

## SKIDMORE/OLD TOWN HISTORIC DISTRICT DESIGN GUIDELINES



**PROPOSED DRAFT**  
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**Bureau of Planning and Sustainability**  
Innovation. Collaboration. Practical Solutions.

*City of Portland, Oregon*  
Charlie Hales, Mayor • Susan Anderson, Director



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*Cover Image: Aerial Photo of Skidmore/Old Town Historic District Circa 2008*  
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<b>Chapter 1: Introduction</b>	<b>4</b>	<b>B: Guidelines for Alterations</b>	<b>42</b>
Purpose of Document	4	B1: Building Character	42
Central City Fundamental Design Guidelines	4	B2: Building Materials and Details	45
Historic Design Review in Portland	5	B3: Storefronts, Doors, Windows	47
How to Use this Document	6	<b>C: Guidelines for Additions</b>	<b>50</b>
Thresholds and Procedures	6	C1: Vertical Additions/Penthouses	50
<b>Chapter 2: History, Character and Context</b>	<b>8</b>	C2: Horizontal Additions	52
Background	8	C3: Compatibility, Deference and Differentiation for All Additions	54
Setting	9	<b>D: Guidelines for New Construction</b>	<b>55</b>
Historical Context	10	D1: Infill Buildings	55
Urban and Architectural Character	11	D2: Building siting and street orientation	58
Street, Lot and Block Patterns	12	D3: Relation of Size and Scale to Adjacent Buildings	59
Streetscape Elements and Public Realm	12	D4: Small Scale Building Facades	60
Building Types and Architectural Styles	15	D5: Horizontal and Vertical Articulation	61
Cast Iron	19	D6: Tall Stories	62
<b>Chapter 3: Design Guidelines</b>	<b>22</b>	D7: Windows and Doors	63
<b>A: General Guidelines</b>	<b>24</b>	D8: Rich Detail and Quality Construction	66
A1: District Character	24	D9: Materials and Color	68
A2: The Street Wall	29	<b>Appendices:</b>	<b>69</b>
A3: Cast Iron	31	1. Cast Iron Resolution	69
A4: Materials and Color	34	2. National Historic Landmark Nomination Resource Map	70
A5: Lighting	35	3. Skidmore/Old Town Contributing Buildings Map and List	71
A6: Signage	36	4. Skidmore/Old Town Sanborn Map	72
A7: Awnings and Canopies	38		
A8: Parking and Loading	41		

*Copies of the Central City Fundamental Design Guidelines and specific historic district design guideline documents are available at the Bureau of Planning and Sustainability. Please call 503-823-7700, or visit our web page at [www.portlandoregon.gov/bps](http://www.portlandoregon.gov/bps). Copies of the documents can also be obtained from the City's Development Services Center at 503-823-7526.*

# Introduction

## PURPOSE OF DOCUMENT

The guidelines for the Skidmore/Old Town Historic District are intended to guide exterior alterations of existing buildings, horizontal and vertical additions to existing structures and new construction. The guidelines are designed to maintain and strengthen those qualities that make the Skidmore/Old Town Historic District a unique historic neighborhood.

Design guidelines are mandatory approval criteria that must be met as part of historic resource review. Developers of projects located within the boundaries of the district (see map, page 6) are required to explain, in their application, how their design meets each applicable guideline. Guidelines were adopted in 1987 for the Skidmore/Old Town Historic District and have been used as the approval criteria in all historic resource review cases since then the guidelines in this document replace the 1987 guidelines.

They also incorporate the intent of the Secretary of the Interior's Standards for the Treatment of Historic Properties. However, the Secretary of the Interior Standards are an important reference point, particularly when replacing building parts or reproducing historic structures.

The Skidmore/Old Town Historic District Design Guidelines have been prepared to apply to all project types. They are intended to lead and guide the developer and designer. They are not meant to require specific solutions or to address exceptions and rare instances. It is recommended that the advice of qualified historic preservation professionals be obtained early in the planning stage of the project, including new construction. Such professionals may include architects, architectural historians, historical engineers, archeologists, and others who have experience in working with historic buildings. Because some discretion is involved in interpreting the guidelines, it is recommended that those who are planning a project seek guidance from the Bureau of Development Services (BDS) staff and voluntary design assistance from the Landmarks Commission.

## CENTRAL CITY FUNDAMENTAL DESIGN GUIDELINES

The design guideline system of Portland's Central City is built of multiple layers of design guidelines. The Central City Fundamental Design Guidelines make up the fundamental set of design guidelines upon which this system is based. These fundamental guidelines are augmented by additional sets of design guidelines specific to Central City sub-districts, historic districts, and unique parts of the city such as the Willamette River Greenway. Each set of design guidelines has been drafted to avoid conflicting requirements. However, should a conflict arise, the more local or area-specific set of design guidelines will take precedence. In this district, the Skidmore/Old Town Historic District Guidelines take precedence over conflicting Central City Fundamental Design Guidelines.

In the Skidmore/Old Town Historic District, the Central City Fundamentals and these Historic District Design Guidelines apply. Although Skidmore/Old Town is in the River District, the River District Design Guidelines do not apply. However, if a project site in the Skidmore/Old Town district lies wholly or partially within the greenway overlay zone, the Willamette Greenway Design Guidelines will also apply.



*Artifacts of the Eric Ladd Cast Iron Collection*



## HISTORIC RESOURCE REVIEW IN PORTLAND

The Skidmore/Old Town Historic District is a special area and important to the city's character. To ensure that new construction, alterations and additions to existing buildings contribute to the integrity of the district, the city requires historic resource review in this district.

The planners within the Bureau of Development Services (BDS) and the citizens appointed to serve on the Portland Historic Landmarks Commission conduct the historic resource review process. The Landmarks Commission is a volunteer board and includes members with expertise in design, development and historic preservation. Members of the commission are nominated by the mayor and confirmed by the City Council.

Historic resource review includes many aspects of a given proposal; building siting, landscaping, exterior materials, and the location of parking are some of the elements considered. Remodeling of a historic landmark's significant interior rooms may also be subject to historic design review, if they were included as part of the landmark's nomination approval.

Historic resource review ensures that new development and alterations to existing buildings maintain the integrity and enhance the quality of the Skidmore/Old Town district. These reviews

give designers flexibility, while ensuring that new development is compatible with the desired character of the area and that the contributing status of historic buildings is maintained over time.

Historic resource review provides opportunities for the public evaluation of new construction as well as other changes to buildings and sites. During the historic resource review processes, a proposal is evaluated against the applicable set of design guidelines and those development regulations being proposed for modification or adjustment.

The review process varies with the type, size, and location of the proposal. Smaller proposals are initially reviewed by staff and the process generally takes two to three months. Larger proposals are reviewed at a public hearing with a process of about three to four months. Owners of nearby properties are notified and testimony from individuals, organizations, and neighborhood associations is encouraged. Optional design advisory meetings are available to help designers achieve project approval.

Additional information on the type of review process for each proposal is available from the city's **Development Services Center** located at 1900 SW 4th Avenue, Suite 1500, Portland, Oregon, 97201, or by calling 503-823-7526

## POTENTIAL FOR ARCHAEOLOGICAL RESOURCES

The potential for subsurface historical archaeological sites and artifacts throughout Skidmore/Old Town is high. Archaeological sites and objects and human remains on public and private property are protected by state law (see ORS 358, ORS 390 and ORS 97). Caution is recommended during demolition, excavation or other ground disturbing activities in the district. Property owners may wish to consult with a professional archaeologist or the State Historic Preservation Office (SHPO) prior to such work, in order to avoid unnecessary project delays. If cultural materials are discovered during ground disturbing activities, all work should cease immediately and SHPO contacted. The excavation, injury, alteration or destruction of an archaeological site or removal of an archaeological object from public or private lands without an archaeological permit from SHPO is a violation of state law.



Front Avenue looking south, 1916. Oregon Historical Society.



Aerial Photo of Skidmore/Old Town Historic with District Boundary

## HOW TO USE THIS DOCUMENT

Design guidelines are qualitative statements that address the desired character of development. Their qualitative nature is intended to provide flexibility for designers and developers in achieving the city's urban design goals. This flexibility must not be construed as rendering the guidelines merely advisory to otherwise diminish their legal effect as mandatory approval criteria.

Each design guideline has a title, background statement, guideline language, and examples of projects that have successfully met the guideline or exhibit qualities that the guideline addresses. Only the guideline language is adopted by ordinance.

## THRESHOLDS AND PROCEDURES

Not all proposals must meet all the guidelines. Development proposals vary in size, scale and complexity. Large proposals, such as new buildings face different design considerations than smaller proposals, such as changing the sign system on a commercial storefront. The set of applicable design guidelines is tailored to the size, scale and complexity of the proposal. When subject to historic resource review, the addition of technological and sustainability features in the district, such as solar panels, wind turbines, green roofs and walls and telecommunications equipment, will also need to comply with the guidelines of this document.

The **alterations** guidelines are for use in making changes to existing buildings that do not increase the building's height or size.

The **additions** guidelines are used for the new portions of the building, however the **alterations** guidelines must still be used for changes to the building façades.

When horizontal **additions** to buildings have more than 25' of street façade and a pedestrian entrance, the guidelines for **new construction** apply instead of the guidelines for **additions**. The guidelines for **alterations** continue to apply to the existing building.

In some cases designers may be using all three sets of guidelines: **alterations** for the existing building façade, additions for any additional stories or penthouses, and **new construction** if a large horizontal addition is proposed. In all cases, the Central City Fundamental guidelines also apply.



## HOW TO USE THIS DOCUMENT

Each guideline addresses a single issue and has the same components.

The **TITLE** is in capital letters, Bold and uses an alpha-numeric prefix that relates to the three-section framework described on the preceding pages. For example, guideline A2: THE STREET WALL is the second guideline of Section A, GENERAL DISTRICT GUIDELINES.

The **BACKGROUND** statement outlines the reasons for the design guideline and the goals that the City wishes to achieve. The background statement also provides clarification among related or similar design guidelines or adds more detail to the guideline language. The background text is not adopted and can be adjusted and/or updated as new design issues arise.

The **DESIGN GUIDELINE LANGUAGE** serves as the approval criteria. It is the only part of the design guideline that is adopted by ordinance.

The **accomplished by** statements and photographs are provided to exemplify and illustrate how guidelines may be met. These describe ways that the guideline can be met. In many cases the descriptions are followed by pictures of examples. The accomplished by's and the examples must not be considered as the only possible design solutions. They are intended to stimulate new ideas and provide direction for designers and developers. The captions and examples are not adopted and can be easily updated as new proposals get built.

### GENERAL GUIDELINES A2: THE STREET WALL

#### A2: THE STREET WALL

##### BACKGROUND:

Buildings in the District were typically built with no setback from the street and no setbacks at the upper stories. This street enclosure is a key ingredient of the District's character. Alterations, additions, and new construction in the District should be built to the street lot line to strengthen the existing street walls.

Over time, the demolition of historic buildings has weakened not only the District's overall continuity, but also the enclosure of its streets. On sites or portions of sites without buildings, efforts should be made to mark the building line through the use of landscaping, fencing, or the installation of cast iron.

Some of the buildings in the District have light walls and internal courtyards. These features did not affect the continuity of the street wall because buildings were typically built directly abutting one another, and the openness was concealed from the street. Proposals for alterations, additions, or new construction that include breaks or gaps in the street wall should be carefully considered in order to preserve the strong sense of urban enclosure along the street.

##### GUIDELINE A2

**MAINTAIN AND STRENGTHEN THE STREET WALL IN NEW CONSTRUCTION, ADDITIONS, AND IMPROVEMENTS TO OPEN PORTIONS OF SITES.**

#### Guideline A2 may be accomplished by:

Maintaining the street wall to a height compatible with that of adjacent buildings and consistent with the historic character of the District.



This infill building in New York City (right) was built to abut the historic building and sidewalk, as well as match the height of its neighbor, creating a very strong street wall.



*Aerial view of Skidmore/Old Town in 1938.*



*1930 loss of the Zeta Psi Building on NW Front Ave and NW Davis St.*

## History, Character and Context

### BACKGROUND

The Skidmore/Old Town Historic District is a locally and nationally significant cultural resource important both for its associations with the rich history of Portland's early development, evolution and regional role, and for the exceptional architectural values of its nineteenth and early twentieth-century commercial buildings, including one of the finest collections of cast-iron buildings in the nation. Its one to four-story Italianate and other nineteenth-century revival style structures work in concert with sympathetically scaled and designed Richardsonian Romanesque and Commercial style buildings to define the rich urban character that marks it as a national treasure. Skidmore/Old Town's historic urban fabric and "Commercial Palaces" contribute to Portland's architectural distinctiveness, civic identity and sense-of-place, and collectively reflect the early success of its trade-based economy and the high cultural aspirations of its citizens and leaders.

Efforts to officially recognize and institute protections for Portland's "Old Town" go back to at least 1962, when a 15-block "Design Zone" for the Skidmore Fountain area was adopted by City ordinance. Portland's first preservation ordinance was passed in 1968, establishing the Portland Historic Landmarks Commission, a local landmarking process, and preservation zoning protections. In 1969, 13 buildings in the area around the Skidmore Fountain became the first designated local historic landmarks. Recognizing the significance of the area's resources as a cohesive ensemble of historic masonry and cast-iron commercial buildings, the City Council created the Skidmore/Old Town Historic District on September 11, 1975, which, together with the concurrently created Yamhill Historic District, became the city's first.

Interest in Skidmore/Old Town at the state and federal level was also high. On December 6, 1975, the district was listed in the National Register of Historic Places, becoming Portland's first district so-recognized. The nomination cited the significance of both its historical associations with the city's early growth and commercial economy, and its outstanding architectural values, expressed particularly in its late nineteenth-century brick and cast-iron structures. On May 5, 1977 the district was elevated to National Historic Landmark status (one of only two in the city, the other being the 1875 Pioneer Courthouse), in recognition of its national significance within the broader contexts of America's history and architecture.

In 2006, the Portland Bureau of Planning and Sustainability began a project to update the Skidmore/Old Town nomination, following current standards for National Historic Landmark (NHL) documentation. The project reexamined the district's physical, architectural and historical contexts, expanded and updated the documentation of its individual properties, and provided additional historical and architectural analysis. The updated NHL nomination form, approved in 2008, supersedes the 1975 and 1977

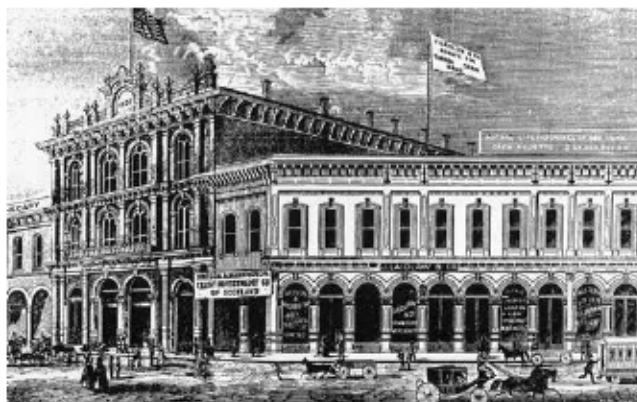




*Skidmore Fountain looking west up Ankeny to New Market Block, north wing (demolished).*



*SW Front Avenue looking north from Ash to Burnside, 1931. Oregon Historical Society.*



*New Market Theater, engraving from West Shore Magazine, 1873.*

nominations as the principal National Historic Landmarks Survey and National Register of Historic Places documentation of the historic district, and serves as a strengthened preservation policy guidance and public education tool.

The description of the district's historical contexts and architectural characteristics that follows is based on information contained in the updated NHL nomination. The full nomination form should be consulted for more comprehensive and detailed information.

## SETTING

The Skidmore/Old Town Historic District is situated on the west bank of the Willamette River in Portland's Central City, where the Burnside Bridge meets the downtown. Here, the Portland town site, platted beginning in 1845 with streets oriented to the flow of the Willamette River and magnetic north, meets Couch's Addition, platted beginning in 1850 with streets oriented to true north, creating an offset of about twenty degrees. The district is bisected by W Burnside Street, a major arterial that divides the city's west side into Northwest and Southwest quadrants.

The district encompasses 17 complete city blocks and seven partial blocks within an area of approximately 42 acres. Commercial functions, including office, retail, light industry and warehouse uses predominate, with more than half of the district's properties currently dedicated to these uses. Housing accounts for approximately 14 percent of the total land use, and vacant land or parking lots account for 28 percent. The easterly portion of the district is defined by the open space of Waterfront Park along the Willamette River. To the west, on the north side of Burnside Street, the district overlaps with the New Chinatown/Japantown Historic District, its similarly scaled nineteenth- and early twentieth-century structures complementing those of Skidmore/Old Town and creating a more-or-less integrated and identifiable historic central city area generally referred to as "Old Town." To the north and northwest lies the Pearl District, long devoted to industrial uses but increasingly dominated by high-density residential uses and ground-floor retail. To the south and southwest lies Portland's modern central business district, with a mix of generally larger-scale, historic and modern commercial structures, including the city's tallest buildings.

The boundaries of the district were drawn to include a significant concentration of historic nineteenth-century and early twentieth-century buildings, most of which retain a high degree of integrity. The period of significance begins in 1857, the construction date of the oldest extant resource in the district and ends in 1929, with the completion of the Willamette River seawall, which forced demolition of the Willamette River wharves extending from the trade houses along the east side of Front Street.



## HISTORICAL CONTEXT

Skidmore/Old Town Historic District is nationally significant for its historical associations with the early development and economic growth of the Pacific Northwest's most important urban center of the last half of the nineteenth century. Portland's pioneer merchant-entrepreneurs, speculating and capitalizing on the city's strategic location at the head of ocean-going navigation on the Willamette River and its connection to the greater Columbia River system, transformed it from a stump-strewn clearing to the cultural, financial, trade and transportation hub of the Pacific Northwest — second only to San Francisco as a "metropolis" of the Far West. Its trade houses, commission agents, steamship companies and financial institutions, clustered along Front and First streets in and near the present Skidmore/Old Town Historic District, supplied the goods, services and trade connections that supported the development of Oregon and the greater Pacific Slope region. Skidmore/Old Town's historic commercial buildings memorialize Portland's position as a commercial entrepôt that linked a large dependant hinterland to national and global economic systems, and highlight the role of key urban centers in facilitating the settlement and development of the western United States.

The district also served as a major West Coast locus for the provision of important social services and related urban functions oriented to the working classes and certain ethnic and social groups, including: lodging for itinerant workers, sailors, and loggers; union halls; reading rooms; missions and chapels; ethnic publishing houses; and various popular entertainment and vice venues such as saloons, gambling halls, burlesque houses, and brothels. Finally, Skidmore/Old Town's late nineteenth- and early twentieth-century transition from commercial core to Skid Road exemplifies the changes in urban spatial organization seen in port cities across the nation whereby central business districts migrated away from historic waterfront areas which subsequently suffered from neglect, disinvestment, and loss of historic fabric through demolition and public "improvement" projects.

The 1857 erection of the brick and cast-iron Hallock and McMillen Building, the earliest surviving structure in the district and the second-oldest building on its original site in the city, marks the beginning of Skidmore/Old Town's period of significance. Over the next three decades, Portland solidified its position as the primary urban center of the Northwest, built on the foundation of its trade-centered economy. As a part of the city's commercial core along and near the Willamette River highway, Skidmore/Old Town was central to this role.



However, beginning slowly in the late nineteenth century and accelerating in the early twentieth century, growth steered away from the Skidmore/Old Town area, and neglect set in for the city's earliest commercial district, with its old-fashioned buildings and its increasingly gritty, flood-prone waterfront location. The status of the area declined and its mix of businesses and building uses changed, as Portland's central business district shifted to the south and west. In the late 1920s, and continuing into the 1970s, a wave of large-scale public works projects and accompanying building demolitions significantly altered the physical and economic fabric of the district. The first of these was the completion in 1926 of the new Burnside Bridge and the related widening of West Burnside Street. This resulted in the removal of significant portions of the district's Burnside-facing buildings and turned the street into a major auto arterial that bisected the district and complicated access to its businesses. This intervention was followed in 1929 by the construction of a seawall and sewer interceptor along the Willamette River. Marking the end of the period of significance, this major infrastructure project necessitated the removal of most of Front Street's by-then decaying wharves — structures once central to the city's economic vitality and civic identity. Dozens more cast-iron buildings were removed in the 1940s to allow for the construction of the Harbor Drive freeway.

In the late twentieth century, however, public sentiment began to shift as the economic and cultural significance of the district's historic structures became better understood and valued. Concerted advocacy, policy initiatives and public and private investment arrested the demolition trend and inaugurated a still-continuing era of preservation, renovation and rehabilitation. While many resources have been lost, a significant and cohesive collection of historic structures remains. Together, they remind us not only of a "grand era" of commercial architecture, but of the critical role Portland played as a regional metropolis — a financial, mercantile and transportation hub integral to the settlement and growth of the greater Pacific Slope.

## URBAN AND ARCHITECTURAL CHARACTER

The Skidmore/Old Town Historic District is significant for its exceptional mid-nineteenth- to early twentieth-century commercial buildings. They present a broad range of commercial architectural styles that lend variety to the district's urban character, while working in concert to create a cohesive and distinct historic sense of place. The district includes a variety of styles, the most predominant being the Victorian Italianate, Richardsonian Romanesque and Commercial styles, but includes buildings in other styles such as Victorian Gothic and 20<sup>th</sup> Century Classical, as well as transitional expressions and amalgams. But the most noteworthy and defining elements of the district's historic character derive from its Victorian-era masonry and cast-iron façade buildings, primarily in the Italianate style. The district's cast-iron structures, many with elaborate decorative elements echoing Italian Renaissance designs, are the backbone of a distinctive historic cityscape marking Portland's first commercial core. This collection is one of the largest and best preserved in the American West.



*New Market Block with North Wing, circa 1935.*

## CHARACTER: STREET, BLOCK AND LOT PATTERNS

In 1845, surveyor Thomas Brown platted 16 blocks just south of today's Skidmore/Old Town Historic District, forming the nucleus of the Portland town site. The 200-foot square blocks, squared with the northeasterly flow of the river, were divided into eight 50- by 100-foot lots and surrounded by 60-foot wide streets (the magnetic north-south streets, running parallel to the river, would later be widened to 80 feet). Ankeny Street's narrow thirty-foot right-of-way is a notable exception to the street dimension pattern. No system of alleyways was established, essentially because the small block dimensions made them unnecessary. The unusually fine-grained grid was extended through the southern portion of Skidmore/Old Town by 1850, and throughout the downtown over time. It formed the spatial framework that continues to define the historic district and the greater downtown. Its approximately one-acre blocks and narrow street dimensions were the smallest of any major West Coast city and remain amongst the smallest in the nation today. In 1850, John Couch platted a portion of his claim north of the original town site in the same pattern, although at an off-set, with streets running true north-south, maintaining the grid's orientation to the river where it bends to the west. This twenty degree shift in the grid in the center of the district created more complex street and block patterns in the otherwise regular grid that dominates downtown, and continues to provide spatial interest and unusual opportunities for views of historic building façades along street corridors.



West Burnside looking east, circa 1920s.

As the district's blocks filled in, the small lots, some of which were further divided into even smaller parcels with only 25-foot frontages, resulted in continuous street walls that were articulated by small, individual façades and punctuated by frequent corners and streets. Where larger, one-quarter to full-block buildings were constructed, the block sizes limited their overall bulk and massing. Thus, over time, the historic block and lot pattern combined with narrow streets and generally two- to four-story building heights to create streetscapes with a strong sense of urban enclosure that were yet intimate and human-scaled. For the most part, the district retains these characteristics today; the historic structures, lot and street patterns continue to define the area's physical sense of place. Although a number of historic buildings have been demolished, with the resulting vacant lots creating gaps in the urban fabric, incompatibly-scaled development from after the period of significance has not overwhelmed the district's historic character. The most salient intrusion is the 14-story One Pacific Square building, built in 1989, that lies only partly within the district, on its northern edge.

Over time, the regularity and connectivity provided by the street grid has been altered by major public interventions, particularly by the elevated Burnside Bridge ramps at the center of the district which run west to Second Avenue, over-passing Naito Parkway and First Avenue. Although the structure is in one sense a physical disruption, it is still somewhat permeable, with pedestrian and light rail traffic flowing freely underneath the ramps along First Avenue (although it is closed to automobiles). The light rail MAX line links the north and south parts of the district to each other, the rest of downtown, and the east side of the Willamette River.

## CHARACTER: STREETSCAPE ELEMENTS AND THE PUBLIC REALM

The design and material characteristics of Skidmore/Old Town's streetscape elements, including its paving materials, street lighting, signage and rain protections, gave pattern and texture to the early district and have continued to evolve over time.

The first streets in the district, as in other parts of the city, were dirt, possibly with some gravel in early years. An early street surface was "Nicholson Paving," blocks of end-grain wood. Cobblestone paving was introduced in the 1870s and was often called "Belgian Block." Contrary to popular myth, most of these paving stones came from





*Intersection of Third and W Burnside, looking south from NW Couch St., 1920s. Oregon Historical Society.*

basalt quarries near St. Helens and elsewhere in the region rather than arriving as ballast in foreign ships. The full width of Front, First and Second Streets were paved with cobblestones for their full length within the district, as were portions of Oak, Pine, Couch, and Davis. Third Avenue had cobblestones in the center streetcar track bed. East/west streets not cobbled were “macadamized” (rolled aggregate and oil). In subsequent years, the streets were paved over with asphalt; in some cases cobblestones were removed and replaced with asphalt or concrete. Cobblestone paving remains beneath many asphalt-covered streets in and near the district. The cobblestones are salvaged and stored by the City when they are uncovered during street work and they are occasionally reused in public projects, as in the right-of-way improvements associated with the light rail line along First Avenue and in Ankeny Park.

The earliest sidewalks in the area were made of wood. Granite or basalt curbs were usually installed when cobblestone paving was introduced. Most wood walks continued through the turn of the nineteenth century, when they were replaced with concrete. 1903 was the earliest date found on concrete sidewalks existing in 1976. Many original concrete sidewalks appear intact, with notable exceptions at intersections where handicapped ramps have been installed. Some granite and basalt curbs and iron horse rings remain. Until 1962, when Skidmore Fountain Plaza was developed, there were no public “open

spaces” in the district. There is little evidence of landscaping in the district during the nineteenth and early twentieth century, other than potted trees, balcony planters, and now-vanished residential yards. Street trees are a relatively recent phenomenon, many installed with building and street improvement projects beginning in the early 1960s.

The first street lights were oil lamps on wood poles. Gas lights were first installed in 1859. The gas fixtures, made in New York, were of a design common in many cities — four-sided clear glass lamps on ornamental cast-iron standards. It is believed these were installed throughout most of the district, at least in the area south of Burnside. Gas lights were added to telephone poles after their introduction in the late 1870s and early 1880s. By 1885, electric street lights began replacing gas lights. The earliest were carbon arc types and were suspended from telephone poles at intersections and set on standards at mid-block. Through the late nineteenth and early twentieth centuries a variety of lights were used as technology advanced and styles changed. Also, many businesses installed specially designed street lights in front of their own properties.

The first effort toward establishing a standard downtown lighting system began around 1914. The fixture consisted of an ornamental cast-iron standard, with three glass balls arranged around the standard and a fourth ball on top. This “4-Ball” fixture was used throughout the downtown area. It is not known to what extent these fixtures appeared in the district, although it is likely they were on Third Avenue and possibly on other streets. The present “Downtown Ornamental” fixture began replacing the 4-Ball fixture in 1925. Except on Burnside, they were not commonly installed in the district.

During the nineteenth century many buildings provided some form of rain protection to adjacent sidewalk areas. There were generally three basic types: awnings; wood or metal canopies supported by brackets and posts; and second-level wood porches supported by iron or wood posts at the curb line. Most historic examples have been lost, but many buildings continue to provide rain cover in the form of awnings and canopies of more recent construction. The awnings on the recently restored Freimann Kitchen Building (#89) and Freimann Restaurant Building (#84) replicate its original awnings, based on a historical image. Many Buildings also had wrought-iron balconies attached at the window openings of their façades, most of which have since been removed.

Nineteenth century buildings were often identified by name and date with carved or cast lettering and numerals usually located in a central architectural feature at the top story. Advertising signs were predominantly painted signs directly on the building, or on wood or metal panels. Signage was also commonly applied as gold-leaf paint on storefront windows. In Portland's earliest years, street names were attached to the curbs of wooden sidewalks. Occasionally, they were painted or inscribed on buildings, as can be seen on the New Market Annex (#46) and the Haseltine Building (#36). Street names were attached to telephone poles after they were introduced in the late 1870s. Illuminated signs were seen soon after electricity came to the City in the 1880s. Neon signs were developed in 1926 and became a popular form of identification and advertisement. Signs became larger and were mounted on roofs or building walls and were visible for miles. Few of the larger signs remain today, a result of both changing styles and local regulations, although a number of faded and decaying, early twentieth-century painted advertisements are still visible on various buildings. The White Stag neon and bulb-lit sign facing NW Front (Naito Parkway) was erected in 1940 (# 93). Originally it was configured to advertise White Satin Sugar, before being converted in 1957 for the White Stag Company. In 1997 the sign was modified to advertise the Made in Oregon Company. The sign is both a visual icon and a designated local Historic Landmark.

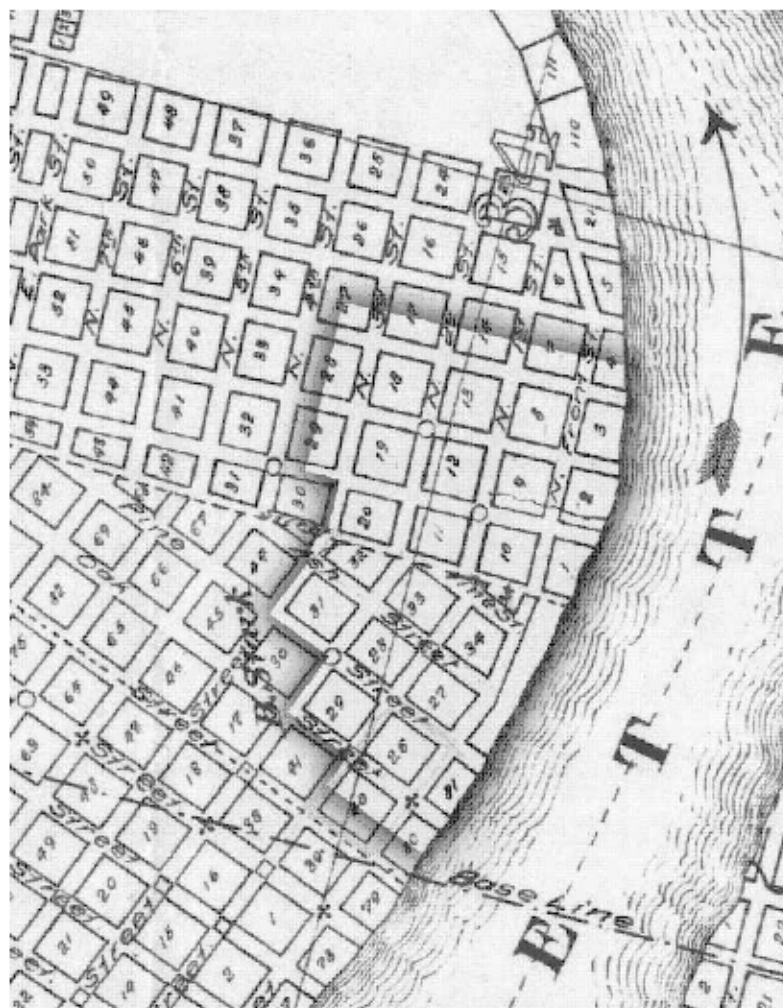
A few areas within the district contain historic streetscape and architectural characteristics worthy of special attention. **The Skidmore Fountain area** has as its focal point perhaps Portland's most elegant and historically significant piece of public art. It is also one of the most distinctive urban spaces in the city — an irregularly shaped open area where off-set street grids collide, creating unique geometrical relationships between rights-of-way, buildings and views. In the late nineteenth century, this area was surrounded by short, narrow streets and flanked by dignified three- and four-story cast-iron buildings whose "subtle relationships made the grouping of buildings on this street one of the most handsome in the city." Olin Warner, the New York designer of the diminutive fountain, came to Portland to inspect the site and ensure that it was designed in "proper scale and harmony" with its surroundings. Although several historic buildings have been lost, including the 1868/1882 flat-iron Bank of British Columbia, the iconic New Market Theater and the more reserved Reed building remain. In addition, the reinstallation of salvaged cast-iron columns and arches from the New Market North Wing (demolished in 1956) in their original positions on SW First Street enhance the sense of enclosure of this exceptional space. Ankeny Plaza, extending to the east from the fountain, provides an open space and pedestrian connection from the district to Waterfront Park. The Skidmore Fountain area continues to be among the city's most intimately urban and charming places.

**First Avenue** was a key commercial street in the early city, once continuously lined with stately cast iron-fronted Victorian commercial buildings. The Oregon City *Enterprise* enthused in 1879 that "First Street presents a gay and festive scene, and is encumbered with as much traffic, trading, strolling, beauty, and ornamental wealth as ere was Kearney Street, San Francisco." Portland's first public transit service began in 1872 with a horse and mule-drawn streetcar running along 1st through Skidmore/Old Town — echoed in the present by the MAX light rail line along the street. Some of the district's most character-defining structures line First today, including several Italianate buildings, from the Failing and Seuffert buildings at the south and the New Market Theater in the center, to the Skidmore and Blagen blocks and the Norton House in the north. In many respects, First Avenue is the urban spine and "main street" of the district, critical to its historic sense of place.



New Market Theater, looking southwest, 1872. Oregon Historical Society.





Detail of 1866 City Surveyor map showing street, block and lot patterns. Historic district boundary added. Portland City Archives (SPARC).

**Ankeny Street** is the southern-most street of Couch's Addition. Its narrow 30-foot width and short length, the result of imperfect early surveys and platting, help make it a unique, human-scaled corridor, akin to an urban alleyway that the district otherwise lacks. The commercial hub at the intersection of SW Ankeny and SW 1st Avenue was one of early Portland's busiest. The North Wing of the New Market Block, constructed in 1873 (demolished 1956), once occupied the southwest corner of 1st and Ankeny. It was a two-story building that provided a transition from busy SW 1st to the more intimately scaled SW Ankeny, and it essentially bridged the colliding street grids at the district's core. The North Wing of the New Market Block was distinguished by an extended façade with an arched colonnade that typified cast iron usage of the day. The building joined the New Market Theater at SW 1st Avenue then proceeded northwest at an angle, meeting the narrower confines of Ankeny Street.

Between SW 1st and SW 3rd Avenues the level of commercial activity in the early commercial district was less intensive and was scaled in keeping with the narrow street width of SW Ankeny. Young's Marble Works (1880) was sited at mid-block between SW 1st and 2nd in a two-story Brick Utilitarian building that was first used as a small factory and warehouse, and later for retail and as a mission. West of SW 2nd Avenue the scale of buildings increases on Ankeny. The two-story, Italianate style Bickel Building (Wachsmuth Building) constructed in 1892 straddles the block between SW Ankeny and SW Ash. Across the street, the four-story Western Rooms occupies the northwest corner of SW 2nd and Ankeny. This Second Renaissance Revival style building was constructed in 1906 for hotel and retail use. This building introduced a residential component and building type that was relatively new at the turn of the 20th century.

### CHARACTER: BUILDING TYPES AND ARCHITECTURAL STYLES

Skidmore/Old Town's historic architectural character is defined by a mix of nineteenth-century building types and styles, including: Italianate-style commercial buildings with cast-iron façade that date from the late 1850s through the 1880s; more massive brick and stone Richardsonian Romanesque structures constructed during the following two decades; and early twentieth century Commercial and Utilitarian style buildings.



## HISTORY, CHARACTER AND CONTEXT CHARACTER: BUILDING TYPES AND ARCHITECTURAL STYLES



58 SW 2nd, Richardsonian Romanesque, Left. 235 SW 1st, Italianate, Middle. 205 NW Couch, Commercial, Right.

Two Italianate style commercial buildings survive from the 1850s. The district's earliest surviving structure, the two-story brick and cast-iron Hallock and McMillen Building (#99), was constructed in 1857. The Delschneider Building (#90), constructed in 1859, was originally two stories tall, with a third story added in 1876. In 1863, the Delschneider Building housed the Oregon Iron Works, which would likely have been a key player in the upcoming cast iron era.

The period from 1870 to 1899 represents a building boom in the Skidmore/Old Town Historic District. There are nine remaining resources from the 1870s, seventeen from the 1880s, and eight from the 1890s. With the beginning of the twentieth century, construction activity in the district began to decline. Between 1900 and the end of the period of significance (1929), a total of 22 buildings remain.

More than one-quarter of the extant buildings in the district were constructed in the Italianate style, ranging in height from one to four stories. Characteristic features include masonry bearing walls, bracketed cornices, and use of

architectural cast iron and pronounced moldings on the façade. The brick walls were left exposed or covered with stucco. The Italianate style and its variants elaborated on earlier Renaissance-influenced revivals with much emphasis put on the treatment of windows, especially through the use of various types of arches and use of ornament. Arched openings and segmentally arched windows on the upper stories and bracketed cornices along the roofline were defining features of this style. Commonly, windows pierced brick walls, and the pier between the windows was treated as a pilaster or was stuccoed to suggest a wide column. Upper floor window arches were often capped with iron keystones, and iron decorations were placed at the capitals of the pilasters or in the spandrel panels between the arches. Many of these buildings were of loft-type construction — creating flexible space usable for many retail, wholesale, warehouse and manufacturing uses. The impressive Blagen Block, a four-story commercial palace constructed in 1888, remains from that era in Skidmore/Old Town (# 71). It was used by Marcus Whiffen in *American Architecture Since 1780* to exemplify the High Victorian Italianate style.

Construction of special-purpose buildings increased beginning in the 1870s. A prominent and district character-defining example is the New Market Theater, built in 1872 and designed by architects Piper & Burton (#45). With its huge cast iron columns, arches, and wealth of decorative details, it was an impressive multi-purpose building that mixed retail commerce with entertainment and business concerns. The name was derived from the public market located on the ground floor. A 200' arcade passed through the building, lined with 28 marble stalls. On the second floor, the great hall measured 60' by 100', with 35' ceilings, a perimeter balcony, 100 gas-lit crystal chandeliers and sconces, and 800 seats. It became the venue for great entertainers of the 1870s and 1880s. Today, the structure has been rehabilitated, although the interior was altered significantly.

At the end of the 1870s, Skidmore/Old Town was still an integral part of the downtown commercial core, with a strong waterfront industrial/mercantile character and a healthy share of retail and office activity. Impressive multi-storied masonry and cast-iron buildings had largely replaced the district's early frontier-type, wood-frame buildings, reflecting the first decades of success of Portland's earliest generation of business leaders. First Street, anchored by the impressive New Market Block (# 85) had emerged as a more genteel, retail and office-oriented alternative to wholesale- and waterfront-flavored Front Street as a main thoroughfare.





*Johnson Building, northeast corner SW Front and Ankeny, 1941.*

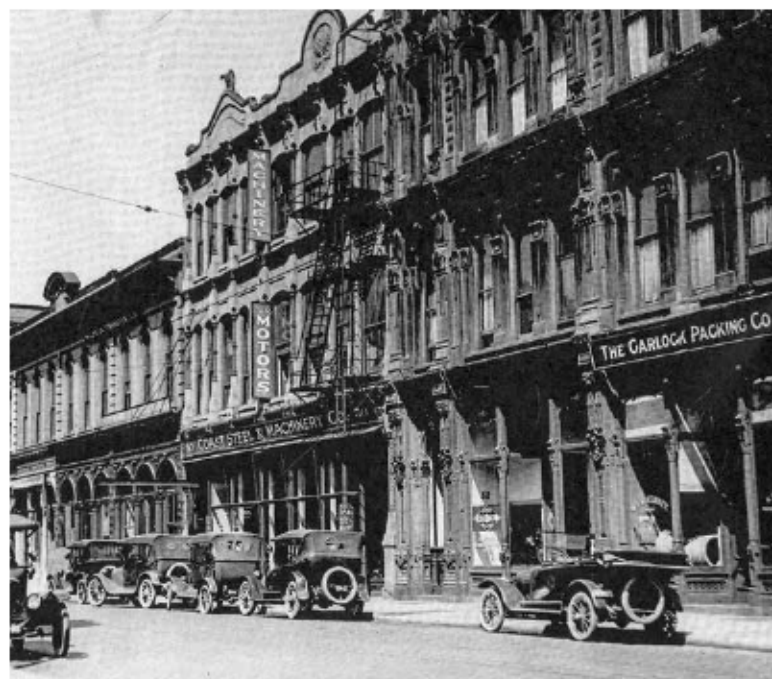
New commercial structures continued to rise in the district between 1880 and the turn of the century. Existing buildings from this period are among the most character-defining in the historic district. The four-story Blagen Block (#71) constructed in 1888 at 1st and Couch is one of the largest and most significant remaining cast-iron buildings on the West Coast. Its impressive 100 feet of Italianate cast-iron street frontage recall the rhythmic rows of columns and arches that once united numerous block fronts in early Portland.

The district saw a number of solid hotel and lodging structures built in this era, adding to and replacing the area's dwindling stock of smaller wooden lodging houses, many of which were in aging, formerly single-family houses. The newer residential structures were multi-storied and included ground-floor retail spaces. The Merchant Hotel (#s 12 and 28) constructed in 1880 is an example of this type of building. Expanded in 1884, the Merchant was for a time one of the better Portland hotels. It also contained a dance hall and billiard room over the years.

Two significant buildings from this era, the 1882 Portland Mariner's Home (#2) and the circa 1889 Seamen's Bethel (#3) on NW Third and Davis, add another dimension to our understanding of Skidmore/

Old Town. These Italianate style buildings were constructed by the Portland Seamen's Friend Society, which was dedicated to providing services to sailors and longshoremen, such as safe housing, meals, reading materials, and advocacy. The buildings highlight Skidmore/Old Town's early and continuing role in providing transient housing and other social services.

By the early 1890s, elegant buildings lined the streets in the Skidmore/Old Town Historic District from Front Street through 3rd Street. Approximately two hundred of them had cast-iron fronts or substantial iron decorations. Many of the cast-iron patterns echoed Italian Renaissance designs, with elegant free-standing columns topped by round arches and rusticated pilasters. The repeated pattern of free-standing columns created a distinctive sense of architectural coherence in the commercial district. On some blocks, the pattern dominated both sides of the street. The existing Smith Block of 1872 provides a glimpse of how the area must have looked, with row after row of unified façade (# 96, # 78). The Smith Block is the last remaining Portland structure to display a specific cast-iron pattern, introduced in the late 1860s, that was repeated on at least



*SW First Avenue between Ash and Pine Streets, circa 1925. Oregon Historical Society.*

## HISTORY, CHARACTER AND CONTEXT CHARACTER: BUILDING TYPES AND ARCHITECTURAL STYLES

nine other buildings along First and Front Streets, north of Pine. The pattern included 12-foot high fluted Corinthian columns spaced seven feet nine inches apart and spanned by coffered arches decorated with flower medallions. It also included decorative spandrel panels of heads intertwined with foliage. Use of this pattern over approximately 1,000 linear feet of building fronts created an architectural unity in the district rarely seen in American cities. Additional discussion about the use of cast iron in the district is included as a separate section in this document.

The 1889 Glisan Building (# 48) is probably the latest structure in the city that is defined by a predominant use of architectural cast-iron. Its design elements both echoed the past and pointed to the future, marking it as a transitional building. Small individual windows on the second floor, divided by brick piers suggesting columns, were characteristics of an earlier period. Similarly, the use of cast iron on the lower floor was typical of many buildings of the 1880s, with large display windows divided by smaller cast-iron columns at the two entrances. The building's decorations, however, were more prophetic of the 1890s than typical of the 1880s. The columns and pediments featured intertwining scroll designs, somewhat Art Nouveau in style. This would become the fashionable decorative trend of the 1890s. With this building, the "grand era" of cast-iron architecture came to a close. Approximately 20 structures from the cast-iron era remain in the Skidmore/Old Town area.

The Richardsonian Romanesque style had begun to replace the Italianate style beginning in the late 1880s. Seven remaining buildings in the district are in this style. This new style turned away from the hallmarks of the cast iron era and introduced an aesthetic that had developed on the East Coast and was more suited to the era's increasingly large commercial structures. Tall, narrow individual windows gave way to window bays between structural columns and large banks of windows. Walls were characterized by heavy brick and stone work rather than the more airy cast iron. Many Richardsonian Romanesque buildings had characteristically pronounced lower-story bases faced with heavy and rusticated stonework, as in the New Market Annex (# 46) and the Haseltine Building (# 36). The emerging Art Nouveau style, though not lending a predominant flavor to the district, introduced stylized decorative elements to buildings, such as the Skidmore Block (#72) and the Glisan Building (#48), which looked more organic than applied.

Public art was introduced to the center of the city's business district in 1888 with installation of the Classical style Skidmore Fountain. Executed in bronze and orange-hued granite, the elegant fountain was nationally hailed as a masterpiece, and its installation marked the city's coming of age as a culturally refined urban center. Its location at the intersection of First, Vine and Ankeny is centered in a unique, irregularly shaped open area where the streets of the original Portland plat meet at an offset those of Couch's Addition.

By the early 1900s, innovations in architecture and engineering began to change the face of Skidmore/Old Town. The development of cast-iron building fronts and structural elements had paved the way for modular construction systems and the emergence of the modern steel skyscraper. Steel replaced cast iron as the material of choice, and proved to be a far more adaptable structural material. New forms of architectural expression emerged, including the Commercial and Utilitarian styles. Simpler, more streamlined brick and concrete buildings were constructed in Skidmore/Old Town, with rectangular openings replacing arched window and door openings, among other changes. They are rectangular in plan, range from one to four stories, and are uncomplicated and utilitarian in design, with simple



*Skidmore Fountain on SW First, looking east onto Ankeny and Vine, circa 1910. Angelus Studio, University of Oregon Library Special Collections.*



cornices and flat roof lines. Ornamentation, if present, is geometrical and abstract. These buildings were far less ornate and exuberant than their earlier counterparts. There are over a dozen of these late nineteenth- and early twentieth-century Commercial style buildings in the district.

From the earliest years, lodging establishments and small hotels dotted the district. They were built to serve business visitors to the commercial district and also the transient housing needs of itinerant laborers and men employed in the waterfront commercial area.

Several examples of residential buildings from the turn of the century through the 1930s remain in the district, many in the Commercial style. Typically one to four stories tall, ground floors were designed for commercial uses, with lodging above. Of

wood or wood and brick construction, these buildings often have Italianate flourishes, such as bracketed cornices, brick detailing, and arched windows. The three-story Fritz Hotel (# 18), built in 1913 on NW Third Avenue, is comparable in size, texture and materials with other lodging establishments of similar date within the district. Hotels and rooming houses were designed in several "period revival" styles, including substantial buildings such as the Western Rooms (# 34) in the Second Renaissance Revival style and Erickson's Saloon/Hotel (# 31) in the 20th Century Classical style, and smaller-scale buildings such as the Glade Hotel (# 17) in the 20th Century Romanesque style. In general terms, the lodging establishments constructed in the early 1900s, though of solid and elegant design, reflected the economic and social distinctions ingrained in Skidmore/Old Town's waterfront history and its evolution from a prime commercial district to a more transitional area. For example, the Foster Hotel at 216 NW Third Avenue (#11), constructed in 1911, was a solid and dignified structure, but its 180 small rooms lacked private bathing facilities. Many of the district's older hotels increasingly served a more transient and working-class clientele.

Many of its trade and manufacturing businesses continued to prosper around the turn of the century, however, evidenced by major investments in new structures. In 1903, the George Lawrence Company completed an elegant quarter-block, four-story building at SW 1st and Oak. Designed in the Second Renaissance Revival style, this four-story brick building has rusticated piers at the ground level and floors distinguished by belt courses. It served multiple uses as a factory, warehouse, and sales room and was occupied by the same company until 1985.

According to City records, most of the recorded exterior changes in the Skidmore/Old Town Historic District were modifications/additions/removal of entrances and windows, "storefront" alterations,

signage changes and various surface alterations (such as covering over cast ironwork). However, based on an examination of early photographs and field assessments, it is evident that many alterations were not recorded and some were more pervasive than the records indicate. Most major alterations, from the covering or removal of architectural decoration to partial or total demolition, took place in the mid-twentieth century. Beginning in the 1960s major rehabilitations, renovations, and seismic upgrades started occurring, with a noticeable spurt in such activity in the early and mid-1980s. In the current period, substantial renovation work has been undertaken.

### CHARACTER: CAST IRON

The cast-iron era spanned most of the nineteenth century in the United States, beginning slowly in the 1820s and accelerating in the 1850s. The height of the cast-iron era was 1850–1890, coinciding with the settlement and development of the Far West and the rise of its first major urban centers, including Portland.



*Blagen Block, 30 NW First Avenue.*

## HISTORY, CHARACTER AND CONTEXT CHARACTER: CAST IRON

In Portland, use of cast-iron facilitated the adoption of Italianate and other revival styles that were emerging in commercial architecture in more-established cities “Back East.” The most noteworthy and defining elements of the district’s historic character derive from its Victorian Era masonry and cast-iron buildings, one of the largest and best preserved in the American West. Use of architectural cast iron ranges from sparsely applied ornamental accents to full iron-fronted façade. Most of the cast-iron work is associated with Italianate buildings, but also appears in a few other stylistic modes, for example the Victorian Gothic style Oregon & Washington Trust building (#79). Skidmore/Old Town’s cast-iron buildings, from the iconic New Market Theater (#45) and the Merchant Hotel (#12, #28) to less imposing “background” structures like the Portland Mariners’ Home (#3) and the Fechheimer and White Building (#98).

Portland’s business core, set alongside the Willamette River and encompassing today’s Skidmore/Old Town Historic District, was once lined with rows of cast-iron fronted façade, establishing an architectural unity that flowed from harmoniously arranged columns, arches and fenestration, on both full-block structures and buildings as narrow as 25 feet. These two- to four-story structures were usually of brick construction, sometimes with wood and iron structural members, and their street faces were defined by decorative cast-iron elements ranging from modest adornments to ornate full-façade treatments. The earliest examples from the 1850s and 1860s,



*Smith Block, 111-113 SW Naito*

such as the 1857 Hallock and McMillen Building (#99) and the 1859 Delschneider Building (#90), were smaller and more modest than the commercial palaces that followed in later decades.

In the 1880s, the growing city filled in the blocks between the Willamette River and Fourth Street, until cast iron columns lined almost every block. Notable buildings of the 1880s still standing include the 1880 Merchant Hotel (#12, #28) and the 1888 Blagen Block (#71). The last structure in the City to use cast-iron pilasters and columns was the 1889 Glisan Building (#48). Its decorations echoed the Modern Gothic style, with the addition of Art Nouveau elements. With this building, the cast-iron era in Portland came to a close.

In her essay “Cast Iron in American Architecture: A Synoptic View,” Antoinette J. Lee defines a cast-iron building as “primarily a commercial structure with at least one story of cast-iron components in the façade — in other words, a façade which is defined more by cast iron components than by brick, stone, or timber.” At one time Portland had approximately 180 cast-iron structures. The city’s surviving collection is currently tallied by William Hawkins at 68 buildings that feature prominent decorative, structural, and/or re-built cast iron. Twenty of these buildings are located in the Skidmore-Old Town Historic District. They vary in height from two to four stories and were originally designed for commercial uses ranging from manufactories and warehouses to hotels, offices and stores. They are generally defined by: 1) a first-story façade featuring major cast-iron features, including pilasters and columns and/or bolted storefront components (sometimes structurally integrated with wood framing or supporting upper level masonry walls); and 2) upper stories with varying



*Blagen Block, 30 NW First Ave*



*Fechheimer & White Building, 233 SW Naito*



applications of attached cast-iron design features and ornament, often including window arches. Some feature interior iron elements, including structural columns and post connections.

The first iron elements used in Portland were obtained from San Francisco, where cast-iron construction had been utilized by the early 1850s (although cast iron was, from a relative standpoint, never as popular in San Francisco as it came to be in Portland). Beginning in 1864, Portland foundries, including the Willamette Iron Works and Honeyman's City Foundry, began producing cast-iron building elements and by 1867 were able to meet the increasing local demand for iron-fronted structures.

Demolition of cast-iron buildings began in 1928 with the 1867 Bank of British Columbia, which occupied a triangular block between SW Ankeny and Vine Street (Vine was later vacated). Many of the district's buildings by this time were under-utilized, were being used for "dead" storage, or had converted to "flop houses." A combination of circumstances, including periodic flooding, the loss of shipping activities, business relocations, and bridge bypasses, had left the waterfront area blighted and neglected. City authorities implemented several major public infrastructure plans and waterfront projects to deal with these issues. These projects entailed demolition of dozens of cast-iron buildings along Front Street (now Naito Parkway). In 1941 and 1942, entire blocks were demolished on the east side of Front, including the 1882 Starr Block (between Pine and Oak), the 1882 Allen & Lewis Block (between Couch and Davis), the 1888 Dodd Block (between Ankeny and Vine), the 1879 Central Block (between Front and Ash), and the 1882 Cook's Building (just north of Ash).

Depending on definition of terms, approximately 20 structures from the cast-iron era remain in the Skidmore/Old Town area. Beginning tentatively in the 1960s and continuing into the present, preservationists, civic leaders, property owners and citizens have worked to improve understanding of its history and architecture, implement preservation policies, and undertake renovation and rehabilitation projects.



*Front Avenue looking north, 1941. Salem Library.*

Architectural artifacts from demolished structures were salvaged beginning in the 1950s and 1960s, when Portland preservationist Eric Ladd acquired cast-iron façade, columns and other decorative work from a number of buildings in and near the district. In the 1970s, with the formation of the advocacy group Portland Friends of Cast-Iron Architecture and the publication of William Hawkins' *The Grand Era of Cast Iron Architecture in Portland*, public awareness of the city's cast-iron architecture increased, and many salvaged cast-iron artifacts were acquired from Eric Ladd and reused in the district. For example, in 1984, columns from the New Market North Wing (demolished in 1956) were reinstalled in their original positions adjacent to the New Market Theater (#45), partially reconstituting the street edge-defining colonnade (some portions are reproductions molded from original pieces). Other artifacts were mounted on the exterior of the Fire Station (# 76) and incorporated into Ankeny Park and the arcade at the foot of Ankeny Street. Ladd's collection was subsequently purchased by the Portland Development Commission (PDC) for potential future use in public improvement and development projects in Old Town.

## Guideline Summary

### GENERAL GUIDELINES

- A1.a) REINFORCE THE PREDOMINANT SCALE AND MASSING OF THE HISTORIC DISTRICT.
- A1.b) REINFORCE PEDESTRIAN SCALE AND ORIENTATION IN THE DISTRICT.
- A1.c) REESTABLISH THE SENSE OF THE DISTRICT IN WATERFRONT PARK AND ON NAITO PARKWAY.
- A2 MAINTAIN AND STRENGTHEN THE STREET WALL IN NEW CONSTRUCTION, ADDITIONS, AND IMPROVEMENTS TO OPEN PORTIONS OF SITES.
- A3 REINTEGRATE CAST IRON INTO THE DISTRICT.
- A4 SELECT HISTORICALLY COMPATIBLE, HIGH QUALITY MATERIALS WITH FINISHES AND COLORS THAT ARE APPROPRIATE TO THE DISTRICT
- A5 INSTALL LIGHTING THAT STRENGTHENS THE HISTORIC CHARACTER AND VITALITY OF THE DISTRICT.
- A6 INTEGRATE SIGNAGE IN A MANNER THAT CONTRIBUTES TO THE CHARACTER OF THE BUILDING AND THE DISTRICT.
- A7 INTEGRATE AWNINGS AND CANOPIES WITHIN THE DISTRICT IN A MANNER SENSITIVE TO THE BUILDING AND DISTRICT.
- A8 SENSITIVELY INTEGRATE THE ENTRIES TO PARKING AND LOADING.

### GUIDELINES FOR ALTERATIONS

- B1 RESPECT THE BUILDING'S HISTORIC PERIOD, STYLE, MATERIALS, AND DETAILS IN THE DESIGN OF ALTERATIONS.
- B2 PRESERVE AND REPAIR HISTORIC EXTERIOR MATERIALS AND DISTINCTIVE DETAILS. MAINTAIN THE VERTICAL LINES OF COLUMNS AND PIERS, THE HORIZONTAL DEFINITION OF SPANDRELS AND CORNICES, AND OTHER PRIMARY STRUCTURAL ELEMENTS.
- B3 RESPECT THE SHAPE, SIZE, PLACEMENT, RHYTHM, AND TRIM OF THE HISTORIC OPENINGS IN THE BUILDING.

### GUIDELINES FOR ADDITIONS

- C1 MINIMIZE THE VISUAL IMPACT OF VERTICAL ADDITIONS TO HISTORIC STRUCTURES.
- C2 RESPECT THE SCALE AND PROPORTION OF TRADITIONAL BUILDING STYLES IN HORIZONTAL ADDITIONS.
- C3 SUBTLY DIFFERENTIATE ADDITIONS FROM THE HISTORIC BUILDING WHILE MAINTAINING COMPATIBILITY AND DEFERENCE.



## GUIDELINES FOR NEW CONSTRUCTION

- D1 INTEGRATE THE DESIGN OF NEW BUILDINGS WITH THE CAST IRON CHARACTER OF THE HISTORIC DISTRICT.
- D2 STRENGTHEN THE STREET WALL WITH NEW BUILDINGS.
- D3 DEVELOP RESPECTFUL RELATIONSHIPS TO ADJACENT HISTORIC BUILDINGS.
- D4 DESIGN THE SCALE OR APPARENT SCALE OF NEW BUILDINGS TO BE COMPATABLE WITH THE CHARACTER OF THE DISTRICT.
- D5 EMPHASIZE A HORIZONTAL AND VERTICAL ARTICULATION IN NEW BUILDINGS WHICH RELATES TO THE CHARACTERISTICS OF THE DISTRICT'S ITALIANATE BUILDINGS.
- D6 REFLECT THE PATTERN OF TALL FIRST STORIES IN THE DISTRICT.
- D7 STRENGTHEN THE DISTRICT'S PATTERN OF LARGE PLATE GLASS WINDOWS AND TALL DOORS ON GROUND FLOORS AND SMALLER DETAILED WINDOWS ON UPPER FLOORS, BOTH WITH CLEARLY DEFINED WINDOW SURROUNDS.
- D8 INCORPORATE AND REFLECT A RICH TEXTURAL QUALITY, A HIGH LEVEL OF DETAIL, AND SKILLED CRAFTSMANSHIP.
- D9 USE EXTERIOR MATERIALS AND COLORS WHERE MATERIALS ARE PERMANENT THAT ARE VISUALLY COMPATIBLE WITH THE ARCHITECTURAL CHARACTER OF THE DISTRICT AND THE SURROUNDING BUILDINGS.



*New Market Theater (1872) Column and Arch Details*

# General Guidelines

## A1: DISTRICT CHARACTER

### BACKGROUND:

The Skidmore/Old Town District is Portland's only National Historic Landmark District. This designation is due to the architecture and the historic activities that once took place in the District. Portland's mercantile houses, commission agents, steamship companies and financial institutions, clustered along Front and First streets in and near the present Skidmore/Old Town Historic District, supplied the goods, services and trade connections that supported the development of Oregon and the greater Pacific Northwest region.

The Skidmore/Old Town District developed over time in a variety of styles, although it is the Italianate buildings with cast iron on their façades that define the District. A detailed description of the history and character of the District can be found in Chapter 2 of this document.

The construction of multiple small buildings on each block produced a fine grained character which remains today. A variety of building styles are often found on the same block. Larger buildings were broken up into smaller bays and modules, typically on a 25' or 50' grid. This fine grain character is unique to the District and gives it its special character, which is a more pedestrian scaled and richly detailed urban experience.

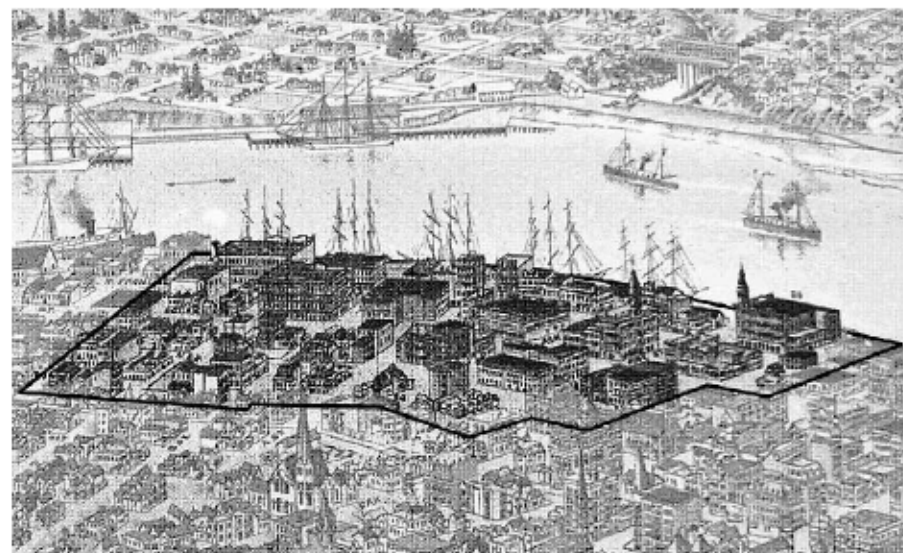
Also characteristic of the District are buildings much shorter than the surrounding areas, and shorter than the zoning allows. While a few buildings approach 75' in height, most of the them are 3-4 stories and 45'-60' in height.

Burnside Street between Naito Parkway and Third Avenue divides the Historic District. Until the construction of the Burnside Bridge and the accompanying widening of Burnside, the District had a continuous character of small blocks and narrow streets. Future street improvements should be designed in ways that help to reconnect the District.

The Historic District boundaries extend to the Willamette River because, during the period of significance, the area between Naito Parkway and the river was the key economic driver of the District, with its wharves, piers and warehouses. East-west running streets extended into what is now Waterfront Park with a large boat basin located between Ash and Ankeny.

### GUIDELINE A1.a

#### REINFORCE THE PREDOMINANT SCALE AND MASSING OF THE HISTORIC DISTRICT.



*Skidmore/Old Town, 1890, map detail with boundary and shading added.*



**Guideline A1.a may be accomplished by:**

Encouraging the construction of new buildings and horizontal additions with footprints no larger than 10,000 square feet and street façades no longer than 100 feet, and discouraging vertical additions that are visible from across the street.

**Guideline A1.a may be accomplished by:**

Limiting the height of newly constructed buildings and additions so that the new buildings are compatible with the established historic scale of the District and with the significant surrounding buildings in the District.



*This building built in 1983 at 50 SW Pine is a good fit with its 25X100 footprint and a height matching its neighbor to the south.*

**Guideline A1.a may be accomplished by:**

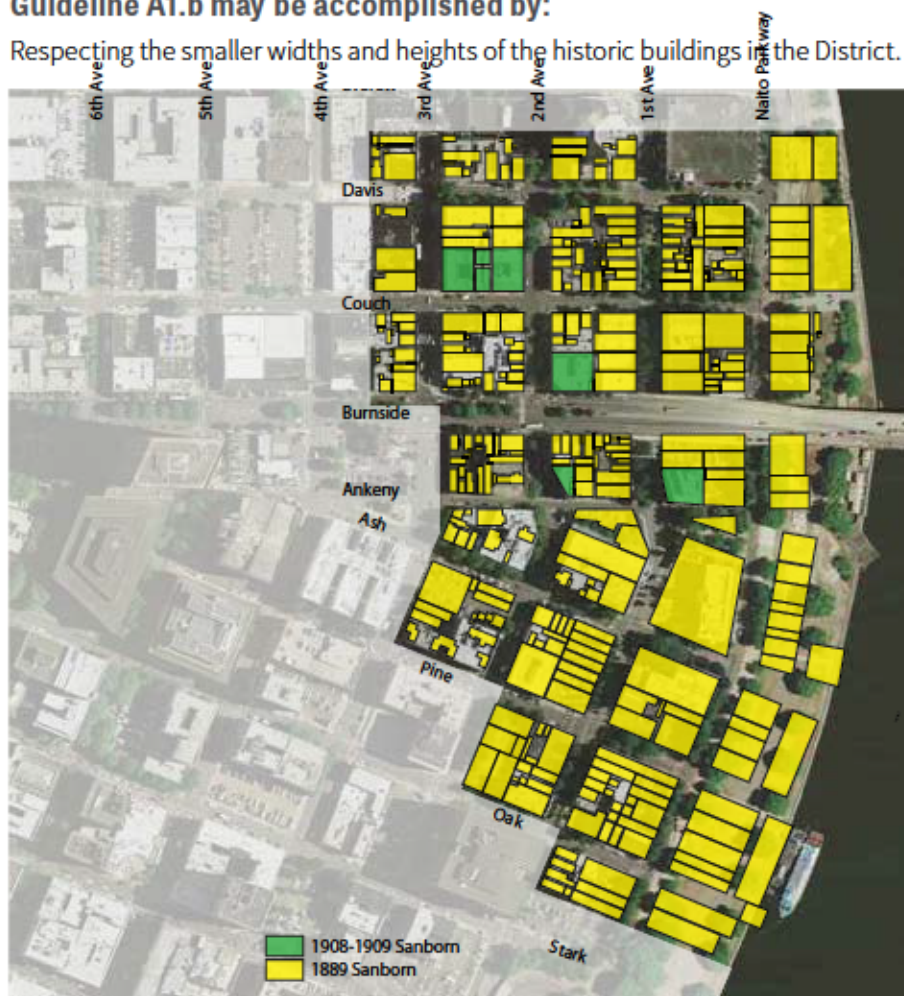
Encouraging buildings with footprints larger than 10,000 square feet or with street façades longer than 100 feet to be designed to appear as groups of small buildings consistent with the historic scale of the District.



*The White Stag Block rehabilitation project in 2007 internally joined three historic buildings on one block. A similar approach can be taken with new construction in the District by designing large new buildings to look like groups of smaller buildings that are interconnected.*

**GUIDELINE A1.b****REINFORCE PEDESTRIAN SCALE AND ORIENTATION IN THE DISTRICT.****Guideline A1.b may be accomplished by:**

Respecting the smaller widths and heights of the historic buildings in the District.



*This map of the District shows the small scale of the District's historic buildings.*

**Guideline A1.b may be accomplished by:**

Encouraging the use of large amounts of glass in the storefronts of new buildings and additions in a manner consistent with the District character.



*Storefronts with large amounts of glass are a character-defining feature of the District, as illustrated in this view of SW First Avenue.*



**Guideline A1.b may be accomplished by:**

Improving the character and pedestrian aesthetic by using materials and designs appropriate for the District.

**Guideline A1.b may be accomplished by:**

Narrowing the apparent width of Burnside Street by marking the original location of the property lines.



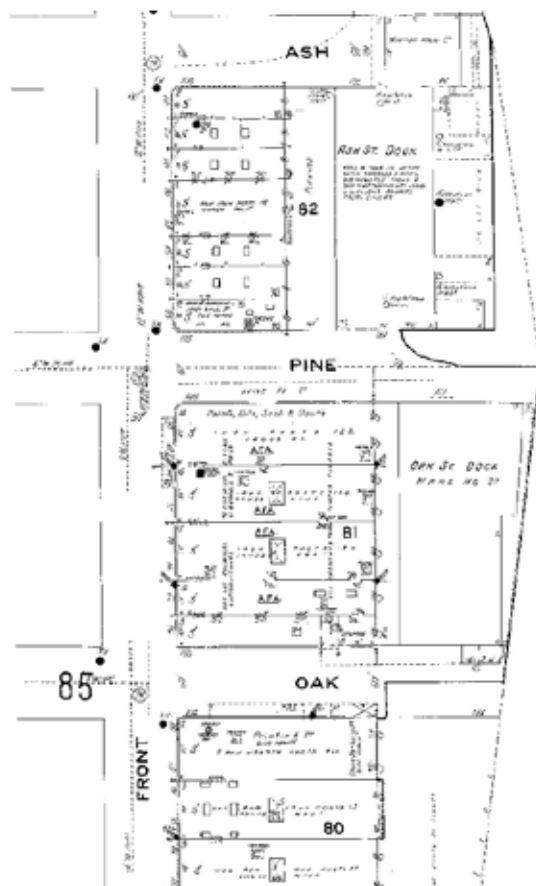
*These historic pictures of Burnside Street show the character of street that was lost when the street was widened.*

**GUIDELINE A1.c**

REESTABLISH THE SENSE OF THE DISTRICT IN WATERFRONT PARK AND ON NAITO PARKWAY.

**Guideline A1.c may be accomplished by:**

Marking the locations of buildings and other features that once existed east of Naito Parkway to convey the pattern of the original street grid and the river's edge.



*This Sanborn map from 1908-9 shows the warehouses and wharves that filled the area which is now Waterfront Park.*



*This photograph of Front Avenue looking north shows how historic Front Street was lined with cast iron front buildings.*

**Guideline A1.c may be accomplished by:**

Using cast iron elements in Waterfront Park improvements.



*This installation in Ankeny Square shows one of the ways that cast iron might be used in Waterfront Park.*



## A2: THE STREET WALL

### BACKGROUND:

Buildings in the District were typically built with no setback from the street and no stepbacks at the upper stories. This street enclosure is a key ingredient of the District's character. Alterations, additions, and new construction in the District should be built to the street lot line to strengthen the existing street walls.

Over time, the demolition of historic buildings has weakened not only the District's overall continuity, but also the enclosure of its streets. On sites or portions of sites without buildings, efforts should be made to mark the building line through the use of landscaping, fencing, or the installation of cast iron.

Some of the buildings in the District have light wells and internal courtyards. These features did not affect the continuity of the street wall because buildings were typically built directly abutting one another, and the openness was concealed from the street. Proposals for alterations, additions, or new construction that include breaks or gaps in the street wall should be carefully considered in order to preserve the strong sense of urban enclosure along the street.

### GUIDELINE A2

**MAINTAIN AND STRENGTHEN THE STREET WALL IN NEW CONSTRUCTION, ADDITIONS, AND IMPROVEMENTS TO OPEN PORTIONS OF SITES.**

### Guideline A2 may be accomplished by:

Maintaining the street wall to a height compatible with that of adjacent buildings and consistent with the historic character of the District.



*The historic buildings of the district are generally two to five stories in height, built to the street lot-line and directly abut their neighbors.*

**Guideline A2 may be accomplished by:**

Maintaining the façade to the full height of the building without setbacks except for single story penthouses concealed from contiguous neighboring streets.



*This block of buildings on NW First Ave shows how building without setbacks or stepbacks creates a solid street wall from block corner to block corner.*

**Guideline A2 may be accomplished by:**

Creating landscaping, walls, fences and arcades along the street edge of parking lots and other outdoor spaces.



*The installation of this cast iron arcade north of the New Market Theater creates a buffering wall that continues the street façade without interruption.*

**Guideline A2 may be accomplished by:**

Providing substantial entry gateways to alleys and courtyards.



*This proposed gateway to a courtyard in the Block 8L development includes masonry and metal work, contributing to the sense of street wall while providing access from the street.*



## A3: CAST IRON

### BACKGROUND:

The advent of cast iron as a building material signaled a new era in architecture. Stronger than masonry construction, cast iron allowed for more transparent lighter feeling façades, which were especially employed on the ground floors of buildings. Being essentially a pre-cast kit of parts, it also made elaborate details and transportation to job sites more economical for buildings of this era. The District contains one of the largest collections of cast iron front buildings in the western United States. At one time there were 41 buildings in the District that featured cast iron façades. Today only 20 of these buildings remain. Over time some of the cast iron elements were collected from demolished buildings. These are now in public and private ownership such as the Eric Ladd Cast Iron Collection, which is owned by the Portland Development Commission (PDC).

Pieces from these collections can be used to create patterns allowing for the reproduction of documented historic façades from Portland's cast iron buildings. Actual historic artifacts from the Eric Ladd Collection or other may be available for reuse in appropriate projects or exhibits in the District. The sensitive reintegration and reproduction of these pieces will reinforce the District's history of cast iron use.

While any successful reintegration and reproduction of the cast iron façades would be positive, its reuse will have the greatest impact on projects located around the Skidmore Fountain and along First Avenue between Burnside and Oak. In addition to its reproduction on buildings in these areas there may also be opportunities for reusing elements of the cast iron collection along Naito Parkway between Oak and Ash, and potentially within portions of Waterfront Park.

These cast iron elements create a signature style that can be used to replicate historic cast iron façades in the District. Every effort should be made to reuse the cast iron collection to replicate historic cast iron façades in the District. New buildings should draw inspiration from the defining characteristics of the cast iron era in their conception and construction. In this way, the unique character of the District will be strengthened as it continues to develop and evolve into the future.

## GUIDELINE A3

### REINTEGRATE CAST IRON INTO THE DISTRICT.





**Guideline A3 may be accomplished by:**

In the case of existing cast iron structures which have lost cast iron elements, replacing such elements with available appropriate cast iron parts. If this is not feasible, the use of replicas matching the appearance of the missing features is encouraged.



*Details such as these on the New Market South Wing (1871) should be restored through repair or replication when missing.*

**Guideline A3 may be accomplished by:**

Appropriately reusing or reproducing cast iron elements from the collection on new buildings, particularly within the areas described above.

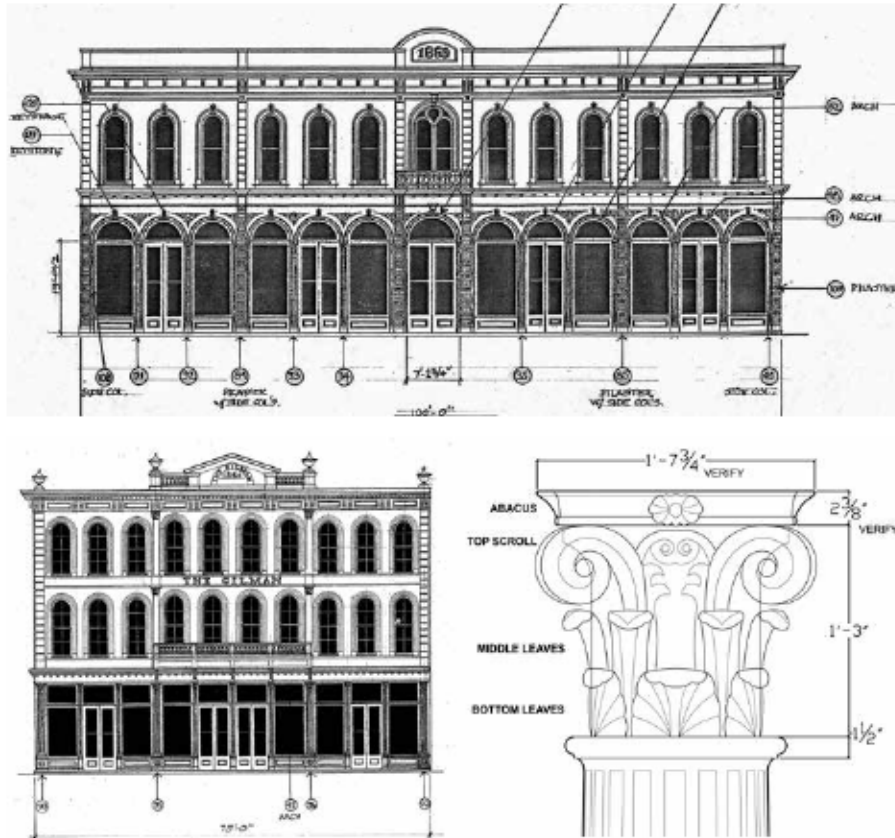


*These three pieces from the Eric Ladd cast iron collection show some of the many examples that are appropriate for reuse, or for using as models for the replication of cast iron elements.*



**Guideline A3 may be accomplished by:**

Reconstructing documented historic building façades on sites in the District. It should be noted that some interpretation and reproduction will be required, as rarely are whole façades intact in existing collections.



*The cast iron buildings and artifacts from the district have been well documented, providing guidance for their replication.*

**Guideline A3 may be accomplished by:**

Constructing new buildings that are inspired by the defining characteristics of the cast iron era in their design and detailing and whose presence strengthens the defining character of the district.



*This building in New York shows how modern materials can be layered to produce a depth and richness similar to cast iron façades.*

**Guideline A3 may be accomplished by:**

Using the cast iron elements to buffer parking lots and vacant sites to create a sense of enclosure.



*This replicated cast iron arcade by the New Market Theater buffers a parking lot while extending the street wall.*

## A4: MATERIALS AND COLOR

### BACKGROUND

Buildings in the District were typically built with long-lasting, quality materials. Durable materials such as brick and stone were used for exterior wall construction. In the case of the Italianate buildings, masonry walls were often finished with painted cement plaster and primary facades featured cast iron fronts with ornamentation and trim of the same material. Painted sheet metal was sometimes used for ornamentation and trim – most often cornices. Wood was limited to windows, doors and decorative elements such as cornices; wood was not used as a major surface material. Extensive glass was used at the storefront level and was always clear. Because paint is not a permanent element of a building and its use has changed over time, only the color of permanent materials are reviewed.

### GUIDELINE A4

**SELECT HISTORICALLY COMPATIBLE, HIGH QUALITY MATERIALS WITH FINISHES AND COLORS THAT ARE APPROPRIATE TO THE DISTRICT.**



*These two examples of brick buildings in the District show some of the richness and variety that can be obtained within the historic palette of materials.*

### Guideline A4 may be Accomplished by:

Giving attention to the new brick work as follows: (a) the color, texture and size of the brick itself; (b) the width of the joints between the bricks; (c) the color and tone of the mortar in the joints; and (d) the profile of the mortar joint.

### Guideline A4 may be accomplished by:

Avoiding the use of artificial finish or clearly machine-finished materials.

### Guideline A4 may be accomplished by:

Avoiding the use of wood as a major surface material.

### Guideline A4 may be Accomplished by:

Using types of stone and brick which reflect the local traditional choices.

### Guideline A4 may be Accomplished by:

Use of metal in new construction that reflects and interprets the “kit of parts” characteristics, rich detailing and high quality materials of historic cast iron fronts.



*These buildings are excellent examples of the variety of quality materials and detailing found within the District — including stone, brick, cast-iron, wood and other metals.*



## A5: LIGHTING

### BACKGROUND:

Historically, lighting within the District was provided by street lights in the public right-of-way with the use of gas lamps, electrical lights, etc. This brightly illuminated the ground floor of the buildings, but the upper portions were less well lit. Lighting should be consistent with the overall character of the building and the District, and limited in general to the ground floor storefront areas of buildings.

Today, the District is one of Portland's premiere entertainment Districts with numerous restaurants, clubs, live entertainment venues, festivals and marketplaces. As a result, the appearance and function of evening and night lighting in this District is of great importance.

As new buildings are constructed in the District, accentuating historic architectural features with lighting will reinforce the District's character in the evening hours.

### GUIDELINE A5

**INSTALL LIGHTING THAT STRENGTHENS THE HISTORIC CHARACTER AND VITALITY OF THE DISTRICT.**

#### **Guideline A5 may be accomplished by:**

Using light fixtures that are compatible with the Historic District.

#### **Guideline A5 may be accomplished by:**

Installing lighting that contributes to the safety of the District without compromising the historic character of the District.

#### **Guideline A5 may be accomplished by:**

Using discreet fixtures that attract little attention, or using fixtures that are hidden from view.

#### **Guideline A5 may be accomplished by:**

Selectively lighting outstanding architectural features on historic buildings.



*These simple light fixtures illuminate but don't compete with the character of the building.*

## A6: SIGNAGE

### BACKGROUND:

Exterior building signage should be visually compatible with the traditional architectural character of the historic buildings in the District. A variety in signage is encouraged, incorporating excellence in graphic design and lettering, readability, and materials, all of which are compatible with and sensitive to the character of the building. Lighting of signs may also be allowed that is creative without negatively affecting the subtler character of the Historic District. Sign design should be done in an “identification” sense rather than an “advertising” sense.

### GUIDELINE A6

**INTEGRATE SIGNAGE IN A MANNER THAT CONTRIBUTES TO THE CHARACTER OF THE BUILDING AND THE DISTRICT.**

#### Guideline A6 may be accomplished by:

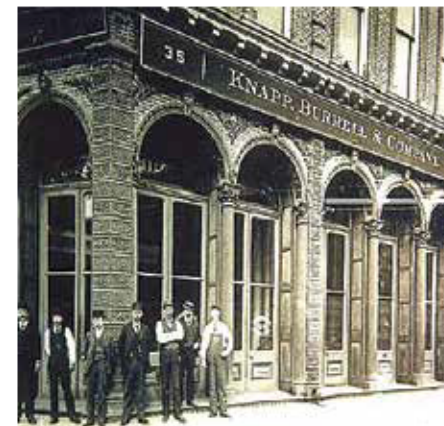
Restoring and amending historic signs that are evident or can be seen in historic photographs while allowing new content verbiage.

#### Guideline A6 may be accomplished by:

Using materials and lighting styles appropriate to the historic period of significance.

#### Guideline A6 may be accomplished by:

Using simple modern signage that is inspired by the architectural styles in the District.



*These historic photographs show the wide variety of signage that is appropriate and can help strengthen the District character.*



**Guideline A6 may be accomplished by:**

Incorporating the building name and construction date into building details.



*The incorporation of construction date and building names into building details has a long history in the District.*

**Guideline A6 may be accomplished by:**

Applying painted wall signs.

**Guideline A6 may be accomplished by**

Preserving historic wall signs on the sides and rear of buildings.



## A7: AWNINGS AND CANOPIES

### BACKGROUND:

An important characteristic of the District was the amount of pedestrian oriented activity made possible during the harsher winter months by many awnings and canopies. These distinctive elements provided some human scale to the District's buildings. Unfortunately, as many of these original awnings and canopies have been lost from the District, the comfort of pedestrians has declined. To the extent possible, these important components should be re-established within the District.

Alterations and/or additions to historic buildings within the District should consider the reintegration of awnings and/or canopies. These should be consistent with the function of the building and the relationship of the awning to adjacent buildings and to the District, and assist in strengthening the historic character of the building.

New development should include awnings and canopies which are consistent with the design of the new building, and compatible with the designs of similar elements in the District.

### GUIDELINE A7

**INTEGRATE AWNINGS AND CANOPIES WITHIN THE DISTRICT IN A MANNER SENSITIVE TO THE BUILDING AND DISTRICT.**

#### Guideline A7 may be accomplished by:

Repairing/replacing missing or altered awnings on historic buildings.



*The 2009 rehabilitation of the Foster Hotel at 216 NW 3rd included replacing fabric awnings and canopies (bottom) with historically accurate metal entry canopies (top).*



**Guideline A7 may be Accomplished by:**

Integrating awnings or canopies into the design of new buildings in the District where appropriate.

**Guideline A7 may be Accomplished by:**

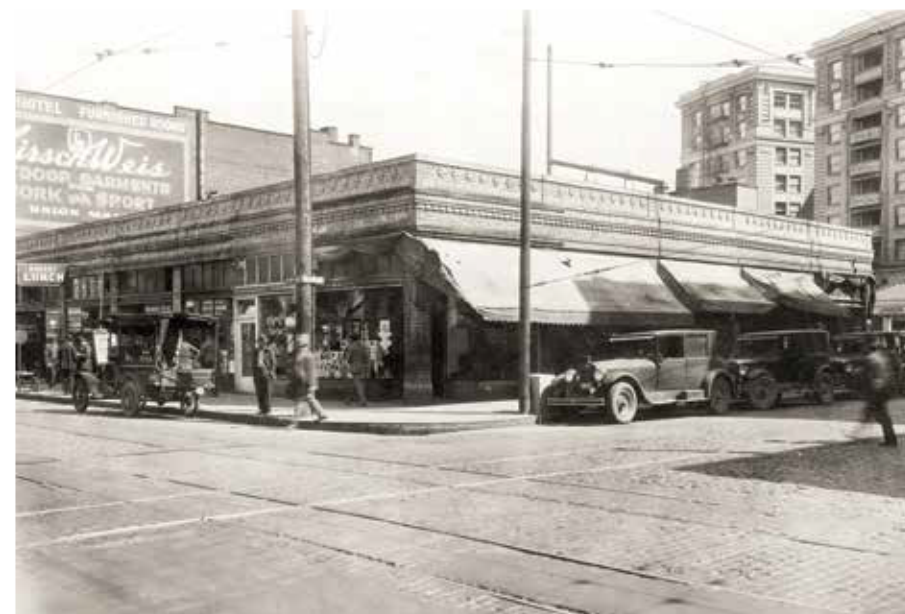
Using distinctive awnings or canopies to identify entrances to buildings.



*This canopy at 70 NW Couch Street marks the building's primary entry. Clearly a new element, its style is compatible with the historic building through its simple, custom design and quality materials.*

**Guideline A7 may be Accomplished by:**

Designing and locating awnings so that they enhance the vitality and transparency of ground floor retail storefronts and reflect canopy designs of earlier eras.





**Guideline A7 may be Accomplished by:**

Reconstructing awnings which are evidenced in the District or visible in historic photographs.



*Freimann's Restaurant building today and as shown in West Shore Magazine, circa 1889.  
Image from John Russell.*

**Guideline A7 may be Accomplished by:**

Using materials and designs compatible with the a historic character of the District.





## A8: PARKING AND LOADING

### BACKGROUND:

Much of the period of significance of the Historic District predates widespread use of the automobile. As a result, off street automobile parking in structures or garages was not historically available in the District. The block faces were filled with façades built on 25' to 50' modules with pedestrian scaled doors and narrow window areas. With very few service access ways in the District, none of which were wide enough for vehicles, loading was traditionally performed through the building entries, from the street.

The incorporation of parking and loading areas within new buildings can have detrimental effects on the pedestrian environment if not designed carefully. Parking and building loading access points should be integrated so that their entries do not present openings in the street wall that are out of scale with the existing historic fabric.

### GUIDELINE A8

#### SENSITIVELY INTEGRATE THE ENTRIES TO PARKING AND LOADING.

#### Guideline A8 may be Accomplished by:

Locating parking entrances on secondary streets, typically the east-west streets.

#### Guideline A8 may be Accomplished by:

Using doors with style and detailing in character with the District.

#### Guideline A8 may be Accomplished by:

Limiting the width of entrances to parking and loading areas in order to create openings consistent with the building's modulation pattern or utilize original building openings.



*This historic building on NW 11th Avenue provides an example of a garage entry using the same design vocabulary as the building's other exterior openings.*

## Guidelines for Alterations

### B1: BUILDING CHARACTER

#### BACKGROUND:

The Skidmore / Old Town Historic District is made up of a wide variety of buildings with different styles reflective of the period in which they were built. Italianate, Romanesque, and commercial buildings are found side by side. By maintaining and strengthening the distinctiveness of each building's style the overall mosaic character of the district is maintained. Over time alterations to the buildings can have a positive or negative impact on their character.

Significant changes to a building's structural systems are often required by new uses that differ greatly from the original use of the building. The more compatible a proposed use is for an existing building, the less impact the required changes will be to the historic structure. Also finding a building program that is consistent with the size of the building often makes successful rehabilitation projects easier.

The scale and proportion of buildings and the relationship of windows to wall are respectful keys to defining and differentiating the various building styles in the district. The vertical lines of columns and piers, and the horizontal definition of spandrels and cornices, and other primary structural elements are important to the scale and proportion of a building. Alterations to buildings should be performed in a way that is consistent with the core style of the original building, and the altered elements should maintain the scale and proportions of the original building.

Many of the buildings in the district need structural improvements and seismic upgrades to ensure their long term viability. These improvements should be made in a manner that minimizes the changes to the visual character of the building.

The district presently contains several buildings that were built during the period of significance but have been so altered that they are no longer considered contributing structures. Others have lost some of their features but are intact enough to be contributing buildings. The appropriate replacement of missing features is encouraged on both contributing and non-contributing buildings in the district.

#### GUIDELINE B1

**RESPECT THE BUILDING'S HISTORIC PERIOD, STYLE, MATERIALS, AND DETAILS IN THE DESIGN OF ALTERATIONS.**



*When the Globe Hotel was rehabilitated as the Oriental College of Medicine, new entries were added on the ground floor. These alterations were designed to respect the building's original style and materials.*



**Guideline B1 may be accomplished by:**

Incorporating alterations that respect the building's original period and style.



*The Packer Scott Building and the Smith Block are examples of rehabilitation projects that emphasized repair of original materials and compatible replacement where necessary in order to preserve the buildings' historic character*

**Guideline B1 may be accomplished by:**

Integrating structural upgrades in a manner sensitive to the building's architectural style.



*The upgrade of the First Congregational Church (1126 SW Park Ave) hid new structural members inside the columns so as not to disrupt the historic character of the building.*



*By locating the steel cross bracing well behind the building façade, its visual impact is greatly reduced.*



**Guideline B1 may be Accomplished by:**

Restoring historical features and characteristics to buildings built during the period of significance that have been altered over time.



*These three pictures of the Oregon & Washington Trust Investment Company building show its original form (1920s), after historic details were removed in an inappropriate remodeling (1970s), and how the features were restored.*



## B2: BUILDING MATERIALS AND DETAILS

### BACKGROUND:

Many of the existing buildings in the district express distinctive stylistic features and show examples of the skilled craftsmanship characteristic of older structures that predate the mass production of building materials. Cast iron was initially used to replicate historic details and designs rather than developing new details. Any repair or replacement of these architectural features should be based on accurate duplications of the original features, substantiated by physical or pictorial evidence rather than the availability of different architectural features from other buildings.

When accurate physical or photographic evidence is not present, an examination of similar buildings of the same style may give guidance for appropriate alterations. In the event replacement is necessary, the new material should match the material being replaced in design, color, texture and other visual qualities to match the exterior appearance of the existing building.

Some of the buildings within the district were constructed of load bearing masonry walls (left exposed or covered with plaster) or stone. This building technique gives the area much of its textural surface character. Surfaces need to be treated, repaired, and maintained in a manner which is sympathetic to the construction method of the building. Original building materials should be preserved wherever possible. Cleaning and/or repainting masonry is preferred over replacement.

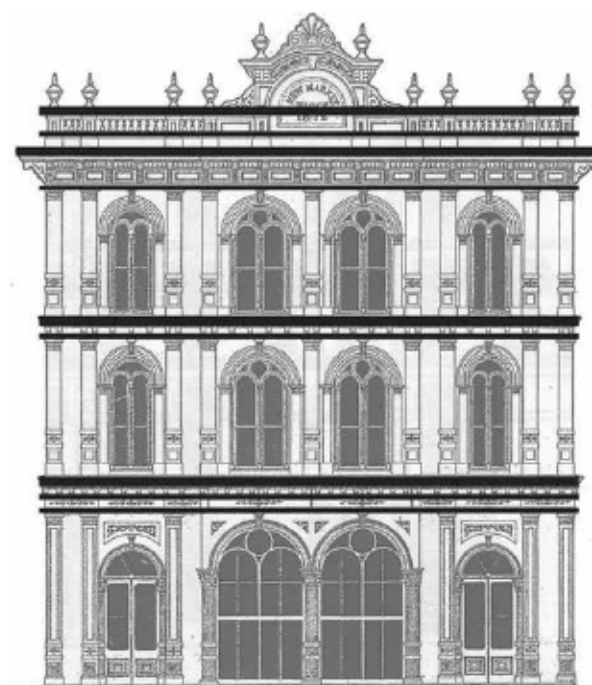
When masonry requires repair or replacement, use masonry of matching color, texture, size, and coursing. The use of used brick in replacement is discouraged, as it often conflicts with traditional masonry surfaces. Mortar should match the color and joint configuration of the existing masonry wall. Masonry was painted to seal soft bricks from the weather or painted later for other reasons. Where soft brick surfaces are found to be painted, surfaces should not be stripped but should be repainted in a color consistent with the original brick color.

Plastered surfaces should be cleaned, repaired with a similar plaster texture and repainted. Exposure of the brick to the weather by removing finish plaster should be minimized as it will speed deterioration of the brick. Additional coverings to masonry surfaces, such as metal, plastic or wood sidings, should not be applied as they are inconsistent with the typical brick or masonry façade in the district.

### GUIDELINE B2

PRESERVE AND REPAIR HISTORIC EXTERIOR MATERIALS AND DISTINCTIVE DETAILS.

MAINTAIN THE VERTICAL LINES OF COLUMNS AND PIERS, THE HORIZONTAL DEFINITION OF SPANDRELS AND CORNICES, AND OTHER PRIMARY STRUCTURAL ELEMENTS.



*This sketch of the New Market Theater is marked to emphasize the important horizontal elements of its design.*

**Guideline B2 may be Accomplished by:**

Repairing rather than replacing building materials and elements.

**Guideline B2 may be Accomplished by:**

Preserving and enhancing original materials.



*The wood windows at the White Stag/Hirsch Weis Building were rehabilitated rather than replaced.*

**Guideline B2 may be Accomplished by:**

Carefully and sensitively selecting replacement materials when necessary.

**Guideline B2 may be Accomplished:**

By the appropriate reintroduction of cast iron or cast iron replications in building alterations.



*The design for the cast iron façade reconstruction of the Hallock & McMillan Building relied heavily on historic photos taken before incompatible façade changes were made in the 1940s.*





## B3: STOREFRONTS, DOORS AND WINDOWS

### BACKGROUND:

The proportions, materials, and detailing of storefronts, doors, and windows are key to the character of a building. When altering or repairing a storefront, accurately reproducing the size and profile of the storefront elements may be more important than using the original materials. The large amount of glass in the typical district storefront adds to the pedestrian character of the district by linking the inside to the outside, by adding texture and variety to the street wall, and by adding visual interest with product displays. Traditionally upper story windows were two-over-two or one-over-one. The hardware for these windows should be cleaned and repaired rather than replaced. Since the façades of these buildings were so carefully designed and detailed, the addition of new openings on the primary façade is discouraged.

### GUIDELINE B3

RESPECT THE SHAPE, SIZE, PLACEMENT, RHYTHM, AND TRIM OF THE HISTORIC OPENINGS IN THE BUILDING.

#### Guideline B3 may be accomplished by:

Preserving and repairing original storefronts and doors, removing non-original materials covering storefronts, and painting wood systems rather than staining or treating them naturally. The profiles and details of the storefront construction elements must be respected, even when alternate materials are being used.



Storefront restoration at the Bickel Block - before (top), during construction (middle), and after (bottom)



**Guideline B3 may be accomplished by:**

Preserving and repairing original upper story windows by removing non-original window sashes and surrounds and repairing rather than replacing window sashes when the predominance of such window sashes and surrounds are repairable. Full scale replacement should be undertaken only when a majority of the existing windows are either not original or irreparable.



*The renovation of the Merchant Block involved repairing all of the original wood windows.*

**Guideline B3 may be accomplished by:**

Maintaining original openings instead of walling them in and, if necessary, replacing the glazing or making repairs with other appropriate materials.



*At the West Block located at 701 SE Grand Ave, a historic door was fixed in place rather than bricking it over, which allowed the original character of the building to be retained even though the door is no longer used for egress.*



**Guideline B3 may be accomplished by:**

Maintaining the primary material of the wall as predominant when adding new openings, and by using similar proportions to existing openings, and by using detailing which differs from the original.

**Guideline B3 may be accomplished by:**

Using new windows which maintain a horizontal and vertical relationship but which are subtly different in detail from the original windows, by using clear glass instead of tinted glass, and by avoiding painting over or eliminating original windows.



*The Skidmore Block and the Smith Block are examples of rehabilitation projects where new window openings were introduced on secondary elevations. The new window placement respects the composition of the whole wall and the new sashes are of a material and level of quality that is compatible with the historic windows.*

**Guideline B3 may be Accomplished by:**

Reinstalling entries where they once existed, especially at corners.



*These buildings at 1st and Ankeny had corner entries which related to the changing geometry of the streets.*

## Guidelines for Additions

### C1: VERTICAL ADDITIONS / PENTHOUSES

#### BACKGROUND:

Because many of the contributing buildings in the District are much smaller than permitted by their zoning, the zoning code would permit additional floors to be added. However, vertical additions, whether flush with the building face, or set back slightly, can significantly change the character, scale and proportions of historic buildings, and over time could lead to the loss of the District's special character. Where possible, transferring unused floor area from contributing structures to non-contributing sites or outside the District is encouraged, provided that the remainder of the Design Guidelines are met.

Proposals for new vertical additions on historic buildings should be carefully considered. Any roof top additions should minimize the impacts to the character of the building. This can be accomplished by setting the addition back from street-facing facades to minimize visibility from the sidewalk across the street and by using appropriate design, materials, and detailing to ensure that its visual appearance is compatible with the historic building and the District from any vantage point.

#### GUIDELINE C1

#### MINIMIZE THE VISUAL IMPACT OF VERTICAL ADDITIONS TO HISTORIC STRUCTURES

#### Guideline C1 may be accomplished by:

Limiting the addition to a single story and stepping it back so that it is not visible when viewed from the sidewalk directly across the street from all street-frontage facades of the building



*These pictures show that the rooftop addition to the Telegram building at 1101 SW Washington St., although visible from a distance, cannot be seen from the adjacent street.*



### Guideline C1 may be accomplished by

Using material changes or other methods to differentiate the addition while employing a design whereby the addition is deferential and compatible to the original building, even when viewed from neighboring buildings above the sidewalk level.



*The penthouse on West Burnside (top) is simple and compatible, utilizing high-quality materials and details that integrate the penthouse with the building. Its successful scale and setbacks also create sightlines that minimize the visual impact to the historic building. The penthouse in the Yamhill Historic District (bottom) illustrates a successful application of details and finishes to integrate the penthouse with the historic resource, while still being differentiated. It is not successful in terms of its level of visibility from within the district*

## C2: HORIZONTAL ADDITIONS

### BACKGROUND:

The District is characterized by small buildings on small lots, with the majority of building façades being 50' or less. Horizontal additions if not done carefully, can be a detriment to the character of these buildings and the District. To help preserve the varied character and fine grain of the District, horizontal additions wider than 25' or greater than 50% of the original building are subject to the design guidelines for new construction and must be designed to look like separate buildings.

### GUIDELINE C2

RESPECT THE SCALE AND PROPORTION OF TRADITIONAL BUILDING STYLES IN HORIZONTAL ADDITIONS.

#### Guideline C2 may be accomplished, by:

Ensuring that the width of the addition does not make the building wider than was traditional for the building style.

#### Guideline C2 may be accomplished by:

Maintaining the traditional scale and proportion of the original building.



*The Mercy Corps addition (right) to the Reed/Packer-Scott Building maintains the height and proportions of the original historic building.*

#### Guideline C2 may be accomplished by:

Limiting the horizontal dimension of a façade of any building including an addition to 100 feet.

#### Guideline C2 may be accomplished by:

Adding additional modules which replicate the original building modules when appropriate.



*The Lewis & Flanders Block and the Ankeny Block were two buildings built in different years, yet shared the same external architectural detailing. Originally two stories, both buildings were increased to three stories at some point, again with the design of the third story matching the existing structure. A similar approach of replica modules can be considered for new additions in the District, where appropriate.*



**Guideline C2 may be accomplished by:**

Limiting the height of the addition to that of the original building.

**Guideline C2 may be accomplished by:**

Maintaining the spandrel and cornice lines of the original building



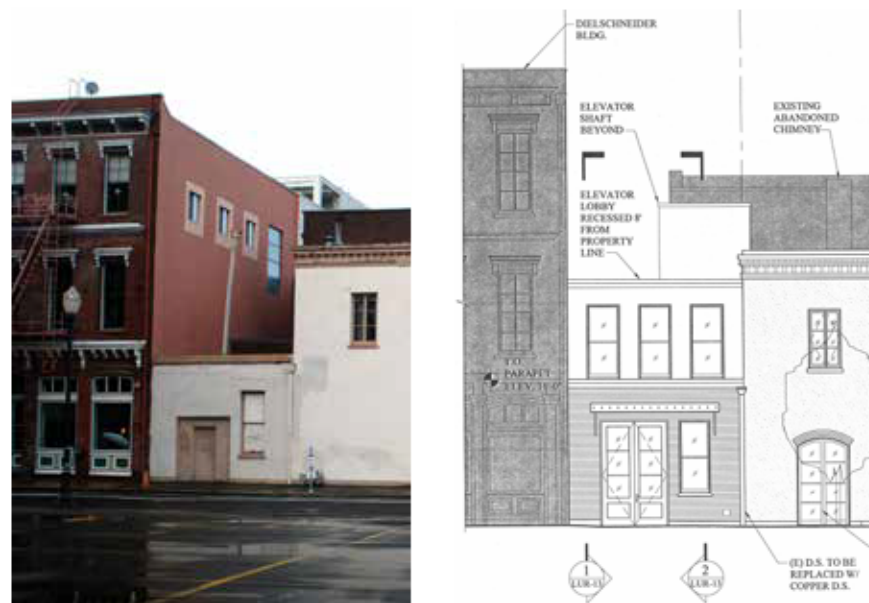
The 1899 brick addition to the right-hand side of the 1860 cast-iron Iron Block in Milwaukee, WI was carefully matched in height and maintained the major cornice lines of the original building.

**Guideline C2 may be accomplished by:**

Incorporating a substantial visual break, such as a recess, between the addition and the original building.

**Guideline C2 may be accomplished by:**

Ensuring that the addition is subordinate and subtly differentiated but visually compatible with the original building.



This proposed but unrealized design for a rear addition to the Hallock & McMillan building replaces a small non-historic addition, providing a seismic core and ADA accessibility. The new design remains subordinate to the original building by retaining an appropriate scale, recessing the second story and the elevator overrun, and using a similar palette of high-quality materials including brick, cement plaster, wood windows, and custom doors.

**Guideline C2 may be accomplished by:**

Introducing major façade breaks to produce modules, consistent with the original building.

### C3: COMPATIBILITY, DEFERENCE, AND DIFFERENTIATION FOR ALL ADDITIONS

#### BACKGROUND:

One of the key decisions to be made in the design of an addition to a historic building is how it should relate to the original building. The predominant view in the national preservation field is that additions should be compatible with, but subtly differentiated from the original building. Guideline C3 is intended to give guidance to the designer in seeking a balance in weighing subtle differentiation versus compatibility. Additions in the Skidmore / Old Town Historic District should be deferential and compatible and not be highly differentiated from the original building unless they are eligible to meet the Guidelines for New Construction.

#### GUIDELINE C3

SUBTLY DIFFERENTIATE ADDITIONS FROM THE HISTORIC BUILDING  
WHILE MAINTAINING COMPATIBILITY AND DEFERENCE.

#### Guideline C3 may be accomplished by:

Designing additions to be deferential to the original building.



*The penthouse on the Crane Building at 720 NW 14th was designed to be minimally visible from the public right-of-way, which has the effect of making the addition deferential to the historic structure.*

#### Guideline C3 may be accomplished by:

Using compatible but subtly different materials and colors.



*This new infill building (left) located on New York's historic Front Street is appropriately scaled with its neighbors, yet is subtly differentiated in the use of a different brick color and contemporary metal details.*

#### Guideline C3 May Be accomplished by:

Using details on the addition that are derived from the design but are not identical to the details of the original.

#### Guideline C3 may be accomplished by:

Incorporating fine detailing and craftsmanship as is evident in the historic buildings in the District.

#### Guideline C3 may be accomplished by:

Using proportions and major trim band locations that are inspired by the original building.



# Guidelines for New Construction

## D1: INFILL BUILDINGS

### BACKGROUND:

High quality infill construction is important to restore the vitality of the District and to, over time, contribute to the style, character, and historic urban intensity of the District. As there is significant redevelopment potential within the District, new infill buildings have the potential to greatly strengthen the vitality of the District. The presence of new high-quality architecture will help restore the dense and active atmosphere indicative of the Historic District during its period of significance.

The existing historic buildings in the District represent a variety of different architectural types and styles. Most notable of these styles are the Italianate, which featured the majority of the cast iron façades, Richardsonian Romanesque, and Streetcar Commercial. While these styles varied considerably from one to the next, certain patterns were consistent among them. These included a distinct base, middle, and top, high-quality craftsmanship, and careful attention to detail on street façades.

The Skidmore / Old Town District is known nationally for its collection of cast iron buildings. This was an important reason for its designation as a National Historic Landmark. The District in its period of significance had a much higher percentage of cast iron buildings than exists today, making it the predominate character of the District. Twenty one of the original forty one cast iron buildings have been lost. Appropriate new designs on the redevelopment sites in the District give the opportunity to greatly strengthen the Italianate/cast iron character of the District. The intent of Guideline D1 is to encourage new buildings to respond to and reinforce the principal design elements of the cast-iron buildings that are central to the District's architectural significance and character. The images that follow illustrate a variety of acceptable ways to design infill in a cast iron historic district, ranging from modern interpretation of key design elements to reconstruction based on historical documentation.

The principal design elements of the cast-iron buildings in the District are:

- Large panels of plate glass framed by columns with capitals and cornices, or decorated piers on the first story.
- Tall entry doors with transom windows

- Richly detailed upper story windows and surrounding trim, with high profile moldings.
- Elaborate horizontal coursing to mark the upper floor levels.
- Projecting cornices or elaborate pediments to hide the low sloped or flat roof of the building

### GUIDELINE D1

**INTEGRATE THE DESIGN OF NEW BUILDINGS WITH THE CAST IRON CHARACTER OF THE HISTORIC DISTRICT.**



*Cast Iron buildings are notable for their tall first story with substantial storefront glazing, modular bays, rich detail, a regular rhythm of fenestration that is often differentiated by floor, and a strong cornice.*



**Guideline D1 may be accomplished by:**

Designing new buildings so that they complement the character of the cast iron buildings around them.



*The Scholastic Building (center) was the first new building to be constructed in the SoHo Cast Iron Historic District in New York City. The building's columnar Broadway façade complements the character of its neighboring cast iron buildings through the use of quality, long-lasting materials including steel, terracotta, and stone. While it echoes the scale and rich, formal character of the historic buildings in the District, it also illustrates how new designs can relate to historic styles while being clearly modern.*

**Guideline D1 may be accomplished by:**

Using existing Italianate and cast iron buildings in the District as a reference point for designs of modern interpretation.



*This building on Green Street in SoHo shows how the cast iron kit-of-parts can be reinterpreted for infill construction in a crisp, modern manner. It was designed in pressed enameled steel, reflecting the technology of the 20th century in a 19th-century context.*



**Guideline D1 may be accomplished by:**

Designing buildings which are subordinate to the historic buildings in the District.



*This new building in New York evokes the scale, materials, spacing, and rhythm of SoHo's cast iron buildings. The façade features exposed, riveted steel members that recall the off-site fabricated capitals and bases of the cast iron era. This simplified reinterpretation of the cast iron kit-of-parts brings a quality design and enduring materials to the district without competing with the building's more ornate historic neighbors.*

**Guideline D1 may be accomplished by:**

Reconstructing well documented historic buildings.



*In 1998, this new building (left) on Greene Street in SoHo was reconstructed using cast iron in 1998 based upon an adjacent sister building and historical photographs. Reconstructing cast iron buildings based on solid documentation is encouraged in the Skidmore/Old Town Historic District.*

**Guideline D1 may be accomplished by:**

Incorporating cast-iron artifacts into the design of modern buildings



## D2: BUILDING SITING AND STREET ORIENTATION

### BACKGROUND:

The buildings in the District are typically built up to the street lot lines and without setbacks. Following the historic patterns, building entrances located along the north-south avenues should be given architectural emphasis over those on the east-west streets. In certain areas of the District the buildings originally had corner entrances. Occasionally corner entrances were incorporated in building designs.

### GUIDELINE D2

#### STRENGTHEN THE STREET WALL WITH NEW BUILDINGS.

##### **Guideline D2 may be accomplished by:**

Bringing the building to the street property line without setbacks, alleys, or access to courtyards.

##### **Guideline D2 may be accomplished by:**

Continuing the building façade to the building top without setbacks.

##### **Guideline D2 may be accomplished by:**

Allowing single story penthouses with a large enough setback to not be visible from contiguous streets.

##### **Guideline D2 may be accomplished by:**

Minimizing gaps in the street wall created by new buildings.



*This infill building in New York is designed to strengthen the street wall by matching the height of its neighbors and building to the street lot line.*



### D3: RELATION OF SIZE AND SCALE TO ADJACENT BUILDINGS

#### BACKGROUND:

During its period of significance, the District was characterized by a wide variety of buildings on each block. Because of this, the street wall steps up and down without a consistent building height on most blocks. However the District as a whole had very few buildings taller than 4 stories, with the typical building height in the 40-55 foot range, and few blocks contain buildings with greatly differing heights. These minor variations in building height help form the character of the street wall.

It is important to design new buildings to be respectful of adjacent historic structures. Developing sensitive height transitions from new buildings that may be taller to older historic structures will strengthen the characters of both. In addition, new buildings should complement the rich texture of the District's existing façades with new, deeply layered building façades to extend the historic patterns onto new buildings.

#### GUIDELINE D3

#### DEVELOP RESPECTFUL RELATIONSHIPS TO ADJACENT HISTORIC BUILDINGS.

##### Guideline D3 may be accomplished by:

Building to a height similar to the height of historic buildings within the district either on the block or across the street within the District.

##### Guideline D3 may be accomplished by:

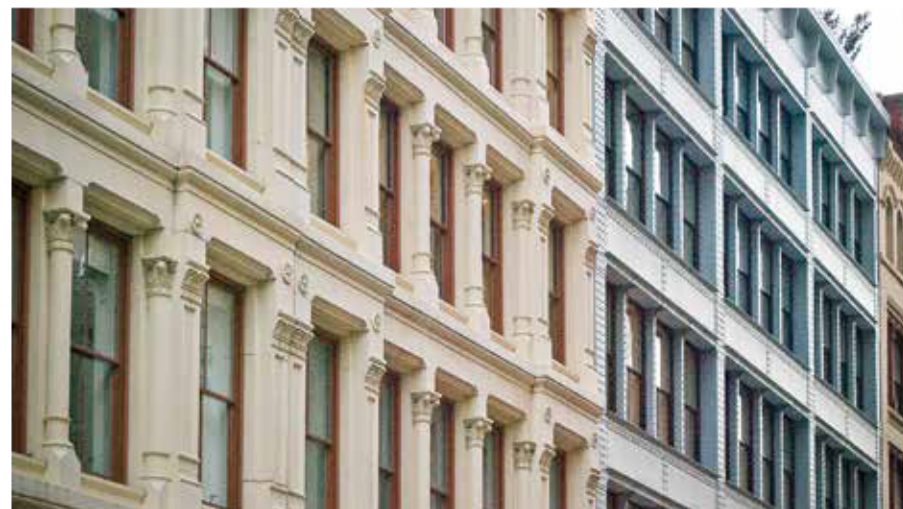
Using a stepped back penthouse that is visually concealed from pedestrian view for the top story of a building that is taller than adjacent historic buildings.

##### Guideline D3 may be accomplished by:

Aligning major horizontal proportional elements such as first story floor lines and upper roof cornices with adjacent buildings.



*These new buildings in New York respect their neighbors by aligning their horizontal elements with the adjacent buildings.*



## D4: SMALL SCALED BUILDING FACADES

### BACKGROUND:

Vacant sites in the District often previously contained a number of smaller buildings with 25 to 50 foot-wide street façades. New development on these sites will likely be larger buildings with longer street façades which should incorporate visual breaks that reflect the historic rhythm and reduce the scale of longer street façades.

### GUIDELINE D4

DESIGN THE SCALE OR APPARENT SCALE OF NEW BUILDINGS TO BE COMPATIBLE WITH THE CHARACTER OF THE DISTRICT.

#### Guideline D4 may be accomplished by:

Limiting the horizontal façade of new buildings to 100' with 25' or 50' modules reflecting the original lot sizes.



Constructed in 1983, this infill building at 50 SW Pine has a 25' by 100' footprint, which is compatible with the scale of the historic district.

#### Guideline D4 may be accomplished by:

Incorporating visual breaks on longer building façades to reduce the scale of larger buildings.



The visual break in the Block 8L building façade reduces the horizontal scale of the building.

#### Guideline D4 may be accomplished by:

Using different materials façade treatments or proportions so that large buildings appear to be a group of smaller buildings.



While these historic buildings in the Soho Cast Iron District are a consistent height, their different façade details break up the massing of the block. Such an approach can be taken with new construction, where different materials and façade treatments can make a larger building appear more like multiple smaller buildings.



## D5: HORIZONTAL AND VERTICAL ARTICULATION

### BACKGROUND:

Many buildings in the District were constructed using load-bearing masonry walls except on the primary façade. This construction method typically resulted in a clear representation of the structural system — solid vertical lines for columns, and solid horizontal lines for floors — on the building's façade. The introduction of cast iron, however, allowed the vertical structural elements to be reduced in size, allowing the division of the front façade to be more decorative than structural.

While construction methods have changed, it is still possible to reflect the building's floor plates and structural system on its exterior in a manner in character with the Italianate style. Buildings today still use columns for vertical support and have horizontal floor slabs extending to the exterior wall of the buildings on the interior. Developing strong vertical paths that are broken up with horizontal bands or cornices marking the different floors responds to the dominant patterns of the historic Italianate buildings.

### GUIDELINE D5

**EMPHASIZE A HORIZONTAL AND VERTICAL ARTICULATION IN NEW BUILDINGS WHICH RELATES TO CHARACTERISTICS OF THE DISTRICT'S ITALIANATE BUILDINGS.**

#### Guideline D5 may be accomplished by:

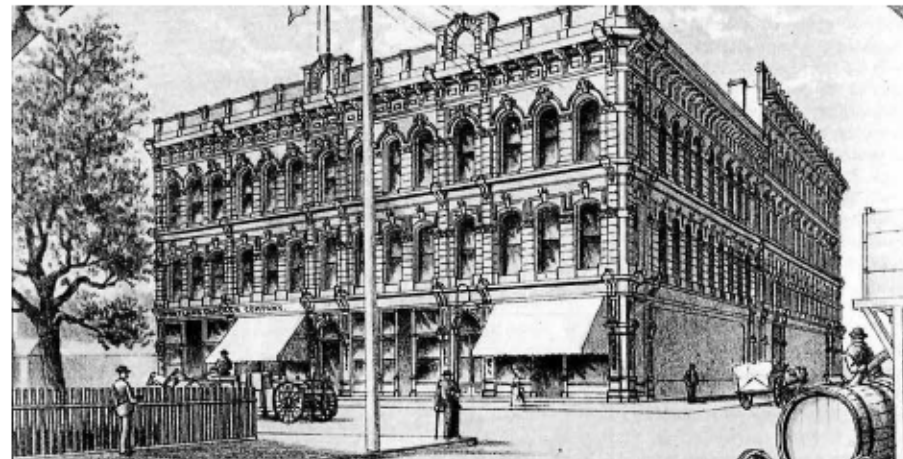
Reflecting the articulation pattern of the Italianate buildings in the District.

#### Guideline D5 may be Accomplished by:

Reflecting the building's vertical and horizontal structural systems in the manner used in the Italianate buildings in the District.



*These two buildings are good examples of the façade articulation and the reflection of the buildings' structural systems which is desired for new buildings in the District.*



*Merchant's Hotel, engraving circa 1880s.*

**D6: TALL STORIES****BACKGROUND:**

Relying on natural daylight, most historic Italianate buildings in the District have a very tall first story (approximately 18-20 feet) and upper stories that are taller than typical today. These proportions and the oversized window openings that accompanied them are a defining characteristic of the district.

**GUIDELINE D6**

REFLECT THE PATTERN OF TALL FIRST STORIES IN THE DISTRICT.

**Guideline D6 may be accomplished by:**

Incorporating similar ground floor and upper floor ceiling heights as those of neighboring historic buildings or other significant Italianate buildings in the district.

**Guideline D6 may be accomplished by:**

Using a first floor mezzanine set well back from the front face of the building to maintain the visual appearance of a tall first floor height in structures while allowing more usable floor area.

**Guideline D6 may be accomplished by:**

Using horizontal trim bands and cornices to strengthen these character defining proportions on buildings.



*These three buildings show a variety of ways to accentuate the tall first stories in new buildings.*



## D7: WINDOWS AND DOORS

### BACKGROUND:

The Italianate buildings in the District are characterized by their unique window to wall relationships, regular patterns of openings, and inset windows which create deep shadows. Ground floors were made transparent by using large panes of glass separated by narrow columns. Additionally tall entry doors with transoms above were used so that the tops of door and window openings aligned.

These columns sometimes appeared to extend between the windows of the upper floors. In other buildings, the upper story window area is reduced, leaving more wall area between the windows. In both situations, there are extensive moldings around the windows, which increase the apparent depth of the window recess. In all cases, the amount of detailing around the windows avoids the appearance of continuous horizontal or vertical bands of windows and spandrels. Traditionally these windows and doors were constructed with painted wood sashes.

### GUIDELINE D7

**STRENGTHEN THE DISTRICT'S PATTERN OF LARGE PLATE GLASS WINDOWS AND TALL DOORS ON GROUND FLOORS AND SMALLER DETAILED WINDOWS ON UPPER FLOORS, BOTH WITH CLEARLY DEFINED WINDOW SURROUNDS.**

### Guideline D7 may be accomplished by:

Using large amounts of glass in regular patterns for the ground floor store fronts.



*The large amount of glass used on the ground floor of this building in the Skidmore/Old Town Historic District is desirable in all new buildings in the District.*

**Guideline D7 may be accomplished by:**

On the upper floors, using windows with highly detailed areas separating them instead of continuous bands or curtain walls.

**Guideline D7 may be accomplished by:**

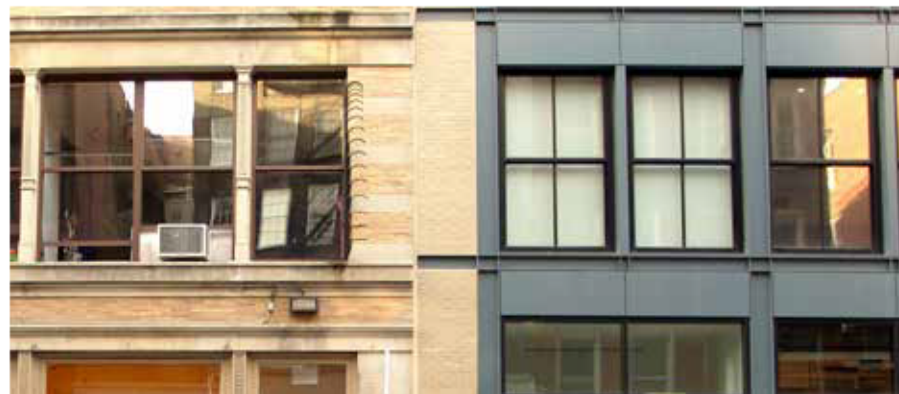
Using high quality painted wood or new products that match the scale, quality, and proportion of traditional windows.



*New buildings—like this one at 50 SW Pine—should employ window spacing and styling similar to the fenestration patterns found on historic buildings throughout the district.*



*These new buildings in New York show a variety of ways of installing upper story windows in a manner supportive of the Italianate style.*





**Guideline D7 may be accomplished by:**

Using quality wood entry doors of unusual size and detail that reflect the unique character of the District.



*The doors used in the Freimann's Restaurant Building show the level of detail that is appropriate in the District.*

**Guideline D7 may be accomplished by:**

Using cast iron or bronze hardware on doors so as to communicate a sense of substance at the entry.



*New hardware can match the character and quality of historic door hardware.*

## D8: RICH DETAIL AND QUALITY CONSTRUCTION

### BACKGROUND:

The Italianate buildings in the District were built with deeply inset windows, textured surfaces, and substantial amounts of fine-grained detail, executed by highly-skilled craftsmen or molded in cast iron. During the period of significance buildings were expected to be lasting monuments of civic pride and commercial wealth. Infill buildings should incorporate a similarly rigorous approach to detailing to continue the pattern and rich existing texture. Emphasizing high-quality craftsmanship on new construction within the District will help continue this tradition.

### GUIDELINE D8

**INCORPORATE AND REFLECT A RICH TEXTURAL QUALITY, A HIGH LEVEL OF DETAIL, AND SKILLED CRAFTSMANSHIP.**

#### Guideline D8 may be accomplished by:

Emphasizing details in areas that were traditionally heavily detailed such as floor lines, columns, window surrounds and cornices.

#### Guideline D8 may be accomplished by:

Using exposed rivets or other fasteners to add additional texture to the buildings.



*The 1884 Kamm Block (demolished) was one of the most richly-detailed cast iron buildings in Skidmore/Old Town. It exemplified the character-defining features of Italianate architecture, which include deeply inset windows, textured surfaces, substantial amount of detail, and a high level of craftsmanship.*



*The details used in this 1998 reconstruction project in SoHo were designed based on historical photographs and an adjacent sister building.*



**Guideline D8 may be accomplished by:**

Creating a texture to the façade by using three dimensional details and deep profiles.



*These buildings in New York show a variety of approaches to reinterpreting the character of cast-iron structures while designing truly modern buildings.*



## D9: MATERIALS AND COLORS

### BACKGROUND:

It is not just the particular details and materials chosen, but how they are put together that gives the specific characteristics of the District styles. Careful attention to the historic use of materials is important to the overall effect of the new buildings. High quality and durable materials should be employed, with an emphasis on painted cement plaster, brick, stone, cast iron and other appropriate metals, and fenestration with wood window trim. Careful detailing and attention to the joints between different materials is important in fitting the District character. The use of incompatible machine-finished materials such as stainless steel or unpainted aluminum should be avoided. The use of wood should be limited to windows, doors, storefronts, and exterior details but not as a major surface material.

### GUIDELINE:

USE EXTERIOR MATERIALS AND COLORS WHERE MATERIALS ARE PERMANENT THAT ARE VISUALLY COMPATIBLE WITH THE ARCHITECTURAL CHARACTER OF THE DISTRICT AND THE SURROUNDING BUILDINGS.

#### Guideline D9 may be Accomplished by:

Giving attention to the new brick and stone work as follows: (a) the color, texture and size of the bricks and stones themselves; (b) the width of the joints between the bricks; (c) the color and tone of the mortar in the joints; and (d) the profile of the mortar joint.

#### Guideline D9 may be accomplished by:

Using painted cement plaster to create a smooth field material for the body of the building.

#### Guideline D9 may be accomplished by:

Avoiding the use of artificial finish or clearly machine finished materials, such as stainless steel or unpainted aluminum.

#### Guideline D9 may be accomplished by:

Avoiding the use of wood as a major surface material in the field of the building.



*Materials typically used on Italianate buildings include painted plaster cement, cast iron, and wood windows.*



RESOLUTION No.

Direct City bureaus to prioritize reuse of artifacts from the Eric Ladd and other cast-iron artifact collections in the Skidmore/Old Town Historic District. (Resolution)

WHEREAS, City Council, through the *Comprehensive Plan*, enumerates goals and policies that seek to establish and enhance liveable neighborhoods, a strong economy, historic resource protection, citizen involvement, and quality urban design; and

WHEREAS, the *Comprehensive Plan* guides the future development and redevelopment of the City; and

WHEREAS, *Comprehensive Plan* objective 12.3 F seeks to preserve artifacts from structures and sites that are historically, architecturally, and/or culturally significant and seeks to reintroduce these artifacts into the City's streetscape and building interiors; and

WHEREAS, the *Central City Plan* guides the future development and redevelopment of the Central City; and

WHEREAS, *Central City Plan* policy 11 calls for salvage, storage and reuse of historical artifacts; and

WHEREAS, the Skidmore/Old Town Historic District was created by City Council Ordinance No. 140311 on September 11, 1975; and

WHEREAS, the Skidmore/Old Town Historic District was listed in the National Register of Historic Places on December 6, 1975; and

WHEREAS, the Skidmore/Old Town Historic District was designated as a National Historic Landmark by the United States Secretary of the Interior on May 5, 1977; and

WHEREAS, the updated *Skidmore/Old Town Historic District National Historic Landmark Nomination Form*, prepared by the Portland Bureau of Planning documents the local and national significance of the district and was approved by the United States Secretary of the Interior on October 6, 2008; and

WHEREAS, the *Skidmore/Old Town Historic District National Historic Landmark Nomination Form* describes the exceptional architectural values of its mid- and late-nineteenth-century cast-iron commercial buildings as one of the finest collections in the nation and perhaps the most outstanding in the Far West; and

WHEREAS, many building demolitions prior to the establishment of the historic district resulted in significant loss of fabric within the district and many surface parking lots that are a detriment to the historic character of the district; and

WHEREAS, the Portland Development Commission and various other foundations and collectors together own over 110 cast-iron artifacts from Portland's demolished Victorian-era buildings, many of which were salvaged from Skidmore/Old Town; and

WHEREAS, the Portland Development Commission has acquired the Eric Ladd Collection; applied for and received a federal matching grant to evaluate, clean and repair the artifacts in the collection; and is currently exploring reuse of collection artifacts in area development projects; and

WHEREAS, many of the above artifacts, collectively known as the Eric Ladd and Bosco-Milligan Collections, have been documented and could potentially be reused in Victorian-era historic districts, including Skidmore/Old Town; and

WHEREAS, the City Council is committed to continuing efforts to reaffirm the value of Portland's historic resources and promote the preservation and revitalization of historic districts in general and the Skidmore/Old Town Historic District in particular; and

WHEREAS, the City can support the long-standing goals of district revitalization and preservation by using all available tools to encourage reuse of cast-iron artifacts within the Skidmore/Old Town Historic District.

NOW, THEREFORE, BE IT RESOLVED that all City bureaus and offices will pursue efforts to reuse cast iron artifacts in development projects within the Skidmore/Old Town Historic District in a historically and architecturally sensitive manner:

- (a) City bureaus and offices shall make all reasonable efforts and are strongly encouraged to integrate historic cast-iron style facades and artifacts from the Eric Ladd or other cast-iron artifact collections in projects involving development or renovation of City-owned or controlled buildings, structures and sites located within the Skidmore/Old Town Historic District. It should be noted that some interpretation and reproduction will be required as rarely are whole facades intact in existing collections.
- (b) In the event City-owned or controlled buildings, structures and sites located within the Skidmore/Old Town Historic District are sold or otherwise transferred to different ownership, the disposition and development agreement for the sale or transfer shall ensure that the property owner and any developers shall comply with the policy described in subsection (a).
- (c) Financial participation by City bureaus and offices in private development projects located within the Skidmore/Old Town Historic District shall be contingent on the developer agreeing to comply with the policy described in subsection (a).
- (d) Projects that involve renovation of contributing historic buildings within the Skidmore/Old Town Historic District that did not originally incorporate cast iron elements in their design are exempted from the policies described in (a), (b) and (c), above.

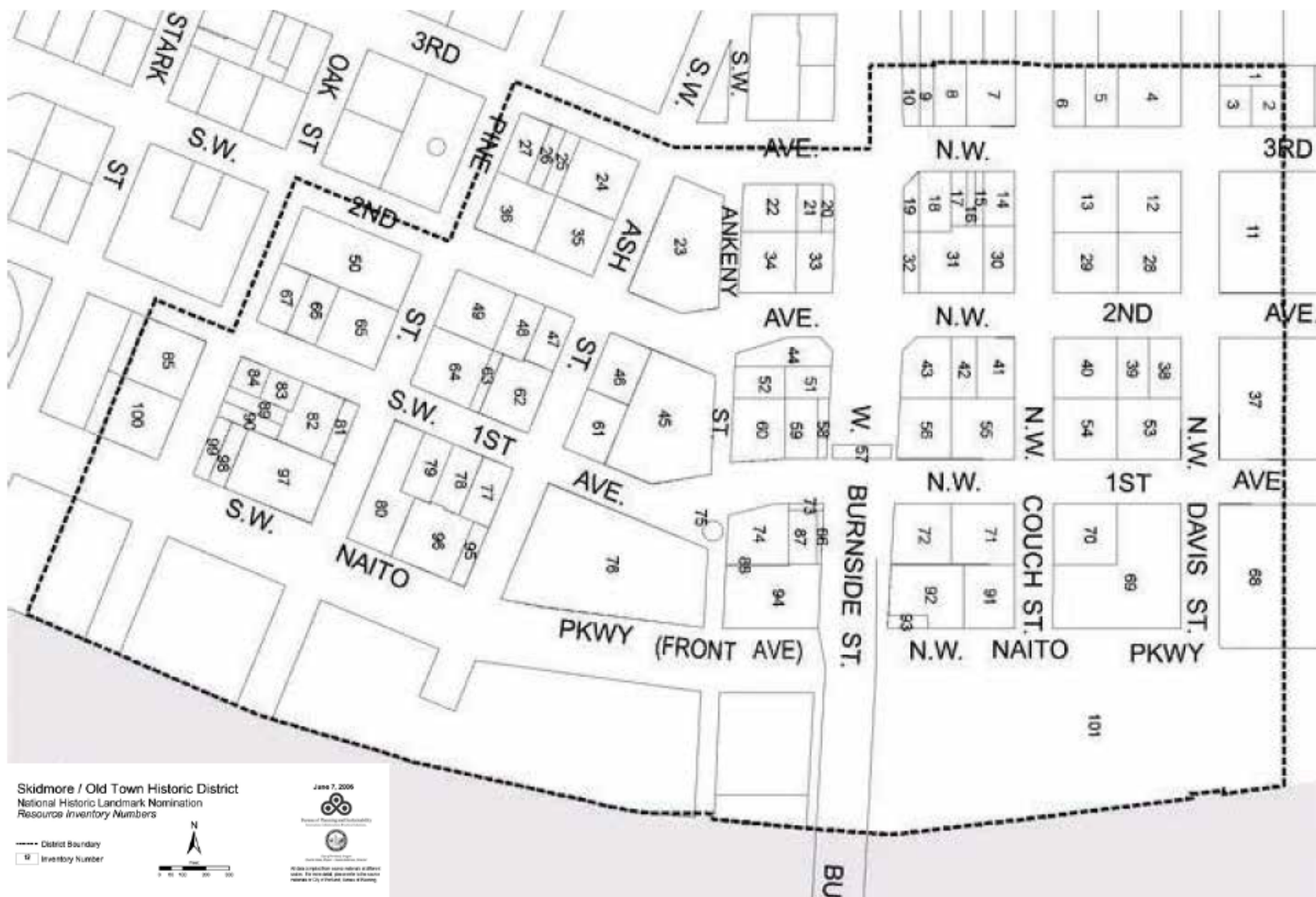
BE IT FURTHER RESOLVED that this resolution is binding city policy and shall be attached as an appendix to the Skidmore/Old Town Historic District Design Guidelines.

Passed by the Council:

**Mary Hull Caballero**  
Auditor of the City of Portland  
By *[signed by Clerk's office]*

Commissioner Charlie Hales  
Prepared by: Nicholas Starin  
Date Prepared: March 18, 2016

Deputy





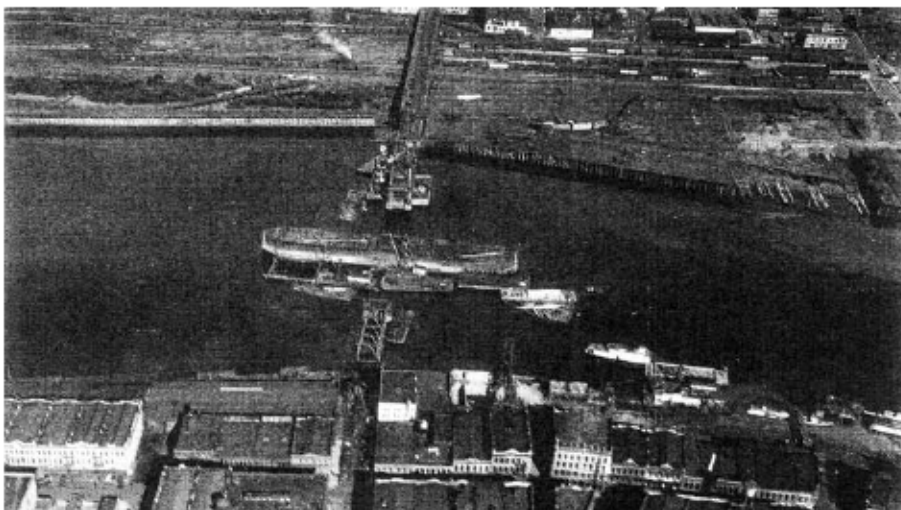
**APPENDIX 3 TABLE OF HISTORIC DISTRICT RESOURCES BY INVENTORY NUMBER  
SKIDMORE/OLD TOWN HISTORIC DISTRICT NATIONAL HISTORIC LANDMARK NOMINATION**

#	Historic Name	Site Address	Classification
1	Chinese Benevolent Association Building	315-317 NW DAVIS ST	Contributing
2	Portland's Seamen's Bethel (Hip Sing Association)	211-215 NW 3RD AVE	Contributing
3	Portland Mariners' Home (New Wah Mai)	203-209 NW 3RD AVE	Contributing
4	N/A	119-139 NW 3RD AVE	Noncontributing
5	Simon Building (Simon facade)	105 W/ NW 3RD AVE	Contributing
6	Sinnot House (Florence McDonnell Building)	105 NW 3RD AVE	Contributing
7	Mae Nam Thai Restaurant	21-35 NW 3RD AVE	Contributing
8	Moriweather Hotel (Mission Hotel and Chapel)	11-17 NW 3RD AVE	Contributing
9	N/A	7-9 NW 3RD AVE	Noncontributing
10	N/A	1-3 NW 3RD AVE	Noncontributing
11	Foster Hotel (Lyndon Musolf Manor)	216 NW 3RD AVE	Contributing
12	Merchant Hotel	222 NW DAVIS ST	Contributing
13	Estate Hotel	225 NW COUCH ST	Noncontributing
14	S. Ban Company Building (Old Town Café)	26-32 NW 3RD AVE	Contributing
15	N/A	22 NW 3RD AVE	Noncontributing
16	N/A	20 NW 3RD AVE	Noncontributing
17	Glade Hotel	14-18 NW 3RD AVE	Contributing
18	Fritz Hotel (Erickson Hotel; Fritz Hotel Annex)	4-10 NW 3RD AVE	Contributing
19	United Clothing Building	219-223 W BURNSIDE ST	Contributing
20	N/A	222-224 W BURNSIDE ST	Noncontributing
21	Paris Theater	6 SW 3RD AVE	Noncontributing
22	N/A	10-26 SW 3RD AVE	Noncontributing
23	Bickel Building (Wachsmuth Building)	223-225 SW ASH ST	Contributing
24	N/A	108 SW 3RD AVE	Noncontributing
25	N/A	122 SW 3RD AVE	Noncontributing
26	N/A	128 SW 3RD AVE	Noncontributing
27	Porter Hotel	221-227 SW PINE ST	Contributing
28	Merchant Hotel	121-139 NW 2ND AVE	Contributing
29	Rich Hotel (Rich Block)	205 NW COUCH ST	Contributing
30	Couch Street Building (Jazz De Opus Building)	27-33 NW 2ND AVE	Contributing
31	Erickson's Saloon (Pomona Hotel)	5-23 NW 2ND AVE	Contributing
32	N/A	201-217 W BURNSIDE ST	Noncontributing
33	Holm Hotel	9-13 SW 2ND AVE	Contributing
34	Western Rooms	15-27 SW 2ND AVE	Contributing
35	N/A	133 N/ SW 2ND AVE	Noncontributing
36	Haseltine Building	133 SW 2ND AVE	Contributing
37	N/A	220 NW 2ND AVE	Noncontributing
38	N/A	134 NW 2ND AVE	Noncontributing
39	N/A	110 N/ NW 2ND AVE	Noncontributing
40	Oregon Leather Company	110 NW 2ND AVE	Noncontributing
41	Phillips Hotel (Couch Block Building)	14-32 NW 2ND AVE	Contributing
42	(Skidmore Development Company)	32 W/ NW 2ND AVE	Contributing
43	Burnside Hotel (Shoreline Hotel)	2-12 NW 2ND AVE	Contributing
44	Salvation Army buildings	134 W BURNSIDE ST; 30-40 SW 2ND	Contributing
45	New Market Theater (New Market West)	50 SW 2ND AVE	Contributing
46	New Market Annex	58-68 SW 2ND AVE	Contributing
47	Phoenix Building (Portland Railway Company)	124 SW ASH ST	Contributing
48	Glisan Building (Chow n Electric Co.)	112-118 SW 2ND AVE	Contributing
49	United Carriage and Baggage Transfer Co.	133 SW PINE ST	Contributing
50	N/A	230 SW 2ND AVE	Noncontributing
51	N/A	118-124 W BURNSIDE ST	Noncontributing

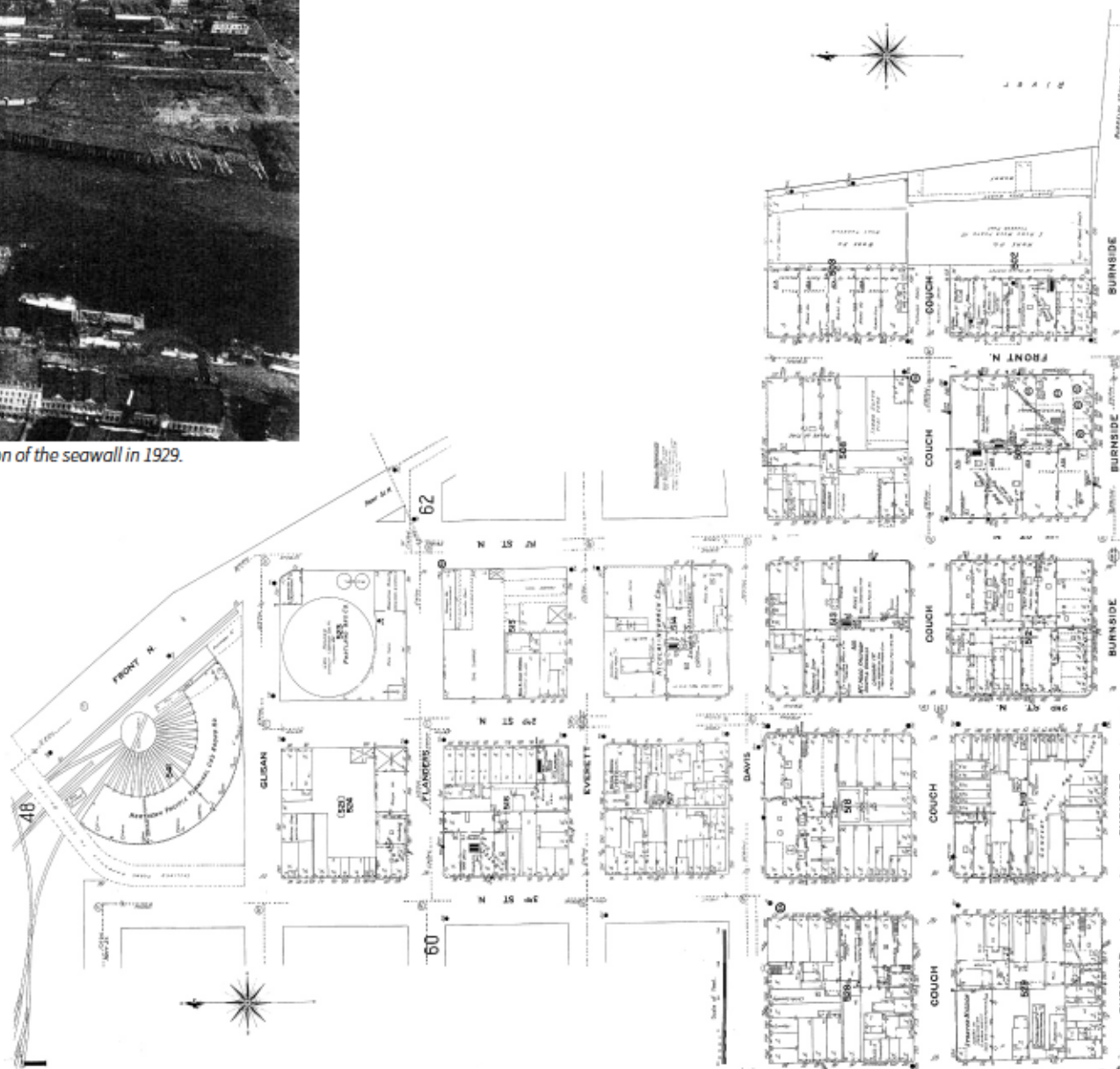
#	Historic Name	Site Address	Classification
52	Young's Marble Works (Salvation Army Building)	131 SW ANKENY ST	Contributing
53	N/A	115 N/ NW 1ST AVE	Noncontributing
54	Fleischner Building	115 NW 1ST AVE	Contributing
55	Norton House	29-87 NW 1ST AVE	Contributing
56	Bates Building	101-117 W BURNSIDE ST	Contributing
57	N/A	W BURNSIDE & 1ST AVE	Noncontributing
58	N/A	108 W BURNSIDE ST	Noncontributing
59	N/A (vacant)	108 W BURNSIDE	Noncontributing
60	N/A	25 SW 1ST AVE	Noncontributing
61	New Market, South Wing (Poppleton Building)	75-83 SW 1ST AVE	Contributing
62	N/A (vacant)	N/A	Noncontributing
63	N/A (vacant)	N/A	Noncontributing
64	N/A (vacant)	N/A	Noncontributing
65	N/A	106-116 SW PINE ST	Contributing
66	Apple Music Co. Building	225 SW 1ST AVE	Contributing
67	Failing Building (Oregon Marine Supply Building)	235 SW 1ST AVE	Contributing
68	N/A	33 NW DAVIS ST	Noncontributing
69	N/A	60 NW DAVIS ST	Noncontributing
70	Globe Hotel (Import Plaza)	88 NW DAVIS ST	Contributing
71	Blagen Block	30 NW 1ST AVE	Contributing
72	Skidmore Block (White Stag Block)	10-32 NW 1ST AVE	Contributing
73	N/A	SW 1ST AVE	Noncontributing
74	Reed Building (Skidmore Fountain Building)	16-28 SW 1ST AVE	Contributing
75	Skidmore Fountain	SW 1ST & ANKENY	Contributing
76	Fire Station #1 and Fire Museum	65 SW FRONT AVE	Noncontributing
77	N/A	118 N/ SW 1ST AVE	Noncontributing
78	Railway Building, Smith Block	112-118 SW 1ST AVE	Contributing
79	Oregon & Washington Investment Trust Co.	122 SW 1ST AVE	Contributing
80	N/A	131 SW FRONT AVE	Noncontributing
81	N/A	50 SW PINE ST	Noncontributing
82	208 Building (Portland Machinery Company)	208-218 SW 1ST AVE	Contributing
83	Seuffert Building	220-228 SW 1ST AVE	Contributing
84	Freimann Restaurant Building	240 SW 1ST AVE	Noncontributing
85	George Lawrence Building	306-316 SW 1ST AVE	Contributing
86	N/A	28 W/ SW 1ST AVE	Noncontributing
87	N/A	28 W/ SW 1ST AVE	Noncontributing
88	N/A	16 W/ SW 1ST AVE	Noncontributing
89	Freimann Kitchen Building	79 SW OAK ST	Contributing
90	Delschneider Building	71 SW OAK ST	Contributing
91	Bickel Block (White Stag Block)	25-33 NW FRONT AVE	Contributing
92	White Stag Building (White Stag Block)	5 NW FRONT AVE	Contributing
93	White Stag Sign	5 NW FRONT AVE	Noncontributing
94	N/A	SW ANKENY & FRONT	Noncontributing
95	Smith Block	10 SW ASH ST	Contributing
96	Smith Block	111-113 SW FRONT AVE	Contributing
97	N/A	221 SW FRONT AVE	Noncontributing
98	Fechheimer & White Building	233 SW FRONT AVE	Contributing
99	Hallock & McMillen Building	237 SW FRONT AVE	Contributing
100	N/A (vacant)	N/A	Noncontributing
101	Tom McCall Waterfront Park	SW Naito Parkway	Noncontributing

The contributing/noncontributing classifications in the table above were approved by the National Park Service in 2008. Classifications can change over time due to rehabilitations, demolitions, additional research and other factors; please consult with the Bureau of Development Services to confirm the contributing status of resources in the district.

## APPENDIX 4 1908-1909 SANBORN MAP OF SKIDMORE/OLD TOWN



*Aerial view of Burnside Bridge and waterfront before construction of the seawall in 1929.*







View of the Willamette's west waterfront from the east before construction of the seawall in 1929. Photo circa 1890s.

