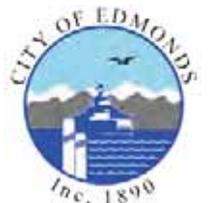




# 4TH Avenue Cultural Corridor Design Implementation and Funding Plan

City of Edmonds, Washington  
October 2009





OCTOBER 2009

THIS MATERIAL IS BASED UPON WORK ASSISTED BY A GRANT FROM THE DEPARTMENT OF THE INTERIOR, NATIONAL PARK SERVICE. ANY OPINIONS, FINDINGS, AND CONCLUSIONS OR RECOMMENDATIONS EXPRESSED IN THIS MATERIAL ARE THOSE OF THE AUTHOR(S) AND DO NOT NECESSARILY REFLECT THE VIEWS OF THE DEPARTMENT OF THE INTERIOR.

PREPARED FOR THE CITY OF EDMONDS BY:



DESIGN COMPANY WITH **LMN**ARCHITECTS



ReadWagoner

## Table of Contents

I. Executive Summary . . . . .	i
II. Urban and Historic Context . . . . .	1
III. Site Analysis . . . . .	11
IV. Community Design Guidance . . . . .	17
V. Cultural Corridor Conceptual Design . . . . .	21
VI. Art and Cultural Corridor Conceptual Design . . . . .	37
VII. Urban Design . . . . .	43
VIII. Funding and Implementation . . . . .	59
Appendix A. Edmonds Historic Preservation Commission's Recommendations for Preservation Plan for Cultural Corridor . . .	65
Appendix B. Introduction to Standards and Guidelines: Choosing an Appropriate Treatment for the Historic Building (NPS) . . . .	84



4TH AVENUE TODAY

## Executive Summary

A romantic evening ramble cooled by a Puget Sound breeze. A spectacle of literary, visual and performing arts constantly engaging the senses. The sound of restaurant glasses clinking while light and laughter spill onto the street. The excitement of watching spring fern fronds unfurl in planted rain gardens. The pride of place that comes from viewing and understanding Edmonds' cultural heritage.

Each of these vignettes are part of the future of the Edmonds 4th Avenue Cultural Corridor ('Cultural Corridor'), and are part of a legacy from today's leaders to future generations.

Included in the City of Edmonds' 2006 Streetscape Plan and 2008 Comprehensive Parks Plan and Community Cultural Plan, the 4th Avenue Corridor has been identified by the City as a key

part of Edmonds' infrastructure for livability. The designation is also reflected in new downtown zones approved by the City in 2007. More garden than street, the vision for the Cultural Corridor not only creates a public realm that is scaled to and built for the pedestrian, but also establishes a powerful complement to the existing architecturally-significant buildings and creates a cultural tourism attraction.

Working with the Community Advisory Group (CAG) and the public through an extensive outreach process, the staff and consultants developed a plan that draws upon Edmonds' endemic strengths and compelling history. The design for the corridor has spurred further action by the Edmonds Historic Preservation Commission, which has made recommendations (see Appendix A) relating to the historic buildings along the corridor. The



PROPOSED 4TH AVENUE CULTURAL CORRIDOR CONCEPT PLAN

guiding theme of the 15% Design Plan ('Plan') presented here is The Water Garden, which synthesizes influences such as the proximity to the Puget Sound, a deep affection for the natural environment, a culture of artistic expression and an abiding stewardship of the City's architectural charms. Within the Water Garden, a series of "rooms" are identified along the corridor that reflect and inform the adjacent land uses.

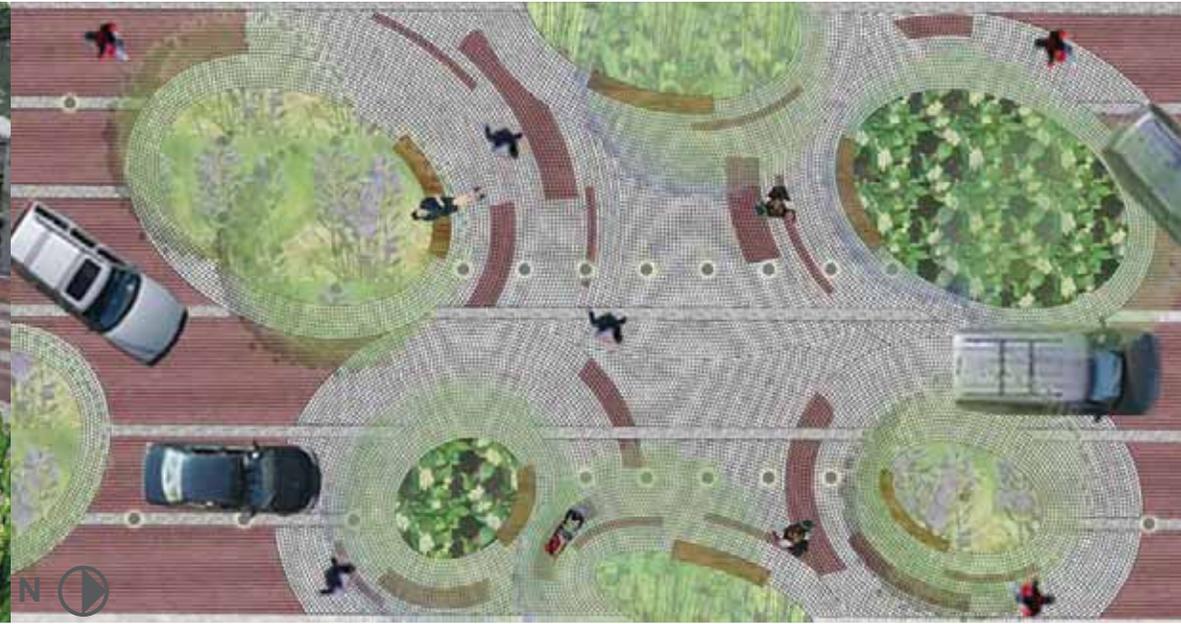
The Cultural Corridor is anchored by two of Edmonds' greatest assets, the Downtown Core and the Edmonds Center for the Arts. These two elements are attractions which draw people into and through the Corridor. These spaces also form the anchor rooms within the Water Garden, which are termed the Market Garden and Cultural Garden respectively. Between these spaces is the Allée, and, at the convergence of 4th Avenue, Sprague and Edmonds, a new park space is created called the Belvedere.

While each room has its own spatial and artistic character, they

are also united by paving elements, lighting, planting, bollards and wayfinding. All of these elements, including public art, serve to reinforce a commitment to the human scale in the right-of-way: a place for people.

The following Plan also suggests a series of strategies that help to guide the future development along the Cultural Corridor in ways that are compatible with the historic context and current scale, massing and texture of the corridor.

The process to produce the Plan presented here was a collaborative effort between the City of Edmonds staff, the community and the design team. The community's input and critical feedback were invaluable assets in making both the process and the product a success, and the CAG would not have been able to unanimously support moving this Plan forward without the general public participating and providing significant buy-in.



PERSPECTIVE OF PROPOSED DESIGN, LOOKING NORTH FROM 4TH AND MAIN

DETAIL OF THE 'LIVING ROOM' IN THE 'MARKET GARDEN' SECTION, BETWEEN MAIN AND BELL

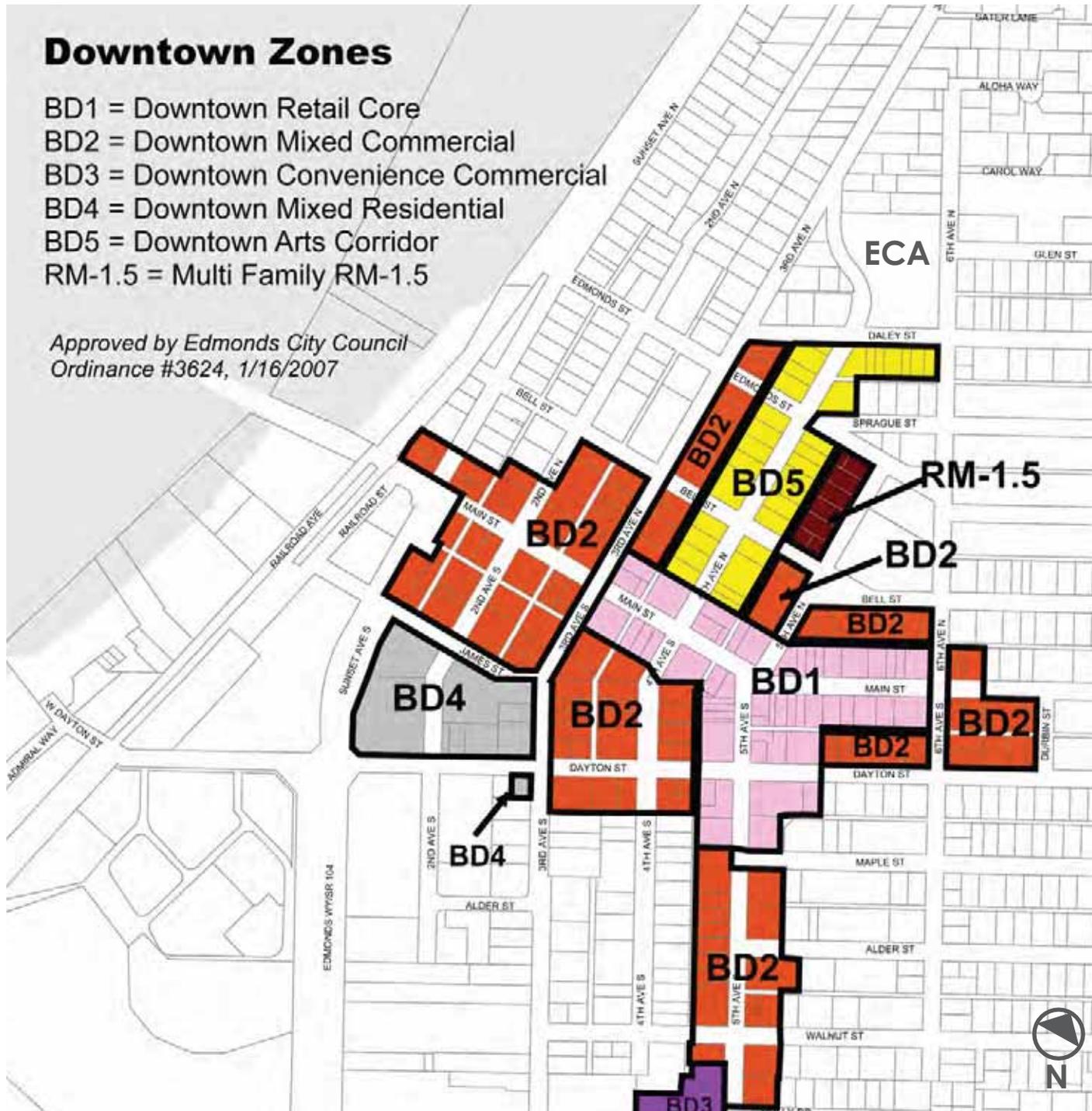
The layering of environmental, community, historic preservation, artistic and other values into the streetscape also offers multiple opportunities to leverage funding from outside agencies, something that will be important as the City of Edmonds manages its finances.

With both a vision and the public's support, the Cultural Corridor Plan is not simply about rehabilitating the existing infrastructure for the City. Rather it is a project that builds a sense of place, something that is not replicable or transferable but that will continue to set Edmonds apart in the coming decades. It's about promoting and sustaining the economic vitality of the city through cultural tourism, about preserving its character while offering opportunities for growth, and about placing Edmonds' community's values—neighborliness, beauty, historic preservation, environmental responsibility—in the public realm for all to appreciate.

## Downtown Zones

- BD1 = Downtown Retail Core
- BD2 = Downtown Mixed Commercial
- BD3 = Downtown Convenience Commercial
- BD4 = Downtown Mixed Residential
- BD5 = Downtown Arts Corridor
- RM-1.5 = Multi Family RM-1.5

Approved by Edmonds City Council  
Ordinance #3624, 1/16/2007



## Urban and Historic Context

The 4th Avenue Cultural Corridor, encompassing the area just south of Main Street to north of the Edmonds Center for the Arts (ECA), sits within the City’s relatively compact historic downtown area, a few blocks east of the Puget Sound.

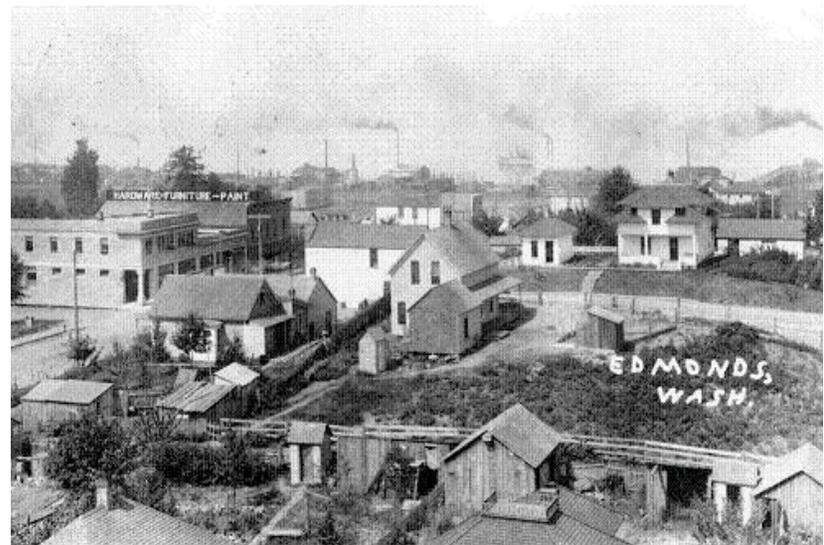
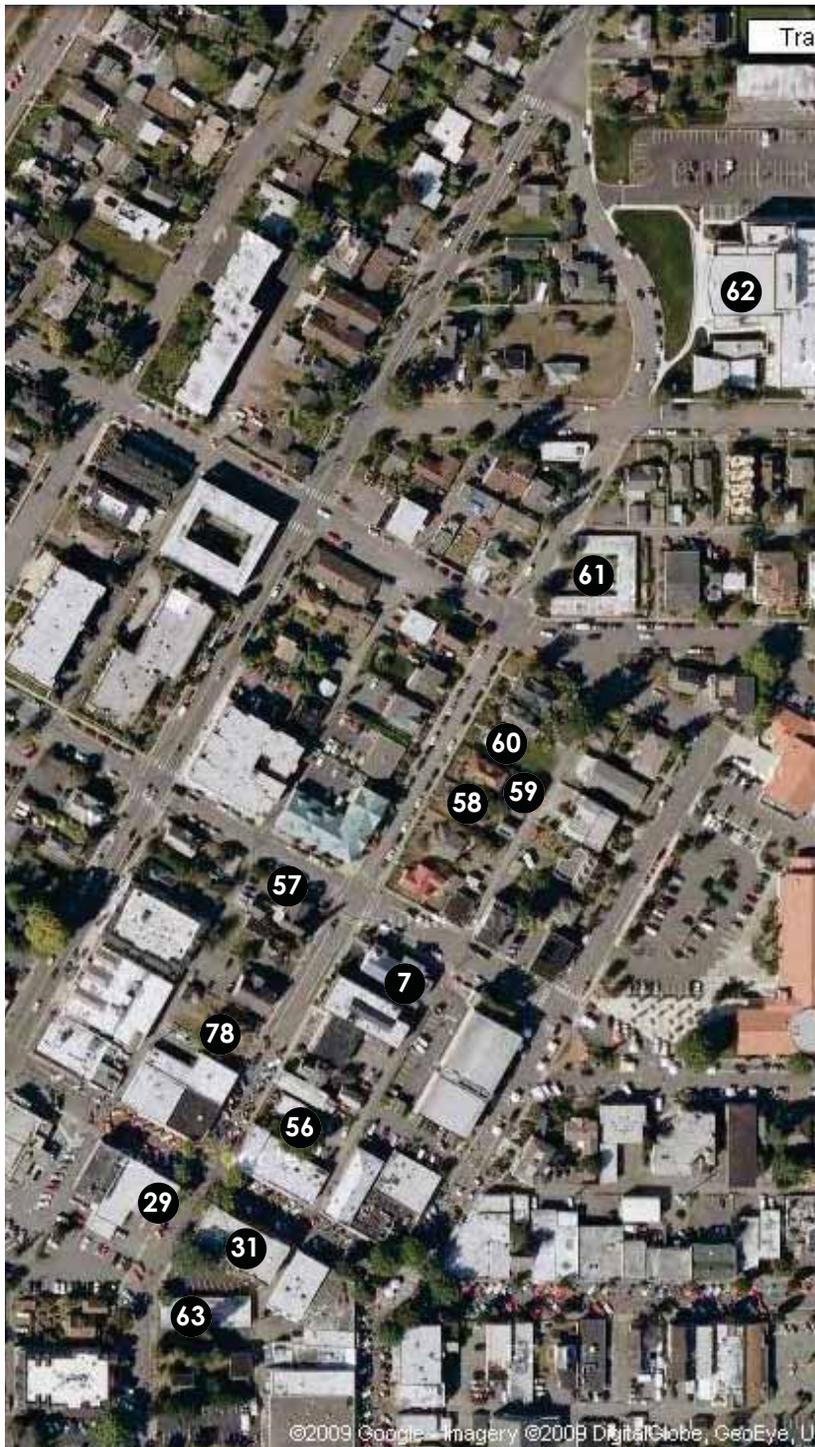
The buildings on 4th Avenue tend to reflect the materials and expressive details of their era, starting with early settlement in the late 19th Century with the milling and shipping of lumber on the waterfront. Early development includes churches and houses. The Edmonds Baptist Church, built in 1909, was moved to its present site at 4th and Bell in 1929, and exhibits traditional, New England-style church architecture. Homes in the area are modest in size, but include an array of architectural styles such as Tudor Revival, Victorian, Queen Anne and Craftsman.

The cornerstone of the corridor is the Edmonds Center for the

Arts (ECA). The Art Deco auditorium was built in 1939 and is an excellent example of a Public Works Administration building from the era.

The community values preservation of its cultural resources, including not only individual buildings but also the City’s scale, intimacy, and charm. These values are expressed in many shapes and forms, from successful adaptive reuse of significant historic buildings such as the ECA and the former Carnegie Library (Edmonds Historical Museum), to the pride many homeowners take in maintaining their historic houses and gardens.

Below is an overview of historic buildings in the corridor, followed by a block by block assessment of the corridor’s urban design character— Influenced greatly by these preservation efforts, yet updated and augmented in response to today’s needs.



HISTORIC PHOTO OF DOWNTOWN EDMONDS, CIRCA 1915; MAIN (GEORGE) STREET AT LEFT, 4TH AVE IN MIDDLE. *Image: Edmonds Historical Museum*

There are 12 historic properties along the 4th Avenue corridor that were identified in a 2005 Historic Survey conducted by BOLA Architecture + Planning of Seattle. These properties are mapped (left) and described on the opposite page, using the numbers and descriptions from the BOLA survey. Of these buildings only the Beeson Building (#31) was noted as being eligible for the National Register of Historic Places. Within the larger project area, the Carnegie Library (listed on the National Register of Historic Places), the Log Cabin, and the Princess Theater are buildings with historic significance.



**#7 Edmonds Baptist Church**

Style: Colonial/Colonial Revival  
Construction Date: 1909  
Address: 404 Bell St.



**#29 Edmonds Bank**

Style: Commercial Vernacular  
Construction Date: 1907  
Address: 324-326 Main St.



**#31 Beeson Building**

Style: Spanish/Mission  
Construction Date: 1909  
Address: 402-410 Main St.



**#56 Doctor's Office**

Style: Art Deco  
Construction Date: 1938  
Address: 110 4th Ave N.



**#57 Roscoe House**

Style: Vernacular  
Construction Date: 1910  
Address: 133 4th Ave N.



**#58 August Johnson House**

Style: Queen Anne  
Construction Date: 1905  
Address: 216 4th Ave N.



**#59**

Style: Arts & Crafts  
Construction Date: 1905  
Address: 220 4th Ave. N



**#60**

Style: Tudor Cottage  
Construction Date: 1926  
Address: 228 4th Ave. N



**#61 The Edmonds Apartments**

Style: Vernacular  
Construction Date: 1941  
Address: 304 4th Ave. N



**#62 Edmonds Center for the Arts**

Style: Art Deco Beaux Arts/Neo-classical  
Construction Date: 1909/1939/2006  
Address: 410 4th Ave. N



**#63 Leslie Building**

Style: Modern  
Construction Date: 1909  
Address: 115 4th Ave. S



**#78 Dr. Hall House**

Style: American Foursquare  
Construction Date: 1910  
Address: 117 4th Ave. N

### Conditions at and south of 4th and Main

1. Simple, durable one-story masonry commercial structures built to the sidewalk.
2. Facade details such as goose neck lighting and awnings lend a pedestrian scale and character.
3. Shop windows.
4. Ground floor walk-in commercial uses.
5. Attractive and generous landscaping.
6. Public parking lot.
7. Corridor anchored by historic building at corner (1909 Spanish Mission Revival commercial building).
8. Varied front setbacks: commercial buildings set out to the street; residential structures set back.
9. Axial view to the ECA.
10. Animated alley facades: alley facades designed to support pedestrian activity: building entries, lighting, terraces, etc.



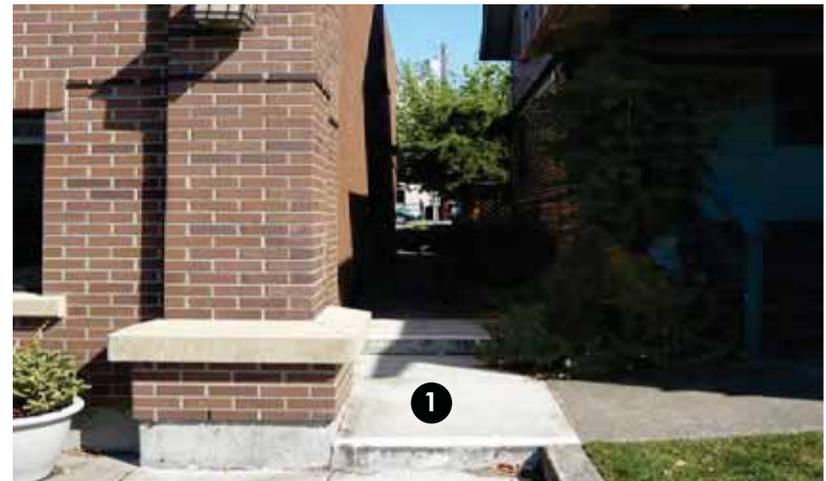
### Conditions between Main and Bell

1. Eclectic architecture: buildings reflect the materials and details of their era, including Tudor revival, mid-century and neo-traditional commercial design.
2. Welcoming businesses: prominent main building entrance facing the street; awning and signage provides comfort and ease for pedestrian walk-up traffic. Good example of reuse of residential structure for commercial business.
3. Varied setbacks but consistent street edge defined by combination of buildings, low fences and landscaping.



**Conditions between Main and Bell, cont'd.**

1. Mid-block pathways: connect buildings, streets, outdoor space and parking.
2. Unique objects: creativity and individual expression in the design of building facades personalize spaces and emphasize artistry and craft.



### Conditions between Bell and Edmonds

1. Newer, high quality building: exterior light fixtures, canopy, benches and landscaping designed to the scale of the ground level facade and sidewalk.
2. Recessed entry welcomes without interrupting the street wall set out to the sidewalk.
3. Appealing residential street scenes: entry porches and stoops provide transitional space between the public sidewalk and residential building. Minor grade separations between the first floor and sidewalk residential promotes privacy.
4. Lack of street trees, lighting and other streetscape amenities heighten the disconnect between this block, the Main Street district to the south, and the ECA to the north.



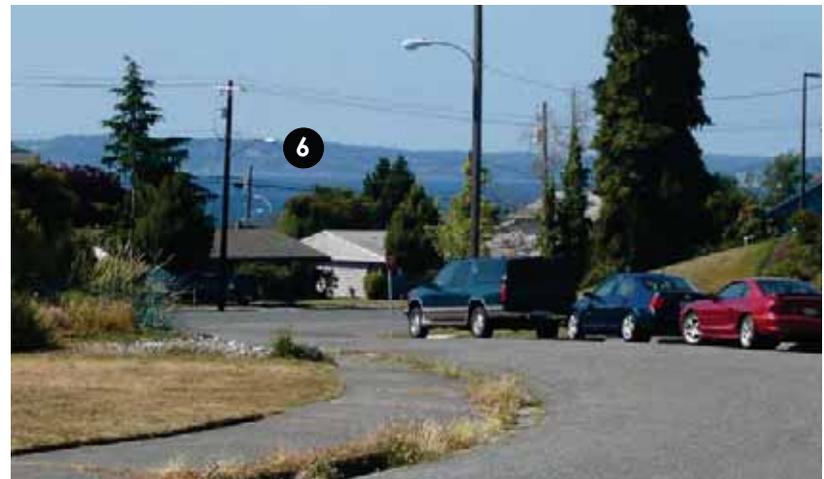
### Conditions between Edmonds and Third

1. Ground floor businesses in residential structures.
2. Mid-block pathways connect buildings, streets, outdoor spaces and parking.
3. Street trees are present in limited numbers, but some block views to the ECA.



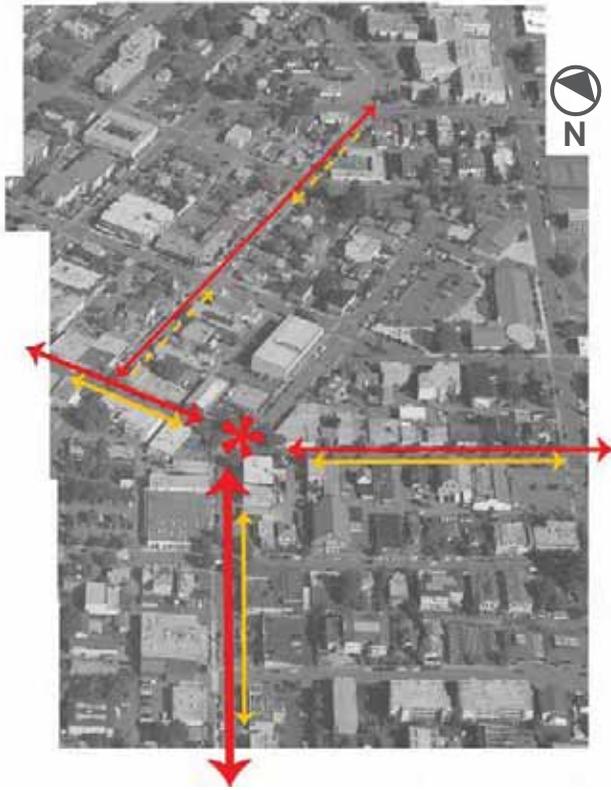
**Conditions between Edmonds and Third, cont'd.**

- 4. Garden-court style apartment.
- 5. Civic landmark: the ECA anchors the north portion of the corridor.
- 6. Views: the north end of 4th Ave near 3rd Ave offers prominent views of the Sound.

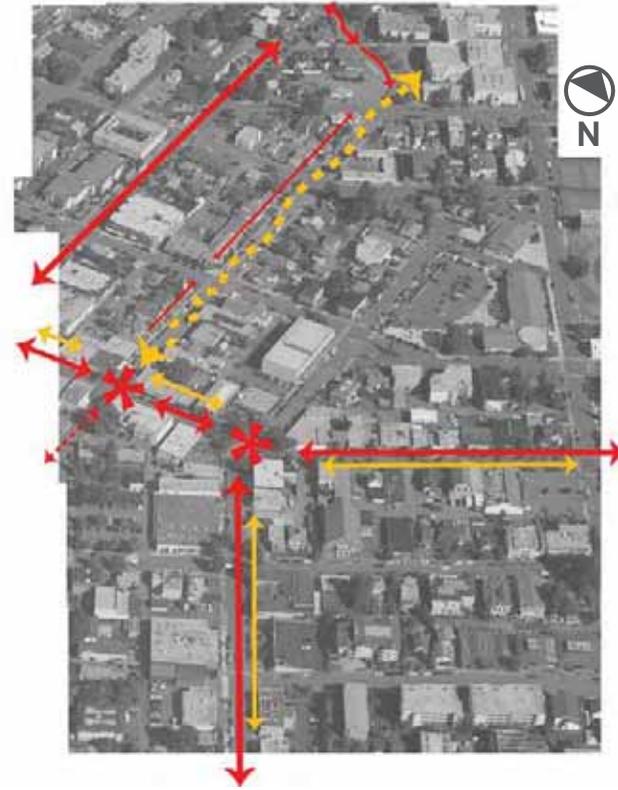




WEST LAWN OF EDMONDS CENTER FOR THE ARTS, LOOKING NORTHWEST



EXISTING CIRCULATION (RED = VEHICULAR / YELLOW = PEDESTRIAN)



PROPOSED CIRCULATION (RED = VEHICULAR / YELLOW = PEDESTRIAN)

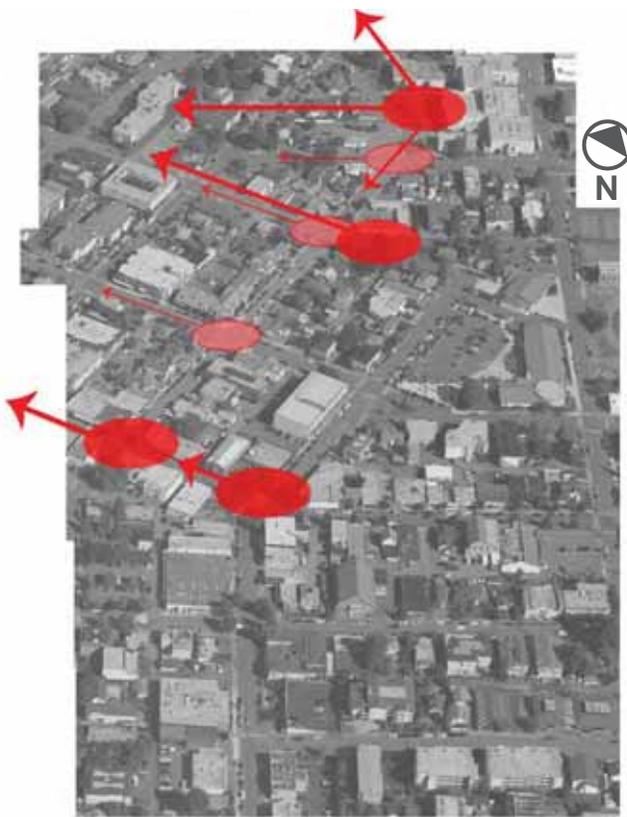
## Site Analysis

Through the site analysis process, four site characteristics were identified as needing special consideration in crafting a successful design for the Cultural Corridor. These were existing and desired circulation, views, spatial hierarchy, and drainage. The diagrams above and on the following pages illustrate the characteristics described.

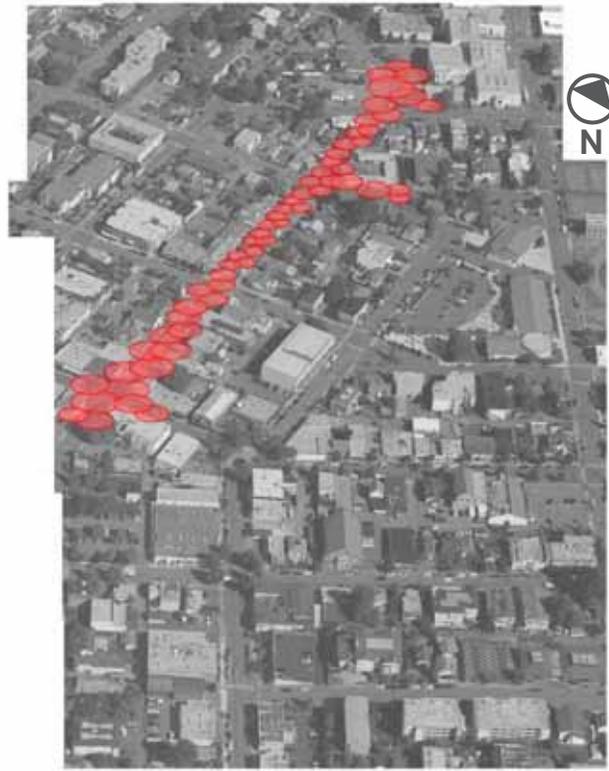
### Circulation

The existing vehicular circulation in downtown Edmonds is focused along Main Street, and 5th Avenue (particularly south

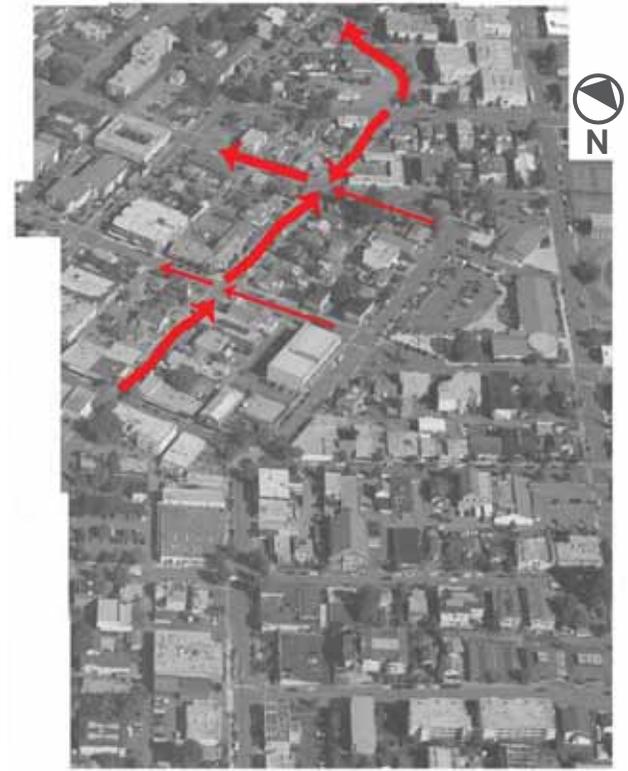
of Main). The dominant node along this corridor is at the intersection at 5th and Main. 4th Avenue currently plays a minor role in providing a vehicular connection between Main Street and the ECA, and as an access street for the businesses, homes, and institutions along its length. At the moment, there is not a hierarchy that distinguishes 4th Avenue from 3rd or 5th Avenue in terms of access to the ECA; however, the City of Edmonds is currently developing a signage program to establish one. As a result, vehicular traffic destined for the ECA will be directed to travel north on 3rd Avenue, while the Cultural Corridor



KEY VIEWS



SPATIAL HIERARCHY



DRAINAGE

improvements along 4th Avenue will dissuade pass-through vehicular traffic.

From the pedestrian perspective, circulation is largely the same as for cars, with no significant draw welcoming visitors down 4th Avenue besides a minor visual connection between the ECA and Main Street. The 4th Avenue Cultural Corridor Project aims to re-shape this pattern, by creating an inviting, primarily pedestrian corridor that will build a stronger connection between Main Street and the ECA.

In the current design proposal, short areas of 4th Avenue adjacent to Main Street and the ECA will be one-way streets, while the middle blocks (from Bell to Daley) will allow two-way vehicular

traffic. By re-working the circulation of vehicles to slow down and linger along 4th Avenue, not only will safety along the street improve, but so will the economic and social vitality of the space. Additionally, the intersection of 4th and Main will become a second focal point along the Main Street corridor, creating a node to draw people down from 5th and Main, and encouraging residents and visitors to walk the 4th Avenue Cultural Corridor as well as Main Street.

### Views

Along 4th Avenue there are significant views to the west, with Puget Sound visible in places, especially from the intersections and near the ECA. The most prominent view opportunities



LOOKING SOUTH ON 4TH, NEAR EDMONDS STREET

are from Main Street, from the intersection of Sprague and Edmonds Streets, and from the lawn on the west side of the ECA. Preserving the views from public and private buildings along the Corridor is also an important consideration that was brought up often during the concept development.

### **Spatial Hierarchy**

The points of interest for users of the public space in the Corridor are currently focused near its ends, creating two magnetic poles located around Main Street and at the ECA. Businesses energize the south end, primarily between Main and Bell. The ECA and its large lawn are the main elements of opportunity for public use at the north end. This pattern suggested a design that strengthened the anchors at either end of this corridor, while creating enough sense of connection, interest, and safety between them to draw pedestrians between these activity nodes.



NORTH SOUND CHURCH AT 4TH AND BELL

### **Drainage**

The general topography of the area around 4th Avenue is a small to moderate slope down to the west. 4th Avenue itself slopes gently down from south of Main Street to Edmonds Avenue, which is the low point in the Corridor; at Edmonds the drainage flows down to the west. The intersection adjacent to the ECA is at a high point, sloping down towards Edmonds to the south, and downhill to the north as 4th curves over to 3rd Avenue.

### **Other Considerations**

Although most street right-of-ways in downtown Edmonds are sixty feet wide, 4th Avenue has a fifty-foot wide right-of-way (ROW). While this places certain constraints on the project, this condition also offers a unique opportunity to further distinguish this corridor as a greener, more pedestrian-friendly space. Although the historic reasons for this anomaly are not apparent, preserving this spatial relationship contributes to the

distinctiveness of this corridor from other streets throughout downtown Edmonds.

4th Avenue is surfaced with asphalt for the entire length of the site, with two travel lanes and parallel parking stalls on both the east and west sides of the street. The pavement, likely dating to the 1920s, shows signs of distress including moderate to severe cracking, as well as an exaggerated, or steep, crown to the road in certain areas.

The roadway is currently flanked by raised concrete sidewalks that have been installed over time. The sidewalks may have originally been installed at the same time as the asphalt roadway, but this cannot be confirmed with the available documentation. The majority of the sidewalks are directly adjacent to the street, without a planting strip or amenity zone to separate pedestrians from traffic, possibly due to the narrow width of the right-of-way. The sidewalks are between four and five feet wide, which

is inadequate given the volume of peak pedestrian traffic, current ADA guidelines, and the anticipated increase in foot traffic along the corridor.

There are alleys that run north-south in the mid-blocks to the east and west of 4th Avenue. The alleys in the blocks adjacent to Main Street (between Main and Bell) are paved, whereas those in the more residential blocks further north are inconsistently surfaced with a mix of concrete, asphalt and gravel. Parking is available and used along the alleys behind most businesses and some residences along the corridor.

The City has stated that most underground utilities along this corridor are in reasonable to good condition, with the exception of the water pipes, which will need to be replaced with any major roadway improvements. Aspects of the storm sewer system would also be altered and updated in order to incorporate proposed low impact development systems along the corridor.

No arborist conducted tree survey or report has been completed for the corridor to assess the species and health of the trees; however, there are very few trees within the public ROW. These include: eight trees at the intersection of 4th and Main; three young trees along one property on the east side of the block between Main and Bell; three young trees along the Edmonds Conference Center; and two mid-sized trees on the east side of 4th just north of Edmonds Street. An arborist should be consulted to determine the health and value of these existing trees and to determine which should be saved as the project moves forward. As a project goal, all viable trees should be saved.



EXISTING TREE ON 4TH BETWEEN MAIN AND BELL

## Guiding Principles developed by the Citizens Advisory Group (CAG)

- infuse art at every opportunity in place and in time
- express the uniqueness of Edmonds
- be a community connector
- balance the needs of all ages and user groups
- encourage economic growth
- reflect an honest and authentic community vision
- provide moments of charm and joy
- be a place of constant discovery
- contribute to the environmental health of Puget Sound

These Guiding Principles were developed and refined during the preliminary visioning process, through feedback from members of the Citizens Advisory Group (CAG) and the general public.

## Community Design Guidance

The process for the 4th Avenue Cultural Corridor conceptual design included significant public involvement, which was critical in developing the vision for the Corridor. A Citizens Advisory Group (CAG) was formed at the beginning of the process, and was comprised of local residents, business owners, arts advocates, members of the Historic Preservation Commission and Arts Commission, and professionals who were dedicated to representing the public's interest in shaping the vision for 4th Avenue.

This group came up with a draft set of guiding principles at its first meeting, which was refined by City staff and the consultants, and subsequently adopted by the CAG. These guiding principles (at left) were used as a foundation for the rest of the design process, both by the consultants in developing various alternative design

proposals, as well as by members of the CAG, the City staff, and the public in providing feedback on the design.

The design development process included three CAG meetings and two public meetings. All meetings were held in the Plaza Room above the Edmonds Public Library. Based on the initial CAG meeting and consultation with the City, three alternative design concepts were developed and presented to the community: Seaside Village, Cultural Garden, and Community Living Room.

- The **Seaside Village** concept envisioned a corridor with a traditional and quaint character, taking cues from a New England town: a narrow road with curbs, sidewalks, and modest vegetation; a place that would follow other models that serve as weekend destinations.



BREAKOUT GROUPS AT A CAG MEETING



BREAKOUT GROUPS AT A CAG MEETING

- The second concept, **Cultural Garden**, focused on creating a sense of connection to nature along the corridor, by blending public and private green space through ample use of vegetation in the streetscape. An equally important theme was the incorporation of art into the gardens, creating points of interest to help draw visitors between the two anchors at the ends of the corridor; it would also incorporate low impact development (LID) features to contribute to environmental health.
- The third concept of **Community Living Room** proposed a curbless street that incorporated traffic calming measures (such as meanders and unit paving) and whose design would provide flexible spaces that served as a series of rooms, for use as parking or for community events, social space, vendors or business use.

During the CAG and public meetings to review these options, no single concept stood out as the best solution. Rather, the general

consensus that emerged was that there were strong elements of all three that should be drawn out and synthesized to create a unified plan. Key ideas to work from included:

- creating a visual draw both ways down the 4th Avenue corridor;
- incorporating vegetation, particularly native plants;
- giving equal consideration and treatment to both sides of the street;
- integrating art from an early stage into the materials and detailing;
- allowing vehicle access but calming traffic speeds and volumes through narrow lanes and possibly one-way segments;
- and maintaining sufficient parking for businesses and residents.



OPEN HOUSE WALK-THROUGH AT THE FINAL PUBLIC MEETING

The proposal to create a small garden or pocket park with some of the excess paved area at the intersection of Sprague Street and Edmonds Street was included in all of the concepts. With this direction, the design team sought to develop a final design proposal.



OPEN HOUSE WALK-THROUGH AT THE FINAL PUBLIC MEETING



PERSPECTIVE COLLAGE DEPICTING VIEW NORTH ON 4TH AVENUE FROM MAIN STREET

## Cultural Corridor Conceptual Design

In the course of working with the public and with the CAG, the vision for the 4th Avenue Cultural Corridor started to emerge less as a street and more as a landscape comprised of a series of gardens set among a collection of historic buildings. Community desires for understated lighting, pedestrian-friendly amenities, human-scaled paving, integrated art works, lush planting, and the desire for changing interest over the seasons and years all confirmed an approach to design that was more Chihuly than civil engineering, more Rodin than road geometry.

The design articulated in the pages that follow is a consensus-based vision that balances the needs of the residents, visitors, business owners, and arts patrons along the street that will enhance the cultural, environmental, and economic sustainability of the City of Edmonds as a whole. By recognizing and taking

cues from the existing architecture, the streetscape design builds upon the legacy of Edmonds' first century of industry and development, as embodied in the numerous architecturally significant buildings along or adjacent to 4th Avenue, as well as upon the majestic natural setting of the City.

With the above goals in mind, the overall concept for the Cultural Corridor was defined as the **Water Garden**. The street is re-imagined as a pedestrian-friendly ramble, where automobiles can pass through, but not dominate the public right-of-way. This public space may be used by cars, but is not handed over wholesale. Rather, the dominant elements are the integration of vegetation, art, and environmental function into a linear garden that offers a full and engaging experience to a variety of users along a corridor rich in historic structures and context.



CHARACTER IMAGES

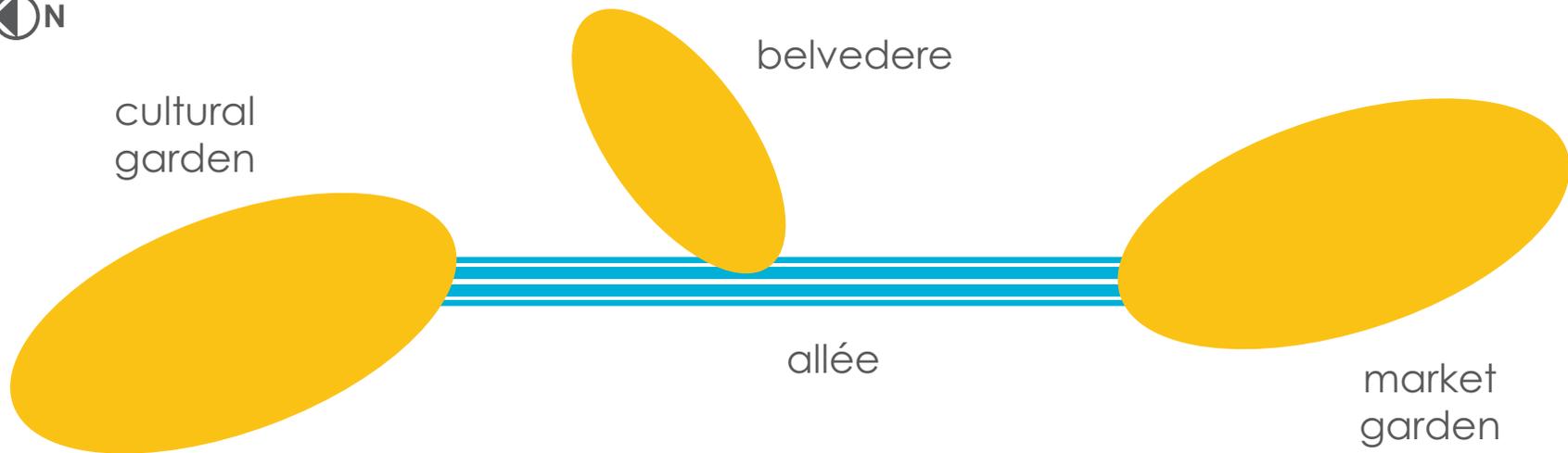
The notion of water, on the other hand, speaks to several environmental and aesthetic aspects of the site that were valuable to the members of the CAG, and also serves as a future motif from which to evolve the corridor over time. The first and most obvious informant for water is the Puget Sound, which sits at the doorstep of Edmonds. Since the City's founding, the Sound's presence has provided the basis of livelihood for many Edmonds residents, attracting lumbermen, tradespeople, artisans, and others.

The CAG also provided strong direction to explore how the street retrofit can help to improve the water quality of the Sound. Thus, each green space along the street is not only a visual amenity but also performs a vital function as a stormwater treatment facility. By visibly grafting this environmental performance onto such a high-profile streetscape, the City of Edmonds will create an exceptional multi-dimensional street corridor that will resonate with Edmonds residents for generations to come. Finally, water

may also provide a conceptual springboard for art along the corridor.

Though unified around the concept of the Water Garden, the street itself is broken into a series of garden rooms that reflect the unique characteristics of the adjacent land uses, topography, and traffic. Starting from the south terminus of the study area, the first garden room is the **Market Garden**. Continuing north, between Bell and Daley is the area dubbed the **Allée**. The current large paved expanse at the intersection of Edmonds, Sprague, and 4th Avenue affords the opportunity to create a small overlook park, while enhancing the safety of the intersection. This area is called the **Belvedere**. Finally, the space north of Daley is called the **Cultural Garden**.

With this arrangement of spaces, the corridor is anchored on either end by destination zones – the Cultural and Market Gardens – where the activities of the adjacent buildings may spill onto the



PARTI DIAGRAM

right-of-way to create a vibrant, dynamic, pedestrian-friendly public realm. Between these anchors the Corridor is much more focused on promenading, drawing users along to arrive at the lingering and activity spaces.

Despite the differentiation between the segments of the Corridor, the street concept also includes a number of elements that provide unity to the overall palette. These elements include:

- Consistent materials
- Linear concrete “ribs” that form the organizing structure for the street
- A consistent cross-sectional profile
- A raised intersection design for pedestrian safety
- Lighting elements
- A palette of native plants

- Integrated artwork

The following sections will provide a more detailed look at the design elements and unique characteristics of the individual zones.

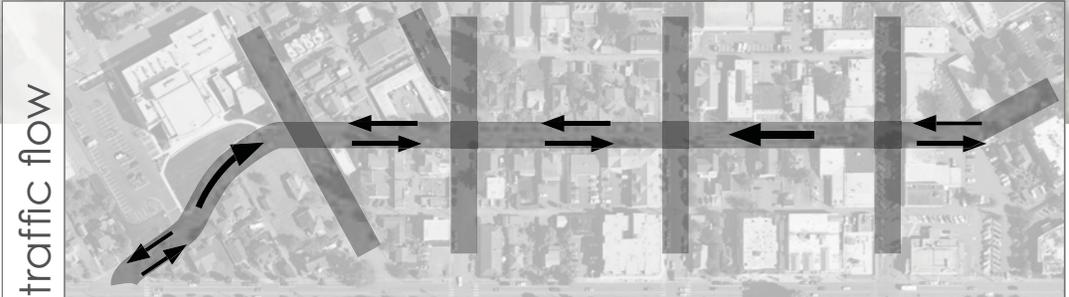
### **The Market Garden**

At the south end of the Cultural Corridor, the Market Garden is the active, commercial zone. Within the Water Garden metaphor, this area is the most dynamic, as everywhere one turns there are opportunities to engage edges, buildings, planted areas, and other people. Arriving by vehicle, you enter via turning from the raised intersection onto a one-way block of 4th Avenue, heading north from Main or south from Main. Two native plant gardens on either side of the driving lane form a gateway into the space north of Main.

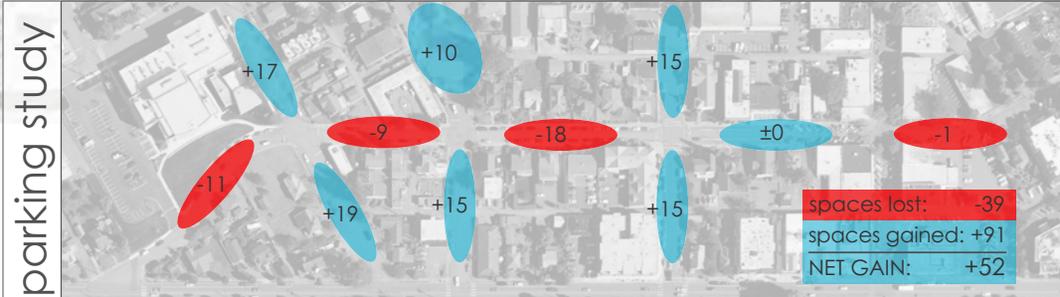
The street truly comes alive when experienced as a pedestrian,



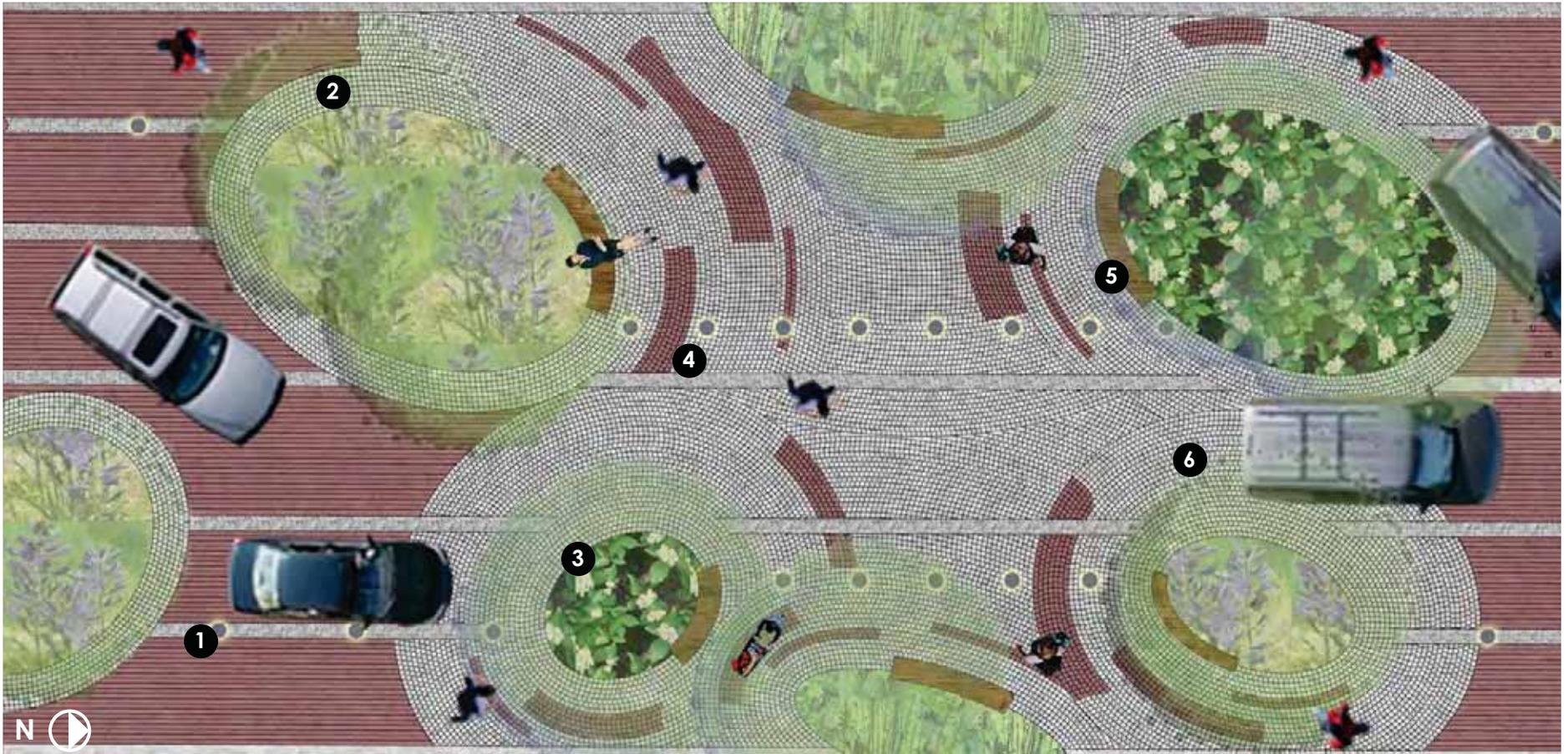
FINAL CONCEPT PLAN WITH INSET TRAFFIC FLOW AND PARKING STUDY DIAGRAMS



TO CALM TRAFFIC AND ALLOCATE MORE SPACE FOR PEDESTRIAN USE, THE DESIGN PROPOSES THAT FOURTH AVE BETWEEN MAIN AND BELL WILL BE ONE-WAY NORTHBOUND, AND THE SEGMENT BETWEEN DALEY AND THE ECA PARKING LOT ENTRANCE WILL BE ONE-WAY SOUTHBOUND.



NUMBER OF PARKING SPACES GAINED IS BASED ON RE-STRIPING EXISTING STREETS ADJACENT TO 4TH AVENUE TO ACCOMMODATE MORE VEHICLES, WITH ONE SIDE OF PARALLEL AND ONE SIDE OF ANGLE-IN PARKING



PLAN DETAIL OF LIVING ROOM AREA IN MARKET GARDEN

- 1 Solar-powered lighted art bollards
- 2 Potential wayfinding and/or interpretive signage
- 3 Planting pods
- 4 Mosaic paving
- 5 Integrated benches
- 6 Lane for vehicles to travel through



SECTION OF MARKET GARDEN STREET LAYOUT

after leaving the car behind and beginning to explore on foot. Because it is a curbside street, the space feels less like a conventional roadway than a plaza that happens to have cars in it. The ‘pedestrianization’ of the space continues with human-scaled modular unit pavers used throughout, and handsome, artistic lighted bollards delineating the path of travel where a curb would do so on a typical roadway.

Throughout the street, trees are planted in elliptical spaces carved out of the street. These ‘planting pods’ not only showcase beautiful native plants of the region, but also perform an essential stormwater function as bioretention features, collecting and cleaning polluted street runoff before discharging it to the City’s stormwater pipes. In fact, these planting pods are linked together along the street to form a treatment chain for stormwater, to ensure the best treatment possible during various sizes of storm events. Interpretive signage at key locations helps visitors understand the current and historic environmental conditions of

the site, and explains some of the many unseen functions and benefits of the planting pods and other sustainable site features. The design and placement of the planting pods also help to create a gentle meandering of pedestrian movement, keeping people’s sightlines moving from side to side, and fostering a greater sense of discovery and involvement in the street, its elements, and adjacent businesses.

In the middle of the Market Garden is the Living Room, a mid-block resting and socializing place that extends across the street. As the vehicular path of travel bends around two of the larger planting pods, this exclusively pedestrian gathering space is formed, defined in part by its seating amenities and mosaic paving pattern. The mosaic is just one element within the art program of the street, and serves to create an ornate visual field that intensifies the pedestrian experience. It also gives an additional signal to passing drivers that this is a space meant primarily for pedestrians. The planting pods, along with the site



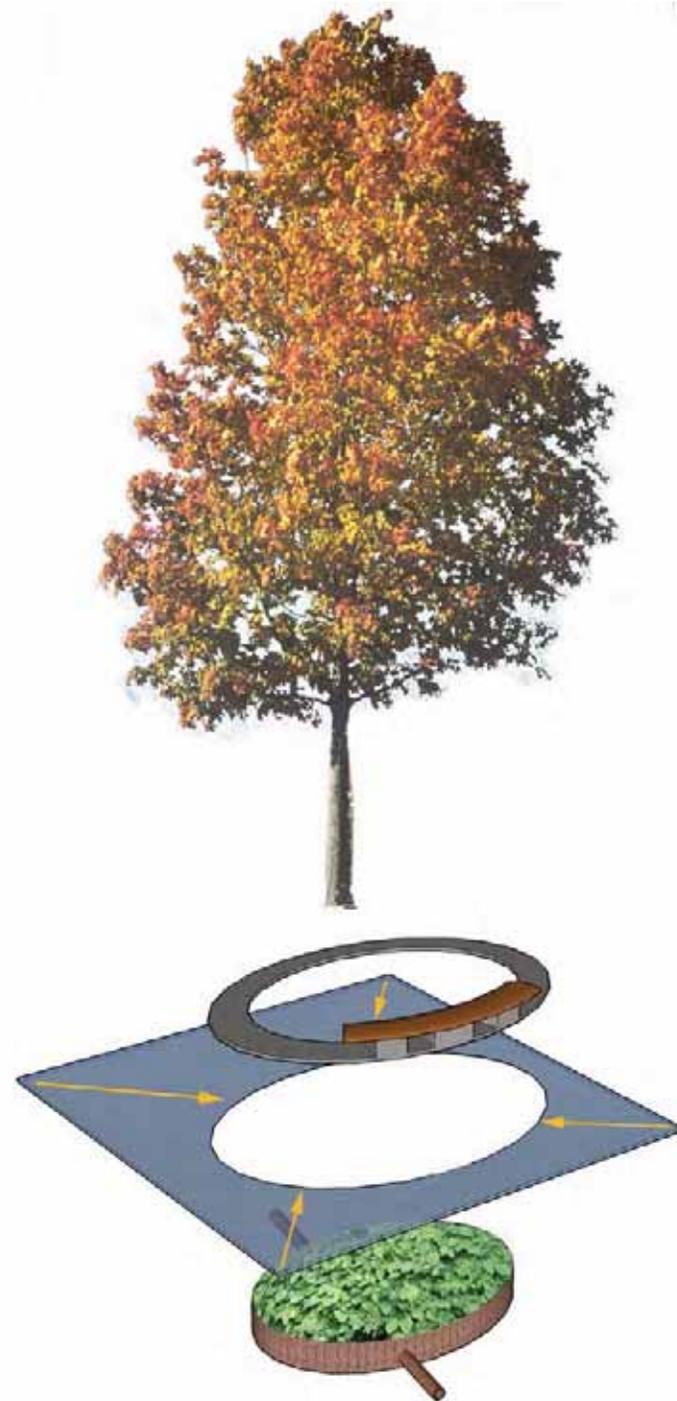
PERSPECTIVE OF THE ALLÉE LOOKING NORTH FROM BELL STREET

furnishings, including bollards, lighting, and benches, represent further opportunities to integrate art into the streetscape.

### **The Allée**

Within the Water Garden, the Allée, between Bell and Daley Streets, is like a canal – structured but informal, channelized, and primarily about movement, but with episodic points of interest.

While the cross-section of the street remains the same as that within the Market Garden, there are clearly established pedestrian, amenity, and vehicular zones. Between the sidewalk and the travel way is a six-foot wide, flat-bottomed bioinfiltration swale. The trees, other plantings, and soil in the swale will play a key role in cleaning polluted stormwater from the street. There are small pedestrian bridges that cross the shallow swale at short intervals to provide street access for residents and other users.



PLANTING POD FUNCTIONAL DIAGRAM



SECTION OF ALLÉE STREET LAYOUT

Because of the more residential character of this portion of the street and the desire to connect the downtown with the ECA, this area finds its interest not from changing viewpoints and perspectives, creating interesting gathering spaces, but from framing, rhythm, and seriality.

A strong, tight repetition of vertical elements – street trees and art pieces – not only helps to frame the destination nodes of the Market Garden and the ECA like a Renaissance arcade, but also create a visual buffer between the residences and the vehicular lanes, which in this area accommodate travel in both directions. Road width in this section is narrowed from the current condition to two ten-foot travel lanes, which would accommodate limited on-street parking and maintain sufficient fire and emergency vehicle access. Sidewalk width increases to nine-feet on either side, plus the two six-foot wide swales.

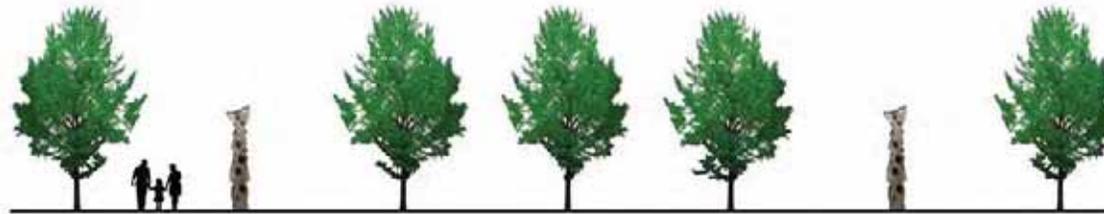
The close spacing of the trees is designed to provide benefits both in the short-term and into the future as the street matures. Initially the cadence of the trees will help give the street a sense of maturity, rhythm and presence, as well as providing a more continuous canopy for pedestrians to enjoy. Over time, trees could be replaced by vertical art elements that continue the cadence of the allée, while providing points of interest along the way. Tree and site characteristics, including height, fruit, spread, exposure, water availability and tolerance, and location in relation to views from and uses of adjacent properties along the Corridor, will be considered when final tree species determination is made.

### **The Belvedere**

Where there is now a sea of asphalt at the intersection of 4th Avenue with Edmonds and Sprague Streets, the Cultural Corridor will include a mini-park carved out of the right-of-way. This area has been termed the Belvedere. Both an eddy from the



0 - 5 YEARS



5 - 10 YEARS



10+ YEARS

ART WORK ALONG THE ALLÉE COULD ALSO HELP TO ESTABLISH AND REINFORCE THE RHYTHM OF THE ARCADE WHILE PROVIDING A VARIABLE POINT OF INTEREST.



PERSPECTIVE RENDERING LOOKING NORTH FROM 4TH AND MAIN AT NIGHT

Allée, and an overlook to the Puget Sound, this space will be a small green oasis for people to stop and rest. They will also be able to observe and experience some larger-scale art pieces that will form the nucleus of this park.

### **The Cultural Garden**

The final space lies north of Daley Street and is dominated and informed by the Edmonds Center for the Arts. Like the Market Garden at the other end of the Corridor, the travel lane along the Cultural Garden area is one-way (in this case traveling south) except for a short segment at the north end, connecting the ECA parking lot driveway with two-way vehicle lanes. The paving treatment, road cross-section, and amenity features are also similar to the Market Garden and the Allée.

However, there are differences along the east side of the street. There is angle-in parking, to focus the arriving visitor's attention

toward the ECA, and to gently dissuade them from getting back into their cars after a performance is over. Along the west side of the street, the swale and sidewalk relationship from the Allée is continued due to the adjacent properties' residential zoning and likely future buildout.

### **Lighting**

Lighting is a critically important component for the Cultural Corridor. The need for safety and an inviting streetscape during the nighttime hours is something that everyone seems to agree is a first phase priority. Additionally, there was a desire not to over-light the street with large-scale 'cobra head' lights or overhead wires; there was also a desire to have environmentally responsible and 'dark sky' friendly lighting through the use of full cutoff, alternative energy and low-power fixtures. Technologies that might be incorporated into such fixtures include photovoltaic (solar) power cells and low-power LED lighting.

Fitting with the theme of the street as garden, the approach to lighting is precise rather than blunt. The first step would be to underground all of the various power and electrical lines along the street.

At the intersections there will be the need for overhead lights, but on the blocks themselves, a series of small scale lighting interventions will be the rule. Where possible, light will celebrate existing elements on the street, giving them a new life in the evening. For example, uplighting tree trunks in the Allée will reinforce the rhythm of the street and create an illuminated portico for patrons to travel through. In other areas, like the Market Garden, bollards will have integral lighting elements, which may be designed by artists.

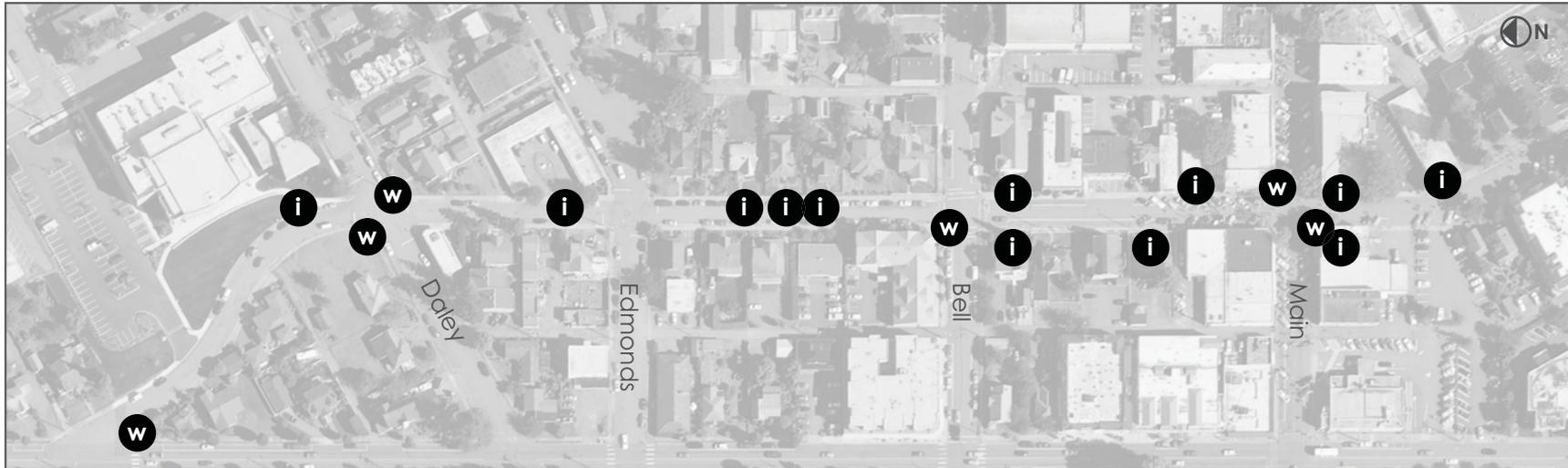
In special areas, for example at the Living Room in the Market Garden, overhead pedestrian scaled lights will be required to provide proper illumination. While these could be ‘off the shelf’

items, the CAG agreed that a more appropriate solution would create artist-designed, solar/wind powered light elements. These elements could be created immediately to light the street now, and then be repositioned after final build-out of the street.

### **Wayfinding**

Wayfinding is another key element in making the Cultural Corridor a success. In 2008 - 9 the City of Edmonds’ Parks, Recreation and Cultural Services Department worked with sign architecture consultants Forma to develop a general citywide design standard for wayfinding signage. The project goal was to develop affordable signs that reflect the artistic orientation of the city while respecting and referring to historic aspects of the community through the use of design elements and color.

A simple design was created to reference the dominant curved lines of three of the major historical buildings in the downtown



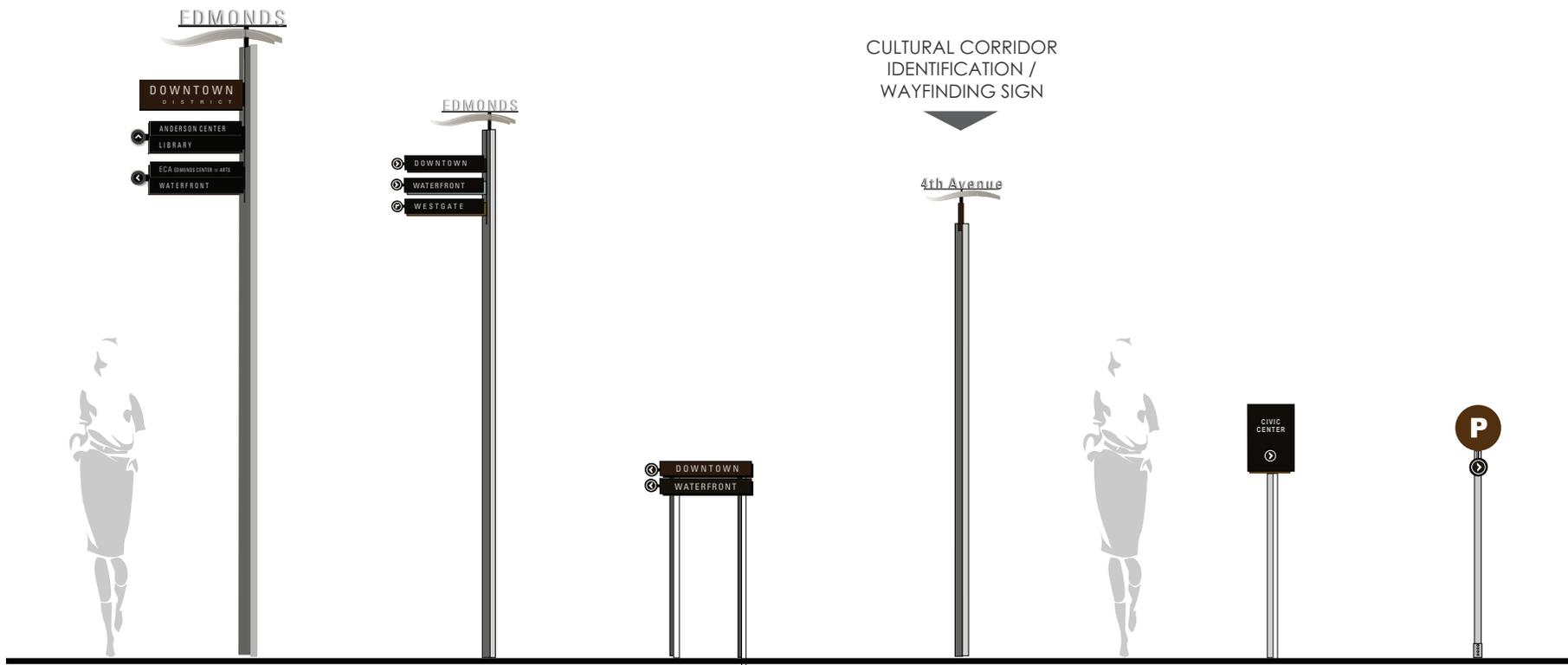
MAP INDICATING WHERE WAYFINDING (w) AND INFORMATIONAL SIGNAGE (i) MIGHT BE LOCATED ALONG THE 4TH AVENUE CORRIDOR

– the former Edmonds High School 1939 auditorium, the 1909 Beeson Building, and the 1910 Carnegie Library. The selection of muted colors with accents in metallic tones references the Art Moderne style that is typified by the auditorium which anchors the north end of 4th Avenue, now the Edmonds Center for the Arts. A unique street sign using the curved line was developed for 4th Avenue as part of the family of signs. Signage on the edge of the project area will direct visitors to the Edmonds Center for the Arts. A wayfinding sign on Bell at 4th will direct visitors to the Historic Museum and log cabin information center.

### Interpretive Signage

Opportunities for interpretive signage have been identified along the corridor. At the Edmonds Center for the Arts the fact that the sweeping open area of the original building site has been retained allows for opportunities along the walkway to incorporate information in low profile installations. A monument in front

of the auditorium was removed in the past but an interpretive art element has been proposed for that site as a focal point for the corridor. The 1909 Beeson Building at the south end of the corridor is already identified with a historic marker plaque, and moving north there are several opportunities to “tell the stories” of older structures that remain. The 1938 brick Doctor’s office, now an art gallery, is a site where local residents still remember stories that might be incorporated in an informational piece. Across the street there are two houses built in 1910 that are now used for commercial purposes. Further north the 1905 August Johnson house is an example of a Queen Anne style structure with interesting architectural details that could provide a point of interest for the pedestrian. Approaching the auditorium, the 1930’s Motorcourt Motel complex, now apartments, has stories to tell. One project proposed for informational signage for this former motel and the doctor’s office is to record stories remembered by local residents about the buildings and their



DEVELOPED BY FORMA FOR THE CITY OF EDMONDS, THIS PALETTE OF SIGNAGE INCLUDES ONE MODEL SPECIFICALLY DESIGNED FOR THE 4TH AVENUE CULTURAL CORRIDOR (INDICATED ABOVE)

former use. Both of these buildings have frontage that might be utilized for a series of low interpretive panels along the walkway.

Within the street, however, a more subtle approach to wayfinding is important in order to maintain an uncluttered visual field that focuses on destinations, rather than blocks them. For this reason, wayfinding elements are embedded in the horizontal concrete bands along the streetscape—such letters pressed into the concrete—for pedestrians to discover as they move along the streetscape. This method was used historically to identify streets in downtown Edmonds and some examples have been preserved on Main Street. While providing a sense of discovery for pedestrians, this strategy will minimize the visual distractions for those traveling in a vehicle.

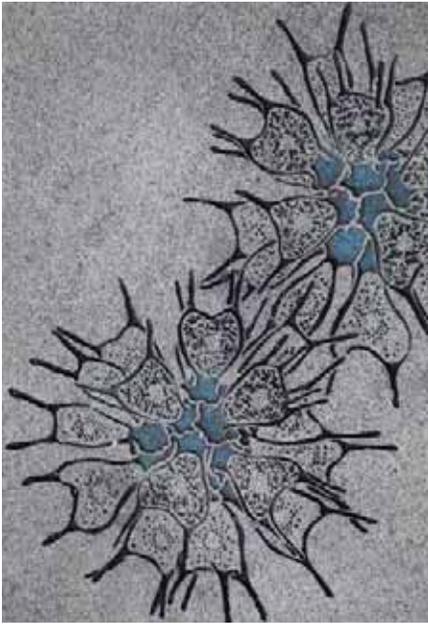
Using the same ‘letterpress’ strategy, the stories of various buildings, businesses and remembrances will also be pressed into the concrete banding along the street. The street, in a literal way, becomes the medium upon which the community’s stories are written. The various buildings identified as historic in the Downtown Survey by BOLA Architecture are prime candidates for this kind of interpretative storytelling.



EXAMPLE OF HISTORICAL MARKER EMBEDDED IN CONCRETE



WAYFINDING LETTERS EMBEDDED IN CONCRETE



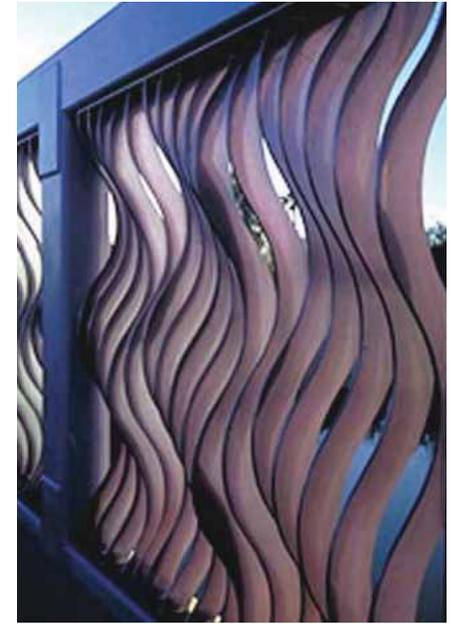
ARTIST: STACY LEVY



ARTIST: TINA HOGGATT



ARTIST: MILES PEPPER



ARTIST: CAROLYN LAW

## Art and Cultural Corridor Conceptual Design

Early in the design process public art was expressed as an essential element in the redevelopment of the 4th Avenue Cultural Corridor. Edmonds' long history as an 'arts town' and its connection to the waterfront, make 'Art in the Water Garden' a compelling concept.

The blending of art and nature in the Cultural Corridor presents the opportunity to create a rich and engaging linear garden streetscape that celebrates and complements Edmonds' historic character, while bringing a new sense of life and expression to the City. Like water to the garden, art nourishes the community environment. Art paints the streetscape and its public amenities with color, texture and meaning. Art plants the seeds of creative

ideas and metaphors that cultivate the Corridor as it evolves over time. Art reflects on the past, present and future, providing context unique to Edmonds. Art plays with the notion of water and sustainable solutions for a community that is perched on the edge of Puget Sound.

Although the Water Garden concept envelops the street as a whole, the art responds uniquely to each of the garden rooms in the Cultural Corridor. Throughout these rooms, art captures the natural world; expands the outdoor living room; illuminates day and night; and expresses the cultural community.



ARTIST: DAN CORSON



ARTIST: BRUCE MYERS



ARTIST: MATT CARTWRIGHT



ARTIST: GLORIA BORNSTEIN



ARTIST: TOM OTTERNESS

### Market Garden Art

The Market Garden is an active segment of the Cultural Corridor where art has the potential to be experienced in various ways. Art that announces the Water Garden concept invites people to stroll down 4th Avenue from Main Street. Art underfoot distinguishes the pedestrian zone with unique paving treatments around gathering spaces and through crosswalks, with motifs repeated throughout the Corridor. Along the way, the planting pods, lighting, bollards and benches all furnish further opportunities to incorporate art into the streetscape.

The artwork can further articulate the sustainable intent or explore the cultural metaphors that make Edmonds so unique. The public art venue could be permanent, temporal or seasonal. Each approach provides a distinct occasion to engage, delight and surprise.



ARTIST: CAROLYN LAW



ARTIST: DAN CORSON / NORIE SATO



ARTIST: JULIE BERGER



ARTIST: BARBARA GRYGUTIS

### Allée Art

Within the Water Garden, the Allée, with its canal like informal structure, offers art as periodic points of interest. Vertical elements along this channelized segment of the street act as a device to clarify, punctuate and connect the downtown with the ECA. A rhythmic or sequential permanent series of sculptures, temporary programmed installations, and/or solar light elements all offer potential treatments.

Working creatively over time with the developing cadence of trees and plantings, art sustains the character of residential streets and provides a compelling experience for residents, pedestrians and vehicles alike.



ARTIST: NANCY BLUM



ARTIST: BELIZ BROTHER



ARTIST: STACY LEVY  
PHOTO: DAVID WALEGA



ARTIST: BUSTER SIMPSON



ARTIST: NORIE SATO



ARTIST: MATT CARTWRIGHT



ARTIST: GLORIA BORNSTEIN  
PHOTO: SPIKE MAFFORD



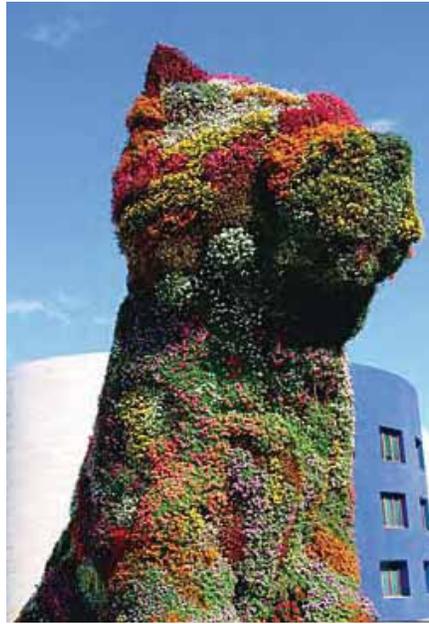
ARTIST: PAM BEYETTE

### **Belvedere Art**

Art plays a large role in this small park. This intimate space brings enjoyment to a diverse group as a special destination. Dual forms of sculpture provide shelter to pause or rest and observe the spectacular overlook to Puget Sound. Motion, sound and playful form encourage interaction. This green oasis and eddy-like gesture perhaps yields to an environmental artist's hand as a theater garden.



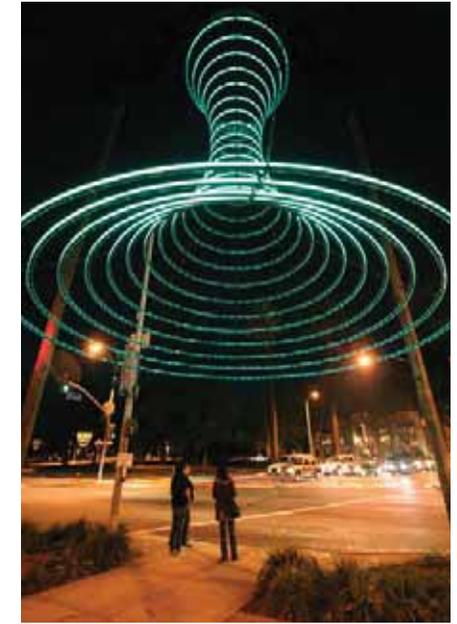
ARTIST: DAN CORSON



ARTIST: JEFF KOONS



ARTIST: AKIO TAKAMORI



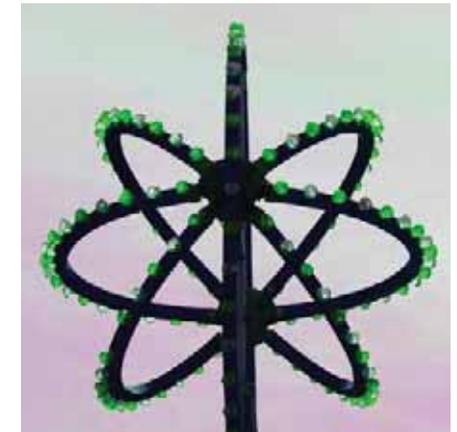
ARTIST: DAN CORSON

### Cultural Garden Art

The final space is dominated by the Edmonds Center for the Arts. Since the paving treatment, road cross-section, and amenity features are similar to the Market Garden and the Allée, any art elements that are introduced may repeat here. Outside this scope of work, a large site-specific, historically-interpretive environmental or light installation project on the expansive green space adjacent to the ECA is recommended. (This spot once had an historic plaque to interpret the history of the old high school on this same location). Bold and highly visible, the artwork expresses the cultural community, marks the destination and is viewed throughout the Cultural Corridor and beyond. It is an apt site for a work that expresses and highlights the historic significance of the ECA building, and the City’s history and cultural heritage in general. It is a fitting gesture that should not be overlooked, and has the potential to become a much-loved icon for the city.



ARTIST: GLORIA BORNSTEIN



SEATTLE CENTER; PHOTO: PAM BEYETTE





## Urban Design

### Purposes and Objectives

4th Avenue provides the physical connection between two major community destinations and hubs of activity: the historic Edmonds Center for the Arts (ECA) and the core downtown retail area. Enhancement of this corridor as a pedestrian connection highlighting cultural assets is a high priority implementation item identified in the City’s Community Cultural Plan and Comprehensive Parks Plan. The pedestrian experience is largely influenced by buildings and the uses they contain, to provide attractive spaces for people to live, work and shop. An urban design framework is included in the 4th Avenue Cultural Corridor project to guide this relationship between building and street and address issues of preservation, redevelopment and adaptive reuse. By preserving the best from its past, addressing current issues, and capturing emerging opportunities, 4th Avenue can establish itself as a vital part of the Edmonds cultural experience.

The proposed streetscape design provides several key opportunities to improve the urban design character of the corridor.

These urban design enhancements can be broadly grouped into three areas:

1. **Preservation and Reuse.** Strategies pursuant to the Secretary of the Interior’s Standards for the Treatment of Historic Properties (36 C.F.R. Part 68) to preserve, rehabilitate, restore and reconstruct historic properties in the Corridor and encourage adaptive reuse of structures in order to contribute to increased economic vitality as well as preserve the downtown’s historic character. For the Beeson Building, which was identified as eligible for nomination to the National Register of Historic Places, this is a particularly important direction. In addition, the Edmonds Historic Preservation Commission has made a recommendation that



MAP OF WHICH PROPERTIES WOULD POTENTIALLY BE SUBJECT TO WHICH LEVEL OF DESIGN GUIDELINES ( ■ MODEST, ■ MODERATE, OR ■ FULL) WHEN CHANGES ARE MADE

the City create either a Historic Overlay or Historic District for this area (see Appendix A).

2. **Key Locations.** Several locations in the corridor have been identified as opportunities to provide a greater level of activity, uses and amenity. Examples include redevelopment of properties between Main and Bell, at Edmonds Street, and across from the ECA.
3. **Regulations.** Redevelopment studies at key locations inform recommendations to revise development standards in the current zoning designations in order to encourage private investment that, in turn, advances economic development, cultural tourism, and historic preservation goals for the area.

### Gradient Approach

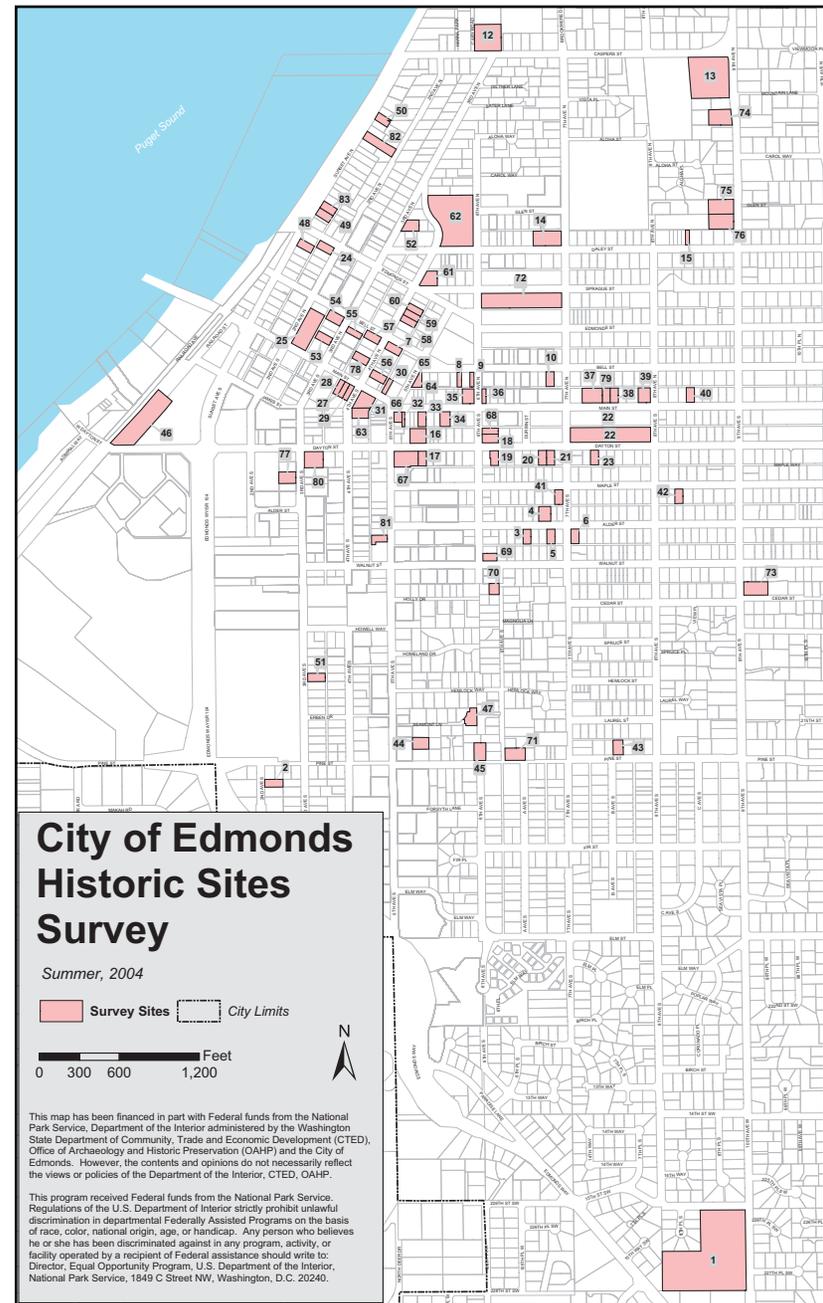
Cities are constantly evolving, which means that most properties change over time. Edmonds is no different, as it experienced post war suburban development outward from the downtown area.

Larger markets and auto-oriented shopping malls emerged, along with professional office development. However, the community has demonstrated its commitment to honoring its heritage and traditional small town character. From the preservation and rehabilitation of the Carnegie Library to the 2005 Historic Survey of Downtown Edmonds, many properties in the study area have been identified for preservation, rehabilitation, or restoration of structural elements, site features, or other noteworthy urban design features. The 4th Avenue Cultural Corridor presents an opportunity to highlight the historic character of the street through adherence to the Secretary of the Interior’s Standards for the Treatment of Historic Properties (Standards) for building rehabilitation and new construction in the corridor whenever possible.

Properties having historic significance as identified in the 2005 Historic Sites Survey Map by BOLA Architecture + Planning (see facing page) should be treated to maintain the most appealing qualities of this corridor in terms of scale, character, and distinctive

features and finishes. Reuse of these structures can give new life to older buildings and help contribute to an animated public realm along the Cultural Corridor. Preservation, rehabilitation, restoration or reconstruction of these properties should comply with 36 C.F.R. Part 68 - The Secretary of the Interior's Standards for the Treatment of Historic Properties (see <http://www.nps.gov/history/hps/tps/standguide/index.htm>). The level of restoration and preservation will depend on the individual property's significance, existing condition, and the documentation available to properly depict the original form and features (see Appendix B for an introduction to selecting appropriate treatments). The 2009 Historic Preservation Commission Memo (see Appendix A) outlines four categories of properties within the 4th Avenue corridor:

1. Properties listed on the Edmonds Register of Historic Places.
2. Properties not on the register but which have been surveyed and classified as eligible to be listed.



EDMONDS HISTORIC SITES SURVEY MAP,  
BY BOLA ARCHITECTURE + PLANNING (2005)



DEVELOPMENT GUIDELINES GRADIENT MAP FOR (A) MARKET AREA

3. Properties not on the register and not yet surveyed but which contribute to the historic character of the area.
4. Non-contributing properties that are within the corridor but do not contribute to its historic character.

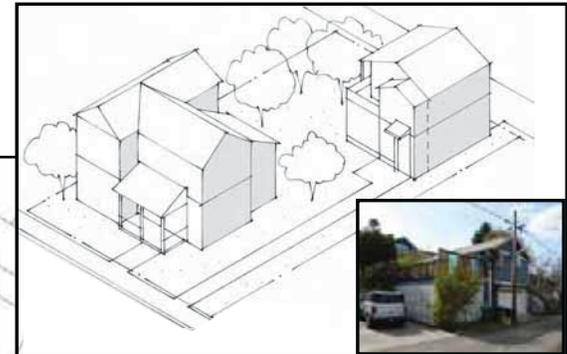
These categories are referred to in the following discussion about applying a “gradient” approach to future redevelopment.

There will be instances, given the zoning for the area, where redevelopment of properties will occur. To reconcile these pressures, urban design and redevelopment strategies included in this report follow a “gradient” approach to capture the benefits of an incremental, organic growth of the corridor through a mixed-use strategy that combines new interventions with preservation. For example, buildings currently on or eligible for the National Register of Historic Places or the Edmonds Register of Historic Places (categories 1 & 2, above) could be limited to *modest* interventions, while *moderate* treatment could be applied to

A. MARKET AREA: South of Main, North to Bell St.	
■ MODEST	<ul style="list-style-type: none"> <li>• Facade Improvement Design Guideline.</li> <li>• Mother-in-law units with parking below (carriage house).</li> </ul> <p><i>Types of Property:</i> Listed on National or Edmonds Register, or surveyed and eligible but not listed</p> <p><i>Incentive:</i> City roster of architects and small matching fund grants; preferential tax and parking incentives available to properties on Edmonds Register</p>
■ MODERATE	<p>Context-sensitive additions:</p> <ul style="list-style-type: none"> <li>• ‘Shop house.’ Maximum 60 percent of existing front facade; can not exceed 50 percent size of existing building footprint.</li> </ul> <p><i>Types of Property:</i> Surveyed and eligible but not listed on Historic Register, or contributing to historic character</p> <p><i>Incentive:</i> City roster of architects and small matching fund grants; preferential tax and parking incentives available to properties on Edmonds Register</p>
■ FULL	<p>Redevelopment:</p> <ul style="list-style-type: none"> <li>• Maximum 14,500 square feet of lot size to prevent combining more than two parcels;</li> <li>• Maximum building footprint to control bulk (e.g. 65% lot coverage);</li> <li>• Entry plaza/fore-court required for larger lots (20 feet x 20 feet);</li> <li>• Through-block path required for larger lots;</li> <li>• 4th Avenue Design Guidelines for new development.</li> </ul> <p><i>Types of Property:</i> Contributing to historic character, or non-contributing</p> <p><i>Incentive:</i> Expedited review process and City-sponsored loan program for projects meeting design standards.</p>



**EXISTING CONDITIONS**



**MODEST CARRIAGE HOUSE**



**MODEST FACADE IMPROVEMENTS**



**FULL REDEVELOPMENT**



**MODERATE SHOP HOUSE ADDITION**



DEVELOPMENT GUIDELINES GRADIENT MAP FOR (B) NEIGHBORHOOD AREA

surveyed and classified as eligible sites, and properties which contribute to historic character (categories 2 & 3, above). **Full** development could potentially be applied to properties which contribute to historic character and to non-contributing properties (categories 3 & 4, above).

The City could also consider supplementing the use of Standards in the corridor by pursuing the creation of a Historic Overlay or Historic District, which would allow for developing local guidelines with more oversight of the type and scale of development on the surrounding properties. In general, this approach recognizes how a diversity of buildings can generate more rewarding and humane architecture and urban character. Specifically, it outlines **Modest**, **Moderate**, and **Full** development recommendations for preservation and infill development opportunities in each of the three corridor sub-areas (Market, Neighborhood and ECA areas).

## B. NEIGHBORHOOD AREA: Bell to Daley St

MODEST

- Maintain and improve existing structures with ‘how to guide’ to historic preservation.

**Types of Property:** *Listed on National or Edmonds Register, or surveyed and eligible but not listed*

**Incentive:** *City roster of architects and small matching fund grants; preferential tax and parking incentives available to properties on Edmonds Register*

MODERATE

- Re-use of existing structures: redevelopment in back of house only (maximum 60 percent of existing building footprint);

- Sign Design Guidelines apply;

- Back of house addition requires public amenity at front (e.g. patio cafe, garden, special signage).

**Types of Property:** *Surveyed and eligible but not listed on Historic Register, or contributing to historic character*

**Incentive:** *City roster of architects and small matching fund grants; preferential tax and parking incentives available to properties on Edmonds Register*

FULL

Redevelopment:

- Maximum 10,500 square feet of lot size to prevent combining more than two parcels;
- Maximum building footprint to control bulk (e.g. 60 percent lot coverage);
- Entry plaza/fore-court required for larger lots (20 feet x 20 feet);
- Through-block path required for larger lots;
- 4th Avenue Design Guidelines for new development.

**Types of Property:** *Contributing to historic character, or non-contributing*

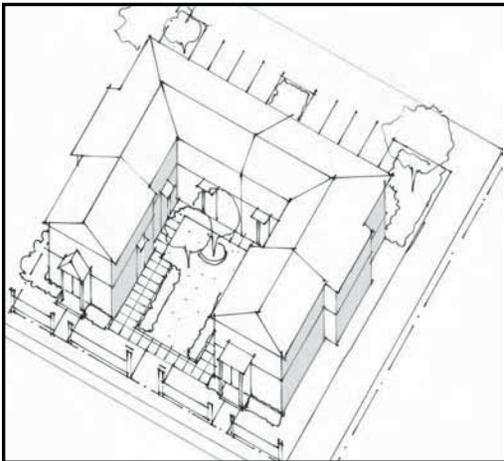
**Incentive:** *Expedited review process and City-sponsored loan program for projects meeting design standards.*



**MODERATE FRONT PATIO**



back of house  
addition



**FULL GARDEN COURT HOUSING  
(OR LIVE-WORK)**



DEVELOPMENT GUIDELINES GRADIENT MAP FOR (C) ECA AREA

### Vehicle Access

Site design for new development projects should minimize the impact of automobile parking and driveways on the pedestrian environment, adjacent properties and pedestrian safety. Not only does this approach minimize the impact of vehicles on the street’s continuum, but it also respects the historic pattern along much of the street where many of the buildings did not have dedicated vehicular access from 4th Avenue, but rather allowed service and vehicular access via the rear alleys.

For properties fronting on 4th Avenue, access to parking shall be from the alley when the site abuts an improved alley. If alley access proves to be impractical, access shall be from the side street for corner lots. When access is only feasible from 4th Avenue, use the following techniques to minimize the impacts of driveways:

### C. ECA AREA

MODEST

Maintain existing.

**Types of Property:** listed on National or Edmonds Register, or surveyed and eligible but not listed;

**Incentive:** Preferential tax and parking incentives available to properties on Edmonds Register

MODERATE

Expand what is currently allowed under home occupation regulations in Single Family zones to include some street level businesses in the spirit of the “shop house” building typology to help animate the public realm.

**Types of Property:** surveyed and eligible but not listed on Historic Register, or contributing to historic character

**Incentive:** Preferential tax and parking incentives available to properties on Edmonds Register

FULL

Redevelopment:

- Design standards and guidelines for townhouse and cottage housing at RM zone density (one unit per 1500 square feet of lot area.

**Types of Property:** contributing to historic character, or non-contributing

**Incentive:** Expedited review process and City-sponsored loan program for projects meeting design standards.

- Share driveways with adjacent property owners
- Limit driveway and curb cut width
- Extend the sidewalk pattern across the driveway



**EXISTING CONDITIONS**



**FULL COTTAGE HOUSING**



**FULL TOWNHOUSES**



## Façade Improvement Design Guidelines

### Purpose

Edmonds encourages property owners, merchants and residents to recognize, enhance, protect and promote 4th Avenue’s unique character and identity. These guidelines will assist business and property owners in improving their storefronts as part of an ongoing 4th Avenue Cultural Corridor improvement process.

The guidelines encourage renovations and improvements that create a unique and attractive image for each business while respecting the original design parameters of its façade as well as those of its neighbors.

A good starting point for historic properties in the project area, is the National Park Service (NPS) Brief 17, Architectural Character, Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character. These guidelines, when

used in conjunction with the Secretary of the Interior’s Standards and the appropriate NPS Preservation Brief, will assist the property owner, architect and contractor identify features that should be taken into account, and methods and techniques to preserve them.

### General:

- All improvements must be compatible with applicable codes, satisfy permit requirements, and conform to any other regulatory restrictions.
- Creativity is always encouraged.
- A building’s historically significant or distinguishing elements should be identified and preserved, pursuant to the Secretary of the Interior’s Standards of Historic Properties, as well as the appropriate NPS Technical Preservation Service’s Preservation Briefs referenced in the guidelines.



TRANSPARENT STOREFRONT WINDOWS



TRADITIONAL STOREFRONT DESIGN: PILASTERS, LOW 18" KICKPLATE AND HORIZONTAL BAND FOR SIGNAGE

- In a case where original building elements have been removed or substantially altered, contemporary treatments respecting the original and historic details are suitable.
- High-quality materials should be used in order to convey substance, longevity, and integrity.

## Guidelines

### A. Storefront Design and Display

- Consult the National Park Service (NPS) Preservation Brief 11, Rehabilitating Historic Storefronts for guidance in preserving the functional and decorative storefront features that help define the overall historic character of the building. Commercial buildings in the study area containing historic storefront features include the Schumacher Building (316 Main St.), Edmonds Variety Store (318 Main St.), Edmonds Bank (324-326 Main St.), the Beeson Building (402-410

Main St.), and a doctor's office (110 4th Avenue North).

- Most facades consist of an architectural framework designed to identify individual storefronts. Each storefront should respect this and extend beyond it.
- Individual storefronts should be clearly defined by architectural elements, such as pillars, piers, or separations of glass.
- A horizontal band at the top of each storefront can serve as an appropriate location for business signage.
- Storefront windows should consist of clear, 'vision' glass to maximize visibility into storefronts.
- Storefront windows should display products or services. Displays in both retail and non-retail storefront windows that add color, texture, information and/or visual activity to the pedestrian experience are encouraged.



BLADE SIGNS CAN ENRICH THE PEDESTRIAN EXPERIENCE

### B. Signage

- Signage can employ colors and typefaces that are designed to complement the unique character of a storefront, or they can be used creatively to add visual interest without altering a building's primary architectural style.
- Flat wall signs installed above storefront should form a clearly articulated sign band and be integrated into the overall facade design. Other locations and types of signs could be appropriate, such as blade signs.

### C. Awnings, Canopies and Marquees

- Awnings play an important role in adding to the comfort, access, attractiveness and charm of a pedestrian-oriented streetscape. Consult NPS 14, The Use of Awnings on Historic Buildings when evaluating the condition of a commercial façade, and when considering the preservation of an existing awning, or the installation of a new awning. Awnings, canopies and marquees provide a secondary location for signage.



PLACEMENT AND SIZE OF AWNINGS FIT INTO THE WIDTH AND PROPORTION OF RETAIL BAYS

- Overhead weather protection should reflect the overall facade organization of a building and should be located within the building elements which frame storefronts.
- Important architectural details should not be concealed by awnings, canopies or marquees.
- Awning shapes should relate to the shape of the facade's architectural elements. The use of traditionally shaped awnings is encouraged, when appropriate. Creative or unusually-shaped awnings should be designed with considerable care.
- The use of vinyl or plastic awning materials is discouraged.

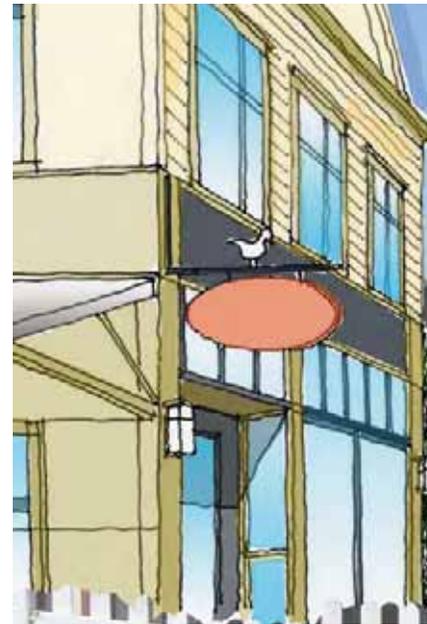
### D. Windows

- Whenever possible and desirable, a building's original window pattern shall be retained. Avoid blocking, reducing size, or changing the design of windows, and adhere to NPS Preservation Brief guidance and Standards when possible.



STOREFRONT WINDOWS SHOULD BE PLACED WITHIN 2 FEET AND 12 FEET OF THE GROUND LEVEL BUILDING FACADE

- Windows with multiple, small panes should be avoided unless they are historically appropriate to the building style, or integrate well into the overall design.
- Avoid installing opaque panels, such as metal, wood and/or other materials to replace clear glass windows.
- Many of the properties in the project area included in the City's Historic Sites Survey are houses. Original windows on these buildings are a defining features of the overall architectural character, and worthy of preservation. Consult NPS Preservation Brief 9, Repair of Historic Wooden Windows to evaluate their conditions, techniques for repair, or replacement options that maintain their design and craftsmanship.
- For metal windows, consult NPS Preservation Brief 13, The Repair and Thermal Upgrading of Historic Steel Windows.



SCONCES ON BUILDINGS

### E. Exterior Lighting

- Exterior lighting should highlight building elements, signs, or other distinctive features. Lighting that attracts attention to itself, such as neon tubing surrounding window displays, should be avoided.
- In order to maintain an attractive image, exterior building lighting should be appropriate to the building's architectural style.
- Avoid lights that glare onto streets, public ways or onto adjacent properties.
- The creative use of neon in individual circumstances can be considered. Because these guidelines strive to promote a unique character for 4th Avenue, the use of nationally distributed neon signs that promote brand name goods is discouraged.



STREET LEVEL DETAILS



## F. Exterior Materials

- Facade design should be complementary to a building's original materials as well as those of adjacent buildings.
- Use of decorative concrete block, applied false-brick veneer, vinyl or aluminum siding is discouraged. Other materials made to either imitate exterior finish materials or used to cover original architectural features is also discouraged. Consult NPS Preservation Brief 2, Repointing Mortar Joints in Historic Masonry Buildings guidance on appropriate materials and methods for repointing masonry buildings, including brick, stone, terra-cotta and concrete block.
- Materials used near sidewalks and adjacent to building entrances should be highly durable and easily maintained while compatible with other exterior building materials.
- Consult NPS Preservation Brief 10, Exterior Paint Problems on Historic Woodwork when considering paint removal and/or re-painting historic buildings.





IMPLEMENTATION PHOTOS OF LID STREETS (TOP ROW: SEATTLE; MID AND BOTTOM ROWS: PORTLAND, OR)  
Portland Images: Portland Bureau of Environmental Services

## Funding and Implementation

The 4th Avenue Cultural Corridor plan presented in this proposal seeks to integrate concepts of historic preservation, sustainability, economic enhancement, and urban design into a unique vision for a key public corridor in Edmonds’ downtown core. By layering elements of vehicular circulation, bicycle and pedestrian infrastructure, low impact development (LID), public art, wayfinding, and historic preservation into one strategically important Corridor investment, the City has arrived at a vision for the corridor that will prove to be of exceptional value not only to today’s citizens, but also to future generations.

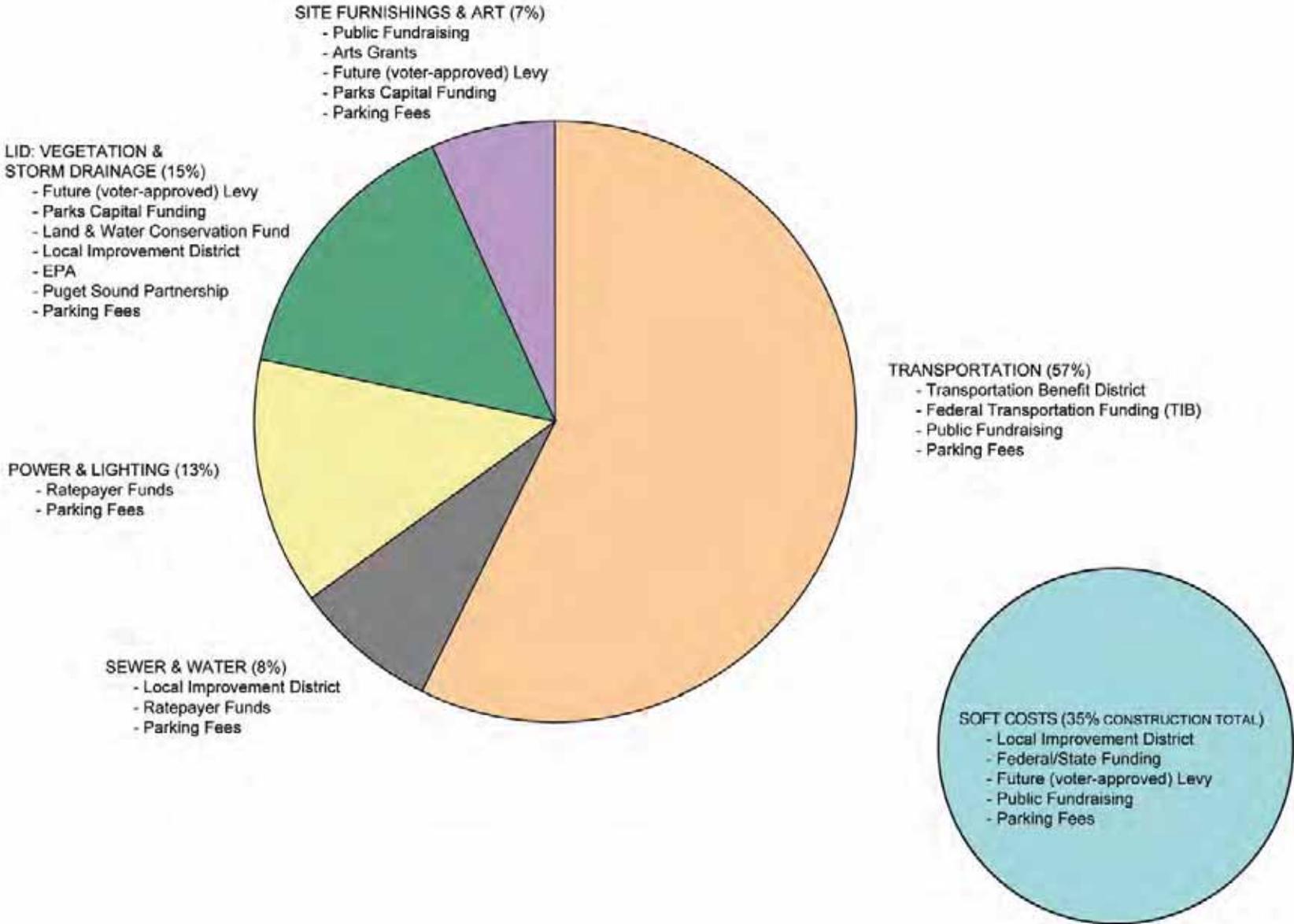
The multiple values embodied along the street also offer opportunities for the City of Edmonds to partner with a host of local and statewide funding agencies in order to complete the project, which are discussed in the following pages.

The current estimate of probable costs for implementation of the Cultural Corridor is between \$5.2M and \$5.6M, in 2008 dollars. These costs are subject to fluctuation – both up and down – over time, due to variations in the global and local economies. The estimate of probable costs to build re-build the streetscape includes:

TRANSPORTATION	\$2,200,000
SEWER AND WATER	\$350,000
POWER AND LIGHTING	\$550,000
LID (VEGETATION, STORM DRAINAGE)	\$600,000
SITE FURNISHINGS AND ART	\$250,000
SOFT COSTS (DESIGN, ADMIN, PERMITS, PROJECT MANAGEMENT)	\$1,300,000

Note that these costs include not only the surface design elements

**Edmonds 4th Ave. Cultural Corridor - Potential Funding Sources**



described in this document, but also various infrastructure system upgrades, including placing power lines underground and replacing of a water main under the street. The art costs listed above include costs for all of the integrated artwork (e.g. the mosaic in the community living room and the design of the bollards), but does not account for art that can be added over time. This type of artwork would be funded separately.

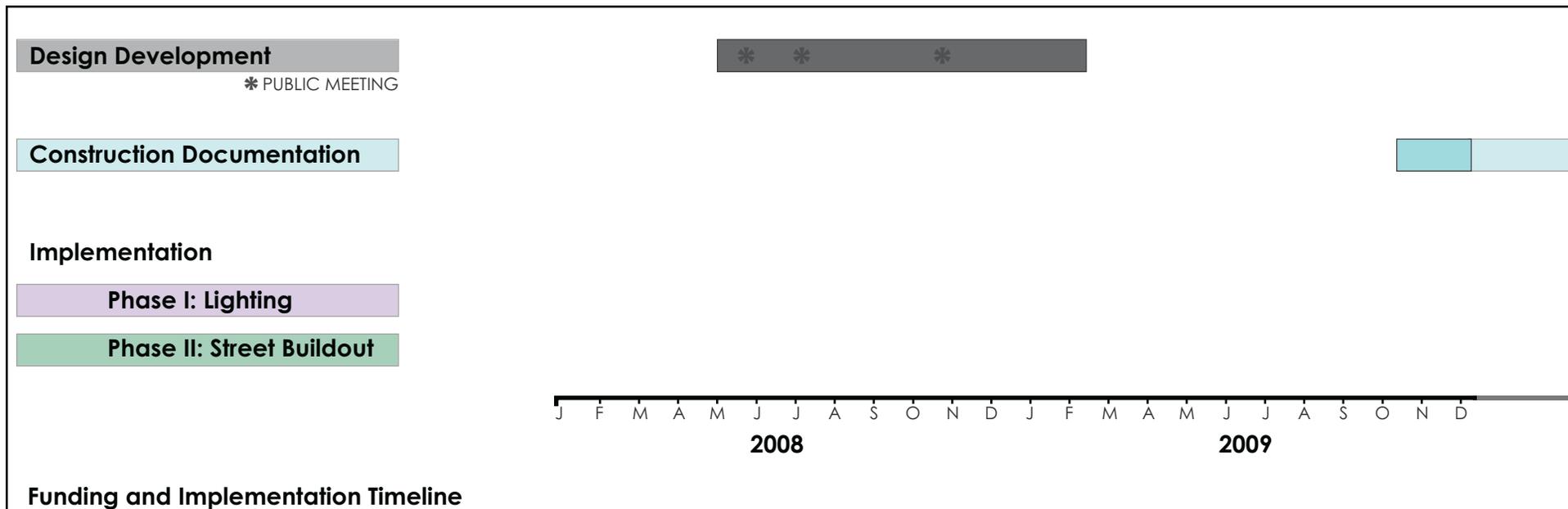
While project phasing can help reduce the annual impact on the City's general fund by spreading improvements over a number of years, several considerations along the street suggest that the phasing of major construction activities is not the right solution for the Cultural Corridor. These considerations include:

- Impacts to the economic vitality of businesses along 4th Avenue;
- Disruption to the residents of 4th Avenue;

- Impacts to the cultural community and the Edmonds Center for the Arts in particular;
- The efficiencies gained by placing power underground and replacing the water infrastructure at one time;
- Delay of the many benefits that this project will provide for downtown Edmonds.

There are, however, immediate actions identified by the CAG that could be implemented in the short term to improve the current safety and accessibility conditions in the Corridor, as well as to provide a signal to the community that other improvements are in the offing.

This first phase, which could begin this year (2009), would provide temporary lighting installations via artist-designed luminaires, which are solar- and/or wind-powered, embedded interpretive elements and basic wayfinding signage. These would be an immediate, welcome addition to the streetscape and would



**Funding and Implementation Timeline**

## Leveraged Funding

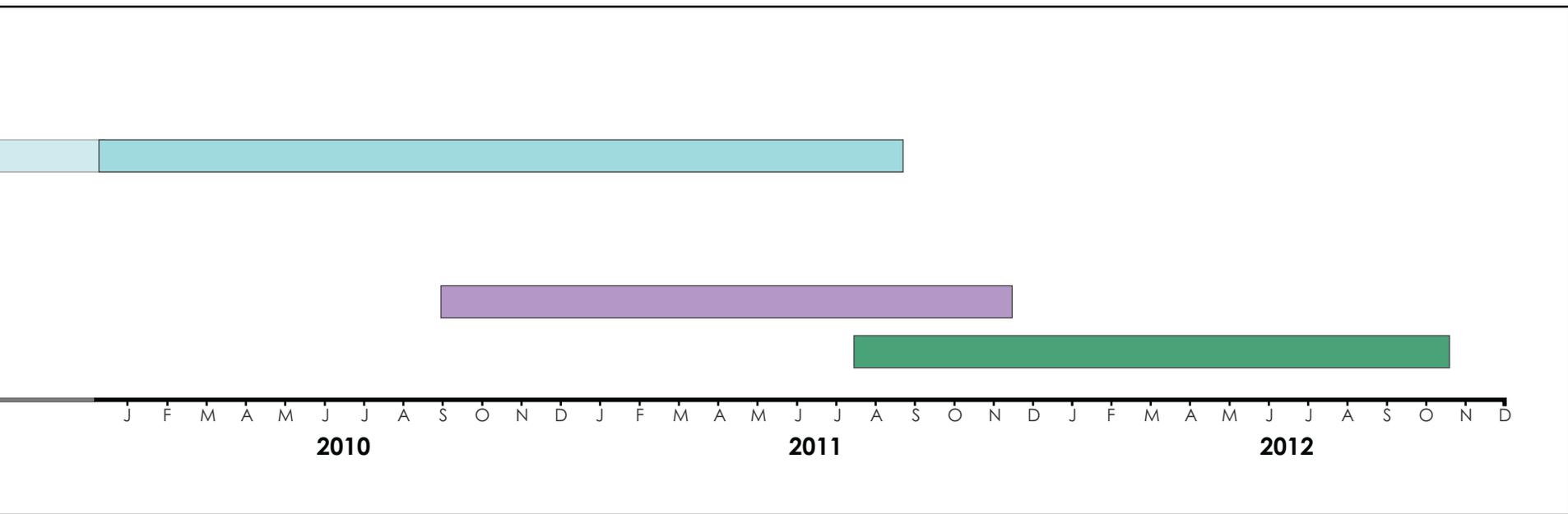
help make a connection between the ECA and Main Street. The elements of this phase could be designed and installed in such a way as to be easy to store and/or relocate during future construction along the corridor.

The second phase, which includes all further design, permitting, administrative and construction activities, would likely begin in late 2010, after grants and other funding sources have been identified and secured. This phase will likely last up to 2 years, with construction itself taking up to 9 months. During the construction process, working with residents and businesses to identify schedules that would result in the least disruption will be important.

Given the downturn in the global markets, the implementation of capital improvement projects is an opportunity to both stimulate the Edmonds economy and do so at a relative value. The following list of grant and loan programs represent a suite of tools that the City of Edmonds and its partners can use to leverage City funds to implement the Cultural Corridor Plan.

Transportation Improvement Board - The Edmonds Cultural Corridor Project may be eligible for funding from the Washington State Transportation Improvement Board under either its Urban Arterials Program or Sidewalk Program

<http://www.tib.wa.gov/grants/urban/UrbanOverview.cfm>



Department of Ecology Water Quality Grants and Loans - These funding mechanisms are directed toward improving water quality for Washington State’s waters. With the close proximity of the Puget Sound and the use of rain gardens and bioswales, the Cultural Corridor may qualify for this opportunity

<http://www.ecy.wa.gov/pubs/0810013.pdf>

Public Works Construction Loan - The Public Works Construction Loan provides loans to municipalities for eligible construction projects. A strong emphasis in project selection is given to local governments that can demonstrate good management practices.

[www.pwb.wa.gov](http://www.pwb.wa.gov)

Pedestrian and Bicycle Safety Improvements - “The Pedestrian and Bicycle Safety Grants were established to address the nearly 400 statewide fatal and injury collisions involving pedestrians and bicycles each year. These safety focused projects may also support increased mobility and encourage more people to bicycle and walk.”

<http://www.wsdot.wa.gov/bike/funding.htm>





# Edmonds Historic Preservation Commission

121 5<sup>th</sup> Ave N, Edmonds, WA 98020 • 425.771.0220

## **Recommendations for an Historic Preservation Plan for the 4<sup>th</sup> Avenue Cultural Corridor Project.**

The 4<sup>th</sup> Avenue Cultural Corridor is a proposal intended to integrate concepts of sustainability, economic enhancement, urban design and historic preservation into a mutually supporting demonstration project in Edmonds' downtown core.

Edmonds celebrated its centennial in 1990 as one of Washington State's heritage cities. Preservation of historic resources has become an important community value as evidenced by the enduring presence of many historic buildings in the city. It is shown also in the current vitality of the commercial buildings along Main Street, and the successful adaptive use of historic buildings such as the former Carnegie Library (Edmonds Historical Museum), Edmonds Grade School (Frances Anderson Center), and the High School Auditorium (Civic/Performing Arts Center). The pride that many homeowners take in maintaining their historic houses is further confirmation of preservation values in Edmonds.

Preservation efforts in Edmonds took a formal step when the city adopted local legislation and formalized its programs as one of the State's three dozen Certified Local Governments (CLG), a planning effort which is consistent with the 1966 National Historic Preservation Act. Creation of the Edmonds Historic Preservation Commission in 2002 with city-supported staff and public participation was an important step, and it has strengthened the city's historic preservation base. Undertaking historic surveys and inventories, of which this is the first one, is another action required as part of the State's CLG program.

### **Recommendations.**

The Edmonds Historic Preservation Commission recommends the establishment – with input from citizens and property owners – of either an Historic District or Historic Overlay which incorporates and helps to preserve the historic character of this neighborhood, in conjunction with the efforts of the Arts Commission and the establishment of the 4<sup>th</sup> Avenue Cultural Corridor. In addition, the Commission recommends that the City should:

- Establish zoning and development guidelines which protect historic structures while encouraging adaptive reuse and economic development consistent with the intent of the mixed use corridor to link the Edmonds Center for the Arts with Main Street, the commercial heart of downtown.
- Develop context-sensitive design guidelines for the categories of properties found within the 4<sup>th</sup> Avenue Cultural Corridor, applying the Secretary of the Interior's standards to historic register properties while providing for adaptive reuse of properties which contribute to the character of the area. Properties which are non-contributing should be

- encouraged to redevelop in a way which supports and is compatible with the character of the area, while supporting the goals and objectives of the plan.
- Develop and apply incentives for context sensitive rehabilitation, maintenance and development of properties within the corridor, such as the preferential tax and parking incentives already available to properties on the Edmonds Register of Historic Sites.



*Downtown Edmonds, 1909*

## Historic Context.

In Edmonds' downtown area there are many building types that represent its historic pattern of development. The houses and small-scale commercial buildings in the study area are buildings that generally feature recognizable architectural styles, details, and materials expressive of the varied eras of their construction.

During boom times in historic Edmonds, there were many multi-family dwellings. The hotels and boarding houses utilized design styles similar to the houses. Only a few of these older buildings remain, exemplified by multiplex dwellings, small apartment structures, and one converted motel. Contemporary condominiums and large apartment buildings in and around the downtown area represent the majority of multi-family buildings. They illustrate a pattern of development responsive to several factors, including the city's growing popularity, the increased cost of housing, and the increase in density and development that has occurred throughout the Puget Sound region in recent decades. The loss of many older buildings also reflects the historic lack of a concerted and coordinated effort to preserve and protect the city's past.

Most people think of design and architectural styles as applied to dwellings. However, stylistic features have been used throughout history, albeit differently, on commercial and institutional buildings. Owners of "main street" buildings that house stores, cafés, taverns, offices, and service garages often created flexible interior plans that allowed for tenant changes. In historic

downtown streets, which were pedestrian-oriented, a building footprint typically would come forward on the lot to meet the sidewalk and engage the prospective shopper. Often the façade would contain a recessed entry allowing for greater window display area. “False-front” upper story facades were constructed to make the commercial buildings appear larger. On the exterior, the design focus was on the front facade to draw customers. The commercial buildings appear to have been changed often, thus representing layers of history.

Institutional buildings such as churches, schools, fraternal halls, and government buildings, were more often designed by architects. These specialized structures were formed around their unique functions. They were intended to be long lasting institutions, and were often made with more permanent materials and greater craftsmanship. Similar to house forms, they each utilized materials and expressive details of their era.

There remain very few examples of historic industrial buildings or utilitarian structures in Edmonds. These types of buildings eschewed “style,” and were built with a clear eye toward function and productivity. Typically they were demolished when no longer useful, or modified for new functions. Thus there are few examples of the historic mills, barns or railroad structures in Edmonds, and only remnants of early auto and service garages to recall early settlement patterns.

In the 4<sup>th</sup> Avenue Cultural Corridor, the width of the street was established during the founding of the town. Street widths at that time were commonly established by the width necessary to turn a horse and buggy. Sidewalks, paving, and the signage and utilities came later as the town “modernized” with the times. In our view, maintaining the relationship of the buildings and built environment to each other and to the street is of primary importance. However, fitting this built environment into a new “greener” streetscape would be a positive step to show how historic preservation can be a partner in sustainable and economic development.

In our evaluation of the historic resources within the 4<sup>th</sup> Avenue Cultural Corridor, we generally observe four categories of properties:

1. Properties listed on the Edmonds Register of Historic Places.
2. Properties not on the register but which have been surveyed and classified as eligible to be listed.
3. Properties not on the register and not yet surveyed but which contribute to the historic character of the area.
4. Non-contributing properties which lie within the corridor but do not contribute to its historic character.

## 1. Properties on the Edmonds Register of Historic Places (marked in red on map)

### August Johnson House, 216 4<sup>th</sup> Ave N.



Built in 1905, the August Johnson house is a one-and-a-half story Queen Anne house with cross-gabled roof and a wide, hip-roof front porch. The entrance is just to the right of the front ell. First story is clad in beveled wood siding, while decorative shingles are used above. Corner boards are on first story only. Gable ends are decorated with elaborately carved brackets. A cutaway bay on the north side of the house also exhibits decorative brackets. Windows are primarily one-over-one sash with the exception of a cottage window in the front (west) ell. The cottage window has small square multi-colored lights along the top edge. (Bola Report)The house was moved to its current location from the west side of the street.

The property is identified as being located in a potential historic district.

**2. Properties not on the Register but which have been surveyed and classified as eligible. (marked in orange on map)**

110 4th Ave N



Built in 1938 as a doctor's office this small structure is generally associated with the commercial/business development of Edmonds. It is one of a few remaining commercial buildings from the 1930s and serves as a simple example of Depression-era Art Deco architecture.

This single-story commercial building is notable for its detailing and its setback from the street. It is constructed with red brick cladding laid in running bond, with buff colored bricks used to call attention to soldiered lintels, window sills and as quoins on the front outer corners. At the front of the flat roof, a capped, stepped parapet rises over the north façade to a peak in the center. A decorative "MD" tile, with the intertwined snake, is placed in the center of this peak, and outlined by buff colored bricks. The entrance is centrally located and flanked by two large square, fixed windows with black shutters. Around the entry door, which has a glass transom above, are two brick piers topped with a tiled pent roof. The north side of the building originally had three windows with buff brick lintels. The sills have been raised on the back two windows, while the third has been completely in filled with masonry. A contemporary, fabric-covered, metal framed entry canopy has been placed in front of the building in the small front yard.

(Bola Report)

The property is identified as being located in a potential historic district.

### Dr. Hall House, 117 4th Ave N



A local physician, Dr. Hall, constructed this house in 1910. He used it as an office until 1927, when he sold it to Otto and Hattie Sorenson. The Sorensens resided there for 34 years until 1951. Mr. Sorenson was the former Edmonds Postmaster and was active in local civic organizations. The house is associated in general fashion with the early residential and commercial development of Edmonds.

The house is a block mass with a full-width, deep porch on the primary east façade, supported by three unevenly spaced wood-clad posts. The roof form includes a primary hip and small hip dormers on the front and sides, which are placed at the center of each elevation. A single double hung window is provided in the upper front plane of the east façade, with the recessed lower level wall features the entry and a shutter clad side window. A single-story addition projects from the back, west façade. Non-original features include cladding and entry stairs and door. (Bola Report)

The property is identified as being located in a potential historic district.

**Roscoe House, 133 4th Ave N.**



This house, built around 1889, is associated with the early pioneer settlement of Edmonds. Records suggest it was built by C.T.Roscoe, a Snohomish County Prosecuting Attorney. Roscoe raised the house and grade of his site with a two-foot crawl space in 1918, seeking to create “one of the nicest lots on 4th Avenue North.” The house was later converted to apartments, and then changed to office space.

This cross-gabled, L-shaped house retains much of its original character despite changes over time. It is a simple vernacular structure, with its east “L section” two bays in width. A shed-roof front porch is nestled into the intersection of the ell. Windows are generally one over one, double hung types. Cladding is wood clapboard, which may be new, with corner board trim. At the back (west) openings have been altered, and a deck added at the ground level. A balcony has been added at the second level. Two former brick chimneys have been removed and the porch railing has been changed. (Bola Report)

The property is identified as being located in a potential historic district.

### North Sound Church, 404 Bell St



The church was organized by ten residents and constructed in 1909 at the corner of 6th Avenue and Hebe Way (later Edmonds St.) for \$1,460. It was then a simple 30' x 66' structure. In 1929, it was moved to the current site and a basement was added. In 1950, it was remodeled to include a new social hall and classrooms and changes were made to the façade and entry. The church has served the Edmonds Baptist community for 100 years.

The church is made up by a sequence of two story wings sheltered by varied gable roofs, with a footprint that forms a complex "H" shape. Its primary south façade is characterized by a projecting porch, with turned columns supporting a shallow gable roof, a pair of entry doors, with an engaged flat roofed section surmounted by a small bell tower and cupola. To the south of the entry porch there is a Palladian window group at the second story, with divided lites, which aligned with a tripartite assembly of double-hung windows below. Two secondary entries are provided on the north façade. Other facades also feature single and double-hung windows with divided lites. The back section of the building, with cross gable roof, appears to be a later one as indicated by its sliding and double hung windows. The wings of the building suggest its additive phases of construction but the forms are unified by the consistent painted clapboard siding and clipped roof edges. (Bola Report)

The property is identified as being located in a potential historic district.

### 220 4th Ave N



This house was built in 1905 and is generally associated with the residential development of Edmonds. This straightforward, one-story Arts and Crafts house is covered by metal-tiled, hipped roof. Hipped dormers rise on the north and south roof slopes, while an eyelid dormer is located on the front (west) side. The slightly flared eaves are decorated by false rafter tails. A set of brick steps rises to the front door, which is sheltered by a bracketed gable. The house is sheathed with wood clapboard with the exception of the dormer cheeks, which are wood shingled. Windows are primarily one-over-one light sash. The windows in the hipped dormers have decorative diamond shaped panes. An end wall chimney on the west end of the south wall is built of clinker blocks. (Bola Report)

The property is identified as being located in a potential historic district.

### 228 4th Ave N



Built in the mid 1920s, this house is associated with the early residential development of Edmonds. This Tudor Revival house has a dominant side-gabled roof with a front facing cross gable that bells out on the north side to cover the entrance porch. Windows are typically three-over-one light sash and the front (west) windows are grouped in sets of

three. A secondary entrance on the south side of the house is covered with a shed roof supported by simple brackets. The raised basement is lit by eight-light fixed windows. (Bola Report)

The property is identified as being located in a potential historic district.

### **Philips Motorcourt Motel (Edmonds Apartments), 304 4th Ave N**



This former motel dates to 1941 when many people moved into established towns and cities, seeking employment. It is associated generally with the development of Edmonds and the rising popularity of the automobile. The building was later converted to an eight-unit courtyard apartment complex.

The single story U shaped structure encloses a central court with circular driveway. Wood clapboard sheathes the building, which is covered with a flat roof. Wall openings are varied, though many windows are one-over-one sash. Some windows have been replaced and it appears that former garage doors have been closed off. The roof parapet steps up at the center of the north façade of the north wing in a very simple effort to formalize the building, but its overall proportions are low and horizontal. (Bola Report)

The property is identified as being located in a potential historic district.

## Edmonds High School (ECA), 410 4th Ave N



Begun in 1909 with additions made in the 1920s, in 1938-1939. The old school complex consisted of a number of classroom, assembly and service buildings which are located on the large through-block property. The principal building remaining on the site is the old school auditorium, which is now the main performance space in use as the Edmonds Center for the Arts. The oldest school building is two stories including a daylight basement with an estimated eight classrooms. Its painted brick facades are characterized by order and symmetry. Changes to the windows and later additions have considerably impacted the integrity of the building. The school buildings include concrete frame buildings from the 1930s which features smooth finished curved walls and Art Deco decorative details. Several of the later buildings are free standing structures which obscure views of the older building. (Bola Report)

Now in use as Edmonds Center for the Arts, the property anchors the northern end of the 4<sup>th</sup> Avenue Cultural Corridor.

The property is identified as being located in a potential historic district.

### 3. Properties which contribute to the historic character of the area. (marked in green on map)

#### 120 4th Ave N



Built in 1902 with later construction in 1930 this Tudor revival house named the “Beeson House” has had substantial alterations. Further investigation is needed to establish to what extent the building has changed but the name would suggest an important historic tie to Edmonds past.

This property is located in a potential historic district.

#### 127 4th Ave N



1910 Dutch Colonial with center porch on the east façade and symmetrical dormers. Windows are one-over-one double hung sash. This single family side gable house appears to have a later addition of a porch on the south side lower level and may have been altered at the back (west) side. Further investigation will be needed to establish the eligibility of this house for inclusion on the register.

This house is located in a potential historic district.

**204 4th Ave N**



**1941 Style?**

This property is located in a potential historic district

**210 4th Ave N**



**1940 Workman's foursquare.**

This property is located in a potential historic district.

**221 4th Ave N**



The original structure dates to 1905 but has been substantially altered. Further investigation is required to determine to what extent the structure has been changed.

This property is located in a potential historic district.

**230 4th Ave N**



1930 craftsman style bungalow. Significantly modified, it still retains the form of the style and fits with its surroundings.

This property is located in a potential historic district.

**231 4th Ave N**



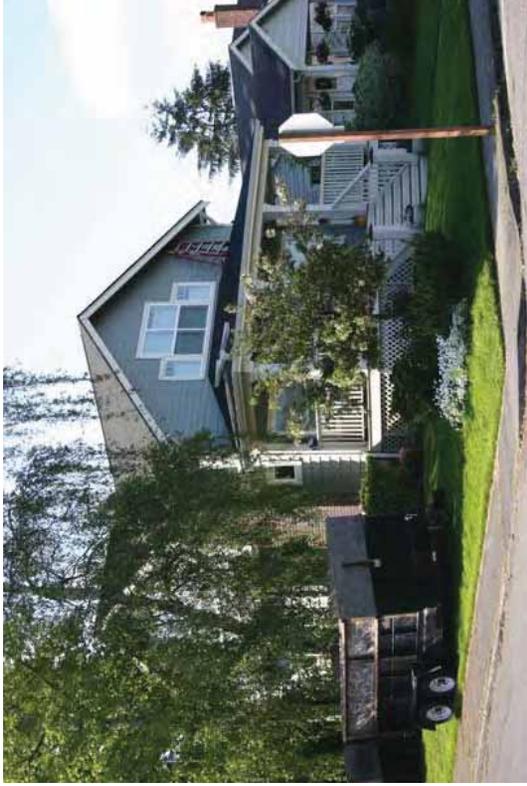
1920 arts and crafts bungalow, side gable. Windows altered.  
This property is located in a potential historic district.

**233 4th Ave N**



1910 vernacular. Largely unchanged exterior with front porch and front gable.  
This property is located in a potential historic district.

**234 4th Ave N (Remodeled in historically appropriate fashion)**



Original structure dates to 1920 but has been raised to a two story in recent years. The building is arts and crafts style and has been rebuilt in period style, accurately.

This property is located in a potential historic district.

**301 4th Ave N**



~1940's Cape Cod. Dormers may have been removed.

Property is located in a potential historic district.

**303 4th Avenue N.**



Four cottages listed as a four-plex but which may have been moved from elsewhere in the town. The cottages date to 1938 which is probably the date they were placed in this location. More investigation will be required to establish the history behind these buildings. The flat-roofed sections are not original. The small scale of the structures fits the overall feel of the avenue.

This property is located in a potential historic district.

**305 4th Ave N**



1920 arts and crafts bungalow.

This property is located in a potential historic district.

**408 4th Ave N**

1939 Side gable bungalow with north side addition.  
This property is located in a potential historic district.

**426 4th Ave N**

1926 Cape Cod??  
This property is located in a potential historic district.

### 432 3rd Avenue North



This property is located in a potential historic district.

### Other Properties

Properties not listed in the foregoing three categories (and not colored on the map) are not considered to be historically significant and do not contribute directly to the character of the area.

## Appendix B. Introduction to Standards and Guidelines: Choosing an Appropriate Treatment for the Historic Building (NPS)

The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work.

The four treatment approaches are **Preservation**, **Rehabilitation**, **Restoration**, and **Reconstruction**, outlined below in hierarchical order and explained:

The first treatment, **Preservation**, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

**Rehabilitation**, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)

**Restoration**, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.

**Reconstruction**, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

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

**Relative importance in history.** Is the building a nationally significant resource – a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their “exceptional significance in American history,” or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the National Register more frequently undergo Rehabilitation for a compatible new use.

**Physical condition.** What is the existing condition – or degree of material integrity – of the building prior to work? Has the original form survived largely intact or has it been altered over

time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.

**Proposed use.** An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character; special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

**Mandated code requirements.** Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, a series of code-required actions may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

Note: The above text is from the National Park Service web site (accessed 15 October, 2009). For current guidelines, updates, and additional information, please see: [http://www.nps.gov/history/hps/tps/standguide/overview/choose\\_treat.htm](http://www.nps.gov/history/hps/tps/standguide/overview/choose_treat.htm)





**4<sup>TH</sup> Avenue Cultural Corridor  
Design Implementation and Funding Plan**

<http://www.ci.edmonds.wa.us>

<http://www.ci.edmonds.wa.us/artscommission>