

**STAFF REPORT 05-08-2024 REGULAR MEETING**

**PREPARED BY: G. LANDSBERG**

**APPLICATION NUMBER: HDC2024-00183**

**ADDRESS: 64 EDMUND PLACE**

**HISTORIC DISTRICT: BRUSH PARK**

**APPLICANT: ANTHONY ASKEW/EDMUND PLACE PARTNERS LLC**

**ARCHITECT: TIM FLINTOFF, AIA/4545 ARCHITECTURE**

**OWNER: ALTCO LLC**

**DATE OF PROVISIONALLY COMPLETE APPLICATION: 04-15-2024**

**DATE OF STAFF SITE VISIT: 04-23-2024**

**SCOPE: ERECT REAR ADDITION AND ROOF DECKS, RESTORE FULL-WIDTH FRONT PORCH, INSTALL WINDOWS**



*View of 64 Edmund Place, looking southwest from the sidewalk. Staff photo, April 23, 2024.*

### **EXISTING CONDITIONS**

The building at 64 Edmund Place, originally built circa 1872 as a resplendent two-story, single-family Italianate mansion for Henry W. Standart, has suffered unrelenting neglect for decades. Excepting its original brick, general massing, and a scant number of historic features, little of its 19<sup>th</sup> century character remains (see speculative image on the next page). Even in comparison to its altered character when it entered the historic district in 1980, the change over the last 45 years has been dramatically negative. Elements that are still present include a centered gable with bracketing, window hoods, and four monumental brick chimneys, two at each side of the house. The original porch, which was replaced in the early 20<sup>th</sup> century by a full-width colonial revival style porch, was present in 1980 but has also been removed. Also missing are the original windows (including the bay windows at the front). There are no records of approvals at this property, except for boarding.

The original historic mansion, like the vast majority of other mansions in Brush Park, was converted to a rooming house and expanded linearly southward to fill most of the parcel in the 1910s and 1920s, as wealthy Detroiters evacuated to newer enclaves in Boston-Edison, Arden Park and on the leafy “suburban” eastside. The large brick addition is also extant, and also in distressed condition. Because the brick addition was also erected

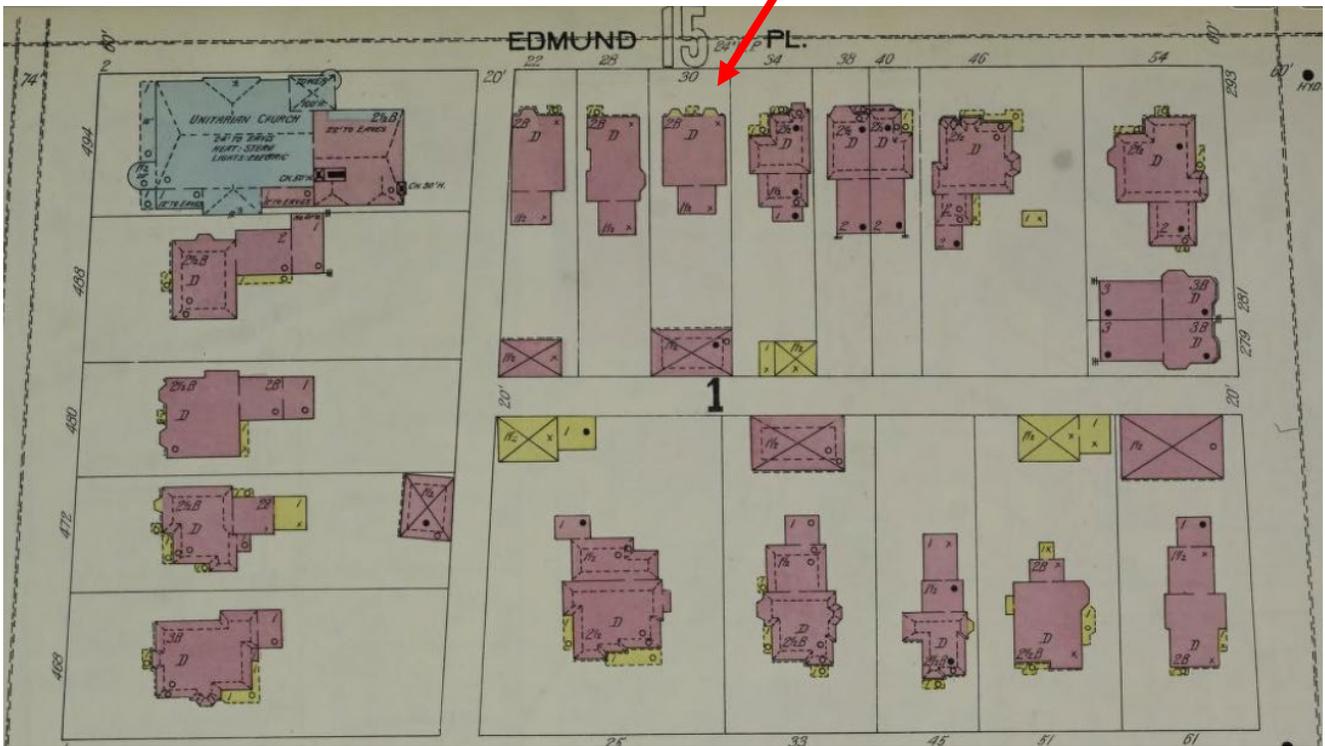
during Brush Park’s historic period, and was extant at the district’s time of designation, it is also a character-defining element of the property.



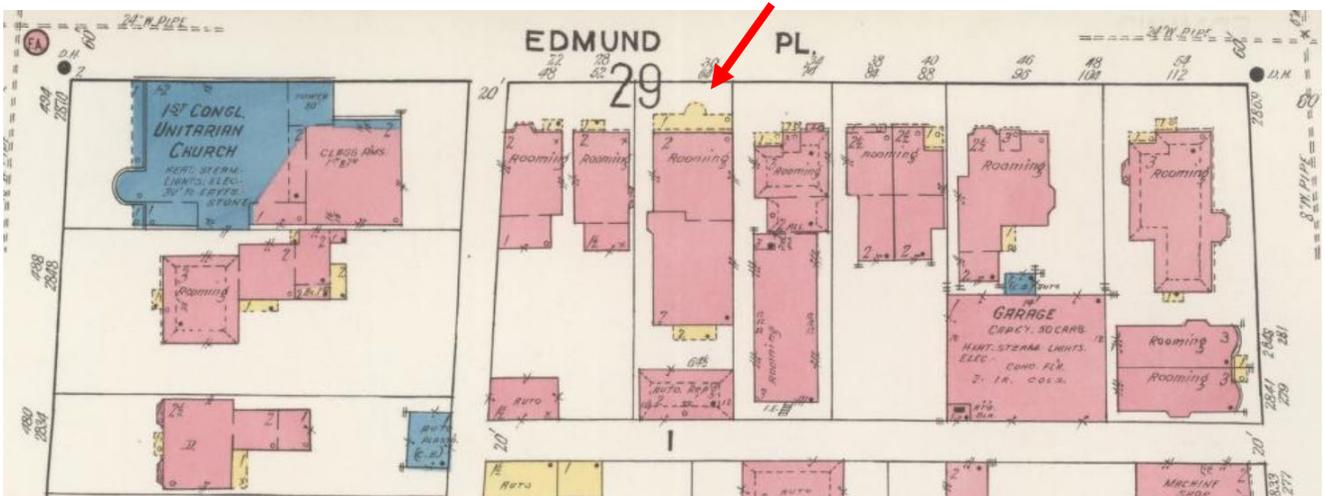
Multiple iterations of 64 Edmund Place. The first image, created by user “uyinla” and shared on Flickr, is a speculative rendering of its original appearance, which staff judges to be a reasonable guess. The second image, upper right, is the appearance of the building when it entered the historic district in 1980, long stripped of its Victorian bay windows and porch, replaced by a full-width Colonial Revival porch, consistent with architectural fashions in the early 20<sup>th</sup> Century. The two bottom images are from more recent decades.



Parcel at 64 Edmund Place per Detroit Parcel Viewer. Compare to Sanborn depictions of parcel at earlier dates, shown on next page.



1897 Sanborn map of vicinity, showing the low density upper class residential character of the area at the turn of the century, all large single-family dwellings (D). Note that prior to the city-wide address revisions in 1920, the subject parcel was 30 Edmund Place. The protruding Victorian-era bay windows and modest porch stoop are visible here (shown in yellow for wood frame construction.)



By 1921, not quite a quarter-century later, the area has changed considerably. All of the former mansions visible here, save one, are now "Rooming" houses; some, including 64 Edmund Place, with large additions. Machine shops and repair garages are among the visible use types here, filling in former backyards. At 64 Edmund, note that a large "full-width" frame porch, likely of a Colonial Revival design, has replaced the earlier 19<sup>th</sup> century frontage. Note also the brick garage at the rear of the parcel, identified as "auto repair."



*Another view of front elevation, with right (west) side visible. Staff photo, April 23, 2024.*



*Detail view of front foundation and existing non-approved porch. Staff photo, April 23, 2024.*



*Central gable, with some remaining historic elements. Staff photo, April 23, 2024.*



*Distant view of left side (east) elevation, looking towards the west. The two construction phases (original mansion and 1920s addition) are easily read here, divided by the vertical red line. Staff photo, April 23, 2024.*



*104 Edmund Place (Lucien Moore House), a massively scaled historic mansion and landmark building in Brush Park, now a multi-unit building, sits to the east of the subject property. Staff photo, April 23, 2024.*



*Another Brush Park landmark rehabilitation, the Ransom-Gillis House, anchors this view less than a block from the subject property. Looking generally southward along John R Street from Edmund Place. Note the introduction of new contemporary architecture of complementary massing and complexity, all approved by this Commission, that is typical of Brush Park and other historic neighborhoods (e.g., Corktown, West Village) with vacant parcels. Staff photo, April 23, 2024.*



*Adjacent historic carriage house at 79 Alfred Street, just across alley from subject site. Note scale, massing, and zero lot line condition. Opposite direction from view below. Staff photo, April 23, 2024.*



*Rear elevation of existing building (rear of the rooming house), showing present condition. This wall and the damaged tree growing in the yard would be removed to erect the new rear addition. Until the 1920s, a 2-story garage or "barn" blocked this view and was situated at the very rear of this parcel. later reduced to 1-story. Staff photo, April 23, 2024.*

## PROPOSAL

The applicant proposes a comprehensive rehabilitation of the building into a 3-unit multi-family residence, including exterior alterations and rooftop/rear additions, per the attached drawings, documents, and scope of work, including but not limited to:

- Demolition of rear wall and existing front porch
- Replace missing windows in existing openings, and new additions, with Anderson 400 series windows (per narrative) or 100 series (per drawings)
- Construct new painted wood front porch, columns and railings to be painted wood
- Construct new side entry porch
- Repair/replace existing exterior detailing as required, with in-kind materials
- Construct 3<sup>rd</sup> story “doghouse” and roof decks on existing building, clad with Hardie board/batten
- Construct new rear addition, brick to coordinate with existing, 2<sup>nd</sup> floor clad with Hardie board/batten



*Renderings of the proposal from the application materials; restored front (left) and altered rear (right) with addition and garage spaces.*



*Rendering of view from Edmund Place, east side of building, showing rooftop deck alterations and new addition visible at far left.*

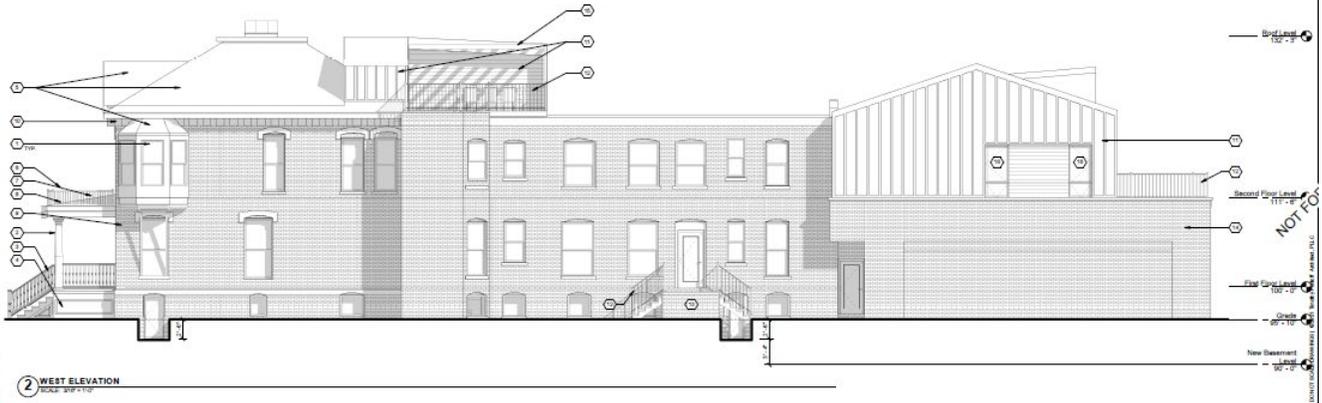


1 NORTH ELEVATION  
SCALE: 3/16" = 1'-0"



1 SOUTH ELEVATION  
SCALE: 3/16" = 1'-0"

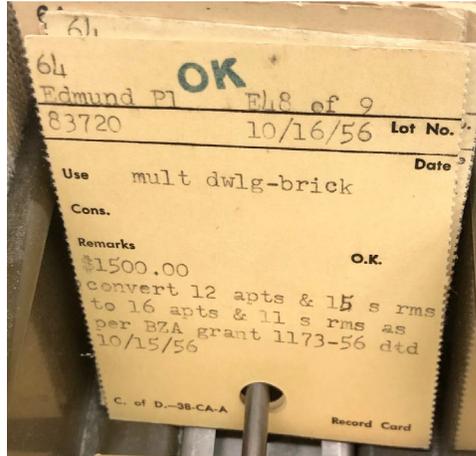
Architectural elevations from applicant materials (left image – front, right image – rear, below- side elevation). Not to scale.



2 WEST ELEVATION  
SCALE: 3/16" = 1'-0"

## STAFF OBSERVATIONS

- The Brush Park Historic District was established in 1980. A pre-war period of significance, extending from circa 1870 to 1940, is generally accepted.
- Overall, staff assesses that the application will appropriately rehabilitate and return to productive use a long vacant and blighted property in Brush Park. A few minor concerns are discussed below.
- Like many of Brush Park's large nineteenth-century mansions, the original house was more than doubled in size by the addition of a large "rooming house" addition during the historic era. This is an important historic element and shows the developmental arc of Brush Park from a "high-style" residential district to a working-class community providing desperately needed housing. By the 1950s,



according to records in the city's Buildings Department, this small complex held sixteen apartments in addition to eleven SRO (single room occupancy) units, providing stark evidence of the crowding and density in mid-20<sup>th</sup> century Brush Park. Both the preservation of the original house and the "rooming" addition are important in preserving the property's history, and the application succeeds in this task.



*In this undated (likely c. 1990s) aerial view of the block, the subject building is seen in white (red arrow points at original house). Note that the one story garage structure at the rear of the lot is still extant in this image (yellow arrow), as well as a massive 3-story addition at the mansion next door, now gone. Note also the ruined condition of the Lucien Moore house (104 Edmund Place), with no roof, now restored (purple arrow). The ruined Ransom-Gillis House is just visible at the upper left. From Detroit Urbex website.*

- The front porch of this house has existed in at least four different iterations over the last 150 years. The original Victorian era porch, as rendered speculatively on page 2 of this report, was removed early in the historic period. The second porch, shown below, was a grandly stylized Colonial Revival full-width porch with six columns and a balustrade, centered by a curved projection over the main entrance. It was likely added at the same time as the “rooming” addition, and would have served as a welcome exterior social space for the various working residents of the building. In 1978, just prior to the district’s designation, the Colonial Revival porch was simplified by removing the curved portion. While likely done for maintenance purposes, this alteration of the porch’s rooflines returned more balance to the juxtaposition between the 19<sup>th</sup> and 20<sup>th</sup> century expressions of the house, in staff’s opinion. Finally, the remainder of the historic 20<sup>th</sup> century porch was removed in the late 20<sup>th</sup> century and replaced with a small utility porch of no historic character, which survives today.



1963 view of the property. Note curved porch entablature supported by two additional outboard columns at center (red arrow), which was removed prior to historic district designation in 1980. Also visible is a rooftop balustrade surrounding the flat top of the roof, now gone (purple arrow), discussed further below.

The applicant proposes to reconstruct a close facsimile of the early 20<sup>th</sup> century Colonial Revival porch that existed *at the time of designation* (without the curved projection), in compatible and authentic wood materials, based on surviving photographs from the 1960s through the 1980s. There is no record of Commission approval for removal of the Colonial Revival porch which was present in 1980. Staff recommends this treatment as historically appropriate, and also as a remedy for this apparent violation, as it returns the porch to its appearance at the time that regulatory controls commenced.

- The next major alteration proposed by the applicant is the removal of the four large brick chimneys, two on each side of the oldest portion of the building (the main house). These monumental and architecturally distinguished chimneys appear to date from the original period of construction. While in need of maintenance and repair, staff recommends that they instead be preserved (or if necessary, rebuilt) as important character-defining features of the property. Imposing brick chimneys on Brush Park mansions, as seen at both the Lucien Moore and the Ransom-Gillis Houses pictured on page 4, (and may other mansions dating to the historic period) are important defining elements of these buildings that date to the very foundation of the neighborhood as an enclave for conspicuous wealth, and speaks to the opulence and comfort enjoyed by the property’s first residents, Detroit’s leading citizens and business owners. These chimneys are often executed with ornamental brick coursing, as they are in this case. In the context of the overall rehabilitation, which includes the addition of new rooftop projections and elements, they are particularly important to retain in maintaining the primacy of the main historic house in the context of later non-historic additions, as recommended by NPS guidelines.

- A rooftop “doghouse” and deck addition is proposed at the juncture between the original 1870s house and the 1910s rooming addition. The architect has attempted to limit the visible impact of the modern elements enclosing the stair (the board and batten clad shapes) by sloping their rooflines consistent with the historic slope. While preferable to an initial design presented to staff, staff recommends that further revision of the design be pursued to make these elements less visible. Along with retaining the four historic chimneys, described in the previous bullet point, this might be accomplished in one or more of the following ways:
  - Reconfiguring the interior stairs by combining two stairs into one, reorienting the runs to be on the building’s long axis, or similar moves
  - Changing the materiality of some planes of the proposed “doghouse” elements from opaque to transparent, lessening their impact within the overall expression of the roof. This could involve adding glass walls to one or more of the vertical sides, allowing views through the elements.
  - Restoring the long lost rooftop balustrade (also visible in the 1963 photo above), which would restore another authentic historic element to the roof (along with retaining the chimneys) that might reduce the impact of the “doghouse” elements.
- However, staff does support the proposed consistent use of some modern Hardie cladding for both the new doghouse elements at the mid-building roof deck, and the same at the rear addition. This consistency ties the elements together and makes clear that they are both modern additions to the historic context, which satisfies NPS guidelines concerned with distinguishing such non-historic additions. An attempt to reclad the mid-building “doghouse” in a traditional siding or matching brick would, in staff’s opinion, blur and confuse the clear reading of the original house. Should the doghouse or roof deck be removed at a future date, there will be no confusion that these elements were added later.
- In assessing the appropriateness of the rear addition, staff is guided by the historical development of the neighborhood and the histories of similar properties. Brush Park, as described above, was radically transformed during the historic era by the rapid infill of open space by rooming house blocks, garages, repair shops, and other urban development. The Commission has on multiple occasions in this district approved projects that approach maximum lot coverage and rebuild urban density. The property, per the Sanborn maps provided earlier in this report, also previously had a large garage or barn at the alley. This structure, according to records in the Buildings Department, was reduced from 2 stories to 1 story subsequent to a fire in 1928.



As such, staff assesses that the construction of another large addition to the property, adding to the established pattern of large additions and consistent with the previous existence of a 2-story “barn” at the rear, is historically compatible and appropriate. The proposed design includes brick that is intended to match the earlier portions of the building.

- The second element of the rear addition, a cross-gabled form with rear-facing dormers, is modern in finish and expression, with historic barn-like massing. Staff finds it to be compatible and deferential to the overall expression of the property and district, with perhaps a stylistic nod to its earlier precedent. As stated above, its finish expression ties in with the mid-building “dog-house” elements to clarify the recent status of these newly added elements.
- The proposed roof decks, both at mid-building and rear, are acceptable alterations in the Brush Park context, do not destroy character-defining features, and do not detract from the overall historic character

of the property or the district.

- Per the National Park Service, per guidance given on the [Replacement Windows that Meet the Standards](#) website, the following considerations must be made to judge compatibility (emphasis added):  
*Replacement windows for missing or non-historic windows must be compatible with the historic appearance and character of the building. Although replacement windows may be based on physical or pictorial documentation, if available, **recreation of the missing historic windows is not required to meet the Standards.** Replacement of missing or non-historic windows must, however, always **fill the original window openings and must be compatible with the overall historic character of the building.** The general type of window – industrial steel, wood double-hung, etc. – that is appropriate can usually be determined from the proportions of the openings, and the period and historic function of the building. The appearance of the replacement windows must be consistent with the general characteristics of a historic window of the type and period, but **need not replicate the missing historic window. In many cases, this may be accomplished using substitute materials.** There may be some additional flexibility with regard to the details of windows on secondary elevations that are not highly visible, consistent with the approach outlined for replacing existing historic windows. Replacing existing incompatible, non-historic windows with similarly incompatible new windows does not meet the Standards*

In recent reviews, the Commission has accepted manufacturer's products like aluminum-clad wood windows, or true wood windows, as compatible under this Standard. Custom-made wood windows are also appropriate. In a few isolated cases on less ancient and less distinguished houses, fiberglass or other materials have been found compatible. The proposed product in the current application are either Andersen 400 or Andersen 100 series windows, which are single-hung vinyl-clad or composite windows, respectively. While, in staff's opinion, such products would be acceptable for the new-build portions that are proposed, such materials and configuration are not compatible with the detailing and grandeur of the original 19th century mansion, especially the all-important front elevation. Staff would therefore recommend a revision to a true double-hung window of either true wood or aluminum-clad construction.

- The Elements of Design for the Brush Park Historic District should always be studied when new construction, additions, or substantial exterior alteration are proposed. Staff notes the following excerpts from these codified elements, as such (emphasis added):
  - **(1) Height.** *Height varies in the district from one to 11 stories. In the area between Woodward Avenue and Brush, the original development was almost exclusively 2½ story houses. Later changes included the construction of apartment buildings among the houses, the majority of which are three stories in height. The tallest building, the former Detroit Hotel, is located on Woodward Avenue in the commercial strip. All other buildings more than four stories in height are located between Woodward Avenue and John R, and generally on or immediately adjacent to buildings on those streets. East of Brush, the original development ranged from one to 2½ stories. Later redevelopment includes apartment buildings not more than four stories tall, most often located on Brush. In the case of the 19th Century houses located between Woodward Avenue and Brush, the 2½ story height implies more height in feet than usual, since ceiling heights in these houses are unusually high.*
  - **(2) Proportion of building's front façade.** *Buildings in the district are usually taller than wide; horizontal proportions exist only in incompatible later buildings, except for row house buildings.*
  - **(3) Proportion of openings within the façades.** *Areas of void generally constitute between 15 percent and 35 percent of the total façade area, excluding the roof. Proportions of the openings themselves are generally taller than wide; in some cases, vertically proportioned units are combined to fill an opening wider than tall.*
  - **(4) Rhythm of solids to voids in front façade.** *Victorian structures in the district often display great freedom in the placement of openings in the façades, although older examples are generally more regular in such placement than later examples. In later apartments, openings tend to be very regular.*
  - **(5) Rhythm of spacing of buildings on streets.** *The area between Woodward Avenue and Brush*

- appears to have been developed in a very regular spacing, with 50-foot lots. This regularity has been disrupted by the demolition of many of the houses, and the vacant land resulting, as well as the occasional combination of lots for larger structures, particularly close to Woodward Avenue. East of Brush, smaller lots were used in subdividing, but many buildings stand on more land than one lot, and the parcel sizes are now quite irregular, as is the placement of buildings.
- **(6) Rhythm of entrance and/or porch projections.** Most buildings have or had a porch or entrance projection. The variety inherent in Victorian design precludes the establishment of any absolute rhythm, but such projections were often centered. On Woodward Avenue, the commercial nature of most buildings and the widening of Woodward Avenue has effectively eliminated such projections.
  - **(7) Relationship of materials.** By far the most prevalent material in the district is common brick; other forms of brick, stone and wood trim are common; wood is used as a structural material only east of Brush. Some later buildings have stucco wall surfaces. Originally, roofs were wood or slate with an occasional example of tile; asphalt replacement roofs are common
  - **(8) Relationship of textures.** The most common relationship of textures in the district is the low-relief pattern of mortar joints in brick contrasted to the smoother or rougher surfaces of stone or wood trim. Slate, wood, or tile roofs contribute particular textural values where they exist, especially in the case of slates or shingles of other than rectangular shape.
  - **(9) Relationship of colors.** Brick red predominates, both in the form of natural color brick and in the form of painted brick. Other natural brick and stone colors are also present. These relate to painted woodwork in various colors, and there is an occasional example of stained woodwork. Roofs of other than asphalt are in natural colors; older slate roofs are often laid in patterns with various colors of slate. Original color schemes for any given building may be determined by professional analysis of the paint layers on the building, and when so determined are always appropriate for that building.
  - **(10) Relationship of architectural detail.** On the buildings of the Victorian period, elaborate detail in wood, stone, or sheet metal was common; areas treated include porches, window and door surrounds, cornices, dormers, and other areas. Later buildings are generally simpler, but include less elaborate detail in similar areas.
  - **(11) Relationship of roof shapes.** Examples of many roof shapes, including pitched gable roofs, hip roofs, mansard roofs, and gambrel roofs are present. Different types are sometimes combined in a single structure, and tower roofs, cupolas, lanterns, belvideres, monitors, conical roofs are used on various Victorian houses. Flat roof areas in the center of hip or mansard roofs are frequent. Later apartment and commercial buildings generally have flat roofs not visible from the ground. The generally tall roofs add height to the houses of the Victorian period.
  - **(12) Walls of continuity.** Between Woodward Avenue and Brush, the houses originally honored common setbacks which provided for front lawns. Some of the later apartments have not been set back to the same line as the houses amongst which they were built, thus disturbing the original line of continuity. On Woodward Avenue, the commercial development is typically at the sidewalk, creating a wall of continuity. This is not entirely continuous due to parking lots and some buildings set well back. On John R and Brush, and east of Brush, buildings are typically placed at or near the sidewalk with little or no front yard. Where buildings are continuous, a wall of continuity is created.
  - **(13) Relationship of significant landscape features and surface treatments.** The major landscape feature of the district is the vacant land, which creates a feeling that buildings are missing in the district. Some houses have more than the standard 50-foot lot and have wide side yards. Individual houses have front lawns often subdivided by walks leading to the entrance; lawns are exceedingly shallow or nonexistent in the area between Beaubien and Brush. Side drives are rare, access to garages or coach houses being from the alleys. The closing of Watson and Edmund Place between John R and Brush has created landscaped malls uncharacteristic to the district. Some walks of stone slabs have survived; others have been replaced in concrete. Sidewalks are characteristically close to the curb.
  - **(14) Relationship of open space to structures.** There is a large quantity of open space in the

area, due to demolition of buildings. The character of this open space is haphazard as it relates to buildings, and indicates the unplanned nature of demolitions due to decline. The feeling created is that buildings are missing and should be present. On Watson and Edmund between John R and Brush, the streets have been removed and replaced with landscaped malls. The traditional relationship of houses to street has thus become a relationship between houses and landscaped strip open space.

- **(15) Scale of façades and façade elements.** In the large houses between John R and Brush, the scale tends to be large, and the façade elements scaled and disposed to emphasize the large size of the houses. **Towers, setbacks, porches and the like divide façades into large elements.** On Woodward Avenue, the scale ranges from very large, and emphasized by many small window openings, as in the former *Detroit Hotel*, and very large, made up of large architectural elements, such as the churches, down to quite small, with large windows emphasizing the small size, as in some commercial fronts. East of Brush, the scale is smaller and the detail less elaborate, creating a more intimate setting with the buildings closer to the street. Later apartments are in scale with simple but large elements near the ground and repetitive window openings above, frequently capped by a substantial cornice.
- **(16) Directional expression of front façades.** A substantial majority of the buildings in the district have front façades vertically expressed. Exceptions are some commercial buildings on Woodward Avenue, row houses on John R or Brush, and some duplexes or row houses east of Brush.
- **(17) Rhythm of building setbacks.** Buildings on the north-south streets generally have little or no setback, while older houses on the east-west streets between Woodward Avenue and Brush have some setback, which varies from street to street, though generally consistent in any one block. Later apartments and commercial structures in that area often ignore the previously established setback. Between Brush and Beaubien, setback is generally very limited, only a few feet, if any, of lawn space being provided between sidewalk and building.
- **(18) Relationship of lot coverage.** Older single-family houses between Woodward Avenue and Brush generally occupy about 25 to 30 percent of the building lot, not including coachhouses or garages. Later apartments and commercial buildings often fill a much higher percentage of the lot, sometimes approaching or reaching complete lot coverage. Between Brush and Beaubien, lot coverage for residential structures is generally about 40 percent, with commercial and later apartment buildings again occupying a larger percentage of their lots.
- **(19) Degree of complexity with the façades.** The older houses in the district are generally characterized by a high degree of complexity within the façades, with bay windows, towers, porches, window and door hoods, elaborate cornices, and other devices used to decorate the buildings. Newer houses in the northern end of the district and older houses in the southern end tend to be somewhat simpler than the high Victorian structures between them; later apartments and commercial buildings tend to have more classical decorative elements of a simpler kind.
- **(20) Orientation, vistas, overviews.** Houses are generally oriented to the east-west streets, while apartments and commercial structures are more often oriented to the north-south streets. The construction of the Fisher Freeway has created an artificial public view of the rear yards on Winder between Woodward and Brush. The vacant land in the area, largely the result of demolition, creates long-distance views and views of individual buildings from unusual angles which are foreign to the character of the neighborhood as an intensely developed urban area. Garages and coach houses are located in the rear of residential properties and are generally oriented to the alley.
- **(21) Symmetric or asymmetric appearance.** In the Victorian structures, examples of both symmetric and asymmetric design occur; symmetry is more characteristic of the earlier houses, while the high Victorian examples are more likely to assemble elements in a romantic, asymmetric composition. Later houses to the north are more often symmetrical, especially when derived from classical precedent. Asymmetrical but balanced compositions are common. Later apartments are generally symmetrical.
- **(22) General environmental character.** The environmental character is of an old urban neighborhood which has undergone, and is undergoing, considerable change. The original

*development, reflected in the Victorian period houses, has been altered by the provision of more intensive residential development in the early 20th Century, the change in character of Woodward Avenue from residential to commercial at about the same time, and a long period of decline.*

- Element 6 supports restoration of the large porch, while Element 7 reinforces the importance of a dominant brick expression juxtaposed by careful inclusion of modern materials in later buildings or additions; metal panel or hardie systems often play this role in Brush Park projects approved by the Commission. The textural juxtaposition highlighted in Element 8 is also supported by the play between the proposed restoration of brick and the new modern (smooth) Hardie board and batten surfaces.
- The combination of roof shapes proposed in the new addition, and the mid-building “doghouses,” finds favor in Element 11. The second story “barn-like” element proposed in the rear addition is another “large element” helping divide and define a composition as described in Element 15.
- Elements 18, 20, 21 and 22 touch upon the urban density that has characterized Brush Park for most of its historic period, which is supported by the proposed design.

## ISSUES

- The overall rehabilitation treatment for the property is well-designed and commendable in its comprehensiveness, with like-for-like material replacement as necessary to preserve authentic conditions, and appropriate colors. Care is taken at the front elevation, especially, to restore many lost historic elements and features whose loss has deeply impoverished the building’s architectural expression. Adding new elements with modern finishes, in compatible massing, serves to expand the building for modern uses consistent with the rehabilitation treatment regulated by this Commission, and previous neighborhood precedent.
- Staff finds that the monumental and architectural chimneys on the original mansion portion are important historic elements that should be retained.
- Staff suggests that the design of the “doghouse” elements be revised/reduced further, possibly by introducing transparency or restoring previously present historic elements, to prioritize the expression of historic fabric and reduce the impact of the new elements.
- The window product selected, the Andersen 400 series, is a vinyl-clad wood single-hung product, which exhibits neither the robustness nor finished appearance necessary for compatibility with the nineteenth century detailing critical to this building’s dominant architectural and historic expression. Windows at the building’s important historic elevations should be true wood or aluminum-clad wood, double-hung in operation.
- Staff also questions the configuration of the 1<sup>st</sup> floor windows at the main (front) façade, and recommends that they be reconfigured in a vertically oriented traditional form based on either Italianate or Colonial Revival precedents, not as casements/fixed units.

## **RECOMMENDATION**

### **Section 21-2-78, Determinations of Historic District Commission**

#### **Recommendation, Certificate of Appropriateness**

Staff recommends that the proposed work should qualify for a Certificate of Appropriateness, as it meets the Secretary of the Interior's Standards for Rehabilitation and the Brush Park Historic District's Elements of Design, with the following design revisions subject to staff approval:

- The four chimneys on the main house be repaired and preserved
- The "doghouse" elements housing the new stairs to the mid-building roof deck be redesigned to be less obtrusive, via internal reconfiguration of the stairs, the introduction of glass planes to allow greater transparency through the elements, and/or reintroduction of a rooftop balustrade as seen in historic photographs
- Window product selection and configuration throughout the rehabilitated areas of the building will be true wood or aluminum-clad wood units, with vertically-oriented double-hung configuration compatible with Italianate or Colonial Revival examples. A new front elevation depicting revisions to the first floor front-facing windows shall be submitted.