Downtown Portland Historic District Design Guidelines



Prepared by the Portland Historic Preservation Commission
April 2009

TABLE OF CONTENTS

History Overview.....3

The Secretary of the Interior's Standards for Rehabilitation.....4

Historic District Boundary Map.....5

Glossary of Terms.....6-7

Design Guidelines.....8
- Traditional Façade & Storefront Design 9
- Traditional Materials.....9
- Storefront Features.....10-11
- Storefront Entries.....12
- Storefront Windows.....13
- Awnings.....14
- Signs.....15-16
- Artificial Siding.....17
- Paint.....17
- Masonry.....17-18
- Upper Facades and Windows.....19-21
- Roofs.....21-22
- New Construction.....22-23
- Maintenance.....23
- Parking Lots/Site Improvements.....24
- Relocation.....24-25
- Demolition.....25

Certificate of Appropriateness Process.....26

Sample Certificate of Appropriateness Application.....27

Sample Certificate of Appropriateness.....28

Sample Certificate of Appropriateness Permit.....29

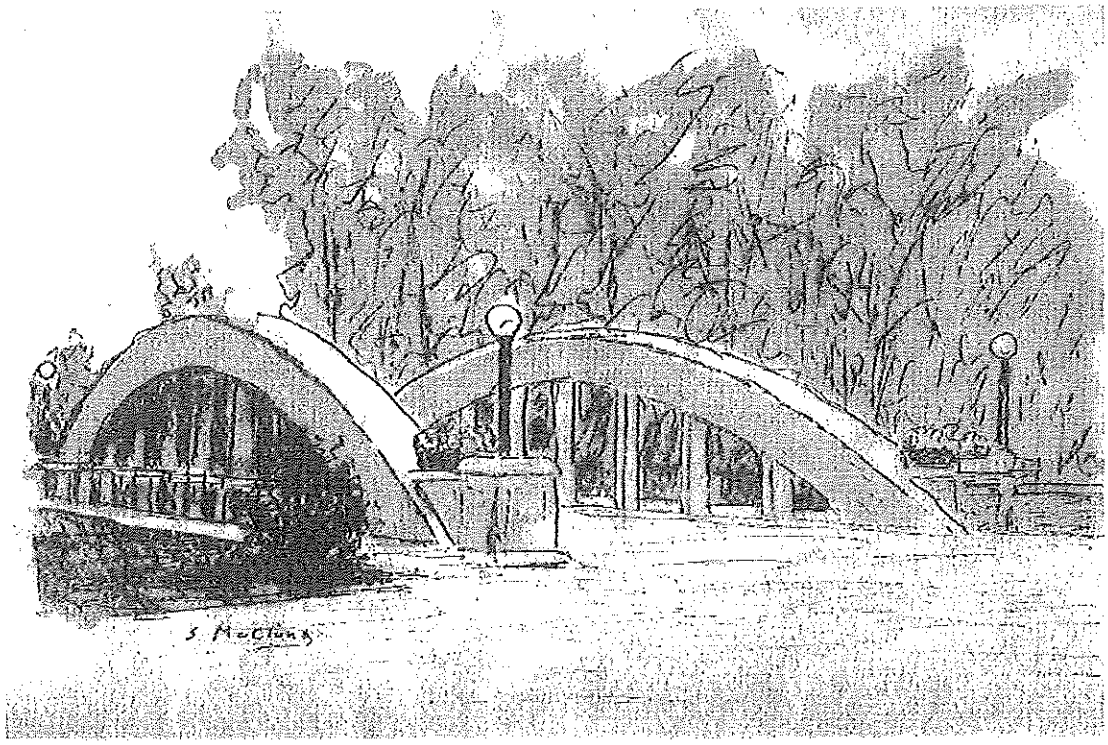
Credits.....30

HISTORY OVERVIEW

The commercial storefronts in Portland's Commercial District Main Street are an important part of the City's character and were built in the late 19th and early 20th centuries.

Historic commercial buildings in Portland are primarily of brick construction and are one to four stories in height. The buildings originally had storefronts constructed of wood, metal and plate glass. Many of the storefronts have been altered, replaced or covered but several fine original examples remain.

The City of Portland features a relatively intact traditional commercial storefront streetscape. This historic quality sets the City apart from other communities, and is the major character that residents and visitors alike experience. The design qualities of the properties should be retained, as this is part of Portland's identity. A well-kept historic downtown enhances quality of life for residents, and is an attraction for the thousands who travel through City every year.



THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property will be preserved.

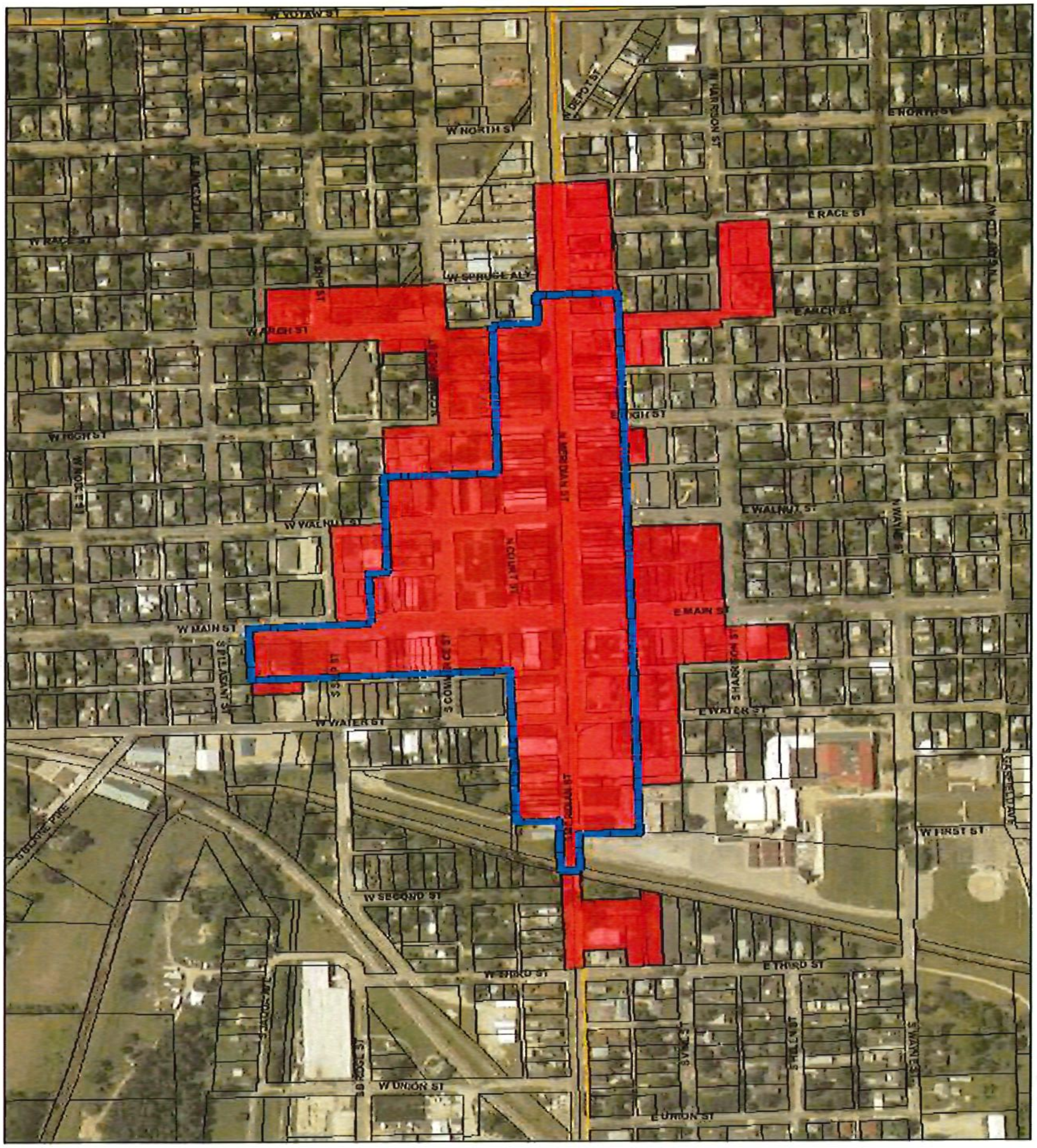
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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



Map Prepared for

SPMG

Sturtz Public Management Group, LLC

Map Printed by

Schneider

City of Portland Downtown Historic Preservation District

October 2nd, 2008

Portland Downtown National Register District and Downtown Protion of TIF District Allocation Area # 1

Proposed Historic Preservation District

0 150 300 600 900 Feet

GLOSSARY OF COMMON TERMS

Addition: New construction added to an existing building or structure.
Alteration: Work that impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.
Baluster: A turned or rectangular upright member supporting a stair rail.
Balustrade: A hand railing of upright posts or balusters.
Bay: An outward projection of a wall with windows, or a division in a wall seen as space between piers or columns.
Bracket: An ornamental or structural member or both set under a projecting element, such as the eaves.
Canopy: A projection or hood over a door, window, niche, etc.
Capital: The head or crowning feature of a column.
Cladding: An external covering or skin applied to a structure for aesthetic or protective purposes.
Column: An upright member, designed to carry a load.
Concrete: Cement mixed with coarse and fine aggregate (such as pebbles, crushed stone, brick), sand and water in specific proportions.
Coping: A capping or covering to a wall, either flat or sloping to throw off water.
Corbel: In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.
Cornice; Any projecting ornamental molding along the top of a building, wall, etc., finishing or crowning it.
Dentils: Small toothed decorative members found in classical or period architecture in cornices, or other horizontal bands on building façades.
Double Hung Window: A window with two sashes, one sliding vertically over the other.
Eaves: The under part of a sloping roof overhanging a wall.
Elevation: The external faces of a building.
Façade: The face of a building, especially the principal or front face showing its most prominent architectural features.
False Fronts: A vertical extension of a building facade above a roofline to add visual height.
Fascia: A plain horizontal band, which may consist of two or three fascia over sailing each other and sometimes separated by narrow
moldings.
Fenestration: The arrangement of windows and doors in a building.
Finial: A pointed ornament at a gable peak.
Fluting: Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.
Frieze Board: A flat board at the top of a wall directly beneath the cornice.
Gable: The triangular part of an exterior wall, created by the angle of a pitched roof with two sides.
Hipped Roof: A roof with pitched or sloped ends and sides, which rise from all four sides of a building.

Hood Mold: A projecting molding above an arch, doorway, or window.
Lintel: A horizontal beam or member above a door or window, which supports the wall above the facade opening.
Mullions: The vertical strip dividing the panes of a window.
Muntin: A secondary horizontal framing member to hold panes within a window or glazed door.
Parapet: A low wall, placed to protect any spot where there is a sudden drop, for example, a wall projecting above a roof plane.
Pier: A solid masonry support, as distinct from a column, the solid mass between doors, windows, and other openings in buildings.
Pilaster: A shallow pier or rectangular column projecting only slightly from a wall.
Pillar: A freestanding upright member, which, unlike a column, need not be cylindrical or conform to any of the orders.
Quoins: Stone blocks or bricks ornamenting the outside walls of a building.
Ridge: The horizontal line formed by the junction of two sloping surfaces of a roof.
Sash: The frame, which holds window panels, and forms the movable part of the window.
Shutter: A rectangular wood or cast iron piece set on hinges and used to cover a window or door. Historically used for security or to protect
window or door openings from natural elements.
Sill: The lower horizontal part of a window-frame.
String Course: A continuous projecting horizontal band on a building façade usually made of molding (wood or plaster) or masonry.
Transom: Horizontal window like element above the door.

DESIGN GUIDELINES

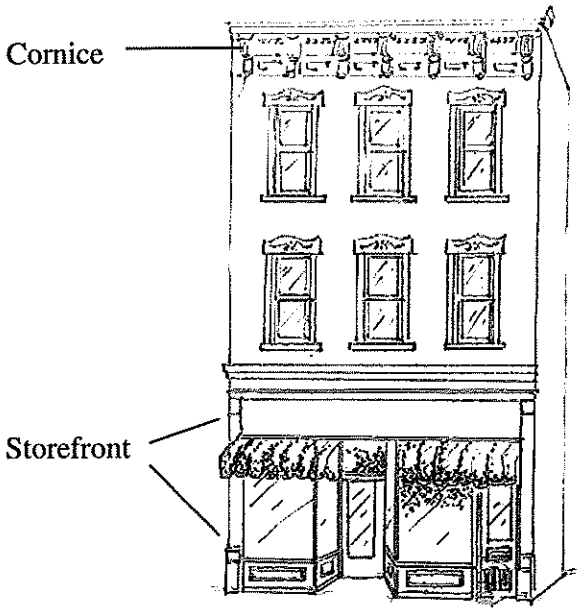
The overall approach in sound design guidelines is to respect the overall character of the historic district. This principle does not prevent changes to a historic building or neighborhood, but does require careful planning before making repairs and alterations, undertaking demolition, or designing new structures. The following design guidelines are written to provide owners with recommendations for restoration and remodeling which are in keeping with the Commercial District's architectural character and add to the economic value of the property and the district as a whole.

The basics of design guidelines are:

1. Original qualities and character of a building or structure shall not be destroyed.
2. Removal or alterations to historic materials shall be avoided.
3. Repair of historic fabric is preferable over replacement. Repair and replacement shall be based on duplication of features and materials.
4. New additions or alterations shall not detract from the overall architectural character of a property.
5. The cleaning of historic structures shall be undertaken with the gentlest means possible.
6. New design shall be compatible with historic structures.

The guidelines that follow are based on these important basic preservation principles and are specifically designed for the historic buildings and appearance of Portland's Main Street. These guidelines are also based on the Secretary of the Interior's Standards for Rehabilitation which are guidelines established by the U.S. Department of the Interior for historic buildings and areas. A copy of these guidelines are located at the beginning of this booklet.

TRADITIONAL FAÇADE & STOREFRONT DESIGN



A traditional downtown commercial façade

The basic traditional commercial façade consists of three parts: the storefront with an entrance and large display windows, an upper masonry façade and a decorative cornice. The basic storefront design includes large windows with thin framing members, a storefront cornice, transom, bulkheads and often a recessed entrance.

If planning improvements to a storefront, the original proportions should be carefully considered and respected. On occasion, one business utilizes more than one historic storefront. The individual identities of the original buildings should be retained, and the use of awnings, colors and signage should be used to unify the storefronts, rather than removing original materials and creating one new, modern storefront out of several buildings.

TRADITIONAL MATERIALS

Typical examples of materials found in Portland and their location:

Storefront Frame – wood, cast iron
Display Windows – clear glass
Transom Windows – Clear, tinted, leaded or prismatic glass.
Entrance Door – wood with a large glass panel.
Bulkheads – wood panels, tile
Storefront Cornice – wood, cast iron, sheet metal

STOREFRONT FEATURES

Existing historic storefronts date from the late 19th and early 20th centuries and are designs typical of commercial architecture of the period. Storefronts generally had five main characteristics:

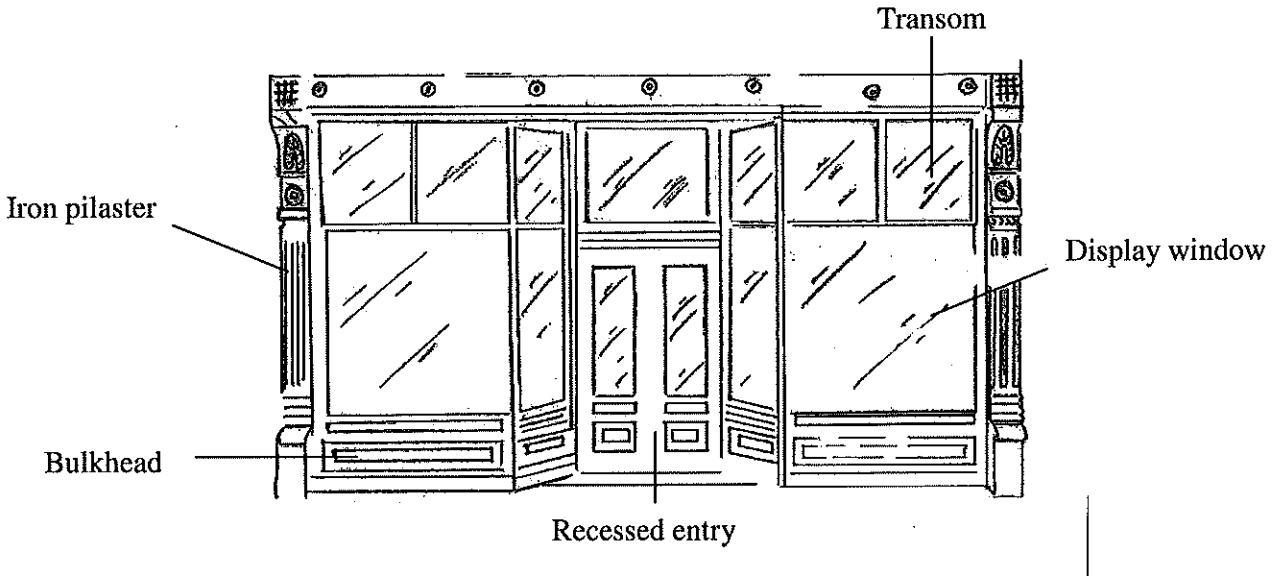
Lower panels or bulkheads: The large plate glass windows for the display of goods rested on lower panels called bulkheads. These were primarily rectangular in design, of frame or brick construction and often had raised patterns.

Display windows: Merchants in the early 20th century relied on extensive window displays to advertise their goods. High visibility was a priority for these merchants, and the installation of large sheets of plate glass provided maximum exposure of wares.

Cast iron pilasters: To support the weight of the brick masonry above the storefront, cast iron columns or brick piers were often added. The cast iron was shaped into decorative forms that supported the load of the brick upper facade allowing large display areas. Brick piers were also used to support the weight of the upper facade brick.

Large central or corner entrances: Many commercial buildings originally had large central or corner entrances of single or double doors.

Transoms: Over the display windows and entrances were usually transom bars and transoms. Transoms allowed light into the building and were used for additional areas of signage and display. Transoms utilized clear, textured, leaded or stained glass.



STOREFRONT GUIDELINES

1. Original storefronts or historic storefronts that are more than fifty years old should not be altered but repaired and retained.

2. Future storefront remodeling or renovation should follow historic guidelines such as retaining historic features, reconstruction based on historic photos or illustrations, or renovation based on typical storefront designs of the period.

3. All decorative metals or glass on historic storefronts should be retained and maintained.

4. If an original storefront has been removed, a new storefront design should take the original proportions and materials into account. Modern materials are acceptable so long as they are in proportion to traditional design. Shiny, brushed aluminum is not appropriate. Original materials or aluminum with a baked enamel finish are more appropriate.

5. A storefront should be composed almost entirely of clear glass. Tinted or reflective glass is inappropriate. Should privacy be desired, interior window treatments or movable barriers should be considered.

6. Transoms over doors or display areas should not be enclosed or painted out.

7. Designs and materials such as sloping mansard roofs, metal siding, vertical siding, stucco/EIFS, wood shingles, imitation brick, imitation stone, vinyl and aluminum siding are not appropriate and should not be added to storefronts or upper stories.

8. Avoid concealing original façade materials. If original material must be replaced, duplicate the element utilizing the original material. Avoid the use of shiny, reflective materials such as mirror glass and plastic panels as façade materials. New materials should be similar in texture and pattern to those found historically.

9. Cast iron should be painted to prevent rust and corrosion. Rust or paint build-up may be removed by chemical treatment or low-pressure dry grit blasting (80-100 psi), taking care to protect any adjacent building materials that might be damaged.

STOREFRONT ENTRIES

Traditionally, entrance doors were made of wood with a large pane of glass. Standard aluminum and glass commercial doors have replaced many original doors. Aluminum can be made more compatible by being painted a dark color, and by selecting a design in the proportions of the original. The rhythm of entries is important in the downtown. Retention of the historic entry system, whether recessed or flush with the public walk, is encouraged. The retention and maintenance of original doors is encouraged.



STOREFRONT ENTRY GUIDELINES

1. Original entry doors should be retained and restored in their original location and configuration when appropriate. If modifications have been made, a new entry should be designed based upon the traditional design elements.

2. Use doors with large areas of glass and a painted or baked enamel frame.

3. Avoid unfinished bright aluminum or stainless steel frames.

4. Avoid residential style doors, including those from historic residences.

5. Finished frames may be varnished or painted wood or metal with anodized or painted finish. Wider metal frames are generally encouraged over narrow frames.

STOREFRONT WINDOWS

For most Main Street buildings, large windowpanes at the first floor level are advisable for both retail and office use. Avoid multi-pane designs that divide the storefront window into small components. This look is not typical of most downtown buildings, and is therefore inappropriate. Tinted glass is generally discouraged except for decorative transoms. Awnings and interior window treatments can protect from the sun, but allow its warmth to enter in colder seasons while retaining the traditional appearance.

STOREFRONT WINDOW GUIDELINES

1. Original storefront window configuration should be maintained.

2. Tinted and/or reflective glass is inappropriate.

3. Avoid multi-pane designs.

4. Preserve existing transoms. Leaded and prismatic decorative transoms should be preserved in place. For other transoms, clear glass is generally preferable.

5. Use the transom as a place for a sign or decorative panel if the use of glass is not feasible, but retain the original proportions of the opening.

BULKHEAD GUIDELINES

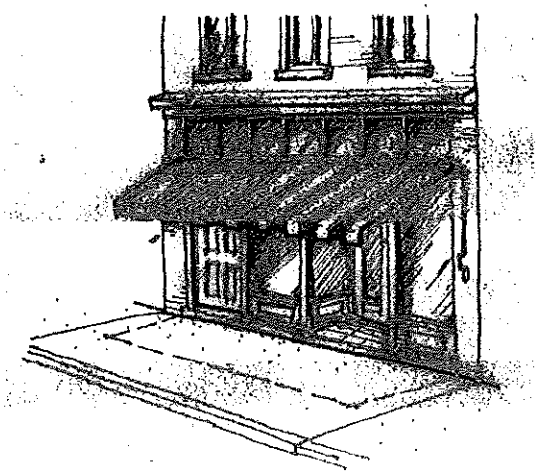
1. Existing storefront bulkheads should be retained and repaired as needed. If bulkheads have been removed, appropriate bulkheads should be installed, based upon the historic elements.

2. If the original design is missing, use historic documentation to duplicate an appropriate design. If original information is not available, develop a new simplified design that retains the original character.

3. For renovations where there is no physical or documentary evidence, appropriate bulkhead materials are painted wood, brick, stone or painted metal. Plywood may also be acceptable when no original material exists. Artificial siding, plywood and EIFS are not appropriate if replacing original material.

AWNINGS

A canvas awning can be an important element in providing color and shade. If properly cared for, a fabric awning can last many years. An awning can be attached above the display windows and below the cornice or sign panel. A 12-inch valance flap is usually attached and can serve as a sign panel. Utilizing the main awning for a logo, and placing some signage on the valance is encouraged if additional signage is desired. Sometimes an awning is mounted between the transom and the display windows, allowing light into the store while shading the merchandise and pedestrians from the sun.



Traditional crank canvas awning.

An awning should not cover the piers or the space between the second story windowsills and the storefront cornice. Metal, wood, plastic and vinyl awnings detract from the historic character of the street and should not be installed.

Align awnings with others in the block where appropriate. Coordinate the color of the awning with the color scheme of the entire building.

AWNING GUIDELINES

1. Awnings, canopies and marquees consistent with local character and building type are encouraged. Domes and other modern shapes are not appropriate.

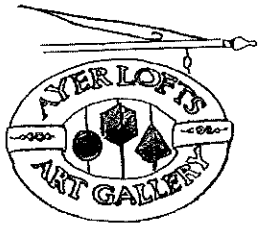
2. Awnings should be at a 45-degree angle to the building and be of a canvas material.

3. Use of retractable awnings is permitted and encouraged. Fixed metal, wood or plastic awnings are inappropriate.

4. Awnings should generally fit within window or door recesses. Significant architectural details shall not be hidden.

5. Awnings on a multiple-storefront building should be consistent in character, scale, and location, but need not be identical.

SIGNS



Signs throughout Portland are regulated through the existing zoning ordinance. These regulations detail the appropriate types, sizes, and locations for signs and must be followed in order to receive a sign permit.

The importance of good signage for a commercial enterprise cannot be overestimated. However, an unobtrusive, attractive sign can be just as effective, if not more effective, than an overly large or bright sign.

The design of a building façade will usually present obvious clues for the best location of a sign. These locations include:

- The area between the storefront windows and overhanging cornice
- The area immediately above the cornice
- The surface of the piers that frame the storefront and the display and transom windows.

In some cases, placing the sign higher on the façade may be appropriate, but, in general, placing it below the second story windows will ensure pedestrians and motorists can easily read it.

Signs with too much information can be confusing. Keep the message clear and direct so that it is easy to read. Secondary information can be placed on signs on doors, awning valances, and inside display windows.

Covering up decorative details such as trim, transoms, windows and doors undermines the attractive features that give the building's architecture its charm. If no suitable flat surface is available, a projecting sign may be appropriate. Hand-painted signs, non-internally lit signs are preferred.

TYPES OF SIGNS

1. Wall signs: any sign affixed in such a way that its exposed face and sign area is parallel to the plane of the building to which it is attached. Wall signs should be placed where they best complement the building, for example, on blank expanses of wall or building areas clearly designed as potential sign locations, covered transoms, or broad plain fascias in the cornices. Such areas vary depending on the building's architectural style and/or date of construction.

2. Projecting signs: any sign affixed in such a way that its exposed face and sign area is perpendicular to the plane of the building to which it is attached. Projecting signs

should be placed where they best complement the building. Guy wires should be as unobtrusive as possible.

3. Window Signs: signs painted on or attached to, or suspended behind any window or door that serves as an identification of a business.

SIGN GUIDELINES

1. Signs should be of an appropriate size. They should not overwhelm a building or storefront or obscure architectural details. They should fit into spaces suitable for signage.

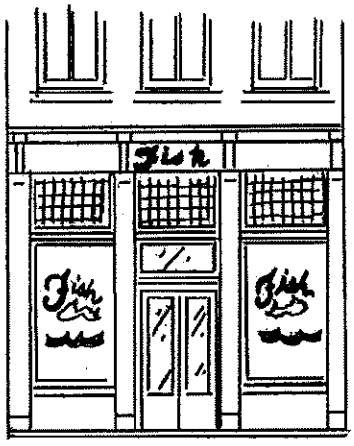
2. Inappropriate materials and finishes generally include interior grade wood, unfaced plywood, plastic substrates, and unfinished wood.

3. Shielded, incandescent external lights, or concealed incandescent lighting are appropriate. Sodium vapor, mercury vapor or other metal halide light sources are not well suited for illuminating signs as they distort the color of both the building and the sign.

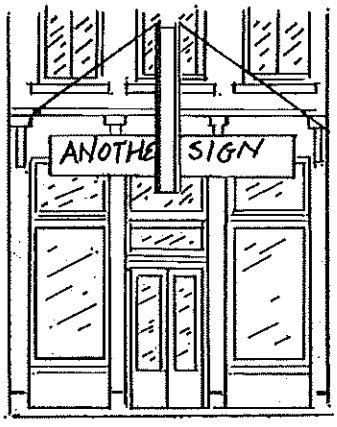
4. Sign brackets should be constructed of painted wood or pre-finished, pre-painted metal. Guy wires, if needed, should be as inconspicuous as possible.

5. Signs should be mounted in such a way so as to be reversible and to minimize damage to historic materials. (For example, bolts should extend through mortar joints and not through masonry units.)

6. Signs that are simple and externally lit are encouraged. Internally lit plastic signs are discouraged.



Appropriate storefront signage. The use of the windows and lintel is uncluttered.



Inappropriate signage. The signs are obtrusive and cover architectural details.

ARTIFICIAL SIDING

"Updating" a historic façade with artificial materials, such as vinyl or metal siding, EIFS or other covers, is inappropriate and should be avoided. Many owners utilize such sidings to cover up or avoid maintenance issues. These issues can be exacerbated by the installation of sidings, but then will be hidden. The appearance of artificial sidings is never convincing and looks out of place on historic structures. Often times, significant ornamental detailing is covered or removed in the application process.

PAINT

Many buildings on Main Street are unpainted brick masonry. Such buildings should remain unpainted. It preserves the appearance of the façade, and reduces maintenance. Most trim is painted, however, and can be an easy way of sprucing up a façade. Nearly all paint companies carry a historic color palette. Utilize these to get an idea of appropriate color schemes. However, most colors are acceptable, except for the use of bright and arresting colors such as fluorescents and bright primary colors. It is important to appropriately and gently clean and prepare the substrate for new paint, to ensure a lasting and appealing job.

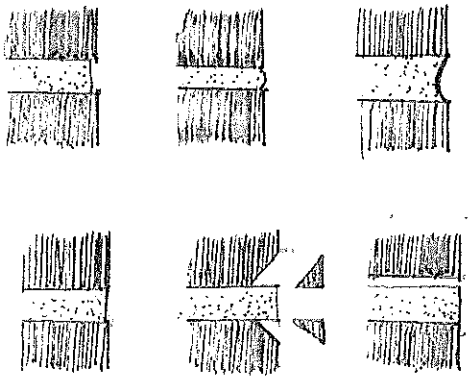
MASONRY

The vast majority of buildings on Main Street are of brick construction. Appropriate maintenance and cleaning procedures should be used to prevent harm and deterioration.

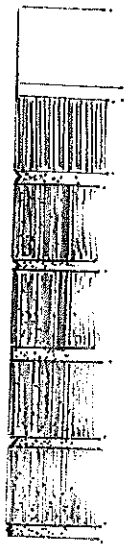
Masonry Repair

Deterioration of masonry is most frequently caused by moisture infiltration. This is usually due to faulty gutters, downspouts, leaky roofs, or other structural problems. Cracks in brick may also exist due to settled foundations, insufficient support over doors and windows, or mortar failure. With the exception of severe cases of deterioration, most typical masonry siding and ornamentation can be repaired or replaced by professional bricklayers and masons.

Historic mortar is generally a soft composition of lime and sand. This mortar allows for the expansion and contraction of masonry during warm and cold months. Joints are recessed behind the face of the brick. Hard or premixed mortars are not appropriate. The use of hard mortars will not allow old brick to expand and contract and results in brick deterioration. Most buildings have concave or flush joints and repointing shall follow these profiles. Mortar shall not be applied to cover the face of masonry or obscure detailing.



Characteristics of mortar in expansion and contraction cycles.



Mortar joint examples.

Masonry Cleaning

A century old building should not look brand new. This is important to remember when considering the cleaning of historic masonry. Over time staining will appear, and may not entirely disappear. There are several different types of cleaning. The gentlest method should always be approached first.

Water Cleaning

Main Street's buildings are over 100 years old, and will not look brand new. A gentle water and detergent wash should adequately clean surface dirt. Steam cleaning may also be acceptable.

Chemical Cleaners

There are acceptable chemical cleaners available if absolutely needed. However, utmost precaution should be taken with their use, and always test a small inconspicuous area to check for damage. Always follow the directions and clean up appropriately. Historic brick buildings are particularly susceptible to damage from hydrochloric (muriatic) acid, so these solvents are to be avoided.

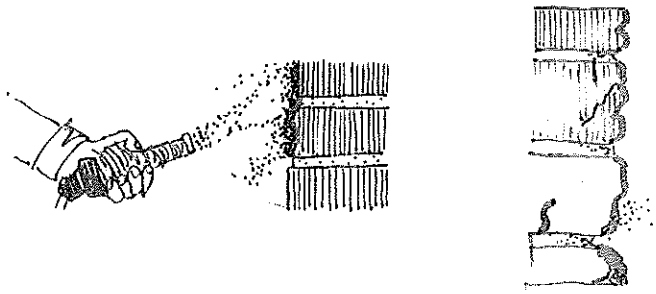
Abrasive methods

Abrasive cleaning methods, such as sandblasting or high-pressure water should ***never*** be used under any condition, as it will cause irreversible damage such as mortar deterioration and removal of the brick's hard exterior. Brick's skin is its durable, protective coating. Abrasive cleaning removes this skin, and leaves the softer interior brick exposed. Popular several decades ago, the negative long-lasting effects of abrasive cleaning have been well documented since that time.

MASONRY GUIDELINES

1. Use the gentlest means possible for cleaning masonry. Water and detergents are the least harmful to brick and stone surfaces.

2. Masonry repair, replacement or repointing should match the original brick in color, texture and character.



Negative impacts of abrasive cleaning.

3. Masonry repointing shall be undertaken using a soft mortar composition, and hard mortars such as Portland Cement should not be used.

4. Masonry walls should not be covered with any type of applied siding, including, but not limited to, artificial stone surfaces, stucco, concrete, vinyl, and metal siding.

5. Previously unpainted masonry should not be painted.

6. Masonry details and ornamentation should not be removed or obscured.

UPPER FACADES AND WINDOWS

Upper facades of the City's commercial buildings display a variety of architectural details and styles. While the storefronts tend to be more open glass areas, upper floors are more residential in nature. Decorative lintels often top double-hung windows, and most of the buildings have strong cornice lines with brackets or other decoration. Some buildings feature decorative glass and original windows. All efforts to maintain these should be made. Lintels, sills and decorative brackets should not be removed or covered over. Decorative elements such as belt courses, pilasters, window arches, lintels and frames should also be respected and maintained.

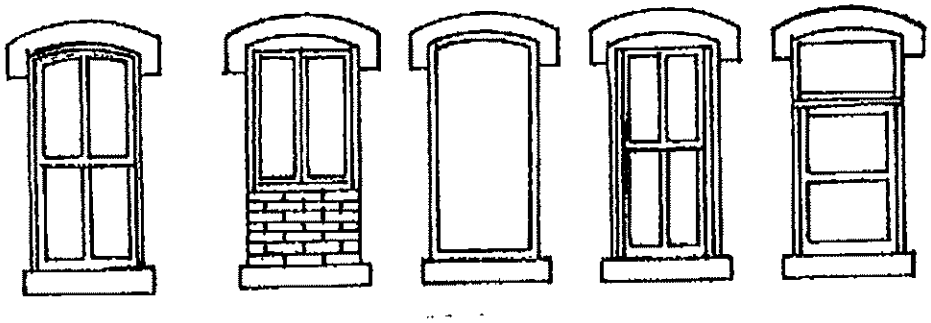
If upper story windows are blocked, consider reopening them. Even if the upper floors are not utilized, blocked windows create an appearance of vacancy and neglect. Compatible use for these spaces is encouraged.

Until a upper story window can be rehabilitated, the window maybe temporarily covered with plywood, but the owner should supply a restoration plan and schedule for rehabilitation before the cover is applied. Window openings may also be covered with plywood temporarily with a restoration plan and schedule as described above.

Preserve the size and shape of upper story windows. Do not use windows that do not fit the openings.

Original windows should be retained and restored. Historic windows contain wooden sill and muntins (glazing bars), and are naturally prone to damage from the elements, as well as time. Often the repairs that would have preserved these wooden windows were neglected, leading to their replacement with modern materials, most commonly vinyl windows. Such replacement is one of the most serious compromises to the integrity of a historic building. Also note that it is not necessary to remove existing glass to install thermopane for energy savings. Often, reglazing of existing windows and the addition of weather stripping and storm windows is sufficient for improving energy efficiency.

Original windows should be retained on the front façade. Secondary façades may allow for alternate materials such as aluminum wood-clad windows that are paintable, but restoration should be a first option that is considered.



Original window.

Examples of inappropriate window alterations.

UPPER FAÇADE GUIDELINES

1. Retain and maintain all architectural ornamentation. If deteriorated, replacement should match the size, material and design of the original.

2. Artificial sidings, including vinyl, metal, EIFS, and simulated masonry are not appropriate.

3. Retain and maintain windows. Decorative and distinctive windows should never be removed or replaced.

4. Do not enlarge, diminish, or block up upper façade windows, even if the space is not utilized.

5. Storm windows should be made of wood or baked enamel aluminum that is paintable. Storm windows should fit within the window opening therefore retaining the original size. Two-track storm windows are appropriate.

6. Wood-clad aluminum windows may be considered if the original windows cannot be rehabilitated with proof of their foregone condition. Vinyl windows are not acceptable.

ROOFS

The majority of roofs in the Historic District have low-pitched, "flat" roofs, often hidden behind parapets. Some structures have more complex roof massing. The roof pitch and details such as intersecting gables, raised platforms, and dormers with vented openings help define a building's character. Alterations to roof forms and detailing on the main facade and side facades should not occur if these alterations will be visible from the major street facade(s).

The raising of a roof to accommodate additional space, enlargement of attic areas, or the addition of skylights may be allowable depending on visibility from the street facade(s). In no instance should these additions exceed one additional story.

Many roofs in the district are, by their nature, not particularly visible. This should be retained, and roof additions or changes in the front 1/3 – ½ of the building should not occur.

Some buildings have roof ornamentation. These elements are important decorative features and should not be removed. Deteriorated sections should be repaired and retained where possible and removal should only be allowed where these features can be demonstrated to be beyond repair or pose a safety hazard.

Some buildings do not have visible gutter systems, while others are of boxed design. Boxed gutter are sunken behind the eaves and are not readily visible. These are important architectural elements that shall be maintained. All gutters and downspouts should be painted to blend with the surface colors of the building and be as unobtrusive as possible.

ROOF GUIDELINES

1. Roof forms and pitch shall not be altered on the main facade. Alterations shall not occur on side facades where such alterations would be visible from the street. Alterations in the rear one-half to one-third of a building may be allowable if not readily visible from the major street facade(s). In no instance should more than one-story be added to any existing building.

2. Roof ornamentation such as finials and balustrades shall not be altered or removed.

3. Original box gutters shall be retained and maintained. When relining box gutters metal shall be used. If soffits are damaged, they shall be repaired or replaced with wood to match the original materials.

4. Skylights should be located in the rear one-third to one-half of a building depending on visibility from the street facade(s). They are not appropriate on the front elevation.

NEW CONSTRUCTION

New, or infill, construction describes any new buildings or additions in an historic area. In order to be compatible with historic buildings new construction must follow certain guidelines, but flexibility in design review is also important.

Infill construction should clearly be contemporary and not be exact historic reproductions that could confuse an observer. The most successful new construction combines contemporary design with sensitivity to adjacent structures in the following areas:

1. **Height & Width**
2. **Proportion**
3. **Rhythm of Openings**
4. **Rhythm of Spacing and Setback**
5. **Consistent Materials and Texture**
6. **Roof Shapes**

Construction on vacant lots is appropriate and infill design guidelines are to guide new construction to be in keeping with adjacent structures. Insensitive new construction could result in lowered property values and compromises the aesthetic qualities of the district.

NEW CONSTRUCTION GUIDELINES

1. Height & Width

Buildings in the Historic District tend to share a similar height. Infill construction should respect this, and be neither too tall nor too short.

2. Proportion

The proportion between width and height should be respected.

3. Rhythm of Openings

Rhythms, such as size, shape and placement of windows that carry throughout the block should be continued on new construction.

4. Rhythm of Spacing and Setback

A new façade should be consistent with that of neighboring buildings. Nearly all historic commercial properties have a 0' setback from the sidewalk, and continuation of this is appropriate. Parking is more appropriate in the rear. The entry should face the street. Buildings should be spaced in accordance to surrounding structures.

5. Consistent Materials and Texture

New construction should be compatible with adjacent buildings on the block. While many properties are masonry construction, others are frame, and new materials, while possibly not all brick or stone, should complement historic materials.

7. Relationship of Roof Shapes

Roofs for new construction should be consistent with adjacent structures. The majority of blocks have flat roofs hidden behind the cornice. Do not introduce roof shapes or pitches that are not found in the area.

MAINTENANCE

Maintenance is the most important aspect of building ownership. Small steps on a quarterly or annual basis can save you from spending money on unnecessary repairs or replacement in the long run.

PARKING LOTS/SITE IMPROVEMENTS

Site improvements should be in character with the district, responding to the colors, textures, materials and sense of scale found in the area. Contemporary design is encouraged. The design should be compatible with district buildings and not detract from them. The design of the site improvements should capitalize on the unique character of the area but should not attempt to create a "false history" by incorporating elements which appear from an earlier time period.

The character of the district can be strengthened by screening parking lots. This is critical where parking lots abut sidewalks.

The environment off parking lots can be improved through landscaping. Trees on planting islands within the lot can provide shade and break up large areas of paving.

Paving materials, screen walls, landscaping, lighting, seating, and other "street furnishings" have an impact on district character. The design and placement of these elements should respond to the historic and architectural character of the district.

PARKING LOT/SITE IMPROVEMENT GUIDELINES

1. Cars should be screened from public view. Appropriate screening methods include masonry screen walls or iron fencing in character with the district and landscaping. Chain link fencing along sidewalks is inappropriate.

2. Parking lots with capacity of ten or more should contain trees within the lots as well as around the perimeter of the lots. Smaller lots should have trees and smaller bushes on them.

3. Paving materials should have the appearance of individual units to give the surface scale. Appropriate materials include brick, scored concrete, and unit pavers. The pattern of the paving should respond to the architectural setting by relating to elements of abutting buildings such as entrances and columns. The furnishings in these spaces should relate to the character of the district.

RELOCATION

Relocation or moving a historic building should also be avoided. Moving a historic structure always negates its integrity of site and setting and could also result in the loss of the ability to use the historic tax credit. Moving a building which retains its architectural and historical integrity and which contributes to the district is inappropriate.

Moving a building which does not contribute to the historical and architectural integrity of the district or which has lost architectural integrity due to deterioration and neglect is appropriate if its removal or the proposed replacement will result in a more positive visual effect on the district.

A building may be moved into the neighborhood if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture and setback with existing buildings along the street.

A building may be moved from one site to another in the neighborhood if the integrity of location and setting of the building in its original location is seriously threatened; if the new location will be similar in setting and siting; if the building will be compatible with the buildings adjacent to the new location in style, height, scale, materials and setback; and if the relocation will not result in a negative visual impact on the site and surrounding buildings from which it will be removed.

DEMOLITION

Demolition of buildings within the Downtown Portland Historic District must be approved by the Historic Preservation Commission except in cases where there is a threat to the public safety. The purpose of the historic district is to protect historic properties and the demolition of a building which contributes historically or architecturally to the character of the district is inappropriate and shall be avoided. Demolition shall only occur where it has been demonstrated that public safety is threatened; if economic hardship has been determined and the demolition is approved by the Historic Preservation Commission; or for buildings or additions which are of a later time period and non-contributing to the Historic District, have lost their original architectural integrity, or do not contribute to the neighborhood's streetscape as determined by the Historic Preservation Commission.

Demolition of existing buildings shall be permitted if one of the following conditions exist:

a. Demolition has been ordered by the Building Inspector for the public safety because of an unsafe or dangerous condition which constitutes an emergency.
b. The owner can demonstrate to the satisfaction of the Historic Preservation Commission that the structure cannot reused nor can a resasonable economic return be gained from the use of all or part of the building proposed for demolition.
c. The demolition request is for an inappropriate addition, or an incompatible building, and the demolition of said structure will not adversely affect the streetscape as determined by the Historic Preservation Commission.
d. The demolition reques is for a non-contributing portion of a building and the demolition will not adversely affect those parts of the building, which are significant as determined by the Historic Preservation Commision.

See staff for additional information required for demolition requests.

APPLICATION
CERTIFICATE OF APPROPRIATENESS PERMIT
PORTLAND HISTORIC PRESERVATION COMMISSION

Property Address

Owner Address (include zip code) Daytime Phone

Applicant (if not owner) Address (include zip code) Daytime Phone

Contractor Address/Office Phone

If you intend to make any changes to the following items, please mark each applicable category below. Give a detailed written description of those changes in the space provided. Include photographs, material samples, drawings, etc. as necessary to describe the proposed work.

Failure to supply adequate documentation could result in delays in processing the application and/or denial of the application.

Architectural Ornamentation _____
Awnings _____
Box Gutters _____
Chimneys _____
Cornice _____
Decks _____
Doors _____
Exterior Lighting ____
Fencing – Front Yard ____ Rear Yard ____
Landscaping ___
Masonry Cleaning/Repointing*____
Sign _____

Porch _____
Roof ____
Siding ____
Skylights ____
Storefronts ____
Utilities & Accessory Structures ____
Windows – Wood ____ Vinyl ____ Glass Block ____
Window Shutters ____
New Construction ____
Demolition ____
Other (specify) _____
Approximate cost of work to be done $_____

*If repointing, or any other masonry work is to be undertaken, historic mortar recipe must be used. Please describe the recipe in the scope of work to be done below.

Description of work to be done (attach additional information if needed):

The owner of this building and undersigned do hereby certify that the information and statements given on this application, drawings and specifications are, to the best of their knowledge, true and correct. The owner and undersigned further understand that no work can begin until this application has been reviewed and approved. Any work done that has not been approved will be in violation of the City of Portland's Historic Preservation Code. In signing this application, I understand that I am providing authorization for the posting of a public hearing notice on the subject property. I hereby certify that the owner of record authorizes the proposed work and I have been authorized by the owner to make this application.

Signature of Owner or Authorized Agent Date

FOR OFFICE USE ONLY:
APP # _____
COA # _____

For this project, have you:
Filled out a Building Permit Application? Y___ N___
Filled out a Zoning Application? Y___ N___

CERTIFICATE OF APPROPRIATENESS PROCESS
PORTLAND HISTORIC PRESERVATION COMMISSION

Any exterior alterations, new construction, or demolition in the Downtown Portland Historic District or at a landmark site must first be approved by the Portland Historic Preservation Commission or its staff. The proposed plans will receive a detailed review to ensure the changes are in compliance with the *Downtown Portland Historic District Design Review Guidelines* prior to issuance of a Certificate of Appropriateness (COA). There is no charge to obtain a COA.

You will need to provide the following information when you submit your application:

NEW CONSTRUCTION
Scaled Drawings
Site Plan
Photographs
Material List

ADDITIONS/ALTERATIONS
Photographs
Scaled Drawings
Material List

SIGNS
Scaled Drawings
Location of Sign on Property
Photographs
Width of Building
Lot Frontage

DEMOLITION
See Preservation Specialist for list of required documentation

The COA application will be reviewed by the Portland Historic Preservation Commission (PHPC) or its staff. If the application is in compliance with the *Downtown Portland Historic District Design Review Guidelines*, then staff can approve the application. Staff approves most applications within a few working days.

If the application is not in compliance with the *Downtown Portland Historic District Design Review Guidelines*, the application will be referred to the PHPC for a hearing.

The PHPC is made up of seven residents of Portland who have a strong interest in historic preservation, and a non-voting Advisory committee including a contracted consultant through Historic Landmarks Foundation of Indiana to serve as staff for the PHPC.

It will also be necessary to apply for a Zoning Compliance and/or Building Permit. The *Downtown Portland Historic District Design Review Guidelines*, as well as copies of this application, are available at the Portland City Hall, or online at http://www.thecityofportland.net/.

City of Portland
321 North Meridian Street
Portland, Indiana
260.726.9395
260.726.9395 (fax)

Jay County Development Corporation
Community Development
118 S Meridian St
Portland, Indiana
O: 260.726.3497
C: 260.729.7269
ccline@jaycodev.org

CERTIFICATE OF APPROPRIATENESS

PORTLAND HISTORIC PRESERVATION COMMISSION

Application #_____ **Date Issued:**_____ **COA#**_____

Property Address _____

Applicant: _____ **Owner/Resident:**_____
Address: _____ **Address:** _____
_____ _____

DECISION BY: **Staff** _____ **Date:** _____
PHPC _____ **Date:** _____

FINAL ACTION:

Approve: __ **Approve with condition:** _____ **Disapprove:** _____

WORK APPROVED, CONDITIONS, OR REASON FOR DISAPPROVAL:

_____ _____
PHPC/Secretary Date

Certificate: 1) mailed - 2) Left for pick up - 3) Sent to Building Inspection: _____
Date

This Certificate of Appropriateness approves only the work described. Any additional work or changes in the work described above must be approved by the Portland Historic Preservation Commission. This document certifies that the proposal meets design requirements only. A Certificate of Compliance or Building Permit must be obtained where required. Applicant is responsible for securing all appropriate permits.

Historic Landmarks Foundation of Indiana
P.O. Box 284
Cambridge City, Indiana
765.478.3172
765.478.3410 (fax)
lnra@historiclandmarks.org

3 copies **#1 - COA file** **#2 - Property file** **#3 - Community Development**

CERTIFICATE OF APPROPRIATENESS

PERMIT

LOCATION: _____ **PERMIT No:**_____

FOR:

DATE :_____ _____

Historic Preservation Specialist

Portland, Indiana

This Certificate of Appropriateness approves only the work described. A Certificate of Compliance or Building Permit must be obtained where required. A condition of this Certificate is that this work be completed within 365 calendar days.

CREDITS

These guidelines were compiled by considering the following existing Design Guidelines:

1. Main Street Portland, Inc.; Portland, Indiana; *Downtown Design Guidelines*; 2008.

2. City of Cincinnati, Ohio; *Conservation Guidelines: Main Street Historic District.*

3. City of Newport, Kentucky; *East Row Local Historic District*; 1990.

4. City of Richmond, Virginia; *Design Guidelines for Commercial Buildings in the Richmond Historic District*; 2001.