Chapter 3, Design Guidelines

A. General Guidelines

These guidelines apply to all exterior alterations, additions, or other exterior projects affecting the built environment in the New Chinatown/ Japantown Historic District (except in the overlap area with the Skidmore Old Town Historic District). Central City Fundamental Design Guidelines will also apply, and possibly other New Chinatown/ Japantown Historic District Design Guidelines depending on the project scope. For projects in the Skidmore Old Town Historic District overlap area, the Skidmore Old Town Historic District Design Guidelines will apply, as well as New Chinatown/ Japantown guidelines x, y, and z.

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<td>1. Focus exterior lighting on the pedestrian environment. Include upper-level spot lighting to highlight architectural features, but not to wash large areas or as a linear feature.</td>
<td>Lighting in the District was historically not restrained, though light fixtures did not provide nearly the level of illumination that modern fixtures do. Lighting was focused on the street-level environment, however, with the exception of signs, some of which were projecting or affixed at the roof. New light fixtures or illuminated features should continue to be focused on the ground floor and street level of buildings. Upper-level lighting may highlight certain architectural features of the building, but should not extend along the full length of a cornice or other linear feature. Signs may also be illuminated (see sign guideline, xx).</td>
<td>• Including pedestrian-scale lights in a regular rhythm along the storefront-level building façade. • Using light fixtures that are compatible with the Historic District • Selectively lighting outstanding architectural features or details on older buildings.</td>
<td><img src="image1.png" alt="B28" /> <img src="image2.png" alt="B29" /></td>
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</table>

2. Fit new ground floor awnings or canopies within the width of the storefront bay. If possible, keep awning heights below the transom. Maintain visually open awning ends to preserve a pedestrian view along the sidewalk. New canopies or awnings at the ground floor level of buildings should be designed specifically to the size of the storefront or entry opening. Awnings were historically cloth awnings at storefront bays, which could be extended out or pulled in depending on conditions. Holding awnings or canopies within each storefront bay preserves the character of the District by ensuring that elements within the pedestrian environment in New Chinatown/ Japantown are textural, varied, small in scale, and occurring at a regular rhythm. Designs should be open at ends so views along the direction of travel are not blocked. New canopies or awnings of glass and metal, canvas, or other durable materials are encouraged. | ![B28](image3.png) |
3. Use signs to help preserve the District’s character. Design dimensional, multi-part signs compatible with the District. Retain historic faded painted signs where practical, but other large flat wall signs are discouraged, unless re-establishing a historic painted wall sign. Size and place signs and their structural support systems so that significant architectural or historical features of the building are not concealed or disfigured.

The New Chinatown/ Japantown Historic District represents the only Historic District in Portland nominated primarily for its cultural importance. As one of the most visible representations of the Japanese or Chinese culture, signs can have a big impact in preserving the district’s character.

Projecting signs in particular bring a sense of the unique additive detailing prevalent in the District. The Portland Zoning Code allows at least 32 sf of building-face sign area per tenant, but projecting signs are limited by code to no more than 30 sf in the right-of-way. 3-dimensional, ornate or multi-part projecting signs in the District are encouraged in sizes larger than allowed. Signs may be illuminated, though the materials and construction method of the sign is important. Plastic should not be the primary “face” material of the sign, but should be used with metal, neon, glass, and/or other materials in a layered design.

Historic faded signs on brick building sides contribute also to the historical character of the District and should be retained as much as possible. Large new flat wall signs are discouraged.

4. If security features are desired, carefully integrate such features with the building. Moveable gates or roll-down doors are preferred to minimize the visual impact on storefronts during the day. Provide a motion sensor for safety lighting to avoid all-night illumination.

As a result of security concerns, some building owners and tenants in the District have been installing security features such as roll-down gates, window grilles, and flood lighting. These features can have a negative impact on the character of the District. Security gates or grilles should open during the day, rather than being permanently affixed.

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5. Incorporate an architectural edge along the sidewalk for any surface parking areas.

In order to provide a sense of a street wall, open parking areas must include a fencing or architectural edge along the right-of-way. Food carts or other temporary active uses may be used as part of the edge. Bamboo or wood designs that emphasize the cultural character of the district are strongly encouraged.
6. The size and expression of garage entries should be visually minimized. Loading should be kept at the street if possible. Parking is likely to remain an important amenity in the District for the foreseeable future. Though off-street parking was not typically found in the District through 1943 (the end of the period of significance), other auto-related uses such as garages became increasingly common in the late 1910s into the 1930s. Many buildings included vehicular openings which were the same size as storefront bays, and in the same pattern. New garage openings should follow this strategy as much as possible, and should include a door which can be closed to limit pedestrian views into a dark car ramp or into a brightly lit parking garage.

7. Reflect the desired character of the District when making improvements in the right-of-way and at exterior walking surfaces that are extensions of the sidewalk. Streetscapes in this urban historic District are as important as buildings in setting and defining the District’s character. Streetscapes are the District’s only public open spaces both historically and currently, and yet these critical spaces have not always been treated as historic resources. Most sidewalks in the District will reflect the standard concrete pattern and finish. On private property, where there are entry recesses or other extensions of the sidewalk surface, the use of a material at the walking surface such as mosaic tile, terrazzo, or masonry alone or in combination with concrete, is encouraged. Retain existing stepped-up stone bases at historic storefronts where possible. At Festival streets especially, the design, materials, and placement of raised planters and art creates opportunities for buildings to respond to these special features. Creating openings toward the Festival streets and encouraging new uses to spill out into these special areas will not only improve the draw towards the Lan Su Garden to the east, but will

- Creating textural interest and a sense of District continuity by giving design attention and material compatibility to the walking surface, whether on private property or in the right-of-way.

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- Creating textural interest and a sense of District continuity by giving design attention and material compatibility to the walking surface, whether on private property or in the right-of-way. |
<p>| Support varied uses within the District. 5th Avenue reflects the City’s light rail street standards, with brick sidewalks and large round planters. Throughout the District, utility lines are appropriately buried rather than overhead, and other utility meters and boxes should also be kept below-grade. |
|---|---|
| 8. If a project includes below-grade work, there is a potential for archaeological finds. Ensure that the development team or contractor has the protocol in place to protect any such finds and to allow them to be professionally recorded and removed. With the potential for work on multiple vacant lots in the District, artifacts may be uncovered during earth removal. These artifacts may be related to the District’s history as a landing place for various immigrant groups, earlier commerce and industry, or even earlier, to Native American culture. It is important to allow for proper recordation and removal of any archaeological finds by a professional archaeologist. Museums such as the Oregon Nikkei may appreciate the opportunity to display finds. |
| 9. Hide rooftop mechanical or equipment (HVAC, solar arrays, antennas, etc) from the right-of-way by pushing it back from street-facing roof edges, or at new construction or new additions, by designing the building with a compatible parapet edge. Other rooftop elements such as stair over-runs or mechanical enclosures should be only minimally visible from the street plane. Provide a unified design for rooftop elements. Rooftop equipment should not be visible, or be only slightly visible, from the right-of-way. New construction or new addition projects have the opportunity to create a parapet condition, enabling rooftop mechanical equipment to be closer to the roof edge without being seen. For new construction or new additions, the roofscape should be carefully designed and considered. Corral mechanical units into one zone or area, and consider opportunities to provide rooftop uses such as green roofs or solar panels where these structures would not have an impact on views from the right-of-way. |
| Festival street art and planter area |
| These “before” and “after” images of a historic building show an added solar panel array that was lowered to avoid visibility (courtesy National parks service) |</p>
<table>
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<tr>
<th>10. Provide informational history plaques at the ground floor level of buildings.</th>
<th>For a map of properties in the District that are known to be culturally significant, see page 4. At these properties, recognition of the important and interesting background of the building (or of a building no longer on the site) will help to preserve these stories for the next generation. The stories or historic background may be told by imagery, text, and/or date stamped cornerstones, but information should be readable from the public right-of-way.</th>
<th>Washington High School redevelopment drawing (courtesy of Venerable Properties) showing new mechanical and elevator over-runs set back from the street-facing roof edge.</th>
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<td>11. Balconies facing the street are encouraged if compatible with the building’s style. Projecting balconies should be visually open, with metal railings.</td>
<td>Recessed balconies are a common feature of Chinese regional architecture. During the early 1900s, additive balconies, repurposed fire escapes, and alterations creating horizontal building recesses above the street level created a series of open-air living spaces in the District. Most of these no longer exist. New balconies on existing buildings may be added if appropriate to the style of the building. Generally, buildings with relatively flat, unornamented surfaces would be compatible with added balconies. Balconies at new construction are encouraged in order to bring more life to the street environment. Both recessed and projecting balconies should incorporate metal railings rather than glass.</td>
<td>• Designing horizontal recesses in a building façade, similar to the CCBA, rather than vertical “slots” as in the Old Town Lofts development</td>
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<td>12. Use durable, high-quality materials and finishes for new construction or additions. Consider brick, masonry, or painted stucco finishes for the primary exterior surfaces in the District. Brick patterns and depth details at window heads and cornices are encouraged.</td>
<td>In traditional Chinese architecture, materials such as wood, glazed terra cotta, ceramic tile, and stone were common, but it is important to note that these materials do not appear in any quantity in the New Chinatown/Japantown Historic District. Rather, for projects seeking to incorporate authentic Chinese details, these materials should be used more as accents within the more typical “field” materials of the District, which include brick, masonry, and concrete stucco. Contemporary materials are also encouraged as accents, especially if expressing a cultural design influence. Color alone may also be used to suggest a Chinese cultural influence or affiliation. Chinese architecture historically tends towards bolder colors such as yellow, red, green, or polychrome than the muted palette of late 19th C and early 20th C American architecture. In historic Japanese urban architecture, wood was by far the most predominant material, but brick and concrete were also commonly used by the mid 1800s. A more muted, earth-tone range of natural materials, or dark wood contrasted with very light or white areas, are typical Japanese color palettes. Contemporary materials are also encouraged at the detail level, especially if used to express an Asian design influence.</td>
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| • Providing designs that incorporate brick patterning, corbelling, insets and projections, or other traditional brickwork details. Many of these details are achievable in modern brick veneer construction. Brick size and texture, joint width, and other small-scale design features can provide a sense of the craftsmanship and texture of the older buildings. • Using smooth concrete stucco finishes, rather than textured or noticeably “sanded.” • Using durable and high-quality contemporary materials such as metal, glass, and steel as accents in combination with traditional materials such as masonry or concrete stucco. |
| 13. Authentic design expressions of an Asian cultural group with ties to the District are encouraged for new construction or new additions. Cultural Authenticity is achieved when an owner or designer’s own cultural competency drives design or detail decisions. | The existing architecture of the New Chinatown/ Japantown consists almost entirely of Western architectural styles. Many of the older buildings show changes made over time, some of which illustrate a Chinese cultural influence. There are also more recent additions to the District such as the Tuck Lung building (1977) which was constructed in a hybrid style; and the Chinatown gate itself (1989) which was constructed in an authentic Chinese architectural style. Notably, this is the only structure within the New Chinatown/ Japantown Historic District which is entirely Chinese in its architectural expression. New construction or additions in the District may show a cultural influence or affiliation through contemporary, authentic details incorporated into a historic Western style found in the District. However, if a property owner or designer does not have a sense of cultural competency in such expression, the use of Asian “motifs” should be avoided. Examples of details showing a Japanese influence might include contrasting dark and white materials, a focus on the material or textural quality of architectural surfaces, signs with Japanese characters, and an overall simplicity of forms and planes. Examples of details showing a Chinese influence might include curved canopies above the ground floor level, flags or banners, signs with Chinese characters, decorative tile and metalwork, and upper-level balconies. | The CCBA building was constructed in 1911 and is a good example of a 20th Century Commercial style building with details influenced by Chinese architecture. |
B. Guidelines for Alterations

These guidelines are to be used for projects that make changes to the exterior of existing buildings in the New Chinatown/ Japantown Historic District, but do not increase the existing building’s height or size. General guidelines (A) as well as Central City Fundamental Design Guidelines (separate document) will also apply, and potentially other New Chinatown/ Japantown Historic District Design Guidelines depending on the project scope.

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<td>1. Retain the original character-defining features of the building when making alterations. If replacing a missing feature (such as a cornice), use historic evidence as a basis for the design.</td>
<td>Character-defining features of each Contributing style in the district are illustrated on page x. (Illustrated features may not exactly correspond to the specific building to be altered, but should be used as a general guide). These important features should be preserved as much as possible because they are “markers” defining the style and often the era of construction of the building. If the building is not Contributing within the District, its important stylistic features should be retained. In cases where historic features have deteriorated to the point where repair is not feasible and replacement is necessary, replacement features should be a visual match to the removed features. Cast iron should be retained where it exists. Proposals that seek to replace a missing character-defining feature on a building should use historic photos or drawings as a guide to the design. If no historic evidence is found, a simplified and more contemporary version of the feature might be appropriate.</td>
<td></td>
<td>This curved-wall glass block entry is a character-defining feature of the building. It shows the “Moderne” sub-style detailing used on this primarily 20th Century Commercial style building on 4th Avenue.</td>
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2. Retain any changes to the building that have in themselves acquired historic significance. Most older buildings have exterior changes that were made over time. If the changes were made 50 years ago or more, those changes may have acquired historic significance. In the New Chinatown/ Japantown Historic District, historic physical alterations that were made by one of the predominant ethnic communities are an example of changes that should generally be kept to show the building’s history and affiliations and the District’s history over time.

![This Italianate building on NW 3rd Avenue retains its added curving canopy across the face of the building. This cultural alteration allowed some weather protection for the balcony (fire escape) below, and has acquired historic significance.]

3. Design alterations to be respectful of the original style, type, and design of the building. Architectural elements from other building styles or types should not be introduced, except for culturally authentic and architecturally compatible, yet contemporary, insertions related to the history of the building. Proposed changes to the building should respect the original building style, especially retaining original bays and openings such as the historic storefront width and height.

![This combination building on NW 3rd Avenue retains its added curving canopy across the face of the building. This cultural alteration allowed some weather protection for the balcony (fire escape) below, and has acquired historic significance.]

If the building has had an affiliation with one of the District’s cultural and ethnic groups, then the owner may express that affiliation through culturally authentic additive details. Such details might include parapet or other rooftop edge detailing, entryway surrounds, projecting metal balconies, signs, and other architectural elements which illustrate or suggest the building’s cultural significance. These details should be identifiable as contemporary so as not to create a false sense of historical development.

4. Undertake seismic improvements in the most unobtrusive way possible, especially limiting visual impacts to the front façade of a Contributing building. There are a number of historic unreinforced masonry structures in the New Chinatown/ Japantown Historic District. These buildings will be especially dangerous in a seismic event.

- Seismic retrofits are therefore critical to the longevity and character of the District. Seismic retrofits with the least visual impact keep metal bracing or shear walls to the interior and away from existing openings.

- Working with existing structural materials to the extent possible. The Overland Warehouse seismic retrofit solution was able to retain existing heavy timber and add metal reinforcements at the timber joints and between the brick walls and the timbers.
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<th>5. Where necessary, replace historic materials on existing buildings with the same material. Historic materials should be retained and repaired (as much as possible).</th>
<th>Building materials used for alterations should generally be the same as the old materials they are replacing. If there are cost, availability, or other reasons why the material cannot be the same, the new material should visually match the historic material.</th>
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<td>6. Keep alterations or new elements visually secondary to the original features of the building.</td>
<td>Alterations or new features should be identifiably contemporary and differentiated from the primary building. New features should be secondary to the primary and original building’s design aesthetic. To ensure that newer features do not visually overwhelm the historic building, the added elements should enhance historic features rather than being visual distractions from the historic features of the building.</td>
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| ![Before and After Views](image) | - Designing new features to fit cleanly within existing fenestration  
- Using abstracted forms or details in new features, without ornamentation or excessive detailing |
| ![Before and After Views](image) | These “before” and “after” views of masonry repair at Washington High School illustrate the visual match of the new material with the historic material. |
C. Guidelines for Additions

These guidelines are to be used for projects that add floor area to an existing building in the New Chinatown/Japantown Historic District, as long as the new floor area does not add more than 25 feet of new street façade and a pedestrian entrance. (In those cases, guidelines for New Construction (D) will apply rather than Additions guidelines). Additions guidelines are to be used for the new portions of the building, but the Alterations guidelines (B) continue to apply to the existing portions of the building. General guidelines (A) as well as Central City Fundamental Design Guidelines (separate document) will also apply.

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| 1. Additions should be compatible with the original style, form, and massing of the existing building. Compatibility should also be based on Contributing resources in the overall district. | The design of the new addition should visually relate to the design of the original building. There should be more similarities than differences; in other words the design should be more compatible than differentiated from the original.  
The design of the addition should take into account first the design of the existing building, and second, the design of the Contributing resources in the District. | **Guideline**: Additions should be compatible with the original style, form, and massing of the existing building. Compatibility should also be based on Contributing resources in the overall district.  
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**Illustrative Photo/ Graphic and block number if within New Chinatown/ Japantown**: - | - |
| 2. Design horizontal additions to Contributing buildings either to appear to be a new building, or as a visually secondary and more contemporary version of the original façade, using highly compatible massing, materials, and design features. | A relatively small-scale addition might continue the overall design, appearance, materials, and patterns of an existing building as long as the new addition defers to the original building. The addition should be visually secondary, and in most cases “quieter” than to the primary resource.  
It is important to acknowledge the need for expanded floor plates in some historic buildings in order to meet modern building, seismic, and fire codes. Horizontal building additions are, in some cases, necessary to allow a historic building to be fully used and preserved. | **Guideline**: Design horizontal additions to Contributing buildings either to appear to be a new building, or as a visually secondary and more contemporary version of the original façade, using highly compatible massing, materials, and design features.  
**Background**: A relatively small-scale addition might continue the overall design, appearance, materials, and patterns of an existing building as long as the new addition defers to the original building. The addition should be visually secondary, and in most cases “quieter” than to the primary resource.  
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**Illustrative Photo/ Graphic and block number if within New Chinatown/ Japantown**: - | - |
| 3. Design vertical additions to Contributing buildings to limit the visual impact of the addition. Additions should be visually secondary to the primary original building. | Vertical additions should be differentiated from the original building by a change in material or other visual shift, but should recognize and continue the rhythm and proportion of openings or bays below. Because vertical additions can significantly change the character, scale, and proportion of a historic building, additions of a limited height or scale will more easily achieve compatibility with the scale of the Contributing building. A single-story penthouse addition can be set back from the street façades of the existing building so that the addition has a very limited visual impact. Sites with a big disparity between the development potential of the site and an existing low historic building can take advantage of transfer opportunities for the unused height or bulk, allowing for larger buildings outside of the District. It is important to acknowledge that the development potential within the District will drive some vertical addition proposals to be more than a single added story. To be successful, the architecture and scale of the new development must defer to the Contributing building. Maintaining solely a façade of a Contributing building without meaningful setback at the new addition will not adequately preserve a sense of the building’s original volume. The District’s overall character is derived from its historic buildings. While newer construction may be compatible with these older buildings, it should act as a background to the original historic construction. | - Setting back the street-facing plane of the addition from the existing street wall - Visually retaining a sense of the original volume of the building - Using shifts in material and/or color at the new addition, while continuing other aspects of the building’s design such as the pattern and proportion of openings |
D. Guidelines for New Construction

These guidelines apply to projects that add floor area to an existing building (as long as the area includes at least 25 feet of linear street-facing wall and a new pedestrian entry) or to new infill projects in the New Chinatown/Japantown Historic District. If an existing building is to have exterior alterations or additions, then the Alterations guidelines (B) continue to apply to the existing building. General guidelines (A) as well as Central City Fundamental Design Guidelines (separate document) will also apply.

1. Design the new structure to be a “background” building inspired by, but differentiated from, one of the historic styles found in the District. The new design should be of its time, while compatible with neighboring Contributing buildings.

   New construction in the Historic District will inevitably contrast somewhat with the older buildings. However, the design of newer buildings should start with a template of a historic style found in the District, in order to keep a high degree of compatibility of overall design in the District. By far, the most prevalent building style in the District is 20th Century Commercial style, also sometimes called “Streetcar-Era Commercial.” This style in particular can tolerate a relatively wide range of expression, as well as more contemporary or ethnically-inspired details. Other styles may also be used as the starting point for the design of new construction.

   The design of new construction should not overly draw attention away from the historic buildings in the District.

   - Constructing new buildings that are inspired by the defining characteristics of one of the Contributing styles in the District.
   - For large additions, using most of the defining characteristics of the original building in the addition.

   Contributing building forms in the District are simple volumetric shapes, typically square or rectangular with no setbacks. This “blocky” overall development form should be matched in new construction.

   The District includes mostly quarter-block and smaller development, though there were historically a couple of half-block buildings with a full-block façade.

   While new development may have a unified street face for as much as an entire Portland block, a street-facing façade should also be broken by an intermediate scale and rhythm where building fronts are longer than a quarter-block (100 feet) of frontage.

   Adjacent forms should be used to inform new construction. If the new construction is a large horizontal addition, the new work may be differentiated from the existing Contributing building so that the addition appears to be a separate, but related, building.

   - Using variegated rooflines to break the apparent scale of a full-block building façade.
   - Changing the proportion of one or more vertical bays to visually group areas of the building façade into smaller areas.
   - Extending the apparent massing of a neighboring Contributing building into the form of new construction.

2. Reflect the form, scale and proportion of the District’s Contributing buildings in new construction. Compatible forms are simple, with a flat or minimally pitched roof and strong cornice lines or parapet edges. Use intermediate scale shifts to visually break full-block facades into smaller components.

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   - Changing the proportion of one or more vertical bays to visually group areas of the building façade into smaller areas.
   - Extending the apparent massing of a neighboring Contributing building into the form of new construction.

   The Blanchet House development reflects the historic form, scale, and massing of the District.
3. Relate the height of the new structure to the height of adjacent Contributing buildings.

The street wall height of the adjacent Contributing building or buildings should be continued into the new construction, with strong horizontal articulation of the cornice or parapet line. Above this, if the building is taller than its neighbors, the building should employ one or more strategies to reduce the impact of the taller height, such as a setback, and/or a change in materials or color.

- Extending a strong cornice or parapet line from an adjacent Contributing building into the design of new construction
- Visually minimizing any additional height through strategies such as setbacks, change of materials, and color shifts.

In this drawing of new construction (on right) next to a Contributing building, the cornice line of the older building is pulled across the façade of the new building.

This infill development (white building second from left) is University Lofts, in Cleveland (City Architecture). The development uses its neighbor’s roofline and its pattern and proportion of openings.

246 Front St, NYC (Boro Architects)
4. **Extend the primary mass of the new structure to street-facing property lines in order to provide or restore a sense of the street wall.**

Buildings in the District from about **1900 (?)** on were constructed with no setback from the street. The District became increasingly dense and streets were the only public open space. Streetscapes were defined by the roadway with raised sidewalks on either side (originally constructed of wood or concrete) with a continuous wall of buildings of varying heights between one and seven stories.

Some of the original buildings in the District had rear courtyards or light wells, but these were private spaces that could not be seen from the street. Proposals for additions or new construction that include breaks or gaps in the street wall should be carefully considered so as not to detract from the defining sense of urban enclosure along the street.

Small insets in the building wall, such as a horizontal recessed balcony at an upper floor or an inset storefront entry, provide relief and interest to the streetscape environment.

5. **Provide visual interest to exposed lot-line walls through elements such as expression of floor lines, art, or inclusion of openings where allowed.**

Exposed lot-line walls are created not only by vacant lots in the District, but also when a new taller building extends above a shorter adjacent building.

When a new lot-line wall is created next to a developed lot, the wall typically is not allowed to have openings due to fire code regulations. However, if the adjacent development is set back from the lot line, there may be an allowance to create windows in the new lot line wall.

For most situations, the lot line wall should include visual and textural interest such as the expression of floor lines or the wrapping of front façade materials for some distance back.

This 1921 photo looking west into the District from Couch and 2nd Avenue illustrates the historic and continuous street wall in the District.

This painted Portland mural creates interest on an otherwise unexciting wall. (Photo: Anthony Taylor)
6. Design street-facing walls with a regular rhythm of bays and features.

Street-facing façades of Contributing buildings in the District were designed with a regular rhythm of structure, bays, and openings. While modern structural systems allow for a much wider variety of openings and materials, a regularity of bays and design features should be evident at new street-facing walls. This does not necessarily mean that new façades must be symmetrical, but an underlying modularity and alignment of openings in the new structure will be compatible with the District.

The overall repetitive module of a storefront bay within the District is a critical feature of the historic character of the District, providing pedestrian-scale texture, interest, and flexibility.

7. Place the height of new window sills to align with windows in adjacent Contributing buildings. Use a similar proportion to window openings in Contributing buildings.

Existing Contributing buildings in the district, especially those adjacent to new construction, should be used as a general template for sill heights and apparent floor heights in new construction. 20th Century Commercial style and Italianate buildings typically have a tall ground floor with clear or very lightly tinted glass storefront openings. Above the ground floor, the wall patterning of new construction should convey a sense of the proportion, size, and inset depth of historic window openings. Glass should not predominate in walls above the ground floor in new construction or major additions. Window materials above the ground floor should be wood or steel, or materials that may be painted and dimensioned to look like wood or steel, such as aluminum-clad wood. Window divisions may use modern “grid” dividers so long as the exterior face of the window includes a surface “grid” approximately as deep as it is wide.

8. At the ground level of buildings, provide changes of plane and small-scale detail to enhance the quality, texture, and compatibility of the street environment.

Contributing (or historic) storefront typically has a low base with inset panels or a rough-textured masonry. Glass is inset from the storefront frame and the frame inset from the pilasters or wall. Clear glass transoms occur in a regular spacing above storefront windows. These storefront bays provided a rich, textural, and detailed street-level environment.

Operable storefronts within a typical storefront bay are encouraged, especially on Festival street facades.

- Bringing a contemporary design sensibility to storefront openings. New storefront should use small-scale detail and texture to recall and interpret a historic storefront bay, but not all of the historic elements are necessarily required in the new design.