Harbor demolition permit, owners of historic properties are requested to meet with the HPRB to consider the alternatives to demolition, including rehabilitation, additions, adaptive reuse, relocation, and recycling of materials and architectural features. The preservation and use of historic structures on their original sites is strongly encouraged, with removal to another site viewed as only a “last resort” alternative to demolition.
2. **NEGLECT** or failure to provide on-going care, maintenance, and repair increases the risk of loss through demolition.
3. **REHABILITATION THAT RESULTS IN THE REMOVAL OR DESTRUCTION** of architectural features that signify historic character also poses a threat.
4. **THE HISTORIC STREETScape** can be compromised with the addition of new structures that are incompatible or out of scale with the surrounding architecture and character. Changes brought by amenities such as street lighting, road repair and widening, new fencing, and landscaping can also destroy historic context.

5. **THE SPECIAL CASE OF TRANSITIONAL NEIGHBORHOODS:** Commercial activities and structures that intrude into areas that were formerly residential neighborhoods threaten both historic houses and the streetscape. Conversion of historic residences to commercial use may destroy significant original features. New commercial construction may jeopardize the historic context by overpowering nearby historic houses or by interrupting the rhythm and pattern of the streetscape.



Once the Presbyterian Manse, this historic home (Serendipity Bookstore today) has been converted to commercial use in a transitional neighborhood.

D O W N T O W N

DESIGN CONSIDERATIONS FOR REHABILITATION AND NEW CONSTRUCTION—DOWNTOWN

A. *WATERFRONT*

Designs for new construction, rehabilitation, and alteration should honor the importance of the shoreline in creating a first impression and a sense of entry into Friday Harbor. Equally important are views from both the shoreline and the bluff above the harbor. Property owners are encouraged to maintain and provide view corridors that preserve clear sight lines to the waterfront.

B. *PEDESTRIAN WALKWAYS AND ALLEYS*

To ensure easy, inviting movement and good pedestrian flow and exploration, designs should incorporate effective physical connections—paths, walkways, alleys—between the downtown sidewalks and those places where pedestrians congregate, including sites that provide public access to the waterfront. Where feasible, designs should incorporate views through walkways and alleys. Pedestrian links between the downtown and nearby commercial centers, residential neighborhoods, schools, and parks should be maintained or established. Pedestrian movement can be further enhanced by the placement of landscaping, lighting, and signage.



An alley in downtown Friday Harbor

C. *STREETSCAPE*

The alignment of buildings along a street establishes a visual pattern or rhythm, a rhythm that is an important feature of Friday Harbor's downtown commercial center. New development or redevelopment should be designed in the same scale and proportion as this predominant pattern, with particular attention paid to setbacks and orientation. For example, historic structures along Spring Street, First Street, and Second Street are aligned uniformly to the street, with primary entrances facing the street—fostering a direct relationship with both the street and pedestrians. Maintaining this quality of direct, accessible orientation will enhance the historic “small-town” feeling of Friday Harbor.

D. *PARKING*

Small towns like Friday Harbor are known for their sociability and livability. Built to human scale, their streets are particularly suited to foot traffic and, by and large, were not designed for heavy automobile traffic. However, automobile traffic and congestion are now common in Friday Harbor's downtown. In order to minimize the impact of this traffic condition, small off-street parking lots are encouraged. Locating a series of these small parking lots within a five-minute walk from the downtown would help maintain our pedestrian-friendly town.

1. DESIGN PARKING AREAS TO BE VISUALLY UNOBTRUSIVE by locating them to the rear of buildings. If this is not possible, set them back from the street as far as possible.
2. WHEN PARKING LOTS ARE LOCATED ON THE STREET, provide fencing and landscaping to screen them from public walkways.
3. AVOID LARGE PAVED EXPANSES by clustering parking spaces into small areas between islands of landscaping.



Parking spaces in the Historic District can be found behind buildings on Spring Street.

E. *PUBLIC SPACE*

Because streets carry pedestrian as well as vehicular traffic, they are, in effect, public open spaces bordered by buildings. Building design should take pedestrians into account and seek to enhance their experience in the Historic District. To further promote a pedestrian-friendly atmosphere with “people watching” opportunities, street furniture and small resting spots along streets are encouraged.

A focal point with public space can terminate a vista and encourage pedestrian exploration. It can provide a sense of enclosure as well as definition and is therefore encouraged. Existing examples of such sites include Memorial Park, Churchill Square, San Juan Community Theatre, Royal Theater, and the InterWest Bank site.

F. *ROOF FORM*

Roof forms in the downtown are primarily gable or hipped, and flat-roofed buildings are modified with false fronts and cornices. In the rehabilitation of historic structures, the original roof form and orientation should be retained. In new construction, the roof form and orientation should be compatible with immediate neighbors.

G. *COLOR*

As in pioneer waterfront towns all over Puget Sound, early buildings in downtown Friday Harbor were constructed of wood, sided with clapboard, covered with shake roofs, and generally painted white. The traditional simple color schemes—with one base color for covering and one or two accent colors—highlighted the straightforward elegance of the historic buildings.



Memorial Park at the foot of Spring Street is sacred to the community.

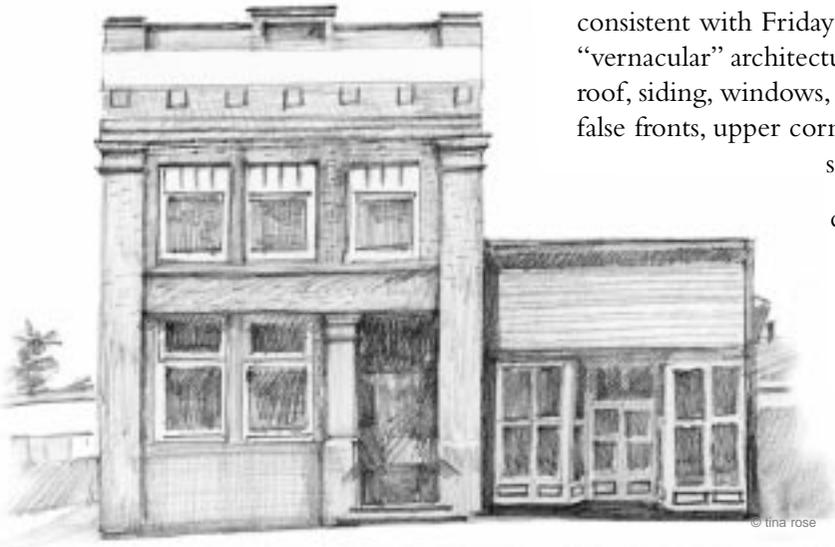
GENERAL GUIDELINES FOR REHABILITATION—DOWNTOWN

A. PRINCIPLES FOR REHABILITATION OF HISTORIC STRUCTURES

1. THE DISTINGUISHING ORIGINAL QUALITIES or character of a historic building, structure, or site and its environs should not be destroyed or obscured. Avoid the removal or alteration of historic material or distinctive architectural features.
2. A PROPERTY IDEALLY SHOULD RETAIN ITS HISTORICAL USE and be restored to its original form.
3. WHEN A NEW USE IS CALLED FOR, every effort should be made to minimize alterations to the building or site. Adaptations necessary to accommodate the new use should retain distinctive materials, features, spaces, and spatial relationships.
4. ADDITIONS OR ALTERATIONS TO STRUCTURES should be done in such a manner that if the changes or alterations were later removed, the essential form and integrity of the original structure would remain unimpaired.
5. ALL BUILDINGS, STRUCTURES, AND SITES should be recognized as products of a particular era.
 - a. ADDITIONS AND EXTERIOR ALTERATIONS should be consistent with the architectural integrity and historic context of the historic structure being modified. Careful attention should be paid to the materials, size, scale, proportion, and massing to protect the particular character of the property and streetscape.

- b. COMPONENTS OF THE ARCHITECTURAL STYLE should be consistent with Friday Harbor's historic downtown "vernacular" architecture. Such components include the roof, siding, windows, doors, recessed entries, transoms, false fronts, upper cornices with decorative brackets, trim, supports, chimneys, and the like.

- c. ALTERATIONS THAT HAVE NO HISTORICAL BASIS and seek to create an imitation "early style" are discouraged.



The San Juan County Bank building (Coldwell Banker today) and the "Journal" building (National Park headquarters today) have occupied a corner of Spring and First for nearly a hundred years.

B. *PRESERVATION OF SIGNIFICANT ORIGINAL FEATURES*

When restoring or rehabilitating a historic structure, the original scale and the distinguishing form of the building and roof should be retained. It is equally important to retain significant architectural features, particularly those found on the primary façade. These may include but are not limited to: façade materials, recessed entries, display windows, porches, original doors and windows, turned columns, brackets, jigsaw ornaments, and cornices.

C. *REPLACEMENT OR SUBSTITUTION OF ORIGINAL FEATURES*

Each structure and site should be recognized as a physical record of its time, place, and use.

1. **REPLACEMENT OF ORIGINAL ELEMENTS** should be based on accurate historical information and pictorial evidence.
2. **NEW MATERIALS** that replace historically significant features should match the original in design, texture, and other distinctive visual qualities.
3. **RECONSTRUCTION OF MISSING ELEMENTS** should be based on the architectural style and era of the building or similar buildings.
4. **AVOID COMBINING FEATURES** that did not historically coexist.

D. *EXISTING ALTERATIONS AND ADDITIONS TO HISTORIC BUILDINGS*

Alterations and additions to historic buildings that have taken place over the course of time are themselves evidence of the buildings' history and thus are significant in their own right. In general, alterations that were similar in character to the original building merit preservation, including design, materials, finishes, and decoration.



The old Presbyterian Church, now adapted into an office building, still retains its significant original qualities.

© tina rose

E. *NEW ADDITIONS TO HISTORIC BUILDINGS*

1. THE DESIGN OF A NEW ADDITION should be compatible in size, scale, material, and character with the existing building, adjacent surroundings, and streetscape.
2. NEW ADDITIONS should be located back from the primary façade in order to preserve the original proportions and character of the historic façade facing the street.
3. ADDITIONAL STORIES or elements that heighten the structure should be avoided. When such additions are necessary, they should be in harmony with the building, adjacent surroundings, and the streetscape.
4. THE ARCHITECTURAL INTEGRITY of the original structure should guide all modifications to historic buildings, both in material and detail. Particular care should be taken to ensure that new additions do not destroy or obscure significant historic architectural features and materials.
5. NEW ADDITIONS OR ALTERATIONS should be done in such a manner that if they were subsequently removed, the essential form and integrity of the building would be retained, enabling a future owner to restore the building to its historical condition.

Walk or drive slowly by your building on the most commonly used route. Analyze the visual impact an alteration would have on the building, site, landscape, and streetscape. An alteration or addition to the rear of the building may be the most harmonious with historic structures and the streetscape.

DETAILED GUIDELINES FOR REHABILITATION—DOWNTOWN

This section defines the particular architectural elements that work together to create a distinctive type of commercial building and streetscape. Because individual, separate elements are central to maintaining definable historic character, it is important to note that when any of these elements are altered, obscured, or removed, the overall character and appearance of the building suffers.

The rehabilitation recommendations that follow will assist property owners in maintaining their buildings' historic integrity and will provide the basic direction for returning remodeled or altered buildings to a more authentic historic character.

A. SIDING

In the pioneer waterfront towns of Puget Sound, commercial buildings were primarily constructed of wood and sided with painted clapboard, shiplap, or other horizontal siding, although a number of significant buildings in Friday Harbor—the Courthouse, the old San Juan County Bank, and Town Hall—are masonry.

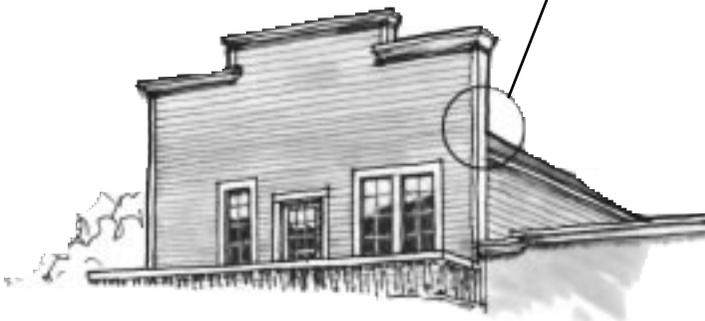
1. Retain the **ORIGINAL SIDING TYPES** whenever possible. When replacing siding, attempt to duplicate the original material in size, shape, and texture.
2. Avoid the installation of cedar shakes and such modern materials as plywood, asbestos, asphalt shingles, and metal or synthetic siding. These materials detract from the original lines, texture, and character of a building.



B. ROOFS

Not only is a roof functional, it is a **HIGHLY VISIBLE DESIGN ELEMENT**. In downtown Friday Harbor, roof forms are often one of the most significant character-defining features. Their preservation is crucial.

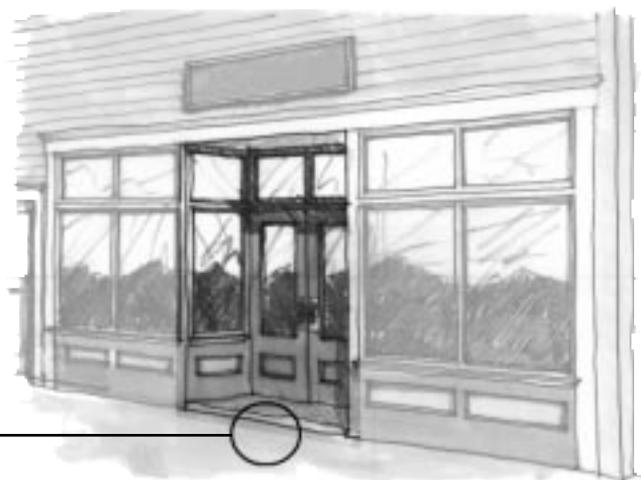
1. Preserve the original roof form in its entirety. If this is not possible, maintain a majority of the original form.
2. Maintain the original pitch of the roof.
3. Limit skylights, solar panels, and new dormers to secondary roof slopes not visible from the street.
4. Incorporate **FALSE FRONTS** on buildings with flat or low-pitched (4:12 or lower) roofs.
5. Maintain the original roofing materials (shingles or shakes) if at all feasible. If this is not possible, use a modern material (e.g., composition) that comes closest in texture, color, and overall appearance to that of the original.



C. ENTRYWAYS AND EXTERIOR DOORS

The original size and proportions of exterior doors and surrounding details often lend a distinct historic flavor to a building. Features of historic entryways include sills, heads, jambs, moldings, transoms, and sidelights.

1. The original position of entries on primary façades should be retained. If possible, the original doors themselves should remain in place, along with any of their functional or decorative features.
2. **RECESSED ENTRIES** with wood doors and trim should be retained.
3. If a new door is required, choose one that most closely matches the design of the original door or a design that is similar to those used historically in Friday Harbor. Simple paneled doors with an upper glass section were typical.
4. Avoid using flush doors, overly ornate doors, or doors not commonly found in local architecture.

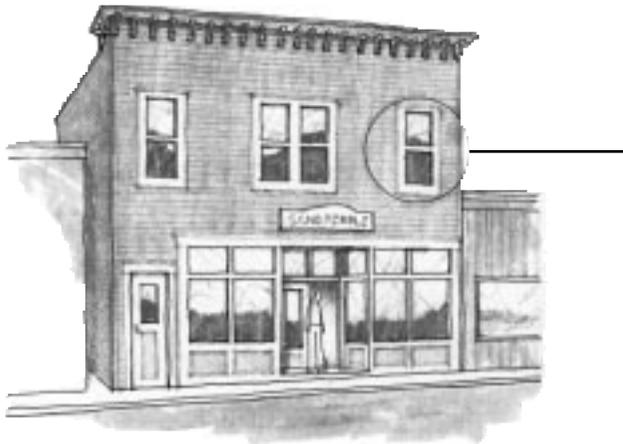


D. WINDOWS

Windows are a strong indicator of historical style and character; their design and location are critical to maintaining authenticity. The basic character-defining elements of windows are their proportions, the number of divisions, and the dimensions of the frames. The windows of most historic commercial buildings were rectangular with a vertical emphasis that should be maintained.

Maintain the following characteristics:

1. The position of the original windows, especially on façades visible from the street
2. The **ORIGINAL RECTANGULAR SHAPE AND WINDOW PROPORTIONS**
3. The functional and decorative features of the original windows
4. The original mullion patterns of the windows (Avoid replacing a multiple-paned window with undivided glass, i.e., a “picture frame” window. Avoid the use of imitation mullions.)



E. STOREFRONTS

When alterations on an existing storefront are necessary, avoid introducing new design elements that do not reflect the original intent and style of the building.

If the original storefront no longer exists or is beyond repair, it is possible to restore and reconstruct its historic character by using photographs, drawings, and other documentation. If it is cost-prohibitive to duplicate the original design, a simple but compatible contemporary storefront design may be warranted.

1. Storefront Doors and Windows

Windows and doors, along with their surrounding trim and detail, are central to historic character and authenticity. Every effort should be made to retain original materials and design.

- a. Recessed entries with wood doors and trim should be retained.
- b. The **ORIGINAL POSITION OF ENTRIES** on primary façades should be retained. If possible, the original doors themselves should remain in place, along with any of their functional or decorative features.



1. Storefront Doors and Windows (continued)

- c. If a new door is required, choose one that most closely matches the design of the original door or a design that is similar to those used historically in Friday Harbor. Simple paneled doors with an upper or full glass section were typical.
- d. Maintain the original dimensions, configuration, and divisions of display windows. Avoid enclosing or obscuring them with added materials.
- e. The original position of other windows should be retained, particularly on primary façades. Avoid installing new openings for windows.
- f. If new windows are necessary, they should be rectangular and kept in scale with the proportions of the original building.
- h. When replacing or restoring windows, try to duplicate the materials, design, and hardware of the original windows.
- i. If aluminum or vinyl windows must be used, the exterior trim should be wood.
- j. When replacing glass, clear insulated glass is preferred. Avoid the use of heavily tinted glass and “raw” or bright aluminum window frames.

2. Transoms

Transoms are rectangular windows added above the display windows and exterior door openings. Transoms allow sunlight to reach into the building's interior for illumination and heat; they are often hinged to open and close, providing ventilation.

- a. Retain the **ORIGINAL TRANSOMS** on historic storefronts.
- b. The use of transoms in new designs is encouraged.



3. Upper-Story Windows

Many of Friday Harbor's downtown historic commercial buildings were two stories, with commercial or retail activities on the first floor. It was common to find living quarters on the second floor—apartments and rooms for rent—and offices for doctors, dentists, lawyers, and traveling salesmen. The **UPPER-STORY WINDOWS** reflect this historic pattern of multi-use commercial buildings.

Maintain the original window openings, their alignment, dimensions, configuration, and details—decorative wood trim and moldings or cornices.





4. Storefront Trim and Details

BRACKETED OR WIDE OVERHANGING CORNICES, decorative window caps, recessed entries, and double-hung windows—many two-over-two—were common on historic storefronts. False fronts were often used to create a vertical extension of the front of the building beyond the roofline. Property owners are encouraged to retain them.

F. UTILITIES

1. Minimize the visual impact of antennas and other aerial devices from the street or pedestrian walkways.
2. Locate satellite dishes, propane tanks, generators, heating and air-conditioning units, electrical boxes, and other devices unobtrusively so they will not be visible from the public thoroughfare, and screen them where feasible.

GUIDELINES FOR ALTERATION OF NON-HISTORIC STRUCTURES—DOWNTOWN

Alteration of non-historic structures should reflect and be informed by the principles of the design of nearby historic structures and the character of the streetscape.

1. ALTERATIONS SHOULD BE COMPATIBLE in size, scale, material, and character with the existing building, nearby historic buildings, and the streetscape.
2. ADDITIONAL STORIES or elements that heighten the structure should be in harmony with the building, nearby historic buildings, and the streetscape.
3. THE PROPORTIONS OF PRIMARY FAÇADES should be similar to those of nearby historic buildings.
4. ROOF ALTERATIONS should be compatible with the existing building, nearby historic buildings, and the streetscape.
5. WINDOWS, ENTRYWAYS, AND INSET PORCHES—on both upper- and ground-floor levels—should be in the same proportions as those of nearby historic buildings.

Walk or drive slowly by your building on the most commonly used route. Analyze the visual impact an alteration would have on the building, site, landscape, and streetscape. An alteration or addition to the rear of the building may be the most compatible with the surroundings.

GENERAL GUIDELINES FOR NEW CONSTRUCTION—DOWNTOWN

In order to sustain growth and development within the Historic District, new structures in the downtown are necessary and welcome. As creative new design is the lifeblood of any thriving community, the design guidelines outlined here should not be interpreted in a manner that dampens innovation. Moreover, they are not meant to foster a “theme” approach to new construction.

Although these guidelines do not aim for a restoration or recreation of the downtown to any one period of time or to any one particular style, the HPRB does encourage property owners to use historic buildings, circa 1880-1930, for inspiration and as a benchmark for compatibility.

Amidst the diversity found within our downtown, there are patterns that combine to make the commercial area lively and inviting. When designing new buildings, property owners are urged to familiarize themselves with the predominant street patterns. Issues of height, scale, massing, and visual continuity are vital design principles to consider. It is important to ask: How do Friday Harbor’s historic commercial buildings relate to the street and other structures? What makes these buildings welcoming and inviting to pedestrians? How can new construction benefit from taking these issues into account?

Our “small town” heritage is appealing to all who live, work, visit, and shop in Friday Harbor. New construction that “fits” with predominant historical patterns not only makes aesthetic sense, but it contributes to the economic well-being of the commercial district.

Making space...is a social art; and although architecture consists of individual works, these are always part of a larger context—of a landscape, of other buildings, of a street, and finally, of our everyday lives.

Witold Rybczynski,
The Most Beautiful House in the World

A. *COMPATIBILITY IN SITE DESIGN*

In the downtown commercial center of the Historic District, new construction should follow in scale and proportion the traditional block development pattern. New buildings should be constructed to the street property lines with openings off the sidewalk. Where the traditional block pattern has not been followed—in areas adjacent to Spring Street, First Street, and Second Street—new development should be designed in the same scale and proportion as the predominant patterns on those streets.



The building on the left is compatible—in scale, massing, roof form, setback, alignment, entry, and openings—with the predominant patterns of the streetscape. The building on the right is not compatible in roof form, entry, and openings.

B. *COMPATIBILITY DEFINED*

In designing new buildings, scale and mass are the crucial elements in determining compatibility. New structures should also complement the design principles that govern the nearby historic structures.

1. **SCALE:** The proportions of primary façades, including windows, entries, and inset porches—on both upper- and ground-floor levels—should be in the same proportions and follow similar patterns and orientation as found on the façades of nearby historic buildings.
2. **MASSING:** Long, unbroken horizontal or vertical façades should be avoided. Break up expanses into smaller pieces that relate to the forms and rhythms of nearby historic structures.

B. COMPATIBILITY DEFINED (continued)



The building on the left is compatible—in scale, massing, roof form, setback, alignment, entry, and openings—with the predominant patterns of the streetscape. The building on the right is not compatible in scale, roof form, entry, and openings.

3. **ROOF:** Roof forms and pitches should follow traditional patterns, such as gable, hipped, or the use of false fronts and cornices to modify low-pitched or flat roofs.
4. **SETBACK:** New buildings should follow the prevailing setback from the street, maintaining the physical rhythm and social accessibility established by nearby historic structures.
5. **ALIGNMENT:** Storefronts should be aligned, and existing cornice lines should be continued whenever possible.
6. **ENTRY:** Announcing the main entrance to the building with covered porches, recessed entries, or other architectural details provides a welcoming sense of entry.
7. **OPENINGS:** Door and window openings should follow the predominant patterns and orientation of the historic streetscape.

Walk or drive slowly by your building on the most commonly used route. Analyze the visual impact a new building would have on the site, landscape, and streetscape.

DETAILED GUIDELINES FOR NEW CONSTRUCTION—DOWNTOWN

A. *BUILDING EXTERIOR*

1. HORIZONTAL WOOD SIDING in four-to-eight-inch shiplap or clapboard siding is preferred. Avoid vertical or wide horizontal siding, as well as panelized siding, batten siding, and artificial stone.
2. LARGE AREAS of solid walls should be avoided.
3. WINDOWS SHOULD BE RECTANGULAR AND IN PROPORTIONS that are compatible with nearby historic buildings and placed in a vertical orientation, with trim that accents the openings.
4. AVOID OR MINIMIZE roof elements that detract from the predominant historical roofline patterns, view corridors, and the skyline.
5. THE ADDITION OF A FALSE FRONT or parapet will disguise low-pitched roofs on primary façades, thereby maintaining the vertical emphasis that is common to Friday Harbor's historic structures.

B. *MATERIALS*

Although wood is preferred, synthetic or composite materials are acceptable, so long as they replicate traditional or historical materials and are compatible with the existing architectural style and period of nearby historic buildings.

C. *LANDSCAPE*

Street trees are encouraged. When preparing the site or property, preserve any existing historic or significant trees and plantings listed on the Friday Harbor Landscape Inventory, on file in Town Hall. The use of traditional San Juan Island plantings, which tend to be drought-tolerant or low-water-using plants, is encouraged. (Please see Appendix, Section E., Plant List.)

D. *FENCES*

Picket fences as well as other low decorative fencing have always been a noticeable feature in Friday Harbor, and their use is strongly encouraged. In constructing new fences, refer to the many different styles and variety of details found on the historic fences that delineate Friday Harbor's yards and gardens. Rectangular lattice or split-rail fencing is also encouraged; avoid chain-link and wrought iron fencing. Fencing should be compatible with the structure it encloses, harmonious with nearby historic buildings, and in alignment with other fences on the street.

E. *SECONDARY STRUCTURES*

Smaller ancillary structures are encouraged in order to reduce the mass of the primary building. These structures should be in proportion to the main building and site and be compatible with the main building in design, materials, and color.



Picket fences are a common feature of Friday Harbor's streetscapes, especially in residential neighborhoods.

F. *SIGNAGE*

The sign regulations set forth in the Friday Harbor Sign Ordinance apply to all enterprises and buildings within the town. Anyone erecting signs in Friday Harbor must apply for a sign permit. Requirements in the Sign Ordinance specify, among other things, the size, number, and location of signs. Please refer to the ordinance for a detailed explanation of sign requirements.

1. SIGNS ARE AN IMPORTANT DESIGN ELEMENT that affects not only the visual character of the Historic District but also the viability of downtown businesses. Therefore, graphic design is encouraged that both enhances commerce and contributes to the historic commercial character of the downtown.
2. SIGNS SHOULD BE DESIGNED AND POSITIONED to complement the architecture of the building or site on which they are located; they should not interrupt or overlap architectural features such as cornices, columns, and trim.
3. SIGNS SHOULD BE ORIENTED TO PEDESTRIANS in size and shape, with simple and clear graphics. Lettering used during the period in which a building was constructed is recommended. Simple, modern lettering is also encouraged.
4. WOOD IS THE PREFERRED MATERIAL FOR SIGNS on historic structures. Colors should reflect the period in which a building was constructed and be compatible with surrounding buildings.
5. WHEN LIGHTING IS NECESSARY, it should be subdued.

G. *UTILITIES*

1. MINIMIZE THE VISUAL IMPACT OF ANTENNAS and other aerial devices from the street or pedestrian walkways.
2. LOCATE satellite dishes, propane tanks, generators, heating and air-conditioning units, electrical boxes, and other devices unobtrusively so they will not be visible from the public thoroughfare, and screen them where feasible.



© tina rose

The Perry House, later the Nash House, once served as a maternity hospital.

RESIDENTIAL NEIGHBORHOODS

GENERAL GUIDELINES FOR REHABILITATION—RESIDENTIAL

A. *PRINCIPLES FOR REHABILITATION OF HISTORIC STRUCTURES*

1. THE DISTINGUISHING ORIGINAL QUALITIES or character of a historic building, structure, or site and its environs should not be destroyed or obscured. Avoid the removal or alteration of historic material or distinctive architectural features.
2. ADDITIONS OR ALTERATIONS TO STRUCTURES should be done in such a manner that if the changes or alterations were later removed, the essential form and integrity of the structure would remain unimpaired.
3. ALL BUILDINGS, STRUCTURES, AND SITES should be recognized as products of a particular era.
 - a. ADDITIONS AND EXTERIOR ALTERATIONS should be consistent with the architectural integrity and historical context of the historic structure being modified. Careful attention should be paid to the materials, size, scale, proportion, and massing to protect the particular character of the property and streetscape.
 - b. COMPONENTS OF THE ARCHITECTURAL STYLE should be consistent with Friday Harbor’s historic “vernacular” architecture. Such components include roof, siding, windows, doors, porches, trim, supports, chimneys, and the like.
 - c. ALTERATIONS THAT HAVE NO HISTORICAL BASIS and seek to create an imitation “early style” are discouraged.

B. *PRESERVATION OF SIGNIFICANT ORIGINAL QUALITIES*

When restoring or rehabilitating a historic structure, the original scale and the distinguishing form of the building and roof should be retained. It is equally important to retain significant architectural features, particularly those found on the primary façade. These may include but are not limited to: façade materials, recessed entries, display windows, porches, original doors and windows, turned columns, brackets, jigsaw ornaments, and cornices.

C. *REPLACEMENT OR SUBSTITUTION OF ORIGINAL FEATURES*

Each structure and site should be recognized as a physical record of its time, place, and use.

1. **REPLACEMENT OF ORIGINAL ELEMENTS** should be based on accurate historical information and pictorial evidence.
2. **NEW MATERIALS** that replace historically significant features should match the original in design, texture, and other distinctive visual qualities.
3. **RECONSTRUCTION OF MISSING ELEMENTS** should be based on the architectural style and era of the building or similar buildings.
4. **AVOID COMBINING FEATURES** that did not historically coexist.

D. *EXISTING ALTERATIONS ON HISTORIC BUILDINGS*

Alterations and additions to historic buildings that have taken place over the course of time are themselves evidence of the buildings' history and thus are significant in their own right. For example, it was a common practice in residential Friday Harbor to add porches, kitchen wings, and extensions. In general, alterations that were similar in character to the original building merit preservation, including design, materials, finishes, and decoration.



Additions were located to the rear of the Schull House (also known as the Jensen House), helping to preserve its original proportions and character.

E. *NEW ADDITIONS TO HISTORIC BUILDINGS*

1. THE DESIGN OF A NEW ADDITION should be compatible in size, scale, material, and character with the property, adjacent surroundings, and streetscape.
2. NEW ADDITIONS SHOULD BE LOCATED back from the primary façade in order to preserve the original proportions and character of the historic façade facing the street.
3. ADDITIONAL STORIES or elements that heighten the structure should be avoided. When such additions are necessary, they should be in harmony with the building, adjacent surroundings, and the streetscape.
4. THE ARCHITECTURAL INTEGRITY of the original structure should guide all modifications to historic buildings, both in material and detail. Particular care should be taken to ensure that new additions do not destroy or obscure significant historic architectural features and materials.
5. NEW ADDITIONS OR ALTERATIONS should be done in such a manner that if they were subsequently removed, the essential form and integrity of the building would be retained, enabling a future owner to restore the building to its historical condition.

Walk or drive slowly by your building on the most commonly used route. Analyze the visual impact an alteration would have on the building, site, landscape, and streetscape. An alteration or addition to the rear of the building may be the most harmonious with historic structures and the streetscape.



Nichols Walk, a complex of historic houses converted to both commercial and residential use in a transitional neighborhood, is inviting to pedestrians.

DETAILED GUIDELINES FOR REHABILITATION—RESIDENTIAL

Particular architectural elements work together to create a distinctive type of house built in Friday Harbor between 1880 and 1930. Because individual, separate elements are central to maintaining definable historic character, it is important to note that when any of these elements are altered, obscured, or removed, the overall character and appearance of the house suffers.

The rehabilitation recommendations that follow will assist property owners in maintaining their homes' historic integrity and will provide the basic direction for returning remodeled or altered homes to a more authentic historic character or historically appropriate appearance.

A. SIDING

Historic homes in Friday Harbor were primarily made of wood and sided with painted clapboard, shiplap, or other horizontal siding. Decorative shingling was often found at the roof gable.



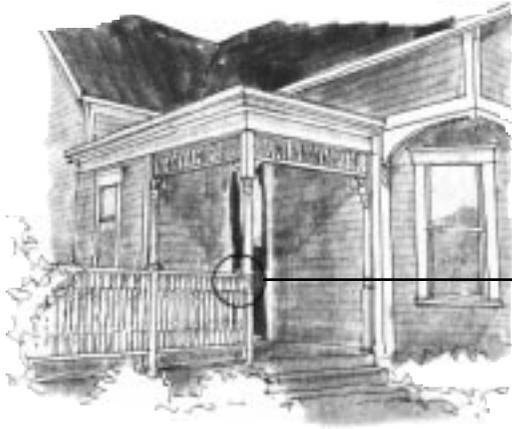
1. Retain the **ORIGINAL SIDING TYPES** whenever possible. When replacing siding, attempt to duplicate the original material in size, shape, and texture.
2. Avoid the installation of cedar shakes and such modern materials as plywood, asbestos, asphalt shingles, and metal or synthetic siding. These materials detract from the original lines, texture, and character of a building.

B. ROOFS

Not only is a roof functional, it is a highly visible design element. In Friday Harbor, the roof form is often one of the most significant character-defining features of a historic home. Its preservation is crucial. Most roofs on historic residences are gable or hipped. Many have dormers with a vertical emphasis; one or two dormers were typically placed on one façade.

1. Preserve the original roof form in its entirety. If this is not possible, maintain a majority of the original form.
2. Maintain the **ORIGINAL PITCH** of the roof.
3. Limit skylights, solar panels, and new dormers to secondary roof slopes not visible from the street.
4. Maintain the original roofing materials (shingles or shakes) if at all feasible. If this is not possible, use a modern material (e.g., composition) that comes closest in texture, color, and overall appearance to that of the original.





C. PORCHES

Porches are often the major focus of older homes, welcoming and friendly, offering shelter from the rain and providing shade in the summer. Because they are such a key feature, great care should be taken to retain them.

1. Avoid enclosing historic porches.
2. In repairing a historic porch, **OLD PORCH MEMBERS** should serve as a guide in selecting new materials.
3. If replacement is required, a simple plan for reproducing the proportions, symmetry, and visual weight of the original porch should be followed. Match the original in materials and detail.

Construct columns similar to those found historically in Friday Harbor.

Use materials similar to those used in the original porch.

Avoid decorative elements that were unlikely to have been used on the original house. See historic photographs available at Town Hall or the San Juan Historical Museum to determine authenticity in decoration.

4. On houses where no evidence of a porch exists, a new porch that is similar in character to those found on other representative buildings would be fitting.

D. ENTRYWAYS AND EXTERIOR DOORS

The original size and proportions of exterior doors and surrounding details often lend a distinct historic flavor to a building. Features of historic entryways include sills, heads, jambs, moldings, transoms, and sidelights.

1. Retain the historic entries with wood doors and trim.
2. The **ORIGINAL POSITION OF ENTRIES** on primary façades should be retained. If possible, the original doors themselves should remain in place, along with any of their functional or decorative features.
3. If a new door is required, choose one that most closely matches the design of the original door or a design that is similar to those used historically in Friday Harbor. Simple paneled doors with an upper glass section were typical.
4. Avoid using flush doors, overly ornate doors, or doors not commonly found in local architecture.



E. WINDOWS

Windows are a strong indicator of historic style and character; their design and location are critical to maintaining authenticity. The basic character-defining elements of windows are their proportions, the number of divisions, and the dimensions of the frames. The windows of most historic residences were rectangular with a vertical emphasis that should be maintained.

Maintain the following characteristics:

1. The position of the original windows, especially on façades visible from the street
2. The original rectangular shape and window proportions
3. The functional and decorative features of the original windows
4. The original mullion patterns of the windows (Avoid replacing a multiple-paned window with undivided glass, i.e., a “picture frame” window. Avoid the use of imitation mullions.)



F. PARKING

Small towns like Friday Harbor are known for their sociability and livability. Built to human scale, their streets are particularly suited to foot traffic and, by and large, were not designed for heavy automobile traffic and parking spaces.

1. Design parking areas to be visually unobtrusive by locating them to the rear of buildings. If this is not possible, set them back from the street as far as possible.
 2. When parking areas are located on the street, provide fencing and landscaping to screen them from public walkways.
-

G. UTILITIES

1. Minimize the visual impact of antennas and other aerial devices from the street or pedestrian walkways.
2. Locate satellite dishes, propane tanks, generators, heating and air-conditioning units, electrical boxes, and other devices unobtrusively so they will not be visible from the public thoroughfare, and screen them where feasible.

GUIDELINES FOR ALTERATION OF NON-HISTORIC BUILDINGS—RESIDENTIAL

Alteration of non-historic residences should reflect and be informed by the principles of the design of nearby historic residences and the character of the streetscape.

1. ALTERATIONS SHOULD BE COMPATIBLE in size, scale, material, and character with the existing house, nearby historic houses, and the streetscape.
2. ADDITIONAL STORIES or elements that heighten the structure should be in harmony with the house, nearby historic houses, and the streetscape.
3. THE PROPORTIONS OF PRIMARY FAÇADES should be similar to those of nearby historic residences.
4. WINDOWS, ENTRYWAYS, AND INSET PORCHES should be in the same proportions as those of nearby historic residences.

Walk or drive slowly by your building on the most commonly used route. Analyze the visual impact an alteration would have on the building, site, landscape, and streetscape. An alteration or addition to the rear of the building may be the most compatible with historic houses and the surroundings.



*Historic houses along Argyle have similar setbacks and front yards.
The Odd Fellows Hall (Whale Museum today) is prominent in the background.*

GENERAL GUIDELINES FOR NEW CONSTRUCTION—RESIDENTIAL

In order to sustain growth and social vitality within the Historic District, new structures in the residential neighborhoods are necessary and welcome. As creative new design is the lifeblood of any thriving community, the design guidelines outlined here should not be interpreted in a manner that dampens innovation. Moreover, they are not meant to foster a “theme” approach to new construction.

Although these guidelines do not aim for a restoration or recreation of the residential neighborhoods to any one period of time or to any one particular style, the HPRB does encourage property owners to use historic residences, circa 1880-1930, for inspiration and as a benchmark for compatibility.

Amidst the diversity found within the historic residential neighborhoods, there are patterns that combine to make these neighborhoods lively and inviting. When designing new houses, property owners are urged to familiarize themselves with the predominant street patterns. For example, Friday Harbor’s historic homes are often aligned formally to the street with similar setbacks—they have a direct relationship to both the street and pedestrians. New homes that maintain this pattern will contribute to and enhance the historic residential neighborhoods.

Issues of height, scale, massing, and visual continuity are vital design elements to consider. It is important to ask: How do Friday Harbor’s historic residences relate to the street and other structures? What makes these homes welcoming and inviting to pedestrians? How can new construction benefit from taking these issues into account?

Our “small town” heritage is appealing to all who live in and visit Friday Harbor. New construction that “fits” with predominant historical patterns not only makes aesthetic sense but contributes to the overall social and economic well-being of our community.

A. *COMPATIBILITY IN SITE DESIGN*

Residential development should relate to and not diminish the physical, visual, and character-defining qualities of the site, neighborhood and community. New construction should be compatible with the predominant street patterns and harmonize in scale and proportion with nearby historic residences.



The house on the left is compatible—in scale, massing, roof form, setback, entry, and openings—with the predominant patterns of the streetscape. The house on the right is incompatible in scale, massing, roof form, entry, and openings.

B. COMPATIBILITY DEFINED

In designing new residences, scale and mass are the crucial elements in determining compatibility. New residences should also complement the design principles that govern the nearby historic homes.

1. **SCALE:** The proportions of primary façades should be similar to those of nearby historic homes. Likewise, windows, entries, and inset porches—on both upper- and ground-floor levels—should be in the same proportions and follow similar patterns and orientation as found on the façades of nearby historic homes.
2. **MASSING:** Long, unbroken horizontal or vertical façades should be avoided. Break up expanses into smaller pieces that relate to the forms and rhythms of nearby historic homes.
3. **ROOF:** Roof forms and pitches should follow traditional patterns, such as gable or hipped.
4. **SETBACK:** New residences should follow the prevailing setback from the street, maintaining the physical rhythm and social accessibility established by nearby historic homes.
5. **ENTRY:** Announcing the main entrance to the home with covered porches or other architectural details provides a welcoming sense of entry.
6. **OPENINGS:** Door and window openings should follow the predominant patterns and orientation of the historic streetscape.

Walk or drive slowly by your site on the most commonly used route. Analyze the visual impact a new house would have on the site, landscape, and streetscape.

DETAILED GUIDELINES FOR NEW CONSTRUCTION—RESIDENTIAL

A. *BUILDING EXTERIOR*

1. HORIZONTAL WOOD SIDING in four-to-eight-inch shiplap or clapboard siding is preferred. Avoid vertical or wide horizontal siding, as well as panelized siding, batten siding, and artificial stone.
2. LARGE AREAS of solid walls should be avoided.
3. WINDOWS SHOULD BE RECTANGULAR AND IN PROPORTIONS that are compatible with nearby historic buildings and placed in a vertical orientation, with trim that accents the openings.
4. AVOID OR MINIMIZE roof elements that detract from the predominant historical roofline patterns, view corridors, and the skyline.

B. *MATERIALS*

Although wood is preferred, synthetic or composite materials are acceptable, so long as they replicate traditional or historical materials and are compatible with the existing architectural style and period of nearby historic residences.

C. *LANDSCAPE*

Street trees are encouraged. When preparing the site or property, preserve any existing historic or significant trees and plantings listed on the Friday Harbor Landscape Inventory, on file in Town Hall. The use of traditional San Juan Island plantings, which tend to be drought-tolerant or low-water-using plants, is encouraged. (See Appendix, Section E., Plant List.)

D. *FENCES*

Picket fences as well as other low decorative fencing have always been a noticeable feature in Friday Harbor, and their use is strongly encouraged. In constructing new fences, refer to the many different styles and variety of details found on the historic fences that delineate Friday Harbor's yards and gardens. Rectangular lattice or split-rail fencing is also encouraged; avoid chain-link and wrought iron fencing. Fencing should be compatible with the structure it encloses, harmonious with nearby historic residences, and in alignment with other fences on the street.

E. *SECONDARY STRUCTURES*

Smaller ancillary structures, such as garages, studios, and garden sheds, are encouraged in order to reduce the mass of the primary building. These structures should be in proportion to the main building and site and be compatible with the main building in design, materials, and color.

F. *PARKING*

Small towns like Friday Harbor are known for their sociability and livability. Built to human scale, their streets are particularly suited to foot traffic and, by and large, were not designed for heavy automobile traffic and parking spaces.

1. DESIGN PARKING AREAS TO BE VISUALLY UNOBTRUSIVE by locating them to the rear of buildings. If this is not possible, set them back from the street as far as possible.
2. WHEN PARKING AREAS ARE LOCATED ON THE STREET, provide fencing and landscaping to screen them from public walkways.

G. *UTILITIES*

1. MINIMIZE THE VISUAL IMPACT OF ANTENNAS and other aerial devices from the street or pedestrian walkways.
2. LOCATE satellite dishes, propane tanks, generators, heating and air-conditioning units, electrical boxes, and other devices unobtrusively so they will not be visible from the public thoroughfare, and screen them where feasible.



The venerable former Boede Pipe and Cement Company building on Nichols Street is a noteworthy example of a nineteenth-century industrial building.

TRANSITIONAL NEIGHBORHOODS

DESIGN CONSIDERATIONS FOR REHABILITATION AND NEW CONSTRUCTION—TRANSITIONAL

The downtown commercial heart of Friday Harbor has a distinctly different architecture from that found in the historic residential neighborhoods. In recent years commercial activities have moved into areas that were once residential neighborhoods, resulting in a mix of buildings that serve both residential and commercial uses. Some historic houses in the transitional neighborhoods have been adapted for commercial uses while retaining their essential historic residential features. Transitional neighborhoods in the Historic District are found on:

LOWER ARGYLE AVENUE & CAINES STREET

SECOND STREET & GUARD STREET TO TUCKER

NICHOLS & A & B STREETS

It is the intent of these guidelines to encourage the preservation of the significant original qualities of a historic house as well as the predominant existing character of the streetscape, and at the same time allow for the conversion of historic houses to other uses. There are several ways to accomplish this.

A. *REHABILITATION FOR RESIDENTIAL USE*

Please refer to *General Guidelines for Rehabilitation—Residential* (p. 59-61) and *Detailed Guidelines for Rehabilitation—Residential* (p. 62-67).

B. *CONVERSION TO A NON-RESIDENTIAL USE*

(An example might be providing office space for professional services in a manner that does not substantially alter the character of the building.) Please refer to *General Guidelines for Rehabilitation—Residential* (p.59-61), *Detailed Guidelines for Rehabilitation—Residential* (p.62-67), and in particular to *E., New Additions to Historic Buildings* (p.61).

C. *CONVERSION THAT SUBSTANTIALLY ALTERS THE ORIGINAL STRUCTURE*

Please refer to *General Guidelines for New Construction—Residential, B., Compatibility Defined* (p.70). The “Compatibility Guidelines” will help integrate the new design into the streetscape. The new design could incorporate architectural motifs from the historic house.

D. *NEW BUILDINGS SLATED FOR COMMERCIAL USE*

Please refer to *General Guidelines for New Construction—Residential* (p. 69-70) for guidance on incorporating the new structure into the existing streetscape.

Residential “Scale” guidelines may be modified in transitional neighborhoods as long as the primary façade will reflect the predominant residential character and the existing streetscape patterns. The secondary façades may be of a larger scale than would otherwise be advisable; additions to the rear may also be of a larger scale. Other criteria in the “Compatibility Guidelines” should be followed.

Walk or drive slowly by your building on the most commonly used route. Analyze the visual impact a new or altered building would have on the site, landscape, and streetscape.

APPENDIX : GLOSSARY

- adaptive use:** conversion of a building into a use other than that for which it was designed, such as changing a residence into a law office.
- clapboard:** a narrow board used for covering the outer walls of frame buildings, with one edge often thicker than the other.
- compatibility:** 1. the characteristics of different designs that allow them to be harmoniously located near one other, such as scale, height, materials, and fenestration; 2. the characteristics of different uses that allow them to be harmoniously located near one other.
- comprehensive plan:** a broad-reaching general plan for a large area such as a town, county, or state. Elements of a plan may include land use, housing, natural resources, traffic, and historic preservation, as in the Friday Harbor Comprehensive Plan.
- context:** the surrounding environment of a building or site, including other structures, landscape features, site features, and streets.
- corbel:** a bracket, often wood, projecting from the side of a wall that serves to support a cornice.
- cornice:** the projecting ornamental molding that crowns and runs along the top of a building.
- density:** measurement of the number of units, such as housing or persons per acre, which may indicate the level of activity within an area.
- design guidelines:** criteria that are established to direct construction and development in accordance with community character and heritage, ideally offering options without restricting design or stifling creativity.
- design review:** a process whereby a board or committee of community members and design professionals reviews the design components of proposed new construction as well as modifications to existing structures. The review process is generally restricted to projects within a specified area or district.
- district:** an area with a distinct character or purpose, such as a neighborhood that has an abundance of historic buildings and sites.
- dormer:** a window set upright in a sloping roof; the roofed projection in which this window is set.
- elevation:** a two-dimensional or “head-on” drawing of a building that shows a façade or side view of a design.
- façade:** the face of a building, usually the front, which frequently is exposed to public view.

false front: a façade added to a building to give it a more imposing appearance, generally extending above and beyond the building’s true dimensions.

fenestration: the window openings of a building, including design elements such as pattern, rhythm, and ornamentation.

focal point: a prominent visual feature in the landscape, often designed to attract and draw people to a particular location.

gable: the triangular portion of a wall defined by the sloping edges of the roof and a horizontal line between the eaves.

gable roof: a pitched roof that ends in a gable.

hipped roof: a roof composed of four or more sloping planes that all start at the same level.

historic district: a geographically definable area with a significant concentration of buildings, structures, sites, and spaces sharing a common history as well as similar physical development, design, setting, materials, and workmanship. There is a sense of cohesiveness, a sense of a particular time period, and a sense of connection to or association with historic events and people in the community’s history.

inventory of historic structures: a list or survey of buildings, homes, structures, and sites that are identified as historic. An inventory includes descriptions of the properties’ historic character, their

integrity, and their value—cultural, emotional, and contextual—as in the Friday Harbor Inventory of Historic Structures.

landmark: a structure or site of historical, cultural, or architectural significance. A landmark may also comprise individual elements or landscape features such as a barn cupola or an orchard.

lattice: an openwork screen or grill made of interlocking or overlapping strips.

mass: a combination of three dimensions—length, height, and depth—that describes the form and shape of structures. A building is often composed of many masses, hence the term massing.

mixed use: a project or area where different uses are combined, such as housing, retail, and offices.

molding: a shaped strip of wood or other material that is generally mounted horizontally and used as decoration on the surface of a building.

motif: a main element or feature in a design that is elaborated or repeated in a design.

mullion: the vertical dividing bar of a window or pane of glass; a vertical structural member of a window.

parapet: a low wall extending up and beyond the roof edge, forming the top line of the building silhouette.

pedestrian flow: the direction, rate, and frequency of pedestrian movement on a street or within an area.

pitch: the slope of a roof, usually given in degrees or as a ratio of height to a base of twelve—as in 4 to 12 or 4:12.

preservation: providing for the continued use of old and historic homes, buildings, structures, and sites. Preservation consists of restoration, rehabilitation, and adaptive use, and may include the retention of alterations and additions that have become important over time. Preservation takes into account the overall form of a building, its structural system as well as decorative detailing.

primary façade: the exterior face or side of a building that is the “front” and is distinguished from the other façades by entries and architectural or ornamental detail. The primary façade commonly faces the street.

proportion: the ratio or relative size of two or more dimensions, often used to refer to the ratio of the height to the width of a building or space, or to the relative size of a human figure.

public space: an open area within a town or urban area that is used by local residents and visitors and is maintained as a public facility, e.g., parks or courthouse lawns.

reconstruction: the act of reproducing or creating again; the reproduction in new construction of the original form and exact detail and appearance of a vanished building.

rehabilitation: the act of returning a property to a useful life through repairs or alterations that makes possible an efficient

contemporary use while preserving those portions and features of the property that are significant to its historic, architectural, and cultural values.

remodel: to remake or make over. The appearance of a building is changed by removing original detail and altering spaces; new materials and forms are installed. Applying a “modern” front to an older building is an example of remodeling.

renovation: modernization of an old or historic structure. Unlike restoration or rehabilitation, renovation may not be consistent with the original design.

restoration: the act of accurately recovering the form and details of a property, bringing it back to a previous condition or appearance. Original features that have been covered or obscured are exposed, and missing pieces are replaced with new ones that match the original.

rhythm and pattern: relate to materials, styles, shapes, and spacing of building elements and to the buildings themselves. The predominance of one material or shape, its repetition and its pattern, are important characteristics that should be maintained.

scale: the relative size of architectural parts as compared with the whole or with the human figure; the apparent size of a building, window, or other building element as perceived in relation to the size of a human being, other elements, and the whole. Scale refers to the apparent size, not actual size, and refers to the proper or

intended size, proportion, and relationships to other building elements, the whole, the setting, and streetscape.

sense of place: the feeling associated with a location, a town, or an area, based on its unique identity and other memorable qualities.

setback: the distance between a building and the lot line.

shake: a piece of cedar usually hand-split from a bolt of wood and used as roofing material. A shake is rougher in texture and appearance, and not as uniform as a shingle.

shingle: 1. a thin piece of cedar or redwood sawn from a bolt of wood and used as siding or roofing material. A shingle is more uniform in appearance than a shake; 2. a roofing or siding material, usually wood, arranged at the gable, sometimes in a decorative pattern such as scalloped or diamond shapes.

shiplap: 1. a wooden covering (sheathing) in which boards are joined together (rabbeted) in such a way that the lower edge of each board overlaps the upper edge of the next; 2. boards joined together to make a solid wooden covering.

siding: the finish covering of an exterior wall on a frame building, e.g., clapboard.

sign ordinance: a legal mechanism for controlling the size, number, and location of signs.

sill: the horizontal bottom member of a window or door frame.

site plan: a plan drawn to scale that includes the dimensions and the boundaries of a site; the location of all buildings, structures, and uses; and the significant features of the site design.

streetscape: the distinguishing characteristics of a street, including its width, curves, paving, materials, and street furnishings. A pattern and rhythm is created by the way buildings are arranged along a street. Buildings in combination with one another—their form and their orientation—exert a strong influence on a streetscape, as do yards, fencing, sidewalks, parking, landscaping, and trees.

transitional neighborhood: an area characterized by the intrusion of commercial activities and structures into what were formerly residential neighborhoods—occurring as a result of zoning change—yielding a mixture of residences, houses converted to various commercial activities, and new commercial buildings.

transom window: a window or light above a door or other window.

vernacular: a type or tradition of design that is generally indigenous to a local region and/or culture. Vernacular design traditions generally evolve over time through adaptation and experimentation by non-professional designers.

view corridor: a scene, vista, or prospect that is visible between buildings or trees, over rooftops, and from such places as promontories. The scene, vista, or prospect could be a body of water, distant mountains, a nearby landscape, or particular streets and buildings and their rooflines.

zoning: the development regulation mechanism most frequently used in the United States. Properties are designated into “zones” that allow particular land uses. Uses permitted in different zones regulate future development according to perceived impacts.

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D. SECRETARY OF THE INTERIOR'S STANDARDS

NOTE: The guidelines for rehabilitation found in the Friday Harbor Historic Preservation Review Board's Technical Manual are based on the Secretary of the Interior's Standards for Rehabilitation. These standards were written to guide owners of income-producing historic properties seeking allowable tax benefits for the proposed rehabilitation work, and they have also become the foundation for other federal, state, and private incentive programs and rehabilitation projects for both residential and commercial properties. The Friday Harbor Historic Preservation Review Board's principles for rehabilitation shall include, but not be limited to, the Secretary of the Interior's Standards for Rehabilitation.

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

E. *PLANT LIST*

The use of traditional San Juan Island plantings, which tend to be drought-tolerant or low-water-using plants, is encouraged.

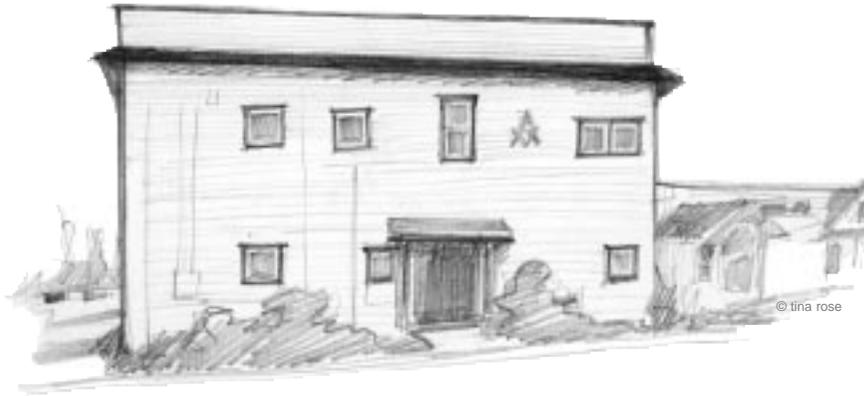
	<u>Botanical Name</u>	<u>Common Name</u>
Trees	<i>Arbutus menziesii</i>	Madrone
	<i>Acer glabrum</i>	Douglas Maple
	* <i>Cupressocyparis leylandii</i>	Western Dogwood
	<i>Fraxinus sp.</i>	Ash
	<i>Malus sargentii</i>	Sargent's Crabapple
Shrubs	<i>Arbutus unedo</i>	Strawberry Bush
	<i>Ceanothus sp.</i>	Wild Lilac
	<i>Chaenomeles speciosa</i>	Flowering Quince
	<i>Cotoneaster sp.</i>	Bearberry
	<i>Holodiscus discolor</i>	Oceanspray
	<i>Rosa sp. "Rugosa Alba"</i>	Rose
	* <i>Hydrangia macrophylla</i>	Garden Hydrangea
	<i>Symphoricarpos sp.</i>	Snowberry
	<i>Syringa sp.</i>	Lilacs
<i>Wisteria sp.</i>	Wisteria	
Groundcover	<i>Arctostaphylos uva-ursi</i>	Kinnikinnick
	<i>Santolina chamaecyparissus</i>	English Ivy
	<i>Sedum</i>	Stonecrop
	<i>Sempervivum tectorum</i>	Hens and Chicks
	<i>Calluna</i>	Heather
	<i>Erica</i>	Heath
Annuals & Perennials	<i>Achillea sp.</i>	Yarrow (yellow and white)
	<i>Alcea rosea</i>	Hollyhock
	<i>Alyssum sp.</i>	Alyssum (white)
	<i>Aquilegia sp.</i>	Columbines
	<i>Artemisia sp.</i>	Wormwoods
	<i>Campanula</i>	Canterbury Bells, Bellflower
	<i>Chrysanthemum</i>	Marguerite, Shasta Daisy
	<i>Dianthus sp.</i>	Pinks or Sweet William "Old-fashioned Clove Pink"

	<u>Botanical Name</u>	<u>Common Name</u>
Annuals & Perennials	<i>Digitalis</i>	Foxglove
	<i>Eschscholzia californica</i>	California Poppy
	<i>Hemerocallis sp.</i>	Daylilies (old-fashioned yellow or orange)
	<i>Iris sp.</i>	Irises (Intermediate Bearded and old-fashioned varieties)
	<i>Lobularia maritima</i>	Sweet Alyssum
	<i>Narcissus sp.</i>	Daffodils
	<i>Phlox sp.</i>	Phlox
	* <i>Paeonia sp. "Festiva Maxima"</i>	Peonies
	<i>Rudbeckia sp.</i>	Coneflowers
	<i>Salvia sp.</i>	Sages

* Need sufficient water during spring



Wild Rose hip, winter



The Masonic Hall, still in use today, retains its original character.

ABOUT THIS MANUAL

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CONTACT INFORMATION:

Nancy Larsen

Historic Preservation Coordinator

Town of Friday Harbor

P.O. Box 219

Friday Harbor, WA 98250

360-378-2390

nancyl@fridayharbor.org

www.fridayharbor.org

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