

AGENDA
HISTORIC LANDMARKS COMMISSION

Astoria City Hall Council Chambers, 1095 Duane Street, Astoria

Tuesday, February 18, 2014, 5:15 p.m.

1. CALL TO ORDER
2. ROLL CALL
3. ELECTION OF OFFICERS
 - a. In accordance with Sections 1.110 and 1.115 of the Astoria Development Code, the HLC needs to elect officers for 2014. The 2013 officers were President LJ Gunderson, Vice President Michelle Dieffenbach, Secretary Sherri Williams.
4. MINUTES
 - a. December 17, 2014
5. PUBLIC HEARINGS
 - a. Exterior Alteration EX13-09 by Karl F Johnson to add a second story deck with a steel spiral staircase on the rear (east) elevation of an existing single family dwelling. This application is a revised design of the previous application for EX13-06 at 674 17th Street in the R-3, High Density Residential zone. Staff recommends approval of the request with conditions.
6. REPORT OF OFFICERS
7. NEW BUSINESS
 - a. Design Review Guidelines
8. ADJOURNMENT

HISTORIC LANDMARKS COMMISSION MEETING

City Council Chambers
December 17, 2013

CALL TO ORDER – ITEM 1:

A regular meeting of the Astoria Historic Landmarks Commission (HLC) was held at the above place at the hour of 5:15 p.m.

ROLL CALL – ITEM 2:

Commissioners Present: President LJ Gunderson, Vice President Michelle Dieffenbach, Commissioners Jack Osterberg, Thomas Stanley, and Paul Caruana. Commissioner Mac Burns arrived at 5:23 p.m.

Commissioners Excused: Commissioner Kevin McHone

Staff Present: City Attorney Blair Henningsgaard and Planner Rosemary Johnson. Community Development Director / Assistant City Manager Brett Estes arrived at 5:23 p.m.

APPROVAL OF MINUTES – ITEM 3(a):

President Gunderson called for approval of the minutes.

Commissioner Stanley moved to approve the minutes of October 15, 2013 as noted; seconded by Commissioner Caruana. Motion approved. Ayes: President Gunderson, Vice President Dieffenbach, Commissioners Caruana, Osterberg, and Stanley. Nays: None.

PUBLIC HEARINGS:

President Gunderson explained the procedures governing the conduct of public hearings to the audience and advised that the substantive review criteria were listed in the Staff report.

ITEM 4(a):

EX13-07 Exterior Alteration EX13-07 by Ana North to remove a non-original dormer on a rear portion of the south elevation and to remove a historic chimney on an existing single family dwelling at 813 14th Street in the R-3, High Density Residential Zone.

President Gunderson asked if anyone objected to the jurisdiction of the HLC to hear this matter at this time. There were no objections. President Gunderson asked if any member of the HLC had a conflict of interest, or any ex parte contacts to declare.

President Gunderson declared that she has consulted with the Applicant several times regarding the property management of her home. She was aware that the Applicant was doing interior work and has never discussed any exterior or other work with the Applicant. She believed she could vote impartially on this application.

President Gunderson requested a presentation of the Staff report.

Planner Johnson presented the Staff report and recommended approval with conditions. She noted the original chimney on the house was mentioned in the nomination for the National Historic Register. Therefore, the chimney is considered an important historic feature and must be reconstructed as close as possible to the original design. No correspondence has been received.

Community Development Director / Assistant City Manager Estes and Commissioner Burns arrived at 5:23 p.m.

President Gunderson called for questions of Staff.

Commissioner Osterberg noted the Staff report does not include photos of the house in its current state without the chimney.

President Gunderson asked if pieces of the chimney were kept. Planner Johnson said she did not know and deferred the question to the Applicant.

President Gunderson opened public testimony for the hearing and called for the Applicant's presentation.

Ana North, 813 14th Street, Astoria, said she was surprised when she received a letter from Planner Johnson stating the house was designated as historic. She was unaware that the roof was leaking when she moved into the house and discovered the leak when she began to do interior work. She decided to get a new roof and did what she thought was right at the time. The roofing contractor told her the house was not historic and she had found a letter that stated the house was not historic. Her neighbor was afraid the chimney would fall through the roof because it was falling apart. She had not looked closely at the chimney and did not know how bad it was, but just wanted to fix the roof. The roof has been fixed and some interior work has been completed. She has applied for permits for the interior work. She was in the process of selling the house because she cannot afford to live there. She believes installing a false chimney will damage the roof by causing leaks. She did not like the idea of reconstructing the chimney. While the chimney is a feature of the house, it is not a major feature because the house is big. If the HLC had a picture of the house as it looks today, they would see that the house is still white and beautiful. While she was working on the house and after the chimney had been removed, a previous resident of the house was so thrilled that she was fixing it up that they never noticed the chimney was gone. She believed the house retained its original beauty. She did not intentionally complete this work without permits or a review and asked for a waiver. She recommended that a form be given to all realtors, similar to the lead-based paint form, to be given to buyers of historic homes. She had paperwork that stated her house was not historic and was unaware that there was a problem. She requested the waiver to avoid the extra expense of reconstructing the chimney, which will probably rot the roof again. She did not want to do anything further to the house.

Commissioner Burns asked what happened to the decorative elements that were on the bottom of the chimney. Ms. North believed part of it was carried away. Part of the elements went inside the house. The chimney was in such rough shape that it did not take long to take it off. She was not paying attention to the roofers as she was inside painting.

President Gunderson called for any presentations by persons in favor of, impartial to or against the application. Hearing none, she called for closing remarks from Staff. There were none.

Commissioner Stanley confirmed that the contractors did not apply for the permits that were required for most of the work. Had they applied for the permits, they would have learned that the house was designated historic. Planner Johnson added that the permits would not have been issued without the historic review. Commissioner Burns noted the Applicant may never have known about the historic designation, but had the contractors done what they were supposed to, the Applicant would not be in this situation. Planner Johnson said the contractor told the Applicant that permits were not required. As soon as Ms. North received the letter from Staff, she responded in person. Planner Johnson believed one of the contractors was licensed. President Gunderson confirmed the contractor was local. Astoria is 200 years old and a majority of the homes are historic. It is a shame that the Applicant was misled.

President Gunderson closed the public testimony portion of the hearing and called for Commission discussion and deliberation.

Commissioner Osterberg said the chimney was important because it was specifically noted as part of the National Register designation as a decorative feature on the house and this should not be overlooked. However, he was troubled that the conditions of approval requiring the chimney to be rebuilt as a decorative non-functional feature. The chimney was originally built to be functional. He was concerned that the HLC would require such an expensive project. It is a difficult problem for the Commission to sort through. He disagreed with the Finding that the chimney is of such critical significance to the house. While the chimney is significant, he was unsure how critical it was to the historic designation of the house. He agreed with the Applicant that the house retains virtually all of its character without the chimney. He was unsure of the context in which the chimney was noted in the National Register, but did not want to disregard it either. Planner Johnson elaborated on the chimney as it was

mentioned in the National Register, noting that chimneys are not usually mentioned as a significant feature because they are not of a unique design. The National Register simply defines this chimney as a decorative historic feature on the house and does not state the historic designation is contingent upon the chimney.

Commissioner Caruana stated chimneys were necessary at the time and were embellished with some detail. Had there been an option to build a house without a chimney, the chimneys would not have been decorated. However, the chimney is structural and safety issues can develop when rebuilding. Some of the chimneys shown in the Staff report make a statement. He was trying to consider this matter as if the chimney were still on the house. Storms can blow bricks loose from the crumbling chimneys and cause roof damage or other safety issues. He was unsure of how to handle this issue.

Commissioner Osterberg referred to Criterion 6 on Page 6 of the Staff report, which requires deteriorated architectural features to be repaired, rather than replaced, whenever possible. He did not believe the HLC had enough information to determine if it was possible to repair this chimney. He did not want to speculate, but recalled that the Applicant stated the chimney was in very poor condition. The contractor recommended removal, rather than repair, of the chimney due to its condition.

President Gunderson countered that the contractor knew better. She asked if there was any knowledge of the contractor and roofer having misinformed other Astoria residents.

Planner Johnson stated this contractor has told other residents that permits were not necessary and had to apply for the permits after the work had been completed. The roofer and contractor are one in the same. She noted that some residents hire chimney repair companies and referred to photos of replacement chimneys on Page 7 of the Staff report. The chimneys in the photo are brand new and match the original chimneys.

Commissioner Osterberg agreed that chimneys could be repaired rather than replaced, but questioned whether the condition requiring construction of a new non-functional chimney was proportional to the degree of loss of character done to the home.

Commissioner Stanley appreciated Commissioner Osterberg's comments. He noted that if the HLC takes the position that a project feature can be removed because it is non-functional or expensive to repair, people will just remove what they want and the HLC would have no review. This issue has nothing to do with cost or functionality. He was concerned that the Applicant was misinformed by a licensed contractor, who is expected to act responsibly. The Applicant did what she thought was right.

Commissioner Caruana questioned whether the HLC would require the same condition of other structural features of a house, like a deteriorated foundation with decorative plaques. The chimney has a function, not like a balustrade or an eave. Does it look good to have something new look old or would it be okay to have something new look new, even if it is on an old building? The Commissioners and Staff recalled a similar situation where the owner had replaced a foundation with inappropriate materials. The HLC required the owner to conceal the foundation with a skirting to renew the historic character of the house. Commissioner Stanley noted that had this review occurred prior to removal of the chimney, the HLC would have required the chimney to be repaired and maintained.

Commissioner Burns said he was concerned about setting a precedent. Not that there was ill intent by the Applicant, but if the HLC accepts and approves the change, it could set a precedent that it is okay to forego permits and have the work approved after the fact. President Gunderson added there are professionals in the local community who specialize in historic renovation.

Commissioner Burns questioned whether the HLC would require that the chimney be rebuilt if it were still on the house. The Commission has required the removal of inappropriate features, but should the Commission require the rebuilding of functional features that will no longer be used? Director Estes informed the Commission would not be setting a precedent by saying the chimney does not have to be rebuilt because each case has to be weighed individually and on its merit. The Commission is considering the criteria of this one individual case to decide if the chimney should be rebuilt.

Commissioner Burns said that if someone wanted to remove a chimney simply because she did not like it, he would be opposed. However, he would be unsure about requiring a chimney to be completely rebuilt just to save

the plaques. He was questioning whether the Commission should make someone rebuild a chimney that was in such disrepair.

President Gunderson said her issue is the contractor told the Applicant she did not need permits. Therefore, she did not trust that contractor's opinion that the chimney needed to be removed.

Commissioner Stanley did not agree that functionality is necessary to retain the design of the house. He was concerned about burdening the Applicant.

Commissioner Caruana did not believe the Commission would be setting a precedent. He said he is in favor of leaving the chimney off the house because rebuilding it without the original plaques would not be appropriate.

Commissioner Osterberg stated there is no precedent to be set, but the HLC tries to be consistent while reviewing the individual merits of each application on a case-by-case basis. He agreed the Commission did not need to worry about setting a precedent.

Vice President Dieffenbach said she was perplexed. It is fair to say that this chimney was in poor enough shape that it would have been cost prohibitive to repair. It was a small chimney on a large house and removal of the chimney was not significant to the character of the house. She did not support a new chimney. It makes sense in this situation to accept that the chimney has been torn down, as the Commission is not setting a precedent. The chimney was not significant enough to the house to require that it be rebuilt. Removal of the chimney did not significantly affect the house and it would not be fair to incur a large cost on the owner. She added that it is frustrating to be taken advantage of, but she did not feel the expense was something the Commission could require as a public entity.

President Gunderson said that in her opinion, the chimney was a design feature of the house. Had this application been reviewed prior to the removal of the chimney, she would have wanted the Applicant to do research with the local preservation society and the college to find out if the chimney could be saved. She believed the chimney was a beautiful part of the house and struggled with the decision because she appreciated what the Applicant has gone through. She was unsure if the Applicant had any recourse with the contractor. Planner Johnson explained that the building official can charge a contractor double fees when permits are not received in advance. However, the property owner usually ends up paying the fees. Director Estes added that Code enforcement would have been implemented if the Applicant had not come forward.

President Gunderson understood that the Applicant has taken this issue to heart. She wanted to see the house with the chimney but understood the concerns of the other Commissioners.

The Commissioners and Staff discussed the current look of the house, noting that the only difference is the chimney is no longer on the roof. The house looks great.

Commissioner Stanley said that he would have insisted on some investigation if this application had been reviewed prior to the chimney being removed. He would have preferred the chimney be repaired, but appreciates it when people spend money and time on their historic homes.

Commissioner Burns loved the elements in the chimney, but it has already been removed. The chimney was not functional and the house still looks great. He did not want to burden the homeowner.

Vice President Dieffenbach asked if there was a way to note that the decision was made after the chimney had been removed. Planner Johnson replied the Staff report states in several places that the chimney had already been removed.

Vice President Dieffenbach moved that the Historic Landmarks Commission adopt the Findings and Conclusions contained in the Staff report with changes and approve Exterior Alteration EX13-07 by Ana North. The following changes were made to Findings/Items in the Staff report:

Page 5, Item 2, paragraph 2, should read: "... without permits due to the deterioration of the chimney material. Loss of the chimney would not destroy the original historic character of the structure."

Page 6, Item 5, paragraph 3, last sentence should read: "... feature of this house but removal would not destroy the stylistic character of the house as it is not a significant portion of the house."

Page 6, Item 5, paragraph 4, should read: "Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site would be treated with sensitivity with the removal of the chimney. Loss of the chimney would not destroy the overall original historic character of the structure."

Page 6, Item 6, Paragraph 2, last sentence, should read: "... than removed. However, the chimney was deteriorated and not feasible to repair.

Page 7, Item 9, paragraph 2 should read: "... modern heating in the building. Removal of the chimney does not impact the historic character of the building. The chimney is visible from several view points and the historic streetscape and removal does not change the overall character of the site dramatically."

Page 8, Section V, should read: "In balance, the request does meet the applicable review criteria and, the Historic Landmarks Commission approves the request based on the Findings of Fact above with the following conditions:"

Page 7, Section V, Condition 1 is deleted.

Motion seconded by Commissioner Stanley. Motion passed unanimously. Ayes: President Gunderson, Vice President Dieffenbach, Commissioners Osterberg, Burns, Stanley, and Caruana; Nays: None.

President Gunderson read the rules of appeal into the record.

ITEM 4(b):

HD13-04 Historic Designation HD13-04 by Larry Miller, Center Manager for the Astoria Senior Center, to designate the Astoria Senior Center existing commercial building as historic at 1111 Exchange Street, in the C-4, Central Commercial Zone. The proposed designation is based on the proposed alterations as submitted with this application.

President Gunderson asked if anyone objected to the jurisdiction of the Historic Landmarks Commission to hear this matter at this time. There were no objections. President Gunderson asked if any member of the Historic Landmarks Commission had a conflict of interest, or any ex parte contacts to declare.

Vice President Dieffenbach declared that she worked on this project before the current architect and designer were hired. There was a chance her company might bid on the project, but she believed she could make an unbiased decision.

President Gunderson requested a presentation of the Staff report.

Planner Johnson presented the Staff report and reminded the Commissioners that this is the first historic designation request the Commission has reviewed under the newly adopted criteria. The Staff report addresses ratings and states how the ratings comply with the criteria. One rating, of 25.5, was received after the Staff report had been written, bringing the average rating to 31.8, which is Adequate. She recommended approval with the conditions listed in the Staff report. No correspondence has been received.

She confirmed that the floor plan shown in the Staff report was the proposed plan, not the existing floor plan. She confirmed that the driveway would not be driven on after the work was completed.

President Gunderson opened public testimony for the hearing and asked for the applicant's presentation.

Larry Miller, Executive Director, Astoria Senior Center, 92467 Leaf Court Drive, Astoria, encouraged the Commission to approve the request. Many of the seniors lived in Astoria when this building was an automobile dealership and library. As the Senior Center began working with the City on this project, there were concerns

about what would happen to the building. The Senior Center wanted to maintain the building as it used to be many years ago.

Jason Wesolowski, Scott Edwards Architecture, 2525 E. Burnside Street, Portland, stated that he was hired by the City to assist the Senior Center with the design work of this project. Learning about the history of the building has been interesting and he has enjoyed digging for photos and doing research, but finding only one photograph of the building when it was the library was frustrating, but the photo revealed some of the building's original features. The building has simple, clean, horizontal lines, which are easy to duplicate. The existing windows are hidden and have been closed up along the east and south sides. He was able to open up the walls to see the patterns of the windows, but also discovered that the windows had deteriorated so much that they cannot be restored. The renderings in the Staff report show new windows that will mimic the original design and pattern of the windows. He found it interesting to compare existing building codes to the building and how it used to function. The current building codes require two exits out of the building, which was challenging to address. The existing ramp directs water into the basement, so the ramp will be converted into a staircase with a terrace.

President Gunderson called for questions of the Applicant.

Commissioner Osterberg noted that the design attempts to restore or replicate historic architectural features of the exterior, primarily the glazing and windows. However, the west elevation, which is a prominent location on the corner next to the main entry, will still have the vertical wood siding. He asked why the architect did not propose restoration of this side of the building. Mr. Wesolowski explained that the program on the interior of the building includes a kitchen, which would not accommodate windows. A series of three windows currently exists along the west elevation and the kitchen will be installed behind these windows. Window films may be installed on the interior so that the windows can remain.

Commissioner Osterberg said the floor plan seems to indicate a lobby area in a large portion of the west elevation where the wood siding exists. Another portion of this area appears to be a private office. Mr. Wesolowski stated the private office will have two small windows. The floor plan indicates that the reception area and a work area will be along the exterior wall where the wood infill exists. The architects opted to focus on the openings that could be restored.

Commissioner Osterberg asked if historically correct or architecturally consistent alternatives for the vertical siding were considered. He suggested a faux storefront window design. This application proposes both historic restoration and historic designation, but the west elevation seems to be a notable exception to the restoration efforts of the public streetscape. He asked if another type of improvement was possible. Mr. Wesolowski stated he could consider an alternative. He had considered replacing the wood siding with stucco that mimics the concrete finish adjacent to the siding. However, this would not recreate an original look. Commissioner Osterberg agreed that this would be an aesthetic judgment call. Mr. Wesolowski said another alternative he considered was applying a different paint color to the wood siding to set it off. Currently, the siding appears to be board-formed concrete when the building is viewed from a distance. Other materials or colors could be considered. A faux storefront glazing system could be installed.

Commissioner Osterberg believed recreating a faux storefront was the most desirable option. The tenant of the building could determine how much of the glazing to use.

President Gunderson suggested this conversation be continued during Commission discussion. Commissioner Osterberg agreed.

President Gunderson called for any presentations by persons in favor of, impartial to or against the application. Hearing none, she called for closing remarks of Staff. Hearing none, she closed the public testimony portion of the hearing and called for Commission discussion and deliberation.

Commissioner Caruana agreed with Commissioner Osterberg and said he would prefer to see the siding filled in and skimmed over to look like concrete. The area would not need windows and could just be part of the structure. It currently stands out as something that used to be an architectural detail that has been filled in with an inexpensive product like T111. The texture will be different when painted the same color, so the siding looks like a failed attempt to make it blend. An accent color would be better, but it would not cost much to fill the area in and make it look like part of the building. The entire building looks great, except for the wood area.

President Gunderson believed that painting the wood another color would draw attention to it. Planner Johnson noted that a storefront window was originally installed in the area that now has the wood siding. A photo of the building with the window has been included on the last page of the Staff report.

President Gunderson and Vice President Dieffenbach believed changing the wood siding would be a better representation of the building.

Commissioner Osterberg agreed with Commissioner Caruana that a stucco or concrete finish would be suitable. Commissioner Caruana confirmed that one of the skylights would be removed and if the budget did not allow, two more skylights would be removed. President Gunderson added that the skylights would be documented for possible reinstallation in the future.

The Commissioners discussed the exact language to be used in the condition that the wood siding be replaced with an original style storefront glass or a material consistent with the existing structural material.

Commissioner Caruana moved that the Historic Landmarks Commission adopt the Findings and Conclusions contained in the Staff report, including the addition of Condition 5, and approve Historic Designation HD13-04 by Larry Miller. The following condition was added to the Staff report: "5. The wood paneling on the west elevation shall be replaced with either a storefront window or be surfaced with a stucco/concrete material to match the existing façade."; seconded by Commissioner Osterberg. Motion passed unanimously.

Planner Johnson noted that she placed new Condition 5 at the top of Page 6 under the Findings of Visible Integrity.

President Gunderson read the rules of appeal into the record.

REPORTS OF OFFICERS/COMMISSIONERS – ITEM 5:

President Gunderson asked the Historic Landmarks Commission to be more proactive when receiving requests for historic designation. Planner Johnson puts a lot of work into the Staff reports and the Commissioners should report back to her in a more timely manner. Commissioners and Staff discussed issues with communicating via email.

President Gunderson thanked Planner Johnson for creating complete packages, making it easy to understand each application and make a decision.

ADJOURNMENT:

There being no further business, the meeting was adjourned at 6:34 p.m.

ATTEST:

APPROVED:

Secretary

Community Development Director/
Assistant City Manager

STAFF REPORT AND FINDINGS OF FACT

February 6, 2014

TO: HISTORIC LANDMARKS COMMISSION

FROM: ROSEMARY JOHNSON, PLANNER



SUBJECT: REQUEST FOR EXTERIOR ALTERATION (EX13-09) BY KARL JOHNSON AT 674 17TH STREET

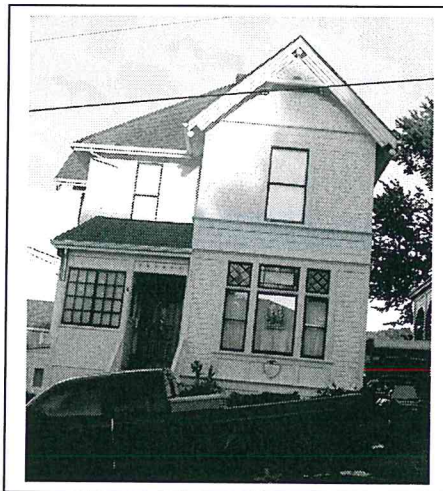
I. BACKGROUND SUMMARY

- A. Applicant: Karl F. Johnson
674 17th Street
Astoria OR 97103
- B. Owner: Karl F. Johnson
674 17th Street
Astoria OR 97103
- C. Location: 674 17th Street; Map T8N-R9W Section 8DC, Tax Lot 2600;
south 50' of north 100' Lots 7 & 8, Block 14, Shively
- D. Proposal: To add a second story deck with steel spiral staircase and steel
balustrade on the rear elevation of an existing single-family
dwelling
- E. Zone: R-3 (High Density Residential)

II. BACKGROUND

A. Subject Property

The structure was constructed in 1896 as a single-family dwelling. It is located on the east side of 17th Street between Franklin and Grand Avenues. The structure is designated as historic within the Shively-McClure National Register Historic District.



The structure is a Queen Anne style with hip roof with front and side gables. The building has numerous decorative features typical of the style including bargeboards with applied details, sunburst, decorative wood shingles, tripartite windows, colored wavy glass in transoms, rosettes with colored glass on the frieze, and chamfered posts with brackets. The back porch has a Queen Anne style door with colored glass lite and wood panels.

Historic alterations include an enclosed front porch with multiple lite wood windows. Non-historic alterations include front and back porch rails were replaced with compatible turned spindles and square rail. There was a shed roof addition to the daylight basement and a first floor wood deck added in the rear.

B. Adjacent Neighborhood

The site is bounded on the north, south, and west by single-family dwellings; there are City-owned wooded parcels to the east (rear) of the property. The neighborhood is built on a hill rising to the south and falling off to the northeast.

C. Proposed Alteration

The applicant proposes to add a second story deck approximately 32' x 14' (704 square feet) plus staircase and 2.5' x 7' landing on the rear elevation. The deck would be accessed from a spiral steel staircase. The deck would have an approximate 42" high wood balustrade with upper and lower rails. The handrail for the staircase is a chain through looped supports (one support per stair).

The applicant began construction without permits and was advised by the Building Official on June 26, 2013 to stop work until he obtained necessary permits. On July 5, 2013, the applicant submitted photos and plans for the proposed deck. Work continued on the deck and on July 12, 2013 staff advised him by phone and in a letter that he needed to submit an application for historic review of the proposed deck. The City continued to receive complaints that work was continuing and so a subsequent letter was sent on September 4, 2013 advising that all work should cease until permits are issued. An Exterior Alteration Request (EX13-06) was submitted on September 13, 2013. In addition to the request by the applicant, staff found other work at the site related to the proposed second story deck that were included in the application review. There is a solid wall/fence on the north and south sides of the deck that create an enclosed area for the first floor deck. This enclosure was also reviewed with the application. The request was denied by the Historic Landmarks Commission at their October 15, 2013 meeting.

Staff has worked with the applicant over the last few months to redesign the project addressing many of the concerns expressed by the HLC on the original application. A new application was submitted on December 6, 2013 and staff had the applicant work with Historic Building Consultant John Goodenberger to develop a photo simulation of the proposed design.

While construction has begun on this alteration, the HLC should review the application as if no work had been completed as no permits have been issued for the work.

III. PUBLIC REVIEW AND COMMENT

A public notice was mailed to all property owners within 100 feet pursuant to Section 9.020 on January 24, 2014. A notice of public hearing was published in the Daily Astorian on February 11, 2014. Any comments received will be made available at the Historic Landmarks Commission meeting.

IV. APPLICABLE REVIEW CRITERIA AND FINDINGS OF FACT

- A. Section 6.050(B) requires that unless otherwise exempted, no person, corporation, or other entity shall change, add to, or modify a structure or site in such a way as to affect its exterior appearance, if such structure is listed or identified as a Historic Landmark or as Primary or Secondary without first obtaining a Certificate of Appropriateness.

Finding: The structure is listed as a Primary historic structure in the Shively-McClure National Register Historic District and requires review by the HLC.

- B. Section 6.050(C) states that the Historic Preservation Officer shall approve an exterior alteration request if:
1. There is no change in historic character, appearance or material composition from the existing structure or feature; or
 2. If the proposed alteration duplicates the affected building features as determined from a photograph taken during either the Primary or Secondary development periods, or other evidence of original building features; or
 3. If the proposed alteration is required for the public safety due to an unsafe or dangerous condition.
 4. If the proposed alteration relates to signage in scale to the architectural style of the building.

Finding: The request is to add a second story deck on the rear elevation of an existing residential building. In addition, there is a solid wall/fence on the north and south sides of the deck that create an enclosed area for the first floor deck. The proposed alterations are significant and requires review by the Historic Landmarks Commission.

- C. Section 6.050(D) requires that the following standards shall be used to review exterior alteration requests. The standards summarized below involve the balancing of competing and conflicting interests. The standards are not intended to be an exclusive list, but are to be used as a guide in the Historic Landmark Commission's deliberations.

1. Section 6.050(D)(1) states that every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

Finding: The structure was constructed as a single-family dwelling in 1896 and will continue as a single-family dwelling.

2. Section 6.050(D)(2) states that the distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

Finding: The applicant does not propose to remove existing architectural features.

3. Section 6.050(D)(3) states that all buildings, structures, and sites 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.

Finding: No alterations are proposed to create an earlier appearance.

4. Section 6.050(D)(4) states that changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

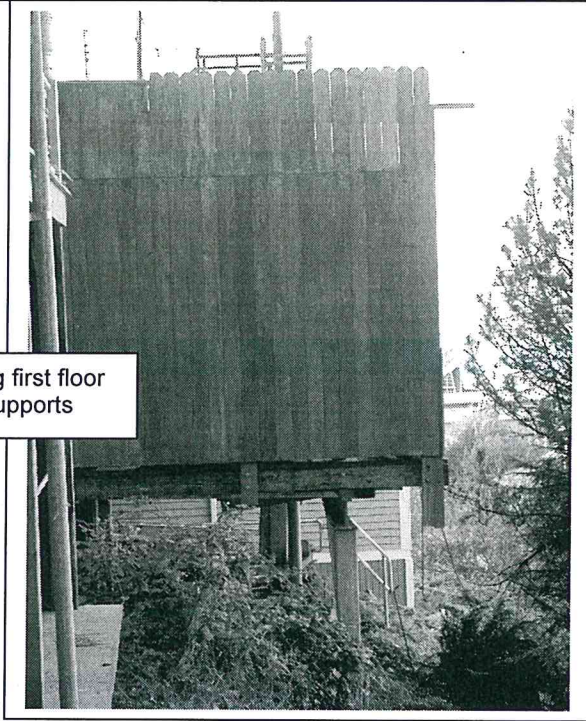
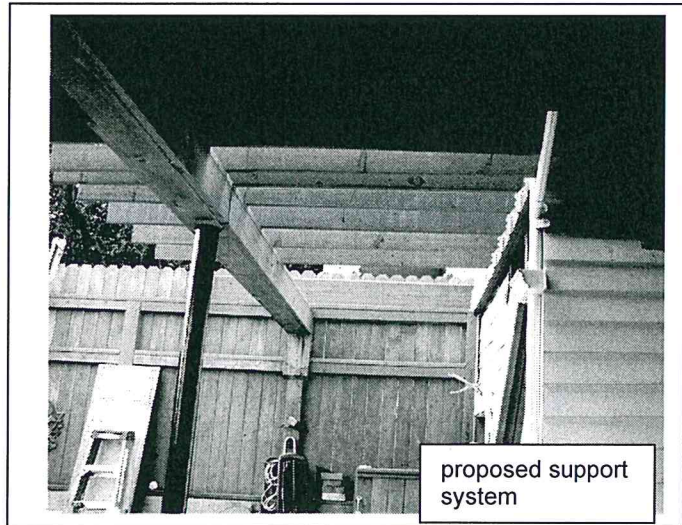
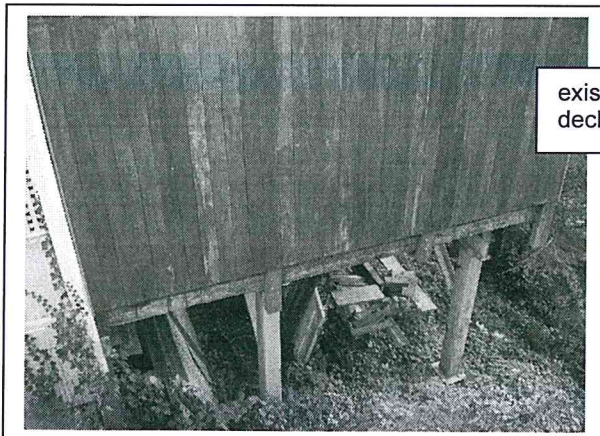
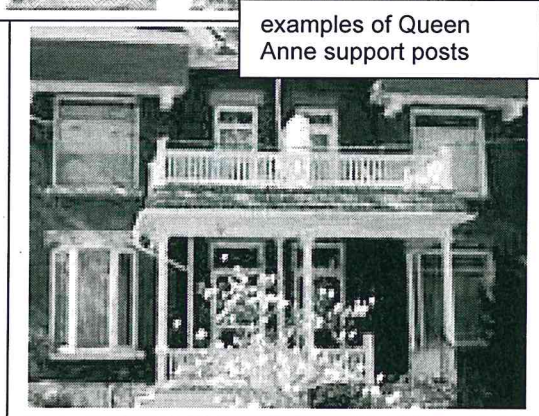
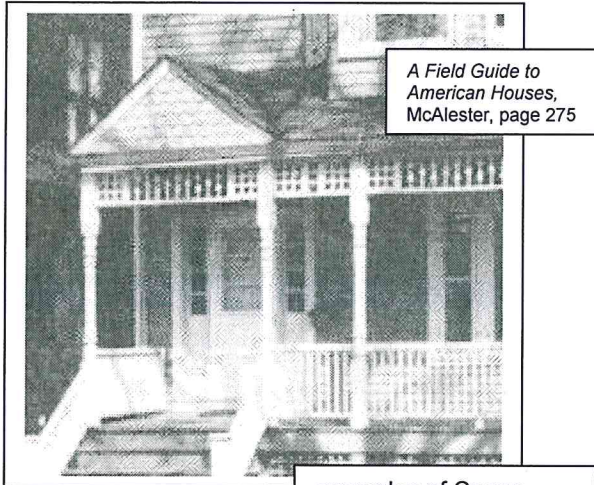
Finding: The first floor rear deck was added approximately in 1979 and is not historic. The proposed alterations do not affect changes that may have acquired historic significance.

5. Section 6.050(D)(5) states that distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

Finding: The structure is a Queen Anne style and has ornate wood decorations on all elevations of the structure. Both first and second story covered porches are common features on this style and uncovered second story porches can be found on some examples. A second story deck would provide a roof/cover to the first floor deck creating more of a porch appearance for the first floor deck. A second story deck/porch would be compatible with the character of the building.

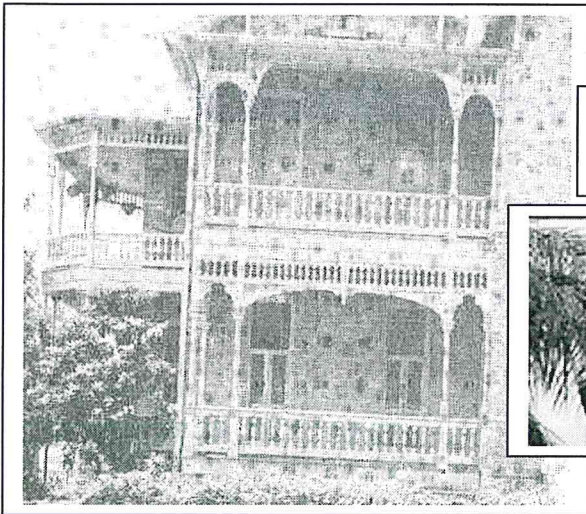
Porch support posts are generally delicate spindle work design in either single, double, or triple groupings of posts. The applicant proposes a second story deck with a staircase supported by an existing satellite dish

pole. The applicant indicates that the satellite dish was installed in 1998 but that the pole is 3 to 4 years old. No permits were obtained for this installation. There are existing support posts below the level of the first floor deck. The second story deck is supported by an I-beam with steel support posts. The final design of the supports may change with building code requirements. Any needed visible support posts should be wrapped, trimmed, or chamfered to create detailing on the posts.

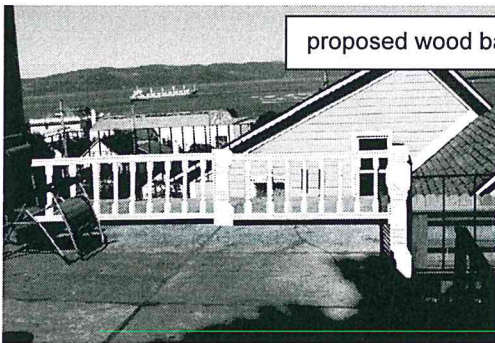


Porches would typically have balustrades with decorative spindle work. Spindle work is used extensively on Queen Anne structures including in the frieze area and is commonly referred to as "gingerbread" ornamentation. The deck balustrade is proposed to be of wood with

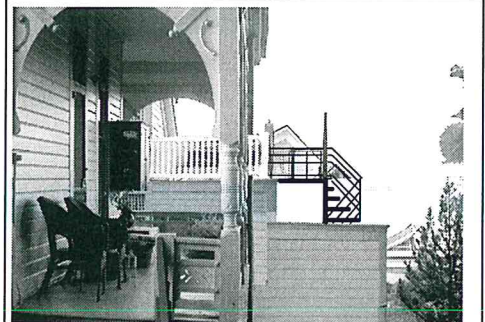
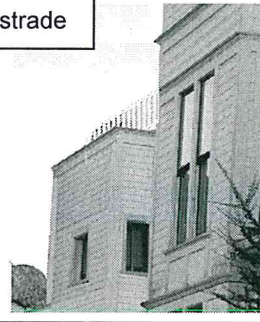
upper and lower rails and vertical spindles. Spindle work is a character defining feature of the Queen Anne style. The International Building Code requires that decks that are greater than 30" from the ground must have a minimum 36" high guardrail with "maximum openings such that a 4" sphere cannot pass through". The deck would be over 10' above the first floor deck which is approximately 8' or more above grade. Therefore, the deck should have spindles with less than a 4" spacing per building code requirement. The spindles could be square, however, a more ornate design would be more appropriate for this structure. The proposed wood balustrade would be sensitive to the character of the building in material and design, and would meet building code requirements.



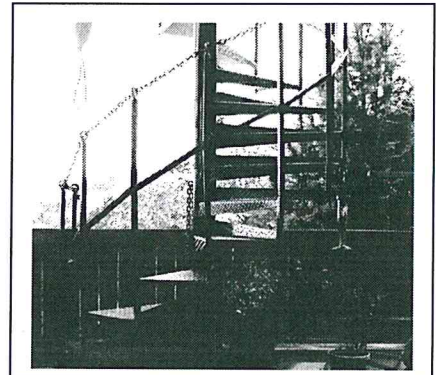
typical balustrades
on Queen Anne
style porches



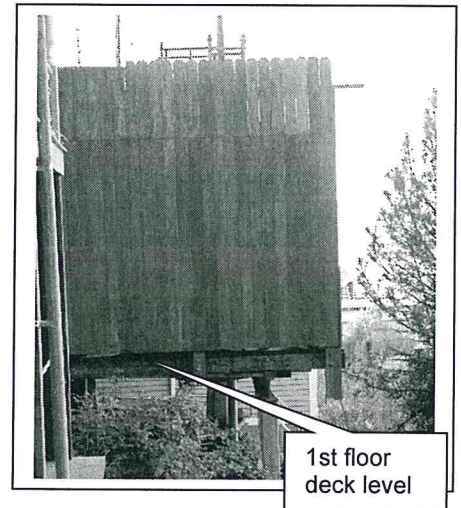
proposed wood balustrade



The spiral staircase would be metal with a metal railing system. The applicant proposes to use chain for the handrail. The handrail will need to meet building code requirements and may be required to be a different design. Staff proposes to work with the applicant and Building Official on the final design. The handrail would be either a chair or solid metal, both of which would be compatible as a contemporary design.



The side walls/fence are newer and were not reviewed by the HLC. Development Code Section 3.035 states that *"Fences or hedges located back of the required front or flanking street side yard shall not exceed a height of six (6) feet."* The walls/fence exceed the 6' maximum. They are also attached to the existing first floor deck and the proposed second floor deck is built atop a portion of the wall/fence. This creates the appearance of an enclosed first floor. A fence should be a maximum of 6' above grade which would be lower than the first floor deck. Since it is part of the deck enclosure, it is considered as a wall.

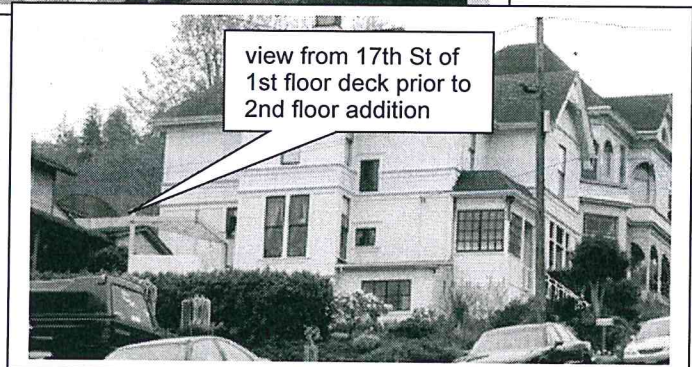
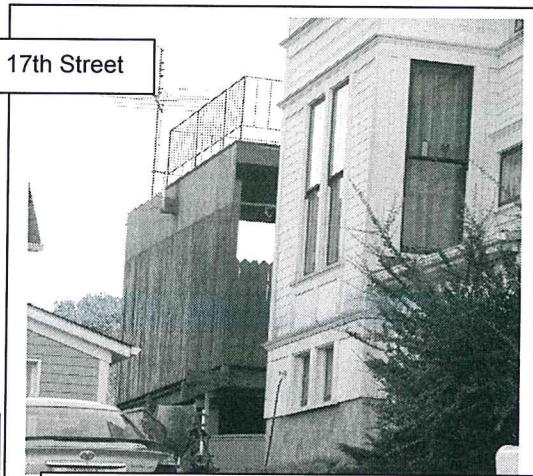


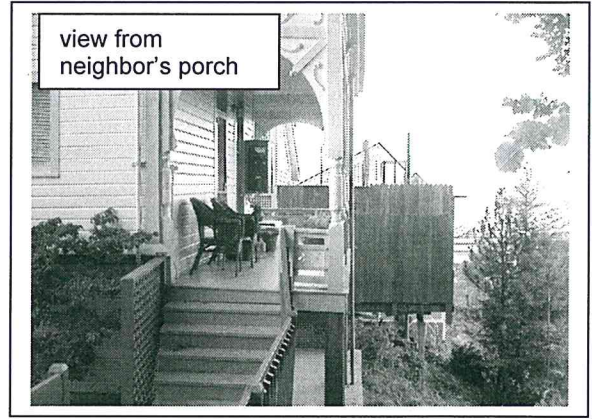
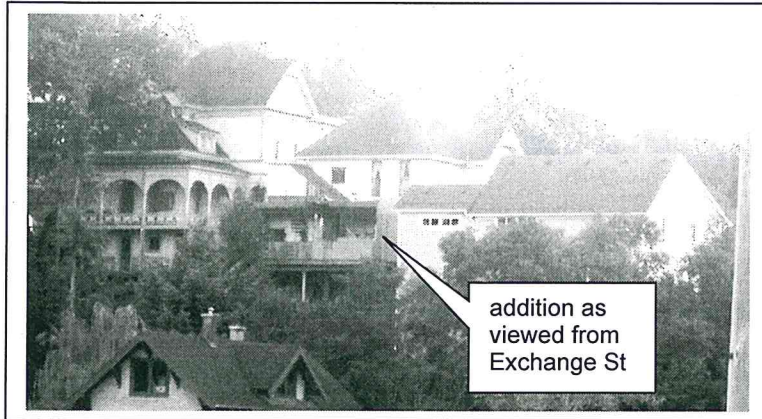
With its raised construction at the height of the decks and the fact that it is attached to the decks and creates an enclosure, the wall becomes an integral part of the deck structure and is required to be reviewed by the HLC.

The addition is visible from 17th Street and from the adjacent properties. The hillscape with this rear addition is also visible from Exchange Street traveling west. The first floor deck, while visible, did not add to the visual mass of the building.



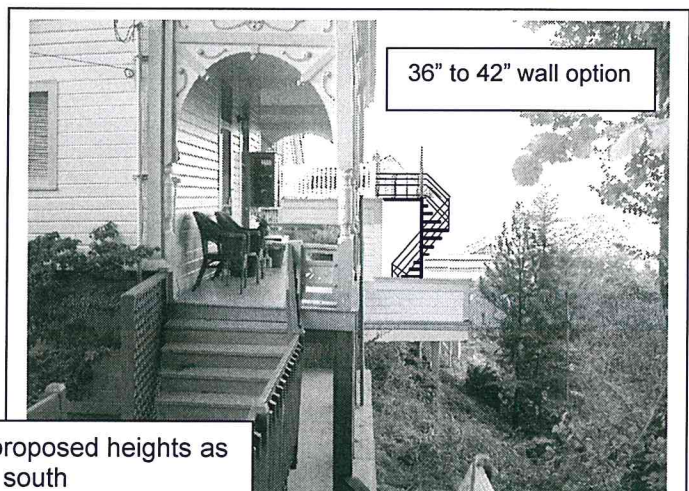
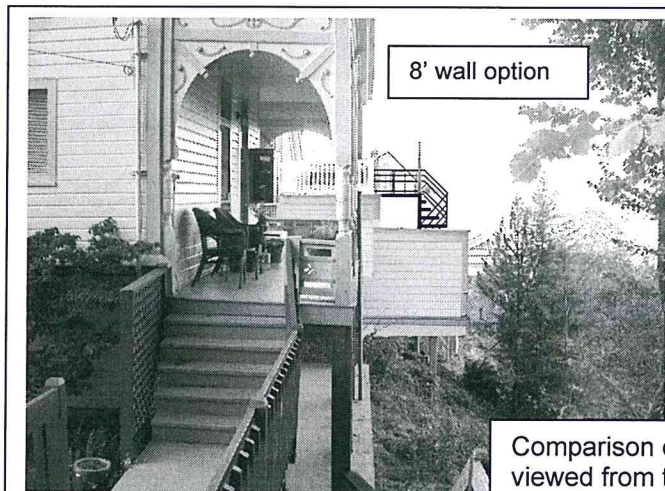
view from 17th Street



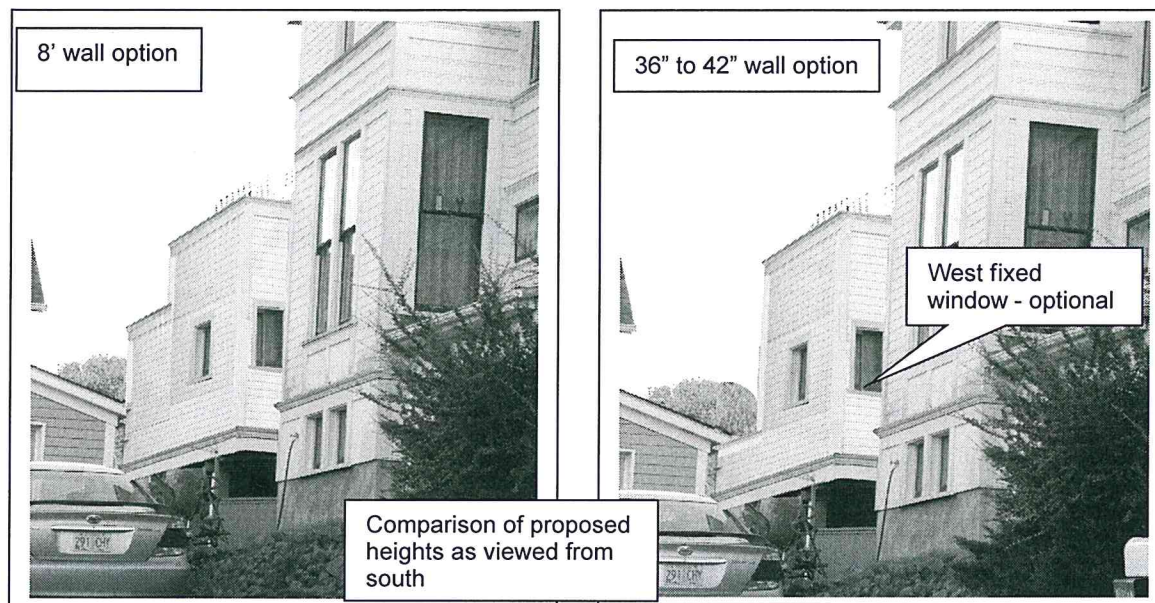


As originally proposed in EX13-06, the addition of the enclosed walls and the second story deck created a large mass on the rear of the building that was out of scale and out of character with the Queen Anne style and size of this structure. The applicant has revised the design of the proposed deck to reduce the mass and scale of the structure.

The second floor deck railing would be located in line with the main house rather than out at the edge of the wall. The side walls of the first floor deck would be reduced in height. The applicant requests that the wall height be reduced by about 4.5' for an approximate height of 8'. He states that the higher wall is needed to provide privacy on the deck and for the neighbors to the north as the deck is at the same height and very close to their bedroom window. A second option would be to reduce the wall to the height of the first floor deck balustrade resulting in a height of 36" to 42". Staff have prepared photo simulations of both options. Both options result in less mass of the building addition than what was originally proposed. The higher wall does allow more privacy and also blocks more of the view of the spiral staircase as viewed from the neighbor's house to the south. The HLC will need to determine if the applicant's request for the higher wall reduces the mass sufficiently.



Comparison of proposed heights as viewed from the south



The design of the proposed addition would match the original house in material, design, and color. It would have horizontal wood siding, corner boards, barge boards with crown at the top and a belt course and drip cap along the bottom edge. The east elevation wall/balustrade for the first floor deck should be sided and finished to match the house. A fixed window would be installed on the north wall similar to the size of the basement windows on the main house. It would have casing to match the house. A fixed window is proposed for the west elevation of a similar design and size. Additional design/engineering would be needed to determine if there is enough structural elements in this corner of the wall to allow installation of a window. Staff recommends that the west window be optional based on the building codes.

Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site will be treated with sensitivity. The HLC finds that the wall height of 36" to 42" at the first floor deck balustrade height **(OR)** approximate 8' height would be sensitive to the character and features of the structure.

6. Section 6.050(D)(6) states that deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, 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.

Finding: The proposal is not for repair or replacement of historic architectural features.

7. Section 6.050(D)(7) states that the surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

Finding: No surface cleaning is proposed, but any cleaning shall be done with the gentlest means possible.

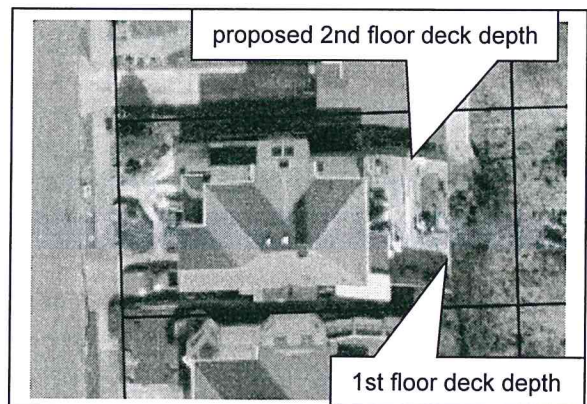
8. Section 6.050(D)(8) states that every reasonable effort shall be made to protect and preserve archaeological resources affected by or adjacent to any project.

Finding: Archaeological resources, if any, will not be affected.

9. Section 6.050(D)(9) states that contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and addition 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 or environment.

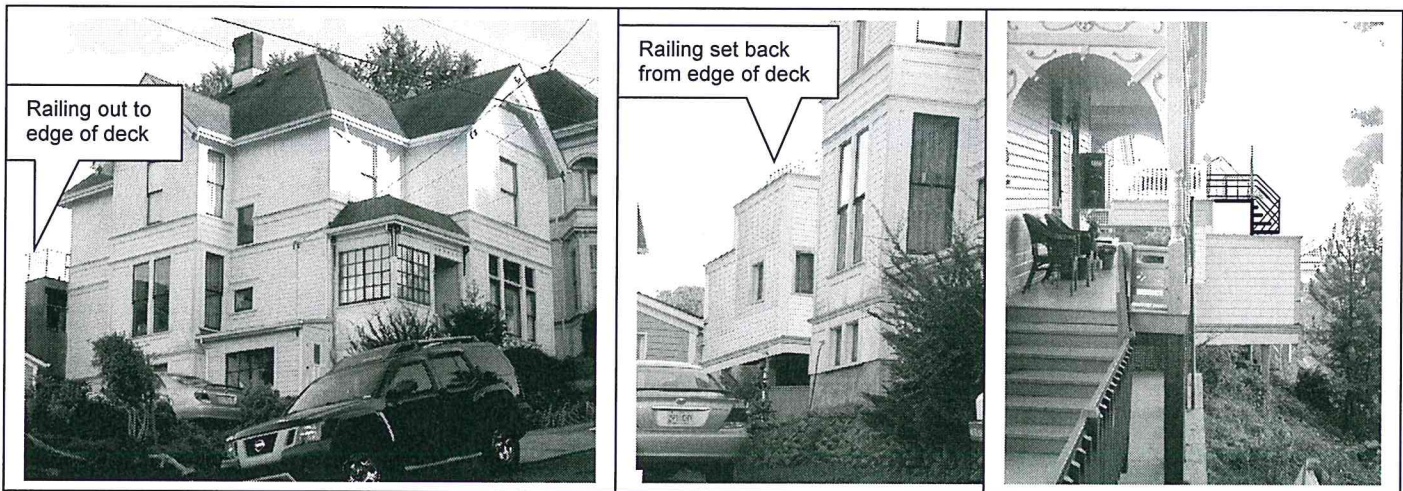
Finding: Contemporary design alterations are not discouraged; however, they must be compatible in size, scale, color, material, and character. The proposed use of a metal spiral staircase is contemporary on this style of structure. While spiral staircases were used historically, they would not be found on a Queen Anne structure. The neighborhood is developed with other Queen Anne style homes and with numerous other historic structures. Most are ornate in their design. However, the visually lighter construction of the spiral staircase allows access to the second floor deck without the need for a visually denser wood staircase. The deck is on the rear elevation and the house is visible from Exchange Street and visible from 17th Street. With the lighter steel construction and black color of the spiral staircase, it is not highly visible. The streetscape and hillside views of the neighborhood are important features in the National Register District.

The second story deck depth would be approximately 14' with the first floor deck at a depth of 22'. The spiral staircase would extend beyond the 14' depth but would be within the first floor deck footprint.



The walls are attached to the decks and enclose the first floor deck creating the appearance of an addition to the house and not an open porch or deck. The walls are proposed to be approximately either 36" to 42" tall at first floor porch balustrade height or at approximately 8' tall for privacy. The balustrade height for the wall would be more consistent with a historic porch; however, the higher wall would be more contemporary creating more privacy for the neighbors.

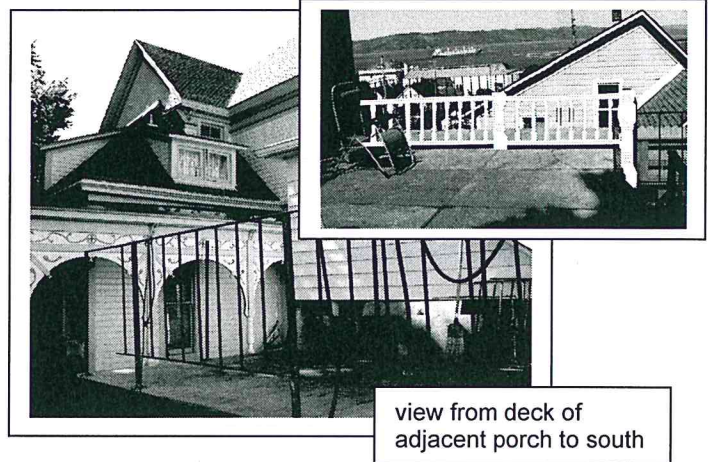
The walls would be constructed to match the house with detailed trim work, windows, and siding material to create the ornate appearance typical of a Queen Anne home.



The size of the deck is approximately 14' x 32' and sits above a 22' x 32' first floor deck. These decks are large for the scale of the house which is approximately 45' deep x 32' wide. The size of the second story deck would be visually reduced by the placement of the balustrade setback to be in line with the house. This reduces the mass at the outside edges of the deck. The proposed 14' deep second story deck is approximately 30% the depth of the house. Porches are generally 6' to 10' deep allowing ample room for outdoor seating. A deck the full width of the house is common for a Queen Anne style, so a full width deck is compatible. The deeper second story deck is contemporary as outdoor uses on decks/porches has changed over the years and decks now create larger, dry and level outdoor living space. With the reduced height of the side walls, the contemporary size of the deck is compatible with the scale of the historic structure.

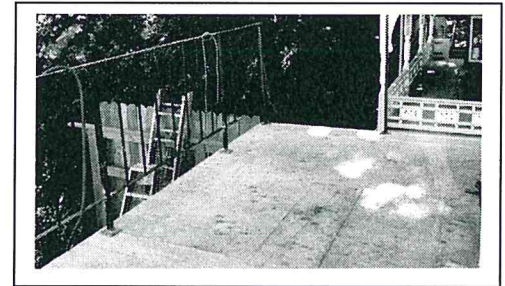
The existing first floor deck is stained or natural wood. Porches would generally be painted to match the house. Natural stained wood is not in character with the structure. The applicant has indicated that the exterior portion of the decks and walls would be painted to match the house.

Other structures in this neighborhood have rear porches. It is reasonable to want an outdoor space with view of the river. The proposed two story deck is contemporary but with the proposed design, it would be compatible with other porches in the area.



The applicant has not decided on the deck ceiling material but has proposed the decking to be coated with a Dry-B-Lo system. The company has two systems of coatings. One is a "Hidden Channel System" that can be wood, vinyl, or bead board and is installed between each joist allowing the finish ceiling material to be attached directly to the bottom of the joists. The other is a "Smooth Panel System" of metal panels that interlock to create a ceiling system that drains to gutters. As an under deck ceiling panel, either system would be acceptable except for the vinyl application. Wood, bead board, or metal would be compatible as a ceiling material.

The decking on the second story deck is plywood. The applicant has not indicated the finish material on the deck. The decking would not be visible from adjacent properties. Exposed plywood is not a compatible material for the decking and the plywood should be surfaced with another material or finish with a stain or paint.



Also note additional discussion and details of the proposed construction in Section 5 above.

Overall, the proposed construction is compatible with the size, scale, color, material, and character of the property and neighborhood.

10. Section 6.050(D)(10) states that wherever possible, new additions or alterations to 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.

Finding: The deck features could be removed in the future and the essential form and integrity of the structure would be preserved.

V. CONCLUSION AND RECOMMENDATION

In balance, the request does meet the applicable review criteria. Staff recommends approval of the request based on the Findings of Fact above with the following conditions:

1. The height of the side walls of the second story deck shall be limited to approximately the 36" to 42" height of the first floor deck balustrade **(OR)** approximately 8'. ***(HLC to determine which height to include.)***
2. The window on the west elevation is optional.
3. The ceiling material shall not be vinyl.
4. The design of the spiral staircase railing shall be reviewed and approved by the Planner.
5. Any needed visible support posts shall be wrapped, trimmed, or chamfered to create detailing on the posts.
6. The plywood flooring shall be surfaced with another material or finished with a stain or paint.
7. The east elevation wall/balustrade for the first floor deck shall be sided and finished to match the house.

The applicant should be aware of the following requirements:

The applicant shall obtain all necessary City and building permits prior to the start and/or continuation of any construction.

CITY OF ASTORIA

DEC 6 2013

BUILDING CODES



CITY OF ASTORIA

Founded 1811 • Incorporated 1856

COMMUNITY DEVELOPMENT

EX 13-09

FEE: \$100.00

Pd Cash

EXTERIOR ALTERATION

Property Address: 674 17TH ST. ASTORIA, OR. 97103
550' of North 100'
 Lot 7+8 Block 14 Subdivision SHIVELY
 Map 80908DC Tax Lot 2600 Zone R-3

For office use only:

Classification:	Inventory Area:	<u>Shively McClave NRHD</u>
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Applicant Name: KARL F. JOHNSONMailing Address: SAMEPhone: 325-4673 Business Phone: _____ Email: _____Property Owner's Name: KARL F JOHNSONMailing Address: 674 17TH ST. ASTORIA, OR. 97103

Business Name (if applicable): _____

Signature of Applicant: Karl F. JohnsonSignature of Property Owner: Karl F. JohnsonExisting Construction and Proposed Alterations: MODIFY NEW CONSTRUCTION TO BLEND IN WITH REST OF HOME.

to add a second story deck w/ steel spiral staircase on the rear (east) elevation of an existing 3FD. This application is a revised design of previous application (EX 13-06).

For office use only:

Application Complete:	<u>1/13/14</u>	Permit Info Into D-Base:	<u>12/30/13</u>
Labels Prepared:	<u>11/2/14</u>	Tentative HLC Meeting Date:	<u>2/18/14</u>
120 Days:			

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

I UNDERSTAND THE SIGNIFICANCE OF THE STATEMENT.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by or adjacent to any project.

NOT AN ARCHAEOLOGICAL AREA.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and addition 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 or environment.

MODIFICATIONS TO NEW ALTERATION WILL CREATE COMPATIBILITY WITH EXISTING STRUCTURE.

10. Wherever possible, new additions or alterations to 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.

THIS COULD BE ACHIEVABLE.

PLANS: A site plan indicating location of structure on the property and the location of the proposed alterations is required. Diagrams showing the proposed alterations indicating style and type of materials proposed to be used. Scaled free-hand drawings are acceptable. The City may be able to provide some historic technical assistance on your proposal.

ALTERATION PROJECT@674 17TH ST. ASTORIA, OR. – DATED 11/26/2013

REMOVE 24 SQ. FT. OF UPPER EAST SECTION FENCE BOARDS TO REDUCE BULK OF PROJECT.

RELOCATE NORTH RAILING SOUTHWARD SO AS NOT TO BE VISIBLE FROM 17TH ST.

WELD ADDITIONAL METAL RISERS FOR 38 INCH HIGH RAILINGS TO SATISFY 4 IN OR LESS GAPS BETWEEN RISERS.

APPLY BUILDING PAPER TO N. FENCE WALL THEN INSTALL TRIM BOARDS TO EDGES THEN APPLY LAP SIDING AND PRIMER.

WINDOWES TO BE CONSTRUCTED SO AS TO APPEAR ORIGINAL WITH SLOPED SILLS AND TRIM REPLICATING EXISTING STYLE.

WINDOWS MEASURE 36IN. TALL BY 24IN. WIDE – NOT INCLUDING SILLS AND TRIM BOARDS , ONE WINDOW INSTALLED CENTER OF N. WALL , THE OTHER WINDOW ON WEST END (17TH ST. LOOKING EAST) . THEN MATCH PAINT SCHEME WITH EXISTING COLORS OF HOME.

DECEMBER 20 2013



RE: 674 17TH ST. EXTERIOR ALTERATION REQUEST BY KARL JOHNSON.

#1—PRE-EXISTING EAST RAILING IS 36 IN. HIGH

SOUTH WALL UPPER EAST SECTION OF 8FT. BY ~~3FT.~~ ^{4'6"} TO BE REMOVED.

I MIGHT ADD THAT MELISSA YOWELL ONCE THANKED ME FOR HEIGHT OF WALL.

#2—PRE-EXISTING NORTH+ SOUTH WALLS WERE NEVER AT EAST RAILING HEIGHT OF 36IN.
BUT I WILL REMOVE AS MUCH AS POSSIBLE AND STILL MAINTAIN MY (AND THEIR) PRIVACY.

IF I TAKE N. WALL DOWN TO EAST RAILING @ 36IN. I WILL BE STARING INTO ONE OF THE NEXT
DOOR NEIGHBORS BEDROOM WINDOWS. - *N. WALL TO REMOVE*
8' X 4'6"

#3—METAL RISERS REFERS TO UPPER RAILINGS +STAIRCASE HANDRAIL HEIGHT.

UPPER RAILINGS ARE AT LEAST 36IN. HIGH

STAIRCASE RAILING IS 42IN. HIGH AND AS STATED PREVIOUSLY, ENOUGH ADDITIONAL
MATERIAL WILL BE ADDED TO COMPLY WITH 4 INCH MAXIMUM SPACING.

#4—TRIM BOARDS APPLIED ON TOP OF SIDING IS EASIER TO CONSTRUCT AND THAT IS FINE
WITH ME.

#5—WINDOWS ,SASHES +SILLS WERE OBTAINED FROM SALVAGE.

THEY ARE ORIGINAL CEDAR FRAME, DOUBLE PANE- WITH PUSH POINTS + GLAZING.

INSTALATION DEPTH @5IN.—LUMBER USED WILL BE CEDAR +FIR —SASH OUTER DIM.ARE 36IN.
HIGH BY 24IN. WIDE.—OUTER FASCIA OF CASINGS WILL BE 1IN. BY 6IN. CEDAR.—SILLS SET @
48IN. HIGH ON WALL.—CENTER LINE OF N. WINDOW @134IN FROM WEST EDGE OF WALL.—
WEST WINDOW @CENTER-48IN. HIGH SILL.

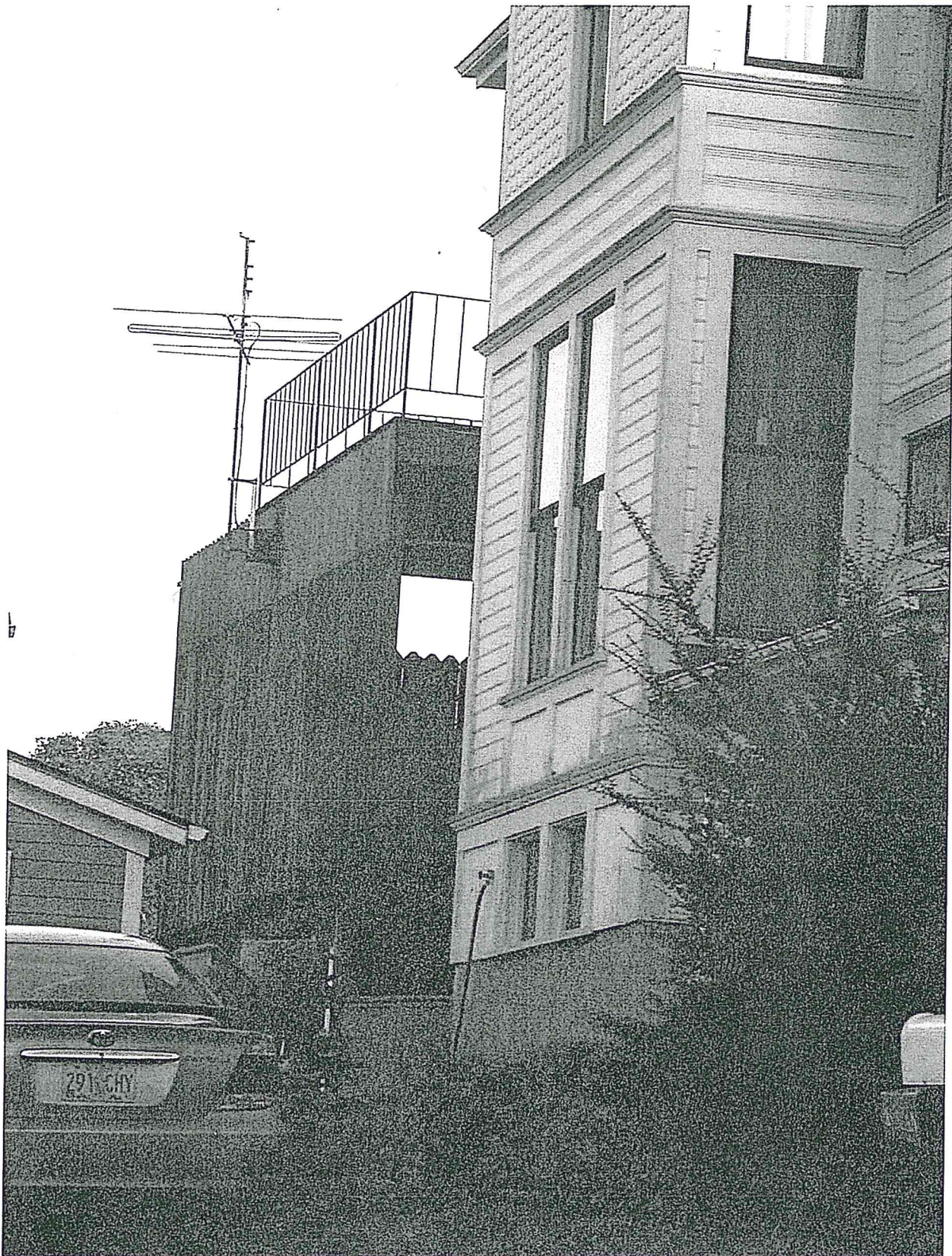
#6—ALL FASCIAS CONSTRUCTED OF 5/4 BY 6IN. CEDAR.—TWO BOARDS TO EACH END OF N. WALL.—ONE BOARD THE TOP LENGTH OF WALL AND THREE BOARDS OVER AND AROUND SILLS TO APPEAR AS ORIGINAL.

CASING HEIGHT AND WIDTH WOULD OBVIOUSLY HAVE TO FIT SNUGLY TO THE WINDOWS CEDAR SASH AND SILLS.

THANK YOU,

Karl F. Johnson

674 17th Street -- North Elevation



Existing

674 17th Street -- North Elevation



Proposed by staff



Proposed by applicant

674 17th Street -- South Elevation



Existing

674 17th Street -- South Elevation

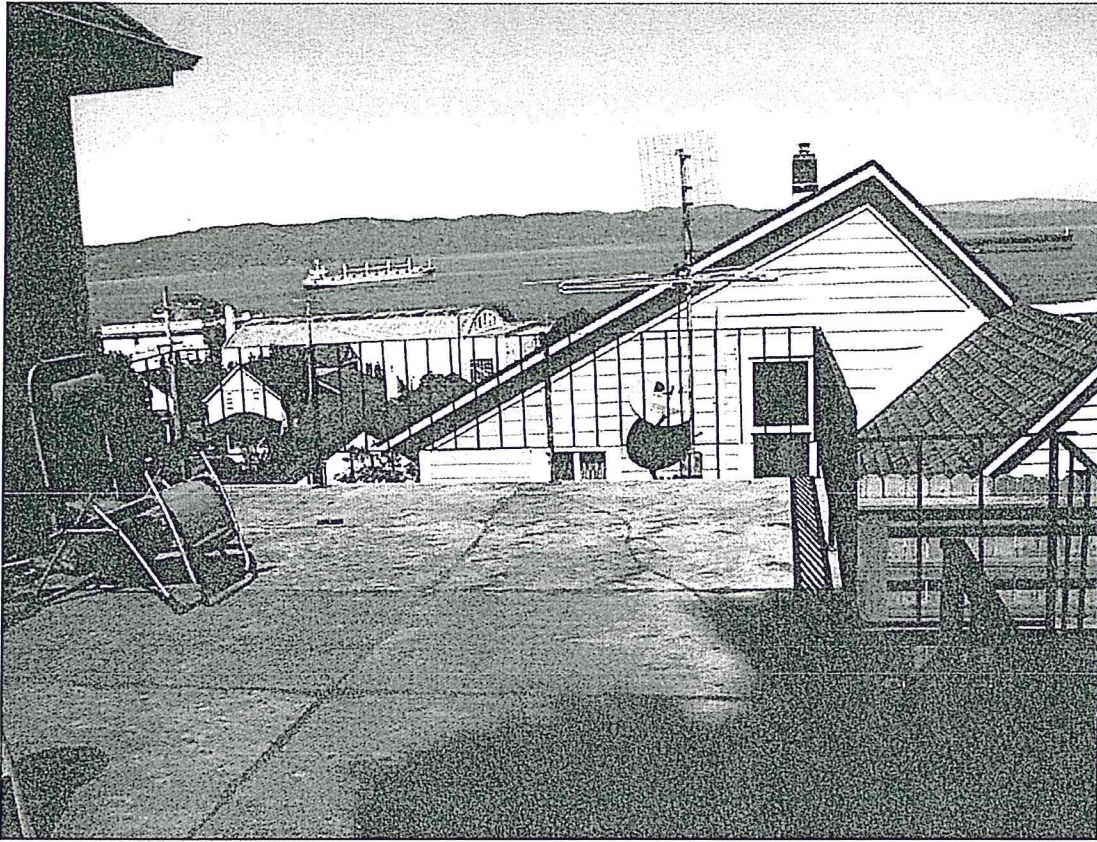


Proposed by staff

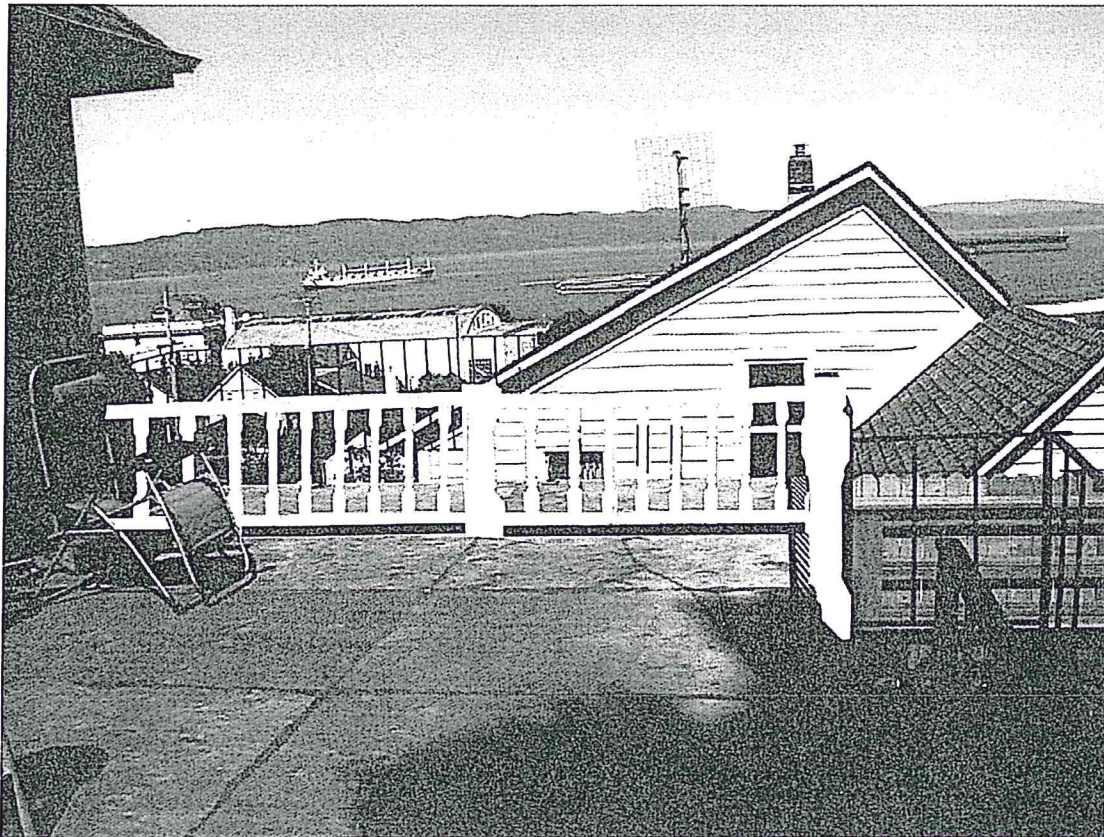


Proposed by applicant

674 17th Street -- Upper Deck



Existing



Proposed by staff

February 12, 2014

TO: HISTORIC LANDMARKS COMMISSION



FROM: ROSEMARY JOHNSON, PLANNER & HISTORIC PRESERVATION OFFICER

SUBJECT: REHAB ASTORIA RIGHT: A GUIDE TO WORKING WITH ASTORIA'S
HISTORIC RESIDENCES

For the grant cycle 2012-2013, the City obtained a grant from the State Historic Preservation Office for our Certified Local Government (CLG) program. The grant funded the Adair-Uppertown Historic Inventory that was completed in 2013 and provided funds for Historic Building Consultant John Goodenberger to assist applicants with their designs and plans for historic properties. The City has provided John's services successfully to applicants for many years. In 2013, there were fewer historic review applications that required John's help and therefore there was additional grant money that could be used for the same purpose as the grant intended, i.e. design assistance for property owners.

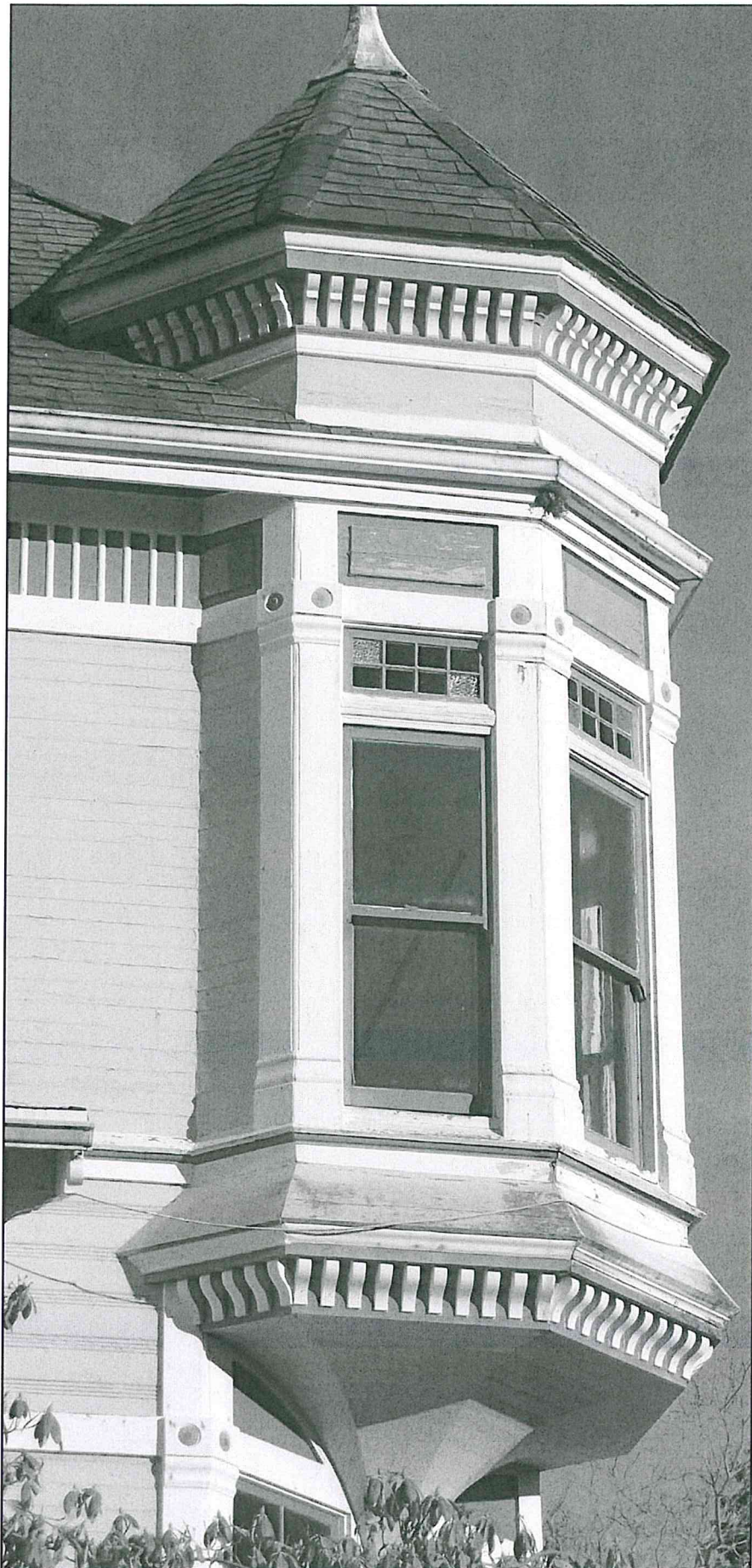
Staff worked with John to develop design guidelines that applicants could use in designing their residential building alterations and/or new construction. The guidelines do not address commercial properties which would be addressed in a future similar brochure. With the recent designation of several Astoria Mid-Century buildings as historic, we included information on both the traditional "older" historic properties as well as these "newer" historic properties. These are intended as "guidelines" and not regulatory codes. Specific properties and applications would still be subject to the City's Historic Properties Ordinance which is the regulatory code.

The guidelines were developed based on accepted practices for historic restoration / renovation / alteration. They were also based on previous design decisions by the HLC when reviewing applications. As guidelines, they would be considered as a "working tool" for the property owner and included many graphics as examples and to clarify many of the terms commonly used in the historic preservation / construction field.

The guidelines address issues such as:

- Why is it important to retain the historic character of Astoria's buildings?
- What gives each house its historic character?
- Four steps to successfully rehabilitate your building.
- How to place additions.
- How to design and place new construction in a historic neighborhood.
- How do Mid-Century houses differ from Traditional historic houses?
- Design for garages, porches, decks, windows, siding, substitute materials.
- Diagrams, graphic examples, and additional resources.

Staff requests that the HLC review the attached document and "accept" the guidelines as a handout to assist residential property owners with their historic properties. The guidelines should be added to your resource manual you received when you were appointed to the HLC.



Rehab Astoria Right:

A guide to
working with
Astoria's
historic
residences



City of Astoria

These guidelines are not meant to be all encompassing and should not be taken as a legal interpretation of the Development Code – Article 6, Historic Properties Ordinance.

For information about Astoria's City codes and ordinances, contact:

City of Astoria
1095 Duane St.
Astoria, OR 97103
503.338.5183
www.astoria.or.us

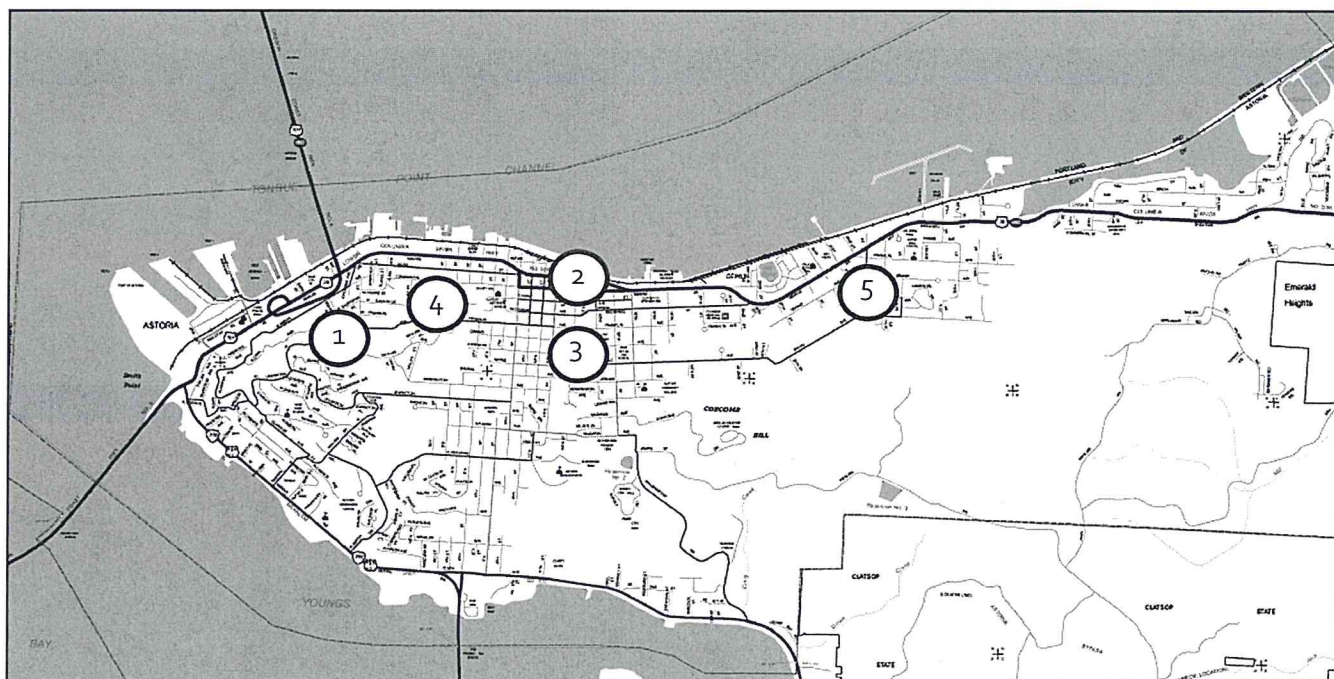
Rehabing Astoria Right was made possible by a grant from the Oregon State Historic Preservation Office, is a product of the Astoria Historic Landmarks Commission, and was compiled by John Goodenberger, 2013.

Astoria's National Historic Register Districts Include:

1. Uniontown-Alameda Historic District
2. Astoria Downtown Historic District
3. Shively-McClure Historic District

Astoria's Historic Inventoried Areas Include:

4. Hobson-Flavel Neighborhood
5. Adair-Uppertown Neighborhood





Why is it important to retain the historic character of Astoria's buildings?

Most of us who live in Astoria feel lucky to be here. Part of what makes Astoria special is its sense of history. Our historic buildings are tangible reminders of our collective heritage: they reflect who we are, where we came from, and why we are here. Thoughtful stewardship of our built environment ensures this sense of identity will be passed to future generations.

By preserving these buildings, we benefit the community in many ways. Historic buildings define community character and increase neighborhood pride. They can bring economic benefits to the community – by saving money and resources during rehabilitation, generating jobs, or by attracting visitors or customers to the area.

What makes neighborhoods & districts feel historic?

The historic character of the neighborhood is formed by the buildings that comprise it, and by their consistent relationship to each other and the street. Maintaining the historic character of the neighborhood requires a familiarity with many elements that we often taken for granted.

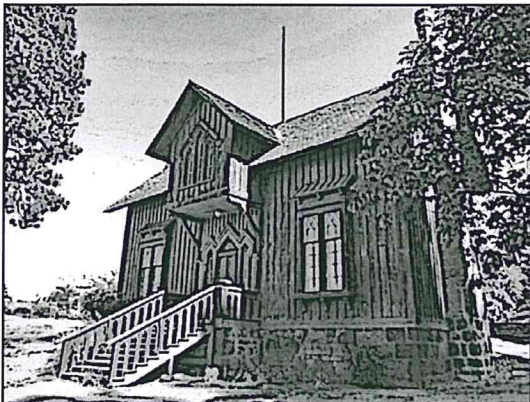
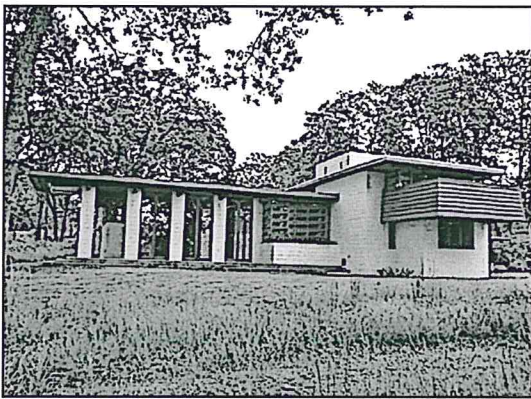
In residential areas, most blocks are formed by houses of roughly the same size, spaced from each other in a consistent manner, and set back from the street in a uniform distance. Something as simple as where a house is placed on its lot can significantly contribute to, or detract from, the overall harmony of the block.

Astoria is composed of historic¹ houses of many styles, the most prominent being Queen Anne, Colonial Revival and Craftsman.² All share certain features ... although their form and details may be different for each style. All elements make each house unique. Every effort should be made to preserve these both for the benefit of the house and as a way to contribute to the historic character and integrity of the neighborhood. If earlier work has compromised these elements, consider restoring them as part of a more sympathetic historic rehabilitation. Compromises, if necessary, should be on portions of the house less visible from the street.

¹ Historic houses include styles 50 years or older. Today, Mid-Century or Ranch houses are considered the "new historic."

² Vernacular, or houses with less formal design elements, are also found throughout Astoria. In some cases, they may blend period styles together.





What gives each house its historic character?

Roof

Shape: Hip, gable, gambrel, mansard

Pitch: Steep, shallow, flat

Material: Wood shingle, standing seam metal, composition asphalt

Decorative features: saw-cut bargeboard, metal cresting, sunbursts and stickwork

Windows

Type: Double-hung, casement, fixed

Size and proportion: Tall, square, banded together

Material: Wood, steel, aluminum

Muntins: Number, size and depth

Casings: Width, depth and reveal (shadow line)

Proportion: Window to overall wall surface

Siding

Materials: Wood or masonry

Type: Shingle, clapboard, drop, or board and batten

Exposure: Width of siding

Profile: Depth of siding and how large a shadow it casts

Direction: Vertical, horizontal or diagonal

Porches

Material: Wood, wrought iron

Depth: Recessed into or projecting from facade

Location: Symmetrically or asymmetrically on facade

Decorative features: spindle-work, chamfered posts, turned posts, tapered boxed columns

Volume

Form: Cubic, vertical, horizontal

Complexity: Use of bay windows, turrets or other projections

How do I retain or enhance the historic feel of my building?



Most historic buildings were built to last. However, time and subsequent alterations can make them fragile and more susceptible to damage. Knowing the proper way to approach the rehabilitation of an older building can make the difference between a successful rehabilitation project and one that needlessly destroys historic fabric.

The house below has undergone extensive alterations:
Vinyl siding installed over original wood siding.

Double-hung windows replaced by single-light fixed windows throughout.

Second floor corner in-filled with addition.

Low-pitched, hipped roof replaced by third-story addition with a steep, metal-clad roof, and out-of-place square turret.

Front steps reconstructed at a diagonal to house.





Four steps to successfully rehabilitate your building.

Step 1

Identify the most architecturally significant features of the building.

Step 2

Review the rehabilitation options for each feature.

- a) Retain or repair historic features and materials.
- b) Replace to match the original materials as closely as possible.
- c) Or, replace the original with a compatible substitute material or feature that matches the original as closely as possible.

Step 3

Determine what can be repaired and what must be replaced. Calculate the costs for each component and the overall project cost.

Step 4

If the overall project cost is too great, reassess the options and consider less costly alternatives or compatible substitute materials.



When rehabilitating your house, be sure to retain as many character-defining features and original materials as possible. These before and after photos (above) show how easy it is to lose those parts that give your home character and value.



Protecting the historic character of a building is based on a few common sense principles.

Historic features should be preserved where possible.

Some features, such as windows, are more central to defining the character of a house and the district, and the preservation of these features should be given priority.

Because of their impact on the neighborhood, historic features seen from the street are the most important. These should be given the first priority in rehabilitation.

What should I consider when I place an addition on my house?



An addition should be made distinguishable from the original building, in subtle ways, so that the character of the original can be interpreted.

Creating a jog in the foundation between the original and new structures may help define the addition.

Applying a new trim board at the connection point between the addition and the original structure can help define the addition.

An addition should relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure.

An addition should be simple in design to prevent it from competing with the primary façade.

An addition should be set back from any primary, character-defining façade.

Locating an addition at the front of the structure is inappropriate.

Typically, gable, hip and shed roofs are appropriate for residential additions. Flat roofs are generally only appropriate for Mid-Century houses.

A dormer should be subordinate to the overall roof mass. It should be of similar scale and detail with those found historically on similar structures.

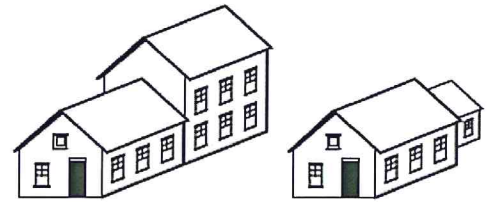
Alterations that obscure significant historic features are inappropriate.¹

One story front view



Original

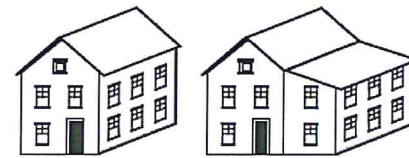
Not Recommended



Not Recommended

Recommended

Two story front view



Original

Not Recommended



Not Recommended

Recommended

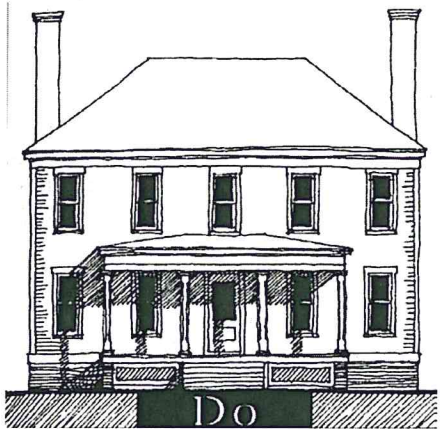
¹ Grimmer, Anne E. and Weeks, Kay D. *Preservation Briefs 14: New Exterior Additions to Historic Buildings: Preservation Concerns*. National Park Service, 2010. electronic. October 2013



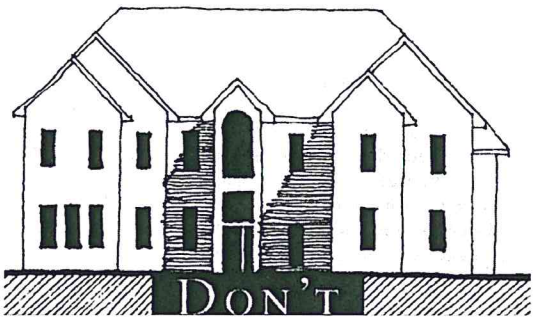
How do I design a new house within a traditional historic neighborhood?



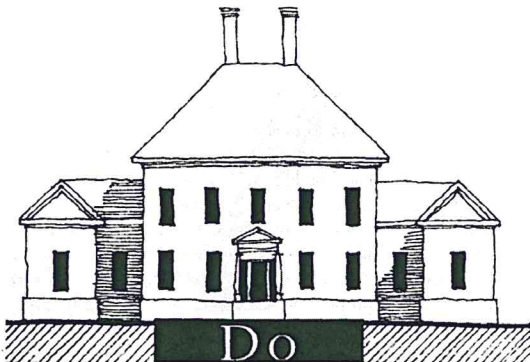
Don't use complicated forms. Too many gables, dormers and roof breaks is not only visually confusing, but unnecessary to create a "historic" feel.



Do keep massing simple. Composing a house with one or a few simple boxes is more traditional. It allows the main form of the house to stand on its own, rather than visually compete with extraneous forms.

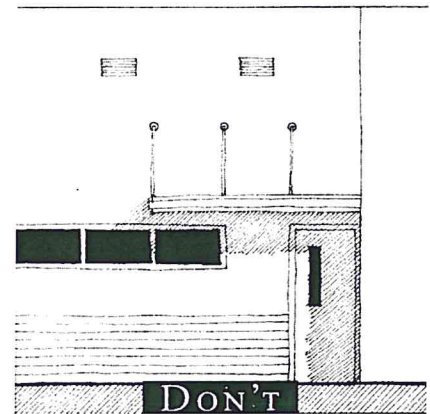


Don't clump everything equally under one enormous roof. Many large, Neo-Traditional houses have a confusing assembly of gables. At first glance, these houses neither reveal the entry nor where the principle rooms of the house are located. All buildings should pass the "First Glance Test," but many large Neo-Traditional houses fail miserably.

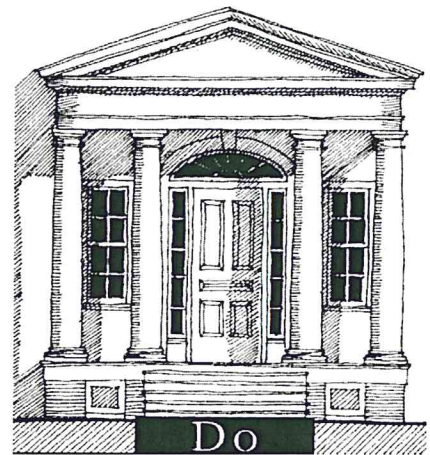


Do mass a house so that it passes the First Glance Test. Massing of a house should clearly show two things at first glance: the location of the main body of the house and the location of the entry for people, which ought to be more important and more dignified than the car entry.

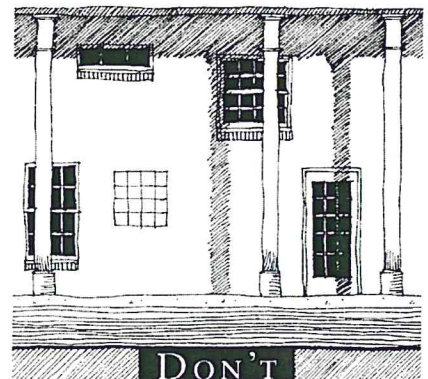
Don't make the entry of a building irregular. Modernist buildings often go to great lengths to avoid symmetry.



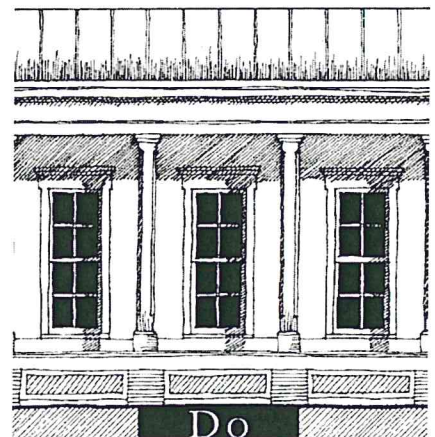
Do reflect symmetry at the entry of a building. Although entries do not have to specifically look like a human face, it is helpful if they are laid out according to the same principles of composition, i.e. the door placed like a mouth and windows on the facade above (not shown here) placed like eyes.



Don't place openings and columns randomly. The phrase "form follows function" has been used as an excuse for years to compose elevations without a sense of rhythm, whose openings are placed according to the functional needs of the interior rooms. In all but the most skilled hands, the results usually resemble this.



Do place columns and openings according to a rational system. Openings – centered between regularly spaced columns – is one obvious strategy, but the most important thing is to compose an elevation with clarity and rhythm.¹



¹ Mouzon, Stephen and Henderson, Susan. *Traditional Construction Patterns*. McGraw-Hill Companies, 2004. print

Successful infill within traditional neighborhoods has the following traits:

The footprint and foundation of the new structure should be similar to the ones surrounding it.

Its setback should be aligned with its neighbors.

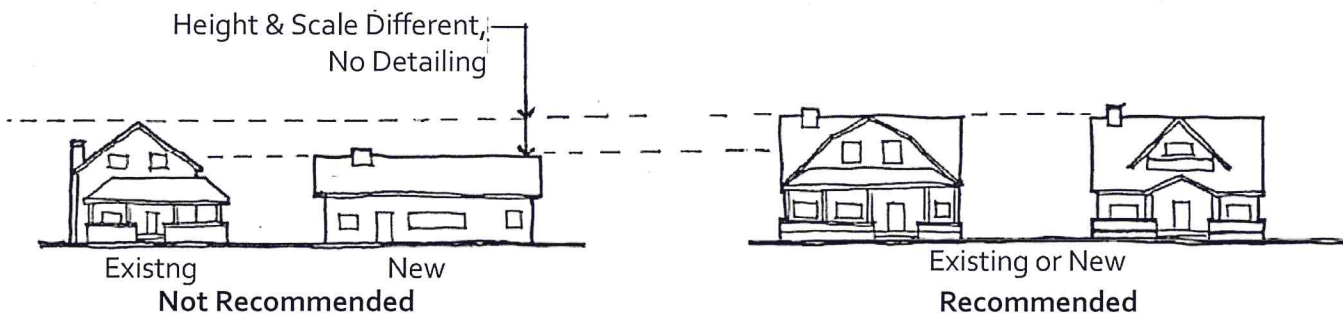
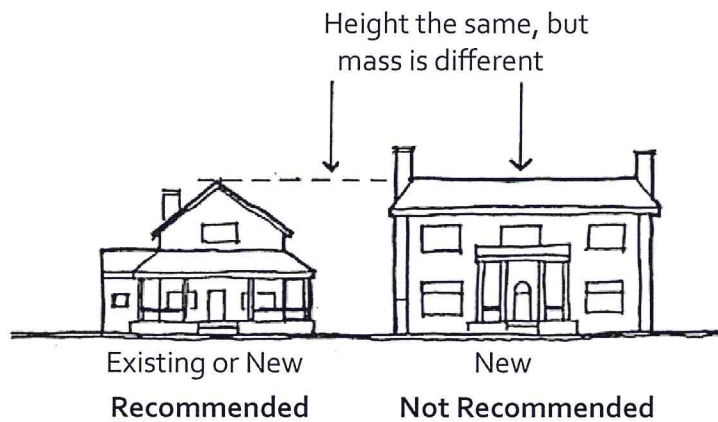
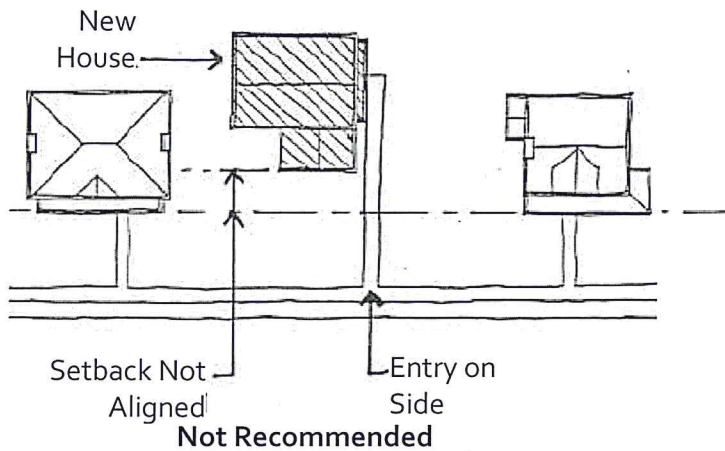
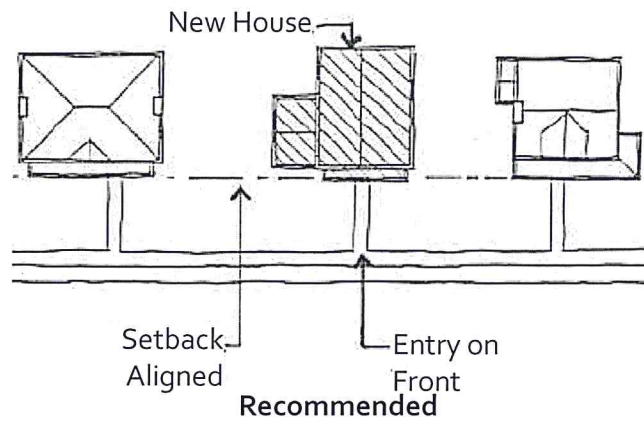
The front entry should face the same direction as those found on traditional houses. For instance, if entries are typically found on the front of houses, the new structure should face its entry toward the street.

New structures should use siding materials that are visually and physically similar to its neighbors.

The roof shape should match neighboring roofs in pitch, complexity and orientation.

New structures should be of similar height to and mass of its neighbors.

The amount of detailing or ornamentation used on new construction should respect that used on traditional houses.



How do Mid-Century houses differ from Traditional historic houses?



After World War II, houses based on historical precedent were largely abandoned. The earliest of these “**Mid-Century houses**,” the **Minimal Traditional style**, was a simplified form loosely based on the previously dominant Tudor style of the 1920s and 1930s. Like Tudor houses, these generally have a dominant front gable and massive chimneys, but the steep Tudor roof pitch is lowered and the facade is simplified by omitting most of the traditional detailing.



Minimal Traditional style

By the early 1950s, they were being replaced by the **Ranch style**, which dominated American domestic building through the 1960s. These are one-story houses with very low-pitched roofs and broad, rambling facades. Some lack decorative detailing, but most have decorative shutters, porch-roof supports, or other detailing; these are usually loosely based on Colonial precedents.



Ranch style

Also during the 1950s, the closely related **Split Level style**, with half-story wings and sunken garages, began to emerge. These generally have some traditional decorative detailing but their unusual form clearly marks them as modern houses. The style was popular well into the 1970's.



Split Level style

A somewhat less common modern style, the **Contemporary**, completely eliminated traditional form and detail, and was favored in architect-designed houses of the 1950s, 1960s, and early 1970s. These generally have wide eave overhangs and either flat roofs or low-pitched roofs with broad, low, front-facing gables. Exposed supporting beams and other structural members are common. Contrasting wall materials and textures, and unusual window shapes and placements are also typical features.¹

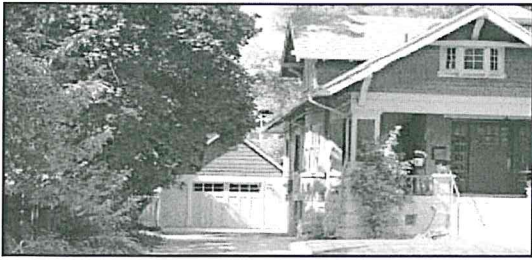


Contemporary style

¹ McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc, 1984. print



What should residential garages or accessory buildings look like?



Car garages or accessory buildings – those secondary to the primary structure – are often overlooked. Many accessory buildings in historic neighborhoods were designed to reflect the style of the primary structure.

Standards:

Locate an accessory building to the rear of a lot.

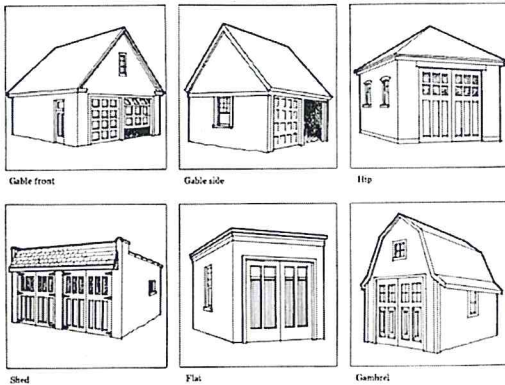
Construct an outbuilding that is subordinate in size and character with the primary structure.

An accessory building should be similar in character and design to those seen traditionally in the neighborhood.

While the roof line does not have to match the house, it is best that it not vary significantly.

Basic rectangular forms, with hip, gable or shed roofs are appropriate.

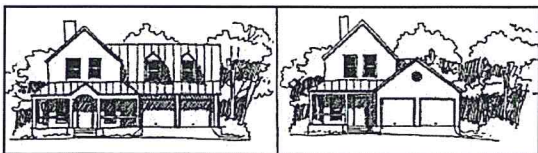
A contemporary interpretation of an accessory building may be considered.



Historic garages often reflect the style and character of the primary structure.

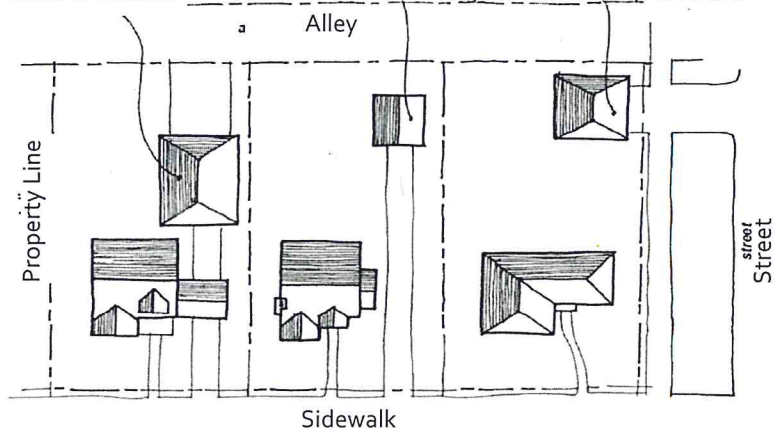


In addition to standard wood-framed garages, Astoria features concrete garages recessed into its hillside accessible from street-level.



Garage proportions do not over-shadow the main house. They are set below the main roof line or set back from the main facade. Car entries should be secondary to the human entry. (left) Garages should not compete with the front entry. (right)

Inappropriate scale & location Appropriate scale & location New garage should maintain original relationship to house



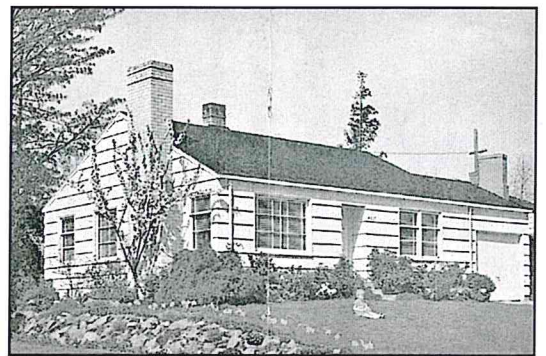
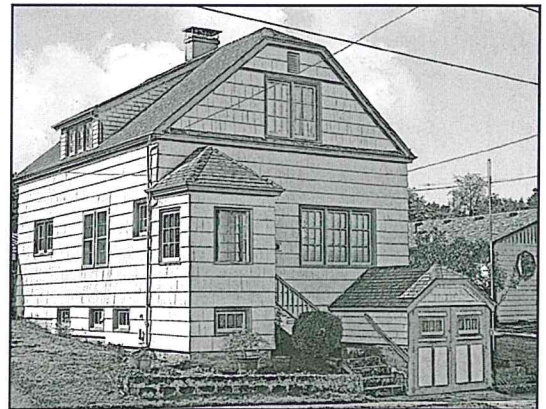
How have residential garages evolved?



Cars first became common in the 1910s. They were housed in detached, external garages. Since then, there has been a trend to house automobiles within portions of, or extensions to, the main house. This trend has dramatically affected the overall size and shape of houses.

In 1930, 15% of the house was typically devoted to storing the car; in 1945, 25%; in 1960, 45%.¹

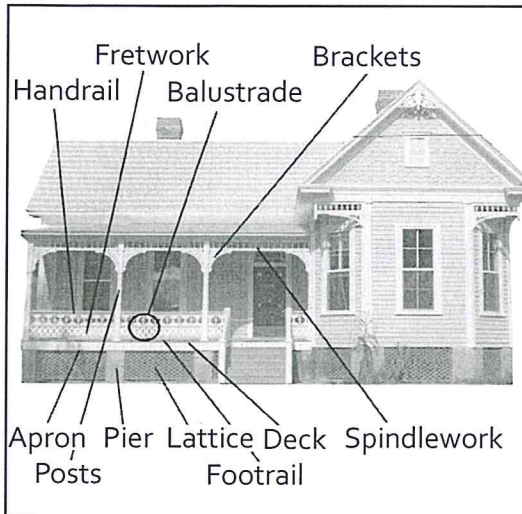
Moving clockwise around the photos on the page: a typical garage in the 1920s (top), garages moved into the house in the 1930s (middle right), garages became extensions of the house in the 1940s (lower two photos, right), in the 1950s garages were set within the main roofline of the house (bottom left), a typical garage found in many new, suburban developments (below). The modern, suburban garage dominates the front facade of the house and is not appropriate for traditional homes or neighborhoods.



¹ McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc, 1984. print



The front porch, steps and rail on my house are missing or in need of replacement. What should I consider when constructing new porch elements?



When preserving historic houses, it is important to understand the history and evolution of the house and which features contribute to its historic character. This is especially applicable when working with historic porches since they are usually prominent features and significant to the character of the building.

The following questions will help you preserve the historic feel of your home's porch:

What has the porch looked like in the past?

What, if any, changes have taken place to the historic porch over the years?

What are the character defining features of the porch?

How does the porch contribute to the building's overall appearance?

Replacement of individual porch parts should only be pursued when the details are deteriorated beyond repair or missing altogether. To retain the historic character of the porch, the replacement parts should match the historic component as closely as possible in material, design, color, texture and other qualities. To achieve this, existing evidence of the historic design, such as a construction shadow line, should serve as a pattern for the replacement part.



Before you replace a deteriorated porch component, it is important to understand how it was constructed and installed and what lead to its deterioration. If the cause of material failure is not addressed, the replacement will also fail. When replacing a wood element, consider upgrading it to a more decay resistant wood species, or to a vertical grain that has more resistance to cupping and splintering. In limited cases, it may be appropriate to use a substitute material as long as it conveys a close visual match.¹ The use of composite decking, for instance, has been used successfully on some historic porches in Astoria.

¹ Sullivan, Aleca and Leeke, John. *Preservation Briefs 45: Preserving Historic Porches*. National Park Service, 2006. electronic. October 2013

What should I consider when constructing a deck attached to my historic house?



Much like the front porch, decks should pick up stylistic cues from the historic character of the house. A deck which looks good on one house, may not look good on another.

If you are constructing a deck it is important to consider the following:

Place the deck on a less visible elevation.

Make sure the deck is not so large that it competes with the volume of the house.

Decks less than 30" above grade are not required by code to have handrails.

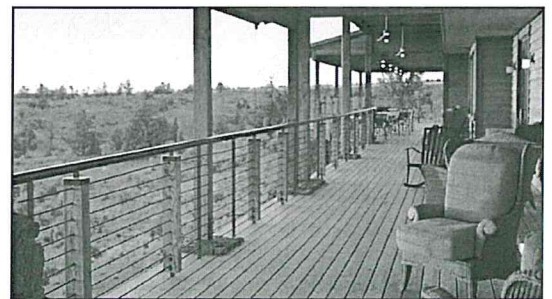
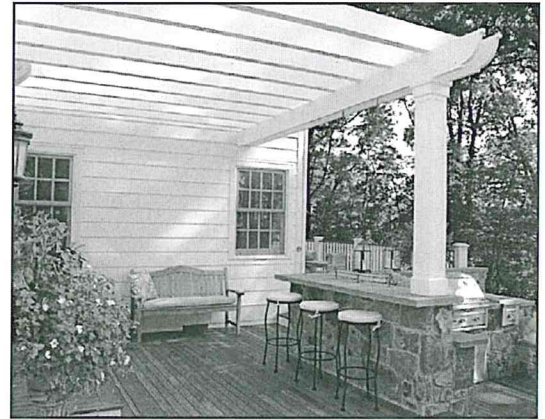
Keep handrails simple and as low as possible to reflect proportions found on historic porches.

Lattice beneath the deck gives it a visual base and helps it blend with the historic character of the house.

Use pressure treated wood without cleat marks on it.

Wrap all raw ends with trim. And, make sure all connections are covered with trim or countersunk.

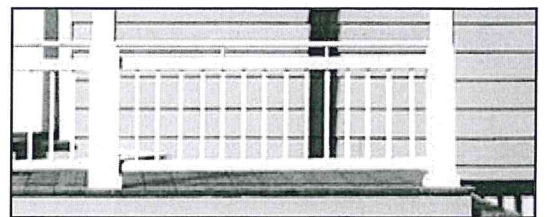
Balustrades should be painted, not stained.



Decks should pick up the stylistic cues from their houses. Raised decks should use lattice as a way to give the structure a more finished look. Handrails should end at newel posts.



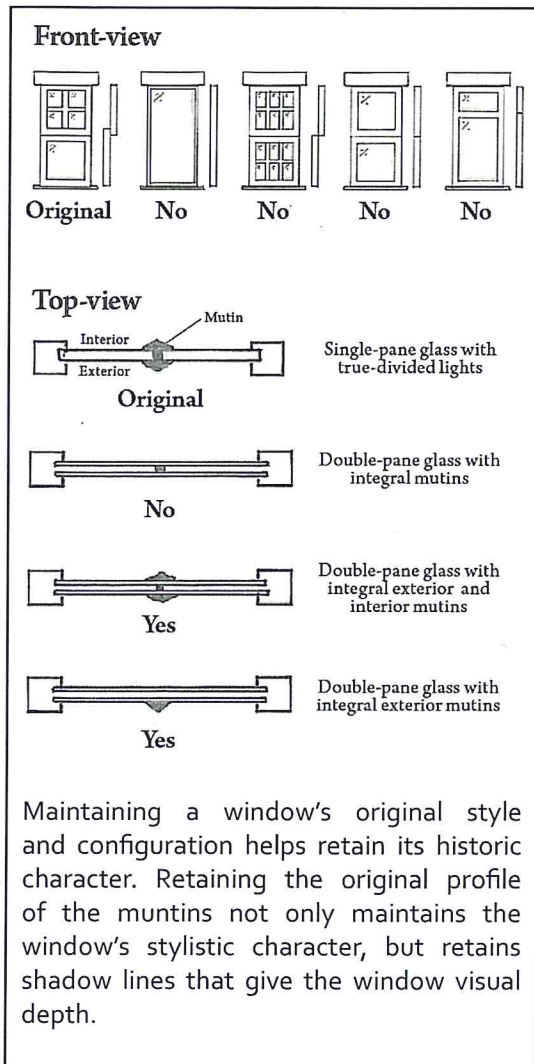
Low decks help retain the historic character of the house by not competing with the scale and volume of the house.



Keep handrails simple and low. A light, upper rail can be added to help meet required building codes.



My building has old, wood windows. Isn't replacement more cost effective and energy efficient than retention?



Double-hung wood windows are the "standard" window for historic houses in Astoria, being virtually the only window type used (except for ornamentals) in residential construction from the 19th century through the early 20th.

Stained glass and distinctive gable end and stair windows personalize houses and merit special preservation efforts. Given their prominence, every effort should be made to save and maintain historic windows.

Wood windows require routine re-caulking and repainting to prevent deterioration.

Severe deterioration of some windows in a house may warrant the replacement of the deteriorated units in kind. However, the replacement of all windows should only be considered if the overwhelming majority of windows are severely deteriorated or missing.

Proper maintenance and weather-stripping can improve the energy efficiency of existing windows.

It is important to note that the cost of replacing existing sound windows with new "energy efficient" windows cannot be recouped in energy savings over any reasonable period of time.

Storm windows may be added to historic wood windows to increase energy efficiency. Wood storm windows were a part of the "original equipment" for many historic houses.¹

Today, for economy, many homeowners select wood-clad, vinyl storm windows. When made to a narrow or low profile, in a color compatible with the rest of the house, sized to fit the full opening, and divided at the same point as the historic sash, these contemporary alternatives can be unobtrusive. Another option is to install interior, sash storm windows.

The wood siding on my house has rotted. What are my options for replacing it? And, what should it look like?



Original siding materials should be maintained whenever possible. Substitute siding should be consistent with the style, depth and exposure found on the historic house. If the original siding is missing, new siding should be consistent with the predominant materials used on buildings of similar architectural style.

When replacing siding, be sure to stagger the joints. Joints that are aligned vertically from piece of siding to another encourage moisture penetration.

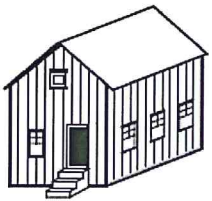
It is important to maintain the same exposure (or width), the same direction, and similar appearing material as the original siding.



Original



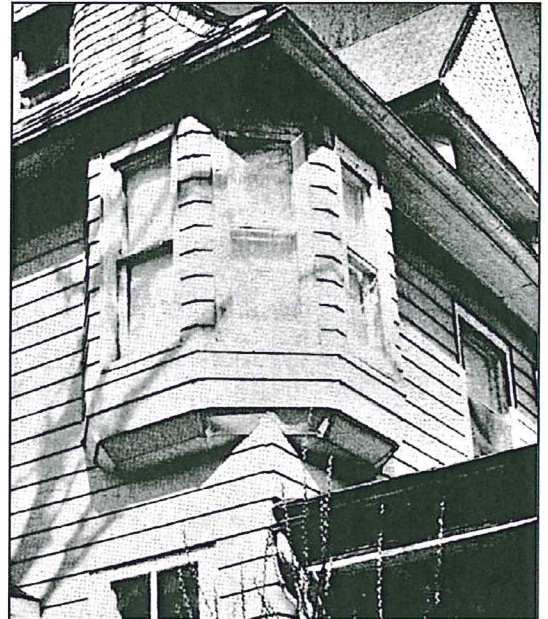
Not Recommended



Not Recommended



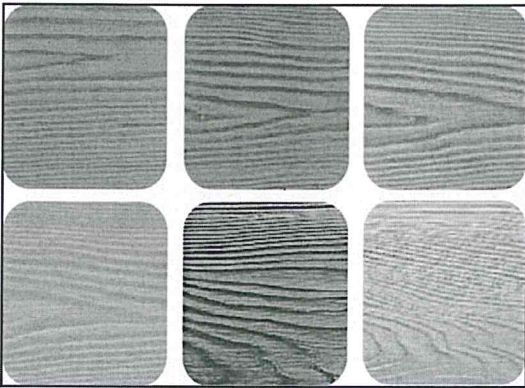
Not Recommended



Prior to restoration, the house (top) had siding with wider exposure than that originally used on the building. When the house was restored, and the siding removed, the historic proportions of the house were restored as well (bottom).



How do I choose appropriate substitutes for traditional materials?



Contemporary substitute materials may be used on a limited basis, but should not make up the majority of the finish materials on a historic building. The physical properties of substitute materials must be similar to those of the historic materials they mimic. Substitute materials should also have a demonstrated record of overall quality and durability. When considering substitute materials, the closer an element is to eye level, the more closely the material and craftsmanship should match the original.

Careful consideration should be given to the placement of substitute materials in relationship to historic materials on the original structure. Make sure the transition between old and new is differentiated but not distracting or otherwise visually unattractive. Substitute materials should not result in damage to adjacent historic materials either during their installation or over time.

When working with dissimilar materials, it should be remembered that moisture penetration, ultraviolet degradation, and differing thermal expansion and contraction rates can make any repair or replacement problematic.¹

In order to ensure that repair or replacement will perform well over time, the following is critical:

Understand the properties of both the original and substitute materials.

Install replacement materials correctly.

Assess the impact of the substitute material on adjacent historic materials.

Have a reasonable expectation of the material's longevity.



Wood grained vinyl or cement-based siding appears to be poorly maintained or worn rather than smooth, well cared for wood siding (top). Vinyl siding is frequently a different proportion than historic wood siding and can accelerate the rot of that siding (middle). Vinyl siding and windows do not retain the depth and shadow lines associated with wood construction (bottom).

¹ Jandl, H. Ward. *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. National Park Service, 1988. electronic. October 2013

The image contains two architectural drawings of a main entrance.

ELEVATION: This drawing shows the front view of the entrance. It features a central door with six panels (two large on top, four smaller below). Above the door is a decorative pediment with a circular motif. The door is flanked by pilasters. Dimensions include a total width of 7'-0" and a door height of 7'-0". Labels include "ELECTRIC OUTLETS" above the door panels, "CEDAR DOOR, SOLID PANELS", and "COPPER PLATE" on the pediment.

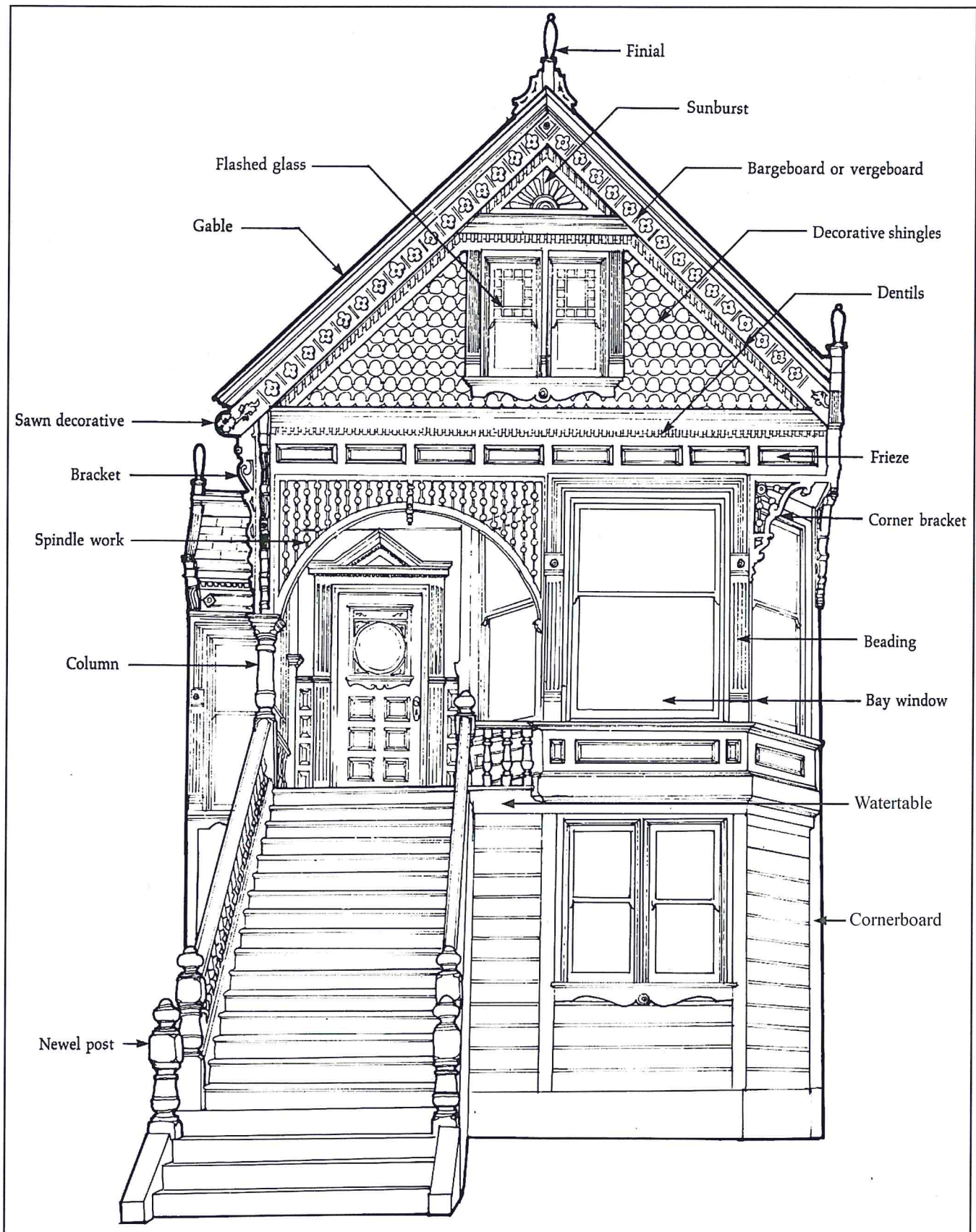
PLAN: This drawing shows the top-down view of the entrance. It includes the door and surrounding areas. Dimensions include a door width of 3'-4" and a total width of 7'-0". Labels include "BRICK" for the surrounding area and "CLO." for a closet.

SECTION: This drawing shows a cross-section of the entrance. It details the door's construction, including the frame and the pediment. Dimensions include a door height of 7'-0" and a total height of 10'-0". Labels include "COPPER PLATE", "COPPER", and "BRICK".

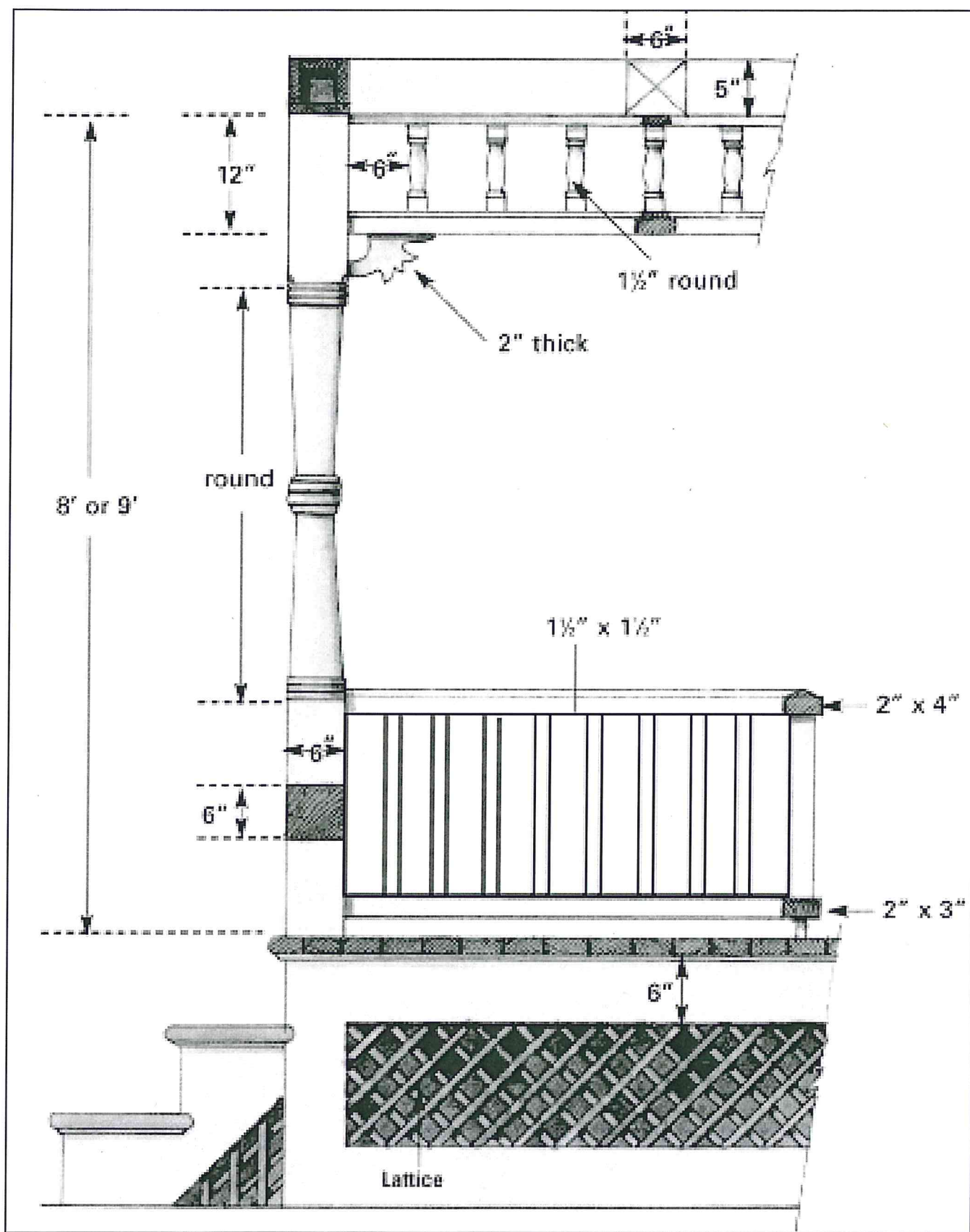
MAIN ENTRANCE SCALE 1"=1'-0"

Page 17

Basic terminology of architectural detail



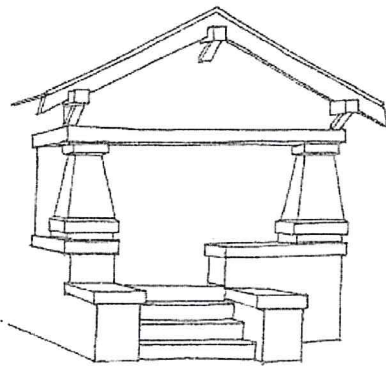
Olwell, Carol and Waldhorn, Judith Lynch. *A Gift To The Street*. San Francisco: Antelope Island Press, 1976. print



This drawing represents basic porch proportions and details. Although not dimensioned here, historic handrails are generally 28" to 30" above the porch floor. Note that the balustrades are constructed within—and do not overlap—the upper and lower rails as is sometimes done on modern decks.

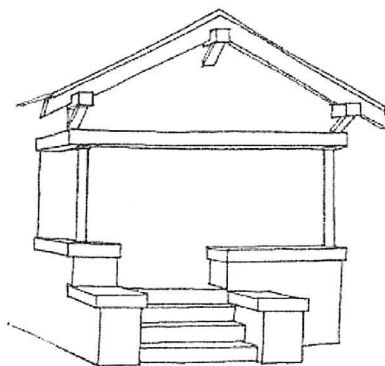
Leanna, Robert. "Late-Victorian Veranda." *Old House Journal*. July/August 2006. print

ELEPHANTINE COLUMNS: DO'S AND DON'T'S



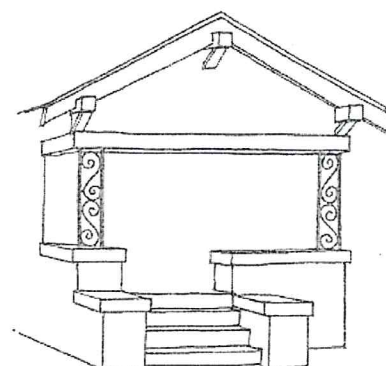
ORIGINAL ELEPHANTINE COLUMNS

SUBSTANTIAL AND SOLID-LOOKING LIKE THE HOUSE ITSELF



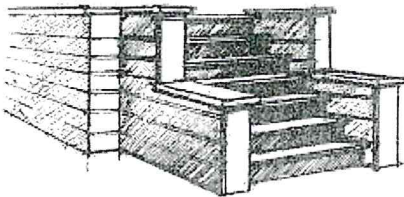
STEEL PIPE COLUMNS

ALTHOUGH STRUCTURALLY ADEQUATE, THEY DON'T LOOK STURDY ENOUGH TO HOLD UP THE PORCH ROOF



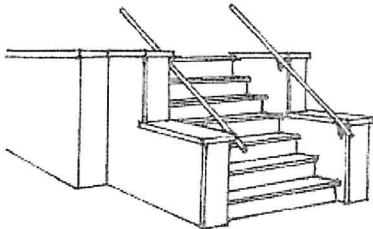
WROUGHT IRON STYLE COLUMNS

CURVY AND LACY IN TEXTURE, THEY ARE VERY OUT-OF-PLACE ON A BUNGALOW PORCH. ALSO, THEY MAY NOT BE STRUCTURALLY SOUND.



ORIGINAL DESIGN

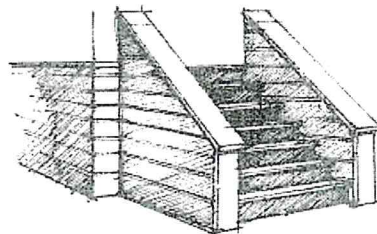
VISUALLY & PHYSICALLY SOLID, USES CORRECT MATERIAL (WOOD), PROPORTIONS ECHO THOSE OF HOUSE.



DESIGN INTEGRITY

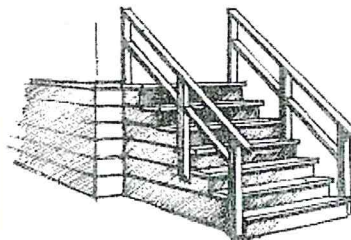
THINK OF YOUR STAIRCASE AS AN EXTENSION OF THE HOUSE, UNIFIED IN STYLE, RATHER THAN AS A SEPARATE, REPLACEABLE COMPONENT. MAINTAIN OR RESTORE THE ORIGINAL DESIGN AND AVOID THE TEMPTATIONS OF READY-MADE WROUGHT IRON RAILINGS OR OVERSIMPLIFIED CONSTRUCTION TECHNIQUES.

INAPPROPRIATE DESIGNS



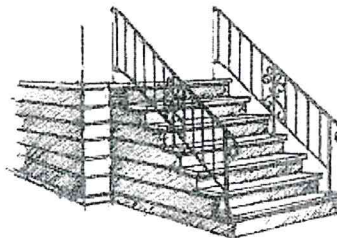
ANGLED SOLID RAILING

PROBLEMS: DOESN'T FIT SQUARE FEATURES OF STYLE, MAKES STAIRS SEEM NARROW & ENCLOSED.



RANCH STYLE RAILING

PROBLEMS: "BACK STAIRS" CHARACTER, INSUBSTANTIAL QUALITY, NO RELATIONSHIP TO HOUSE DESIGN.

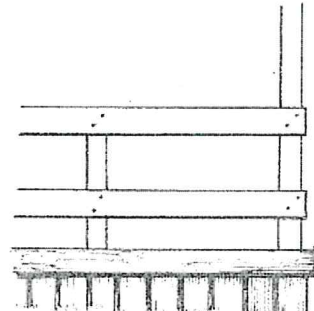


WROUGHT IRON RAILING

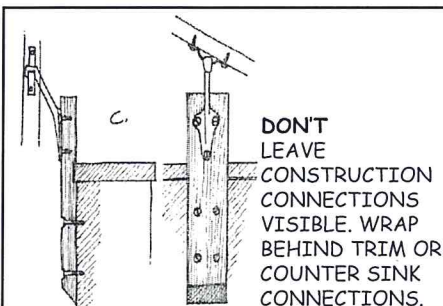
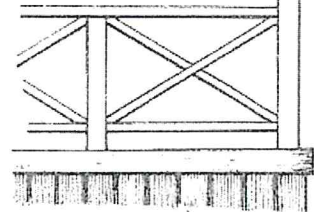
PROBLEMS: FLIMSY APPEARANCE, WRONG MATERIAL, INCONGRUOUS CURVED "SPANISH" ORNAMENTS.

PORCH RAILINGS TO AVOID

WROUGHT IRON COLUMN & RAIL

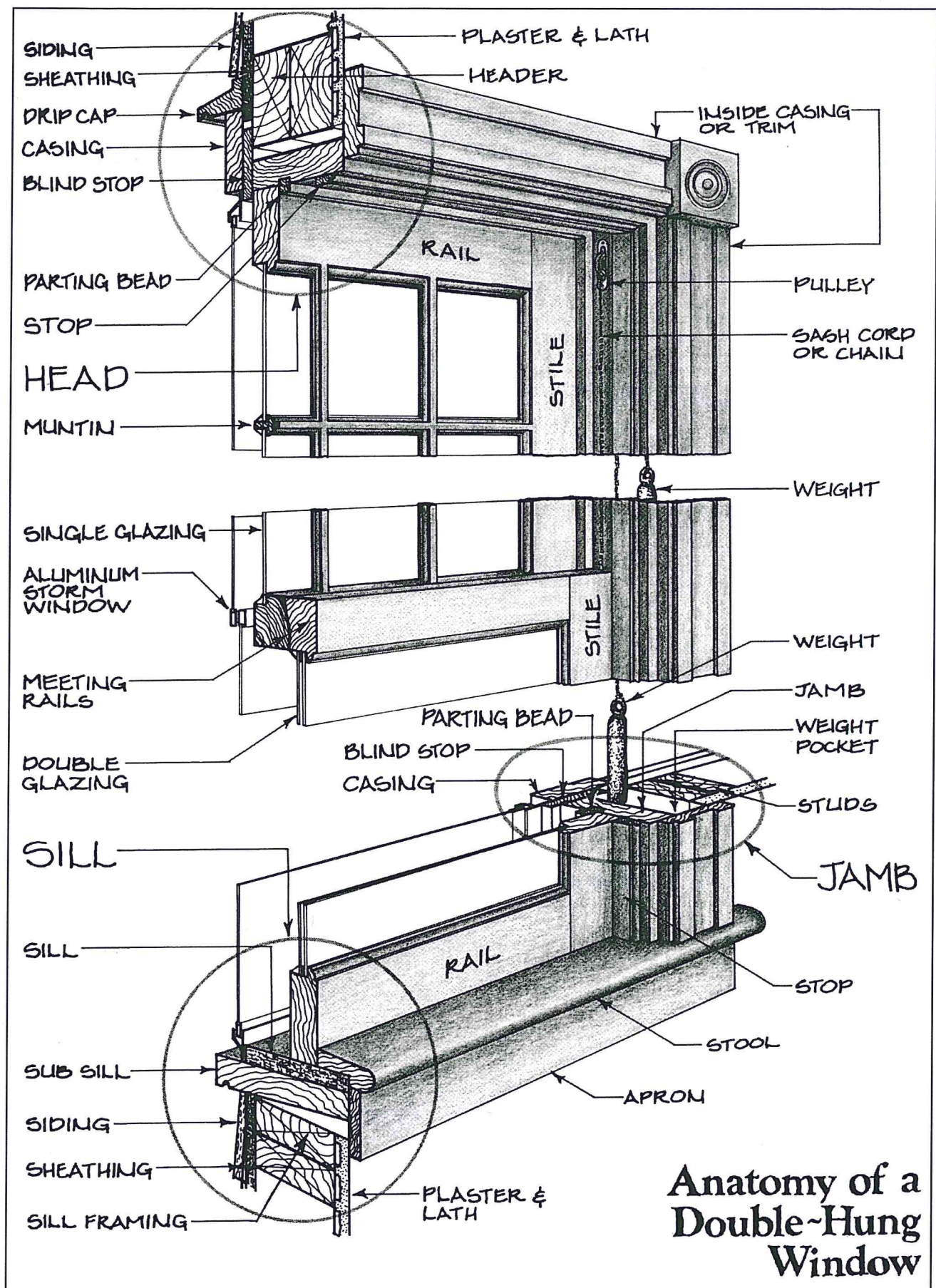


RANCH STYLE RAILINGS



DON'T LEAVE CONSTRUCTION CONNECTIONS VISIBLE. WRAP BEHIND TRIM OR COUNTER SINK CONNECTIONS.

City of Oakland. Rehab Right: How to Rehabilitate Your Oakland House Without Sacrificing Architectural Assets. City of Oakland, 1978. print



A SIDING GLOSSARY

BEVEL SIDING

Rived Clapboard

Hand-split and hand-planed.

Riftsawn and Resawn Clapboard

Riftsawn clapboard has true quartersawn grain and is an isosceles triangle (when viewed on end) with a fine feather edge. Resawn clapboard has quarter- to flatsawn grain and forms a near-right triangle.

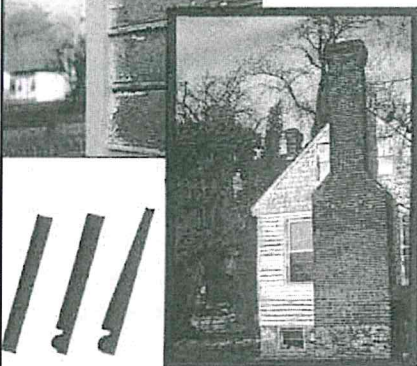
Bungalow

A thicker and wider variety of resawn bevel siding, known as "Colonial" in some areas.

WEATHERBOARDS



"Colonial" siding in Port Royal, Virginia, c. 1750



Generally, a wide, sawn, lapped siding layed parallel to the ground. Non-beveled weatherboards (called "Colonial" siding in some areas) are rectangular on the end and often incorporate a bead. Other types have a gradual taper less than true beveled siding.

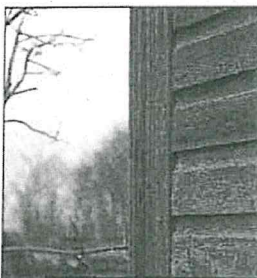
DROP SIDING

Drop siding lies flat on wall studding and is usually $\frac{3}{4}$ inch thick. It has matched edges, either shiplapped or tongue-and-groove, to make tighter joints than bevel siding, and can be used without sheathing. By some standards, drop siding is only tongue-and-groove and in many areas all patterns are called novelty siding.

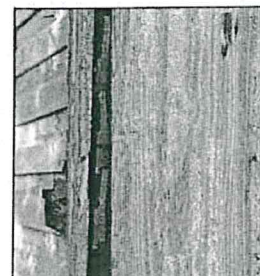
No. 177, sometimes nicknamed "Waterfall" (Shobola, Pennsylvania, c. 1907)



The ubiquitous "cove" pattern, also called "novelty" in its own right. Cove siding was popular by 1880, and may have been patented fifteen years earlier.

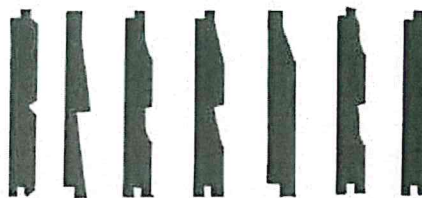


A local variant of No. 113 ("The Mockert House," San Antonio, Texas, c. 1870)



A Few Patterns of Drop Siding

from 1926 (California White and Sugar Pine Manufacturers Association)



RUSTIC SIDING

Each of these sidings is milled so that their actual thickness is less than their appearance. This approach saves lumber and allows the use of extra nails on wide patterns to prevent warping.

Log Cabin

A log lookalike with shiplapped joints.

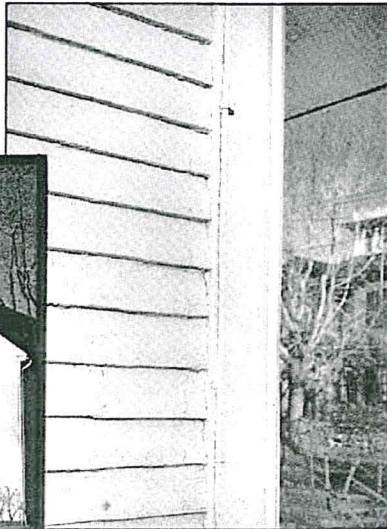
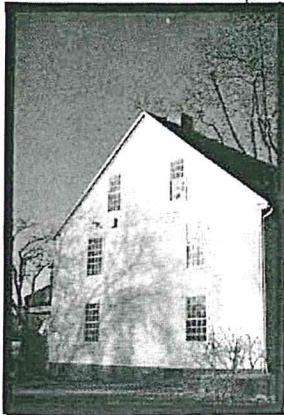
Dolly Varden

Rabbeted-edge bevel siding.

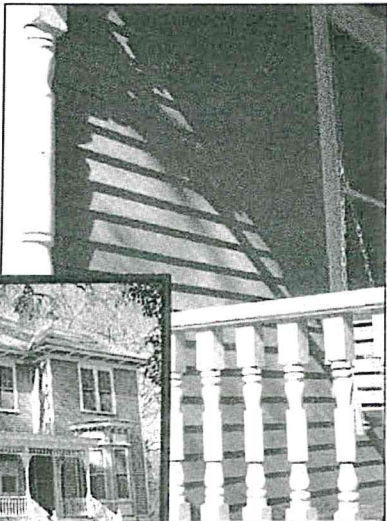
Anzac

Bevel siding shaped on the back to lie flat on studding.

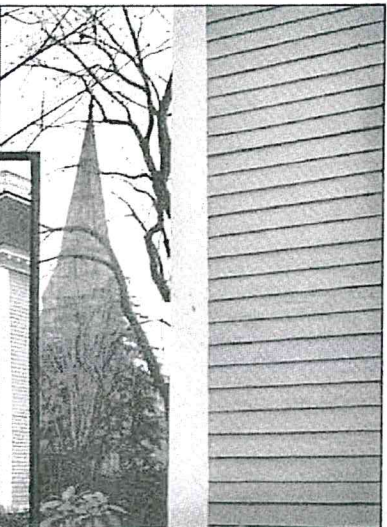
*Silas Deane House,
Wettersfield, Conn.
(c. 1766). Skived
clapboard, 3-inch
exposure.*



*The Crenshaw House,
Auburn, Al. (c. 1890).
Rectangular weather-
boards, 4-inch
exposure.*



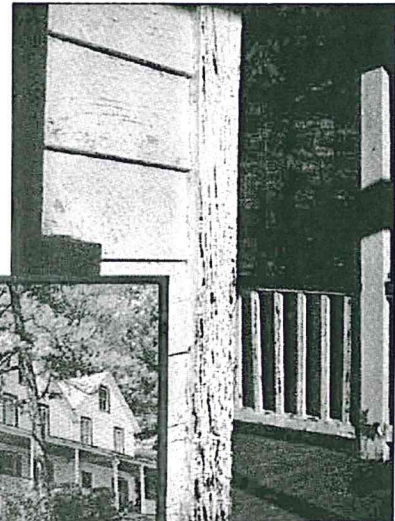
*Henry Vassal House,
Cambridge, Mass.
(1746). Skived clap-
board, 3 1/2-inch
exposure.*



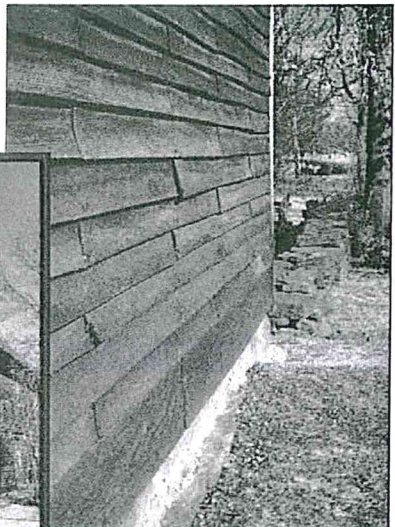
EXPOSURE SURVEY

A quick tour
with a ruler produces
some interesting data.

*The Honold Home-
stead, Greeley, Penn.
(c. 1880). Rectangu-
lar weatherboards,
4 1/5- to 5-inch
exposure.*



*Buttolph Williams
House, Wettersfield,
Conn. (1692). Skived
clapboard, 3 3/4-inch
exposure.*



Additional Resources



Books:

A Field Guide To American Houses, Virginia & Lee McAlester, Alfred A. Knopf, Inc., 1984

American Vernacular Buildings and Interiors 1870 - 1960, Herbert Gottfried and Jan Jennings, W. W. Norton & Co. Inc., 2009

Architecture Oregon Style, Rosalind Clark, Professional Book Center, Inc., 1983

Organizations:

Architectural Heritage Center
www.VisitAHC.org

City of Astoria
www.astoria.or.us

Clatsop Community College Historic Preservation Program
www.clatsopcc.edu

Clatsop County Historical Society
www.cumtux.org

Columbia-Pacific Preservation Guild
www.columbiapacificpreservation.org

Columbia River Maritime Museum
www.cmmm.org

Lower Columbia Preservation Society
www.lcpsweb.org

National Park Service
www.nps.gov/tps

National Trust for Historic Preservation
www.preservationnation.org

Oregon State Historic Preservation Office
www.oregon.gov/OPRD/HCD/SHPO

Preserve America
www.preserveamerica.gov

Restore Oregon
www.restoreoregon.org

Technical Preservation Services
www.nps.gov/tps

