



# Historic Landmark Review Staff Report and Recommendation

Community Development Department, Planning Division

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| <b>Report Date:</b>                                            | September 16, 2025                                                                                                                                                                                                                                                                                           |
| <b>Hearing Date:</b>                                           | September 23, 2025                                                                                                                                                                                                                                                                                           |
| <b>Land Use Request:</b>                                       | Residential Addition to a Contributing Structure                                                                                                                                                                                                                                                             |
| <b>File Number:</b>                                            | 311-25-000025-PLNG                                                                                                                                                                                                                                                                                           |
| <b>Property Location:</b>                                      | 2038 17 <sup>th</sup> Avenue                                                                                                                                                                                                                                                                                 |
| <b>Legal Description:</b>                                      | Washington County Tax Lot 1S306BC06900                                                                                                                                                                                                                                                                       |
| <b>Owner / Applicant:</b>                                      | Sean Clapshaw & MJ Guidetti<br>2038 17 <sup>th</sup> Ave, Forest Grove, OR 97116                                                                                                                                                                                                                             |
| <b>Comprehensive Plan<br/>and Zoning Map<br/>Designations:</b> | Residential (R-5)<br>Residential (R-5)                                                                                                                                                                                                                                                                       |
| <b>Applicable Standards<br/>and Criteria:</b>                  | City of Forest Grove Development Code: <ul style="list-style-type: none"><li>❑ Section 17.5.220 <i>Procedure for Review of Proposed Work Affecting the Exterior of Landmarks</i></li><li>❑ City of Forest Grove Design Guidelines Handbook:<br/>Focus Area V – Historic District Design Guidelines</li></ul> |
| <b>Reviewing Staff:</b>                                        | Matt Johnson, Senior Planner                                                                                                                                                                                                                                                                                 |

## I. BACKGROUND:

This Craftsman home was built in 1909-1910 and is a contributing structure to the Clark National Register Historic District. It was originally cataloged as part of the Washington County Cultural Resource Inventory in May, 1983 (Exhibit A); and was further documented in the City of Forest Grove Inventory of Historic Properties Resource Survey in August 1993 (Exhibit B). The house is in good condition and features many interesting elements. The unbalanced gable end on the front elevation is attention-grabbing, and it overhangs a porch supported by stone piers with brackets. The glazed entry door is flanked by sidelights. A sunroom is attached to the east elevation and the rear elevation features several windows and a small shed roof porch.

## II. PROJECT DESCRIPTION AND ANALYSIS

- A. Description of Proposal: The proposal is for an alteration to the second-floor master bedroom. The building expansion would be located to the rear of the home, visible from Ash Street. The addition would expand an existing closet/storage area and would align the exterior wall of the proposed expansion with the existing exterior wall of the bottom floor. A new, wooden frame sash window with a grid pattern is also proposed with the expansion will match the existing windows. Building plans (Exhibit E) and a staff rendering (Exhibit F) further illustrate the proposed alteration.
- B. Clark District Examination: The home is located on a corner lot, at the southwest corner of 17<sup>th</sup> Avenue and Ash Street. The bulk of the Clark District is located on either side of 17<sup>th</sup> Avenue. Ash Street contains a higher concentration of contributing homes- 74% contributing homes (31) vs. 26% non-contributing homes (8), while 17<sup>th</sup> Street is less concentrated- 67% contributing homes (43) vs. 33% non-contributing homes (29).
- C. Architecture and History: The house is a unique form of Craftsman-style architecture with a cross-gable roof that presents symmetrical design along the side of the home (Ash Street), and asymmetrical design at the front of the home (17<sup>th</sup> Ave). The home was built by Enoch Moore, and Roy and James Leones. All three men worked as carpenters in Forest Grove and built many of the Craftsman homes constructed between 1910 and 1925. The home was built for John A. Thornburg and his wife, Nettie. Thornburg was an influential businessman and is one of the major figures in Forest Grove history. Today, the exterior of the house is in good condition.

The applicant states the home has received modifications from the original owner, indicating two sunrooms located to the south and east were added; however, dates are unknown.

- D. Preservation Briefs: The National Park Service Preservation Brief, *New Exterior Additions to Historic Buildings: Preservation Concerns* (Exhibit C), states a new addition must preserve significant historic materials, features and form, and it must be compatible but differentiated from the historic building. To achieve this, it is necessary to carefully consider the placement or location of the new addition, and its size, scale and massing when planning a new addition. To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. This does not mean that the addition and the historic building should be glaringly different in terms of design, materials and other visual qualities. Instead, the new addition should take its design cues from, but not copy, the historic building.

The applicant states any original material that needs maintenance or to be fixed will be restored and used in the home rather than being replaced. Additionally, anything that needs to be replaced or added will be done to match the existing home. Lastly, the applicant states the scale will not overwhelm the entire home, instead will be a practical addition that, if it was ever desired, could be removed and put back to its original place.

### III. APPROVAL CRITERIA, FINDINGS AND ANALYSIS

DC Section 17.5.220(D) requires that the proposal comply with all the following criteria to receive administrative approval. Staff's decision shall be accompanied by specific findings of fact indicating how each of the criteria in Section 17.5.220(D) is satisfied or, indicate how the proposal fails to satisfy one or more of the criteria. If any of the criteria are not met, the application shall be forwarded to the HLB for review and action through Type III procedure. The Historic Residential Design Guidelines (Track 2), Section V of the Design Guideline Handbook, shall be considered as the basis of the decision.

- (a) Every reasonable effort shall be made in the proposal to provide a compatible use for the property that requires minimal alteration of the structure, or to use the property for its originally intended purpose.

*Staff Analysis and Finding: The proposal will require minimal alteration of the original structure, as it would adjoin the structure only at the rear. The proposal would not result in a change in use of the structure different from its originally intended purpose. Therefore, this criterion is met.*

- (b) The distinguishing original qualities or character of the structure shall not be destroyed. The removal or alteration of historic material or distinctive architectural features shall be avoided when possible.

*Staff Analysis and Findings: The historical records for this property elaborate the details of the cross-gable roof, indicating that it is the most distinguishable quality of the home. While the applicant is proposing to leave 2-foot overhang of the existing gable to retain some character of the home, the majority of the original qualities of the structure are proposed to be altered. Therefore, this criterion is not met.*

- (c) All structures shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

*Staff Analysis and Findings: The proposed alteration does not seek to create an earlier appearance. The applicant is choosing to retain a 2-foot overhang of the existing gable. The historical records indicate there are many interesting and unique architectural elements of the homes' roof- "Unbalanced" & "attention-grabbing". Additionally, all new building materials will be repurposed with existing materials or proposed with in-kind materials. Therefore, this criterion is met.*

- (d) Changes which may have taken place in the history and development of the structure shall be recognized and respected.

*Staff Analysis and Findings: The historical record does not show any changes that have taken place over the course of the home's existence. The original structure is virtually unchanged. This criterion has been met.*

- (e) Distinctive stylistic features or examples of skilled craftsmanship which characterizes the structure shall be treated with sensibility.

*Staff Analysis and Findings: The craftsman style of the symmetrical pitched roof facing Ash Street is being treated with sensibility, to the extent possible with the proposed alteration. The applicant is proposing to maintain a 2-foot overhang of the existing gable to keep the symmetry of the roof pitch. This criterion has been met.*

- (f) Deteriorated architectural features shall be repaired if practicable; if not, they should be replaced in kind. Where replacement of features is proposed, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

*Staff Analysis and Finding: No deteriorated architectural features are affected by this proposal, nor are replacement features proposed. This criterion does not apply.*

- (g) Proposed surface cleaning, if any, of structures shall be undertaken with the least damaging means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

*Staff Analysis and Findings: No surface cleaning is proposed; therefore, this criterion does not apply.*

- (h) Every reasonable effort shall be made to protect and preserve archeological landmarks affected by, or adjacent to, the landmark.

*Staff Analysis and Finding: No known archeological resources would be affected by the addition. Therefore, this criterion does not apply.*

- (i) A design which may be proposed for alterations and additions to the structure shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood, and environment.

*Staff Analysis and Findings: The Thornburg House was constructed c. 1909-1910, and is representative of Craftsman architectural design. However, it does have unique architectural features that are less typical of a more traditional and symmetrical Craftsman style design.*

*The design appears compatible with the "uniqueness" and asymmetry of this Craftsman home, and such design is compatible with the size, scale, color, material and character of the property, neighborhood, and environment.*

*The new work would be distinct because the addition would be set to the rear of the existing home, noted by retaining the 2-foot existing gable. The applicant has stated*



*that all materials will be reused, and where not possible, will be replaced with in-kind materials. Therefore, this criterion is met.*

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

*Staff Analysis and Finding: Staff concurs with the applicant that if it were ever desired, the addition could be removed and the roof could be restored to its original place, and the essential form and integrity of the structure would then be unimpaired. This criterion is met.*

- (k) Attempts to improve or enhance the exterior appearance of a landmark by installing decorative features, such as shutters, shall be avoided unless it can be established that the feature existed on the landmark at its inception.

*Staff Analysis and Finding: No non-period style decorative features are proposed. Therefore, this criterion does not apply.*

#### **IV. DECISION MAKING**

The Historic Landmarks Board may:

1. Approve the request as submitted, supported by substantial evidence in the record, that the request meets the criteria of Section V Focus Area Historic District Guidelines.
2. Approve the request with modifications or conditions, supported by substantial evidence in the record, that the request meets the criteria of Section V Focus Area Historic District Guidelines.
3. Deny the request, if it can make written findings, supported by substantial evidence in the record, that the request does not meet the criteria of Section V Focus Area Historic District Guidelines.
4. Continue the matter for further considerations.

#### **V. LIST OF EXHIBITS**

The following exhibits were received, marked, and entered into the record as evidence for this application at the time this staff report was written. Exhibits received after the date of this report will be marked beginning with the next consecutive letter and will be entered into the record at the time the hearing is opened, prior to oral testimony.

**Exhibit A**      Washington County Cultural Resource Inventory

- Exhibit B** City of Forest Grove Inventory of Historic Properties Resource Survey
- Exhibit C** Preservation Brief, *New Exterior Additions to Historic Buildings: Preservation Concerns*
- Exhibit D** Modern Houses – Craftsman. Excerpt from *A Field Guide to American Houses* (McAlester 1994 pp. 453-454)
- Exhibit E** Building Elevations & Floorplan
- Exhibit F** Community Development Department Staff Rendering
- Exhibit G** Section V Focus Area Historic District Design Guidelines
- Exhibit H** Application Materials

## WASHINGTON COUNTY CULTURAL RESOURCE INVENTORY

RESOURCE NO.: 91

PRESENT OWNER: Terry Elwell

T \_\_\_\_ R \_\_\_\_ Sec. \_\_\_\_ 1/4 \_\_\_\_

ORIGINAL OWNER: John Thornburg

TAX LOT #: 6900/1S36 BC

ARCHITECT/BUILDER: Moore and Loynes

CONDITION: Excellent

LOCATION: 2038 17th Avenue

CONSTRUCTION DATE: c. 1912

COMMON/HISTORIC NAME: \_\_\_\_\_

USE: PRESENT Residence

THEME: \_\_\_\_\_

ORIGINAL Residence

TYPE: \_\_\_\_\_

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Description of the resource and statement of historical significance:  
(Continue on back if necessary)

## ARCHITECTURAL DESCRIPTION:

This two-story house is an example of the Craftsman Bungalow style of architecture. In plan, the building is basically rectangular. The roof is essentially of a cross gable design with shed dormers on the front and rear sides. All gables have projecting eaves with brackets. Rafter ends are exposed. Attached to the east side of the house is a sun room with ten-pane window panels. The flat-roof top of the sun room forms a balcony with an elaborate turned post for a second-floor door. The gable end on the front side of the house has a longer roof extension on the west side of the ridge than on the east side giving an appearance of asymmetry to the design. This gable projects out from the front north side of the house, providing cover for a porch which runs for about half the length of this side. This porch is supported on each end by massive, square, stone posts.

Siding on the house is varied, with bevelled clapboard on the first floor and painted wood shingles on the second floor. The house also has a full basement.

Sources consulted:

- George Hoar

Recorded by: Jim Mandis

Date: May, 1983

**PRESENT OWNER'S ADDRESS**  
(If different from above): \_\_\_\_\_

492

CONTEXTUAL DESCRIPTION:

This large house occupies a small corner lot, leaving little room for yard or landscaping. Nevertheless, there are lawn areas on the east, north and west sides with large, foundation shrubs growing around all sides. The adjacent neighborhood consists of large, older, well maintained residences.

HISTORICAL AND ARCHITECTURAL SIGNIFICANCE:

This house was built by men named Moore and <sup>LYONS(?)</sup> Loynes for John Thornburg. Moore and Loynes owned a planing mill on the east side of Council Street between Pacific Avenue and 19th Avenue. Mr. Thornburg was a prominent banker, working for Forest Grove National Bank (now Valley National Bank). The house is one of the better examples of a Craftsman Bungalow, and is very similar in style to a house at 1606 Ash Street.





## EXHIBIT B

### CITY OF FOREST GROVE INVENTORY OF HISTORIC PROPERTIES HISTORIC RESOURCE SURVEY FORM WASHINGTON COUNTY, OREGON

Historic Name: Thornburg House

Common Name:

Address: 2038 17th Avenue

City: Forest Grove

Zoning: A1

T/R/S: T. 1S., R. 3 W. Sec. 6

Map No.: 1 S 3 6BC Tax Lot: 6900

Addition: Original Town Plat

Block: 41 Lot: 2 Quad: USGS Forest Grove 7.5'

Date of Construction: c. 1912

Original Use: Residence

Present Use: Residence

Architect:

Builder: E. Moore/J. Loines

Theme: Culture: 20th C. Architecture

Style: Craftsman

Building ☒ Structure ☐ Site ☐

Plan Type/Shape: Asymmetrical

Foundation Material: Concrete

Roof Form and Materials: Gable with composition shingles

Wall Construction: Wood

Primary Window Type: 6/1 DHS, 1/1 DHS, 10 pane casement; 1 pane fixed

Exterior Surfacing Materials: Clapboard, wood shingle in gable ends.

Decorative Features: Purlins and braces; stone porch posts; exposed rafters; bargeboards; ornate entry door;

Other: Shed dormer on N elevation; shed roof porch on S elevation

Condition: Good ☒ Fair ☐ Poor ☐ Moved \_\_\_\_\_ (Date):

Integrity: Virtually Intact ☒ Minor Alterations ☐ Major Alterations ☐

Number of Stories: 2

Basement (Y/N): Y

Structural Frame: Stud.

Exterior Alterations/Additions (Dated):

Noteworthy Landscape Features:

Associated Structures: Garage, on S elevation

Known Archaeological Features:

Setting: The house is situated on a small lot on the SW corner of 17th and Ash Street. The lot was originally larger, but has been subdivided. The area is residential and traffic is light to moderate.

Negative No.:

Slide No.:

Recorded By: Peter J. Edwards, *Columbia Historical Research*

Date: August 1993

Resource #:

SHPO Inventory No.: // /

**CITY OF FOREST GROVE INVENTORY OF HISTORIC PROPERTIES  
HISTORIC RESOURCE SURVEY FORM**

Name : Thornburg House  
Address: 2038 17th Avenue  
Resource #:

T/R/S: T 1.S, R.3 W. Sec. 6  
Map No.: 1 S 3 6BC Tax Lot: 6900  
Quadrangle: USGS Forest Grove 7.5'

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Negative No.: Roll

Slide No. :

\*\*\*\*\*



**SKETCH OF  
STRUCTURE**

\*\*\*\*\*  
Graphic and Photo Sources: City of Forest Grove, Peter J. Edwards *CHR*, Forest Grove Historic Landmarks Board

SHPO Inventory No.:



**CITY OF FOREST GROVE INVENTORY OF HISTORIC PROPERTIES  
HISTORIC RESOURCE SURVEY FORM**

**Name:** Thornburg House  
**Address:** 2038 17th Avenue  
**Resource #:**

**T/R/S:** T 1.S, R.3 W. Sec. 6  
**Map No.:** 1S3 6BC **Tax Lot:** 6900  
**Quadrangle:** USGS Forest Grove 7.5'

**Statement of Historical and Architectural Significance:**

This attractive Craftsman home was built in 1909-1910 for John and Nettie Thornburg by Enoch Moore, James Loines and Roy Loines.

Enoch Moore was born in Canada in 1868 and moved to the United States in 1880. He married Agnes [b. Canada, 1872] in 1897. After living in North Dakota for ten years, they moved to Forest Grove in 1909. Enoch worked as a carpenter in Forest Grove. James S. Loines was born in Canada in 1852. He moved to the US in 1888 with his wife Emeline [b. Canada, 1857] who he married in 1880. Loines worked as a contractor in Forest Grove and lived next door to Moore on 16th Avenue in 1910. Roy Loines, a son of James and Emeline, was born in Canada in 1883. He also worked as a carpenter in Forest Grove in 1910, living with his wife Ernestine [b. Minnesota, 1890] whom he married in 1908.

Moore and Loines owned a planing mill near downtown Forest Grove between Pacific and 19th east of Council Street where the City Hall parking lot is now. All three men worked as carpenters in Forest Grove and built many of the Craftsman homes constructed between 1910 and 1925.

John A. Thornburg was born in Oregon in 1877. He married Nettie (b. 1879, Michigan) in 1893. In 1910 they lived on 17th Avenue with their only child, Richard. As one of the most influential businessmen in Forest Grove during the early 20th century, Thornburg had his hands in most everything. He was a banker, and one of the original partners of Forest Grove National Bank, which was founded in 1907. In 1909, he worked with jeweler Mayne Abbott and John E. Bailey [one of co-founders of Forest Grove National Bank] to build the commercial building at 1930-1936 Pacific Avenue.

The house is in good condition and features many interesting elements. The unbalanced gable end on the front elevation is attention grabbing, and it overhangs a porch supported by stone piers with brackets. The glazed entry door is flanked by sidelights. A sunroom is attached to the east elevation and the rear elevation features several windows and a small shed roof porch.

The house is a unique form of Craftsman and it is associated with one of the major figures in Forest Grove history. In good condition, the house is a community asset.

Sources: McAlester, *A Field Guide to American Houses*, 1984.  
Forest Grove Inventory of Historic and Cultural Resources, 1985.



# 14 PRESERVATION BRIEFS

## New Exterior Additions to Historic Buildings: Preservation Concerns

Anne E. Grimmer and Kay D. Weeks



National Park Service  
U.S. Department of the Interior  
Technical Preservation Services



A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for the new or adaptive use cannot be successfully met by altering non-significant interior spaces. If the new use cannot be accommodated in this way, then an exterior addition may be an acceptable alternative. Rehabilitation as a treatment "is defined as the act or process of making possible a compatible use for a property through repair, alterations, and *additions* while preserving those portions or features which convey its historical, cultural, or architectural values."

The topic of new additions, including rooftop additions, to historic buildings comes up frequently, especially as it

relates to rehabilitation projects. It is often discussed and it is the subject of concern, consternation, considerable disagreement and confusion. Can, in certain instances, a historic building be enlarged for a new use without destroying its historic character? And, just what is significant about each particular historic building that should be preserved? Finally, what kind of new construction is appropriate to the historic building?

The vast amount of literature on the subject of additions to historic buildings reflects widespread interest as well as divergence of opinion. New additions have been discussed by historians within a social and political framework; by architects and architectural historians in terms of construction technology and style; and

by urban planners as successful or unsuccessful contextual design. However, within the historic preservation and rehabilitation programs of the National Park Service, the focus on new additions is to ensure that they preserve the character of historic buildings.

Most historic districts or neighborhoods are listed in the National Register of Historic Places for their significance within a particular time frame. This period of significance of historic districts as well as individually-listed properties may sometimes lead to a misunderstanding that inclusion in the National Register may prohibit any physical change outside of a certain historical period—particularly in the form of exterior additions. National Register listing does not mean that a building or district is frozen in time and that no change can be made without compromising the historical significance. It does mean, however, that a new addition to a historic building should preserve its historic character.



*Figure 1. The addition to the right with its connecting hyphen is compatible with the Collegiate Gothic-style library. The addition is set back from the front of the library and uses the same materials and a simplified design that references, but does not copy, the historic building. Photo: David Wakely Photography.*





Figure 2. The new section on the right is appropriately scaled and reflects the design of the historic Art Deco-style hotel. The apparent separation created by the recessed connector also enables the addition to be viewed as an individual building.

## Guidance on New Additions

To meet Standard 1 of the *Secretary of the Interior's Standards for Rehabilitation*, which states that "a property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment," it must be determined whether a historic building can accommodate a new addition. Before expanding the building's footprint, consideration should first be given to incorporating changes—such as code upgrades or spatial needs for a new use—within secondary areas of the historic building. However, this is not always possible and, after such an evaluation, the conclusion may be that an addition is required, particularly if it is needed to avoid modifications to character-defining interior spaces. An addition should be designed to be compatible with the historic character of the building and, thus, meet the *Standards for Rehabilitation*. Standards 9 and 10 apply specifically to new additions:

(9) "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."

(10) "New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired."

The subject of new additions is important because a new addition to a historic building has the potential to change its historic character as well as to damage and destroy significant historic materials and features. A new addition also has the potential to confuse the public and to make it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.

The intent of this Preservation Brief is to provide guidance to owners, architects and developers on how to design a compatible new addition, including a rooftop addition, to a historic building. A new addition to a historic building should preserve the building's *historic character*. To accomplish this and meet the *Secretary of the Interior's Standards for Rehabilitation*, a new addition should:

- Preserve significant historic materials, features and form;
- Be compatible; and
- Be differentiated from the historic building.

Every historic building is different and each rehabilitation project is unique. Therefore, the guidance offered here is not specific, but general, so that it can be applied to a wide variety of building types and situations. To assist in interpreting this guidance, illustrations of a variety of new additions are provided. Good examples, as well as some that do not meet the Standards, are included to further help explain and clarify what is a compatible new addition that preserves the character of the historic building.



Figure 3. The red and buff-colored parking addition with a rooftop playground is compatible with the early-20th century school as well as with the neighborhood in which it also serves as infill in the urban setting.



## *Preserve Significant Historic Materials, Features and Form*

Attaching a new exterior addition usually involves some degree of material loss to an external wall of a historic building, but it should be minimized. Damaging or destroying significant materials and craftsmanship should be avoided, as much as possible.

Generally speaking, preservation of historic buildings inherently implies minimal change to primary or “public” elevations and, of course, interior features as well. Exterior features that distinguish one historic building or a row of buildings and which can be seen from a public right of way, such as a street or sidewalk, are most likely to be the most significant. These can include many different elements, such as: window patterns, window hoods or shutters; porticoes, entrances and doorways; roof shapes, cornices and decorative moldings; or commercial storefronts with their special detailing, signs and glazing patterns. Beyond a single building, entire blocks of urban or residential structures are often closely related architecturally by their materials, detailing, form and alignment. Because significant materials and features should be preserved, not damaged or hidden, the first place to consider placing a new addition is in a location where the least amount of historic material and character-defining features will be lost. In most cases, this will be on a secondary side or rear elevation.

One way to reduce overall material loss when constructing a new addition is simply to keep the addition smaller in proportion to the size of the historic building. Limiting the size and number of openings between old and new by utilizing existing doors or enlarging windows also helps to minimize loss. An often successful way to accomplish this is to link the addition to the historic building by means of a hyphen or connector. A connector provides a physical link while visually separating the old and new, and the connecting passageway penetrates and removes only a small portion of the historic wall. A new addition that will abut the historic building along an entire elevation or wrap around a side and rear elevation, will likely integrate the historic and the new interiors, and thus result in a high degree of loss of form and exterior walls, as well as significant alteration of interior spaces and features, and will not meet the Standards.



*Figure 4. This glass and brick structure is a harmonious addition set back and connected to the rear of the Colonial Revival-style brick house. Cunningham/Quill Architects. Photos: © Maxwell MacKenzie.*

### *Compatible but Differentiated Design*

In accordance with the Standards, a new addition must preserve the building's historic character and, in order to do that, it must be differentiated, but compatible, with the historic building. A new addition must retain the essential form and integrity of the historic property. Keeping the addition smaller, limiting the removal of historic materials by linking the addition with a hyphen, and locating the new addition at the rear or on an inconspicuous side elevation of a historic building are techniques discussed previously that can help to accomplish this.

Rather than differentiating between old and new, it might seem more in keeping with the historic character



simply to repeat the historic form, material, features and detailing in a new addition. However, when the new work is highly replicative and indistinguishable from the old in appearance, it may no longer be possible to identify the “real” historic building. Conversely, the treatment of the addition should not be so different that it becomes the primary focus. The difference may be subtle, but it must be clear. A new addition to a historic building should protect those visual qualities that make the building eligible for listing in the National Register of Historic Places.

The National Park Service policy concerning new additions to historic buildings, which was adopted in 1967, is not unique. It is an outgrowth and continuation of a general philosophical approach to change first expressed by John Ruskin in England in the 1850s, formalized by William Morris in the founding of the Society for the Protection of Ancient Buildings in 1877, expanded by the Society in 1924 and, finally, reiterated in the 1964 Venice Charter—a document that continues to be followed by the national committees of the International Council on Monuments and Sites (ICOMOS). The 1967 *Administrative Policies for Historical Areas of the National Park System* direct that “...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color. Such additions should be as inconspicuous as

possible from the public view.” As a logical evolution from these Policies specifically for National Park Service-owned historic structures, the 1977 *Secretary of the Interior’s Standards for Rehabilitation*, which may be applied to **all** historic buildings listed in, or eligible for listing in the National Register, also state that “the new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”

### *Preserve Historic Character*

The goal, of course, is a new addition that preserves the building’s historic character. The historic character of each building may be different, but the methodology of establishing it remains the same. Knowing the uses and functions a building has served over time will assist in making what is essentially a physical evaluation. But, while written and pictorial documentation can provide a framework for establishing the building’s history, to a large extent the historic character is embodied in the physical aspects of the historic building itself—shape, materials, features, craftsmanship, window arrangements, colors, setting and interiors. Thus, it is important to identify the historic character before making decisions about the extent—or limitations—of change that can be made.



Figure 5. This addition (a) is constructed of matching brick and attached by a recessed connector (b) to the 1914 apartment building (c). The design is compatible and the addition is smaller and subordinate to the historic building (d).





Figure 6. A new addition (left) is connected to the garage which separates it from the main block of the c. 1910 former florist shop (right). The addition is traditional in style, yet sufficiently restrained in design to distinguish it from the historic building.

A new addition should always be subordinate to the historic building; it should not compete in size, scale or design with the historic building. An addition that bears no relationship to the proportions and massing of the historic building—in other words, one that overpowers the historic form and changes the scale—will usually compromise the historic character as well. The appropriate size for a new addition varies from building to building; it could never be stated in a square or cubic footage ratio, but the historic building's existing proportions, site and setting can help set some general parameters for enlargement. Although even a small addition that is poorly designed can have an adverse impact, to some extent, there is a predictable relationship between the size of the historic resource and what is an appropriate size for a compatible new addition.

Generally, constructing the new addition on a secondary side or rear elevation—in addition to material preservation—will also preserve the historic character. Not only will the addition be less visible, but because a secondary elevation is usually simpler and less distinctive, the addition will have less of a physical and visual impact on the historic building. Such placement will help to preserve the building's historic form and relationship to its site and setting.

Historic landscape features, including distinctive grade variations, also need to be respected. Any new landscape features, including plants and trees, should be kept at a scale and density that will not interfere with understanding of the historic resource itself. A traditionally landscaped

property should not be covered with large paved areas for parking which would drastically change the character of the site.

Despite the fact that in most cases it is recommended that the new addition be attached to a secondary elevation, sometimes this is not possible. There simply may not be a secondary elevation—some important freestanding buildings have significant materials and features on all sides. A structure or group of structures together with its setting (for example, a college campus) may be of such significance that any new addition would not only damage materials, but alter the buildings' relationship to each other and the setting. An addition attached to a highly-visible elevation of a historic building can radically alter the historic form or obscure features such as a decorative cornice or window ornamentation. Similarly, an addition that fills



Figure 7. A vacant side lot was the only place a new stair tower could be built when this 1903 theater was rehabilitated as a performing arts center. Constructed with matching materials, the stair tower is set back with a recessed connector and, despite its prominent location, it is clearly subordinate and differentiated from the historic theater.





Figure 8. The rehabilitation of this large, early-20th century warehouse (left) into affordable artists' lofts included the addition of a compatible glass and brick elevator/stair tower at the back (right).



Figure 9. A simple, brick stair tower replaced two non-historic additions at the rear of this 1879 school building when it was rehabilitated as a women's and children's shelter. The addition is set back and it is not visible from the front of the school.



Figure 10. The small size and the use of matching materials ensures that the new addition on the left is compatible with the historic Romanesque Revival-style building.

in a planned void on a highly-visible elevation (such as a U-shaped plan or a feature such as a porch) will also alter the historic form and, as a result, change the historic character. Under these circumstances, an addition would have too much of a negative impact on the historic building and it would not meet the Standards. Such situations may best be handled by constructing a separate building in a location where it will not adversely affect the historic structure and its setting.

In other instances, particularly in urban areas, there may be no other place but adjacent to the primary façade to locate an addition needed for the new use. It may be possible to design a lateral addition attached on the side that is compatible with the historic building, even though it is a highly-visible new element. Certain types of historic structures, such as government buildings, metropolitan museums, churches or libraries, may be so massive in size that a relatively large-scale addition may not compromise the historic character, provided, of course, the addition is smaller than the historic building. Occasionally, the visible size of an addition can be reduced by placing some of the spaces or support systems in a part of the structure that is underground. Large new additions may sometimes be successful if they read as a separate volume, rather than as an extension of the historic structure, although the scale, massing and proportions of the addition still need to be compatible with the historic building. However, similar expansion of smaller buildings would be dramatically out of scale. In summary, where any new addition is proposed, correctly assessing the relationship between actual size and relative scale will be a key to preserving the character of the historic building.





Figure 11. The addition to this early-20th century Gothic Revival-style church provides space for offices, a great hall for gatherings and an accessible entrance (left). The stucco finish, metal roof, narrow gables and the Gothic-arched entrance complement the architecture of the historic church. Placing the addition in back where the ground slopes away ensures that it is subordinate and minimizes its impact on the church (below).

## Design Guidance for Compatible New Additions to Historic Buildings

There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style—traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. *Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.*

A new addition **must preserve significant historic materials, features and form**, and it **must be compatible but differentiated from the historic building**. To achieve this, it is necessary to carefully consider the **placement or location** of the new addition, and its **size, scale and massing** when planning a new addition. To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. This does not mean that the addition and the historic building should be glaringly different in terms of design, materials and other visual qualities. Instead, the new addition should take its design cues from, but not copy, the historic building.



A variety of design techniques can be effective ways to differentiate the new construction from the old, while respecting the architectural qualities and vocabulary of the historic building, including the following:

- Incorporate a simple, recessed, small-scale hyphen to physically separate the old and the new volumes or set the addition back from the wall plane(s) of the historic building.
- Avoid designs that unify the two volumes into a single architectural whole. The new addition may include simplified architectural features that reflect, but do not duplicate, similar features on the historic building. This approach will not impair the existing building's historic character as long as the new structure is subordinate in size and clearly differentiated and distinguishable so that the identity of the historic structure is not lost in a new and larger composition. The historic building must be clearly identifiable and its physical integrity must not be compromised by the new addition.





Figure 12. This 1954 synagogue (left) is accessed through a monumental entrance to the right. The new education wing (far right) added to it features the same vertical elements and color and, even though it is quite large, its smaller scale and height ensure that it is secondary to the historic resource.



Figure 13. A glass and metal structure was constructed in the courtyard as a restaurant when this 1839 building was converted to a hotel. Although such an addition might not be appropriate in a more public location, it is compatible here in the courtyard of this historic building.



Figure 14. This glass addition was erected at the back of an 1895 former brewery during rehabilitation to provide another entrance. The addition is compatible with the plain character of this secondary elevation.

- Use building materials in the same color range or value as those of the historic building. The materials need not be the same as those on the historic building, but they should be harmonious; they should not be so different that they stand out or distract from the historic building. (Even clear glass can be as prominent as a less transparent material. Generally, glass may be most appropriate for small-scale additions, such as an entrance on a secondary elevation or a connector between an addition and the historic building.)
- Base the size, rhythm and alignment of the new addition's window and door openings on those of the historic building.
- Respect the architectural expression of the historic building type. For example, an addition to an institutional building should maintain the architectural character associated with this building type rather than using details and elements typical of residential or other building types.

These techniques are merely examples of ways to differentiate a new addition from the historic building while ensuring that the addition is compatible with it. Other ways of differentiating a new addition from the historic building may be used as long as they maintain the primacy of the historic building. Working within these basic principles still allows for a broad range of architectural expression that can range from stylistic similarity to contemporary distinction. The recommended design approach for an addition is one that neither copies the historic building exactly nor stands in stark contrast to it.



## Revising an Incompatible Design for a New Addition to Meet the Standards

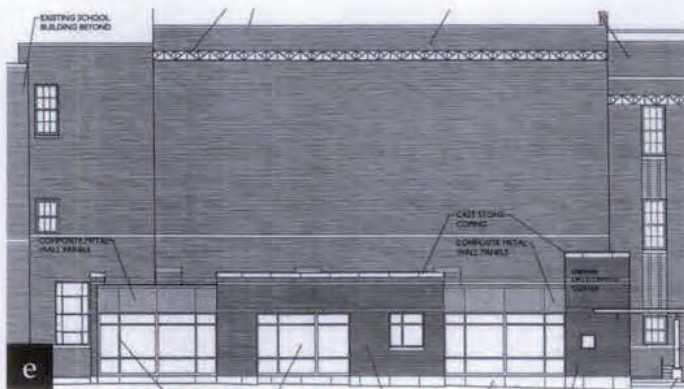
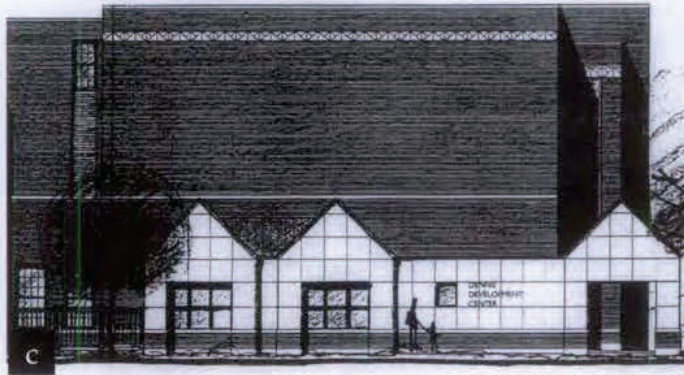


Figure 15. The rehabilitation of a c. 1930 high school auditorium for a clinic and offices proposed two additions: a one-story entrance and reception area on this elevation (a); and a four-story elevator and stair tower on another side (b). The gabled entrance (c) first proposed was not compatible with the flat-roofed auditorium and the design of the proposed stair tower (d) was also incompatible and overwhelmed the historic building. The designs were revised (e-f) resulting in new additions that meet the Standards (g-h).



## Incompatible New Additions to Historic Buildings



Figure 16. The proposal to add three row houses to the rear ell of this early-19th century residential property doubles its size and does not meet the Standards.



Figure 17. The small addition on the left is starkly different and it is not compatible with the eclectic, late-19th century house.



Figure 18. The expansion of a one- and one-half story historic bungalow (left) with a large two-story rear addition (right) has greatly altered and obscured its distinctive shape and form.



Figure 19. The upper two floors of this early-20th century office building were part of the original design, but were not built. During rehabilitation, the two stories were finally constructed. This treatment does not meet the Standards because the addition has given the building an appearance it never had historically.



Figure 20. The height, as well as the design, of these two-story rooftop additions overwhelms the two-story and the one-story, low-rise historic buildings.





## New Additions in Densely-Built Environments

In built-up urban areas, locating a new addition on a less visible side or rear elevation may not be possible simply because there is no available space. In this instance, there may be alternative ways to help preserve the historic character. One approach when connecting a new addition to a historic building on a primary elevation is to use a hyphen to separate them. A subtle variation in material, detailing and color may also provide the degree of differentiation necessary to avoid changing the essential proportions and character of the historic building.

A densely-built neighborhood such as a downtown commercial core offers a particular opportunity to design an addition that will have a minimal impact on the historic building. Often the site for such an addition is a vacant lot where another building formerly stood. Treating the addition as a separate or infill building may be the best approach when designing an addition that will have the least impact on the historic building and the district. In these instances there may be no need for a direct visual link to the historic building. Height and setback from the street should generally be consistent with those of the historic building and other surrounding buildings in the district. Thus, in most urban commercial areas the addition should not be set back from the façade of the historic building. A tight urban setting may sometimes even accommodate a larger addition if the primary elevation is designed to give the appearance of being several buildings by breaking up the mass into elements that are consistent with the scale of the historic building and adjacent buildings.



Figure 21. Both wings of this historic L-shaped building (top), which fronts on two city streets, adjoined vacant lots. A two-story addition was constructed on one lot (above, left) and a six-story addition was built on the other (above, right). Like the historic building, which has two different facades, the compatible new additions are also different and appear to be separate structures rather than part of the historic building.



Figure 22. The proposed new addition is compatible with the historic buildings that remain on the block. Its design with multiple storefronts helps break up the mass.





### *Rooftop Additions*

The guidance provided on designing a compatible new addition to a historic building applies equally to new rooftop additions. A rooftop addition should preserve the character of a historic building by preserving historic materials, features and form; and it should be compatible but differentiated from the historic building.

However, there are several other design principles that apply specifically to rooftop additions. Generally, a rooftop addition should not be more than one story in height to minimize its visibility and its impact on the proportion and profile of the historic building. A rooftop addition should almost always be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is free-standing or highly visible.

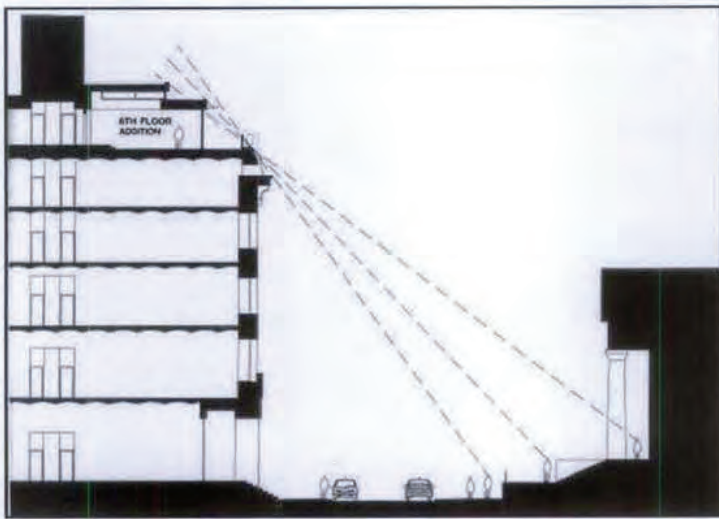
It is difficult, if not impossible, to minimize the impact of adding an entire new floor to relatively low buildings, such as small-scale residential or commercial structures, even if the new addition is set back from the plane of the façade. Constructing another floor on top of a small, one, two or three-story building is seldom appropriate for buildings of this size as it would measurably alter the building's proportions and profile, and negatively impact its historic character. On the other hand, a rooftop addition on an eight-story building, for example, in a historic district consisting primarily of tall buildings might not affect the historic character because the new construction may blend in with the surrounding buildings and be only minimally visible within the district. A rooftop addition in a densely-built urban area is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

A number of methods may be used to help evaluate the effect of a proposed rooftop addition on a historic building and district, including pedestrian sight lines, three-dimensional schematics and computer-generated design. However, drawings generally do not provide a true "picture" of the appearance and visibility of a proposed rooftop addition. For this reason, it is often necessary to construct a rough, temporary, full-size or skeletal mock up of a portion of the proposed addition, which can then be photographed and evaluated from critical vantage points on surrounding streets.

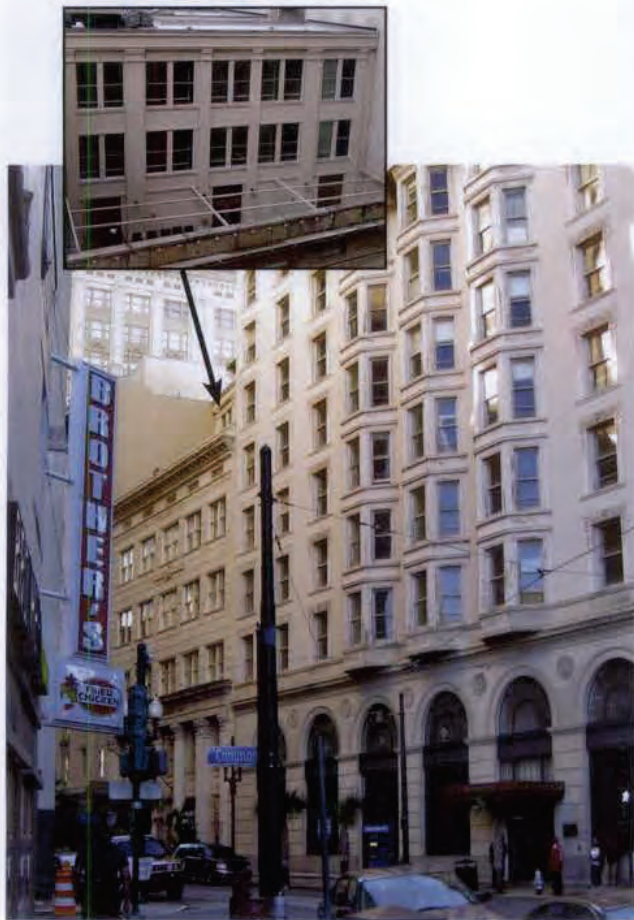


Figure 23. Colored flags marking the location of a proposed penthouse addition (a) were placed on the roof to help evaluate the impact and visibility of an addition planned for this historic furniture store (b). Based on this evaluation, the addition was constructed as proposed. It is minimally visible and compatible with the 1912 structure (c). The tall parapet wall conceals the addition from the street below (d).

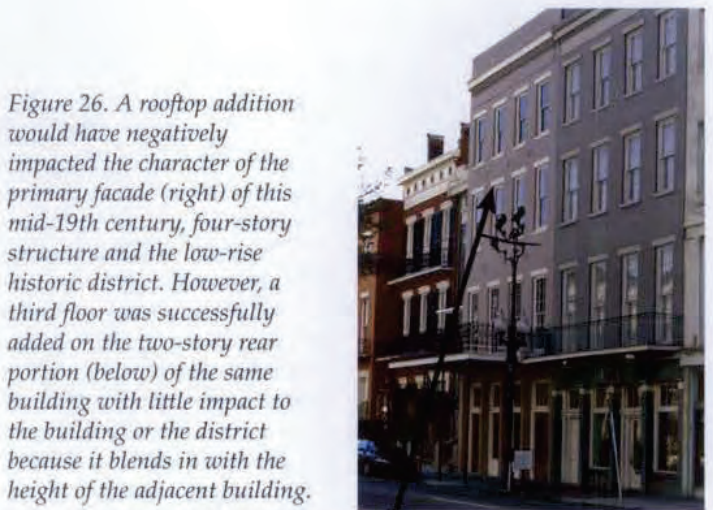




**Figure 24. How to Evaluate a Proposed Rooftop Addition.**  
A sight-line study (above) only factors in views from directly across the street, which can be very restrictive and does not illustrate the full effect of an addition from other public rights of way. A mock up (above, right) or a mock up enhanced by a computer-generated rendering (below, right) is essential to evaluate the impact of a proposed rooftop addition on the historic building.



**Figure 25.** It was possible to add a compatible, three-story, penthouse addition to the roof of this five-story, historic bank building because the addition is set far back, it is surrounded by taller buildings and a deep parapet conceals almost all of the addition from below.



**Figure 26.** A rooftop addition would have negatively impacted the character of the primary facade (right) of this mid-19th century, four-story structure and the low-rise historic district. However, a third floor was successfully added on the two-story rear portion (below) of the same building with little impact to the building or the district because it blends in with the height of the adjacent building.







Figure 27. Although the new brick stair/elevator tower (left) is not visible from the front (right), it is on a prominent side elevation of this 1890 stone bank. The compatible addition is set back and does not compete with the historic building. Photos: Chadd Gossmann, Aurora Photography, LLC.

## Designing a New Exterior Addition to a Historic Building

This guidance should be applied to help in designing a compatible new addition that will meet the *Secretary of the Interior's Standards for Rehabilitation*:

- A new addition should be simple and unobtrusive in design, and should be distinguished from the historic building—a recessed connector can help to differentiate the new from the old.
- A new addition should not be highly visible from the public right of way; a rear or other secondary elevation is usually the best location for a new addition.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- The new addition should be smaller than the historic building—it should be subordinate in both size and design to the historic building.

The same guidance should be applied when designing a compatible **rooftop** addition, plus the following:

- A rooftop addition is generally not appropriate for a one, two or three-story building—and often is not appropriate for taller buildings.
- A rooftop addition should be minimally visible.
- Generally, a rooftop addition must be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is freestanding or highly visible.
- Generally, a rooftop addition should not be more than one story in height.
- Generally, a rooftop addition is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.



Figure 28. A small addition (left) was constructed when this 1880s train station was converted for office use. The paired doors with transoms and arched windows on the compatible addition reflect, but do not replicate, the historic building (right).





Figure 29. This simple glass and brick entrance (left) added to a secondary elevation of a 1920s school building (right) is compatible with the original structure.

## Summary

Because a new exterior addition to a historic building can damage or destroy significant materials and can change the building's character, an addition should be considered only after it has been determined that the new use cannot be met by altering non-significant, or secondary, interior spaces. If the new use cannot be met in this way, then an attached addition may be an acceptable alternative if carefully planned and designed. A new addition to a historic building should be constructed in a manner that preserves significant materials, features and form, and preserves the building's historic character. Finally, an addition should be differentiated from the historic building so that the new work is compatible with—and does not detract from—the historic building, and cannot itself be confused as historic.

## Additional Reading

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*Incentives! A Guide to the Federal Historic Preservation Tax Incentives Program for Income-Producing Properties*. "Avoiding Incompatible Treatments: New Additions & Rooftop Additions." Technical Preservation Services Branch, National Park Service. Online at [www.nps.gov/history/hps/tps/](http://www.nps.gov/history/hps/tps/).

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*The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*. (Authors: W. Brown Morton, III, Gary L. Hume, Kay D. Weeks, and H. Ward Jandl. Project Directors: Anne E. Grimmer and Kay D. Weeks.) Washington, D.C.: U.S. Department of

the Interior, National Park Service, Preservation Assistance Division, 1992. Online at [www.nps.gov/history/hps/tps/](http://www.nps.gov/history/hps/tps/).

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Semes, Steven W. *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation*. (In association with The Institute of Classical Architecture and Classical America.) New York, NY: W.W. Norton & Company, 2009.



Figure 30. The small addition on the right of this late-19th century commercial structure is clearly secondary and compatible in size, materials and design with the historic building.





Figure 31. An elevator/stair tower was added at the back of this Richardsonian Romanesque-style theater when it was rehabilitated. Rough-cut stone and simple cut-out openings ensure that the addition is compatible and subordinate to the historic building. Photo: Chuck Liddy, AIA.

## Acknowledgements

Anne E. Grimmer, Senior Architectural Historian, Technical Preservation Services Branch, National Park Service, revised *Preservation Brief 14*, written by Kay D. Weeks and first published in 1986. The revised Brief features all new illustrations and contains expanded and updated design guidance on the subject of new additions that has been developed by the Technical Preservation Services Branch since the original publication of the Brief. Several individuals generously contributed their time and expertise to review the revision of this *Preservation Brief*, including: Sharon C. Park, FAIA, Chief, Architectural History and Historic Preservation, Smithsonian Institution; Elizabeth Tune and Karen Brandt, Department of Historic Resources, Commonwealth of Virginia; and Phillip Wisley and David Ferro, Division of Historical Resources, Florida Department of State. The Technical Preservation Services professional staff, in particular Michael J. Auer, Jo Ellen Hensley, Gary Sachau and Rebecca Shiffer, also provided important guidance in the development of this publication. All illustrations are from National Park Service files unless otherwise credited. Front cover image: Detail of new addition shown in Figure 4. Photo: © Maxwell MacKenzie.

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Technical Preservation Services Branch, National Park Service, prepares standards, guidelines and other educational materials on responsible historic preservation treatments for a broad public audience. Additional information about the programs of Technical Preservation Services is available on the website at [www.nps.gov/history/hps/tps](http://www.nps.gov/history/hps/tps). Comments about this publication should be addressed to: Charles E. Fisher, Technical Preservation Publications Program Manager, Technical Preservation Services-2255, National Park Service, 1849 C Street, NW, Washington, DC 20240. This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the author and the National Park Service are appreciated.



## EXHIBIT D

Excerpt from *A Field Guide to American Houses* (McAlester 1994)



|                 |
|-----------------|
| ECLECTIC HOUSES |
| Craftsman       |
| 1905-1930       |

## IDENTIFYING FEATURES

Low-pitched, gabled roof (occasionally hipped) with wide, unenclosed eave overhang; roof rafters usually exposed; decorative (false) beams or braces commonly added under gables; porches, either full- or partial-width, with roof supported by tapered square columns; columns or pedestals frequently extend to ground level (without a break at level of porch floor).

## PRINCIPAL SUBTYPES

Four principal subtypes can be distinguished:

**FRONT-GABLED ROOF**—About one-third of Craftsman houses are of this subtype. Porches, which may either be full- or partial-width, are almost evenly divided between those sheltered beneath the main roof and those with separate, extended roofs. Most examples of this subtype are one-story, but one-and-a-half- and two-story examples are not uncommon; dormers are found in only about 10 percent of this subtype.

**CROSS-GABLED ROOF**—Cross-gabled examples make up about one-fourth of Craftsman houses. Of these, three-quarters are one-story examples; dormers occur on about 20 percent. Porches are varied, but by far the most common type is a partial-width, front-gabled porch, its roof forming the cross gable.

**SIDE-GABLED ROOF**—About one-third of Craftsman houses are of this subtype. Most are one-and-a-half stories high with centered shed or gable dormers. Porches are generally contained under the main roof, sometimes with a break in slope. Two-story examples commonly have added, full-width porches. This subtype is most common in the northeastern and midwestern states.

**HIPPED ROOF**—These make up less than 10 percent of Craftsman houses; they are almost equally divided between one- and two-story examples. This subtype is similar to some simple Prairie houses, which normally lack the exposed rafters and other typical Craftsman details.

## VARIANTS AND DETAILS

**PORCH ROOF SUPPORTS**—Columns for supporting the porch roofs are a distinctive and variable detail. Typically short, square upper columns rest upon more massive piers, or upon a solid porch balustrade. These columns, piers, or balustrades frequently begin directly



at ground level and extend without break to a level well above the porch floor. Commonly the piers or columns have sloping (battered) sides. Materials used for piers, columns, and solid balustrades are varied. Stone, clapboard, shingle, brick, concrete block, or stucco are all common; they frequently occur in combination.

**ROOF-WALL JUNCTIONS**—Among the most distinctive features of the style are the junctions where the roof joins the wall, which are almost never boxed or enclosed. The roof has a wide eave overhang; along *horizontal* edges the actual rafter ends are exposed, or false rafter ends are added. These are sometimes cut into decorative shapes. Along the sloping, or rake, edges, three or more beams (usually false) extend through the wall to the roof edge. These are either plain or embellished by a triangular knee brace.

**OTHER DETAILS**—Craftsman doors and windows are similar to those used in vernacular Prairie houses (see page 442). Dormers are commonly gabled, with exposed rafter ends and braces such as are found at the main roof-wall junction. The most common wall cladding is wood clapboard; wood shingles rank second. Stone, brick, concrete block, and stucco are also used, most frequently in the northern and midwestern states. Secondary influences such as Tudor false half-timbering, Swiss balustrades or Oriental roof forms are also sometimes seen.

## OCCURRENCE

This was the dominant style for smaller houses built throughout the country during the period from about 1905 until the early 1920s. The Craftsman style originated in southern California and most landmark examples are concentrated there. Like vernacular examples of the contemporaneous Prairie style, it was quickly spread throughout the country by pattern books and popular magazines. The style rapidly faded from favor after the mid-1920s; few were built after 1930.

## COMMENTS

Craftsman houses were inspired primarily by the work of two California brothers—Charles Sumner Greene and Henry Mather Greene—who practiced together in Pasadena from 1893 to 1914. About 1903 they began to design simple Craftsman-type bungalows; by 1909 they had designed and executed several exceptional landmark examples that have been called the “ultimate bungalows.” Several influences—the English Arts and Crafts movement, an interest in oriental wooden architecture, and their early training in the manual arts—appear to have led the Greenes to design and build these intricately detailed buildings. These and similar residences were given extensive publicity in such magazines as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies' Home Journal*, thus familiarizing the rest of the nation with the style. As a result, a flood of pattern books appeared, offering plans for Craftsman bungalows; some even offered completely pre-cut packages of lumber and detailing to be assembled by local labor. Through these vehicles, the one-story Craftsman house quickly became the most popular and fashionable smaller house in the country. High-style interpretations are rare except in California, where they have been called the Western Stick style. One-story vernacular examples are often called simply bungalows or the Bungaloid style.



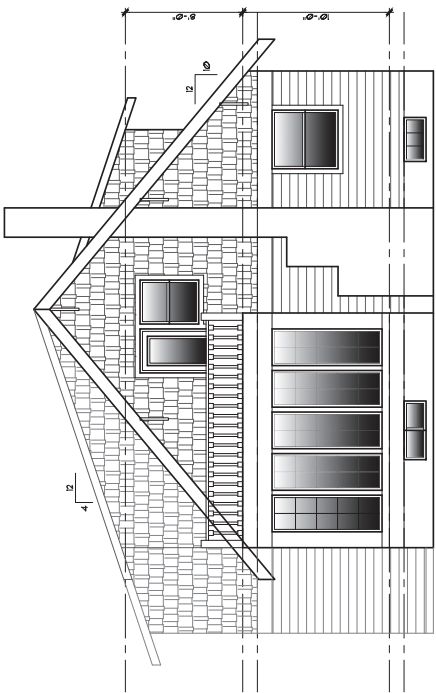
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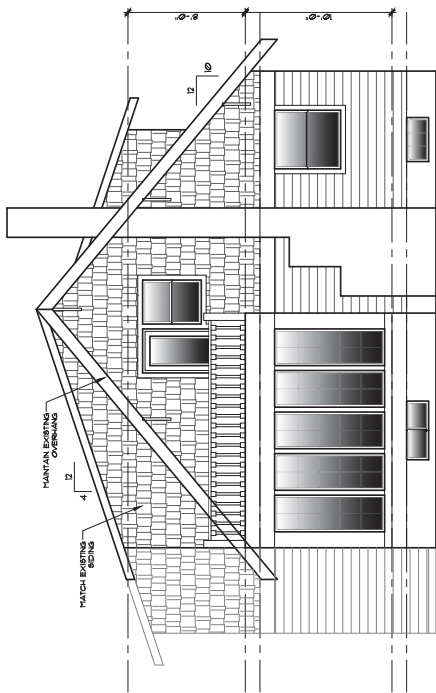
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HOME DESIGN LLC  
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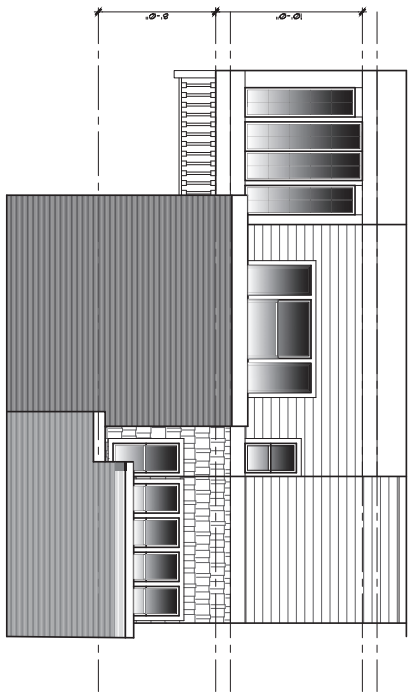
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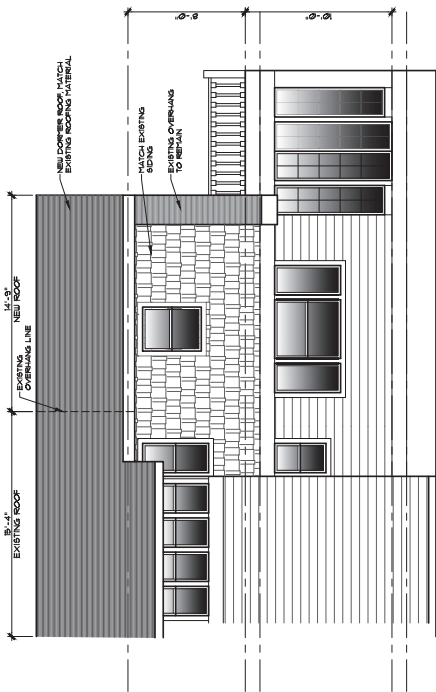
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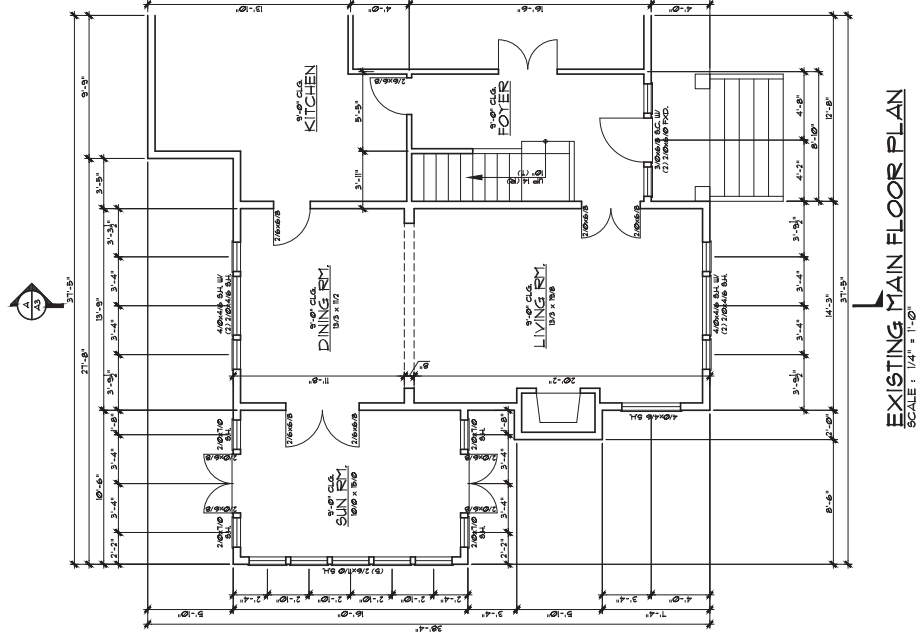
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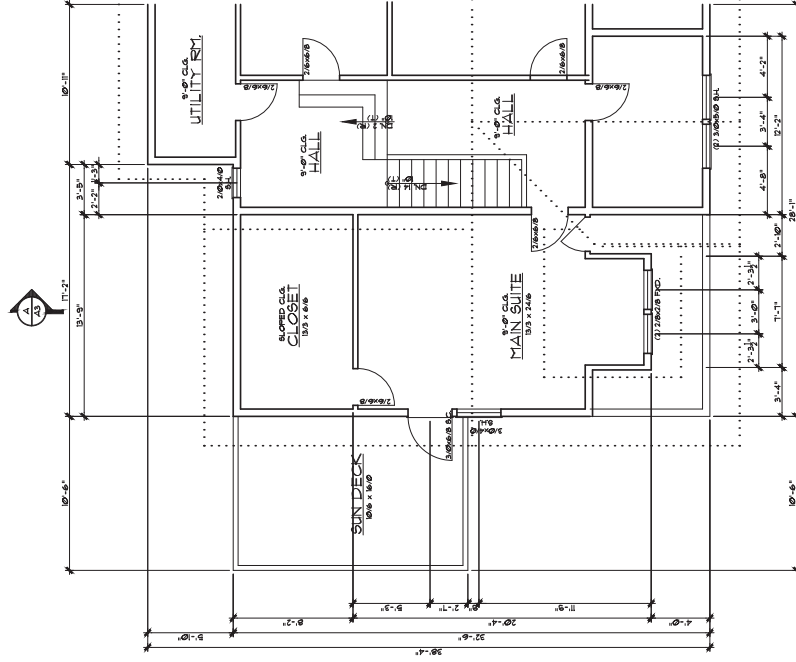
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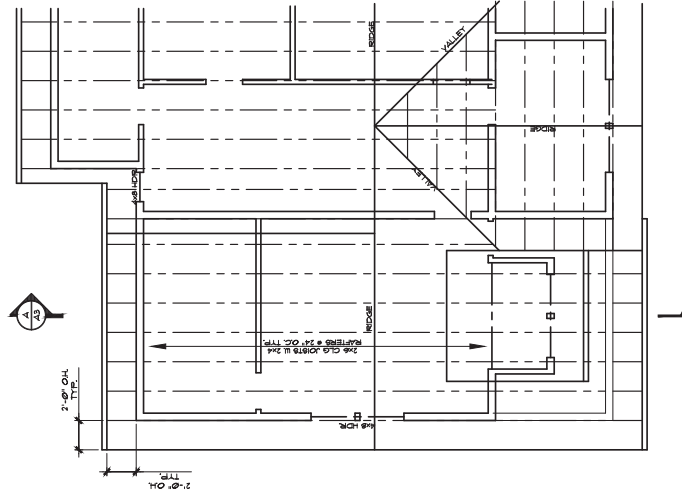
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**EXISTING ROOF FRAMING PLAN**  
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## EXHIBIT F



Existing (Top)

Proposed (Bottom)



# **Focus Area Section V**

## **Historic District Design Guidelines**



*City of Forest Grove, Oregon*  
*Historic Landmarks Board*



## **Acknowledgements**

These Forest Grove Historic Districts Design Guidelines were originally developed by Michelle Dennis and members of the Historic Landmarks Board. They have been updated and reformatted into the Historic Design Review Handbook along with the new Development Code Standards by the Office of Robert Dortignacq, Architect in cooperation with the City of Forest Grove between October, 2013 and July, 2014.

The ordinance to adopt the Guidelines and Standards was approved by the City Council, Ordinance No. 2015- \_\_\_\_\_ on \_\_\_\_\_, 2015.

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### Introduction

These Historic District Design Guidelines have been developed to provide property owners and the Historic Landmarks Board with guidance for the preservation, restoration, rehabilitation and maintenance of historic landmarks, and new construction within Forest Grove’s historic districts. They are based on the Secretary of the Interior’s Standards for Rehabilitation.

Retention and restoration of significant architectural features, appropriate use of materials, and sensitive new design help preserve and improve the integrity of individual buildings, and the district as a whole. In this regard, the following collective actions help ensure long-term historic district success.

- Maintain the architectural design, pattern, and details of the original construction and site.
- Maintain the original building materials and use original construction methods.
- Administer new construction that’s historically representative of the structure or the district.

### Guidelines and Standards

In the interest of flexibility, the strategy adopted by Forest Grove to accomplish the above integrates both guidelines and standards:

*Development Standards:* Clear, objective, and verifiable requirements provided in the code that protect Forest Grove’s architectural heritage. These standards establish a baseline for design, which works in conjunction with other requirements of the Development Code.

*Design Guidelines:* Recognizing that no set of standards can be perfect, the guidelines provide guidance on how construction might deviate from the standards, and yet still accomplish the goal of protecting our architectural heritage. All projects must meet the development standards. But, projects would be permitted to deviate from the standards in some ways, if it is demonstrated that the related design guidelines have been addressed, and that deviations would result in a higher quality development.

In practice, this strategy engenders a two-track procedure. Designs or portions of a project not meeting, or those requesting an exception to the Standards [Track 1] shall be reviewed under the Design Guidelines [Track 2]. Correspondingly, a two-column approach has been adopted in the body of this document.

Labeled “Track 1, Development Standards”, the right-hand column assumes that a project meets all the requirements set forth in the Design Standards (Development Code (DC) Section 10.5.220: Procedure for Review of Proposed Work Affecting the Exterior of Landmarks). The body of this column presents a summary of the development standards that apply to the particular section, plus illustrative photos. (For the actual wording of the design standards, see Section 10.5.220 cited above.)



Labeled “Track 2, Design Guidelines”, the left-hand column gives the guidelines and illustrative photos that provide information on how a project might deviate from the development standards that are summarized in the right-hand column. Projects that elect to follow Track 2 (versus Track 1) must receive Historic Landmarks Board approval.

### **Applicability**

The development standards in this section apply to the exterior rehabilitation of buildings within one of the historic districts. Situations include existing historic contributing buildings, additions or new development, and to individually listed historic resources outside of the districts. Certain provisions apply to all properties.

The development standards themselves make recommendations that can be applied to many different resource types, including buildings, sites, structures, objects, and districts. There are additional considerations that may affect preservation or rehabilitation projects, including land use and building codes.

Before undertaking any exterior work on historic resources, Section 10.5.200 et. seq. *Historic Landmarks* should be followed. These design guidelines are consistent with the City’s ordinances.

Please note that those properties receiving tax benefits through the Oregon Special Assessment Program are subject to stricter standards for historic compatibility and require approval from the State Historic Preservation Office.

Properties within the historic districts may be eligible for benefits if qualifications are met, including the City’s Historic Preservation Renovation Grants (a matching grant program). Information about Renovation Grants is available on the City’s website ([www.forestgrove-or.gov](http://www.forestgrove-or.gov)).



### History of Building Types in Forest Grove:

Because the districts developed over several years in conjunction with the overall growth and development of Forest Grove, they not only represent the broad spectrum of community residents, they also represent a wide range of architectural styles and trends, including local variations. In general, houses built for the working class were smaller and less elaborate than houses built for the middle and upper classes. Merchants and professionals were more inclined and better able to afford elaborate houses designed by architects and constructed with the finest materials.

Architectural styles and their variants built in Forest Grove during the nineteenth and twentieth centuries are indicated in Table 1.

**Table 1. Forest Grove Architectural Styles and Variants**

| Century          | Architectural Style              | Variants                                                                 |
|------------------|----------------------------------|--------------------------------------------------------------------------|
| 19 <sup>TH</sup> | Second Empire Victorian          |                                                                          |
|                  | Italianate Victorian             |                                                                          |
|                  | Stick Victorian                  |                                                                          |
|                  | Queen Anne Victorian             | Queen Anne Eastlake Cottage<br>Free Classic                              |
|                  | Vernacular <sup>1</sup>          | Gable-Front<br>Gable-Front with Wing<br>American Farmhouse               |
| 20 <sup>TH</sup> | Early Colonial Revival           | Most commonly Dutch Colonial Revival<br>Greek Revival<br>Classic Revival |
|                  | Bungalow                         | Craftsman<br>Colonial                                                    |
|                  | American Foursquare              | Craftsman<br>Colonial                                                    |
|                  | 20 <sup>th</sup> Century Revival | Tudor<br>French Eclectic<br>Colonial Cape Cod                            |
| Post-1940        | Minimal Traditional              |                                                                          |
|                  | War-Era Cottage                  |                                                                          |
|                  | Ranch                            |                                                                          |
|                  | Vernacular*                      | Pyramidal Cottage<br>Hipped Roof Cottage<br>Eave-less Tract Houses       |

<sup>1</sup> The term, *vernacular architecture*, refers to buildings made by common, local builders in an informal way, rather than by architects using design methodologies. During construction, locally available resources and traditions are used to address local needs and circumstances. Vernacular architecture tends to evolve over time to reflect the environmental, cultural, and historical context in which it exists.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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These images depict actual homes located in Forest Grove<sup>2</sup>.



Wood was the most commonly used building material in the historic districts. Most of the historic buildings are of wood-framed construction with some form of wood siding. Windows, doors, and architectural ornamentations were wooden. Many of the early homes in Forest Grove had only rudimentary foundations; but over time, this changed. Currently, almost all historic buildings sit on either poured concrete or concrete block foundations; however, some foundations are composed of concrete and stone or concrete and brick. Many early roofs in Forest Grove were built using wood shingles, with composition roofing introduced in the early 1900s. There are a number of examples of historically significant houses, both in and outside of the districts, built using the “Taylor Process Hollow Wall Concrete Construction” patented method developed in the 1920s. This construction utilized a concrete double wall with an air space. Most of these structures are clad with stucco but have wood-framed roofing systems.

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<sup>2</sup> Illustrations courtesy of The Friends of Historic Forest Grove; 2005; *Historic Homes of Forest Grove Coloring Book*; Pgs. 4, 8, 16, 18, 20, 24, 26.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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There are historically significant non-residential buildings located in each of the historic districts. Central School, located in the Clark District, is an excellent example of the 20<sup>th</sup> Century Period Revival style of architecture with Tudor style elements. Typical of schools built in the 1930s, Central School is of brick construction. Historic churches in the districts display the typical Gothic Revival elements, most commonly in the arched windows. The original portions of these churches were often constructed of wood, although later additions include materials such as brick and stucco.

Among the architects and builders who contributed to the development of Forest Grove were Harley McDonald, William Borchardt, E.M. Jerome, F.M. Starrett, Francis Large, John Taylor, Moore and Loynes, and Higgins and Biederman.

### DEFINITIONS AND EXPLANATIONS USED IN THE GUIDELINES

Basement: A level that is below grade where the mid height from its floor to its ceiling is below grade for a minimum of 50% of its perimeter.

Block Face refers to historic contributing buildings on the particular block face and on the same side of the street as the applicant property; may use historic non-contributing houses if there are no historic contributing buildings.

Building Line: The line where the building or structure intersects grade. At open walls, the eave line shall be used.

Building Parts - Main Portion refers to the central building mass.

- Front Portion: The front section of the building; extends back one room, or ten feet from the front wall.
- Wings refers to a subsidiary and extension portion of the building; at least one room in size.
- Bay refers to a room projection. It may extend to grade, the floor level or may be raised. It may have its own roof.

Historic Buildings: Means historic contributing buildings unless noted otherwise.

Oblique, Non-Orthogonal, Skewed Front Walls: Front walls that are not parallel or at a 90 degree angle to their side walls.

Primary Building Side: The most architecturally significant side, typically the front and the side that faces the street, and that typically has the main entry

Secondary Building Side(s): Non primary side(s).

Visible Sides or Portions: Portions of the building visible from the adjacent street(s) or public way.

For other building terms see the Appendix of the Design Review Handbook.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### BUILDING AND ADDITION PLACEMENT

**Intent:** Maintain the open space and block defining qualities of the historic districts.

The Building and Addition Placement section includes the following guidelines:

- Orientation
- Spacing
- Setbacks



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### BUILDING AND ADDITION PLACEMENT

**Guideline:** Preserve the historic open space qualities, setbacks and building orientation determined by the historic buildings of the district.

**Description:** Although there is not a uniform setback or spacing of houses in Forest Grove’s historic districts, buildings are usually set back from the street on the lot with a relatively sizable front yard, which includes a wide parkway between street and sidewalk. Buildings in a residential district are generally located on lots so that open space exists between them. Lot widths and building widths vary, but there is generally a repetitive pattern of buildings and open space created by side yards and driveways between buildings.

#### Track 2 Design Guidelines

##### Recommended

- Orientation: Locate and position new buildings similar to the historic buildings on the block face.
- Orient the building front towards the street. Building entries should be at the front of the building facing and accessing the street.
- Position additions at the rear of the building, if possible. Occasionally a side ell may be an appropriate addition. New structures and additions are not recommended on the front façade.
- Moving or repositioning a historic building or structure may affect its historic significance and needs to be reviewed carefully.
- Spacing: Maintain the pattern of buildings set apart by open spaces between them as established historically in the district and block face.
- Removal of non-historic additions is encouraged, as is reconstruction of missing historic features and additions with proper documentation.
- Maintain public parking strips, sidewalks, and street trees as appropriate for the block face.
- Setbacks: Maintain consistency in the historic pattern of setbacks and building spacing throughout each block. Front setbacks should be yards, perhaps with driveways along the sides of the buildings.
- New construction setbacks for all buildings should match those of the surrounding historic buildings.
- The front setback should be a yard, not a parking area.

#### Track 1 Development Standards

##### Related Code Standards

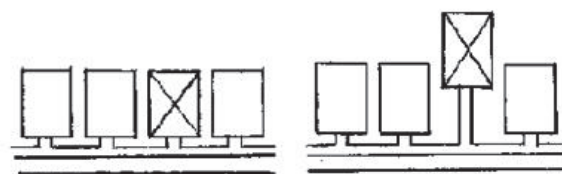
- Orientation: Locate the primary building side and entry of the building to face the public way. This side is typically parallel to the street. Maintain a similar orientation of the neighboring historic buildings.
- Additions are not allowed onto the primary side of a historic building.
- New structures or additions are not allowed in the front yard.
- Existing historic buildings or structures may not be moved or repositioned without Guideline review. See Section 10.5.225.
- Spacing: Maintain the existing front and side spacing and building placement determined by historic buildings within the block face.
- Removal of non-historic features or reconstruction of historic features, with documentation, is allowed on historic buildings. See Section 10.5.220(i)(vi).
- Maintain parkways and sidewalk alignment for the block face. See Section 10.8.620.
- Setbacks: Maintain and preserve the front yard setback as determined by historic buildings within the block face. Existing non-complying historic as well as non-historic structures may remain and may be repaired but not enlarged.
- Maintain average side yard setbacks as determined by historic buildings on the block face.
- Accessory Dwelling Units [ADU]: Either attached or detached: the side yard is governed by Section 10.3.130 Table 3-7.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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Typical Spacing and Setback Found in the Districts



DO THIS

DON'T DO THIS

New construction set back or brought forward from the street in ways that cause misalignment disrupts the rhythm of the historic development pattern. New construction that maintains the existing setbacks fits better into the historic streetscape.



Mixed Home Sizes as Found in the Districts  
Note Orientation to Street and Parkway



New Construction in the District that Maintains  
Historic Setback, Spacing, and Orientation Qualities



An Example of 2 Story Residences in the District  
Illustrating the Historic Spacing and Openness  
Qualities



Mixed Shapes, Sizes and Styles in the Districts  
Displaying the Historic Spacing and Orientation  
Qualities



### BUILDING DESIGN

**Intent:** The intent of the Building Design Guidelines section is to preserve the unique historic contributing qualities of the historic districts. For existing historic buildings, the particular interest is to provide direction for sustaining those resources as they require maintenance, and alterations. The intent for non-historic buildings and new development is to provide guidance for the design of their new construction and alterations such that the end result does not deter or diminish the overall historic qualities of the historic districts.

A compatible new building or addition should complement the existing pattern of the historic district. This involves designing buildings that use an architectural style that is similar to its neighbors. Historical photographs can help in this regard. Occasionally, a property owner wishes to increase the living space within an existing building. In fact, a number of historic buildings in Forest Grove have had additions constructed.

The Building Design section includes the following guidelines:

- Height
- Width
- Shape
- Roofs, Dormers and Roof Features
- Porches
- Front, Side and Rear Elevations
- Outbuildings and Garages
- Exterior Siding and Decorative Architectural Details
- Doors and Windows
- Foundations

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

### BUILDING SIZE, SCALE AND COMPATIBILITY

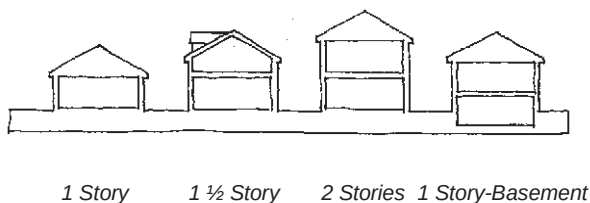
**Guideline:** The existing historic buildings sizes, scale and shapes in the district should be evaluated and respected when considering modifications, additions, or when constructing new buildings.

**Description:** Buildings in the historic districts are generally one, one-and-a-half, or two stories in height, as are the churches and Central School.

#### Track 2 Design Guidelines

##### Recommended

- Maintain elements that define the existing size, scale, relationship to the ground and site, shape, and architectural styles of historic buildings in the district.
- Additional floors are generally not appropriate. Attempt to gain additional floor space through the use of additions to the rear or side of the building, or by the addition of appropriate dormers on the roof to create additional space on the attic level.
- The size and scale of new buildings should be consistent with surrounding buildings in the district.
- Any additions should be compatible with the original building design and architectural style.
- Except in limited locations, very large buildings (such as mansions or large apartment complexes) are inappropriate in the district. Larger buildings should generally be located at corners, and smaller buildings should generally be located in the mid-block.
- No addition should overwhelm the scale of the building.
- The additional space should be compatible in design, but distinguishable from, the original building. Compatible materials and construction techniques should be used.
- Additions should be made so that if the addition ever were to be removed, there is minimal damage to the original structure.
- The site shall not be significantly re-graded or altered for the purpose of gaining additional stories or building size.



#### Track 1 Development Standards

##### Related Code Standards

##### **Height**

- Height Limit at Eave or Parapet: The height from grade at the building line to the predominant roof eave that exists for historic buildings on the block face up to a maximum of 25 feet. Historic non-contributing buildings may be used if there are no historic contributing buildings on the block face.
- Height Limit at Ridge: The height from grade at the building line to the main roof ridge that exists for historic buildings on the block face up to 10 feet above the allowable eave height.
- The maximum number of above grade stories is 2½.
- The height or number of stories of the front portion of historic buildings may not be increased.
- Historic buildings may be raised no more than 3 feet from their existing height.
- The maximum height from grade at the building line to the main level for new buildings is 4 feet.
- Basements are allowed for all buildings. The site may not be substantially re-graded for basement use.

##### **Width**

- The width of a new building front may not vary more or less than 20% from the range that exists for historic buildings on the block.
- The front width of historic buildings may not be increased more than 10%.

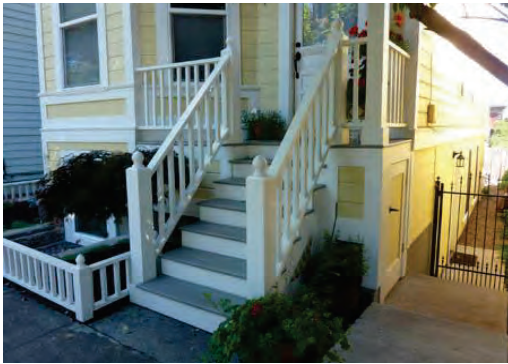
##### **Shape**

- The overall primary building shape and that of additions must be representative of existing historic buildings on the block face.
- Additions to historic buildings shall be designed to be secondary to the main building.
- Oblique, skewed and non-orthogonal front walls are not allowed on the primary building.
- Rounded walls or porches are allowed for secondary walls or additions.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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Example of a Single-Story Cottage Raised 3 Feet to Allow Lower Level Improvements; the Historic Relationship to the Ground is Retained



Example of a Single-Story Cottage Turned into a Tall, Skinny Structure Resulting in the Loss of its Historic Relationship to the Ground



An Example of an Appropriate New Home Illustrating Acceptable Size, Scale, Spacing, and Roof, Dormer, Windows and Details



An Example of Substantial Site Re-grading To Create a new Lower Level. The Modifications Result in a Denser Urban Fabric with the Loss of Yard and Plantings



An Example of an Appropriate New Home - Note Trim, Roof Forms, Porch Detail and Garage Entry From Side Drive



An Example of an Appropriate New Home - Note Trim and Roof Forms, Porch Detail and Entry Approach From the Street

### ROOFS, DORMERS AND ROOF FEATURES

**Guideline:** Preserve and respect the original roof shape and characteristics of historic buildings.

**Description:** Utilize the existing roof shapes and qualities of the historic buildings as a guide for alterations and new work. Roof forms vary in shape and pitch. Most are of moderate pitch, although there are examples of steeply pitched and shallow roofs. The majority of roofs are gabled or hipped, although there are also examples of gambrel roofs and clipped gable (or jerkinhead) roofs.

#### Track 2 Design Guidelines

##### Recommended

- The repair and alteration of roofs should match the original shape and pitch. Generally, the same roof pitch should be used for additions.
- The same roof type and material should be used for additions.
- The roof form of new buildings should be compatible with that of neighborhood buildings.
- Distinctive decorative features, such as dormers, character defining chimneys, and exposed rafter tails, should be retained. New dormers generally should have the same character as the existing roof (for example a gabled dormer on a gabled roof) and should be designed in proportion to the roof area and other windows in the house.
- Dormers that did not exist historically should be kept to the rear of the house and out of view from the public right-of-way whenever possible.
- Do not install roof features that never existed or that create a false historical appearance. This may include cupolas, cresting, or ornate and corbelled chimneys. Skylights, roof vents, new chimneys and flues, mechanical systems and roof decks should be as inconspicuous as possible from the public right-of-way.
- Restoration of missing historic features with proper documentation is encouraged.
- When feasible, roof materials should be repaired or replaced in kind. Match the original patterns, textures and materials when possible. When repair or replacement of an original material is not possible, the use of composition shingles is acceptable.
- Inappropriate roofing materials include metal, tile, concrete, and vinyl. These materials should be avoided unless there is clear evidence that they were used when the building was constructed.

#### Track 1 Development Standards

##### Related Code Standards

##### Roofs

- Roof forms for the main structure, additions and wings where visible are to be gabled or hipped. Shed roofs are not allowed for the main building portion. Parapets and non-visible roofs are not allowed for the main roof unless represented by historic buildings on the block.
- Roof shape shall be consistent with other historic buildings on the block in style, configuration and pitch.
- Roofs shall have a minimum of 12" overhang or the average of historic buildings on the block face.
- Gable roofs shall have matching roof slopes.
- Porches or bays may have lower sloped roofs than that of the main roof. These roofs may be gabled, hipped, shed or more complex.
- Shallow stepped gable roofs: a maximum of 2 are allowed.
- The roof shape and slope of the main portion on historic buildings as visible shall not be changed.
- Roofing types Not Allowed where visible: Sheet metal, clay, concrete or metal tile, single ply types.
- Gutters and Downspouts:
  - Types allowed: painted sheet metal, copper.
  - Types not allowed: vinyl, plastic except as a downspout receiver hub visible for a maximum of 12" above grade.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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Example of a New Building with Complying Roof and Window Shapes, Trim, Siding  
Note: The Project Would Not Meet the Street Orientation Guidelines or Standards



Example of a Non-Complying Roof Shape, General Lack of Trim and Type of Siding



Example Illustrating Simplified, Yet Interesting Secondary Side and Rear Elevations



Example of a Historically Inappropriately-Shaped Building, Roof and Windows

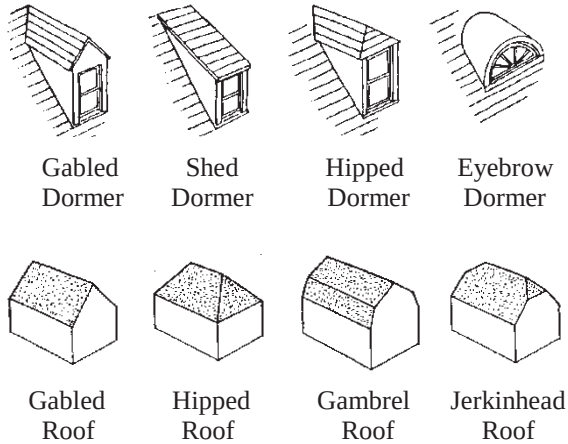


Example Illustrating Appropriate Dormers and Main Roof on a New Home



Example of Non-Complying Shed Roof Shapes, and Sheet Metal Roofing Materials

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES



### Dormers and Roof Features

- Dormers on all buildings are to match the existing building style, shape and relative proportion. Dormers shall intersect the main roof below the main ridge.
- New dormers are not allowed on a front sloping roof of historic buildings.
- A maximum of 2 dormers are allowed on the front of new buildings.
- The total area for all dormers on a particular slope is limited to 33% for gable roofed dormers and 50% for shed roofed dormers.
- New decorative roof feature additions such as cupolas, towers, crestings, railings are not allowed.
- Chimneys on historic buildings: Retain and repair above the roofline.
- Skylights are not allowed on the front sloping roof.
- Solar panels, satellite dishes, mechanical equipment, are not allowed on the roof or walls of the front building portion. This includes the front and sides extending back 10 feet.



Examples of Complying Historic Dormers



Examples of Excessive and Out-of-Scale Dormers



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### PORCHES

**Guideline:** Preserve the front porch and entry of historic buildings. Utilize those existing historic front porches as a design clue for new construction.

**Description:** A front porch is a characteristic feature of many historic homes, serving as the transition from the street to the interior of the house, and providing outdoor living space as well as protection from the weather. The front porch designates the front and primary entry for the house.

#### Track 2 Design Guidelines

##### Recommended

- Avoid removing original porches and their distinctive features, such as posts, railings, and stairs; or replacing them with incompatible porches that destroy or cover up character-defining features of the house.
- Repair porch elements whenever possible. If repair is not possible, replacement of materials should be in kind and original design and details should be retained.
- Porches should not be enclosed unless the railings, detail, and open quality of the porch are carefully preserved.
- When trying to replicate a historic porch that has been removed, base the replacement design on historic photographs and historical research and documentation. If no photographs or written descriptive evidence are available, use a period design that is suitable for the style of architecture, replicating trim details and siding materials of the house.
- Porch repairs and replacements should conform to current building codes related to railing height, spindle spacing, step spacing, etc.
- The use of porches should be compatible with that of surrounding historic buildings, and consistent with the building's architecture. If the nearby houses have porches, consider designing the new building with a porch that is compatible in style and scale, or if the nearby houses are of a vintage where porches were not included, the new building should be designed without a front porch, or with one that is modest and does not draw attention to itself or defines the main entry otherwise.
- Porches on new buildings shall respect the style, character of existing historic buildings on the block face. Upper level porches may be allowed if represented on the block face.
- New porches, stairs and components shall integrate with and match the style, materials and finishes of the building.

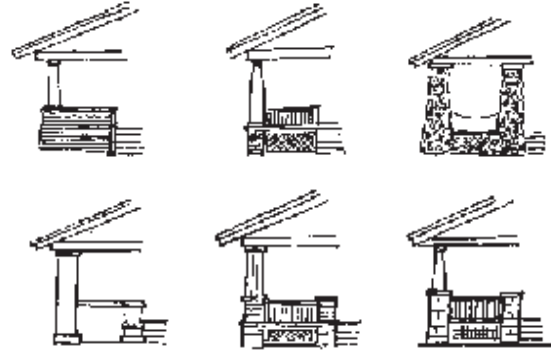
#### Track 1 Development Standards

##### Related Code Standards

- New porches shall comply with the above requirements for spacing, setback, building form, shape, and roofs.
- New front porches must have front street access.
- New porches on all buildings are to match the existing building style, shape and proportion.
- Porches on historic buildings shall not be removed or relocated.
- New houses and accessory dwelling units [ADUs] shall incorporate a porch or architecturally defined entry for each main level unit unless sharing an existing porch or entry. The minimum porch dimensions are four feet by four feet and sixteen square feet per dwelling unit.
- Porches shall have roofs and are to be integrated with the building and finished accordingly. They shall be consistent with the main building's style.
- Front porches and roofs shall serve the main level and be one story in height.
- Raised front and visible side porches require finished enclosures or skirting below their walk structure consistent with the main building style.
- Front porches on historic buildings may not be enclosed.
- Side porches serving the main or basement level are allowable. They are to be secondary but consistent in style and detail with the front porch.
- Porches above the main level on the front of the building are not allowed unless existing elsewhere on historic buildings on the block face.
- New exterior stairs are allowed for ground floor entrances only.
- Raised decks visible from the street are not allowed.
- Materials Not Allowed:
  - Exposed Structure: steel stair members, steel and concrete types of stairs.
  - Enclosure Members: cable, glass, or vinyl.
  - Roofing: metal roofs.
  - See Decorative Architectural Detail Section.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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Typical Bungalow Porches



Porch enclosure (Above) preserves the original details and characteristics of the historic porch (Above Top).



Example of a Well-Maintained Historic Porch



Examples of Non-Complying Porches



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### DISTINCTION BETWEEN FRONT, SIDE AND REAR ELEVATIONS

**Guideline:** Preserve the defining qualities the front elevation with minimal alterations.

**Description:** The front elevations of buildings in the historic districts are generally considered the main facades. They are sometimes distinguished from the side and rear elevations by the use of more elaborate architectural detail and ornamentation.

#### Track 2 Design Guidelines

##### Recommended

- Maintain the front facade orientation to the street or corner unless historic orientation was different.
- Original features of each elevation (such as porches, balconies, bay windows, and trim details) should be retained and rehabilitated.
- Additions to buildings should be located on the rear and side elevations. Note: The Front Portion includes the first ten feet of the sides.
- Additions and alterations on historic buildings shall be historically appropriate and consistent and shall use representative products and materials.
- The design of new buildings or alterations to non-historic or historic non-contributing buildings shall not worsen the integrity of the block face or historic district.
- Avoid creating a false historical appearance that is incompatible with the style of the building. Rehabilitation should be based on sound pictorial or documented evidence.



#### Track 1 Development Standards

##### Related Code Standards

- The front façade orientation and access for historic buildings shall be maintained. The major defining features including entry, porches, roofline, bays and dormers shall be retained on the front and visible sides of historically contributing buildings.
- The front façade orientation and access for new buildings shall be consistent with historic building examples on the block.
- Front Façade: New buildings shall avoid very flat, wide and tall front and visible side walls with minimal relief and level parapets. The front shall create relief by a limited use of projections and recesses such as a porch, bay, wing, or the roof slope.
- Openings: New buildings shall have windows on the front and visible sides of habitable spaces at each level. Each such space shall have a minimum of one window.
- Rear Elevation: Unless specifically noted as significant, the rear and not visible side elevations of historic buildings may be altered. Those alterations must be consistent with the overall building design and use products and materials noted as acceptable in the Standards.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### OUTBUILDINGS AND GARAGES

**Guideline:** Garages and outbuildings are important, but secondary, structures for the historic building.

**Description:** Garages and outbuildings should not be overlooked as important components of historic properties. There are a number of historic garages in Forest Grove. Alterations or additions to these buildings should follow these guidelines.

#### Track 2 Design Guidelines

##### Recommended

- Whenever possible, original garages or outbuildings should be retained or restored, and maintained rather than replaced.
- Whenever possible, retain and repair historic materials, or replace them in kind.
- If replacing a historic garage, use photographic documentation to guide the design for the replacement. Early garages were often designed to match the house; replacement of such garages should take such design and materials usage into account.
- If constructing a new garage for a historic property, the size and scale of the garage should be compatible with the historic house for which it is being constructed. The shape and pitch of the garage roof and siding materials should match that of the house.
- The key element in garage design is the door. Repair original garage doors whenever possible. If replacement is necessary, avoid overhead roll doors (unless the garage is recent enough to have an overhead roll door originally). Consider using typical early garage doors, which are often side-hinged, paneled bi-folds with the top third glazed. It is possible to construct side-hinged, bi-fold doors that can be activated with a garage door opener.
- Houses built after World War II might have had a carport rather than a garage. As with garages, these should be designed to be compatible with the historic house.

#### Track 1 Development Standards

##### Related Code Standards

- New garages and accessory buildings shall be historically consistent with the primary building in style, size, materials, and roof.
- Replacement garages: Retain and repair over replacement for both structure and materials.
- Location and Orientation: Where an alley exists, locate the garage for alley access. Garages and outbuildings shall be located in the rear where possible. Garages may be located in the side yard or may be attached if recessed behind the primary building face by a minimum of six feet and if meeting the side yard setback and spacing requirements.
- Garage Doors: Total width is limited to  $\frac{1}{3}$  of the primary building face width if facing a street. Height is limited to eight feet. Construction, style and materials shall be consistent with the main building. A maximum of one double garage door or two single doors facing the street is allowed per 50 feet of lot width. No width constraint if facing the alley.
- Carports and Breezeways: Carports are allowed where consistent with the building style and age. Breezeways may be used for connection to garages, carports or outbuildings. Design of these structures must be consistent with the primary building in style, size, construction, materials, detail and color.
- Gazebos and Pergolas are not allowed on the front or in the front yard. See Section 10.7.020.
- Materials and Types Not Allowed: Flush, open grate-mesh, and mostly glass garage doors.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

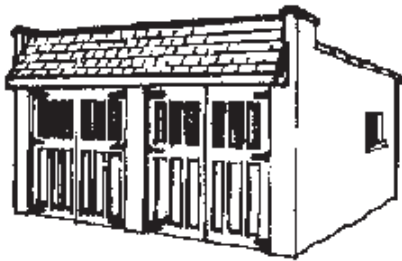
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Hipped Roof Garage



Shed Roof Garage



Two-car Garage With Shed Roof



Examples of Appropriate, Well-Crafted New Detached Garages Styled and Built to Integrate With Their Homes



An Inappropriate Mostly Glass Garage Door

## EXTERIOR SIDING AND DECORATIVE ARCHITECTURAL DETAILS

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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**Guideline:** Preserve and maintain historic siding and decorative architectural details and utilize new matching materials for repairs and additions.

**Description:** Wood was the predominant building material used for historic properties. It was abundant, cheap, and easily worked to produce siding, moldings, decorative features and finishes. Other materials that were occasionally used include brick, concrete, stone, and stucco. It is important to identify and protect character-defining features such as siding types, window and door moldings, cornices, and brackets.

### Track 2 Design Guidelines

#### Recommended

- Whenever possible, original siding and details should be retained or restored, and maintained rather than replaced. If replacing siding materials is necessary, match the siding type, material, and reveal as closely as possible. Do not substitute one type of siding for another (for example, do not use heavy shakes to replace wood shingles; do not use flush-mounted shiplap to replace clapboards; use consistently-sized reveals).
- Siding materials used on new buildings should be consistent with the predominant materials used on other buildings in the district. It is preferable to use wood siding; vinyl and aluminum sidings are not encouraged in historic neighborhoods.
- Use decorative detailing responsibly and locate it at the eaves, windows, and door heads, and porches. Do not attempt to create a false historic appearance.
- Avoid using destructive surface preparation such as propane or butane torches, sandblasting, and high pressure water blasting, as these methods can damage the siding and trim materials.
- Observe current laws for lead-based paint removal.
- Inappropriate materials include T1-11 or scored plywood, vinyl, plastic, and metal. If replacement of moldings and decorative features is necessary, match the materials, details, and workmanship as closely as possible.

### Track 1 Development Standards

#### Related Code Standards

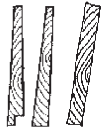
- Historic buildings shall retain and repair existing siding, architectural features, and details.
- Replacement siding, moldings, and other decorative architectural details shall match the material, pattern, detail and dimension of either existing or original.
- Front and visible sides of new buildings shall have the following minimum wall trim: window and door casings, top of wall to roof overhang on gable sides.
- Siding Patterns Allowed: A maximum of 3 wood siding or shingle patterns and types, may also have 1 type of masonry or plaster.
- Surface Preparation: Coating preparation shall avoid damage to historic materials. Sandblasting masonry or wood is not allowed. Note: Pressure washing can damage materials if performed with high pressure, narrow water tip, or insufficient spray distance.
- Siding, decorative architectural details and exposed materials that are not allowed:
  - Aluminum or metal; vinyl; scored plywood or sheet siding;
  - Alternative engineered siding not matching original profiles;
  - Plastic, foam or polymer trim,
  - Cultured stone, synthetic masonry.
- Finishes:
  - Use of stains and clear finishes is acceptable only for doors and sidelights, and utility structures.
  - Mill or clear finish aluminum or stainless steel is not allowed as an exposed finish.



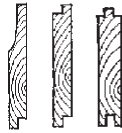
## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### BEVELED SIDING FLUSH-MOUNTED SIDING



Rabbited (left),  
Clapboard (center)  
Weatherboard (right)



Droplap (left)  
Shiplap (center)  
Tongue and Groove (right)



Example of an Inappropriate Siding Revision

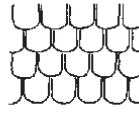
### WOOD SHINGLE SIDING



Coursed



Staggered



Fishscale



Wood Molding of Many Shapes are Available Either in Stock, as Salvage Materials, or as Specially Fabricated



Example of a Front Porch and Stair Appropriately Modified to Meet Current Building Codes For Handrails



An Example of New Construction With Inappropriate Materials and Finishes

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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### DOORS AND WINDOWS

**Guideline:** Preserve and maintain historic doors and windows, and utilize their design as a cue for new work.

**Description:** Windows and doors provide access, light, and ventilation. Their design and arrangement is often a primary decorative feature in a historic building. The majority of historic windows in Forest Grove are double-hung wood sash, although there are examples of several other styles of windows. Historically, doors were also made of wood.

#### Track 2 Design Guidelines

##### Recommended

- Original window and door openings should be retained.
- Original decorative details should be preserved.
- Repair wooden doors, windows, sashes, frames, and trim whenever possible. If repair is not possible, replacements should match the original details in design, configuration, and materials (i.e., wood, glass, and hardware).
- Avoid removing a historic window and blocking the opening or replacing it with a new window that conveys a completely different appearance.
- If storm windows are desired, consider those that can be installed on the interior of the windows. If exterior storms are necessary, select storm window materials compatible with the age of the house (wooden storm windows are appropriate for homes constructed prior to 1945, while aluminum storm windows became popular for homes constructed after 1945).
- Window restorations should follow fire safety and building codes.
- New windows added in basement and attic remodels must meet building codes related to adequate egress and ingress while attempting to retain historical accuracy; but building codes take precedence.
- The relationship of width to height of windows and doors should be consistent with the dominant pattern set by the surrounding historic buildings, as should the rhythm of walls to openings.

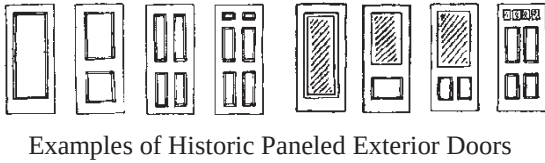
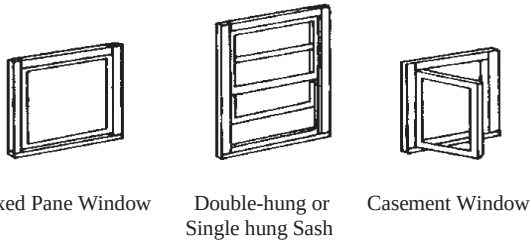
#### Track 1 Development Standards

##### Related Code Standards

- Original openings on visible sides of historic buildings shall be retained.
- New main and upper level window or door openings on front or visible sides of historic buildings are not allowed.
- New basement windows or doors are allowed on side walls.
- Retain and repair existing historic window and door parts and trim if possible. Wholesale replacement of windows or sash of otherwise windows in good condition on historic buildings is not allowed.
- New or replacement windows and doors on historic buildings shall match the style, configuration, dimensions, and materials of existing or originals.
- Storm windows are acceptable on interior or exterior. At the exterior they shall match the window shape, style, basic configuration, and shall be a comparable color. Storm doors are allowed.
- Windows and doors on new buildings shall be appropriate to the style of the building and as found on historic buildings on the block face. This includes their design, materials, pattern, grouping, and configuration. Not allowed: Vertically asymmetric, individual window division or configuration.
- New window types and materials not allowed: At front facing or visible sides: Sliding glass units, glass block, vinyl, fiber glass, between glass grids, commercial type windows.
- Glazing on visible building sides and front shall be clear. Reflective or tinted glass or films are not allowed; decorative or stained glass replacement is excepted. Obscure glass is allowed at bathrooms.
- Doors and Sidelights: New decorative or stained glass is allowed.
- New door types not allowed: Flush metal doors, metal and glass storefront or commercial type doors.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES



Example of Non-Complying Window,  
With a Vertically Asymmetric Division



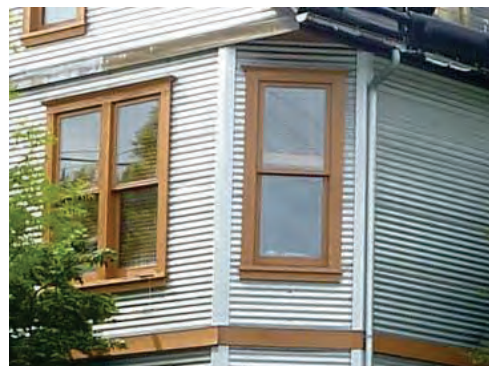
Example of a Traditionally-Styled Wood Screen Door



Exterior Wood Storm Windows Provide Protection for  
Historic Wood Window Glazing, Sash and Parts



Good Example of Traditionally-Styled  
Wood Windows for New Construction



Well-Crafted Matching Wood Window Replacement  
Inappropriate Siding and Trim Replacement

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

### FOUNDATIONS

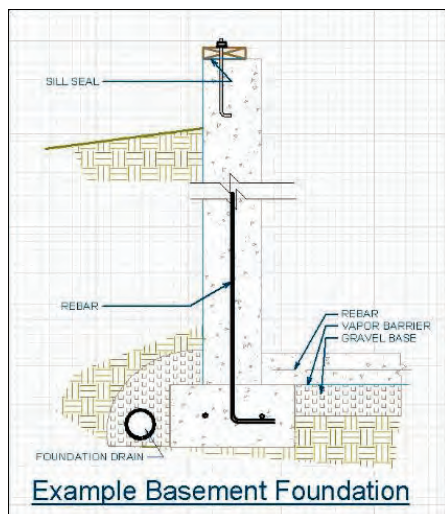
**Guideline:** Maintain the exterior visible quality of historic foundations while ensuring their structural integrity.

**Description:** The majority of foundations are concrete, either poured reinforced structural concrete or concrete block. There are a small number of examples where the foundations include brick and/or stone.

#### Track 2 Design Guidelines

##### Recommended

- When possible, the appearance of the original foundation should be retained. Changes to foundations should match or be compatible with original foundations in height and use of materials.
- Porch steps, access doors and windows, and vents are features that may be considered part of a foundation. Care should be taken to retain these features when repairing or replacing foundations.
- If a foundation is replaced, attempt to create the same look on the exterior surface.
- Foundation work is generally dangerous and should be done by a professional.
- New or repaired foundations should be designed by a professional and should consider drainage, earthquake anchors, all required safety features, and insulation.
- Foundations should be constructed of concrete and according to building code.



#### Track 1 Development Standards

##### Related Code Standards

- On historic buildings: Repairs and replacements to match original foundation appearance, materials and height at visible faces.
- Retain or repair existing porch and entry steps, and foundation openings including windows, doors, and vents on historic buildings.
- New or replaced foundations and footings shall meet current structural and seismic requirements.
- Original solid masonry foundations may have non visible concrete or metal support.
- New foundations at original solid masonry may have a matching veneer over structural concrete, concrete block unit [CMU], or steel.
- Visible foundations at new infill buildings to match the range of visible heights of historic buildings on the block face and may be concrete block units or concrete.
- Below grade or otherwise hidden foundations, piers and footings may be concrete or other materials.



Example of an Inexpensive Brick Pier Reinforcement to be Covered With Wood Skirting on Completion



## GLOSSARY

**Arch** – a construction technique and structural member, usually curved and often made of masonry. They are composed of individual wedge-shaped pieces that span an opening and support the weight above by resolving vertical pressure into horizontal or diagonal thrust.

**Apron** – a plain or decorative piece of trim found directly below the sill of a window.

**Architrave** – the lowest part of an entablature, or the molded frame above a door or window opening.

**Asymmetrical** – a building with an exterior appearance that is not symmetrical or balanced. Any arrangement of building elements including doors, windows or porches that are offset to one side is asymmetrical.

**Balcony** – a platform projecting from the wall or window of a building, usually enclosed by a railing.

**Baluster** – any of the small posts that support the upper rail of a railing, as in a stair-case or balcony.

**Balustrade** – the entire railing system including a top rail and its balusters, and sometimes a bottom rail.

**Bargeboard** – an ornamental board, sometimes jigsaw cut, that serves as trim and is attached to the overhanging raking ends of a gabled roof; sometimes called a verge-board.

**Battered pier and post** – a tapered pier and post that is thicker at the base than at the top.

**Bay** – a regularly repeated spatial element defined by beams or ribs and their supports.

**Bay window** – a projecting bay with windows that forms an extension of the interior space. On the outside, it extends to the ground level, in contrast to an oriel window, which projects from the wall plane above ground level.

**Beltcourse (or Stringcourse)** – a horizontal course or masonry or wood on the exterior of a building that usually corresponds with the level of an interior floor.

**Beveled siding** – siding tapered or beveled so that its upper edge is thinner than its lower; it is lapped in laying to cover the horizontal joint between two adjoining pieces; also called clapboards.

**Board-and-batten siding** – vertical siding made up of alternative wide and thin boards where the thin boards cover the joints between the wide boards.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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**Brackets (or Braces)** – projecting elements, sometimes carved or decorated, that support or appear to support a projecting eave or lintel.

**Casement window** – a window that is hinged on the side and opens inward or outward.

**Chamfered post** – a post exhibiting a beveled edge which may be either a flat surface, a grooved surface, or a more elaborately molded surface.

**Chimney pot** – a decorative masonry element placed at the top of a chimney, common on Queen Anne and Tudor Revival buildings.

**Clapboards** – siding that consists of narrow, horizontal, overlapping wooden boards that are tapered or beveled so that the upper edge is thinner than its lower; the reveal (the exposed area of each board not overlapped by another board) is usually three to six inches.

**Column** – a vertical shaft or pillar usually circular in section that supports, or appears to support a capital, load beam or architrave.

**Corbel** – a projection from a masonry wall or chimney, sometimes supporting a load and sometimes for decorative effect.

**Corner board** – a board that is used as trim on the external corner of a wood-framed structure and against which the ends of the siding are usually fitted.

**Cornice** – the exterior trim of a structure at the meeting of the roof and wall; usually consists of bed molding, soffit, fascia, and crown molding.

**Course** – in masonry, a layer of bricks or stones running horizontally in a wall.

**Cresting** – decorative grillwork or trim applied to the ridge crest of a roof; common on Queen Anne style buildings.

**Cross-gabled roof** – a roof that has two intersecting gables where one is the main axis or ridge of the house and the other is perpendicular to the main ridge.

**Dentil molding** – a molding composed of small rectangular blocks run in a row.

**Dormer** – a structure containing a vertical window (or windows) that projects through a pitched roof.

**Double-hung sash window** – a window with two or more sashes; it can be opened by sliding the bottom portion up or the top portion down, and is usually weighted within the frame to make lifting easier.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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**Droplap siding** – a type of horizontal board siding that is overlapped and the profile often includes a rounded “channel” along the top edge of the board; sometimes referred to as channel siding.

**Eave** – the part of the roof that overhangs the walls of a building.

**Entablature** – above columns or pilasters, a three-part horizontal section of a classical order, consisting of the cornice at the top, the frieze in the middle, and the architrave on the bottom.

**Façade** – the face or front of a building.

**Fanlight** – a window, often semicircular, over a door with radiating muntins suggesting a fan.

**Fascia board** – a flat board horizontally located at the top of an exterior wall, directly beneath the eaves.

**Flashing** – pieces of noncorrosive metal used around wall and roof junctions and angles as a means of preventing leaks.

**Frieze** – the middle division of an entablature, below the cornice.

**Gable** – the vertical triangular portion of the end of a building having a double-sloping roof, usually with the base of the triangle sitting at the level of the eaves, and the apex at the ridge of the roof; the term sometimes refers to the entire end wall.

**Gabled roof** – a roof form have an inverted “V”-shaped roof at one or both ends.

**Gambrel roof** – a roof having two pitches on each sloped side, typical of Dutch Colonial Revival architecture.

**Gingerbread** – highly decorative woodwork with cut-out ornamentation, made with a jigsaw or scroll saw.

**Half-timbering** – in late medieval architecture, a type of construction in which the heavy timber framework is exposed, and the spaces between the timbers are filled with wattle-and-daub, plaster, or brickwork. The effect of half-timbering was imitated primarily in the Tudor Revival styles of the 20<sup>th</sup> Century.

**Hipped roof** – a roof that slopes upward on all four sides.

**Hood molding** – a decorative molding over a window or door frame, commonly found on Italianate style buildings.

**Horizontal lapped board siding** – a term used to describe siding material that consists of wooden boards that are applied horizontally and are overlapped; used in a generic sense when it cannot be determined easily if the boards are beveled clapboards.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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**Infill** – construction of new buildings on empty lots between existing structures.

**Jerkinhead roof** – a gabled roof truncated or clipped at the apex; also called a clipped gable roof. They are common in bungalows and Tudor Revival style architecture.

**Leaded glass** – small panes of glass, either clear or colored, that are held together in place by strips of lead called cames.

**Lintel** – a horizontal beam over an opening in a wall that carries the weight of the structure above.

**Mansard roof** – a roof with two slopes where the lower slope is nearly vertical and often concave or convex in profile. Common in Second Empire style architecture.

**Massing** – the overall group of forms that comprise the physical bulk and weight of a three-dimensional building or space.

**Molding** – a decorative band or strip with a constant profile or section generally used in cornices and as trim around window and door openings. It provides a contoured transition from one surface to another or produces a rectangular or curved profile to a flat surface.

**Mullion** – the vertical member of a window or door that divides and supports panes or panels in a series.

**Muntin** – one of the members, vertical or horizontal, that divides and supports the panes of glass in a window.

**Oriel window** – a window bay that projects from the building beginning above the ground level.

**Palladian window** – a window divided into three parts: a large arched central window flanked by two smaller rectangular windows. They are common to Italianate and Colonial Revival-style architecture.

**Parapet** – a wall that extends above the roof line.

**Pediment** – a low triangular gable end, often found in classical architecture.

**Pent roof** – a small sloping roof, the upper end of which butts against a wall of a house, usually above the first-floor windows.

**Pier** – a stout, vertical, structural support, often made of masonry; common supports for porch posts on Craftsman bungalows.

**Pilaster** – a pier or pillar (or vertical portion of) attached to the wall of a building, often with a capital and base.



## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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**Pitch** – the degree of slope or inclination of a roof.

**Porch** – a covered entrance or semi-enclosed space either projecting from the facade of a building or recessed into the facade beneath the main portion of the building's roof.

**Portico** – a porch or covered walkway consisting of a roof supported by columns.

**Post** – a vertical support member of a building; square, rectangular or boxed posts commonly support porch roofs of Craftsman bungalows, while turned posts are commonly found on Queen Anne style houses.

**Purlins** – horizontal members in the roof frame that run on the top of or beneath the rafters.

**Quoins** – cornerstones of a building, raising the entire height of the wall, and distinguished from the main wall construction material by size, texture, or conspicuous joining. In masonry construction, they reinforce the corners; in wood construction, they do not bear any load, are made of wood, and imitate the effect of stone or brick for decorative purposes.

**Rafters (and rafter tails)** – the sloping wooden roof-frame members that extend from the ridge to the eaves and establish the pitch of the roof. In Craftsman and bungalow-style buildings, the ends of these, called “rafter tails,” are often left exposed rather than boxed in by a soffit.

**Reveal** – Part of a jamb, window, or door opening that is visible between the outer wall surface and the window or door frame.

**Ribbon coursing** – a method of applying wood shingles as siding where the courses of shingles alternate between a wide and narrow reveal.

**Ribbon window** – a continuous horizontal row or band of windows separated only by mullions. Used to some degree in Craftsman style buildings, but they also appear in early modern styles.

**Rustication** – masonry characterized by smooth or roughly textured block faces and strongly emphasized recessed joints.

**Sash** – window framework that may be fixed or moveable. If moveable, it may slide, as in a double-hung window; or it may pivot, as in a casement window.

**Scale** – the relative size of objects or elements to one another, making sure they work together and that one does not outweigh another.

**Setback** – the distance between the street or sidewalk and the front edge of a building.

**Shakes** – hand-cut wood shingles that are heavier than shingles; usually not tapered as are shingles, with more irregular, rough surfaces than shingles. Used for roofing materials on some contemporary styles of houses.

## FOCUS AREA 5 – HISTORIC DISTRICT DESIGN GUIDELINES

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**Shed roof** – a roof consisting of one inclined plane.

**Shingles** – thin rectangular pieces of wood or other materials used in overlapping rows as a means of covering walls or roofs; the base of the shingles can be cut in a variety of shapes to give the shingles surface a distinctive pattern.

**Shiplap siding** – a type of horizontal board siding that is rabbited so as to be flush-mounted, tight surface on the exterior wall; occasionally the edges of the boards are beveled and when placed together the joint creates a small “V” groove.

**Sidelight** – a framed window on either side of a door or window.

**Siding (also called Sheathing)** – the material that covers the exterior surface of a buildings walls; may include horizontally lapped boards such as clapboards, weatherboard, shiplap or droplap; vertical boards such as board-and-batten; shingles such as cedar shingles, decoratively shaped wood shingles, and asbestos cement shingles.

**Sill** – the lowest horizontal member in a frame or opening of a window or door; also the lowest horizontal member in a framed wall or partition.

**Skirting** – siding or latticework applied below the water table molding on a building; sometimes applied only beneath the decking of the porch.

**Soffit** – the underside of the eaves on a building, particularly the boards enclosing the eaves and covering the rafter tails.

**Spalling** – the cracking or flaking of particles from a surface; occasionally occurs in masonry walls where moisture is a problem.

**Stucco** – a material, usually composed of cement, sand and lime, applied to a surface to form a hard, uniform covering that may be either smooth or textured.

**Surrounds** – the molded trim around a door or window.

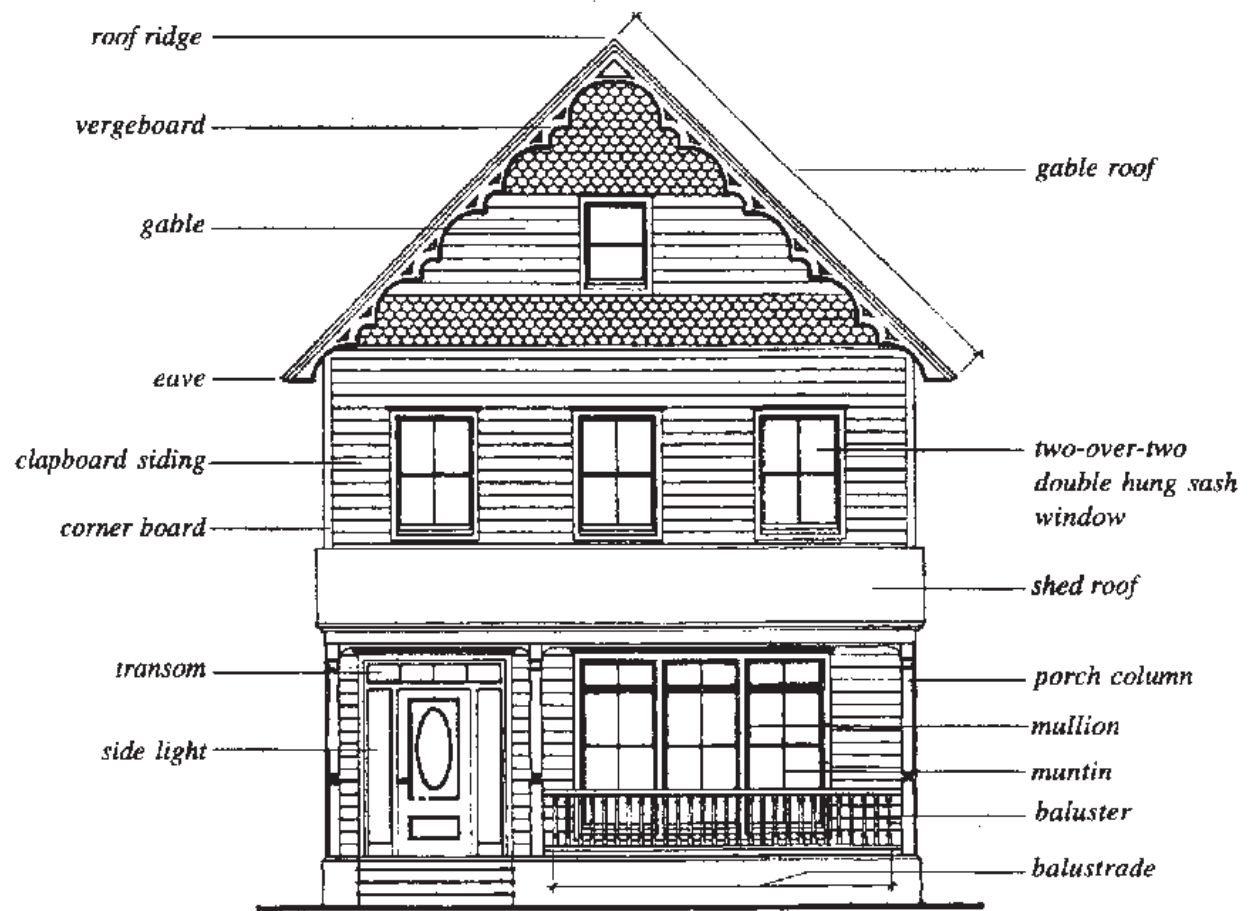
**Symmetry** – refers to a balanced overall exterior appearance of a building. The porch, door, windows and other features on the front facade of a building are arranged in such a manner that if the building was divided down the center, each side would mirror the other.

**Tongue-and-groove** – a type of board milled to create a recessed groove along one side and a corresponding flange along the other side that lock together when two or more boards are placed side-by-side. Tongue-and-groove boards were commonly used for flooring and siding.

**Transom windows** – a window or series of windows above a door or large window.

**Veranda** – a covered porch or balcony, which wraps around at least one corner of the house.





**Vergeboard** – an ornamental board, sometimes jigsaw cut, that serves as trim and is attached to the overhanging eaves of a gable roof; sometimes called a bargeboard.

**Water table** – a projecting ledge, molding, or string course just beneath the siding of a building, designed to throw off rainwater; it usually divides the foundation of a building from the first floor.

**Weatherboard siding** – a horizontal lapped board siding where the boards are not tapered, but are of even width.

**OFFICIAL USE ONLY**Planning File Number: 311-25-00020-PLNG Internal File Number: 1304-1.159Received By: Shannon Date Received: 8/25/25 Receipt No.: \_\_\_\_\_Application Fee: \$206.75 Deposit - Rate per Hour: \_\_\_\_\_**APPLICATION TYPE:**☐ Site Plan Approval☐ Conditional Use☐ Variance☐ Appeal of \_\_\_\_\_

Establish a Planned Development:

☐ PRD ☐ CPD ☐ PID

Comprehensive Plan Amendment:

☐ Text ☐ Map

Zoning Ordinance Amendment:

☐ Text ☐ Map

Land Division:

☐ Subdivision ☐ Partition☐ Tentative Plat ☐ Final Plat☐ Lot Line AdjustmentOther: HLB Alteration**APPLICANT INFORMATION:**Name: Sean Clapschaw/M.J. GuidettiMailing Address: 2038 17<sup>th</sup> Ave, F.B. 97116Phone: 206-353-2468 Email: mjguidetti@gmail.com**PROPERTY OWNER INFORMATION:**Name: Sean Clapschaw/M.J. GuidettiMailing Address: 2038 17<sup>th</sup> Ave, F.B., 97116Phone: 206-353-2468 Email: mjguidetti@gmail.com**SUBJECT SITE(S) INFORMATION:**Property Address: 2038 17<sup>th</sup> Ave.

Map &amp; Tax Lot Numbers(s): \_\_\_\_\_

Current Zoning: \_\_\_\_\_ Total Size of Site: \_\_\_\_\_

Existing Use: Residential/ Home

Proposed Use/Project Summary: \_\_\_\_\_

Continued



In order to expedite and complete the processing of this application, the Planning Division requires that all pertinent material required for review be submitted at the time application is made. If the application is found to be incomplete, review and processing of the request will not begin until the application is made complete. The submittal requirements relative to this application may be obtained from the specific sections of the Zoning or Land Division Ordinances pertaining to this application and from Planning Division staff. Pre- application conferences with Planning Division staff are encouraged. If there are any questions as to submittal requirements, contact the Planning Division prior to formal submission of the application. In submitting this application, the applicant should be prepared to give evidence and information which will justify the request. *The filing fee must be paid at the time of submission. This fee in no way assures approval and is non- refundable.*

I certify that the statements made in this application are complete and true to the best of my knowledge. I understand that any false statements may result in denial of this application.

Applicants Signature  Date 8/25/25

Property Owner's Signature  Date 8/25/25

5

Sean Clapshaw/MJ Guidetti 2038 17<sup>th</sup> Ave, Forest Grove, OR 97116  
[mjguidetti@gmail.com](mailto:mjguidetti@gmail.com) cell: 206-353-2468  
August 2025

Please refer to architectural design for reference. Photos available on request.

### Track 2 Recommended Design Guidelines

#### *Building Size, Scale, and Compatibility*

- Maintain elements that define the existing size, scale, relationship to the ground and site, shape, and architectural styles of historic buildings in the district.
  - Additional floors are generally not appropriate. Attempt to gain additional floor space through the use of additions to the rear or side of the building, or by the addition of appropriate dormers on the roof to create additional space on the attic level.
  - The size and scale of new buildings should be consistent with surrounding buildings in the district.
  - Any additions should be compatible with the original building design and architectural style.
  - Except in limited locations, very large buildings (such as mansions or large apartment complexes) are inappropriate in the district. Larger buildings should generally be located at corners, and smaller buildings should generally be located in the mid-block.
  - No addition should overwhelm the scale of the building.
  - The additional space should be compatible in design, but distinguishable from, the original building. Compatible materials and construction techniques should be used.
  - Additions should be made so that if the addition ever were to be removed, there is minimal damage to the original structure.
  - The site shall not be significantly re-graded or altered for the purpose of gaining additional stories or building size.
- The added dormer will become an extension of the rear roofline in the same style and materials. The scale will not overwhelm the entire home, instead will be a practical addition that – if it was ever desired, could be removed and put back to original place. The home currently has additions that were made by the original owners- two sunrooms, south and east side were added. Addition dates are unknown to us.
- No additional floors will be added.

#### *Building and Addition Placement*

- Orientation: Locate and position new buildings similar to the historic buildings on the block face.
  - Orient the building front towards the street. Building entries should be at the front of the building facing and accessing the street.
  - Position additions at the rear of the building, if possible. Occasionally a side ell may be an appropriate addition.
- New structures and additions are not recommended on the front façade.
- Moving or repositioning a historic building or structure may affect its historic significance and needs to be reviewed carefully.
  - Spacing: Maintain the pattern of buildings set apart by open spaces between them as established historically in the district and block face.
  - Removal of non-historic additions is encouraged, as is reconstruction of missing historic features and additions with proper documentation.
  - Maintain public parking strips, sidewalks, and street trees as appropriate for the block face.
- Setbacks: Maintain consistency in the historic pattern of setbacks and building spacing throughout each block. Front setbacks should be yards, perhaps with driveways along the sides of the buildings.
- New construction setbacks for all buildings should match those of the surrounding historic buildings.
  - The front setback should be a yard, not a parking area.
- The home will not be moved, the added dormer will not affect parking, front yard, sidewalks or view of surrounding buildings.



### *Roofs, Dormers, and Roof Features*

- The repair and alteration of roofs should match the original shape and pitch. Generally, the same roof pitch should be used for additions.
- The same roof type and material should be used for additions.
- The roof form of new buildings should be compatible with that of neighborhood buildings.
- Distinctive decorative features, such as dormers, character-defining chimneys, and exposed rafter tails, should be retained. New dormers generally should have the same character as the existing roof (for example a gabled dormer on a gabled roof) and should be designed in proportion to the roof area and other windows in the house.
- Dormers that did not exist historically should be kept to the rear of the house and out of view from the public right-of-way whenever possible.
- Do not install roof features that never existed or that create a false historical appearance. This may include cupolas, cresting, or ornate and corbelled chimneys. Skylights, roof vents, new chimneys and flues, mechanical systems and roof decks should be as inconspicuous as possible from the public right-of-way.
- Restoration of missing historic features with proper documentation is encouraged.
- When feasible, roof materials should be repaired or replaced in kind. Match the original patterns, textures and materials when possible. When repair or replacement of an original material is not possible, the use of composition shingles is acceptable.
- Inappropriate roofing materials include metal, tile, concrete, and vinyl. These materials should be avoided unless there is clear evidence that they were used when the building was constructed.

**All materials will match and be relevant to existing home. The dormer will be at the rear of the home.**

### *Distinction Between Front, Side, and Rear Elevations*

- Maintain the front facade orientation to the street or corner unless historic orientation was different.
- Original features of each elevation (such as porches, balconies, bay windows, and trim details) should be retained and rehabilitated.
- Additions to buildings should be located on the rear and side elevations. Note: The Front Portion includes the first ten feet of the sides.
- Additions and alterations on historic buildings shall be historically appropriate and consistent and shall use representative products and materials.
- The design of new buildings or alterations to non-historic or historic non-contributing buildings shall not worsen the integrity of the block face or historic district.
- Avoid creating a false historical appearance that is incompatible with the style of the building. Rehabilitation should be based on sound pictorial or documented evidence.

**The home is located on the corner of an intersection- which means most sides are visible from the street. The new dormer will match in scale and material the existing structure/look of the home.**

### *Exterior Siding and Decorative Architectural Details*

- Whenever possible, original siding and details should be retained or restored, and maintained rather than replaced. If replacing siding materials is necessary, match the siding type, material, and reveal as closely as possible. Do not substitute one type of siding for another (for example, do not use heavy shakes to replace wood shingles; do not use flush-mounted shiplap to replace clapboards; use consistently-sized reveals).
- Siding materials used on new buildings should be consistent with the predominant materials used on other buildings in the district. It is preferable to use wood siding; vinyl and aluminum sidings are not encouraged in historic neighborhoods.
- Use decorative detailing responsibly and locate it at the eaves, windows, and door heads, and porches. Do not attempt to create a false historic appearance.

## Applicable Design Guidelines

- Avoid using destructive surface preparation such as propane or butane torches, sandblasting, and high-pressure water blasting, as these methods can damage the siding and trim materials.
- Observe current laws for lead-based paint removal.
- Inappropriate materials include T1-11 or scored plywood, vinyl, plastic, and metal. If replacement of moldings and decorative features is necessary, match the materials, details, and workmanship as closely as possible.

If possible- any original material that needs maintenance or to be fixed will be restored and used in the home rather than being replaced. As stated above, anything that needs to be replaced or added will be done to match the existing home.

### *Doors and Windows*

- Original window and door openings should be retained.
- Original decorative details should be preserved.
- Repair wooden doors, windows, sashes, frames, and trim whenever possible. If repair is not possible, replacements should match the original details in design, configuration, and materials (i.e., wood, glass, and hardware).
- Avoid removing a historic window and blocking the opening or replacing it with a new window that conveys a completely different appearance.
- If storm windows are desired, consider those that can be installed on the interior of the windows. If exterior storms are necessary, select storm window materials compatible with the age of the house (wooden storm windows are appropriate for homes constructed prior to 1945, while aluminum storm windows became popular for homes constructed after 1945).
- Window restorations should follow fire safety and building codes.
- New windows added in basement and attic remodels must meet building codes related to adequate egress and ingress while attempting to retain historical accuracy; but building codes take precedence.
- The relationship of width to height of windows and doors should be consistent with the dominant pattern set by the surrounding historic buildings, as should the rhythm of walls to openings.

Windows will not be removed but will be added. We will be adding wood frame window with grid pattern to match the existing and original windows in the home.