

GUIDELINES FOR NEW CONSTRUCTION OREGON CITY HISTORIC DISTRICTS



Historic Review Board ▪ Oregon City Staff ▪ The Office of Robert Dortignacq, Architect

September 2006

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Upper Oregon City View To West From 3rd to 6th Streets and High to Adams Streets, ca 1904 Clackamas County Historical Society, C-0250-000619

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INTRODUCTION

The Canemah National Historic District and the McLoughlin Historic Conservation District were established by the community to recognize and preserve their historic buildings and settlement fabric. These design guidelines have been formulated to protect the buildings in the districts, and their relationships to one another in the face of development pressures. The careful, sensitive and thoughtful design of any new construction in the districts is of the utmost importance because it must harmonize with the character of the neighborhoods and also be made compatible with existing historic structures. A lack of attention to the character of the design, the materials and details, and to the context within which the building will be placed can have a significant adverse impact for the area that can last a long time. As a result, proposals for new construction receive serious scrutiny.

To guide new development in the districts, the following objectives are reflected in the guidelines:

- Safeguard the heritage of Oregon City.
- Encourage public knowledge, understanding and appreciation of the City's heritage.
- Enhance the visual character of the districts by constructing harmonious designs that reflect and support the character and style of buildings during the historic period.
- Protect property values, way of life, owners' and community investment in the districts.

The design guidelines serve two important purposes in the context of an overall preservation plan. First, they provide the Historic Review Board (HRB) and City staff with uniform standards and a framework on which to base design review decisions. Second, they provide property owners, designers, contractors and developers a similar set of standards to allow for predictable planning and timely construction. Although written for new construction, historic property owners can find useful information in these guidelines to plan their own rehabilitation projects.



Canemah ca. 1904 Clackamas County Historical Society—C-0250-00-3109

PROCESS AND PROCEDURES

Organization of the Guidelines

The guidelines are intended to be utilized early in the design process rather than as a final checklist once a design is completed. The guidelines are comprehensive in nature and take into account all aspects that define the historic character of a structure and its surroundings. They begin with the General Design Principles. These principles are explained in the McLoughlin and Canemah Historic District sections and in the Character Guidelines which more specifically define the appropriate range of design solutions. The Element Guidelines address specific construction and products.

The guidelines follow the typical manner by which a project is designed from the initial planning to the development of specific details. Reference should, however, be made to all sections to give the applicant a sense of what is expected.

Alternative Designs: It is the intent that these guidelines cover design for the wide range of projects that may occur over time. They describe a ‘safe harbor’ to allow new construction projects to be approved easily and quickly. Yet, there may be occasions when alternative designs are either desired or needed. There are also particular product configurations, or materials that are pre-approved, but for which viable alternatives may exist. Those alternative designs and substitute materials shall be first reviewed by City staff and subsequently by the Historic Review Board (HRB) for compliance with the General Principles, and design intent of the guidelines. For those situations when an exception to the guidelines is necessary, the HRB and staff shall evaluate the proposal based upon the significance of the impact, measuring how well the alternative fits into the intent of the guidelines and essentially the end effect on the historic district.

These guidelines are not mandatory standards adopted by the City Commission. In order to have any development approved, the development must be shown to comply with the adopted historic review standards found in the Oregon City Municipal Code. These guidelines were adopted by the Oregon City Historic Review Board (the "HRB"), the body who performs the initial review of development in historic districts, and are intended to provide supplemental information and additional guidance about how the HRB interprets the standards in the code. Although complying with these guidelines does not guarantee approval of any development, the guidelines should assist anyone who is seeking approval.

Areas Of Applicability For The Guidelines

The guidelines are intended for new detached construction within the Canemah National Historic District and the McLoughlin Historic Conservation District, and on Landmark property sites outside of an historic district that may add a new structure or that may be subdivided. The guidelines do not apply to additions to existing structures. These are covered by the City’s “Design Guidelines For Alterations and Additions”.

Geographic Application Areas:

- McLoughlin Historic Conservation District (See Map in Appendix)
- Canemah National Register Historic District (See Map in Appendix)
- Individually listed Landmarks outside of the districts. Including those properties involving property divisions.
- Other historic districts or subdistricts created in the future may reference these guidelines.

How To Use The Guidelines: The Process In Brief

There is a two stage review process for new construction, except for minor projects such as fences, small sheds and minor landscape projects. This allows all parties to focus on the preliminary, yet major themes and issues, and obtain resolution before proceeding to the second review that requires developing more extensive drawings including details and finishes. It also allows early discussion on a project before extensive work is performed. At the first stage review the project is reviewed for compliance with the major design features. This includes Style, Site Use, Building Placement, and Building Form. Some aspects of Design Composition can be presented or discussed at the first hearing to provide direction. The second stage review, upon successful completion of the first, addresses the building and site details and any contingent issues or revised designs. For smaller projects, and those in which there appears to be general agreement, the hearings may be held during the same meeting.

AN EXAMPLE OF THE GUIDELINE PROCESS

TASK: NEW BUILDING IS DESIRED ON A PARTICULAR LOT

A. WHERE IS THE SITE?

McLoughlin Historic Conservation District, the Canemah National Register Historic District, or on individually listed historic property outside of the districts?

What is the Immediate Context? The Block? The Neighborhood?

What are the Mix of Existing Appropriate Historic Styles?

B. DECIDE WHICH STYLE TO USE

Determining the appropriate style is the important first step toward successfully designing a compatible building in the district. Decide which style direction to use from acceptable neighborhood styles and those in the applicable specific Historic District Design Guideline. The styles noted for the district have specific District modifications indicated.

C. SITING AND BUILDING FORM

- C-1** Review basic zoning requirements for New Construction for the particular site (R3.5, R6, MUC etc) to understand basic setbacks, lot coverage issues.
- C-2** Review Siting, Building Form Principles and the Specific Historic District from Design Guideline. Note any requirements that are more specific than those found in the basic zoning.
- C-3** Establish the Site Plan and the Overall Building Form. Is the use of the site and the building's placement on the site respectful of its context? Is the size, shape and bulk of the building consistent with the style chosen? Does it complement the neighborhood context? Is there too much 'program' for the site or style?

D. DESIGN COMPOSITION

- D-1** Design the building and site starting with primary design groups and major elements, such as wings, roofline, secondary portions, porches, window groupings, dormers. Are these elements supportive or are they detractive to the historic district? Are they supportive of the style and building?
- D-2** Review the design; Is it in good proportion and is the composition balanced?

Work Up To This Point Is Reviewed At The First Stage Hearing. Upon Its Successful Completion, The Second Stage Hearing Addresses The Following More Specific Design Information

- D-3** Review the design and adjust to incorporate comments from the first review. Is the design representative of the style range and do the forms and individual features work toward a united design approach as viewed from the exterior?
- D-4** Design the finer or more detailed portions of the building and site to fit within the framework established.

Continued on next page

HOW TO USE THE GUIDELINES: THE PROCESS IN BRIEF *Continued*

E. SPECIFIC DESIGN ELEMENTS

- E-1** Design and choose specific design elements, products, and materials that are allowable and consistent with the design styling and framework established.
- E-2** Does the design still fit the style's 'vocabulary'? Have extraneous or excessive details, ornamentation, or materials been chosen that detract from the neighborhood context?
- E-3** Do specific elements comply with the guideline? Are materials, colors and finishes selected? Visible equipment? Landscaping and Plantings?



Canemah 1867 Carleton E. Watkins photo, Oregon Historical Society, #OrHi 21601

Applicable Projects For The Guidelines

The guidelines apply to new detached construction and sitework, either infill on a vacant lot or accessory structures to an existing building. They also apply to the total rebuilding of demolished structures that were previously Non-conforming under current zoning. In addition, the guidelines apply to new public works projects. They do not apply to additions to an existing building. For those projects refer to the City's "Design Guidelines For Alterations and Additions".

These guidelines fit within other pre-existing ordinances and regulations that apply to both inside and outside of the historic districts. Those ordinances may be more specific, or may address other issues, such as parking, geology or environmental, in which case they are the standard to be followed.

The guidelines are useful for owners who may wish to phase in new work over time. Some of the work may not require permits, but information included in the guidelines can provide design direction to ensure the district character is preserved.

The following are common items that are reviewed for compliance when a new project is submitted for plan review:

- New Buildings
- Garages and Sheds
- Fences and Walls
- Walks, Drives, and Paving
- Hot Tub, Swim Pools (where visible)
- Landscape Alterations if Significant
- Mechanical, Electrical Equipment on Exterior or Site

Project Information Required For Submittal

1. A written, brief scope of work; That is, describe the project, approximate size, construction schedule, and how it meets the General Design Principles, utilize the Character Guidelines for illustration of compliance.
2. Site and Neighborhood Photographs; show site, existing and adjacent buildings, and those across street
3. Drawings; scaled design drawings indicating items that require approval:
 - a. Site; show site boundaries, structures, paving, improvements, and planting.
 - b. Floor Plans; each level
 - c. Sections; each way through the building when floor heights are specified.
 - d. Roof Plan
 - e. Exterior Elevations; for every side of each structure, indicate materials and heights of structure and floor levels.
 - f. Site Line Diagram; show view lines of proposed building, street and context of existing buildings at sites having 25% slope or greater to illustrate visual effect of the design on sloping sites.
 - g. Streetscape Illustration: For commercial, institutional, multifamily and two family projects illustrate photographically or by scale drawing the size and massing of the proposed project in relation to neighboring buildings and topography along the street and across the street, Review specifics with staff.
4. Materials, Color Samples, Product Information; samples of actual finish, color, material for exterior enclosure; door, window, siding, roofing, paving, product literature for alternative materials to illustrate compliance with design intent.

Cross Links To Other Requirements

There are other codes that may have requirements applicable for the project. Often, these are written for particular uses or zones that occur throughout the city not just the historic district, and therefore are generally less restrictive. They address both new and remodel activities. They may contain requirements not addressed in these guidelines and should be reviewed. Numbers refer to Oregon City Municipal Code (OCMC) and are available for review at City offices or website.

- 17.16 R-3.5 Dwellings; Refer to zoning map
- 17.20 Residential Design Standards
- 17.26 Historic Commercial
- 17.29 MUC – Mixed Use Corridor District; Refer to zoning map
- 17.40 Historic District Overlay
- 17.44 Geologic Hazards; a separate review for steep sites (25% slopes)
- 17.49 Water Resources Overlay District; review of environmental issues
- 17.52 Off Street Parking and Loading; Required for MUC zone, reviewed by staff and/or Planning Commission
- 17.54 Supplemental Zoning Regulations and Exceptions; See accessory dwellings
- 17.62 Site Plan Design and Review; Required for MUC zone, reviewed by staff and/or Planning Commission

DESIGN GUIDELINES FOR NEW CONSTRUCTION

1. GENERAL DESIGN PRINCIPLES

There are Guiding Design Principles that govern New Construction in the Historic Districts and on the sites of individually listed historic property.

SUMMARY: The appropriate design of new buildings is an extremely important consideration for historic districts. A compatible design supports the integrity of the district, while an incompatible and historically inappropriate design diminishes the character of the district. This is especially true for portions of a district that have discontinuity among their historic properties and neighborhoods.

New construction infill projects as well as ongoing revisions to existing buildings are necessary for the economic viability of the district. While new construction methods, materials and products continue to be developed, control must be maintained over the visual form and character of the construction to preserve the historic context.

All buildings and related construction utilize the following principles in their design. These principles shall guide new construction to be compatible with existing historic resources and yet offer strategies that can incorporate new materials and products. New construction is just that. It is not historic, nor shall it attempt to be historic, but rather to stand side by side with existing historic structures in a respectful manner.

STYLE COMPATIBLE Determining the appropriate style for a new infill project is an important initial step in the design process. Each historic district has different styles that were prevalent during the historic period of significance. These styles are what create the historic context. New construction shall complement one of these styles to support the historic context. Use of other styles dilutes and distracts from the historic context of the district.

While there may be several styles dominant within the district, the specific choice of a style shall be compatible with adjacent properties, the block, and the neighborhood. It also must be fitting for the particular function of the building and its size.

SITING PRINCIPLES Siting principles involve both how the site is used and how the building(s) is placed within the site. The specific lot location and its topography can dictate many requirements.

Residential buildings are to face the street squarely with their primary face in full view, and to be set back from lot lines and be spaced from one another similar to the immediate neighborhood. The primary structure is to be placed in the primary position with accessory structures in a service or ancillary position except where topography is an issue. Yard area between the house and street to primarily be planted with minimal paving only for pedestrian access and for vehicle movement. More private activity spaces to be located at the less public areas of the site.

Commercial buildings are to face the street squarely with their primary face and display areas in full view, to engage the pedestrian, and to be set back only slightly, if at all from the front and side lot lines. Small courtyard area may be appropriate for multifamily and certain commercial uses. Vehicle access to be on the less visible sides or rear.

BUILDING FORM PRINCIPLES Address the overall size, shape and bulk of the building.

The architectural style used for the building defines many aspects of its appropriate form and proportions. Excessive variation in the size, shape, or configuration creates an inappropriate solution that is stylistically incorrect and not complementary to the district. The building form needs to relate to the buildings in the immediate neighborhood, and to take into account both similarities and changes on the block. The new building form shall reference the principles, proportions and scale of an historically appropriate style.

Existing commercial historic buildings are now less numerous in the districts. Acceptable styles will produce new infill form based on historic character qualities of the original buildings and those found in other similar districts. This new development will then successfully relate to adjacent residential neighborhoods. The appropriate style and form of the new buildings depends upon the site and neighboring, or transitioning context.

DESIGN COMPOSITION PRINCIPLES Include a range of more detailed design issues that address groups of elements, individual elements, their design and how they relate to the overall composition and finish. The principles place a traditional emphasis on the design's composition as seen from the exterior, rather than as a result of interior functional planning requirements. They also outwardly convey a sense of quality craftsmanship.

The design composition principles, being more detailed, and stylistically dependent, are typically developed after the previous principles are resolved. These principles also reflect historically appropriate materials, respective finishes, and unobtrusive integration of new technology.

PUBLIC IMPROVEMENT PRINCIPLES Involve construction in the public right of way. The work may be engineering in nature and built by government, or it may be private but adjacent to the public way serving the public in a similar capacity. These projects are important for the historic district since public space accounts for a large proportion of the district's area and has a significant impact on the setting, context, delivery of services, and movement through the district.

The Public Improvement principles indicate how current engineering and construction can be made appropriate by utilizing materials, finishes, and design that supports the historic nature of the district.

The Guidelines appreciate that certain engineering, public safety, and other institutional work may have, by nature, certain technological or regulatory requirements and that these may conflict with these design guidelines. Work may also interface, modify, or remove existing historic construction. In these situations City staff and the HRB shall work with the agencies to develop the best design and preservation solution for the district, or appropriate mitigation measures. It should be noted that extensive regrading or removal of vegetation shall also be considered for HRB review.

2. McLOUGHLIN HISTORIC CONSERVATION DISTRICT

HISTORIC STATEMENT

Oregon City stretches along a narrow shelf above the Willamette River just below its falls. It had its beginnings in 1832 when Dr. John McLoughlin, chief factor of the Hudson Bay Company at Ft. Vancouver, built both saw and flour mills at the falls to utilize its water power. In the next decade as Great Britain and the United States negotiated the final boundaries of their lands in the West, missionaries and settlers began arriving over what became the Oregon Trail. Not long before the first wagon train arrived in 1843, Dr. McLoughlin surveyed and named the town. Homes, businesses, industries and churches began building in “downtown” Oregon City.

The McLoughlin District is referred to as the “second level,” reflecting its topography and relationship to the original town of Oregon City, which lies just below at the base of a steep basalt cliff. In the 1850’s few people built homes on the second level but as the downtown area became more crowded, and after completion of the Oregon & California railroad in late 1869, more residents moved up the hill, to what is now called the McLoughlin neighborhood. Construction continued from the 1870’s into the first quarter of the 1900’s, and the buildings from this period contribute to McLoughlin’s late 19th - early 20th century ambience. Churches followed their congregants, and the high school, two elementary schools and a parochial school are within the district.

The area is a broad, relatively flat bench which begins at the western edge of the bluff above Oregon City, bounded by High Street and the Promenade. The “bowl” then rises gradually 200 feet on the east in a series of undulating terraces to the top of

the hill, the “third level.” Beyond the top of this bluff the land stretches east to the foothills of the Cascade Mountains.

This was originally an area of farms that after World War II began changing into residential subdivisions and shopping centers, a trend that continues.

To the north the land drops into a series of steep ravines, eventually leveling at the Clackamas River which flows into the Willamette just north of downtown Oregon City. On the northeast the boundary line is Fourteenth Street, but there are some important homes beyond the limits, especially in the vicinity of the Buena Vista Park. At the southeastern edge of the McLoughlin District near the crest of the second level between Van Buren and Harrison Streets, the bluff curves toward the river (the City’s Waterboard Park is near the top). The south edge of the district is Clinton Street. Less than a mile up river is the Canemah National Register Historic District.

The main street connecting downtown Oregon City to the McLoughlin District is Singer Hill Road, which angles south up the face of the bluff, turning at the top to become 7th Street at its intersection with High Street. As people moved into the second level, 7th Street became, and remains its primary commercial street. Fifth Street has become a second connecting street to the third level but remains residential. Two streets above High and parallel to the edge of the bluff is Washington Street, a major arterial that begins at the foot of the ravine to the north, channeling traffic from I-205 and McLoughlin Boulevard/99E through the neighborhood. Some traffic also enters from the south, off 99E onto South Second Street, then up Center Street to 5th or 7th.

Continued on next page

Beginning in 1982 the McLoughlin neighborhood sought designation as an Oregon City Historic Conservation District, which was achieved in 1986. Following a survey of 971 buildings, 305 were identified as architecturally or historically significant properties. In 2002 a resurvey noted approximately 200 more buildings within the district boundaries of lesser significance, but due to their age and form were seen as strengthening the overall historic character of the district. The resurvey found the district eligible for listing as an historic district on National Register of Historic Places. At the same time, historic structures beyond the Conservation District boundaries but within the city limits of Oregon City were surveyed and 72 were designated of historic significance. Some of these are close to the McLoughlin district; others are farther from the core area, either isolated in newer subdivisions or still within their larger homestead-era properties. It should be noted that some of the oldest homes have been moved into the district for their preservation, including the Barclay, McLoughlin, and Ermatinger preterritorial homes.

Since the 1970's individual properties have been placed on the National Register of Historic Places (nearly all are also city landmarks), and several have been restored. Interest in the history of the McLoughlin Neighborhood developed in the 1980's through walking tours organized by an individual, as well as by members of the Old House Forum, a group of historic home owners. In the mid-1980's concern about preserving historic buildings mounted during the city's comprehensive plan update. Residents feared that proposed rezoning to high density residential would lead to destruction of its older buildings. In 2004 Oregon City's updated Comprehensive Plan recommended that the McLoughlin Conservation District be changed to a National Register Historic District, like Canemah.

There are approximately 153 blocks in the McLoughlin Conservation District of which 121 are from the original plat of Oregon City. They are approximately 200 x 200 feet square, and generally divided into 50x100 foot lots. The exception to the square conformance are the blocks between Center and Van Buren, 10th and 11th streets where they are slightly narrower. Many of the blocks were further divided by alleys. Some of these alleys have been vacated and built upon; others, especially in the two blocks which parallel the main business thoroughfare on 7th Street, continue to be used as alleys.



7th Street, 1937 Oregon City Planning Department

Data and Current Status

The McLoughlin Conservation District is composed of pockets of development that coalesced over time. Consequently, it contains a “checkerboard” of architectural styles. Except for 7th Street, which remains a commercial and retail corridor, and Center and High Streets south of 7th, which has lost single-family homes to one-story office buildings, the neighborhood is primarily residential, with scattered churches and schools.

There are few blocks where one architectural style predominates. For example, a Queen Anne style home may be surrounded by a variety of vernacular homes, bungalows, post-1925 homes, non-historic homes, or apartment buildings.

While there are clusters of homes in a related style (often fewer than a half-dozen on facing blocks), there are not large sections of just the most popular “bungalow” or “Queen Anne” houses.

The area at the southeast edge of the neighborhood (commonly called “Dutch Camp”) contains the largest concentration of old homes but they vary in style. In the 7th Street business corridor (also known as the “Arc Light” area) a few 19th-Century Falsefront stores remain, interspersed with single-story streetcar-era commercial buildings, a 1920’s stucco-finished Fire & Police station and a brick IOOF hall. Some of these are constructed of wood, others are concrete or brick. Most of the 7th Street businesses are “one building deep.” They are built to the edge of the sidewalk but extend back on either side of 7th Street to the mid-block alleys. A part of “Latourette Canyon” at the northern portion of the district near 12th and Monroe is an area of many bungalows and Four Square style homes.

Near the eastern edge of the commercial area is the city’s former Carnegie Library which has been restored and is now a community building. It is situated in a block-square park with lawn, mature trees and a plaza/play area. As 7th Street rises to the east the commercial district thins and transitions into a more residential area. At the top of the hill (the third level), 7th Street

turns south and changes into a more contemporary strip-mall commercial corridor. There are a number of rock walls and concrete stairways in the neighborhood, including the Promenade, and the steep northwest edge of the district where streets do not go through.



5th & Center Streets 1955 Clackamas County Historical Society C-0250-004473



7th Street, 1899 Clackamas County Historical Society C-0250-005000

Residential Building Styles

There are three predominant architectural styles in the McLoughlin district, Vernacular, Bungalow, and Queen Anne - Queen Anne Vernacular. These form the context for the neighborhood. There is a minority of other styles, each small in number. For the purpose of reinforcing existing context, these three primary styles are to be used in new residential construction.

VERNACULAR

In the McLoughlin Neighborhood of the almost 500 buildings evaluated in 1982, the largest number of a single style is “Vernacular. Approximately two-thirds were built in the 19th century, with the remaining third between 1900-1923. Important style characteristics as found on houses in the McLoughlin District to be used for new construction are noted below.

CHARACTERISTICS OF THE STYLE

Site

- Uniform front setback, house placed with similar sized side yards, except on sloping sites.
- Lots are usually 50x100 and contain a single house.
- Property edges may be defined by wooden fencing; low, open pickets in front, and taller privacy fencing on the sides and back yard.
- Planting: lawn is between the sidewalk and the front of the house, along the sides and behind the property; a mix of lawn, shrubs, trees and flowers. Mature trees are usually behind the house, occasionally in front or in the curb strip.
- House Placement: to suit the existing topography and most level lot portion; at near street level; on high banks, with flights of concrete steps; No extensive cut and fill for siting.
- Retaining walls: stone, mortared basalt, or concrete.
- Garages: detached and behind the front façade of the house.
- Alleys: use of graveled, or casual alley access without curbs.



Built 1884



Built 1879-1892



Built 1893

VERNACULAR *continued*

Building Form

- Form easily allows additions and alterations such as increases in family size, activities or changing technology.
- Shape: rectangular or square in plan, combinations to form L-plan, T-plan; Rectangular or square form reinforced on façade.
- Height: 1, 1½, 2 (maximum) stories in height; Basement option.
- Proportions: Height (eave) to maximum width: 1:1 Height to Depth: can vary greatly.
- Roof: gable, or cross-gable roof of not less than 8:12 pitch, often steeper.

Design Composition

- Lacks rigid system of exterior detailing that makes it a clearly definable architectural style; allows design flexibility and is inherently varied.
- Designed and built without assistance of a trained architect. Collaborative design evolved with homeowner and builder, based on familiar styles, features and products.
- Can combine minor features from architectural styles used during the historic period.
- Porch: full-length at the front entry; possible wrap around (typically not curved).
- Materials: local, readily available.
- Windows: 1:1, double hung windows.
- Siding: horizontal board siding; typically shiplap, or channel; occasionally bevel.
- Ornament: Exterior decoration is modest, consisting of scroll-work brackets at the top of porch pillars, decoratively-cut or laid shingles, often in the peak of a front-gable roof, plain cornerboards and simple window trim. Some houses feature spindlework in the peaks of their gable roofs, often arranged in a sunburst pattern.



Built 1865-1877



Built 1879-1892

BUNGALOW

In the McLoughlin Neighborhood the second most prevalent style is the Bungalow, built between 1905-1929, largely built between 1911-1919, and then continuing from 1920-29. Compared to the Vernacular style, the historic bungalows have undergone few exterior alterations. Important style characteristics as found on houses in the McLoughlin District to be used for new construction are noted below.

CHARACTERISTICS OF THE STYLE

Site

- Uniform front setback with similar sized side yards.
- Lots are usually 50x100 and contain a single house.
- Fences: Few fences around bungalows; some backyard privacy fences, of wood.
- Landscaping: primarily of lawn in front, sides and back; shrubs, smaller trees.
- Garages: detached, toward the rear of the house, accessible from the side of the lot; under the house where on a steep slope.

Building Form

- Building form is difficult to modify for additions, but has versatile floor plan.
- More emphasis on the horizontal than Vernacular or Queen Anne, this extends into porch, dormer and window design; more 'ground hugging'.
- Shape: floor plans are either rectangular, or square.
- Height: 1 or more often 1½ stories high; possible basement.
- Roof: Low-pitched (6:12 minimum) gable roof; front or side facing; occasionally hipped. Roof that often continues down to create a cover over the prominent front porch.
- Proportions: Height to width approximately 1:1½; Height to Depth: 1: no more than 2 for main building portion not including front porch.



Built 1914



Built 1905

Bungalow description continued on next page

BUNGALOW *continued*



Built 1914

Design Composition

- Front façade can be symmetrical or asymmetrical.
- Porch: full or wrap-around front porches; supported with substantial pillars; simply detailed.
- Roof Overhang: wide, over-hanging eaves and exposed rafter tails; decorative knee brackets under eaves.
- Dormers: single front facing; with lower slope gable or shed roof.
- Chimneys: projecting on side of house, usually brick.
- Siding: horizontal board siding; typically bevel profile (occasionally shiplap), shingle siding; or a combination, such as horizontal boards on the first floor with shingles on the second floor, or just in the gable or dormer.
- Bays: possible single story, cantilevered, and rectangular usually located on the side of the house.
- Windows: double-hung; 1:1 or with multiple panes in upper sash; large fixed window flanked by two smaller double-hung windows.
- Windows At Dormers: smaller, often grouped at shed dormers; fixed or casement style where smaller.
- Finishes: generally earth tones; no white doors or windows.



Built 1915



Built 1912

QUEEN ANNE & QUEEN ANNE VERNACULAR

In the McLoughlin Neighborhood the third most popular style grouping, built between 1879-1905, is Queen Anne Vernacular and Queen Anne. The Queen Anne style is a smaller, simpler and less elaborate expression than



1879 Queen Ann

found elsewhere in the Portland area. The Queen Anne Vernacular, a 'sister' style is in many ways similar to the Queen Anne. It often began 'life' as a Vernacular style building that was then embellished. The two styles can be quite similar. However, a Queen Anne generally has a more complex arrangement of building, roof, and porch forms, is more elaborate in detailing, finishes, and usually a much larger volume. Important style characteristics as found on houses in the McLoughlin District to be used for new construction are noted below.

Characteristics of the Style

Site

- Uniform front setback.
- Queen Anne houses, being larger and more ornate, usually on oversize lots.
- The Queen Anne Vernacular homes are on standard, 50x100' lots.
- Landscaping: informal arrangement of native and specimen types, bedding and borders with perennials-annuals.
- Stone or concrete retaining walls for those on sloped lots.
- Garages: detached and behind the front façade of the house.



1896 Queen Anne



1885 Queen Ann



1890 Queen Ann



1900 c Queen Ann Vernacular



1895 Queen Ann Vernacular



1888 Queen Ann Vernacular



1903 c. Queen Ann Vernacular

Building Form

- A variety of plan configurations; allows some alterations and additions depending on initial complexity. Emphasis on the vertical and on combinations of volumes that play off one another.
- In plan the Queen Anne Vernacular house is simpler; symmetrical or asymmetrical combinations of rectangles; L-plan or T-plan possible.
- Queen Anne floor plan is more complex; may be symmetrical or asymmetrical combinations of rectangles; Possible L-plan or T-plan.
- Main roofs predominantly gable, cross-gable or multi-gable. Queen Anne Vernacular usually has single primary roof form with minor cross or dropped gable extension; Slope: 8:12 minimum often steeper.
- A variety of roof shapes combined in one building, is a hallmark of the larger Queen Anne style. This can include gable and hip roofs and pyramidal roofs on towers. Roof form variation helps to break up larger massing; generally not so large as to require flat roof portions at roof peaks; Slope: 9:12 minimum.
- Height: 1 ½ to 2 ½ story; possible basement. Queen Anne: First Floor ceiling height: 10 foot minimum, and Main Floor Level Height Above Grade: 2½ feet minimum.
- Porches: Front porch, full, corner or wrap around; Rear or Side: smaller, less detail, but not plain. Queen Anne: often may have small upper level porches
- Bays: Distinguishes the style; front, possible sides at main level; 1 story; occupies a portion of the façade width, width and sides mostly filled by windows.
- Garages, Accessory Buildings: Rectangular, less decorative; lower roof slope.
- Recesses and Projections are often used to create bays and entries.

Design Composition

- Front façade can be symmetrical, or asymmetrical if balanced with other elements such as porch or bay.
- Porch: full or wrap-around front porches; can integrate with bay roof; can include extensions, such as an entry gable; Porches are decorative.
- Bay windows: rectangular or faceted; essentially a combination of windows and intervening posts; area of decoration.
- Roof Overhang: over-hanging eaves often soffit on rafter slope.
- Siding: horizontal boards similar to Vernacular, patterned shingles, various combinations; Trim at corner boards, water table, floor level demarcation.
- Ornament: surface details including decorative shingles or shingles laid in patterns; spindlework in gable peaks and on porch railings; decorative eave brackets elaborate window and door trim; no roof cresting or ornament.
- Windows: Emphasis on vertical proportions; primarily double-hung, may be grouped; possible fixed units or smaller casements.
- Window Designs: A variety of window styles, but not arched; stained glass bands; a central fixed window with multi-panes or stained/decorative glass above; porthole or lancet windows some with stained glass.
- Doors: Entry doors single or paired, optional transom windows; an area of ornamentation.



1897 Queen Anne Vernacular

Commercial Building Styles

The historic commercial area was primarily along Seventh Street from Center to John Q. Adams, however, the street was not fully built out for commercial use and historic houses remain. The first commercial buildings were primarily wood framed, although some masonry and concrete buildings were constructed in the historic period. Only a handful of these historic building remain along what is known as the Seventh Street Commercial Corridor. Outside of this corridor were the residential neighborhoods. This commercial corridor remains and has been reinforced by the City's street improvements. Currently there are other commercial mixed use zoned areas that include Seventh Street east of John Q. Adams and north and south along Washington, Center and High. These areas have a mix of newer commercial buildings and historic residential styled structures.

For the Seventh Street Commercial Corridor applicable design styling includes the earlier False Front commercial buildings that were typically wood framed, but could now be masonry, or the later Streetcar Commercial and similar multifamily 'Streetcar' residential styles illustrated below. These styles used a simple, primary rectangular form that could have entry recesses or projections, or upper level vertically oriented window bays. Buildings were built close together to form a continuous row along Seventh. Rowhouses or attached townhouses are not an appropriate style in Oregon City.

New infill buildings should support the historic context of the district by providing designs compatible in design, scale and massing with the limited existing historic commercial buildings, notably the Fire Station and IOOF Hall (34 foot high parapet), those typical of that era, and the adjoining neighborhood. It is appropriate to focus new, denser commercial development

within a several block length at Washington and 7th and/or at key intersections along the corridor. New increased density will strengthen the historic pedestrian and streetcar nature of the district if successfully designed.



IOOF Hall (Odd Fellow Building)

Outside of the Seventh Street Commercial Corridor, commercial uses shall employ a residential style architecture to better integrate into the neighborhood fabric. The larger residential styles, such as Queen Anne, Vernacular [single buildings or grouped], and Foursquare, are appropriate. They create a suitable transition to adjacent residential areas and can be built relatively close together to achieve appropriate density. These styles could be utilized for any uses: retail, office or multifamily residential. The carriage building on High Street is an existing residential style structure used for commercial purposes.

Commercial Building Styles *continued on next page*

Commercial Building Styles *continued*

Important style characteristics to be used for new construction are noted below.

CHARACTERISTICS OF THE STYLES

Site

- Rectangular footprint that largely fills the width of the lot.
- Oriented to street for access, and display. No or small setback from the sidewalk along street; may not extend all way to rear lot line.
- Small front or side setback is appropriate for residential uses.
- Central or individual ground floor customer-tenant entries. Grouped residential entry to lobby or foyer. Separate service entries.
- Vehicle access and storage at side or rear; may be hidden under the building.
- Landscape: small plantings if there are setbacks; otherwise street trees. Upper story gardens visible from the sidewalk were not used in the historic period, and are discouraged.



1 Story New Falsefront



2 Story Historic False Front

Commercial Building Styles *continued*

Building Form

- Building form and foot print primarily rectangular, possible rectangular additions or wings; possible interior light court, courtyard or areaway.
- Massing: A simple rectangular primary form encompassing the primary and visible facades. a parapet or false front that provides the height boundary of the building and hides the view of the roof. Single story with retail or service use; Two or three story with single or mixed use. Basement option
- Ground floor typically has high ceilings; retail use with office or residential use above.
- Height: Main level close to grade.
 - Single story buildings: minimum 16 foot high parapet.
 - First to Second floor height to be at least 12 feet unless for multi-family use, then may be 10 feet.
 - Upper floor to floor heights at least 10 feet.
 - Maximum Height: Per City code
- Height for Commercial Buildings using a Residential Style:
 - First to Second floor height to be at least 10 feet.
 - Main Floor Level Height Above Grade: 2½ feet minimum.
 - Eave Height: 28 feet maximum.
 - Ridge Height maximum: 40 feet.
- Residential styles, including Queen Anne, or Foursquare, are encouraged on Seventh above John Q Adams and on Center and High, and where facing or adjoining residential zoning. Alternatively, the use(s) may be embodied in a grouping of smaller buildings.
- Full width one or two story porches at front (accessed by interior stair), or rear are appropriate for residential.
- Grade level or depressed parking if accessed from rear or rear end of side and generally concealed from sidewalk by building wall, provided commercial or residential use is located along primary street.



2 Story Commercial

Commercial Building Styles *continued*

Design Composition

- Mostly single or double store design to 100 feet in width. Wider than 100 feet requires style change.
- False front: covering front gable roof or just an extended wall; may have a parapet on each side (possibly not rear) hiding a low sloped roof.
- Streetcar Commercial: wood or masonry construction and finish; generous ground floor retail display with individual or grouped upper level double hung windows in an otherwise solid wall.
- Large ground floor storefront windows with short bulkhead wall below and very often with transom windows above; wood frames or appropriate metal. Trim at window/transom frame edges.
- Often recessed store entries; side entries typically not recessed. Separate entries for individual stores.
- Streetcar Multifamily: wood or masonry construction and finish. Less emphasis on retail display, but location of public and lobby areas adjoining the public way. Possible upper level window bays within the width and height of the primary or side façades. Possible entry projection.
- Upper Level Entry: typically a single shared entry with small lobby.
- Upper story wood framed windows designed as ‘punched’ openings in the otherwise solid wall, regularly spaced; individual, paired double hung design or triple units with fixed center and double hung side lights. Possible transom windows. Possible flat arch windows in masonry walls.
- Façade with modest, but defining cornice, possible belt cornice. Wood exteriors can support more detailing; masonry or plaster finished buildings with less detail and ornamentation; typically, no significant form projections or recesses except window bays or entries.
- Materials/Finish: cement plaster (stucco), brick, concrete with plaster over, horizontal board siding; fabric awnings, possible flat steel/wood building supported canopy.



1 Story Streetcar Commercial



1 Story Historic Streetcar Commercial



2 Story Multifamily Streetcar Residential



3 Story Multifamily Streetcar Residential



3 Story Multifamily Streetcar Residential



2 Story Four Square



2 ½ Story Four Square Multifamily



2 Story Four Square Multifamily

3. CANEMAH NATIONAL REGISTER HISTORIC DISTRICT

HISTORIC STATEMENT

Canemah is approximately one mile upriver (south) from Oregon City, just above the Willamette Falls. The community lies within a crescent-shaped hollow in the basalt cliffs that rise above the river. Its name is said to derive from a Native American word for “canoe place” and it was the existence of a graveled beach that gave rise to the town’s establishment in 1845. Because of the falls, cargo and passengers had to be portaged at this point. In 1849 Absalom Hedges platted Canemah and according to Howard McKinley Corning, soon Canemah had “several stores, warehouses, hotels, feed yards for oxen, a blacksmith shop and a plough factory.” The curve of the river also created a protected boat basin and in addition to providing services to travelers, Canemah became a center of riverboat construction. Corning estimates fifty-two side or sternwheel steamboats were built on the Willamette between the early 1850’s into the 1870’s; twenty-seven were built in Canemah.

In the mid-1850’s a narrow roadway was blasted along the edge of the river from Canemah to Oregon City, and the town continued to grow. Late in 1861 a tremendous flood destroyed many of the structures in the community, but they were soon rebuilt. In 1865 a portage railway was established between Canemah and Oregon City that operated until 1873. That year marked both the opening of west side locks around the falls as well as arrival of the east side Oregon & California Railroad. While Canemah’s service businesses were no longer needed and the railroad tracks established a barrier along the river bank, Corning states that at least three final riverboats were built in the 1870’s.

Canemah became a primarily residential community. Some residents who worked in nearby woolen and paper mills commuted to their jobs by boat. Between 1900 and the end of the 1920s, some modest bungalows were built, primarily along the railroad tracks. In the mid-1930’s construction of state highway 99E/McLoughlin Boulevard replaced Second Street, creating an additional barrier between residents and the river. Although there were a few businesses, a grocery store and tavern and for a time a Baptist Church, Canemah continued to be primarily residential, and in 1928 was annexed to Oregon City.

Although Canemah was laid out in 40 blocks arranged in a grid pattern, there is limited level ground, consisting primarily of the block on both sides of 99E, parallel to the river. East of 99E the terrain begins to rise steeply, up a series of narrow shelves to Fifth Street, and beyond, to South End Road which winds to the top of the “third level.” Due to its irregular terrain, few streets go through from the river and traffic within the neighborhood is via a zigzag pattern, back and forth, up and down the levels. The narrow streets are paved but lack curbs and sidewalks. With little space for a garage, many residents park their cars in front of their homes, effectively slowing traffic. Although platted with alleyways, few are recognized, and in some cases houses intrude. However, there is a great opportunity to develop pedestrian paths and stairways. This would provide more district cohesiveness.

Because of limited level building land, Canemah's older homes, especially above 99E are sited in accommodation to the existing terrain. Steep hillside lots were not re-graded or filled. Houses neither "step" down a sloping lot nor are they cantilevered out on "stilts." As a result, some homes lack setbacks, with front porches opening almost directly onto the street. For this reason houses do not uniformly face the river, but uphill, or towards other houses across the street.

The presence of many large trees, such as Douglas Fir and Big Leaf Maple, as well as brushy undergrowth, especially above Third Street, creates an aura of privacy and separation between neighbors. Early photographs indicate Canemah was densely covered with large evergreen trees, primarily Douglas Fir and Hemlock. As the community developed, the hillside "terraces" were cleared of trees, for building (homes and boats), and fuel. However, later photographs (1880's-1900) reveal that smaller trees or seedlings were allowed to regenerate, often very close to homes. In addition, deciduous trees, especially fruit trees, were planted, providing a high, thick canopy which continues to be a characteristic of Canemah. Removing trees to "clear a view" of the river is not a historic feature of Canemah. Views of the river from the hillside, even when homes face downhill, are typically only available from late fall to early spring.

Several spring-fed creeks run down the hillside, behind, and in one case, underneath, a house. At the south end of the district, between Third and Fourth streets is a flight of stone steps, providing pedestrian access between the levels, to the cemetery and playground.

DATA AND CURRENT STATUS

In 1977 Canemah was named a National Register Historic District. Boundaries are roughly from the Willamette River, east to Fourth Street, north to Ganong Street, south to Blanchard Street. There are slightly over 100 properties within the area, including single family homes, apartment buildings and a few commercial structures in the McLoughlin Boulevard/99E corridor.

In 1982 an inventory of 78 historic buildings was conducted. The period of historic significance for Canemah is between 1850-1925. These 75 years cover Canemah's settlement and expansion due to its importance as a portage point, center of boat building and related river-transportation activities, into its transformation as a residential community and its annexation into Oregon City.

In spite of its historic designation, non-compatible building has continued in the ensuing 30 years. A Canemah Neighborhood Association was established in 1982. Like its counterpart in the McLoughlin neighborhood, its members focus is self-education and appropriate restoration of the district's buildings. While some historic structures have been restored, others have been enlarged or remodeled with inappropriate materials, and others continue to be neglected.

RESIDENTIAL BUILDING STYLES

VERNACULAR

In the Canemah Neighborhood the most prevalent extant architectural style is Vernacular, built between 1867-1929. Important style characteristics as found on houses in the Canemah District to be used for new construction are noted below.



Built: 1867

CHARACTERISTICS OF THE STYLE

Site

- No uniform front setback; South of 3rd Street: houses may face front or side depending on topography.
- Lots range from 50x100 to 100x100 and contain a single house.
- Properties edges often not defined; Where fenced, primarily picket or low slat at front with side or partial returns.
- Planting: South of 3rd Street: forest setting, native and ornamental plantings form visual screen and sense of privacy; Elsewhere on the more level portions: lawn and planted area around buildings.
- House Placement: to suit the existing topography and most level lot portion especially south of 3rd Street.
- Retaining walls: stone, mortared or stacked basalt, or concrete south of 3rd Street, especially in proximity with street.
- Garages: Not found historically; informal graveled or paved parking next to street or along house; New garages to be located along side or behind house. Where topography is a concern, locate garage offset from building primary façade, close to street with direct access.
- Accessory Buildings: detached, behind along side of house and located to allow use of particular function.
- Streets: South of 3rd Street: narrow, without curbs or sidewalks; casual pedestrian paths and connecting stairs are encouraged.

Building Form

- Form easily allows additions and alterations such as increases in family size, activities or changing technology; generally smaller in size than McLoughlin.
- Shape: rectangular in plan, with smaller rectangular combinations to primary form; Rectangular or square form reinforced on façade. L-plan, T-plan options.
- Height: Maximum 1 ½ stories in height; Basement option.
- Proportions: Height (eave) to maximum width: 1:1 Height to Depth: can vary greatly.
- Roof: gable, of not less than 8:12 pitch, 10:12 and steeper are preferred. No cross-gable roofs; Possible wing or addition with lower ridgeline that is perpendicular or is offset.



Built: 1875



Built: 1864

Design Composition

- Lacks rigid system of exterior detailing that makes it a clearly definable architectural style; allows design flexibility and is inherently varied.
- Designed and built without assistance of a trained architect. Collaborative design evolved with homeowner and builder, based on familiar styles, features and products.
- Can combine features from other architectural styles popular during the historic period; simpler designs than McLoughlin.
- Porch: full or partial length at the front entry; if close to the ground, no railings; at main story only.
- Dormers: None.
- Materials: local, readily available.
- Windows: 1:1, double hung windows.
- Siding: horizontal board siding; typically shiplap, or channel; occasionally bevel.
- Ornament: Exterior decoration is modest, consisting of scroll-work brackets at the top of porch pillars, plain cornerboards and simple window trim. Most houses do not feature spindlework in the peaks of their gable roofs.
- Interior fireplaces and chimneys.



Built: 1885

BUNGALOW

The second most common architectural style in Canemah is the Bungalow, built between 1909-1928 in the later portion of the historic period. While many of the homes in this style are located on the river side of McLoughlin Boulevard, others are scattered on the hillside up to 4th Street, but generally on more level lots. Use of this style south of 3rd Street requires analysis of adjacent context houses to ensure necessary variety. Important style characteristics as found on houses in the Canemah District to be used for new construction are noted below.



Built: 1920

CHARACTERISTICS OF THE STYLE

Site

- No uniform front setback; South of 3rd Street: houses may face front or side depending on topography, and may be irregularly situated.
- Lots range from 50x100 to 100x100 and contain a single house.
- Properties edges often not defined; Where fenced, primarily low slat or picket at front with side or partial returns.
- Planting: South of 3rd Street: forest setting, native and ornamental plantings form visual screen and sense of privacy; Elsewhere, lawn, and planted area around buildings.
- House Placement: to suit the existing topography and most level lot portion especially south of 3rd Street
- Retaining walls: stone, mortared or stacked basalt, or concrete south of 3rd Street, especially in proximity with street.
- Garages: Not found historically; informal graveled parking next to street or along house; New garages to be located along side or behind house. Where topography is a concern, locate garage offset from building primary façade, close to street with direct access.
- Accessory Buildings: detached, along side or behind house and located to allow use of particular function.
- Streets: South of 3rd Street: narrow, without curbs or sidewalks; casual pedestrian paths and connecting stairs are encouraged.

Building Form

- Building form is difficult to modify for additions, but has versatile floor plan.
- More emphasis on the horizontal than Vernacular; this extends into porch, dormer and window design; more 'ground hugging'.
- Shape: floor plans are either rectangular, or square
- Height: One, or more often one-and-a-half stories high; possible basement.
- Proportions: Height to width approximately 1:1½; Height to Depth: 1: no more than 2 for main building portion not including front porch.
- Roof: Low-pitched (6:12 minimum) gable roof; front or side facing.
- Bays: possible single story, cantilevered, and rectangular located on side of house.
- Porch: Prominent front porch, roof supported with simple posts (less bulky than in McLoughlin); roof often continues down to create cover over porch; at main story only.



Built: 1916



Built: 1913

Design Composition

- Front façade can be symmetrical or asymmetrical
- Porch: full, not typically wrap-around front porches.
- Roof Overhang: wide, over-hanging eaves and exposed rafter tails; decorative knee brackets under eaves.
- Dormers: single front facing; with lower slope gable or shed roofs
- Chimneys: at interior or projecting on side of house, usually brick.
- Siding: horizontal board siding; typically bevel profile (occasionally shiplap), shingle siding; or a combination, such as horizontal boards on the first floor with shingles on the second floor, or just in the gable or dormer.
- Windows: double-hung; 1:1; large fixed window flanked by two smaller double-hung windows.
- Windows At Dormers: smaller, often grouped at shed dormers; fixed or casement style where smaller.
- Finishes: generally earth tones; no white doors or windows.

COMMERCIAL BUILDING STYLES

The established commercial area in Canemah was along the Willamette River from the shore to 2nd (now Highway 99E). An 1867 photograph shows some two and a half story Classical Revival or large Vernacular buildings (probably hotels) with full length, covered porches on the first and second floors; a building similar in style without the porches (possibly a store) and a long, one-story shed.

New infill buildings are to support the context of the district by providing designs compatible with the existing residential buildings and wood commercial buildings typical of that era. Rowhouses or attached townhouses are not appropriate. Important style characteristics as found on houses in the Canemah District to be used for new construction are noted below [Photographs of appropriate buildings from the Aurora Colony].



CHARACTERISTICS OF THE STYLE

Site

- Rectangular footprint may fill a large portion of the lot.
- Oriented to McLoughlin Blvd for access and display, or ninety degrees to the side street, or the river. Small setback from the street; may not extend to rear lot line.



Building Form

- Building form rectangular, possible rectangular additions or wings; a larger version of the Vernacular residential style.
- Gable roofed.
- Single story retail or service; 2 or 2 ½ story height with commercial, residential or mixed use.
- First to second floor height to be at least 12 feet; upper floor to floor heights at least 10 feet; Maximum Eave Height: 28 feet maximum; Ridge Height maximum: 40 feet.
- Ground floor typically have high ceilings with office or residential use above.
- Porches: partial or full width; one or two stories, all covered.

Design Composition

- Ground floor storefront windows, possibly divided with low wall below and transom windows above; possible shed or sliding doors; all set in wood or wood clad frames.
- Possible recessed store entries; side entries typically not recessed. Separate entries for individual stores, common upper level entry or within lower level.
- Upper story windows in the residential style, regularly spaced; individual, double hung design.
- Materials/Finish: horizontal board siding, often white in color; fabric awnings, residential materials. No cement plaster or similar.



4. INDIVIDUAL PROPERTIES

There are a variety of ways new construction can occur in relation to an Individual Historic Property. Often it is the result of property division. For small developments the guidelines should apply to adjacent and (as applicable) opposite infill. Larger developments could create 1) an adequate historic resource boundary, 2) develop a buffer zone, or 3) develop an immediate neighborhood of complementary infill. Beyond these areas there can then be more freedom in design, style and materials without causing an adverse effect on the historic property.

A variety of styles may be encountered on individually listed resources. The appropriate style is determined by what is complementary to the existing resource and that provides some variety. Infill at the largest, to be slightly smaller than the historic building and not to overpower it. The following considerations, as well as the Character and Element Guidelines, should be addressed in planning and design.

Site

- Establish adequate property boundaries for the historic property with consideration to its use (residence, farm including out-buildings, etc.), existing neighborhood context, other historic resources, site attributes, and visual context. Consult with the State Historic Preservation Office (SHPO).
- Adequate spacing, appropriate setbacks, and landscaping depend greatly on the individual site and the proposed new construction. New infill should respect rather than detract from the historic building and its context. Mitigation is a secondary measure, appropriate program and design is more important. Moving the building is a last resort solution that minimizes the importance of the building's relationship to its site.

Style and Building Form





- For a basis of design choose a new building style that is compatible with the historic building, such as one from its historic period, or one that is often found in conjunction with it in the neighborhood or area.
- Use simple and well proportioned building forms and rooflines, especially at the primary façade and when new is viewed alongside the historic. Avoid complicated, non-rectangular forms, and 'busy' compositions.
- Maintain the approximate historic building roof and floor heights; neither too high nor too low.
- Create an interesting and long lasting design, rather than one that becomes dated in a short time.

Design Composition





- Historic buildings can embrace new construction that has detail and ornamentation if it is used skillfully, systematically, in good proportion, and is not excessive.
- Avoid designing an overly plain, unattractive building with minimal texture.
- Utilize materials and design that conveys a sense of quality and craftsmanship.
- If needing to economize, carefully eliminate less important design features beginning with the least visible sides. Utilize similar economic measures of former builders.

5. CHARACTER GUIDELINES





I: SITE

USE OF SITE	<i>How the site is planned to be used.</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Access	<p>Houses and Commercial buildings to have direct pedestrian access from the public sidewalk street to the main entry.</p> <p>Typically, the shortest path, unless topographic considerations</p> <p>Vehicle access to be along side of building, at rear or from alley</p> 	<p>Lack of sidewalk to main entry, circuitous path. Vehicle drive in front of primary façade</p> 
Building to Open Area	<p>Lot Coverage: Houses to cover less than half a typical lot.</p> <p>Commercial buildings can cover most of a lot; 20% Landscape area requirement may be reduced upon approval by HRB.</p> 	<p>Residences with R3.5 or R6 zoning of more than 40% lot coverage</p> <p>Canemah: Residences with R2 zoning of more than 40% lot coverage</p> <p>Canemah South of 3rd Residences on lots of 5,000 square feet or less with R6 zoning: More than 30% lot coverage</p> 


I: SITE *continued*

USE OF SITE	<i>How the site is planned to be used.</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Topography Use	<p>Site houses according to neighboring or contextual practice. At sloping sites, houses were sited at most the easily built portions of the lot and close to grade. At upsloping sites the main level was raised. At downslope sites the main level was lowered. Cross-slope sites utilized the easiest access.</p>  <p>Residential garages may extend to front property line at up or down sloping sites.</p>  <p>Commercial buildings requiring a larger footprint utilized level lots in close proximity to the street.</p> <p>Buildings may be set back to better integrate with houses where adjacent, and to facilitate grade changes.</p>	<p>Extensive regrading of lot to raise or lower the main level of a house. Tall walls to alter the natural topography for building siting or yard leveling purposes.</p>  <p>Commercial buildings without the main level close in height to the public way</p> <p>Foundations, piers or piling more than 1 story in height above natural grade</p>
	<p>Landscaping</p> <p>Residences to utilize a front yard with lawn panel, small-scale shrubs or perennials, and annuals for interest. Similar treatment at side yards facing the public way. Larger scale plantings to be at rear yard.</p>  <p>Canemah, South of 3rd: native planting mixture, large shrubs and trees are appropriate for any yard. Houses to maintain a sense of privacy to each other. Minimize the removal of trees over 6" in diameter by adjusting house siting, limit tree cutting outside of the house footprint. Replant to preserve tree canopy.</p>	<p>Canemah, South of 3rd: clear cutting of lot</p>

I: SITE *continued*

USE OF SITE	<i>How the site is planned to be used.</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Paving	<p>Pavement at front and side yards facing the public way is limited to sidewalks and driveway.</p> 	<p>Patios, courtyards and parking spaces between the front (or side where exposed) of the building and the street</p> <p>Commercial buildings may have limited paving for pedestrian use</p> 
Site Features	<p>Secondary features to support the design and character of the building and to not obscure its visibility from the public way.</p> <p>Decorative walls, fences and hedges at front yard to face of building to be no more than 3½ feet high; entry arbors and gates are excepted.</p> <p>Retaining and structural walls to be minimized; to be faced or finished to complement the district where constructed.</p> 	<p>Elements that significantly obscure or detract from the primary sides of the building</p> <p>Tall walls and fences in the front and front portion of side yards</p> <p>Large decorative landscape elements in the front yard, such as a gazebo, fountain, pool, statue</p> <p>Temporary structures in the front yard to face of building</p> <p>Unfinished structural walls; Cribbing, gabion walls unless obscured with plant covering</p>
Equipment, Technology	<p>Site located equipment and technology developed after the period of significance to be minimized in appearance and located at less visible areas.</p> <p>Required utility, public safety, and governmental equipment should follow the guidelines as possible; where difficulties arise review mitigation measures with City design staff and the HRB</p>	<p>Obtrusive equipment such as solar collectors, mechanical units, satellite dishes [other future technology] in the front yard</p> 


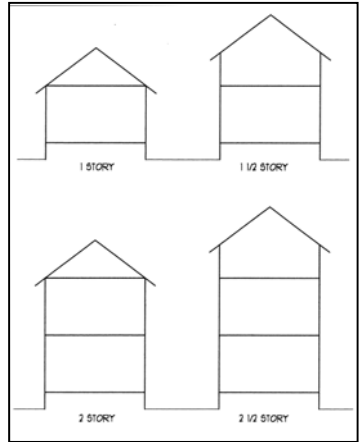


I: SITE *continued*

BUILDING PLACEMENT	How buildings are located on the site	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Orientation	<p>Locate the primary side and entry of the building facing the public way. Typically, this side is parallel to the street. Maintain similar orientation of neighboring historic buildings.</p> <p>At reverse corner lots [the entry faces the side street on the end of the block], both sides must respect orientation.</p> <p>Canemah on McLoughlin Blvd: Commercial buildings may orient to McLoughlin Blvd, the river, or side street.</p> <p>Canemah, South of 3rd: orientation depends on specific site topography, but generally orthogonal or square to the street.</p>	<p>Skewed and angled building placement</p> <p>Primary building side facing the interior or side lot line</p>
Spacing	<p>Maintain similar spacing to context buildings and the neighborhood.</p> <p>Canemah, South of 3rd: House spacing is more irregular, but privacy is to be maintained. Adjust the siting to preserve mature plantings. Houses closer than 15 feet to the lot line require visual screening from one another.</p> <p>Lot Divisions and Individual Historic Properties: Use spacing of similarly styled and sized historic context buildings.</p> 	<p>Irregularly spaced buildings within a regularly spaced neighborhood context, or regularly spaced buildings within a irregularly spaced neighborhood context</p> <p>Crowded building sites from too large of building or too small of lot dimension</p> <p>Houses spaced tightly together, or disrupting the neighborhood rhythm</p> <p>Spacing that diminishes the historic quality of existing historic resources</p>




I: SITE *continued*

BUILDING PLACEMENT	<i>How buildings are located on the site</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
<p>Setbacks</p>	<p>Maintain setbacks at front and sides similar to context buildings and the neighborhood.</p> <p>McLoughlin Commercial use buildings on 7th Street from Center to John Q. Adams: minimize or delete side yards and front setback.</p> <p>McLoughlin Commercial use buildings on Center and High: provide front setback of 6 feet, or fit to existing historic and newer building context; provide side setbacks of 6 feet for buildings using a residential style.</p> <p>Canemah, South of 3rd: houses with downslope lots may have greatly reduced front yard.</p> <div data-bbox="810 264 1302 573" data-label="Image"> </div> <div data-bbox="810 600 1302 893" data-label="Image"> </div>	<p>Building placement that is uncharacteristic to the block or neighborhood</p>
<p>Accessory Buildings</p>	<p>Accessory buildings are subservient to the primary building and provide auxiliary use. They are to be located at less visible areas such as the side or back of the primary building. Where topography issues arise, detached garages may be located in the front yard if offset from the main façade.</p> <div data-bbox="764 959 1289 1312" data-label="Image"> </div>	<p>Placement of buildings that diminishes the historic resource or neighborhood quality</p> <p>Accessory buildings in the front yard in front of the main façade</p> <p>Temporary structures in the front yard in front of the face of the building</p>



II BUILDING FORM

SIZE	<i>The overall size of the building and that relationship to its style and context</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Heights	<p>The building heights to be similar to the neighborhood historic context and appropriate to the style chosen.</p> <p>Important Heights include:</p> <ul style="list-style-type: none"> • Main level height above grade • Grade to eave and main ridge • Grade to parapet • Individual story height • Number of stories  <p>McLoughlin Commercial Style buildings on 7th Street from Center to John Q. Adams can range from a tall single story to the approximate height of the existing historic buildings to provide new, but appropriately sized context.</p> <p>McLoughlin Commercial Use Buildings in a Residential Style: maximum height similar to residential use.</p> <p>Canemah Commercial use buildings: maximum height is higher than residential use; Maximum 2 ½ stories.</p>	<p>Residential buildings that vary more than 20% from heights of the historic neighborhood context buildings unless approved by the HRB.</p>  <p>Residential building ground levels that are elevated less than 18" above grade, unless there are topographic considerations</p> <p>Canemah Residential: greater than 1½ story maximum height plus basement</p> <p>McLoughlin Residential: greater than 2½ story maximum height plus basement</p> <p>Commercial use buildings greater than 3 stories</p>
Widths	<p>Residential: maintain historic height to width ratio range for style</p> <p>Commercial: maximum approximately 1:3 height to width ratio</p> 	<p>Use of building widths that are out of proportion, or exceed the range for their historic style</p> 
Depths	<p>McLoughlin Commercial use buildings on 7th Street except from John Q. Adams to Harrison: typically built to front lot line; possible small setback for public use</p>	<p>Use of building depths that are out of proportion, or exceed the range for their historic style</p>

II BUILDING FORM *continued*

SHAPE	<i>The overall geometry of the building created by its primary and secondary volumes</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Primary	<p>Residential buildings formed with a primary single rectangular form or with the addition of subordinate rectangular form to create a wing, 'L', or addition</p> <p>Commercial buildings typically single rectangular primary form; possible rectangular additions at rear or wing where site or context allows</p> 	<p>Oblique, skewed, diagonal primary exterior walls</p> <p>Curved or rounded walls</p> 
Secondary	<p>Rectangular for additions, porches, bays, and detached buildings; joined to primary form at a right angle (orthogonally).</p> <p>Rectangular, faceted bays or porches where style allows</p> <p>Commercial buildings: forms shorter than the parapet and contained within the width of the façade</p>	<p>Commercial buildings: excessive, out of scale secondary forms that are wider or taller than the primary form; Special features (tower or similar) by HRB approval</p>
Roof	<p>Gable roof slopes to have equal pitch</p> <p>Residential: Gable primary roofs with pitch 8:12 or greater [6:12 for Bungalow]; Porch or bay roofs may have lower slope, may have hip if style allows. Roofs to have a minimum 1 foot overhang with a maximum of 3 feet; where soffitted the enclosure is typically parallel to the rafters</p> <p>Commercial: simple roof form, typically one shape-one main roof; low slope roofs if behind parapet or false front with side returns; may also be barrel or curved</p> 	<p>Mansard, clipped gable, shed, for primary roofs</p> <p>Canemah: cross gabled roofs; a secondary wing or addition with a perpendicular gable at the main roof ridgeline; allowable if it is a lower story or lower ridgeline.</p>

II BUILDING FORM *continued*

MASS & BULK	<i>A measure of the overall size of the building.</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Context Scale	<p>Context scale is the relative or apparent size of the building in relation to its neighbors and includes siting and use.</p> 	<p>Buildings out of scale to their context or use</p> 
Volumes	<p>Residential buildings incorporated space within the roofline [a half story] and the basement for added space.</p> <p>McLoughlin Commercial Style buildings on 7th Street from Center to John Q. Adams: dense building along this historic commercial corridor is appropriate. Respect massing and scale of IOOF Hall and Fire Station</p>   <p>Canemah: maintain historic residential massing.</p> <p>Non rectangular volumes are more difficult to integrate into historic styles</p>	<p>Buildings with excessive mass for the style chosen or neighborhood in which located</p> <p>Long, uninterrupted wall planes facing the public way; utilize projections, recesses or wall elements to breakup such planes</p> 

II BUILDING FORM *continued*



MASS & BULK	<i>A measure of the overall size of the building.</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Recesses	<p>Provide recessed volumes in proportion to the main volume to provide interest, weather protection and the break up large volumes.</p> <p>Residential Buildings: Provide recesses, cut away bays to create style appropriate bay windows, porches and entries.</p> <p>Commercial Buildings: utilize recesses for entries, upper level residential porches, building equipment and trash, rear vehicle parking.</p>	<p>Recesses used excessively or in a way that diminishes or over elaborates the traditional style</p> <p>Repetitive or cumulative recesses that detract from the rhythm or style of the building form</p>
Projections	<p>Provide projected volumes in proportion to the main volume to provide interest and the break up large volumes.</p> <p>Residential Buildings: Provide projections, bays, porches to express style provide interest.</p> <p>Commercial Buildings: Provide projections to break up long wall expanses and to create interest.</p>	<p>Projections used excessively or in a way that diminishes or over elaborates the traditional style</p> <p>Repetitive or cumulative projections that detract from the rhythm or style of the building form</p>
Special Features	<p>Style appropriate features such as a commercial building entry or tower may be designed for limited applications. Features can create interest and vitality in the business district when thoughtfully designed</p>	<p>Avoid special features that are not of quality materials and construction or that stylistically clash with the historic fabric</p>



III DESIGN COMPOSITION

The particular building design and character.


Traditional building facades were designed from the exterior, not as a result of only interior needs.

ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
STYLE	<p>Select a particular style that is appropriate for the building use and size.</p> <p>Maintain stylistic consistency in the design of the building; some variety is typical.</p> <p>The districts have variety of styles developed over a period of time. There were no large scale developments that produced multiple buildings of the same style over a short period.</p> <p>Canemah: adjacent historic houses vary in form, design and style, new infill to differentiate, but continue this pattern.</p> 	<p>Combination of various stylistic elements in a manner that detracts from the primary design</p>  <p>Duplication of the same, slightly altered or mirrored design on adjoining sites – no ‘cookie cutter’</p>
FUNCTIONAL SPACE ARRANGEMENT	<p>Arrange interior and site spaces in traditional ways. Public use areas toward the front and exposed sides of the building; service and private spaces at the interior, sides and rear</p>	<p>Locating service or utilitarian spaces at the building front</p>



III DESIGN COMPOSITION *continued*

COMPOSITION CHARACTERISTICS	<i>There are multiple characteristics that must work together to create a successful design composition</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Symmetry	<p>Symmetry is the balance of elements and materials on the façade and of the volumes of the building.</p> <p>Historic buildings extensively utilized symmetrical arrangements in their composition. Some styles are asymmetric in organization but yet ‘balanced’ such as a bay on the left side balancing a porch or tower on the right side.</p> 	<p>Composition without symmetry or balance</p> 
Building Scale	<p>Building Scale is the relative or apparent size of the building and its elements in relation to people.</p> 	<p>Building elements out of scale with each other or in relation to people</p> 

III DESIGN COMPOSITION *continued*

COMPOSITION CHARACTERISTICS	<i>There are multiple characteristics that must work together to create a successful design composition</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
<p>Proportion</p> <p>Proportion is the relationship of height to width dimension of windows, doors and other building elements, their sizing to each other and to the facade of the building.</p> <p>Utilize the proportional relationships found in the traditional styles.</p>		<p>Buildings and elements on buildings with disproportionate or exaggerated dimensions</p> <p>Residential windows having width to height dimensions other than the historic range, generally 1:1-2½</p> <p>Commercial Windows: storefront glazing not having traditional proportions or glazing division</p> 
<p>Rhythm</p> <p>Rhythm is the spacing and repetition of elements on a façade of the building. It is also the spacing and mixture of repetitive fronts of buildings along a street. It can be thought of the ‘music’ made by the building. For Example: Windows placed proportionally along all four elevations and in context with the architecture</p>		<p>Visible side and rear walls with large blank or void areas</p> <p>Abstract compositions are generally problematic</p> 

III DESIGN COMPOSITION *continued*




COMPOSITION CHARACTERISTICS	<i>There are multiple characteristics that must work together to create a successful design composition</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
<p>Pattern & Texture</p>	<p>Pattern refers to the effect of large areas of smaller dimensional elements; such as created by horizontal siding or shingles.</p> <p>Texture refers to the surface of the façade and its flatness and finish; such as a sanded plaster or rough stone.</p> <p>Most traditional materials provide sufficient texture and pattern.</p> 	<p>Excessive pattern changes and differences in pattern scale</p> 

III DESIGN COMPOSITION *continued*



GROUPED ELEMENTS	<i>Elements that are often grouped into assemblies to be consistent with the architectural style</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
<p>Porches</p>	<p>Residential front porches to define the main entry, provide shelter, and outdoor living space. Porches are typically close to the main floor level, with roof covering, skirting to grade, and accessed from the public way and yard, typically with stairs. May be projecting, recessed or a combination depending on style chosen. Porches to be designed and finished as part of the architecture, often with slightly more ornamentation than the main structure to highlight the entry.</p> <p>Side and rear porches to be secondary in nature, but to be consistent in design with the primary porch.</p> <p>Multifamily Porches: Upper level porches with roofs are allowed and may be common or private.</p> <p>Commercial Buildings: main level entry or service porches or covered areas and upper level porches are allowed if consistent with building style.</p> <div data-bbox="743 906 1253 1286" data-label="Image"> </div>	<p>Wrap around front porches where not stylistically appropriate</p> <p>Upper level porches except at multifamily or commercial buildings where style allows</p> <p>Porches that are not consistent with the architectural style, without roofs (except secondary service accesses or those at grade), or those that are overly ornate for the chosen style</p> <div data-bbox="1499 899 1936 1286" data-label="Image"> </div>





III DESIGN COMPOSITION *continued*

GROUPED ELEMENTS	<i>Elements that are often grouped into assemblies to be consistent with the architectural style</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
<p>Dormers</p>	<p>Dormers provide additional use and light for upper half story floor areas and further define and enrich the building architecture.</p> <p>Design and materials to match the chosen style.</p> <p>Dormers here were typically modest in size and number; Design dormers to fit the scale and proportions of the house</p>  <p>Shed dormer roofs are typically lower sloped than the main roof and join that roof below its main ridge.</p> <p>Houses generally have no more than one front facing dormer.</p>	 <p>Dormers not consistent with the architecture and scale of the building</p> <p>Excessive number of dormers</p> <p>Canemah: Dormers are not allowed on Vernacular style houses</p> 

III DESIGN COMPOSITION *continued*

GROUPED ELEMENTS	<i>Elements that are often grouped into assemblies to be consistent with the architectural style</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Exterior Stairways	<p>Exterior stairways at the building front to give access only to the main level, and to be less than five feet in height. They are to be consistent with the building style.</p> <p>Upper level stairways to be within the building envelope, except as noted below.</p> <p>Multifamily Buildings: rear or secondary stairways may be on the exterior if designed and finished as part of the architecture.</p> <p>Lower Level Stairs: uncovered stairs may be used for basements and lower levels.</p> 	<p>Exterior stairways exceeding five feet in height at the front of buildings</p> <p>Stairways not designed or finished consistent with the buildings style and architecture</p> 
Breezeways & Connectors	<p>Breezeways and covered walkways provide sheltered links between buildings and accessory structures. They can provide access to or separation from different building uses, as a means for reducing large building massing and to promote use of accessory buildings.</p> <p>Mixed use commercial: breezeways may provide a means of connecting grouped smaller buildings.</p>	<p>Canemah, South of 3rd: Use of breezeways or covered walkways by HRB approval.</p>


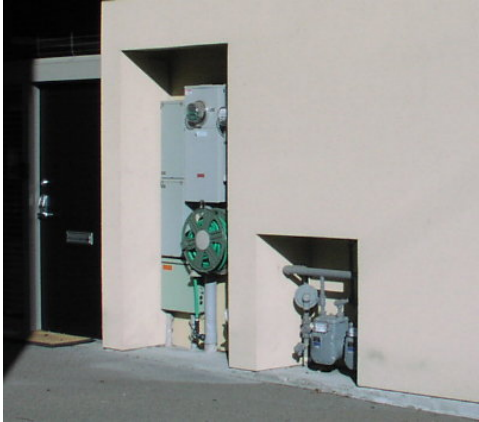
III DESIGN COMPOSITION *continued*

GROUPED ELEMENTS	<i>Elements that are often grouped into assemblies to be consistent with the architectural style</i>	
ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
Storefronts	<p>Storefronts to be located at the front of commercial buildings to facilitate patron use. Storefronts to utilize traditional composition containing lower wall area, primary large glazing area, smaller transom glazing area, with signage area above or below transom. Storefronts may have doors including full width sliding or folding panels. Weather and sun protection from awnings or canopies may be provided.</p> 	<p>Storefronts longer than twenty feet without interruption by building columns and wall sections</p> <p>Storefront detailing, materials and finishes inconsistent with traditional buildings; examples include flush framing, butt glazing, bright colors, offset doors, frameless doors</p> <p>Storefront glazing not having traditional proportions or glazing division</p> 
ORNAMENTATION	<p>Ornamentation in McLoughlin and more so in Canemah is to be limited. On residential buildings it should be primarily located on the porches, and primary building sides.</p> <p>Commercial structures used a limited amount of ornament at pedestrian areas and the parapet for interest. New buildings should not overstate the historic style reference.</p> 	<p>Excessive ornamentation or that which is inconsistent with the building style</p> <p>Commercial buildings that introduce excessive stylistic elements that are inconsistent with the historic period</p> <p>Lighting used by itself as architectural ornament, including neon and fiber optic</p> 

III DESIGN COMPOSITION *continued*

ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
DETAILS	<p>Utilize detailing in a consistent manner throughout the design and in such a way that it is historically appropriate. Traditional buildings developed detail by the use of available products and materials. Use of similar products can produce compatible designs with modern materials. For example, while certain wood molding shapes are not available, there are replacements offering a complementary design, dimension, and sense of craft. Detail can also be achieved through material textures.</p> <div data-bbox="464 472 974 854" data-label="Image"> </div> <div data-bbox="1031 472 1285 854" data-label="Image"> </div>	<p>Commercial buildings that are void of detail, express modern products detailing, and finishes or are ‘brutalistic’ in nature</p> <p>Inconsistent use of details on the building</p> <div data-bbox="1402 451 1927 846" data-label="Image"> </div>
MATERIALS	<p>Utilize materials that are both appropriate for the particular application and for the historic style. A wide variety of currently available materials, and products are acceptable provided the resultant appearance is complementary with the buildings of the historic period.</p> <div data-bbox="800 927 1297 1390" data-label="Image"> </div>	<p>Materials that through their nature are not historically appropriate</p> <p>Materials that are not appropriate for the particular application or in that specific context</p> <div data-bbox="1520 927 1948 1252" data-label="Image"> </div>

III DESIGN COMPOSITION *continued*

ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
FINISHES & COLOR	<p>Use color and finishes that are historically and contextually appropriate. The colors of the building should complement those of surrounding buildings. Color and texture can be applied or can be integral to the material, such as stone and brick. Consider those differences and the effects of aging for appropriate selection.</p> <p>Particular styles use different colors.</p> <p>Typically, there are no more than three building colors.</p>	 <p>Use of color and finishes to create an appearance unsympathetic to the historic district</p> <p>Use of bright colored building finishes, reflective, fritted glass, stainless or aluminum finish, or painting integrally colored materials such as brick</p> <p>Use of too many colors and textures</p>
EQUIPMENT, TECHNOLOGY	<p>Minimize the presence and visibility of building equipment and technology. Locate in lesser or out of view areas. Organize equipment and systems to consolidate and create ordered appearance. Conceal pipes and conduit inside the building. Recess meters, panels, other equipment, or screen from apparent view. Paint equipment to blend into the background of the building. Allow for future revisions and new technology.</p> 	<p>Equipment and technological systems that distract from the primary views of the building, are disorganized and cluttered, or installed distractingly</p> <p>Required utility, public safety, and regulatory equipment should follow the guidelines as possible; where difficulties arise review mitigation measures with City design staff and the HRB</p> <p>[Good installation at side of building illustrated to left]</p>

IV PUBLIC IMPROVEMENTS, UTILITIES

Improvements in the public right of way

Utilities and related equipment

ASPECT	PRINCIPLE — GOOD EXAMPLE	NOT ALLOWED
STYLE	<p>Construction to complement the nature of the historic district, but flexibility is necessary to allow a system wide approach, parts standardization and use of available materials.</p> <p>New utility work to be minimized in appearance.</p> <p>Support pedestrian use and scale.</p> 	<p>Visible 'high tech' installations</p> <p>Insertion of stylistic elements and systems that do not complement the district</p> <p>The Guideline appreciate that there is necessary public safety and engineering work that may be difficult to alter; Installations should follow the guidelines as possible, often simple measures can reduce an adverse impact; Review with City design staff and HRB</p>
DESIGN	<p>For visible features, use design that was typical or similar to that of the historic period; where unable, screen or cover the installation in an historically appropriate manner.</p> <p>Construction to not significantly alter the district's built pattern.</p> <p>Locate equipment away from primary views to maximum extent practicable.</p> <p>Utilize landscape or fabricated screening to minimize disruptive appearance.</p> <p>Minimize street signage as allowable by codes.</p>	<p>Construction out of scale with the district</p> <p>Street, sidewalk, stairs, walls that significantly alter the historic pattern and dimension of the district.</p> <p>Modern details and construction in visible locations unless screened or appearance mitigated.</p> <p>Excessive regrading or removal of vegetation that adversely affects the historic context of the district and surrounding area without mitigation</p>
MATERIALS	<p>Materials and Products For Visible Features: Use those that were typical of the historic period or those that offer a similar appearance. Use of stone, concrete, wood and metal in finishes and textures similar to that of the historic period is most appropriate.</p> 	<p>Obvious synthetic materials, non historic finishes or colors.</p> <p>Historic materials used in ways not found in the district</p> <p>Bright stainless, galvanized, aluminum, exposed aggregate concrete, other non historic finishes</p> 

6. ELEMENT GUIDELINES

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Antenna/Satellite Dish	Minimize visual impact by screening their view from the street	Do not mount directly to front or street side of house	Roof top cell towers, except as necessary for emergency and public safety facilities
Artwork	Public Art: not to conflict with historic context; may be interpretive; should be enduring and high quality; possible temporary pieces	Wide range of appropriate designs, and memorials Avoid themes and designs that will not be enduring Avoid excessive or large displays that compete with historic context	Inconsistent with colors and finishes for large installations Disruptive work for the historic context Excessive amount or numbers of installations
Awnings, Residential	Not used historically		Any type of awning at front
Awnings/Canopies, Commercial	Awnings with a cloth appearance like canvas; Shape: traditional rigid or collapsible form with valance or side panels	Awnings should be no steeper than 45 degrees from horizontal; solid color or traditionally striped; Provide separate awnings for each bay or opening rather than a continuous run; prevent obscuring architectural detail	Shiny, plastic, or coated awnings; Square or barrel extension awnings; Internally illuminated awnings
Benches, Commercial	The style, design, and materials should be site appropriate within the district Possible district or city system	Historic period appropriate design; high quality, correct scale and materials; located not to impede pedestrian traffic	Heavily scaled or contemporary design or materials
Bike Racks, Commercial	Maintain the pedestrian character of the Historic Districts; Provide secure installations out of pedestrian traffic flow, in parking or public plaza, near building entries	Design should be simple and not conflict with historic context High quality materials Securing rails or similar on buildings are possible alternative to racks	Graphic designs discouraged

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Chimney, Fireplace	Traditional in appearance If utilitarian, diminish presence	Projecting fireplaces and chimneys should be constructed or faced with brick or plaster consistent with historic masonry; Projecting or cantilevered direct vent fireplace may be wood sided where less than one story in height Vent metal flues through the interior of the house and directly through the roof to minimize appearance - painted	Metal flues attached to the outside wall then continuing above the roof line Wood sided enclosures for chimney
Cornice, Commercial	Adds interest at the roofline and defines the top of the building Simple cornice & entablature most appropriate	Horizontal, broad fascia with running moldings, or detail to add relief and shadow lines; Evenly spaced brackets are also appropriate Range of appropriate dimensions Wood, metal or Plaster	
Doors, Commercial	Primary: Signifies building or store entry; style and size appropriate; possible feature Secondary: Typically utilitarian and service oriented Historically appropriate hardware	Primary: stile and rail with panel and glass; single or paired Materials: wood (clad, painted or stained), steel or finished aluminum Secondary: May be flush or sliding types Secondary: may be solid; groups of sliding for retail	Bare aluminum, flush design, frameless glass doors
Doors, Commercial, garage	Typically utilitarian and service oriented and located at minor view areas Finished to match swinging doors	Design should reflect the overall character of the building. Panel, plank, cross-buck, bar grille styles; Materials: wood, painted metal; Overhead, swinging, or sliding are allowed.	Garage doors on front or forward side elevations Bare aluminum, flush design
Doors, Institutional, garage	Similar to Commercial; Where required (Fire station, etc.) may face primary street as needed	Similar to Commercial;	Similar to Commercial as noted;

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Doors, Residential	<p>Primary: Complement the design and detailing of the historic style with similar appearance to wood</p> <p>Secondary: Typically utilitarian</p>	<p>Primary: stile and rail type; panel design; with upper portion glass; May be solid panel door</p> <p>Materials: painted or stained wood, fiberglass clad, or metal clad</p> <p>Secondary: May be solid panel or French door style</p> <p>Prefinished doors to be in color and finish suitable for the style</p>	<p>Sliding doors, large wide openings that are not divided into smaller traditional openings</p> <p>Design: Flush doors, 6 or 8 panel design</p> <p>Colors and finishes that are not suitable for the style</p> <p>Not allowed finishes: bare aluminum/stainless or anodized metal</p>
Doors, Residential garage	Maintain historic scale and materials of traditional accessory structures	<p>Design should reflect the overall character of the building; Panel, plank, cross-buck; Panel, plank, cross-buck styles; Overhead, swinging, or sliding</p> <p>Materials: wood, painted metal</p> <p>Limit of twelve feet (12') in width and eight feet (8') in height</p>	<p>Oversized doors are conditional to HRC approval</p> <p>Flush doors are not allowed</p>
Driveways	Locate to the side or rear of the primary building; Maintain historic scale in dimension	<p>Driveway or Dual wheel tracks (runways)</p> <p>Materials: concrete, patterned concrete, brick, rectangular shaped pavers, asphalt; or combination of two; Gravel beyond paved apron at residential</p>	<p>Oversize driveways, or located in front of the main façade of the house</p> <p>Emergency services may require exception</p>
Equipment, Electronic & Security	As possible locate equipment and installations in discreet locations or away from primary view; Security devices, cameras and ATM equipment have special needs generally requiring visible locations	Consider alternative design solutions that enhance the overall project, provide natural security; Mitigation measures include quality design, concealed conduit and wiring or wireless, sympathetic equipment finishes	Installations that overly detract from the project through design or quality of installation
False front, Commercial	A parapet formed by extending the front wall in height, often to conceal the gable end of a steep roof, or to give the effect of a taller building	Stepped or flat front; front as a false front, with side returns, or on each side; not required on the visible sides or rear	
Fences, Front and Corner Side Yards	Low, open fencing and gates at the front yard to front face of house [Please refer to HRB Policy #6 – Fences]	Simple, painted vertical iron, wooden pickets or slates	Chain-link, vinyl, split rail, ornate wrought iron, stockade, plywood or hard panel; Fences over forty two (42) inches in height

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Fences, Interior Side Yards, Rear Yards and Alleyways	Taller fences suitable as privacy screening beyond the front face of the house [Please refer to HRB Policy #6 – Fences]	Staggered vertical or horizontal boards; woven wire supported on wood or steel	Chain-link, vinyl, split rail, stockade, plywood or hard panel; Fences over six (6) feet in height
Finishes, Commercial	Finishes and colors should complement the adjacent buildings and be consistent with the historic style and period Accent colors used for ornamentation should harmonize with the overall building color	Utilize historic colors and finishes; metal finishes include brass, bronze, medium-dark anodized aluminum, natural lead or copper; Stained wood only for limited use or elements; Refer to approved list 2-4 colors total; Building field color: 1-2 colors; Building Trim color: 1-3 colors	Use of fluorescent, bright, neon or garish colors. Use of heavily reflective surfaces. Unfinished ferrous and galvanized steel metals; stainless steel, chrome, silver aluminum colors Unfinished wood
Finishes, Residential	Paint is the typical finish and should be selected to be historically and contextually appropriate. Many publications are available which illustrate appropriate paint colors Historic colors in the districts are typically white or muted earth tone colors that blend with the surroundings	Utilize historic colors and finishes; metal finishes include brass, bronze, medium-dark anodized aluminum, natural lead or copper; Stained wood only for limited use or elements 2-4 colors total; Building field color: 1-2 colors; Building Trim color: 1-3 colors	Use of fluorescent, bright, neon or nonhistoric colors; Use of heavily reflective surfaces Unfinished metals; stainless steel, chrome, silver aluminum colors Unfinished wood
Foundations	Typical residential foundations are poured concrete or post and beam construction on brick or stone piers	Foundations of poured concrete either natural finish, parged or painted. Possible brick faced concrete Cover sections of exposed foundations; Concrete or masonry: exceeding 3½ feet, Piling or posts: 1½ feet; above grade; At slopes measure perpendicular to slope Keep visibly noticeable areas of waterproofing under 12” above grade	Veneer facing of foundations with stone or synthetic materials Tall or expansive areas of exposed foundations Exposed waterproofing on the foundation
Gazebo, Pergola, Arbor	Large scale exterior structures to be located at side or rear yards; Complement to primary structure style and detail	Painted, wood, metal	Vinyl structures

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Gutters & Downspouts	Exposed gutters and downspouts are typical on residential buildings; less typical at commercial buildings; Commercial buildings: locate downspouts away impact areas; use interior drainage	Rectangular, ogee, or K-shaped gutters are preferable; Rectangular or round downspouts are typical; Paint to match the trim or house body color, whichever is appropriate Materials: painted wood, metal	Vinyl, unpainted plastic pipe or metal
Lighting, Commercial	Walkway illumination for access and security Highlight or wall wash building or portions to create interest Minimize fixture visibility, or historically appropriate decorative; Consider glare	Choose and locate fixtures to be unobtrusive, or to be decorative; color match to building Utilize medium to warm colored lamping Signs should be externally lit.	Industrial, high tech, contemporary, out of scale fixtures Excessively bright, or numerous fixtures Blinking, flashing, moving lighting Lighting used as substitute for architectural ornament or detail
Lighting, Residential	Walkway or outdoor living space lighting Integrate into the design, building or appropriate fixture design	Simple designs that are compatible with the style of the structure; Mount fixtures to the porch ceiling and adjacent to entries; smaller floodlighting from walls; Utilize warm colored lamping	Industrial, high tech, contemporary, out of scale fixtures Excessively bright, or numerous fixtures Blinking, flashing, moving lighting
Lighting, Site	Onsite design style to complement building; Designs for personal use in landscape, parking area lighting Utilize building for lighting where possible; Integrate with other site features and furnishings	Recessed or surface mounted small fixtures in site walls or structures; Posts: painted wood, metal, fiber glass, unpainted concrete Minimize view of security type fixtures Maintain lower light level and casual nature in Canemah	If used, post-mounted lights should not exceed 8 feet in height for residential yards and patios, or 12-14 feet for commercial areas including parking; Use quality materials and non-yellowing lens
Lighting, Street	Lighting on the street and within the public way	Continue the City's existing ornamental pole and bracket design with teardrop style lamps as authorized by the City; variations may be suitable for interior circulation within developments	Variation on the existing style is possible to define neighborhoods or areas; avoid excessive style expressions; Use quality materials and non-yellowing lens

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Masonry	Traditional type of masonry that is used in traditional manner	Brick: red or buff, standard size units and joints, traditional finish; possible quoining or rustication Stone: dimensioned or rough basalt, or local stone for sitework only Concrete Block: allowed if plaster coated Terra Cotta: glazed or unglazed, for trim or detail only	Non-traditional size, color or type of materials; glazed brick or block; uncoated concrete block, glass block, cultured stone Joint: non traditional size or tooling or color Non traditional patterning
Mechanical Equip.	Locate in the most inconspicuous area, usually behind the building; Locate portable window air-conditioning units on rear or inconspicuous side elevations	Minimize visual impact by screening their view from the street	Mechanical equipment in locations that compromise roof slopes visible from the street; Visible vending machines
Parapet, Commercial	Use on Streetcar Commercial and Institutional buildings at front, and sides usually above a cornice; can conceal a low roof and equipment	Stepped or flat front; front may be taller than sides, especially if interior	Commercial style buildings only: Lack of a parapet at front or visible sides
Paving	Paved areas provide a network for pedestrians and vehicles Paving material should be compatible with the function and historic use patterns Paved areas might include sidewalks, walkways, driveways, patios, courtyards, parking areas and shared use areas	Appropriate paving materials include: poured concrete, concrete stepping stones, unit pavers, stone, and asphalt; gravel in limited applications such as residential landscapes Concrete Finish: broomed, or fine finish; score into squares or rectangles 36" or less Unit pavers should be or rectangular or square shape and of grey, tan or red brick color Differentiate vehicle paving from pedestrian	Contemporary style, colored, textured paving Concrete finish, scoring and coloring not consistent with the historic period; avoid smooth troweled borders, large unscored panels, sawcut joints, exposed aggregate and heavily textured finish
Planters, commercial	Planters are encouraged to enhance the visual aspects of a buildings façade or streetscape Materials, scale, finish and color should complement the building's exterior Plantings to be complementary to the historic district	Free standing walkway planters of cast: stone, iron, concrete, composite materials, or clay; Historic period appropriate Pole supported pots in scale Building wall supported planter boxes Perennials, annuals, evergreens	Planters that obscure architectural details or impede pedestrian traffic Planters or plantings not in scale
Porch, Decking	Where visible from public way: Appearance of traditional painted wood decking	Painted 1x4 abutted boards or similar	Where visible from public way: synthetic materials, spaced boards

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Porch, Enclosure	<p>Open or enclosed with low walls or balustrade</p> <p>Space under porch enclosed with continuation of siding or lattice</p> <p>Primary porches have more detail; secondary porches similar or less details and smaller porch – lesser feature</p>	<p>Enclosed with low wall: Use of same material and finish as siding, integrated posts; extend to grade level; water drains cut into enclosure at deck level; Cap at top of wall</p> <p>Balustrade: Square or simple balusters with molded top and bottom rails; finished and painted wood</p> <p>Possible painted lattice enclosure below decking; equal spaces lath to opening</p>	<p>Vinyl siding, lattice, handrails, or balusters</p> <p>Use of metal handrails or balusters; wrought iron</p> <p>Unfinished, unpainted, rough shaped members</p>
Porch, Posts	Square or beveled; may be slightly more detailed at Queen Anne style	Simple trim at base and top, consistent with architectural style	Metal or synthetic materials unless similar in design, dimension, and finish to wood
Roof Decks, Commercial	Design occupied area to be set back from view from public way		<p>On Residential buildings</p> <p>Color: white, metallic</p>
Roof, Railing	Not historic in the districts; Where necessary: appropriate design and materials and set back so not visible from public way	Design to integrate with parapet finish, style and design	Glass, plastic, cable or open pipe systems
Roofing, Commercial	<p>Low sloped: Roof is hidden from street view by parapet</p> <p>Sloped and visible: similar to residential, but possible roll type materials</p>	<p>Roofing material: any where not visible, built-up, roll types, single ply; Color: tan, grey, neutral; any if hidden under pavers</p> <p>Sloped and visible: granule covered membrane, shingle types noted under residential</p>	<p>Low sloped color: white, metallic</p> <p>Sloped and visible: shakes, clay tile, standing seam metal, metal panel, corrugated, single ply or liquid applied types</p>
Roofing, Residential	<p>Traditional materials: wood shingles, composition, and metal shingles</p> <p>Secondary and low sloped: roll type materials with or without granules, soldered metal</p>	3-tab composition, standard or “architectural style” is preferable; Rolled composition roofing is allowed on secondary roofs with slopes less than 4/12; Darker colors are encouraged; Metal roofing acceptable at small areas such as bays; copper, painted steel	<p>Sloped and visible: shakes, clay tile, standing seam metal, metal panel (except at bays), corrugated, single ply or liquid applied types</p> <p>Color: white</p>
Shutters	Not used on the historic styles		Shutters not allowed

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Siding	<p>Compatible with historic siding and enclosure materials in size, profile, orientation, texture, and color</p> <p>Commercial Buildings in McLoughlin: Cement plaster is acceptable</p>	<p>Wood siding or materials which have the appearance of horizontal wood siding in an allowable design; sawn wood shingles (painted) in secondary areas and for ornamental detail; Sample approval is required for non-wood horizontal board siding</p> <p>Cement Plaster (stucco): sand or fine finish; natural color, integral or painted; including parging on concrete; use fine joint lines; possible detailing, quoining or rustication</p>	<p>Aluminum, vinyl, scored plywood or sheet siding</p> <p>Alternative board siding not matching the approved profiles or texture</p> <p>Heavy textured or patterned plaster</p> <p>Canemah: cement plaster or similar</p>
Signs, Building Name	A sign to name the building; Complement and integrate with the overall design and its materials	Sized sufficiently to be read from sidewalk, but in scale to the building; Mount directly on parapet, or other wall area; 1 sign per street face allowed; Utilize quality and lasting materials	Signs and materials out of scale and not designed to coordinate with the building
Signs, Date Built	<p>Residential Historic: Encouraged, in keeping with historic precedent</p> <p>Commercial Infill: required</p>	<p>Residential Historic: per district and City guidelines</p> <p>Commercial Infill: Small (up to 1 square foot) permanent plaque or engraving indicating date constructed visibly located near building base</p>	
Signs, Commercial Tenants	<p>Historically appropriate tenant signs, especially for retail and services. Wide range of appropriate types of signs and materials and locations</p> <p>Building directories are necessary for upper level tenants rather than individual signs</p> <p>Signs on the interior of the building are not regulated for size or materials</p>	<p>Oriented signs to pedestrians and to slow moving vehicle traffic; Sign materials should complement the building materials; Panel and hanging signs should incorporate applied edge molding to provide depth and a finished look; Wall or projecting signs may be illuminated by concealed sources or by compatible exposed fixtures</p> <p>Size: 1 square foot per lineal foot of storefront is total allowance</p>	<p>Internally illuminated cabinet signs, blinking, moving or flashing lights; plastic lettering or face material</p> <p>Neon signs only in traditional style and by HRB approval</p> <p>Design and graphics not produced in a professional manner</p> <p>Materials that are not quality or lasting</p>
Skylights	Install on inconspicuous roof slopes, mount skylight close to roof plane	Rectangular in shape with rectangular flat clear (exterior sheet) glass	Skylights on street-side roofs. No dome or bubble shaped skylights; plastic, acrylic glazing
Spas	Locate inconspicuously		In front yard

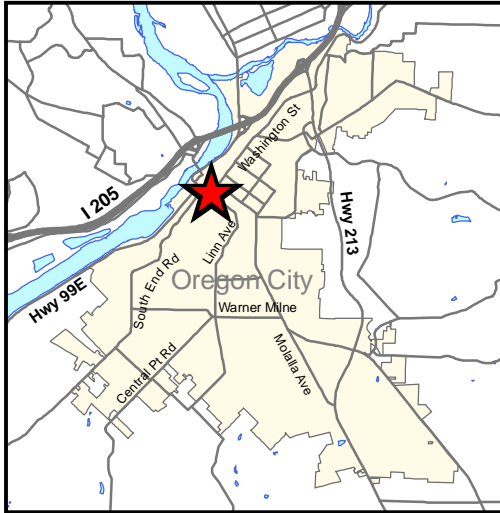
ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Storm Windows	Storm windows are not typical for new construction Interior storm windows are encouraged for salvaged historic windows if they match the window design	If salvaged wood windows are used; match the design of the storm window with design of the salvaged window; Appropriate materials are painted wood, baked enamel or anodized aluminum; Paint to match or complement existing window trim [Please refer to HRB Policy #2 – Storm Windows and Doors]	Mill finish aluminum
Swimming Pools	Locate in backyard		In front yards
Tile, commercial	Wall tile used for detail or weather protection Entry way tile at commercial buildings	Tile of 6 inch size or less used as accents and detail on commercial building walls Tile at lower storefront walls for aesthetics and weather protection Mosaics or tile of 6 inch size or less for entry way flooring	Excessive use or color and graphic composition that detracts from the building design
Trash Receptacles	Commercial: Locate inconspicuously; screen from view Public: historically, stylistically appropriate; quality materials	Hide from apparent view by landscaping, screening or fencing; keep inside until collection date	
Trim, Doors, Windows	Trim at openings allows opportunity for design detail and some ornamentation while providing weather protection of enclosure	Commercial or residential buildings with wood siding: Typically flat painted boards consistent with architectural style, 4” nominal width or greater, often 6”, with hood molding; Simple designs with appropriate decoration; Main entry doors are often embellished with decorative moldings Plaster and Masonry Finishes: trim is less detailed; painted wood, masonry	Excessive or out of scale ornamentation
Trim, Eave, Gable	Trim at wall to roof: Use simple detailing	Eaves are typically open with minimal projection beyond the wall plane and simple fascia; Gable trim consists of a simple bargeboard with molding at roofline and a wide molded rake board	Excessive or out of scale ornamentation

ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Trim, Wall	Trim at wall edges: Ends, corners and intersections of wall siding to have wood trim, consistent with architectural style, 4" nominal width or greater, often 6", Use simple detailing	Corner boards are often used on wood sided buildings; A band board is used as a transition between the wall and gable; A water table and apron protects the foundation and adds interest; These elements are usually painted the trim color	Excessive or out of scale ornamentation Lack or minimal sized wall trim
Vents, Roof	Utilize traditional attic venting such as gable wall louver vents Locate roof vents as inconspicuously as possible	Employ painted wood louver gable wall vents Roof Vents: locate on less visible roofs; Choose vent colors that blend with roofing material or paint out; Use ridge vent instead of multiple individual vents	Vents or ventilation assemblies that detract from the primary façade or roof exposure
Vents, Foundation	Minimize their presence from the street.	Paint to match foundation color or use landscaping to hide	
Vents, Wall, Other	Mechanical exhaust vents for odors and fumes: Minimize their presence from the street or sidewalk	Locate on side or rear elevations; Paint to match wall color or use screening or landscaping to hide	
Wall Finish, Commercial	Traditional materials include cement plaster (stucco), coated and painted concrete	Cement plaster in a sand or fine texture; integrally finished or painted or materials having a similar appearance; smooth surfaced or fine textured, painted concrete	Metal siding, sandwich panel systems, spandrel glass systems
Walls, Site	Low landscape walls for increased site utility Minimize retaining walls and their heights Use natural materials, finished concrete	Minimize the height and presence of walls; Use of rock, brick, concrete with finishing; mortared or stacked true masonry or stone that was traditionally quarried in the area	Gabion, rip-rap, stacked recycled concrete if unfaced Wood, railroad tie retaining walls in commercial or public setting Use of materials, stone, not regionally available during the historic period
Window, Commercial Storefront	Retail display: Framed large glazing with shadowline and detail to composition	Frames set on low bulkhead wall within building wall or wide columns; typically includes transom beam with smaller upper windows in the opening; and large lower display glazing with minimum of 1½ inch wide glass stops; painted or appropriate finish; Metal or wood	Glazing system starting at ground; curtain wall type, spandrel glazing, metal panels; butt or flush glazed systems Vinyl storefront glazing or door systems

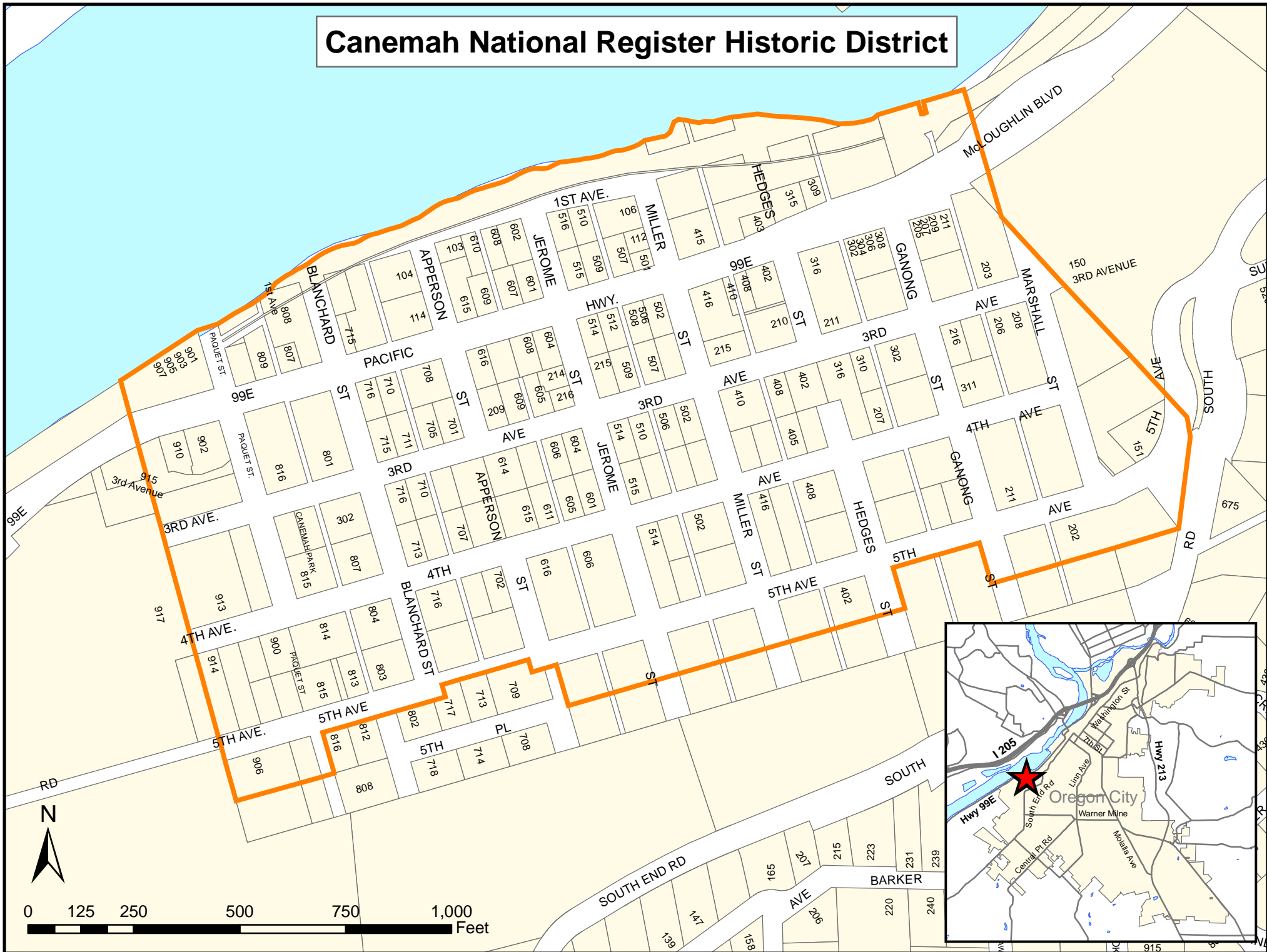
ELEMENT	PRINCIPLE	DESIGN	NOT ALLOWED
Window, Commercial	Single or grouped main level and upper level windows: similar in design and materials to residential styled; possible slightly larger member scale	Wood, or clad wood designed to provide an appearance of traditional wood windows Non wood acceptable if in appropriate style, and matching wood in profile, shadowline, and if in suitable color and finish; Actual sample is required to be approved	Narrow profile metal, or frameless windows; butt or flush glazed systems
Window, Glazing	Clear glass, typical Small areas of decorative glass Privacy Glass: locate away from primary facades	Clear glazing for typical use; insulated or not Decorative glass for small or ornamental areas	Glazing: tinted, reflective, fritted, plastic
Window, Residential	Match the member sizing, thickness and shadowline of painted wood windows	Double, single hung Casement, Fixed if style allows Wood clad acceptable if matching and if in suitable color and finish Non wood acceptable if in appropriate style, and matching wood in profile, shadowline, and if in suitable color and finish; Actual sample is required to be approved Divided lights: with exterior muntins only and if style allows	Sliding, and non rectangular windows Awning, hopper upon HRC review Prefinished windows of unsuitable colors; Unfinished or stained finish Grids between glass Tinted or reflective glass, glass block

Appendix

McLoughlin Historic Conservation District



Canemah National Register Historic District



DESIGN WORKSHEET

New Building Design in Oregon City's Historic Districts

A. The Project and Location

1. What do you want to build?
2. Where is the site? (circle one)
 - McLoughlin Conservation District
 - Canemah National Register Historic District
 - Outside either district, but in the vicinity of a historic property.
3. The immediate context:
 - What buildings are already next to the site? Style? Use?
 - What buildings are across the street? Style? Use?
4. Are there existing historic buildings in the vicinity of your site?

B. Style

What styles are appropriate? (See: *Acceptable styles in Historic District Design Guidelines*). Pick an appropriate style for the use See below for list.

C. Site Considerations/Principles

1. What does current zoning allow?
2. Are there any specific requirements beyond the basic zoning regulations?
3. What is the setback requirement?
4. What lot coverage is allowed?
5. Where is the pedestrian access?
6. Where is the vehicle access?
7. If your project is a multifamily-use, Can common space be shared (courtyard)?

Assessment Question:

Is the building respectful of its neighbors?

Is the shape/bulk of the building consistent with its style?

D. Site Plan Development

1. What is size of lot?
2. Where is the lot located on the block?
3. Is the site flat or on a slope?
4. Are there any existing, significant trees that should be saved?
5. Where on the lot is the building to be placed?
6. Where on the lot are additional structures to be placed (garage, shed)?
7. Where on the lot is the yard/private area?

E. Design Composition – What Will the Building Look Like?

1. Shape.
2. Any wings, extensions?
3. Roof shapes; secondary roofs.
4. Porches.
5. Window placement.
6. Dormers.
7. Bay windows.

Assessment Question:

Do these details add to or detract from the historic district?

Styles Appropriate For New Construction In:

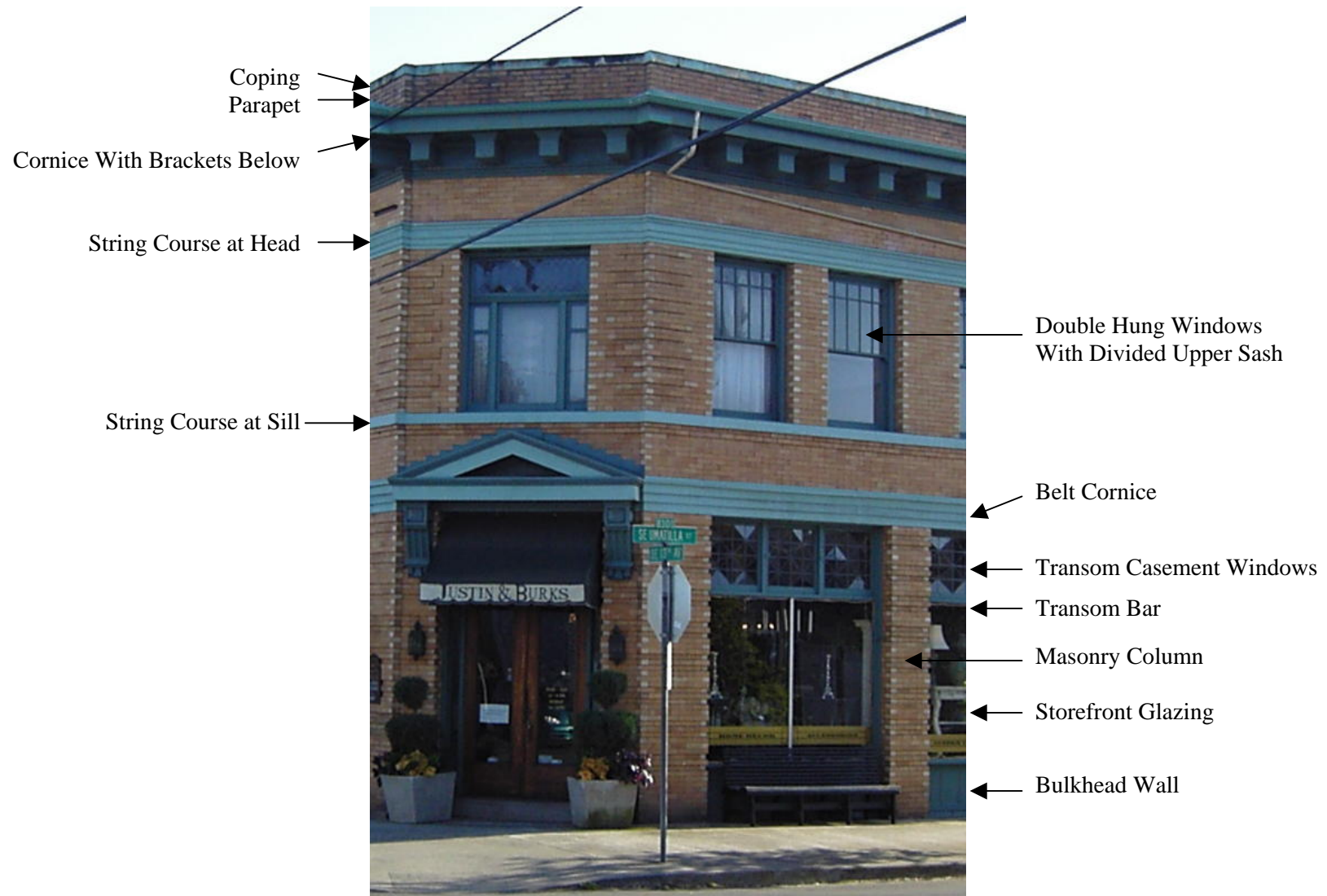
McLoughlin Historic Conservation District

Residential: Vernacular, Bungalow, Queen Anne, Queen Anne Vernacular
Commercial On 7th Street Corridor: 20th Century Streetcar Commercial or
Multifamily, Western False Front
Commercial Elsewhere: Above Residential Styles and Four Square

Canemah National Register Historic District

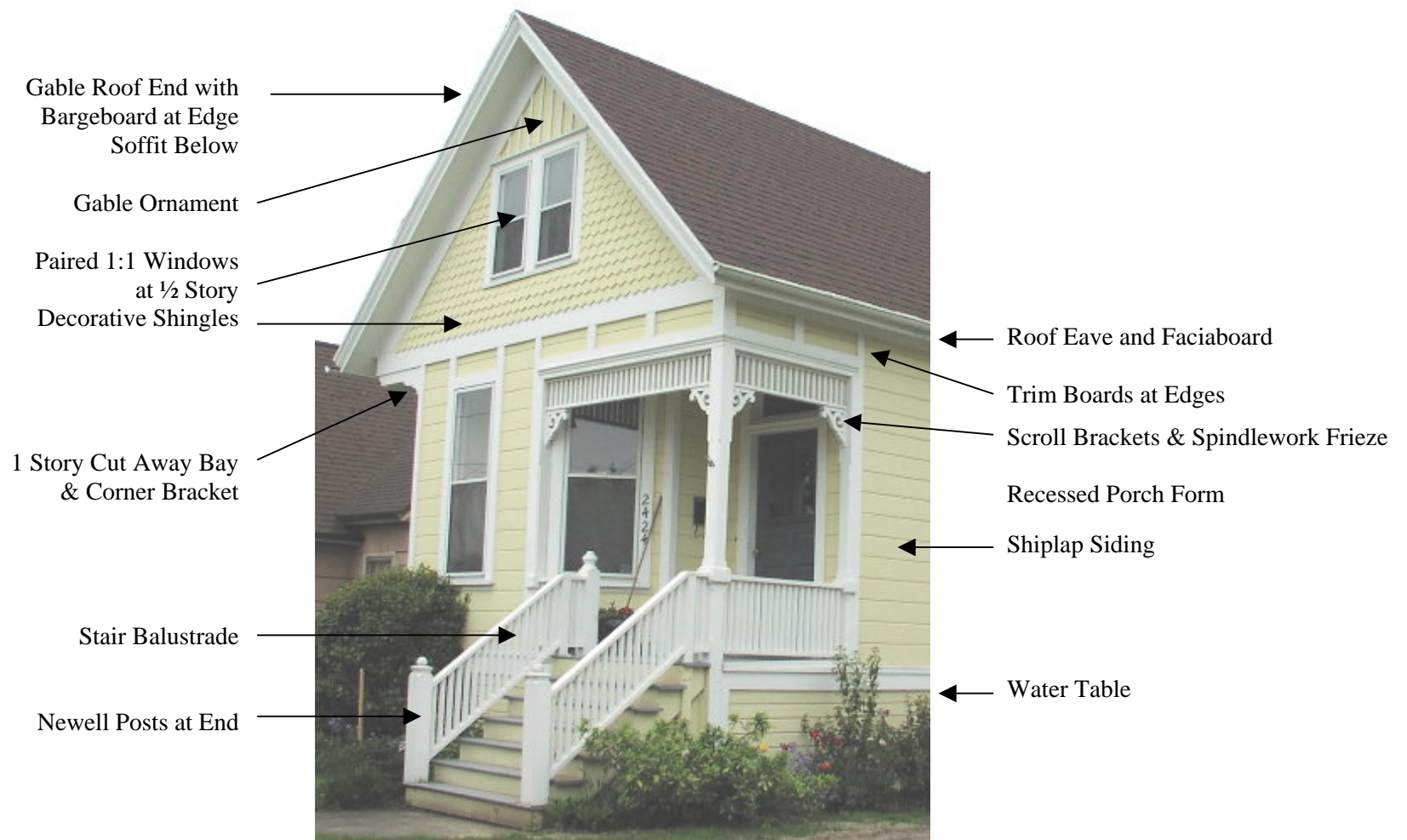
Residential: Vernacular, Bungalow
Commercial/Mixed Use: Similar to above with larger allowable sizes

ILLUSTRATED GLOSSARY



2 Story Streetcar Commercial

ILLUSTRATED GLOSSARY



1½ Story Queen Anne Vernacular

ILLUSTRATED GLOSSARY



2½ Story Four Square

WOOD SIDING PROFILES



Bevel Siding
Nominal Sizes: 1x4, 1x6, 1x8



Shiplap Siding #WP-11
Nominal Sizes: 1x6, 1x8



Channel Siding #WP131 or #105
Nominal Sizes: 1x6, 1x8

