

S·M·I·L·E

SELLWOOD MORELAND IMPROVEMENT LEAGUE
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March 17, 2021

Portland City Commissioners
1220 SW 4th Avenue
Portland, Oregon 97205

Dear Commissioners:

The Sellwood-Moreland Improvement League (SMILE) is submitting the following testimony on the Design Overlay Zones Amendments (DOZA) Recommended Draft Report.

Highlights of testimony

1. Add popular multicultural design features that improve pedestrian accessibility and solar access to the zoning code either through the existing Sellwood-Moreland Design District or as optional Design Standards.
2. Support the vitality and attractiveness of neighborhood commercial centers by requiring at least one of these features in the Centers Main Street overlay zone.
3. To reduce building costs, allow the recessed window and extended balcony features to satisfy articulation requirements in all zones.

A new apartment building with a distinctive base/middle/top, symmetric human-scaled windows, inset corner entrance, and extended balconies



Motivation

The Sellwood-Moreland neighborhood is exceptionally popular¹ and has grown 30% since 2015², largely because of the appeal of our mixed-use commercial districts. Their distinctive architecture is comprised primarily of one and two-story brick buildings with storefronts and one or more stories of upper-level offices and apartments in places. The 2016 BPS Low-rise Commercial Storefront Analysis³ includes more information and describes similar areas elsewhere in the City. These small mixed-use business districts have been marketed successfully by Travel Portland among others for some time. Once the pandemic subsides, these districts can resume their important role in attracting tourists and generating revenue only if the eclectic mix of architecture, pedestrian amenities, and businesses that make them attractive destinations continues and evolves.

Neighborhood passion for the mixed-use commercial districts led to the development of the Sellwood-Moreland Main Street Design Guidelines⁴ (next page and Appendix C) which highlight local design and building patterns, identify community design preferences, and document a vision for an evolving and growing community with vibrant commercial streets and an enhanced streetscape. The guidelines were developed by representatives from the SMILE Land Use Committee, the Sellwood-Moreland Business Alliance (SMBA), donated support from PDX Main Streets and technical support from design consultants Forage Design, and Qamar Architecture & Town Planning. The year-and-a-half-long public process included public workshops and walking tours, community surveys, outreach at local markets, outreach by SMILE list serves, Nextdoor postings, participant lists, Facebook and Instagram, articles in the news, and through SMBA outreach lists. The SMILE Board of Directors approved the guidelines on May 20, 2020.



We seek to include some of the Sellwood-Moreland Main Street Design Guidelines in DOZA. We focus on the proposed Design Standards because almost all new construction in our neighborhood follows those Standards.

¹ New York Times, May 24, 2019, Five Places to Visit in Portland, Ore. Note that all five places are in Sellwood-Moreland.

² since 2015 developments completed and in the permitting pipeline increase housing units by 30%, http://smilesellwood.wpengine.com/wp-content/uploads/2020/10/Pipeline_Web-version_Final-02October2020.pdf

³ <https://www.pdxmainstreets.org/resources>, the City removed the report from their website

⁴ <http://smilesellwood.wpengine.com/wp-content/uploads/2020/07/FINAL-SMILE-Design-Guidelines-7-13-2020.pdf>

SELLWOOD-MORELAND "GUIDELINES AT A GLANCE"

Encouraged Mixed Use Design Patterns + Building Form

- **Upper Level Stepbacks** (maintain density and minimize scale contrasts)
- **Base-Middle-Top**
Articulated rooflines
Horizontal bands/cornices
Storefronts
- **Main Street Storefronts**
Recessed Entries, raised sills, display windows with clerestory windows above

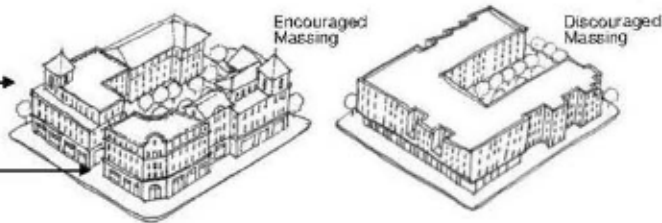


Images above and below demonstrate main street patterns, harmonious design on all sides, and tall vertical inset windows that reflect human scale proportions. (Illustrations by Laurence Qamar) These illustrations are intended to show all the features described on this page. It is not expected that all features would be included in one new development.

- **Cost Efficient Design**
Stacked floorplates (no cantilevers)
Vertically + horizontally aligned windows/doors
Avoid arbitrary and abstract Form articulation
- **Windows**
Human-scale proportioning
Tall vertical inset windows
Divided panes in larger windows
Symmetrical window patterns
Avoid excessive material framing
- **Harmonious Design on All Sides**
No blank walls, consistent materials
- **Corner Treatments**
Chamfers, Entries, Arches, Balconies, Simple Ornament or Artistic Details
- **Balconies + Bays**



- **Building Massing/Building Form**
Divide large building projects into smaller multiple buildings
- **Create Mid-block Passthroughs, Courtyards + Gathering Spaces**
Where possible



- **Relate to Neighborhood Patterns**
Minimize appearance of scale contrasts with newer larger buildings through main street base-middle-top, storefront design, etc
- **Materials + Craftsmanship**
Limit number of materials and use natural materials (brick, stucco, concrete, wood, clapboard)



- **Arches at Entries, Upper Windows & Ground Level**
- **Streetscape Design + Pedestrian Amenities**
Landscaping, street seats and benches, public art, bike racks, tree grates, sidewalk awnings.
- **Pedestrian Oriented Signage**
Neon and Portland marquee blade signs



These illustrations are intended to show all the features described on this page. It is not expected that all features would be included in one new development.

Design features to add to DOZA

Design features, most from the Sellwood-Moreland Main Street Design Guidelines, that should be added to the zoning code are listed in table 1. Table 2 lists new design standards that should be required. These features and design standards support the DOZA tenets by improving solar access, connection between the street and building, and the pedestrian experience.





Design Feature	Description	
Symmetric, human-scaled, and recessed windows	Symmetric window pattern. Height is greater than width and height is less than one story. Recess windows as described in standard QR8. This standard should satisfy articulation requirements in all zones. (Appendix C, p. 20)	
Clerestory windows	Clerestory windows on first floor. (Appendix C p. 19)	
Base/Middle/Top	Provide a bottom or base for the building that visually ties it to the ground, a middle element that can contain one or multiple floors, and a top or finishing element that tops off and ends the design such as an articulated parapet or cap. See photos and Appendix C, p. 17-18.	
Pedestrian-friendly corner entrance	Chamfered corner entrance at 45 degrees (Appendix C, p. 16) or inset corner entrance as shown on page 1.	
Extended street facing balconies	Same as standard QR10 but extending from the side of the building, not recessed in it. See photo on page 1. This standard should satisfy articulation requirements in all zones.	
Step-back design	Step upper floors back from the street to reduce building mass (Appendix C, p. 15).	

Table 1. Design features that should be added to the zoning code either in the Sellwood-Moreland Design District or as optional standards that qualify for a Main Street Bundle bonus (see Implementation on page 6).



New required design standard	Description
Context in the Centers Main Street (m) Overlay Zone	Require one of the design features in table 1 in the Centers Main Street (m) Overlay Zone.
Partially screen basement apartment windows along a sidewalk	<p>Unscreened basement apartment windows (left photo) invade the privacy of both pedestrians and tenants and they break up the base of the building.</p>  <p>Add landscaping, railing (right photo), or other partial screening in front of basement windows.</p>
Adorn exposed building sides	<p>The sides of new buildings taller than adjacent buildings are the most visible part of the building. Require a flat treatment on the sides of buildings that have no required side setback and are two or more stories above the adjacent building. The flat treatment would be a distinctive and pleasing feature using colors, materials, texture, patterns, medallions, and/or a mural (photo on right). It would not reduce the size of the building or restrict future construction on the adjacent lot. (Appendix C, p. 21)</p> 

Table 2. Required design standards that should be added to DOZA.

Multicultural: We believe that DOZA should allow our buildings to encompass a diversity of cultures and their architectural styles. The design features we want added to DOZA (table 1) are found in many non-western architectures and thus do not favor western architecture or a particular architectural style. Especially common are a distinctive base/middle/top, stepback design, and vertical human-scaled windows. Many examples are presented in Appendix B, Non-Western Architecture and the Sellwood-Moreland Design Guidelines. In contrast, proposed standards C6-C8 regarding buildings adjacent to historic landmarks are stylistically more restrictive.

Pagoda in Katmandu, Nepal, with a stepback design and distinctive base/middle/top⁵. Appendix B has many more examples of non-western buildings that include the design features we would like added to DOZA.



⁵ Anju Thapa, <https://www.webpages.uidaho.edu/arch499/nonwest/nepal/index.htm>

Reducing building costs: Adding the design features in table 1 would reduce the cost of new construction. Providing more options for developers to choose from enables them to pick lower cost options as market forces and costs change. To further reduce cost, we propose that the symmetric and recessed windows and extended balconies (table 1) satisfy facade articulation requirements in all zones. This would allow construction of less costly planar walls rather than popouts, nonperpendicular, and jagged walls.

Implementation: We propose that the features in table 1 be implemented in one of two ways:

1) Our preference is to retain the Sellwood-Moreland Design District and use it to implement the features in table 1 with the Sellwood-Moreland Main Street Design Guidelines (Appendix C) listed as a ‘Community Guidance Source’. DOZA recommends eliminating the Sellwood-Moreland Design District, which presently has no guidelines in the zoning code. We oppose the elimination of the Design District. Or...

2) add a Main Street Design Features optional standard to the DOZA design standards (DOZA table 420-2) and require one feature in new development in the existing Centers Main Street (m) overlay zone (table 2). The standard should list the features in table 1 and assign a point value to each, similar to standards C6-C8, and C16. Include a Main Street Bundle Bonus for using four of the six design features in table 1. This approach would allow these features to be optional city-wide and ensure that a new building in the Centers Main Street (m) overlay zone has one design feature that provides context in these cherished districts. The Centers Main-Street (m) overlay zone identifies 21 neighborhood centers with contiguous concentrations of storefront buildings, many of which are not protected by individual or district historic designation⁶. PDX Main Streets⁷ is a coalition of other groups and Neighborhood Associations that support these design features.

Additional comments

Appendix A provides our comments on the 62 design standards that are part of DOZA. Note that some of our comments identify optional standards that are either required by the base zone or commonly done and thus can trivialize satisfying the design standards.

Inadequate testing of Design Standards: No testing of the Standards was done for the RM1 zone or for a common 5,000 square foot (sf) lot⁸. The smallest lot size tested was 10,000 sf. Development in our neighborhood generally occurs 5,000 sf lot by 5,000 sf lot. Sellwood-Moreland has about 535 RM1 lots with the design overlay; 91% of them are smaller than 10,000 sf and 71% are 5,000 sf. Recent zoning code changes in the RM1 zone allow commercial uses and an unlimited number of residential units. For example, standard PR1 should not be required in the RM1 zone where a 12-foot tall ground floor is out of context and could limit floor area due to the RM1 35-foot height limit. The Standards should be tested in the RM1 zone and for a 5,000 sf lot.

⁶ <https://www.pdxmainstreets.org/resources>, the City removed the report from their website

⁷ <https://www.pdxmainstreets.org/>

⁸ DOZA Proposed Draft, Appendix D, https://www.portland.gov/sites/default/files/2019-09/app-d_2019-02-14_doza_scenariotesting.pdf

Eliminate a known loophole: Lack of testing results in loopholes and testing should specifically look for loopholes. For example, we identified a common situation where 80% of the required optional points are earned just by satisfying the requirements of the RM1 base zone. On a 5,000 sf RM1d lot, maximum building coverage is 50%, so the QR5 20 by 30 foot outdoor area and 2 points are easily obtained. Standard QR7 awards 2 more points if adjacent building height is less than twice the smallest outdoor area dimension ($2 \times 20 = 40$ ft), which is automatically obtained because RM1 building height is limited to 35 feet. Thus, 4 of the 5 points for the 5,000 sf lot are obtained by satisfying the requirements of the RM1 base zone. Please practice basic good governance by correcting this loophole, testing design standards in the RM1 zone, and directing staff to find and eliminate any other loopholes.

Design review: While our testimony has focused on Design Standards, we want a lower threshold for design review so the public can participate in the design of buildings they see and enter every day.

In conclusion

We thank the Council for the opportunity to testify. Our requested design standards are based on extensive community input and will improve solar access, connection between the street and building, and the pedestrian experience. We are passionate about our neighborhood and urge you to adopt these improvements to the DOZA Design Standards.

The SMILE Board of Directors unanimously approved this testimony on March 17, 2021. If you have any questions, please contact David Schoellhamer, Chair of the SMILE Land Use Committee, at land-use-chair@sellwood.org.

Sincerely,



Simon Fulford
President, Sellwood Moreland Improvement League

Appendices:

Appendix A: SMILE Comments on Design Standards

Appendix B: Non-Western Architecture and the Sellwood-Moreland Design Guidelines

Appendix C: Sellwood-Moreland Main Street Design Guidelines

Appendix A

SMILE Comments on Design Standards

These tables of comments mimic Table 420-2 in Volume 2 of the DOZA Recommended Draft Report.

Context Design Standards		
Standard	Title	SMILE comment
C1	Corner Features on a Building	* Recommend increase to 35% windows & doors. * Support providing a Plaza as one of the standards to meet requirement.
C2	Building Façade on Local Service Street	Support.
C3	Preservation of Existing Facades	Support the options and recommend increase to 3 points for option 1 and increase to 4 points for option 2.
C4	Vertical Extension to Existing Building	*Support step back standard and recommend increase to 3 points. *Support window alignment option for 2 points.
C5	Building or Site History Plaque	Recommend that a plaque be required of any building older than 50 years
C6	Building Abutting a Historic Landmark	No Comment as we have few landmarks.
C7	Building Near Historic Landmark or Property on Historic Resource Inventory	apply to all buildings in Centers Main Street (m) overlay zone
C8	Building Abutting a Residential Historic Landmark.	apply to all buildings in Centers Main Street (m) overlay zone
C9	Tree Preservation (20-inch diameter and larger)	should preserve trees 20 feet or taller to preserve canopy
C10	Grouping of Trees	no comment
C11	Native landscaping (lots 20,000 sf or larger)	apply to smaller lots
C12	Trees in Setbacks along a Civic Corridor	apply to neighborhood corridors also


Context Design Standards		
Standard	Title	SMILE comment
C13	Setback from Waterbodies	We strongly support designing with nature and preserving existing natural water features within the development, but 4 points seems like too many compared to others. If floodplain regulations, environmental and greenway overlays, the Clean Water Act, or other regulations already require a 50 foot setback, then points should not be awarded. This seems like a common practice.
C14	Public View of Natural Feature.	The public view of natural features supports public access and should be encouraged.
C15	Maximum Building Length Adjacent to Willamette River	support
C16	Building Features Adjacent to Willamette River.	allow aligned vertical recessed windows to satisfy all articulation requirements
C17	Open Area Adjacent to Willamette River Greenway Trail.	no comment

Public Realm Design Standards		
Standard	Title	SMILE Comment
PR1	Ground Floor Height	Exclude the RM1 zone where a 12-foot tall ground floor is out of context and could limit floor area due to the 35-foot height limit.
PR2	Ground Floor Height (for Taller Buildings)	support
PR3	Ground Floor Active Space	support, Centers Main Street (m) overlay zone exclusion is good
PR4	Affordable Ground Floor Commercial Space	support
PR5	Oversized Street-Facing Opening	roll-up doors increase engagement with neighborhood, but question energy use during hot or cold months
PR6	Louvers and Vents	support
PR7	Exterior Lighting	support
PR8	Ground Floor Bicycle Parking	support
PR9	Main Entrance Location	support

Public Realm Design Standards		
Standard	Title	SMILE Comment
PR10	Residential Entrance	support, we are pleased that points were increased back to 3
PR11	Separation of Dwelling Unit Entry from Vehicle Areas	no comment
PR12	Seating Adjacent to Main Entrance	Support
PR13	Pedestrian Access Plaza	Support
PR14	Weather Protection at Entrances	Support. Add front porches, which promote community.
PR15	Weather Protection Along a Transit Street	Support but would like to see it required for ALL buildings
PR16	Location of Utilities	Support
PR17	Pervious Paving Materials	Support, but this optional standard does not visually benefit the public realm so it should be one point.
PR18	No Parking Area	Oppose, this is a common practice
PR19	Structured Parking and Vehicle Areas	Oppose, this is a common practice
PR20	Alternative Shading of Vehicle Areas	Oppose, parking underneath a building is a common practice
PR21	City Approved Art Installation	Support. Require that it be visible from a public right-of-way.
PR22	Water Feature	Support

Quality and Resilience Design Standards		
Standard	Title	SMILE Comment
QR1	On-site Building Separation	Support
QR2	Vertical Clearance to Pedestrian Circulation System	Support
QR3	Pedestrian Connection to a Major Public Trail	No comment

Quality and Resilience Design Standards		
Standard	Title	SMILE Comment
QR4	Windows Facing a Pedestrian Walkway	Support
QR5	On-site Outdoor Common Area	RM1 has 50% lot coverage and 35 foot height limit so it is too easy to meet this requirement, even on a 5000 sf lot. When combined with QR7 which is automatically satisfied in RM1, 80% of required points would be awarded for a 5000 sf lot. Close this loophole and identify and close others.
QR6	Building Walls Adjacent to Outdoor Common Area	No comment
QR7	Buildings Surrounding Outdoor Common Area.	*The outdoor area should be visible to the public (from a street). *This standard is automatically satisfied in RM1 which has a 35 foot height limit. Exclude RM1 from this standard.
QR8	Street Facing Window Detail	Generally support, but why was trim width and recessed depth reduced from the Discussion Draft version?
QR9	Upper Floor Windows	Support. Should RM1 be excluded because this would be out of context?
QR10	Street Facing Balconies	We feel that street facing balconies are critically important to a neighborhood. They are an apartment or condo's front porch and should be encouraged, especially extended balconies that should be awarded an extra point.
QR11	Sunshades for Windows	Support
QR12	Bird-Safe Glazing for Windows	Support
QR13	Windows on Upper Level Units	Support. Add a point if all the windows are operable. This standard appears to be too easy to satisfy for a smallish RM1 building.
QR14	Ground Floor Windows	This standard would automatically award 2 points to buildings 55 feet tall or less in the Centers Main Street (m) overlay zone, so exclude the Centers Main Street (m) overlay zone. Should RM1 be excluded because this would be out of context?
QR15	Exterior Finish Materials	In Table 420-3 there are restrictions on fiber cement wall cladding in Town Centers and Civic Corridors but not Neighborhood Centers. No rationale is given. Include Neighborhood Centers in the restrictions.

Quality and Resilience Design Standards		
Standard	Title	SMILE Comment
QR16	Exterior Finish Materials Option	Material list appears to be extensive: is this standard too easy to obtain?
QR17	Building Materials Application to Side Walls if the Building	Support
QR18	Sustainable Wood	Support, but this optional standard does not visually benefit the public realm so it should be one point.
QR19	Low Carbon Concrete	Support
QR20	Roof Top Equipment	Standard should apply to the rear and sides if there is no adjacent building as tall. Note one-story tall roof-top protrusion on side of this building
		
QR21	Eco-roof	Support, but this optional standard does not visually benefit the public realm so it should be one point. For example, the building pictured above has an ecoroof.
QR22	Solar Energy System	Support, but this optional standard does not visually benefit the public realm so it should be one point.
QR23	Reflective Roof Surface	Support

- We are disappointed that the Indoor Common Area optional standard (Proposed Draft QR6) was removed and ask that it be restored. Apartments are shrinking in size. In small apartments, having a common room to share with neighbors and friends we consider to be a big plus for developing a community and adds to the public realm.

Appendix B

Non-Western Architecture and the Sellwood-Moreland Design Guidelines

A report by the Sellwood-Moreland Improvement League (SMILE) Land Use Committee

February 2021

Non-Western Architecture and the Sellwood-Moreland Design Guidelines

A report by the Sellwood-Moreland Improvement League (SMILE) Land Use Committee

February 2021

“The house is also divided into the underworld, human world, and spiritual world.”

-Lisa McGalliard and Natalie Whitney
Traditional Models of the Indonesian House¹



This report was motivated by a comment at a Portland Planning and Sustainability Commission (PSC) meeting. At the July 14, 2020, PSC work session on the Design Overlay Zone Amendments (DOZA), Senior Planner Lora Lillard stated *“many of the more traditional architectural based solutions promote a western architectural style that has been removed in these standards through DOZA: vertical windows, cornices, base-middle-top ... We opened up the types of architecture to support people... and forwards our equity goals”*². We were concerned that the *Sellwood-Moreland Main Street Design Guidelines* we and the community had written unintentionally advocated Western architecture.

In this report, we describe that, while present day Sellwood and Westmoreland were built primarily by European immigrants and their descendants, many of the ‘main street’ design elements described in the *Sellwood-Moreland Main Street Design Guidelines* allow and encourage non-western architecture.

We sought examples of non-western architecture to educate ourselves and readers, evaluate the Main Street Design Guidelines, and answer the question ‘Do the Main Street guidelines exclude or fail to encourage non-Western architecture?’ We started with online student research projects completed for a class in Non-Western Architecture at the University of Idaho³. We augmented the list with examples from pre-colonial America, Morocco, and China. For each example, we note the main street design elements present. The following pages contain 21 examples.

¹ <https://www.webpages.uidaho.edu/arch499/nonwest/indonesia/INDEX.HTM>

² <https://youtu.be/Duwc4Vb-XSs>, time 43:30.

³ <https://www.webpages.uidaho.edu/arch499/nonwest/research.htm>

The *Sellwood-Moreland Main Street Design Guidelines*⁴ highlight local design and building patterns, identify community design preferences, and document a vision for an evolving community with vibrant main streets and an enhanced streetscape. The guidelines were developed by representatives from the Sellwood-Moreland Improvement League (SMILE) Land Use Committee, the Sellwood-Moreland Business Alliance (SMBA), donated support from PDX Main Streets and technical support from design consultants Forage Design, and Qamar Architecture & Town Planning. The year-and-a-half-long public process included public workshops and walking tours, community surveys, outreach at local markets, studying local design patterns, outreach by SMILE list serves, Nextdoor postings, participant lists, Facebook and Instagram, articles in the news, and through SMBA outreach lists. The SMILE Board of Directors approved the guidelines on May 20, 2020. The ‘at-a-glance’ section of the guidelines is included in this report.

Many of the main street design elements are found in nonwestern architecture. Especially common elements are base-middle-top, stepbacks, and human-scaled vertical windows. Most examples we found contained at least one main street design element. In our testimony to the PSC on DOZA, we asked that main street design elements be included as options in the Community Design Standards and that one element be required in the Main Street overlay. With the exception of the winter houses of the Cowlitz and Clackamas Nations, all of the examples presented in the following pages would satisfy our proposed requirement in the Main Street Overlay, but perhaps not existing zoning or building codes.

⁴ <http://www.sellwood.org/2020/08/01/sellwood-main-street-design-initiative/>

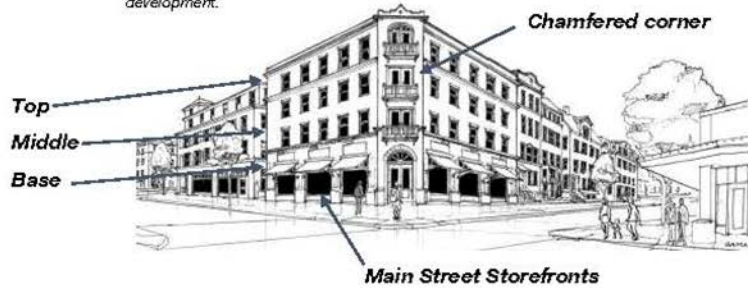
SELLWOOD-MORELAND "GUIDELINES AT A GLANCE"

Encouraged Mixed Use Design Patterns + Building Form

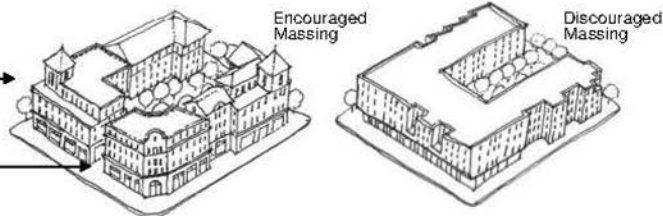
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Articulated rooflines
Horizontal bands/cornices
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Recessed Entries, raised sills, display windows with clerestory windows above
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No blank walls, consistent materials
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Chamfers, Entries, Arches, Balconies, Simple Ornament or Artistic Details
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- **Building Massing/Building Form**
Divide large building projects into smaller multiple buildings
- **Create Mid-block Passthroughs, Courtyards + Gathering Spaces** where possible
- **Relate to Neighborhood Patterns**
Minimize appearance of scale contrasts with newer larger buildings through main street base-middle-top, storefront design, etc
- **Materials & Craftsmanship**
Limit number of materials and use natural materials (brick, stucco, concrete, wood, clapboard)
- **Arches at Entries, Upper Windows & Ground Level**
- **Streetscape Design & Pedestrian Amenities**
Landscaping, street seats and benches, public art, bike racks, tree grates, sidewalk awnings.
- **Pedestrian Oriented Signage**
Neon and Portland marquee blade signs
- **Facade Lighting**
- **Utilities Screening**



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Mayan Architecture - Pyramids



SMILE Guidelines:

Stepbacks

Bottom, middle, top

Use of natural materials

Harmonious design on all sides

Mayan Architecture- Labna

Labna was a minor ceremonial center built around 850 A.D. At least 60 chultunes (cisterns) were found within the Labna area, leading archeologists to believe that up to 3000 people might have lived within the city limits. The Arch is located at the end of a ceremonial road. It formed one side of a quadrangle with other structures that have since fallen down.



SMILE Guidelines:

Arches at entries

Simple ornaments or artistic details

Use of natural materials

Taos Pueblo



Photo by [Howard Davis](#). © Howard Davis. Trademark of Taos Pueblo

SMILE Guidelines:

Use of natural materials

Upper level stepbacks

Harmonious design on all sides



Pueblo dwellings and modern pueblo architecture



SMILE Guidelines:

Upper level setbacks

Human scaled inset windows

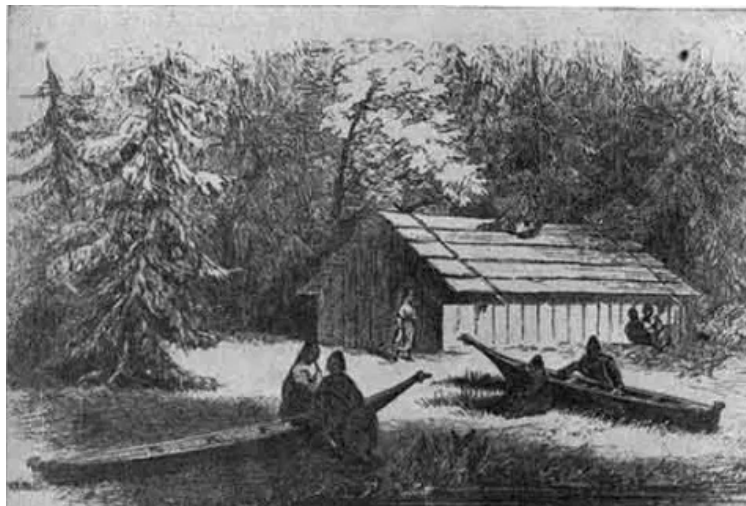
Arched windows

Natural materials



Clackamas and Cowlitz Nations

Sellwood-Moreland is located in the traditional territory of the Clackamas and Cowlitz Nations⁵. Their single-story winter houses were built of planks and bark, using natural materials that were abundant⁶. These buildings could house many families and were often built partially underground to provide thermal insulation.



Cowlitz Plank House, drawing by James Swan⁶



Clackamas Chinook Plank house at Willamette Falls⁶



Cathlapotle Plankhouse, Chinook Indian Nation, Ridgefield National Wildlife Refuge⁷

SMILE Guidelines: Materials & Craftsmanship

⁵ <https://native-land.ca/>

⁶ <https://ndnhistoryresearch.com/2016/12/31/houses-of-the-oregon-tribes/>

⁷ https://www.fws.gov/refuge/Ridgefield/visit/Cathlapotle_Plankhouse.html

Japanese Castles

Windows: Human scale, symmetric, vertical, inset

Stepbacks



Base/
middle/
top

Courtyard

Corner treatments

Himeji Castle
Japan-guide.com



Paul Long
<https://www.webpages.uidaho.edu/arch499/nonwest/japan2/castles.htm>

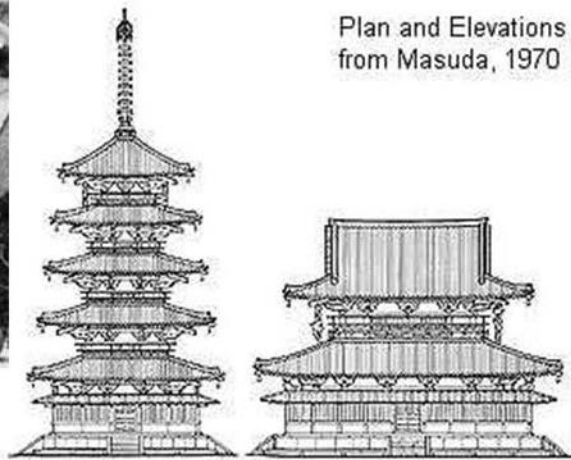
Japanese Temples

Courtyard



Horyu-ji

Base/
middle/
top

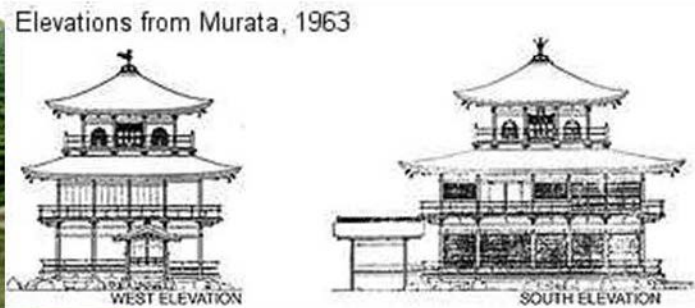


Plan and Elevations
from Masuda, 1970

Corner treatments



Stepbacks



Elevations from Murata, 1963

Kinkaku-ji, or Golden Pavilion

Balcony

Arches

Tets Takemoto

<https://www.webpages.uidaho.edu/arch499/nonwest/japan3/INDEX.HTM>

Korean Temples

Corner treatments

Balconies



Pul-guk-sa Temple

http://eng.bulguksa.or.kr/bbs/board.php?bo_table=relic&wr_id=75

Base/
middle/
top



Temple pagodas



Morgan Barry

<https://www.webpages.uidaho.edu/arch499/nonwest/korea/index.htm>

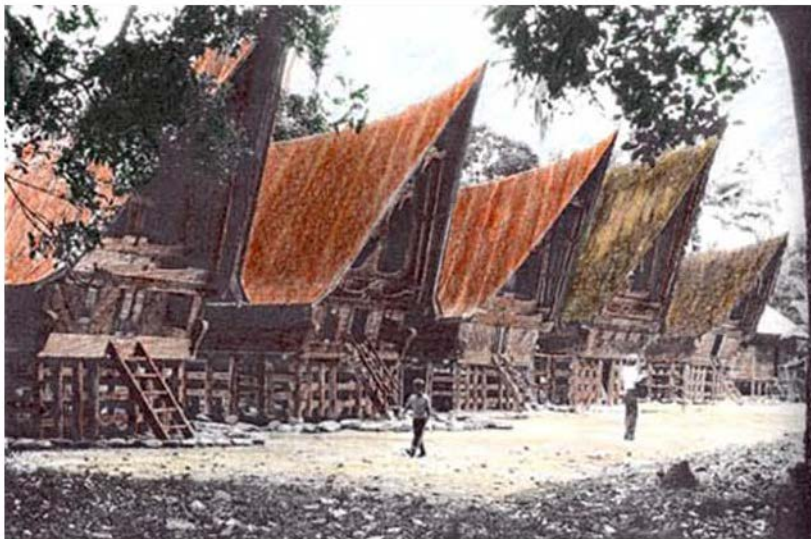
Traditional Indonesian Houses

Base/middle/top

"The house is also divided into the underworld, human world, and spiritual world."



Minangkabau house and rice barns at Lima Kaum



Toba Batak village, Ambarita, Samosir Island

Lisa McGalliard and Natalie Whitney

<https://www.webpages.uidaho.edu/arch499/nonwest/indonesia/INDEX.HTM>

Pagodas in Katmandu

Stepbacks



Base/
middle/
top

Durbur Square

Windows: Human scale,
symmetric, vertical

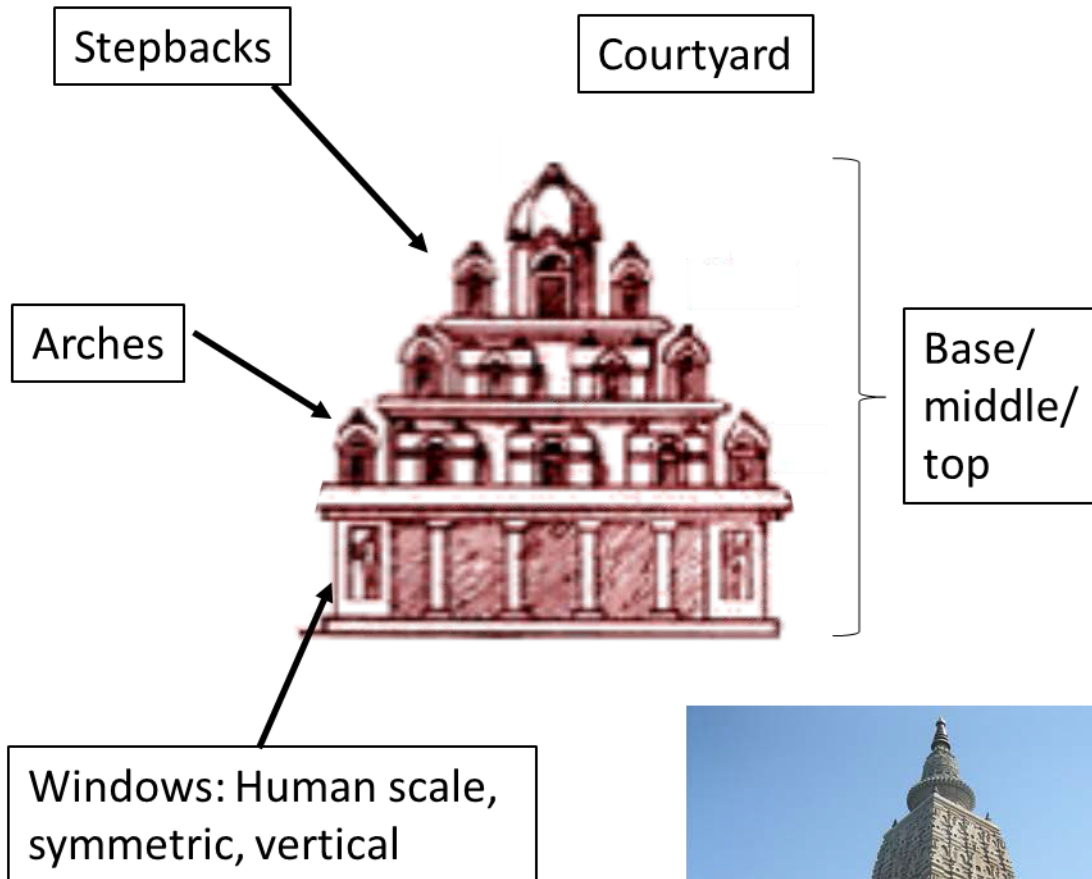
Bay windows (not shown)

Anju Thapa

<https://www.webpages.uidaho.edu/arch499/nonwest/nepal/index.htm>

Indian Buddhist Vihara

(religious building that houses Buddha images, generally built in the center of a courtyard)



Miranda Anderson
<https://www.webpages.uidaho.edu/arch499/nonwest/thaiweb/wat.htm>

Mahabodhi Temple, India
Wikipedia



Houses in Jaisalmer, India

Balconies



Base/
middle/
top

A typical cobbled street in Jaisalmer

Windows: Human scale,
Vertical, divided

Arches (not shown)

Balmiki Bhattacharya

<https://www.webpages.uidaho.edu/arch499/Jaisalmer/jaisalmercover.htm>

Chefchaouen, Morocco

Google Maps Street View



Windows: human scale, symmetric, vertical, inset

Upper level courtyard

Recessed entry

Arches

All buildings have an base, middle and top

No blank walls, consistent materials

Natural Materials: ceramic tiles, stucco, stone and brick

Chefchaouen, Morocco

Google Maps Street View



Arches

Windows:
human scale, inset, symmetric

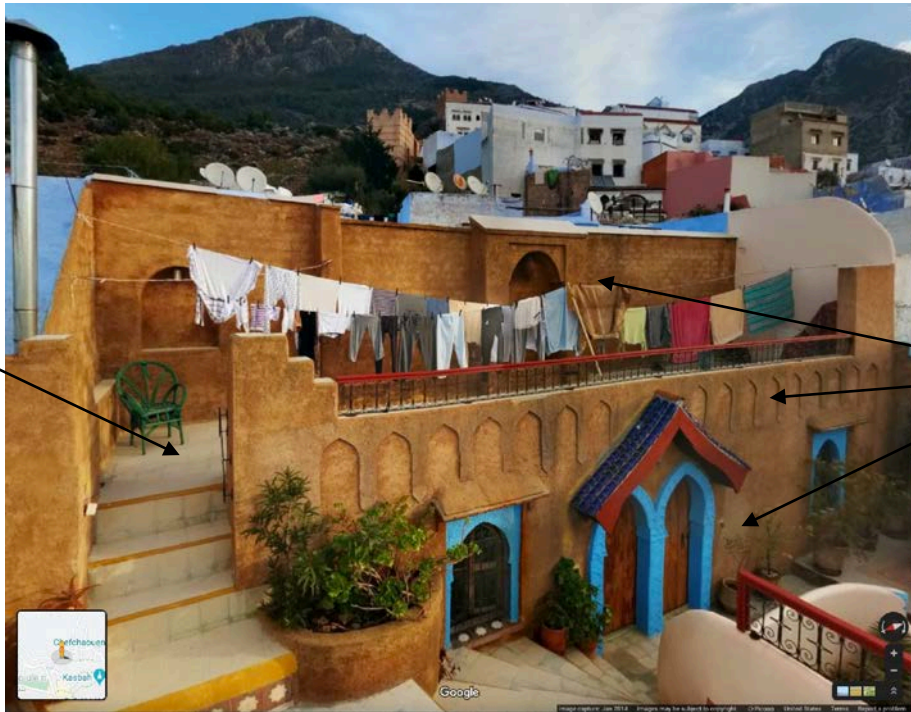
Buildings have an
base, middle and top

Natural Materials: stucco, ceramic tile,
stone and brick

No blank walls, consistent materials

Chefchaouen, Morocco

Google Maps Street View



Courtyard

Stepback

Arches

Natural Materials: stucco and brick

No blank walls, consistent materials

Windows: human scale, symmetric, vertical, inset

Lijiang, China



Beijing, China

Articulated rooflines

Arches

Recessed entry



Balconies

Windows:
human scale,
symmetric

Courtyard,
gathering place

Building has a base, middle, top

Artistic details throughout

Natural Materials: wood, ceramic tile and brick

No blank walls, consistent materials

Lijiang, China



Balconies

Windows: human scale,
symmetric

Buildings have base, middle, top
and articulated rooflines

Natural Materials: wood, ceramic tile and brick

No blank walls, consistent materials

Artistic details throughout

Zhaoxing, China



Balconies

Windows: human scale, symmetric

Courtyard, gathering place

Buildings have base, middle, top, Stepbacks, and articulated rooflines

Village blends into the landscape and has a well defined gateway

Natural Materials: wood, ceramic tile and brick

No blank walls, consistent materials

Artistic details throughout

Beijing, China

Articulated
rooftlines

Windows: human
scale,
symmetric, vertical



Balconies

Courtyard,
gathering
place

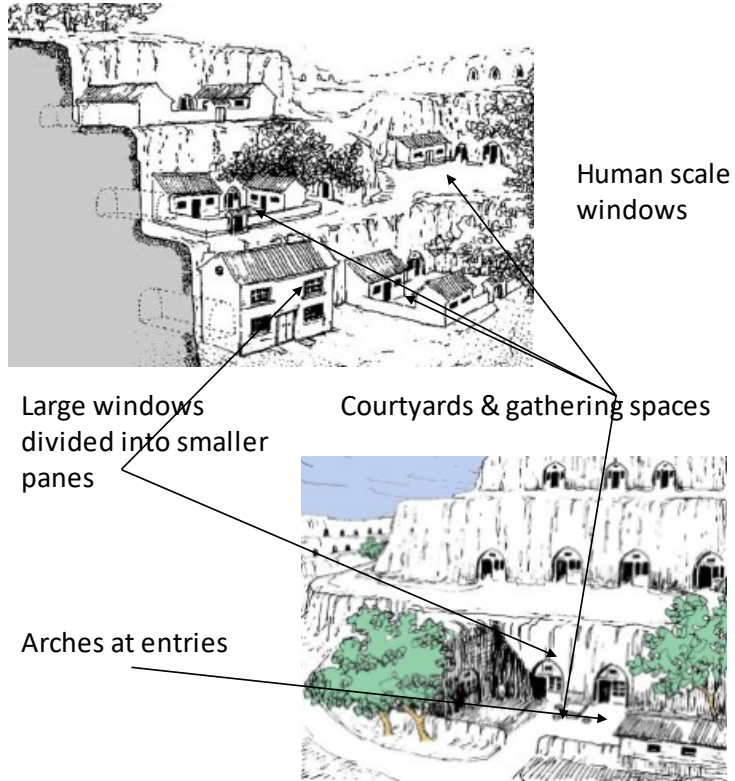
Natural Materials: wood, ceramic tile and brick

Artistic details throughout

No blank walls, consistent materials

Building has a base, middle, top

Chinese Earth Shelters or Cave Dwellings Cliffside or Vaulted Cave Dwellings



Paul Long
<https://www.webpages.uidaho.edu/arch499/nonwest/china/other.html>

Appendix C

Sellwood-Moreland Main Street Design Guidelines



SELLWOOD-MORELAND MAIN STREET DESIGN GUIDELINES

A SUPPLEMENT TO THE PDX MAIN STREET DESIGN GUIDELINES

ADOPTED BY THE SELLWOOD-MORELAND IMPROVEMENT LEAGUE BOARD | MAY 2020

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Introduction

Purpose | The purpose of the Sellwood-Moreland Design Guidelines is to clarify community design goals and priorities and to help guide the design of future development along the core main street areas of Sellwood-Moreland with sensitivity to local character, history, and local needs. See PDX Main Streets Guidelines for more details about the design elements discussed on pages 14 through 24.

Background | In January of 2019, the Sellwood-Moreland Improvement League (SMILE) adopted the [Division-Hawthorne Main Street Design Guidelines](#) (also known as the PDX Main Streets Design Guidelines – available at [pdxmainstreets.org](#)) for application to Sellwood-Moreland's core commercial Main Streets. These voluntary design guidelines were created to foster better compatibility with local context and provide helpful community tools for new development. To customize these guidelines for local use, SMILE contracted with Qamar Architecture and Town Planning, and Forage Design to produce a new, condensed and updated set of guidelines customized to the Sellwood-Moreland main streets. Over the course of nine months, they conducted a series of public meetings, community walks and extensive research to engage the community in this process. See page 27 for a full description of the community process to create the guidelines.

Goals | A design priority consistently mentioned throughout the process by the community was to retain the unique local character and livability of the area while the neighborhood evolves with new infill and redevelopment. Other key goals include affordable housing, sustainability, accessibility, increased pedestrian amenities, streetscape improvements, placemaking and public gathering places, and support for local businesses and neighborhood services. This document provides design support to clarify a shared vision for Sellwood-Moreland as a growing community with valued historic main streets.

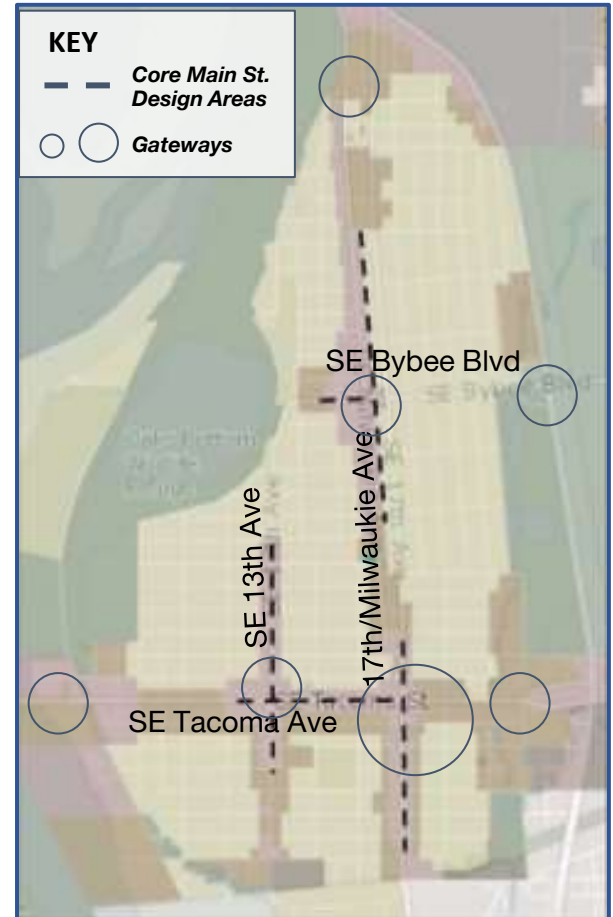
Applicability

Where do the guidelines apply? The focus of the guidelines are the core main street areas and in the gateway areas with special character shown on the map along SE Milwaukie Avenue and 17th Avenues, SE 13th Avenue, Tacoma Street, and SE Bybee Boulevard. These areas are commercial, multi-use and multi-dwelling zones.

Who should use the Design Guidelines? Key users of the guidelines should be architects, designers, developers, city staff and decision-makers, community members, business associations and neighborhood associations. However, many groups can benefit from using the design guidelines to help understand the community's goals, priorities and preferences for new development, long-term planning, and community place-making.

Above: Historic building that exhibits main street design patterns.

Lower Image: Sellwood-Moreland Main Streets Design Guidelines Project Focus Areas





Vision for Sellwood-Moreland

As Sellwood-Moreland grows, the community aims to retain its local, unique and special Main Street flavor and historic architecture while adding sensitively designed new buildings that contribute to the mix of uses and housing types as well as a diversity of residents.

These structures would fit with the character of the neighborhood architecture, blending in to keep common elements of the older historic buildings a strong defining and unifying factor.

New buildings are encouraged to include elements of the streetcar era but can introduce other elements that encourage architectural evolution. Street improvements will add to the array of pedestrian amenities of benches, bike racks, lighting, trash and recycling receptacles, abundant landscaping, and art.

As new infill buildings are created there is also a focus on creating public gathering spaces with plazas and spaces for people to sit and enjoy the area. The neighborhood will retain a friendly atmosphere and neighborhood services, including a central farmers market and well-defined gateways.

The buildings along the main streets will increasingly follow the historic precedents and “patterns” of the area as well as support a pedestrian-scaled network of public spaces. Mixed-use main street buildings are well proportioned and scaled to create a comfortable and inviting street-places that feel like outdoor rooms.

The intent is to both add density and create aesthetic harmony that preserves the authenticity of the wonderful place that is Sellwood-Moreland.

Context

Sellwood-Moreland is a walkable, bikeable neighborhood with main street centers that are active public places comprised of lively eateries spilling onto broad sidewalks and local services like hardware stores, banks, grocers, and antique stores. These main streets are all within a short, safe and convenient walk of most homes throughout the community. Likewise, natural and recreational parklands abound around many of the edges of Sellwood-Moreland from Oaks Bottom in the northwest, Sellwood Park to the west, and Westmoreland Park to the east.

Sellwood-Moreland is an ideal pedestrian-scaled community, in part due to its legacy as a streetcar village.¹ Notably, this area featured the nation’s first electric interurban streetcar carrying passengers and freight between Portland and Oregon City, and Sellwood was a main link along that route. The neighborhoods built around those rail stops became a foundation of the walkable communities we have across Portland. Today, these neighborhoods are well-served by bike, bus and light rail transit accessible along many of their main streets.

¹See the History section (page 26) and the 1999 Sellwood-Moreland Historic Context Report: www.oregon.gov/oprd/HCD/OHC/docs/multnomah_portland_sellwood_moreland_historiccontext.pdf

How to Use the Guidelines

This document is a complementary local reference and supplement to the PDX Main Streets Design Guidelines. It provides local examples and design priorities to what is an overarching design guidelines resource. Where there is an asterisk (*), this indicates there is more content to reference on a topic. For these sections, please See PDX Main Streets Guidelines for more details about the design elements discussed on pages 13 through 22. Key recommendations

- 1. Relate to Neighborhood Patterns** Buildings that draw from these examples help reinforce the existing and desired future character of the area and will likely gain greater community support and a smoother process of review. (See illustrations throughout the document and the “Pattern Guide” summary of Encouraged Main Street Design and Building Form on pages 6-7 as well as the patterns on pages 8 and 24).
- 2. Review the PDX Main Streets Design Guidelines.** The image at right is the overview of main street design patterns. This key page and the following pages are an at-a-glance guide to priorities for main street buildings. The PDX Main Streets Guidelines provide more detail to the Sellwood-Moreland Supplement with more strategies for design approaches, a description of main street styles, and a helpful glossary of design terms.
- 3. Refer to the List of Special Buildings** at the back of these guidelines for a sense of the foundational architecture of the area. If a building or property is on this list, it is important to consider that there may be additional goals for these sites established by the community.
- 4. Provide a Context Elevation** (examples below and right) to show how a new development will relate within the existing neighborhood context and to consider alignment or inclusion of nearby positive design patterns to integrate for design compatibility with local character.
- 5. Engage the neighborhood as a partner early in the process.** Sharing conceptual plans early in the process at a Neighborhood Association Land Use meeting can garner early input that can help create a better outcome and smoother process for all.



Neighborhood Main Street Patterns – See pages 6-8 and illustration above on page 24



Qamar & Associates Inc. Building Scale Comparisons - Sellwood / Moreland, SE 13th Avenue between Tacoma St. and Spokane St.



The City's building height allowances are taller than all the existing buildings along Sellwood-Moreland's Main Streets...by at least double the height. Building heights may vary but proportions and scale of windows, doors and cornices should have a more harmonious and consistent design pattern. (Illustration by L. Qamar)

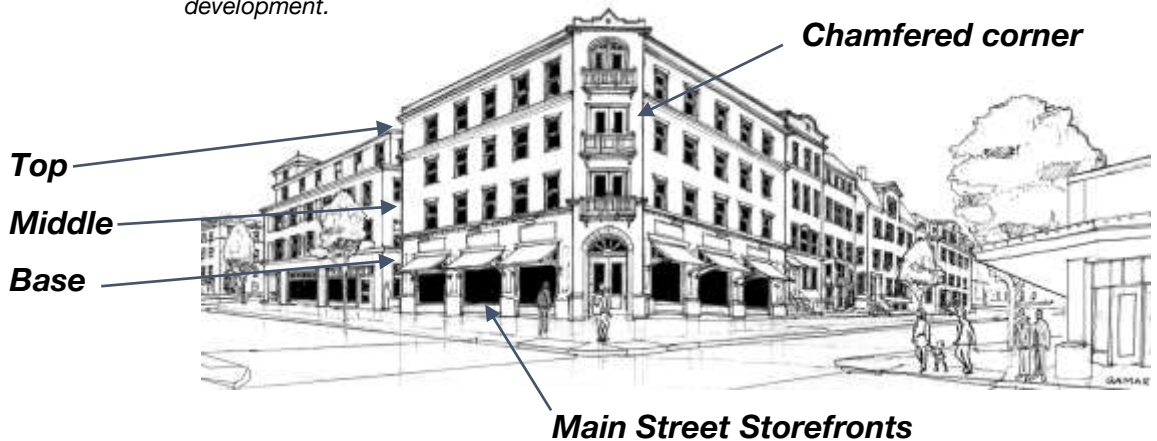
SELLWOOD-MORELAND “GUIDELINES AT A GLANCE”

Encouraged Mixed Use Design Patterns + Building Form

- **Upper Level Stepbacks** (maintain density and minimize scale contrasts)
- **Base-Middle-Top**
Articulated rooflines
Horizontal bands/cornices
Storefronts
- **Main Street Storefronts**
Recessed Entries, raised sills, display windows with clerestory windows above
- **Cost Efficient Design**
Stacked floorplates (no cantilevers)
Vertically + horizontally aligned windows/doors
Avoid arbitrary and abstract Form articulation
- **Windows**
Human-scale proportioning
Tall vertical inset windows
Divided panes in larger windows
Symmetrical window patterns
Avoid excessive material framing
- **Harmonious Design on All Sides**
No blank walls, consistent materials
- **Corner Treatments**
Chamfers, Entries, Arches, Balconies,
Simple Ornament or Artistic Details
- **Balconies + Bays**



Images above and below demonstrate main street patterns, harmonious design on all sides, and tall vertical inset windows that reflect human scale proportions. (Illustrations by Laurence Qamar) These illustrations are intended to show all the features described on this page. It is not expected that all features would be included in one new development.

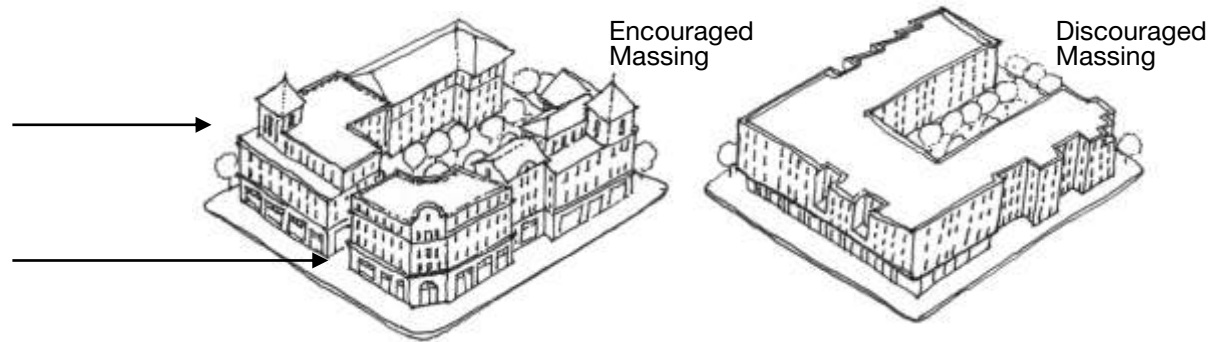


SELLWOOD-MORELAND “GUIDELINES AT A GLANCE”

Encouraged Mixed Use Design Patterns + Building Form

- **Building Massing/Building Form**

Divide large building projects into smaller multiple buildings



- **Create Mid-block Passthroughs, Courtyards + Gathering Spaces**

where possible

- **Relate to Neighborhood Patterns**

Minimize appearance of scale contrasts with newer larger buildings through main street base-middle-top, storefront design, etc

- **Materials & Craftsmanship**

Limit number of materials and use natural materials (brick, stucco, concrete, wood, clapboard)

- **Arches at Entries, Upper Windows & Ground Level**

- **Streetscape Design & Pedestrian Amenities**

Landscaping, street seats and benches, public art, bike racks, tree grates, sidewalk awnings.

- **Pedestrian Oriented Signage**

Neon and Portland marquee blade signs

- **Facade Lighting**

- **Utilities Screening**



These illustrations are intended to show all the features described on this page. It is not expected that all features would be included in one new development.

Architectural Context

Sellwood-Moreland's mixed-use commercial districts have a distinctive architectural character comprised primarily of one- and two-story streetcar-era buildings with similar storefront patterns and one or more stories of upper level offices and apartments in places.

Architectural "patterns" and details, found commonly in main street buildings, are illustrated in the images on the right and on pages 6-7, including:

- Base-middle-top pattern
- Storefront display windows with clerestory windows above and raised sills below
- Chamfered corner entries
- Arched entries and windows
- Vertically proportioned upper story windows
- Recessed entries
- Pedestrian-oriented signage in distinctive fonts and shapes (e.g., blade signs)
- Articulated rooflines
- Materials in brick, wood, stone and stucco
- Awnings that provide rain protection
- Cornices, eaves, and brick corbeling that cap the buildings and serve as relatively inexpensive and artful ornament

These common main street patterns are foundational to our city and Sellwood-Moreland's commercial core, thus attention to these patterns help new building fit with context when they are integrated well. The beauty of these patterns is that they can take many forms from a variety of time periods and cultural expressions adding diversity to the street in many architectural styles found in Sellwood-Moreland including:

- | | |
|------------------------|-------------------------------------|
| • Streetcar Commercial | • Spanish-Eclectic |
| • Art Deco | • Mediterranean |
| • Gothic | • Victorian |
| • Prairie | • Tudor |
| • Mission | • Streamline Moderne |
| • Western Storefront | • Mixed-use 21st Century Commercial |



This long list of styles, as well as the diverse images on this page, and throughout the document, demonstrate there are many architectural approaches to main street design. Thus, **style is not a foundational issue, but relating to building form and pattern are key priorities for creating good contextual design.** An example the neighborhood refers to often is the library, which features main street architecture and upper setbacks to keep in scale and minimize building bulk.

Architectural Design: Inspiration vs. Replication

Great urban main streets and neighborhoods have a balance between similar (or repeated) *building types* and *patterns*, as well as varied (or unique) *building styles* and characteristics.

- **Building Types** are distinguished by their basic form, site configuration, and scale, but not their specific architectural style, color, or even precise use....^{3,4} Examples of common building type categories found on main streets include commercial and residential buildings such as row houses, courtyard buildings, mixed-use storefronts (see #3 below), single family houses (often converted to commercial uses), small-medium apartment houses, etc.
- **Building Patterns** refer to the proportions, scales and rhythms of the elements composing the building exterior including roof shapes, windows, horizontal bands, recessed entries, etc. Building patterns for Sellwood-Moreland main streets are listed on previous pages.
- **Building Style** in this document refers to the overlay of a fashion of building design, usually with uniquely regional applications of applied ornament on top of fundamental building types and design patterns. Like the local examples on this page and throughout the document, the buildings along a main street can vary in material, style, and detail while still having similar building types and patterns.

The result of this balance of common building types and patterns along with varied styles and materials create places that have a harmonious marriage of diversity and unity. **A consistent architectural style is not required for a good main street, but it can be an inspiration.** New buildings inspired by Sellwood-Moreland's historic building patterns is encouraged, but that does not imply a style preference. No particular style is required, however adhering to these main street mixed-use building patterns is strongly encouraged.

^{3,4} Building Typology, Wikipedia, citation notes 0-2, 1-3.





Contemporary Modern Main Street Buildings

Examples in Portland:

1. 7970 SE 13th Ave.
2. 939 SE Division St.
3. 1106-1145 SE Lincoln Street
4. 1120 SE Madison St.
5. 1301 NW 23rd Ave.
6. 1949 SE Division St.

Contemporary Traditional Main Street Buildings

Examples in Portland:

1. 777 NW 19th Avenue
2. 479 SW 18th Avenue
3. 221 SW Naito Parkway
4. 1725 SE Tacoma
5. 1142 SW Market Street
6. 1930 NE Alberta Street
7. 550 NW 19th Avenue



A Balance of Diversity & Harmony

DESIGN GUIDELINES:

- **Relate to neighborhood patterns** that draw from those in the district to maintain compatibility and context, while allowing for a diversity of architectural styles and interpretations and maintaining room for innovation. (Refer to pages 6-7 and Architectural Context Patterns, page 8)
- **Encourage a diversity of housing** types, sizes and affordability levels while maintaining consistent human scale, proportion and rhythm.

PURPOSE: Encourage new and old main street buildings to share similar building patterns (e.g. storefronts, base-middle-top, etc.), but not necessarily identical proportions, scale and features, so that new developments can express both their own unique identifies while being in harmony with their neighbors.



Above: A newer 21st century example on the right side above has main street patterns with a different style still uses architectural design approaches of common features as well relative proportions that foster harmony and diversity. (Photo by M. Molinaro)

Below: A variety of housing types and scales illustrate design features shown on pages 6 and 7 (Illustration by L. Qamar)



Corner three story residential with retail and mezzanine, 50' wide

Two and a half live/work townhouses, 25' wide

Four story apartments over retail, 50' wide

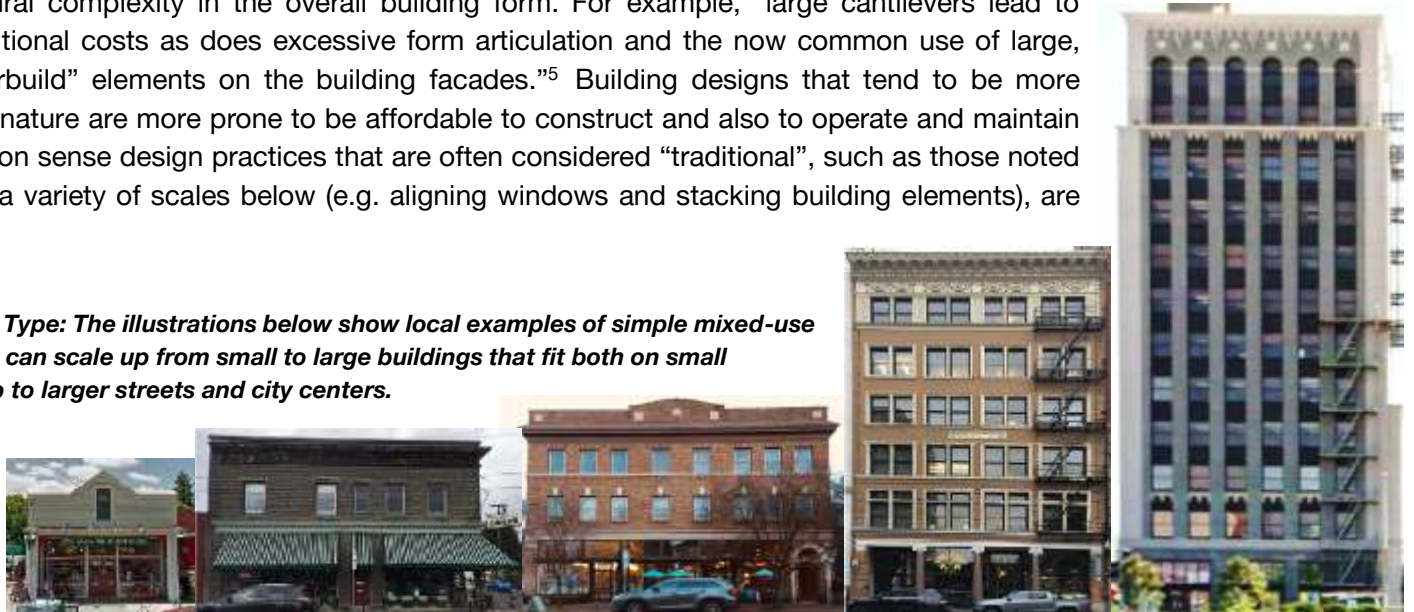
One story tall retail with roof terrace 50' wide

Design for Affordability & Context

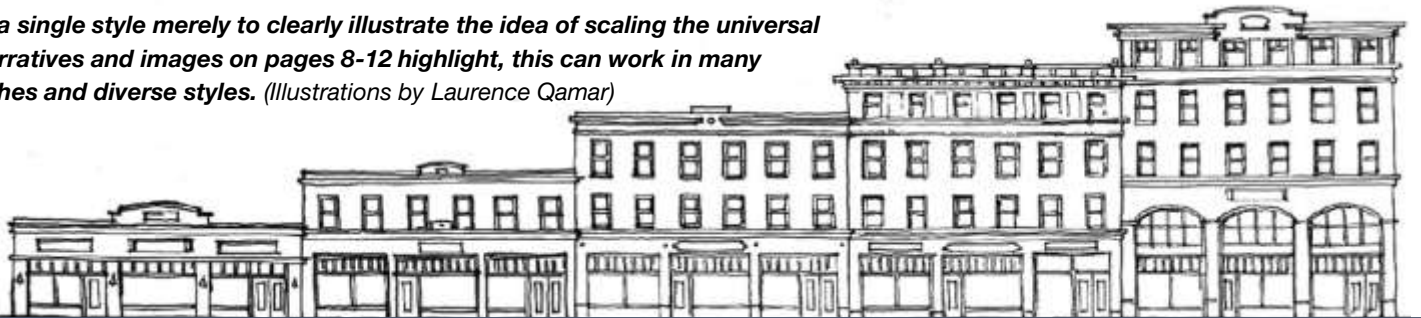
DESIGN GUIDELINE: Use a simple and compact building form and massing, stack unit plans and floor plates, align window and door openings within walls, and avoid cantilevering large structural elements.

PURPOSE: Artistry at the small scale of applied craftsmanship and ornament on a simple building form is more cost-efficient than sculptural complexity in the overall building form. For example, “large cantilevers lead to significant amount of additional costs as does excessive form articulation and the now common use of large, arbitrarily conceived “overbuild” elements on the building facades.”⁵ Building designs that tend to be more conventional/traditional in nature are more prone to be affordable to construct and also to operate and maintain over the long term. Common sense design practices that are often considered “traditional”, such as those noted above and exemplified in a variety of scales below (e.g. aligning windows and stacking building elements), are often more affordable.⁵

Universal Mixed-Use Building Type: The illustrations below show local examples of simple mixed-use building forms and how these can scale up from small to large buildings that fit both on small neighborhood main streets up to larger streets and city centers.



The example below features a single style merely to clearly illustrate the idea of scaling the universal mixed-use pattern. As the narratives and images on pages 8-12 highlight, this can work in many architectural design approaches and diverse styles. (Illustrations by Laurence Qamar)

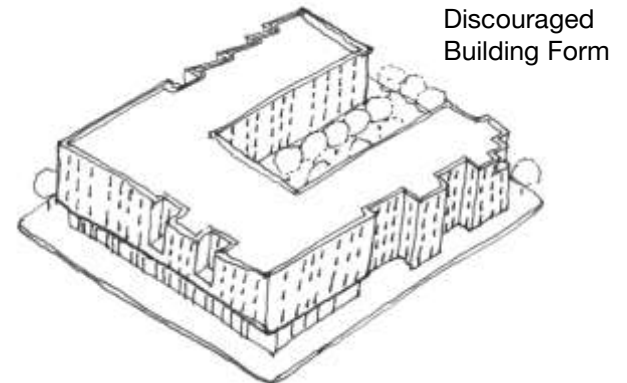
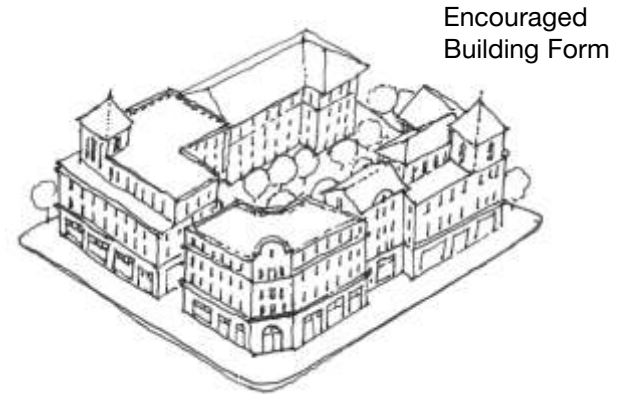


⁵ Excerpts from testimony on the Design Overlay Zoning Amendments (DOZA project) September 2019. Quote from Mike Steffen, Director of Innovation, Walsh Construction.

Building Form*

DESIGN GUIDELINE: Divide large building projects into smaller, multiple buildings. When a development is more than 50'-75' in length, it should be designed as multiple buildings to better relate to the district pattern of smaller storefronts.

PURPOSE: Ensure the Building Massing does not dominate the public realm.⁶ By dividing larger developments to appear as multiple narrower buildings, new development should fit more harmoniously into the scale of older main streets, even if the new buildings are taller than older buildings. The assembly of smaller buildings is ideally differentiated with varied building elements such as materials, windows, balconies, cornices and rooflines, while at the same time being similar enough to each other.



The at bottom left building was designed prior to SMILE's adoption of design guidelines. The sketch-over above illustrates how these new guidelines could have been applied to modestly adjust the design to have a better fit with the main street patterns. This top illustration maintains the same density and relates to smaller lot widths, as well as includes local area features, such as roofline forms, arches, etc. (Drawings by L. Qamar, photo by M. Molinaro)

⁶ Source: Adopted design guidelines from Seattle University-District Design Guidelines 2019

Upper Level Stepbacks*

DESIGN GUIDELINE: Reduce the appearance of scale contrasts between existing, lower-scale buildings and newer, taller structures. When new buildings are four stories or taller, step back the building face at least 5' on the facade of the 4th floor. Alternately, this can be done with sloped roofs and dormers above the 3rd floor.

PURPOSE: By stepping the upper floors back, more sunlight can reach the sidewalks and storefronts, and the building heights loom less over pedestrians.



Examples of upper level stepback alternative approaches (above, below and at left). (Illustrations by L. Qamar) Image at left highlights how the alignment of openings vertically and horizontally can contribute to a harmonious building design. Horizontal cornices, in building top left and bottom right show stepbacks and storefront patterns as well as articulated to rooflines help minimize scale contrasts as well.



This building was designed prior to SMILE's adoption of design guidelines. The sketch-over above illustrates how these new guidelines could have been applied to modestly adjust the design to have a better fit with the main street patterns.



Chamfered Corners (New + Old)

Newer buildings in the left column demonstrate excellent compatibility, context and character with existing buildings on the right by reflecting main street patterns with chamfered (45 degree angle) corners with entries, articulated rooflines, vertical and arched recessed windows, consistent materials on all sides, as well as patterning in the brickwork, pedestrian-oriented signage and subtle ornament that adds art and interest at the pedestrian scale.



Facade Composition - Base, Middle, Top*

DESIGN GUIDELINES: Maintain a base, middle and top pattern of buildings consistent with the foundational architecture patterns of Portland. Use cornices to articulate these building layers, especially between the first or second story base, and the mid-section. Cap the building with another distinct cornice at the top floor.

PURPOSE: The proportions, scale, and rhythm of the facade elements (windows, doors, balconies, cornices) should be harmonious with neighboring buildings. This is accomplished when they reflect the human scale and proportion of pedestrians in public places.



This building was designed prior to SMILE's adoption of design guidelines. The sketch-over above illustrates how these new guidelines could have been applied to modestly adjust the design to have a better fit with the main street patterns.

The illustrations above show an alternative design approach to those built that would maintain the same density yet relate better to universal, mixed-use main street building patterns. These are not style dependent and contribute to more human scale elements in larger buildings. Note how horizontal banding tricks the eye into helping buildings feel smaller. Further, how the building top left relates to smaller traditional lot patterns by pulling sections forward or back to maintain a common rhythm of small storefronts. (Drawings by L. Qamar)

Base-Middle-Top Examples



Storefront Design*

DESIGN GUIDELINES: Storefront designs in commercial or mixed-use buildings are encouraged to include the following design patterns:

- Raised sills of at least 18”
- Large storefront display windows with divided pane clerestory windows above and at least 4” recessed depth from building face
- Regular rhythm of recessed entries
- Permanent awnings
- Articulated rooflines, often with subtle pattern/detail in the brick or formwork
- Pedestrian-oriented signage
- Building facade lighting (sign band, entry, building address)

PURPOSE: Consistent storefront patterns are a common design feature along Portland’s streetcar-era main streets and relating to these patterns helps create a better “fit” and greater compatibility with less contrast between new and old.



Window Patterns*

DESIGN GUIDELINES: Use individual windows that are inset (aka “punched” windows) a minimum of 4 inches. Windows should be organized in vertical rows with groupings of local symmetries and stacked horizontally (see images below) for balance and cost efficiency in construction. Additional window guidelines:

- Bay windows are encouraged to break up large facades and relate to neighborhood patterns. Bays should not break the cornice line.
- Windows should ideally be vertically oriented to reflect human scale proportions. When windows cannot maintain this proportion, they should be designed as multiple smaller panes.
- Avoid losing the human proportion with arbitrary and out-of-scale vertical frames around multiple windows between stories.

PURPOSE: Vertical scale windows relate to a more human scale proportion and main street patterns. Adding depth to windows helps maintain a feeling of quality, aligning vertically and horizontally helps create more harmonious facade.



1) *Oversize framing outlining multiple windows between floors as shown in the example above reduces human scale proportions and emphasizes scale contrasts; 2) local example of bay windows; 3) “Repetition with variation” is a common window pattern as well as integration of arched windows.*

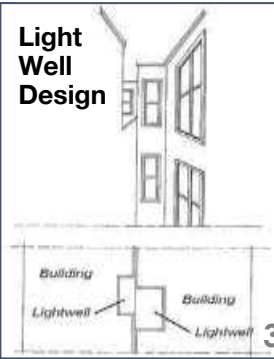
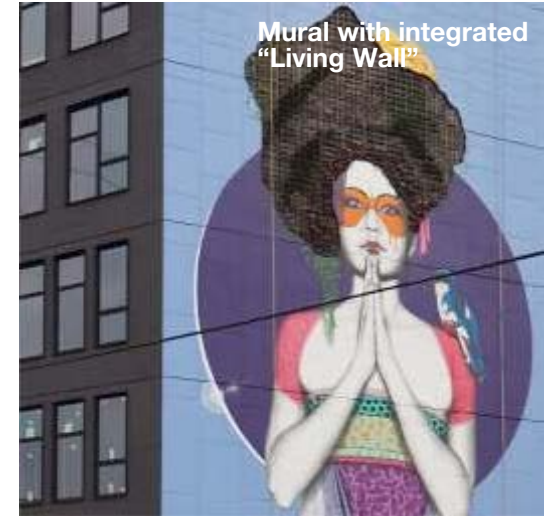


Treat Blank Walls*

DESIGN GUIDELINES: Especially when a building side wall is likely to remain visible for an extended period of time (e.g., adjacent to an established residence or building), that building elevation should reflect a design treatment of the whole building so as to avoid creating unsightly visual impacts. Additionally, the following strategies are encouraged:

- **Increase side setbacks** to allow windows to break up the large blank expanse
- **Create a lightwell inset**
- **Incorporate art and architectural interest** including details found in nearby structures such as brick patterns, cornices, murals, etc. While faux treatments such as shown in the illustration at bottom left are not encouraged, however artistic murals with Trompe L'oeil (trick of the eye) designs can be a more creative solution.
- **Landscaping** (e.g. Living Walls ,and trees if sufficient space along the side lot setback (if available), and vines of a species not harmful to the long-term life of the building nor problematic for maintenance.

PURPOSE: Create a harmonious building design on all sides and avoid creating large blank walls that can become visual blight or a magnet for graffiti.



Bottom 1) Images from left to right: Attempts to minimize the appearance of the blank wall are noted including the continuous cornice and materials. However faux treatments shown above are discouraged. Murals may be a solution when other options are not possible. 2) Missed opportunity to add windows to the new building's side wall given unlikely development and long-term community ownership of the historic Fire Station by SMILE; 3) Encouraged use of light wells; 4) Light well is good but building misses character cues of adjacent architecture

Signage*

DESIGN GUIDELINES: Sellwood-Moreland has many neon signs and historic marquee signs such as the Moreland Theater building sign (see illustration #4) that projects upwards from the buildings. The following are encouraged:

- Pedestrian oriented signage that is tailored to those at the street level versus auto oriented signage.
- Blade signs, figurative signs, marquees, neon signs
- Additional signage may be used on doors, windows and awnings, but should be scaled to the building
- Avoid plastic internally-lit signage

PURPOSE: Maintain a local, unique flavor through well-crafted signage.



Signage in items 1-4 show positive, pedestrian-oriented signage examples, #5 shows new construction with good building design but signage that looks less handcrafted and scaled more to autos.



Streetscape Amenities*

DESIGN GUIDELINES: New development projects are strongly encouraged to include streetscape amenities such as the following:

- Landscaping
- Art and water features (integrate stormwater when possible)
- Bike racks
- Seating
- Gathering spaces & courtyards
- Alleys & mid-block pass-throughs
- Artful and functional bicycle racks
- Trash, recycling
- Informational kiosks

PURPOSE: Encourage opportunities for new amenities that help create district cohesion and streetscape vibrancy for all residents and visitors as Sellwood-Moreland grows.

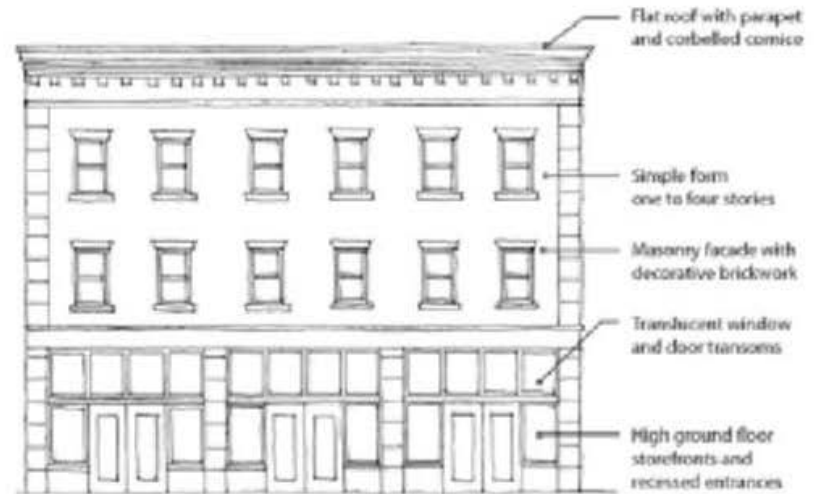


Encouraged Main Street Design Patterns

(See the PDX Main Streets Guidelines for more detail)

BUILDING FORM

- Bottom, Middle, Top
- Balconies, Bumpouts & Bays
- Corner Treatments, Chamfers + Towers
- Stepdowns + Stepbacks
- Distinct Building Segments
- Rythm of Recessed Entries



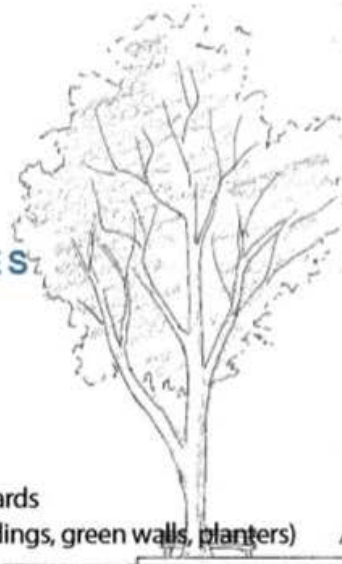
MAIN STREET FACADES

- Articulated Rooflines and Cornices
- Clerestory Windows
- Raised Sills
- Large Storefront Windows
- Repeating Pattern of Windows
- Blank Wall Treatments



PEDESTRIAN AMENITIES

- Interactive Art + Water Features
- Facade + Amenity Lighting
- Awnings
- Public Seating
- Pedestrian Passthroughs, Plazas & Courtyards
- Landscaping (Bigger trees for bigger buildings, green walls, planters)





Appendices

- History
- Creating the Guidelines
- List of Special Buildings

History

The neighborhood began as a river town along the Willamette River in 1882 when the Sellwood Real Estate Company purchased 321 acres from Rev. John Sellwood and began to sell residential lots. By 1885, about 500 people lived in the Sellwood area and the City of Sellwood was incorporated in early 1887. The main travel route, Milwaukie Road (Milwaukie Avenue), had been laid out by Benjamin Stark and William Pettygrove in the mid-1840's, connecting Sellwood with Milwaukie to the south and City of Portland to the north. In 1892 the nation's first electric, interurban streetcar carrying passengers was developed between Portland and Oregon City, and Sellwood was a main link along that route. The car barn at the southern edge of the neighborhood was a major component of the system operated out of Sellwood. The interurban train system opened in 1905, carrying passengers and some freight, its alignment now being the Springwater Corridor. It split at "Golf Junction" (end of SE 13th Avenue), with one branch going to Milwaukie-Oregon City and the other to Gresham and Estacada.

The edges of the Sellwood-Moreland neighborhood are distinct in their strongly identifiable boundary with the natural edges of the river and parks along the west, and the transportation corridors of the state highway and railways to the east. A further benefit of these distinct neighborhood edges is that the neighborhood has limited and distinct entry points, or "gateways," such as the Sellwood Bridge, first constructed in 1925. On the west side of the neighborhood, the bridge crosses the Willamette River and becomes SE Tacoma Street, continuing east to bridge over Highway 99E. This east gateway is served by light rail at the SE Tacoma/Jonson Creek MAX station. The neighborhood has a second eastside gateway with the Bybee Bridge from the Eastmoreland neighborhood over Highway 99E; this area is served by light rail with the SE Bybee MAX station. The north and south gateways are on SE Milwaukie Avenue. From the north, SE Milwaukie Avenue enters from the Brooklyn Neighborhood, intersects with SE Bybee Boulevard and SE Tacoma Street, and continues south to link to the City of Milwaukie.

The further result of these distinct and relatively limited gateways is that the neighborhood has the historic main streets that both link all these gateways and lead to the center of the community. As noted architect and urbanist Leon Krier said, **"A good neighborhood edge is a luxury, but a good neighborhood center is a necessity." Sellwood-Moreland is blessed with both great edges and centers.**



Illustrations: Looking S. on 13th at Tacoma Street, circa 1940s.; Sellwood Streetcar, _____, 13th and Spokane

Creating the Guidelines

The process to customize a PDX Main Streets Design Guidelines Supplement for Sellwood-Moreland included contracting with design consultants Laurence Qamar Architecture and Town Planning and Forage Design + Planning, and working in partnership with PDX Main Streets, SMILE, Sellwood-Moreland Business Alliance (SMBA), and the community at large.

These guidelines are informed by policy precedents and technical experts, community surveys and approximately 150 participants at community workshops and events, more than 80 vision surveys received at local tabling, as well as more than 60 event registration surveys on goals and concerns. Over the course of nine months, the project team and consultants did extensive outreach to gather community input and involvement. This work included hosting several large community workshops and a community design walking tour, conducting surveys on design priorities and community goals, and identifying historic resources and opportunity sites. Consultants created maps for walking tours, project handouts to highlight key questions, and presentations to help identify key design patterns and qualities of the area. PDX Main Streets collaborators did extensive photo documentation, donated technical illustrations, and created large presentation boards which were shared at workshops, tabling at farmers markets, and in online and print handouts.

Events were advertised on a project website, through social media and Next Door postings, via posters printed and displayed at local businesses, and through email notice lists from SMILE, SMBA, and PDX Main Streets. Events were well attended with opportunities to learn about the process, give input and weigh-in on design preferences. Survey results (gathered at meetings, tabling at the local grocery store and farmers markets over several months) highlighted common vision elements and a priority to maintain main street patterns and a unique Sellwood-Moreland identity.

KEY QUESTIONS

- What is your Vision for how growth happens in Sellwood Moreland?
- What are the buildings and places that are important?
- What should change and what should remain?
- What are local goals and priorities that might be achieved by early goal setting proactively before development happens?
- What is the current character and identity?



- What are goals and design priorities? How can these main streets evolve to retain local identity and desired character?



Special Buildings in Sellwood-Moreland

Building Name	Address	Year	Style	Description	Nat'l Reg/HRI
Sellwood Masonic Lodge	7126 SE Milwaukie Avenue	1930	Twentieth-Century Classical Revival	Two-story brick-faced Masonic Temple (Sanborn, 1952); New concrete 2-story hall (Portland Maps, 1929) Designed by Francis Marion Stokes whose buildings can be found across Portland. The Ancient Free and Accepted Masons, Sellwood Lodge #131 is of Moorish design with arched entryways and windows, fluted columns and decorative brickwork. One of Portland's treasures.	*HRI Ranking III
Clogs-N-More	6809 SE Milwaukie Avenue	1926	Streetcar-era Commercial	Two-story street car commercial building with pairs of double-hung punched windows above a simple base with two storefronts and a central entry. Raised sills, large storefront display windows. Original clerestory windows likely covered by siding. Mixed materials of brick, stucco, and wood siding.	
The Moreland Theatre Building	6674, 6712 SE Milwaukie Avenue	1925	Streetcar-era commercial	One-story reinforced concrete storeroom (Sanborn, 1952) Typical streetcar era commercial with recessed entries, raised windowsills and signage bands over the storefronts.	*HRI Ranking II
Bike Gallery	6717 SE Milwaukie Avenue	1929	Streetcar-era Commercial	Simple one-story brick building with minor brick patterning, simple storefront with recessed double entry, large storefront display windows and clerestory windows above awnings. Gooseneck lighting is common sign lighting for many storefront buildings.	
Westmoreland Cleaners /Cosmo Lounge	6701-6707 SE Milwaukie	1942	Streetcar-era Commercial	Simple one-story brick building with minor brick patterning, simple storefront with raised sills, storefront display windows and clerestory windows above.	
Relish Gastropub	6637 SE Milwaukie Avenue	1929	Mediterranean	Two-story undertaker's (Sanborn, 1952) Clay tile roof, and projecting portico with arched side openings and arched reliefs above the double hung windows are typical expressions of the influence of the Mediterranean style.	
Moreland Hardware	6505 SE Milwaukie Avenue	1947	Streamline Moderne	One-story reinforced concrete (Sanborn, 1952) Example of higher speed automobile travel and attempt to bring attention to store using highly stylized typography and use of neon. Large display windows for product displays.	
U-Brew Building	6221-6237 SE Milwaukie Avenue	1927	Streetcar-era commercial/Mediterranean	One-story reinforced concrete storerooms (Sanborn, 1952) Angled corner and triangular wall expression over the main door highlight the entrance. Possible remodeling removed a display window where the sign is today. Tiled parapet and roof all indicative of Mediterranean style.	
Papa Haydn's	5829 SE Milwaukie Avenue	1926	Streetcar-era commercial	Two-story store (Sanborn, 1952), Built on site of "Midway Hose House" (Sanborn, 1909, 1925, and 1952) Classic dwelling over store design with recessed entries and raised sills on the display windows. The smooth stucco is later finish likely over horizontal wood siding.	*HRI Ranking III
Sellwood Community House	1436 SE Spokane Avenue	1911	American Basic	Three-story frame construction with simple horizontal siding, small windows, and flat roof speak to the utilitarian nature of construction.	National Register Landmark
Oaks Pioneer Church	455 SE Spokane Street	1851	Rural Vernacular	Classic western gothic expression with peaked arched windows and decorative mullions in the large, tall double hung windows. Oaks Pioneer Church is the oldest church intact church in Oregon and is listed on the National Register. Post and beam construction.	National Register Landmark

Special Buildings in Sellwood-Moreland

Building Name	Address	Year	Style	Description	Nat'l Reg/HRI
SE Milwaukie and Bybee Shops	1661-1667 SE Bybee Boulevard	1929	Streetcar-era commercial	One-story brick-faced storerooms (Sanborn, 1952) Original limestone or terra-cotta decorative medallions and corner accents and capitals adorn what could have been an ordinary commercial building. High transom windows bring light into the deep floor plate. Numerous storefront remodeling and mis-matched brick detract from this classic commercial expression.	
"Old" Bank of Sellwood	8301-8209 SE 13th Avenue	1907	Streetcar-era commercial	Two-story brick mixed use commercial building with chamfered corner and base-middle-top pattern. Articulated roofline, ornate pediments, corner entry, vertical inset windows in paired groupings with minor arched windows and low-relief brick detailing.	*HRI Ranking II
Sellwood Medical Clinic	8333-8337 SE 13th Avenue	1910	Western Storefront	Two story building with western storefront classic features. Denticulated roofline, base-middle-top pattern, narrow horizontal wood siding, and detailed window trim. Transom windows above store windows are consistent with others in area. Double bay windows above double recessed entries. Excellent storefront character includes raised sills with large display windows and divided clerestory windows above, and a unique corner chamfer with entry on the southern corner. Very special character.	
K & K Color Lab	8302 SE 13th Avenue	1907	Streetcar-era Commercial	Simple one-story light colored brick commercial building with base-middle-top patterning and subtle patterning in the brick. Facades have been covered over through past remodeling but bones are classic and could be restored.	
Old Sellwood Square	8235 SE 13th Avenue	1902	Western Storefront	Simple one-story wooden storefront commercial buildings in a courtyard arrangement with a simple tower feature at the end of the courtyard, flanked on one side by a peaked roof facade and on the other by a false front classic western storefront. Streetcar era storefronts along with recessed entries, raised sills, large display windows and clearstory divided pane windows above.	
American at Heart	8203-8209 SE 13th Avenue	1911	Streetcar-era commercial	2-story brick (Portland Maps, 1911) An excellent example of quality construction and attention to detail from the dental course band at the parapet to the horizontal shadow effect from simply recessing one layer of bricks, this building has withstood parapet replacement and mismatched storefront treatments.	*HRI Ranking III
Old Sellwood Square	8235 SE 13 th Avenue	1902	Western Storefront	Simple one-story wooden storefront commercial buildings in a courtyard arrangement with a simple tower feature at the end of the courtyard, flanked on one side by a peaked roof facade and on the other by a false front classic western storefront. Streetcar era storefronts along with recessed entries, raised sills, large display windows and clerestory divided pane windows above.	
SMILE Station	8210 SE 13th Avenue	1926	Tudor	Tudor style peaked roof building, originally a firehouse, Station 20. In 1959, the building became a clubhouse for the Boys and Girls Club. Ultimately, the Sellwood-Moreland Improvement League (SMILE) purchased the building from the city and renovated it for neighborhood use.	*HRI Ranking II
Bars/Antique Shops	8128 SE 13th Avenue	1911	Wood, post-and-beam utilitarian construction	This purely functional 2-story building has undergone many unfortunate remodelings from the brick storefronts to aluminum sided upper level. More than likely, original wood siding.	*HRI Unranked
Stuart Morris Building & Old Meat Market	8127 13th Avenue	1906	Streetcar-era commercial	Four storefront building with second story above three storefronts. One story storefront has traditional Victorian dentils and cornice work. Second story area has remodeled roof line without decoration. Awnings and wood detailing added in recent past over storefront doors. Two small windows on second floor. Culturally important, not necessarily architecturally significant.	

Special Buildings in Sellwood-Moreland

Building Name	Address	Year	Style	Description	Nat'l Reg/HRI
Onpoint Credit Union/"New" Bank of Sellwood Building	8075-8083 SE 13th Avenue	1912	Streetcar-era commercial	2-story store rooms (Sanborn, 1925) Evidence of Italianate influences with bracketed cornice and tall first floor windows. The painted brick treatment conceals decorative brickwork. The original "Sellwood 1912" sign can be faintly seen on the parapet.	*HRI Ranking III
Griessen Building/Gino's	8051-8057 SE 13th Avenue	1910	Streetcar-era Commercial	2-story reinforced concrete storerooms (Sanborn, 1925) Utilizing rusticated concrete blocks to resemble limestone, this is an artfully constructed streetcar era commercial building. Mortar joints of projecting rope design, limestone lintels and decorative banding all demonstrate good construction. Rebuilt parapet, chamfered corner entry, raised sills, storefront windows, and base-middle-top design.	*HRI Ranking III
Sellwood Theatre	8050 SE 13th Avenue	1922	Streetcar-era Commercial	Two-story concrete theatre (Portland Maps, 1922). Brick with arches, base-middle-top design with floral decorations, arches along the base.	*HRI Unranked
Sellwood Collective Antiques	8027-8029 SE 13th Avenue	1927	Mission Style? Storefront	One story building with two storefronts. Articulated arched stucco roofline and full facade vintage awning. Brick raised sill base with one recessed entry and large storefront windows.	
Sellwood Antiques & Karma Bunny Salon	8011-8017 SE 13th Avenue	1926	Streetcar-era Commercial	Brick one story commercial with classic storefront pattern of raised sills, recessed entries, storefront windows and clerestory windows above. Small decorative panels as ornamentation in the brickwork.	
Grand Central Bakery	7987 SE 13th Avenue	1905	Western Storefront	Beautifully restored western storefront that has 1.5 stories. Small central gable feature houses one window above inset storefront area. Inset storefront is lit by replica Victorian era utility lights. Caboose in back and landscaping creates a picnic area on right side of building. horizontal narrow wood boards with brightly painted red trim.	
Sellwood Cycle Repair	7953 SE 13th Avenue	1910	Streetcar-era Commercial	One-story commercial building with three storefronts. Typical streetcar-era design with regular rhythm of recessed entries, raised sills, large storefront display windows and divided pane clerestory windows above	
Bottle Shop & Box of Ramen	7952-7960 SE 13th Avenue	1922	Western Storefront	A remodeled three storefront one-story building with horizontal siding, simple trim, and thick woodwork surrounding openings and doors. Inset bay entries for each of the three stores. Small transom windows above door areas and windows. Modern pedestrian- scaled metal signage and lighting fixtures.	
Unique Antique	7923 SE 13th Avenue	1926	Western Storefront	Small but vibrant one story storefront building with recessed entry bay that is made of continuous glass that connects with front windows of storefront. Clerestory windows span the entire width of the building above the entry and front windows. A small Hollywood or Parisian style circular awning sits over the door.	
Acena & Sunny's Pizza	7730-7742 SE 13th Avenue	1927	Streetcar-era Commercial/ Mediterranean	7730 is one story Mediterranean stucco storefront with painted brick base with subtle but very unique original floral decorative theme. Window of storefront also unique with wide surround and 6 transom windows above two larger windows. Storefront door is French door. 7742 is a one-story brick, neo-Mediterranean painted brick building with inset floral and classic decoration. Building has chamfered entry corner with inset, covered door area. Other entry has inset bay entry. One storefront is currently covered by wood panels.	
Wilhelm's Portland Memorial	6705 SE 14th Avenue	1902	Mediterranean/ Spanish Colonial	One and two-story Spanish Mediterranean funeral home and mausoleum with red tile roofs, column flanked entries, tower feature, and many arched windows.	*HRI Ranking II

Special Buildings in Sellwood-Moreland

Building Name	Address	Year	Style	Description	Nat'I Reg/HRI
Columbia Sportswear / Old Theater	1322 SE Tacoma Street	1938	Art Deco	Art Deco theater with white stucco facade and decorative elements. Typical storefront patterns with recessed entries, raised sills, large storefront display windows. Cornices cap the building. Rear section behind facade is taller than front and has additional decorative elements. Marquee and decorated framework remains but is overshadowed with auto-oriented modern signage.	
New Seasons Market	1214 SE Tacoma Street	1940	Art Deco	Simple one-story commercial storefront building with articulated roofline, and simple art deco detailing above remodeled storefront.	
Arugulanarium	8325-8337 SE 17 th Avenue	1923	Western Storefront Commercial	Two-story storefront mixed-use commercial with peaked roof false front and wood siding. Deep front porch with two storefronts and residential apartments above.	
Sellwood Pet Supply & Therapeutic Associates	8324-8334 SE 17 th	1929	Streetcar-era Commercial	One story brick building with vintage windows and doors. Two classic storefront pattern bays with raised sills but replaced 1970's windows and doors inconsistent with original character. Ornate brickwork above storefronts is notable.	
Piece of Cake	8306 SE 17 th Avenue			Well cared for wood sided western two story storefront building with traditional flat western style awning. Very well proportioned building with painted cedar shingles and ornate cornice and roofline details. Unique and historic building.	
Sellwood Inn	8301-8035 SE 17 th Avenue	1907	Craftsman	Two-story wood-sided building with historic tavern space on first floor. Second floor features apartment spaces with vertical windows above and bay windows that connect with low pitch roof that is continuous throughout the facade. Corner chamfer on the ground floor at Umatilla. 17th facing facade has common storefront pattern of raised sills, large display windows and recessed entry.	
Berti Lou's Cafe	8051-8055 SE 17 th Avenue	1891 Residence/Commercial Addition Unknown	Craftsman House / Storefront Commercial Addition	Vibrant, well cared for small stucco corner storefront commercial restaurant with unusual addition to historic 1891 craftsman house behind.	
Master Mechanic	8036 SE 17 th Avenue	1911	Streetcar Industrial/Commercial Utilitarian	One story, ornate brick, historic industrial building. Deep inset arched windows.	
Taqueria La Sirenita & Smoke Shop	8021-8025 SE 17 th Avenue	1926	Streetcar-era Commercial	One-story wood building with three storefronts. Common storefront pattern with wood detailing but not well maintained.	
Quantum Studios	8003-8005 SE 17 th Avenue	1921	Streetcar-era Commercial	One story, brick building with large curved industrial roof with skylights. Detailed decorative brick elements throughout facade. Well cared for building. Painted brick and wood sided bays between brick piers.	
Moreland Ale House	7981 SE 17 th Avenue	1929		Eclectic building, one story, narrow vertical bead board. Was a service garage at some point? Mixed styles from previous remodelings. Low slung, modernist roof on right side of building intersects with short mansard roof with vintage 60s windows and built in brick container garden.	
OF+C Railroad Ticket Office	8825 SE 11 th Avenue	1910-1911	Brick Utilitarian	Two-story brick utilitarian but with a few flourishes such as the somewhat Italianate parapet and tall double hung windows.	National Register Landmark

Sellwood-Moreland Main Street Design Guidelines

A SUPPLEMENT TO THE PDX MAIN STREETS DESIGN GUIDELINES



MAY 2020