City of Eugene

Advisory Design Guidelines for Historic Residential Properties

On the Cover...
The E. W. Ryan Residence at 1224 West 5th Avenue, c. 1928 - a typical 1920s bungalow, with a front porch, foundation plantings, and an early set-back garage.
Lane County Historical Museum, #KE1531.

Thank you to the Lane County Historical Museum for supplying most of the historic images that appear in these design guidelines.

Mayor's Message

The creation of these **Advisory Design Guidelines for Historic Residential Properties** has been a long term goal of Eugene's Historic Review Board. The board hopes these advisory guidelines can be used as an educational tool for owners of historic houses in Eugene.

Eugene's older neighborhoods, with their historic houses and tree-lined streets, are a critical part of our city's history and charm. Just as the Willamette River, Skinner and Spencer buttes, and the Cascade mountains define Eugene's natural surroundings, our historic neighborhoods trace Eugene's built history and help define the character of our city.

Nobody intentionally sets out to destroy the history of a city, but each time we remove or greatly alter an old place, the memory and understanding of who we are, and where we came from, is diminished. Historic preservation is not about slowing development, but about recognizing the value of what is already here. Many of our historic neighborhoods represent exactly the sort of development that cities across the nation are now trying to promote to combat sprawl. This "New Urbanism" takes as its model the pattern of development found in our historic neighborhoods. Promoting this compact, pedestrian friendly development is part of Eugene's growth management goals. Protecting this environment, and learning to manage its future seems to be common sense.

We hope that you will find these guidelines to be helpful as you embark upon rehabilitating your historic house or garden. The guidelines also contain a section on residential landscape history, while providing some insight on landscape interpretation by historic period. Of particular note is the section on infill development. Historic preservation does not discourage new construction, but aims to provide ideas on how to make new construction compatible in the historic neighborhoods.

Jim Torrey, Mayor
City of Eugene

Disclosure

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This publication has been financed in part with Federal Funds from the National Park Service, Department of the Interior, as provided through the Oregon State Historic Preservation Office. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendations by the Department of the Interior.

Recommendations found in this document should not replace professional advice that may be needed from engineers or architects. Many large projects, like additions or infill construction, are subject to specific building code requirements for fire and life safety. The Building Permit Services Department, Atrium Building, 99 West 10th Avenue, is available to answer specific questions related to building and land use requirements.

To learn more about the history of Eugene, and how residential development in the city relates to broader trends in commerce, industry, transportation, culture, and politics, see the Eugene Area Historic Context Statement. You can borrow a copy at the Eugene Public Library, or purchase your own copy for $10.00 from the City of Eugene Planning Division in the Atrium Building, 99 West 10th Avenue, Eugene, OR 97401.

Acknowledgements

These design guidelines were written by the City of Eugene, Planning Division, with financial support from the Oregon State Historic Preservation Office. The funding for this project will allow the guidelines to be made available to all of the Certified Local Governments (CLG) in Oregon. The Oregon SHPO will retain the master disc and distribute them to each CLG upon request. In this manner each jurisdiction can modify the guidelines to suit their own community's needs.

The development of the guidelines is the result of a recognition by the Eugene Historic Review Board that Eugene needed a document that could help homeowners and developers to better understand the unique character of the city's historic houses and neighborhoods, and incorporate that understanding into their designs for home alterations, additions, and new infill development.

The draft guidelines were reviewed during the summer of 1999 by the Eugene Historic Review Board and other interested citizens. They were revised based on this input to better address community needs and concerns. City of Eugene staff involved in the project include Scott Bogle and Kenneth Guzowski (writing and design) and Shawna Adams-Jacobs and Anne McCleave (editing). Charles Sauls provided technical assistance throughout the layout.

Eugene Historic Review Board
as of August 1999

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- Donald Peting from the University of Oregon Historic Preservation Program
- Christine Thompson from the University of Oregon Planning Office
- Kimberly Dunn, James Hamrick, Julie Osborne, and David Skilton from the Oregon State Historic Preservation Office
- Neighborhood leaders from the inner-city neighborhoods, and interested historic property owners throughout the City

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Why Preserve Old Buildings?

Eugene's older neighborhoods of modest bungalows, stately craftsman houses, and post-World War One revival style houses trace Eugene's history, and help define the character of the city and who we are in the Pacific Northwest.

Eugene has grown tremendously in the past fifty years, and will continue to grow as we enter the new millenium. Urban growth has often led to the loss of historic resources, but it doesn't have to. In developing our city's growth management goals, Eugene's citizens stressed that new growth has to be compatible with the character of historic neighborhoods. Accessory dwelling units on historic houses, or new infill development on empty lots in historic neighborhoods, can be accommodated while maintaining the historic character of those places if they are well designed. Indeed, many architects and developers today are rediscovering the principles that characterize most of Eugene's historic neighborhoods: modest, well built houses on smaller lots, with street trees and convenient proximity to schools, parks, shopping, and public transportation. Protecting this sort of development where it already exists preserves history and sense of place, promotes a high quality of life, and also makes good economic sense.

These Design Guidelines were written to provide owners and residents of historic properties, as well as developers working with infill lots in historic neighborhoods, with design suggestions for protecting the historic character of their properties and surroundings. Exterior alterations can unintentionally alter or destroy a building's distinctive architectural features. Similarly, new construction in an old neighborhood that doesn't recognize the existing patterns of building, landscape, and streetscape gradually begins to erode the sense of place that is part of that neighborhood. This is not a matter of cheap versus expensive construction, but rather thoughtful design that recognizes context.

These Guidelines are intended to encourage residents of Eugene to appreciate local history and the historic character of our city. They are written to be general enough to apply to all historic houses in the city. They also address design for infill construction that is compatible with the character of surrounding historic neighborhoods. As the guidelines come to be used and accepted by citizens they can be applied to other new construction.

Eugene has a broad range of historic buildings, and an active historic preservation program. Over the past decade and a half, in cooperation with the University of Oregon and the Oregon State Historic Preservation Office, the City has conducted an ongoing survey of cultural resources within the city limits.

This partnership has led to the completion of cultural resource inventories for the following neighborhoods, shown below and on the map at right:

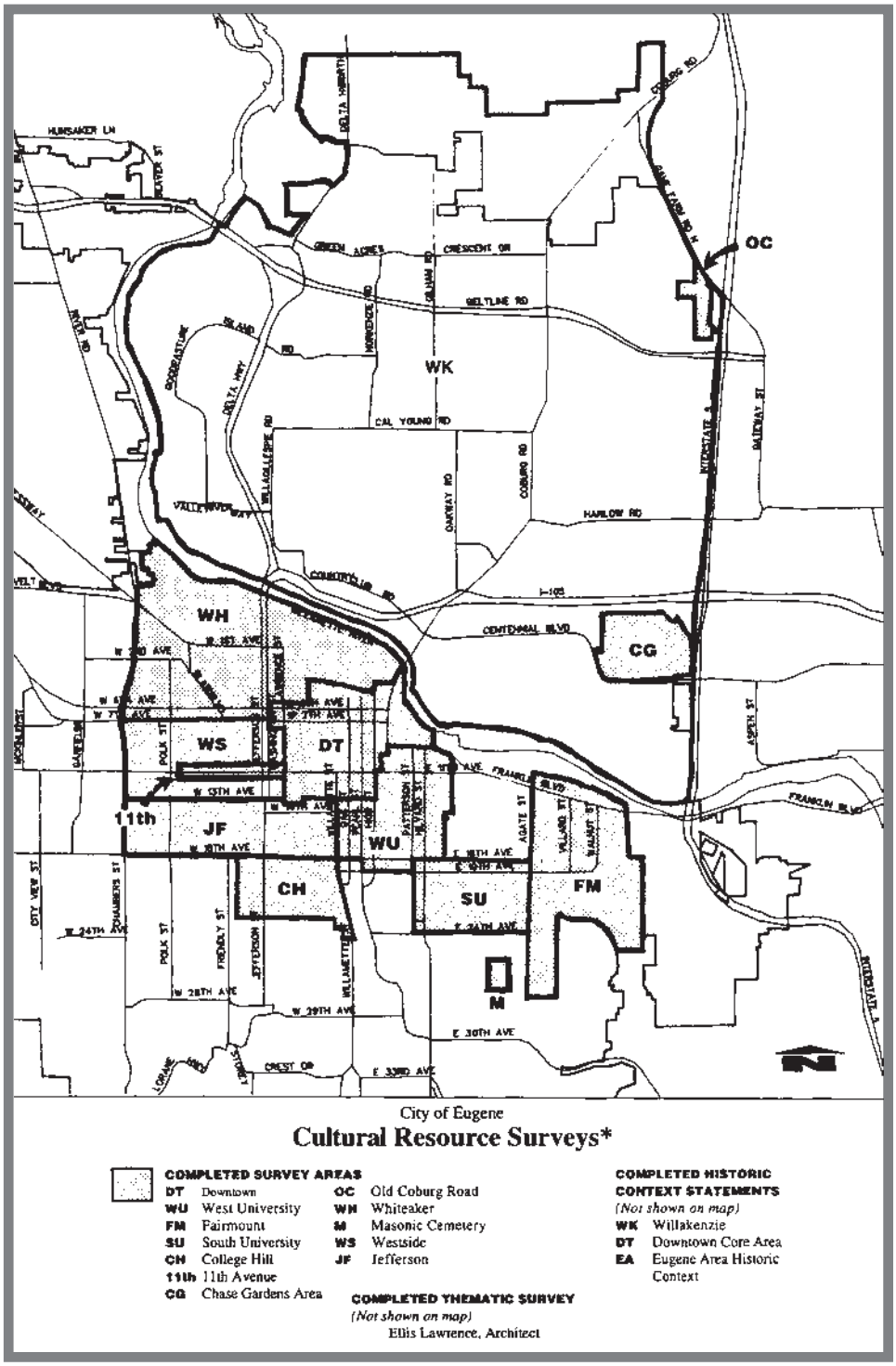
College Hill (1985-87)
Fairmount Neighborhood (1985-87)
South University Neighborhood (1985-87, 1999-2000)
West University Neighborhood (1986-87)
Eugene Downtown (1989-92)
Chase Gardens/Old Coburg Road (1991-92)
Whiteaker Neighborhood (1993-95)
Jefferson Neighborhood (1996-1997)
Westside Neighborhood (1997-98)

These surveys have inventoried over 4,000 properties, and resulted in protection of over three hundred historic resources, including two historic districts listed on the National Register of Historic Places. Eugene is experiencing a high interest in historic preservation and the protection of historic resources. This phenomenon relates to growing concern about livability and growth management in Eugene. The number of historic houses in Eugene is limited, making them highly desirable to own and rehabilitate.

Incentives for Historic Rehabilitation

Properties that are listed on the National Register of Historic Places are often eligible for enrollment in the *Oregon Special Assessment Program*. This program is meant to serve as an incentive to rehabilitate historic properties by freezing the assessed value for property taxes at the current rate for fifteen years, allowing property owners to benefit from the tax savings by requiring reinvestment with careful maintenance and appropriate rehabilitation. The guidelines are intended to assist property owners already enrolled in the program, or those that are considering enrolling.

Income producing properties, including rental houses and bed & breakfasts, that are listed on the National Register of Historic Places may be eligible for the Federal Tax Credit for Rehabilitation of Income Producing Historic Property. This program encourages rehabilitations by offering owners a 20% tax credit with a 30 year depreciation schedule for the entire building cost (minus 50% of the tax credit). The State Historic Preservation Office (SHPO) in Salem can provide further information about these programs, and can be reached at 503-378-4168.



** Cultural resource surveys identify all buildings, landscape features, objects, and sites over 50 years of age and evaluate their historic significance. The surveys do not include archaeological resources*

Treatment Strategies

These Design Guidelines are **advisory**, and are intended to be flexible and provide room for interpretation. As property owners come to understand the distinctive architectural and landscape features of their properties, they will be able to understand the best and most practical way to apply the guidelines.

The first step in this process is to analyze the unique characteristics of your historic property before making decisions about rehabilitation , alterations, or the design of new construction. Depending on the significance of the property, its condition, and how you intend to use it, one of three different treatment strategies will be most appropriate:

Rehabilitation - allows for alteration or addition to a historic property to accommodate continuing or changing uses while retaining the property's historical, cultural, and architectural values. This method focuses on repair and replacement of deteriorated features, and ensures that any alterations or additions are compatible with the character of the property and its setting.

Preservation - focuses on sustaining the existing form, materials, and integrity of a historic property through ongoing maintenance and repair of historic materials and features, rather than extensive replacement or new construction. New exterior additions are not consistent with this treatment approach. However, limited and sensitive upgrading of plumbing, electrical, and mechanical systems, and other code-required work to make the property functional, is appropriate.

Restoration - involves accurately depicting the form, features, and character of a property as it appeared at a particular period of time. This typically involves the removal of features from other periods in its history, and reconstruction of missing features from the restoration period. Here again limited and sensitive upgrading of utility systems and other code-required work is appropriate.

Typically **rehabilitation** is the most appropriate treatment strategy for a property that will continue to be used as a residence, and so rehabilitation is the treatment strategy that is the focus of this document.

The Secretary of the Interior's Standards for the Rehabilitation of Historic Properties

The *Secretary of the Interior's Standards for the Rehabilitation of Historic Properties* were developed to serve as a national set of guidelines for rehabilitation work on any type of historic property. As legally defined, historic properties can include buildings, sites, structures, objects, and districts. Put more generally, a historic property could be a house, a garage, a train depot, a bridge, a war monument, or an agricultural landscape, like a filbert orchard. The *Secretary's Standards* are the benchmark to work toward when rehabilitating historic properties in Eugene. The Eugene Advisory Design Guidelines follow the recommendations set forth in the *Secretary's Standards*, but are written to be more specific and applicable to Eugene's historic resources. The ten standards are interpreted below:

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

   This standard is most significant if you are converting a house to commercial or office use. When a house remains in residential use this is less of an issue, though modern residential needs are quite different from those of, say, the 1920s. Kitchens and bathrooms are commonly updated, and sometimes expanded, resulting in the removal of walls and door openings. The key point to remember is to avoid the loss of character defining features and significant historic spaces as you plan for future rehabilitation.

2. ***The historic character of a property shall be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize a property shall be avoided.***

   The first step in evaluating your historic property is identifying its distinctive materials, features, and spaces. Evaluate the condition of existing historic materials to decide whether materials will be repaired, maintained, or replaced. This will help you understand what is important to preserve as you prepare your plans for future repairs, maintenance, or alterations. Aim to preserve the functional and decorative features that define the character of the building, such as historic windows, doors, columns, balustrades, stairs, and porches. Also, consider the relationship of the house and outbuildings to paths, sidewalks, and significant historic landscaping.

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

   Another important element of understanding and protecting the historic character of your house is learning its date of construction, its architectural style, and the sylistic features that are characteristic of that style. Keep this information in mind when making decisions about replacing missing elements or adding to the house. If you own a Bungalow, Colonial Revival details like fanlights, pilasters, or pedimented doorways are not appropriate for your house. Similarly, avoid installing "gingerbread" or fancy cut out work to your porch or gable unless you have a Gothic Revival or Queen Anne style house. (See pages 11-18 for descriptions of historic styles)

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

   A house constructed in 1890 will almost certainly have been altered. Most common is the updating of kitchens and bathrooms, but many houses have had exterior alterations as well. A porch in Oregon could need major repairs, or even replacement, in twenty-five years if it has not been well maintained. Some such alterations may now be historically significant themselves. For example, if you have an 1890 Queen Anne house that was remodeled in 1918 to give it a "Craftsman" look, you may want to retain the historic alterations.

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

   Every historic house contains materials and finishes that are unique to its style and period of construction. This might be the tongue and groove board floor of a Bungalow porch, or the octagonal window of a Minimal Traditional style house. Historic houses in Eugene are typically constructed of wood, so board siding and wood divided-light windows are examples of construction techniques and craftsmanship that should be preserved.

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

Historic images of your house will help you identify if the house has been altered, and is missing a distinctive feature like a bay window or eave brackets. You may also be able to find clues on the building itself, such as paint shadows, nail holes, or patching in the siding, suggesting that a historic feature has been removed. The Lane County Historical Society and previous owners are good sources for historic photographs. When you replace missing or heavily deteriorated features use materials of the same size and shape as the originals.

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

   Never sand blast historic building materials to remove paint. This will result in pitting and texturing of the materials, particularly wood and brick. Sand blasting has been known to hasten deterioration of historic materials. Pressure washing with water at a low pressure can be an effective method to clean a historic house and prepare it for painting. Avoid pressure washing at a high pressure because it can damage historic materials, or force water into the interior cavities of a house, particularly around windows.

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

   Archeological resources include Native American artifacts, as well as artifacts from Euro-American settlement in Eugene that are more than seventy-five years old. You might find evidence of an outbuilding foundation, or a past burn barrel on your property. It is important to recognize and document, with photographs and drawings, such discoveries. While pieces of broken glass, metal, crockery, or old marbles are exciting to discover, these are generally not considered significant archeological resources.

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

   Additions to historic properties require special consideration for how the addition will complement the historic building, the site, and neighborhood in which it is constructed. The design can be contemporary, or

reference historic elements of the building. Contemporary style additions are sometimes used effectively with large commercial or institutional projects, but are used less often with residential projects. Residential additions should differentiate themselves from the historic building, while being compatible in terms of mass, materials, color, and relationship of solids to voids. Typically, a new addition should be placed on a rear or side elevation to limit the visual impact from the street. The size and scale of new additions should harmonize with the historic building.

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

An addition should be designed so that it will become a significant part of the building's history over time, which means using quality design and materials. A new addition respects the historic building to which it is attached, and does not obscure, damage, or destroy character defining details, like a bay window or brackets in the eaves. Keep in mind the idea that if the addition is removed in the future, it should be possible to rehabilitate the building to its original form.

Eugene Takes Shape: Residential Development 1846-1950

Eugene was established in 1846 on the Donation Land Claim of Eugene and Mary Skinner. Their pioneer cabin was located on what we today call Skinner Butte. The first town plat was east of the butte and south of the Willamette River. The river served as both an asset and an obstacle. It facilitated transportation of goods, and with the construction of the millrace in the 1850s, it provided power to run sawmills and other industrial operations around which the town grew. The obstacle of the river was lessened by the ferry service Skinner started near the present site of Ferry Street bridge.

The first plat for the town was laid out in 1851 in the area now bounded by Pearl Street on the west, Eighth Avenue on the south, and the Willamette River on the north. Four more plats were added to the burgeoning town by 1856. The large land claims of Skinner, Charnel Mulligan, Hilyard Shaw, and other early settlers were progressively divided into smaller farms, and in turn into individual home sites as the city matured. The availability of sawn lumber from Shaw's mill facilitated construction of wood-frame houses in the area immediately south of Skinner's Butte.

Between 1870 and 1880 the city's population grew from 861 to 1,111, spurred on by the establishment of the University of Oregon in 1876. By the 1870s, the city's growing grid of dirt streets was lined with plank sidewalks. Larger, quarter-block lots were subdivided for more houses, and residential development started to spread out from the downtown core along the expanding street grid. The simple wood-frame Classic Revival and Vernacular Gothic houses of the early settlement period gave way to more stylish Italianate residences in the 1880s, as the arrival of the railroad allowed building supplies, mail order architectural elements, and even entire houses to be shipped from the east.

Promotion of Eugene as an ideal place to live was in full swing by the 1890s. The city expanded tremendously in two growth spurts near the turn of the century. The first came in the mid-1890s, as the nation recovered from an economic depression in the early 1890s. The second came during 1909-1912 as the Willamette Valley boomed following the publicity of the Lewis and Clark Centennial Exposition in Portland in 1905. Fifty new additions and subdivisions were added during this period. College Hill Park and Fairmount were platted as fashionable residential areas during the 1890s. The growth of 1909-1912 saw large tracts of more modest bungalows filling in the Fairmount, West University, Whiteaker, Westside, and Jefferson neighborhoods.

This growth in outlying neighborhoods was spurred by the development of the city's first trolley system, actually drawn by mules, which served the College Hill and downtown area beginning in 1891. The system converted to electric streetcars during 1907-10 and expanded to serve the "streetcar suburbs" developing in the Fairmount, Jefferson, Westside, and Whiteaker neighborhoods, as well as in Springfield. The system served the city until 1927, when the streetcars were replaced with buses and private automobiles, and the tracks were either removed or paved over. However, one can still see the trolley tracks in the pavement of some neighborhood streets.

The lull in building brought by the First World War was followed by another boom during the 1920s. The Fairmont, South University, and College Hill neighborhoods filled in, as did other outlying areas made accessible by the growth of automobile ownership. The Great Depression and World War II greatly slowed residential construction again during the 1930s and 1940s, though public works projects by the Civilian Conservation Corps gave the city the original Hendricks Park picnic shelter (destroyed in a storm and rebuilt in 1999), the Eugene Emeralds Stadium, and a system of stone walls at Skinner Butte.

Starting in the Great Depression and continuing through the war years, the Minimal Traditional and World War II Era Cottage styles were in great demand in Eugene. This house type remained popular as a "starter" home well into the 1950s, when a family could afford something larger in the developing suburban neighborhoods on the south and west sides of town. After World War II the one-level Suburban Ranch became the favored house choice for returning veterans. As development moved further away from the city center, the car became indispensable, and its importance was reflected in the attached one-car garage or carport that became standard following the war. A two bedroom version of the suburban ranch with a garage could be purchased for as little as $10,000 under the G.I. Bill.

While many people may envision a settlement log cabin, a bungalow, or a Queen Anne style mansion when they think of historic houses, the passage of time constantly brings more recent buildings into the realm of historic significance. As an example, more than fifty years have now passed since the end of World War II in 1945, and many houses of the initial Post-War building boom are now eligible for listing on the National Register. These *Advisory Design Guidelines* are an invitation to you as a homeowner or resident of Eugene to learn how your house and the other buildings around you tie in with our city's past, and how you can take part in preserving Eugene's history for generations to come.

Lane County Historical Museum, # GN1600

Craftsman style Phi Delta Theta fraternity house at University of Oregon

Design Guidelines for Rehabilitation and Alteration of Historic Residential Properties

Guidelines for Rehabilitation and Alterations of Historic Houses

Facade Orientation & Setbacks

The main facade is the exterior face of a building which is considered to be the architectural front. It is sometimes distinguished from the other sides by the use of more elaborate architectural detail and ornamentation.

The facade oriented to the street or corner should be maintained in the historic manner, respecting details of the historic period and style. Rehabilitation work should be based on sound pictorial or documented evidence. Avoid creating a false historical appearance that is inappropriate to the historic architectural style.

Additions and structural alterations should be limited to the rear or sides that are minimally visible from the public right-of-way. Original features of the facade, like balconies, porches, bay windows, siding, trim details and dormers are to be retained and rehabilitated.

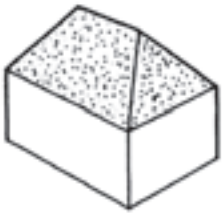
Roof Form

The repair and alteration of roofs should match the original shape and pitch. Distinctive decorative features of the roof should be retained.

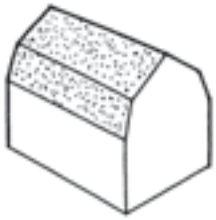
Roof pitches in Eugene are generally medium to steeply pitched. The shallow pitched roof is out of place with all but the modern styles like the Suburban Ranch or World War II Era Cottage. Gables face the street or run parallel to the street. Hipped roofs have a solid appearance and can be less steep than gabled roofs. Structural and decorative features like dormers, chimneys, exposed rafters, and decorative work should be retained and rehabilitated.

In Oregon, wood shingles were the common roofing material prior to 1920, when composition shingles came into popular use. When financially feasible, roof materials should be repaired or replaced in kind. Rooftop buildup should never be more than three layers. If a portion of the original roof exists, a section of it can be saved to document patterns, materials, and textures for matching in the future. The composition shingle roof is acceptable for historic properties because it is more affordable than wood shingles and usually offers greater fire resistance. Composition shingle colors like dark gray and green are appropriate historic colors for residential architecture in Eugene.

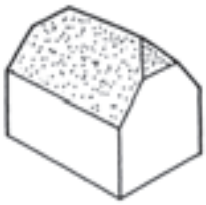
Gable Roof



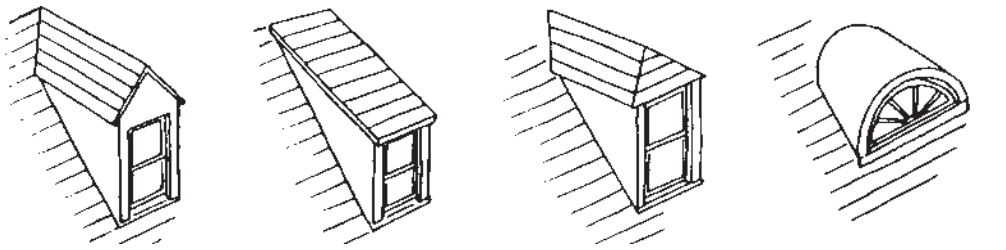
Hip Roof



Gambrel Roof



Clipped Gable or Jerkinhead Roof



Gabled Dormer *Shed Dormer* *Hipped Dormer* *Eyebrow Dormer*

Dormers open up a second floor or an unused attic space to create another room, and provide much needed light. They must be designed in proportion to the roof area and to other windows in the house. Dormers that did not exist historically should be kept to the rear of the house and out of view from the public right-of-way whenever possible.

Protection: Regular maintenance and repair of flashing, gutters, siding, and caulking in joints and seams is vital. Anchor roof material adequately to prevent wind and rain damage. Do not allow a leaking roof to go unrepaired, as it accelerates the deterioration of a structure.

Alterations: Do not install roof features that never existed or that create a false historical appearance. This can include cupolas, cresting, or ornate and corbeled chimneys. Dormers, skylights, roof vents, plumbing vents, wood stove flues, mechanical systems and roof decks need to be inconspicuous from the public right-of-way. Avoid damaging distinctive architectural features when making these installations.

Exterior Siding & Details

Wherever possible, original siding should be retained or restored, and maintained rather than be replaced.

In Eugene, wood was the predominant building material used for residential architecture. It was abundant, cheap, and easily worked to produce siding, moldings, decorative features and interior finishes. It is important to identify and protect character defining wood features on the primary facades, such as cornices, brackets, or window moldings. Destructive paint removal methods, like propane or butane torches, sandblasting, and high pressure water blasting, should not be used, as they can permanently damage historic woodwork. Keep in mind that original wood is often of higher quality than replacement products available today.

Horizontal siding comes in four distinct types: clapboard, weatherboard, shiplap and tongue and groove. Siding ranges from 4 to 6 inches in width for the average size house. Avoid unpainted and stained wood because siding in Eugene appears to have been consistently painted in the historic period. Certain styles of architecture (most notably the Queen Anne style) used wood shingles in combination with horizontal siding.

Drop siding

Weatherboard siding

Shiplap siding

The Suburban Ranch and Minimal Traditional styles typically featured siding of eight to ten inch wide horizontal boards, often tongue and groove. During the 1930s manufactured wood shingles with a ten inch exposure became available, and are sometimes found on historic houses built in the 1930s through 1950s.

Architectural details on a historic house are often found at the roof peak, the tops and bottoms of porch posts, above windows, at the corners of houses, and in porch railings. Moldings are located where a vertical and horizontal surface meet (like where the wall meets the roof). The ends of fascia boards and rafters can be shaped to lend a distinctive and friendly character to the house.

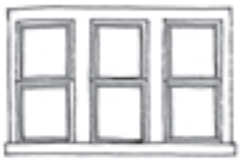
Protection: Regular maintenance and repair of flashing, gutters, siding, and caulking in joints and seams is vital. Vines growing on a house, and plant material that is positioned too close, can cause damage to wood siding. Fungus and insect infestations should be kept in check. Paint application should follow proper surface preparation. Manufacturer's instructions, and application instructions, should be adhered to when applying new paint.

Alterations: Avoid covering wood with stains or clear varnishes that create a "natural look" if this was not the original finish of the building. Wood siding and details should not be removed and replaced with materials that create a different appearance. New materials used on additions should match or be compatible with existing siding. Horizontal wood siding is the most common in Eugene, and vertical board and T-1-11 sheathing should be discouraged. Other siding materials that are usually inappropriate include plywood, brick, wood shakes, cement stucco and aluminum and vinyl.

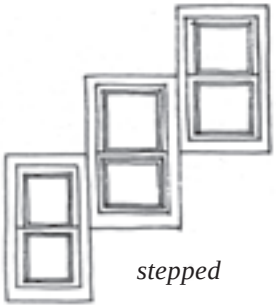
double hung sash

casement

paired

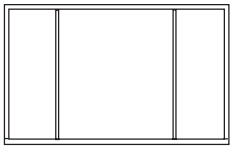


triple



stepped

Post-1935: corner



Post-1935: picture

Windows & Doors

Retain and preserve existing windows and distinctive decorative features like frames, muntins, sills, and moldings.

Windows provide for light and ventilation in the historic house. Their design and arrangement is usually the primary decoration of an old house. If original windows are irreparable, new windows, and windows on additions, need to be compatible with original windows in form, materials, type, pattern, and placement of openings. Windows for historic houses in Eugene can be divided into two groups: those built before and after 1935.

Windows up to 1935 - Houses from this era typically incorporated vertical window arrangements, either single, paired or triple, depending on the architectural style. Double-hung wooden windows are the most common window type in Eugene. Casement windows, which swing out, were also common. They have a center divider which makes each casement appear as a separate vertical window. One casement can be paired with a fixed pane window to provide a pleasing effect at less cost. For houses built up to 1935, the broad and horizontal picture window is generally not an appropriate replacement.

Windows on houses built prior to 1935 should be trimmed with wood, following the proportions and detailing that exist, or that are appropriate for the style of architecture. Awnings were made of canvas and were operable. Awnings should fit with the style of window and should be made to look compatible with the architecture in color and design.

Windows after 1935 - The mid-1930s marked the introduction of aluminum windows, large picture windows, and corner windows into common use; though in Oregon the abundant timber supply meant that wood windows continued to dominate into the 1950s. In the 1930s the two over two double hung window was common to this era of house. As well, glass blocks were a new window type and can be seen flanking entrance doors and used in laundry rooms and bathrooms. Aluminum awnings became popular for their low maintenance requirements, and may be appropriate for houses built after this time.

Protection: Deterioration of windows usually begins on horizontal surfaces where water collects. Annually ensure that materials such as the frame and glazing are maintained and protected from the elements. A properly painted and glazed window is the best protection from the weather.

Alterations: Removing a historic window and blocking the opening, or replacing it with a new window conveying a different appearance than the original is strongly discouraged. If new windows are unavoidable, they should be compatible with the historic character and details of your house.

Aluminum replacement windows detract from this house's historic character

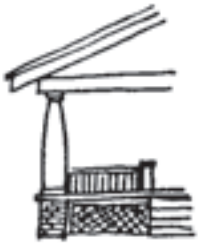
The retrofitted fanlight on this bungalow is inappropriate to the house's style

Also consider the pre/post-1935 rule in choosing storm windows for your home. For houses built prior to 1935, storm windows that are historically appropriate are those that are made of wood. These replaced wood frame screens during the colder seasons. They were hung from two hooks at the top of the casement on the exterior of a building, and were usually painted the same color as the window sash. Aluminum storm windows are more appropriate for houses built after 1935, though some aluminum storm windows come in colors and shapes that are compatible with pre-1935 windows. Interior storm windows are available that can be installed on the interior of historic windows using magnetic strips. In short, weatherization is important, but explore options that will be compatible with historic character as well as energy efficient.

Porches

Avoid removing or replacing original doors and porches and distinctive decorative features like columns, balustrades, and stairs.

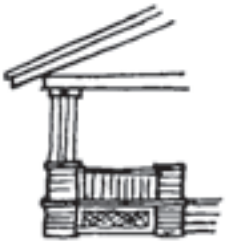
The front porch is a characteristic feature of many styles of historic residential architecture. A historic porch serves as the transition from the street to the interior of the house. Porches can be energy saving because they shade the house and protect the entry from the weather. Porches provide a cool place to sit when it is hot, and a dry place when it is wet - two conditions that together pretty much cover the entire year in Eugene.



Porches can be as wide as the house, or cover only part of a house's front. A veranda is a porch that wraps around two or more sides of a house. Roofing material of the porch typically matches the roof of the house, as do the details of a porch's eaves. Porch floors are an element that is often lost in rehabilitation projects. Porch floors on historic houses were typically made of tongue and groove lumber and protected with gray deck paint.

Columns define a porch's character and style of detailing. Trim moldings at the top and base of columns are also important elements. Railings vary, but are the feature that defines the porch space. The drawings at left illustrate a range of materials and forms of a bungalow porch.

Protection: Keep materials clean and painted to preserve them from deterioration that results from weathering and continued use.



Alterations: Replacing an entire porch is not appropriate when viable historic material exists. Porch decking should be constructed of wood, usually of tongue and groove boards. Avoid replacing wood porch decks with poured concrete slabs. Do not cut new entrances into the facades that are visible from the public right-of-way. Do not enclose porches in a manner that creates a look that is incompatible with historic structures, such as using brick or stucco, or installing aluminum storm windows to enclose the space. Repairs to existing original porches do not need to meet code requirements for elements such as railing height or baluster spacing, though new construction must comply.

When trying to replicate a historic porch that has been removed, base your construction drawings on historic photographs and sound historic research. If you can't find historic photographs, use a period design that is suitable for the style of architecture. Replicate trim details and siding material of the house. Never construct new porches that destroy or cover up character-defining features of the architecture.

Inappropriate porch renovation #1
This porch's floor has been removed, and the columns are supported by ornamental cinder blocks

Inappropriate porch renovation #2
Here the porch has been walled in to expand an interior room

Foundations

Changes to foundations should match or be compatible with original foundations in height and use of materials.

Foundation height helps to establish the design of a structure. Porch steps, water tables, ventilators and access doors or windows, are features that are considered to be part of foundations. Every measure needs to be taken to preserve these details with the replacement of a foundation.

Where buildings are on wood post and masonry pad foundations, concrete block and poured concrete wall foundations are acceptable replacements. Decorative concrete block should be avoided as they have no relationship to historic materials. Often foundations were covered with 1" x 4" vertical wood skirting. If skirting exists make every effort to replicate the historic look and material after the masonry foundation is installed. Textured paint and thin coat stucco can be applied to concrete block and poured concrete foundations to imitate the historic appearance of poured concrete. The height of the replacement foundation should consider stairs, access doors, windows, and ventilators; and ensure that the installation of the foundation will not detract from character defining features of the structure. These might include unique moldings or the water table that runs horizontally around the base of many older houses. Plantings of appropriate shrubbery and perennials can help to disguise new foundations. Bolting the sill of the building to the new foundation is a good idea for seismic safety and to obtain earthquake insurance.

Paint Schemes

The restoration of original colors on historic residential architecture is desirable, but not always feasible. Colors appropriate to the style and era are encouraged. Avoid painting originally unpainted surfaces like brick.

Paint provides protection for all the elements of an old house. Original colors can often be determined by careful investigation of peeling paint or by sanding an inconspicuous area protected from the weather to reveal the color layers.

Prior to 1860, white was the most common color of paint on American houses. Early homeowners depended on painters who mixed dry colors with lead and oil for each job. Between 1860 and 1890 the paint industry developed machinery to grind pigment in oil and containers were produced for the transportation of paint. East coast fashions generally traveled west. By the 1880s Oregon houses were painted in a palette of greens, grays, yellows and browns.

At the end of the nineteenth century the fashion returned to simpler decoration and styles inspired from the country's colonial past. Pale colors were used, and often white was used for trim. With the bungalow craze of the early 1900s came a renewed interest in earthy tones, light browns and grays, which remained popular with the English-influenced styles of the 1910s and 1920s. The early modern tract-type housing, which appeared just before World War II and spread widely following the war, utilized white and other light colors.

The following pages include a list of sample color combinations that were characteristic of the predominant historic architectural styles identified in Eugene. The color you paint your house is often a form of personal expression, and should not be dictated. The information here is intended to offer guidance in selecting a color scheme that is consistent with both the architectural character of your house and your individual taste. Be aware, though, that historic properties receiving tax incentives through the *Oregon Special Assessment Program* are subject to stricter standards for historic compatibility, and need to have paint colors approved by the State Historic Preservation Office.

GOTHIC REVIVAL - This style was often painted in light browns and flesh tones. Trim was painted the same or similar color, or dark brown. Doors and shutters were typically a darker tone of the wall or trim colors.

ITALIANATE - Italianate houses were typically painted in warm, light colors with contrasting trim and dark doors. Trim was often the same color, but in a different shade—either lighter or darker. For example, house walls might be painted a warm brown with beige trim and a dark brown door.

QUEEN ANNE - This style was often painted in a variety of dark colors, mainly browns, greens, reds, oranges, and grays. Combinations might include an olive main wall color, with reddish brown contrasting shingle work, red-orange trim, and dark red window sashes. Many people think of the brightly contrasting "painted ladies" of San Francisco as examples of color schemes for Queen Anne and Italianate buildings. While these are expressive and fun, a typical historic color scheme would have been more earthy and muted.

CRAFTSMAN & BUNGALOW - The natural materials of this style were often stained or left untreated to weather, though in Oregon this style was usually painted. Typical body colors included cream, gray, medium brown, or medium green; with contrasting trim in either a lighter or darker tone.

COLONIAL REVIVAL - In an effort to echo the colonial past, white was a common color for this style. Often the body and trim would be painted all in one color, whether white, pale yellow, gray, or cream; with doors and shutters painted a dark brown, red, or green for contrast.

TUDOR REVIVAL - The primary color scheme here was white or buff colored walls, with black or dark brown used for the half timbering. Unpainted brick was also a common exterior treatment.

ENGLISH COTTAGE - Common body colors for wood or stucco walls were white, buff, beige, or gray. Trim colors were typically darker browns and grays.

NORMAN FARMHOUSE - Colors for the Norman Farmhouse style were similar to those for the English Cottage and Tudor Revival styles: mainly white, cream, and light grays for the body with darker grays or browns for trim.

CALIFORNIA MISSION - Mission style buildings typically incorporated light earth-tone color schemes, and might feature beige walls with darker trim and terra cotta tile roofs. White or pastel (light pinks, yellow, blue, green) walls are also fairly common.

EARLY MODERN STYLES - The Early Modern styles, including the Minimal Traditional, World War II Era Cottage, and Suburban Ranch, generally shared common color schemes. Walls were typically white or pastels, with trim generally painted the same color or a slightly darker shade for contrast. A still darker shade of the same color might be used on the front door.

Color choice is a personal decision for a building owner, and should not be dictated. These suggested colors are intended to help you select a paint scheme that is consistent with both your individual taste and the historic character of your house.

Solar Panels & Other Utility Systems

Position mechanical systems so they are not visible from the public view.

Property owners who wish to install solar panels on historic architecture need to ensure that the panels will not be placed on the primary facade or front roof of the house. Solar panels, mechanical systems, and piping are best positioned at the back or side of the house, out of the public view. This is easy when the rear of the house faces south, but when the front facade faces south a solar panel array can be placed in the back yard to shield it from the street view.

Solar panels on front of a house alter its historic appearance...

...as do satellite dishes

The satellite dish is also common, so care should be taken to not place them in prominent view on the house. Heat pumps are an effective alternative heat source and the mechanical systems (similar to an air conditioning unit) need to be positioned to the back or side of the house, out of the public view. These systems can be screened by plantings or low fences if necessary.

Solar panels on the rear of the roof help maintain the historic streetscape

Garages & Outbuildings

Garages and outbuildings should not be overlooked as important components of historic properties.

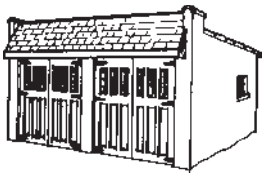
America has had a love affair with the automobile from the beginning. No single invention has changed the way we live and how our environment looks more than the "horseless carriage." In the 1890s the automobile was a novelty of the rich, but by 1910 auto ownership was so widespread that a new building type had to be invented. For a period, carriage houses were converted to accomodate the car. With the building boom of the 1910s the single-car detached garage was constructed with measurements of 12 x 18 feet. Multi-car garages were built by repeating these proportions.

Garages were often designed to match the siding, roof form and details of the houses for which they were built. Gabled roofs were typical, but flat, shed, gambrel, and hipped roofs were also common. Garage floors were usually poured concrete, but some were gravel, or simply board or dirt.

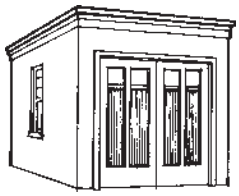
The historic garage had windows to provide ventilation and light. One window on each wall was typical and the stock sash units used on houses were common. The first garage doors were similar to barns, with big strap hinges, and doors that swung outward. New door types were soon invented, with sliding doors, divided into vertical sections, sliding along the interior wall of the garage. Bifold and accordion doors were also common. The sectional roll-up door, the most popular today, appeared early in the 20th century. The idea was developed from the roll top desk.

Alleys were used as secondary roads for small garages and parking the automobile, along with garbage pick up, in many neighborhoods. Other 1920s houses had long driveways to the main street, with garages set back and separate from the house. As the automobile grew in size, so did the garages, sometimes with a two foot shed extension to accomodate the hoods of the 1930s and 1940s behemoths.

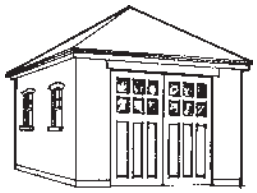
As the car became more integral to daily life it was inevitable that it would come to "live" with us. By the 1920s and 1930s the attached garage was common, sometimes connected by a breezeway or directly abutting the house. Ultimately, there was a complete integration of house and garage. Basement-level garages were built under the main living quarters, sometimes with a steep



Shed roof



Flat roof



Hipped roof

Historic free-standing garage types

down-sloping driveway. With the birth of the Ranch style house, and later the split-level, the blank-faced double garage door was unabashedly displayed as the primary facade of the house.

Alterations: If you're rebuilding a historic garage or building a new one, echo the shape, pitch, and material of your house's roof. Early garages often had exposed rafter tails. More stylish garages had eaves that were finished in the same manner as the house. Whatever paint color is most appropriate to the style and age of your house also applies to the garage. The panels on the garage door were usually painted the body color of the building, while the stiles and braces were painted in the complementary trim color.

The key element in garage design is the garage door. This door will help define the date of the structure. Many of the new overhead roll up doors don't have the correct period look, and are often constructed of inappropriate fiberglass and other light weight materials. Typical early garage doors were often paneled, with the top third glazed. Period style swinging doors can be constructed as one door, and be activated with a garage door opener, retaining a historic look while providing convenience.

Houses built after World War II might have had a carport, which is another type of shelter for the automobile. As with garages, these should be designed to be compatible with your historic house. In general, follow the guidelines for infill construction described here.

Three-panel swinging doors

Paneled bi-fold garage doors

Lane County Historical Museum, # GN1600

Northwest corner of 11th Avenue and Hilyard Street

Design Guidelines for Infill Construction in Historic Neighborhoods

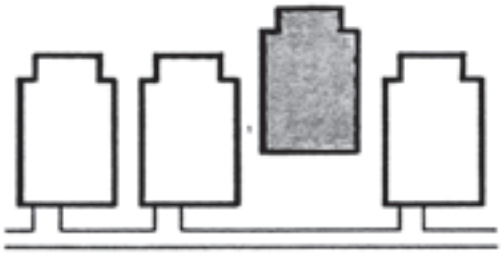
Designed to Fit...

Eugene's historic residential neighborhoods developed over many decades, and contain houses of many different styles, shapes and sizes. Because of this, there is no single blueprint for a new house that will be compatible with any given historic neighborhood. The first step in designing a new building that "works" in an older neighborhood is to look for patterns in the existing buildings. How large are other houses on the street? What kind of roofs do they have? How far are they set back from the street? Are they built of wood? Brick? What do their entryways and windows look like? Is the garage set back from the house?

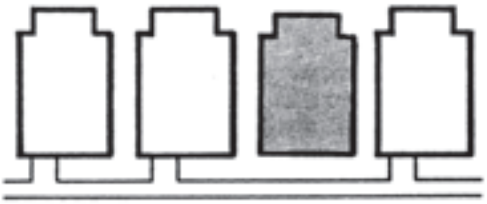
A compatible infill building or accessory unit should complement the existing patterns of its neighborhood. This doesn't mean building a replica of the house across the street, or a house that tries to create a false historic appearance. Attempt to design a building (whether it is a house, and addition, or a garage) that uses a similar "architectural vocabulary" to its neighbors. Key elements of that vocabulary are described and illustrated below.

Facade Orientation & Setbacks

Front and side yard setbacks should be consistent with those of adjacent houses on the block to maintain the "rhythm" of buildings and open space on the street. The typical pattern in Eugene's historic neighborhoods are houses located in the middle of their lots with front entrances facing the street. Exceptions to this include houses situated at one edge of a lot with a larger side yard, and corner-lot houses with corresponding corner entrances. The main entrance should be visible from the street. Infill development should follow whichever pattern is dominant on the surrounding block. As with other additions discussed in the previous section, accessory units should be placed on the rear of houses or lots to limit their visual impact as seen from the street.



New construction set back from the street disrupts the rythm of the historic development pattern



By maintaining the existing setback, new construction fits better into the historic streetscape

Building Height & Massing

The height and massing of new buildings should be consistent with that of surrounding historic buildings in a neighborhood. In most Eugene neighborhoods this means buildings of one to one-and-a-half stories in height, although some historic styles, like the American Foursquare, are a two full stories. Historic apartment buildings are three and four stories tall in some neighborhoods. A building's "massing" is the arrangement of its volumes, whether symmetrical or asymmetrical, in a central block, L-shaped, or arranged in wings.

One story | *One-and-a-half stories* | *Two stories* | *One story with full basement*

Roof Form

The roof form of new construction should be compatible with that of existing development on a block, in terms of type (gable or hip roof), pitch (steep or shallow), and orientation (whether the gable end faces the street).

Exterior Siding & Details

Materials used on new buildings should be consistent with the predominant materials used on other houses in a neighborhood. In most Eugene neighborhoods the predominant material is wooden clapboard or shiplap siding with a width of four to six inches, although some housing from the 1920s and 1930s feature brick or stucco exterior walls. Fabricated wood siding such as T-1-11, along with exposed concrete block, are not recommended. Vinyl and aluminum siding are not allowed on City Historic Landmark properties, and not encouraged in historic neighborhoods. A common problem is that prefabricated window and door trim used with vinyl and aluminum siding is often narrower than appropriate for most historic buildings, or for new buildings in historic neighborhoods.

Windows & Doors

The relationship of width to height of windows and doors, and the rhythm of solids (walls) to openings (doors and windows), in new buildings should be consistent with the dominant pattern set by surrounding historic buildings. For neighborhoods developed prior to the 1940s this generally means vertical, double-hung or casement, wood-frame windows. When placed in pairs or in groups of three, as on many Craftsman houses, these create a horizontal impression. Historic architecture displays a thoughtful use of natural lighting, often with numerous and well-placed arrangements of windows.

Exterior Details

Infill development should not mimic architectural ornament such as gingerbread or ornate brackets from surrounding buildings. Architectural elements that would be consistent with surrounding buildings include eave details, such as whether rafter tails are exposed or boxed-in, the use of a verge board, shingle moldings, and wide window surrounds. Many historic houses have a drip edge and water table that help to visually anchor the wall to the foundation. Use details that are compatible to your neighborhood and the style of building you are planning to build.

Porches

Historic houses built up until the mid-1930s tend to have front porches, and often rear and/or side porches as well. A porch provides the occupants with an outdoor room. Porches on new buildings should be of materials and propor-

One of these things is not like the others...
The prominent garage, lack of a porch and visible front door, shallow-pitched roof, and horizontal windows make the center house stand out as incompatible in a historic neighborhood

tions consistent with the neighborhood. Wood railings and support posts are strongly encouraged over prefabricated metal. Bungalows frequently featured boxed-in porch railings, though historic railings were not as high as the building

code currently requires. A porch may not be appropriate on new buildings in neighborhoods developed after 1935 that did not feature them originally.

Foundations

Foundation material and the height of the exposed area between the ground and the bottom of the walls should be consistent with other historic buildings in a neighborhood. Poured concrete and concrete block covered with stucco are generally appropriate. Exposure of one to three feet is generally consistent with most historical housing types in Eugene.

Paint Schemes

The choice of color for a house greatly affects how that building will fit into a neighborhood. While color choice is a personal decision for a building owner, and should not be dictated, pages 26-27 describe colors typical of different historic building styles to offer guidance in choosing colors compatible with the buildings in your neighborhood.

Solar Panels & Other Utility Systems

As with additions and alterations to historic buildings, solar panels, skylights, satellite dishes, and other external utility systems on infill development in historic neighborhoods should be installed to the rear or side of a building where they will not be visible from the street. See page 28 for images of well placed and poorly placed systems.

Landscaping & Fences

Landscaping in neighborhoods built during the first half of the twentieth century typically emphasized foundation plantings of shrubs and floral borders. Trees either in front yards or sidewalk planting strips were also common. Wooden picket fences of up to four feet in height were typical on late 19th century and some early 20th century houses. Tall privacy fences were not common in historic neighborhoods, and should only be used around rear yards. Building code allows these to be up to six feet in height. For more information on fences and landscaping, turn to page 37.

Garages & Parking

If your lot is accessed by an alley, consider building the garage and extra parking there, and particularly if this is the dominant pattern for garage placement in your neighborhood.

Lane County Historical Museum, # H5A/58-113

Living room of the F. L. Chambers House at 7th and Charnelton , c. 1908

Guidelines for Historic Interiors

Preserving Historic Interiors

The interior floor plan, which is the arrangement of rooms and the planned sequence of movement through these spaces, is probably the most important interior aspect of a historic building to evaluate before considering changes. Some rooms become obsolete for modern uses. This might be a pantry, small enclosed porch, or large storage closet that might need to be expanded to increase the square footage of a small kitchen or bedroom. Built-in features, like cabinets and window seats, need to be considered along with unusual applied finishes or decorative features. Wallpapers, paint color, hardware, light or plumbing fixtures, balustrades, decorative tin or plaster ceilings, and wood graining are some of the historic interior features that need to be evaluated prior to removal or replacement.

All buildings contain primary interior spaces, such as the living room or dining room in residential architecture. Secondary interior spaces, such as kitchens, bathrooms, hallways, or utility areas, are rooms that are used to service the primary spaces. After an evaluation, if you decide extensive changes to your interior are essential, it is better to alter secondary interior spaces while preserving as many aspects of primary spaces as possible.

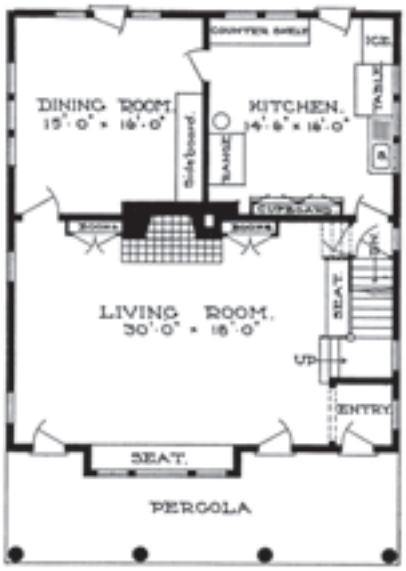
The Secretary of the Interior's Standards for Rehabilitation are applicable to interior spaces. Also, the National Park Service's *Preservation Brief* #18, *Rehabilitating Interiors in Historic Buildings*, is available from the Eugene Public Library and on the Internet. The Preservation Briefs series is an excellent source of information to help you rehabilitate your historic home.

A Craftsman style living room with built-in bookcases flanking the hearth. Illustration from Craftsman Homes, 1909

All houses contain primary interior spaces, like the living room or dining room. Aim to preserve as many aspects of these primary spaces as possible.

Guidelines for Interior Rehabilitations

1. Avoid radically altering a floor plan or interior arrangement of spaces.
2. The insertion of additional floors, dropping ceilings, or adding or removing walls is not desirable.
3. Avoid painting previously varnished surfaces, or removing plaster or wood to expose masonry walls.
4. Do not install new decorative material that covers up or disguises character-defining interior finishes or details.
5. Do not strip interiors of original doors, windows, woodwork or light fixtures.
6. Avoid destructive methods like sandblasting or torches to remove paint or other finishes.
7. When removing a deteriorated interior feature that is irreparable - like a tin ceiling, wainscoting or interior trim - replace it with a compatible material that replicates the historic look.
8. Paint colors that are not compatible to the historic interior should be avoided.
9. Protect significant interior features like mantels, balustrades and flooring during rehabilitation to avoid gouging, scratching or denting.



Ground floor plan of a Craftsman style home. Note the window seat and built-in book cases - common in many Bungalows and Craftsman houses. Illustration from Craftsman Homes, 1909

Lane County Historical Museum, # KE403

Back yard of the J. O. Stewart Residence, 390 East 9th Avenue, c. 1944

Guidelines for Historic Landscapes

Maintenance and Rehabilitation of Historic Landscapes

This section of the Advisory Guidelines offers general information on the evaluation, preservation and rehabilitation of historic residential landscapes located in Eugene. When evaluating historic architecture for preservation or rehabilitation it is important to consider the landscape elements that are located on the site, as well as their relationship to the surrounding neighborhood. On-site elements include outbuildings, fences, walls, driveways, paths, terraces, lawns, hedges, trees and shrubs, topography (grading), furnishings (benches and statuary), and water features. Vegetation is the primary feature of a landscape. Native species and cultivated plants make up the vegetation, which is constantly changing with the seasons and the passage of time. Residential landscapes in Eugene were generally simple in design, having grown from property owners' particular tastes or horticultural interests. The temperate climate of the Willamette Valley is a gardener's paradise, so we can expect to find many exotic and unusual species of ornamental plants.

Period Landscape Styles

We have broken down the landscape guidelines into historic periods, rather than making them specific to the architectural styles. One key thing to remember is that gardens were developed according to personal tastes that were influenced by gardening trends of the times.

The Victorian Landscape (1860 -1900)

The architectural styles that fall under the Victorian era are the Gothic Revival, Vernacular Gothic, Italianate, and Queen Anne. By the 1880s two features were considered essential to a house: a fine lawn and large trees. The development of the lawnmower in 1855 promoted the regularly cut green lawn. In this lawn planting beds, paths, and even fountains were cut out and shaped. Trees were strategically placed in the lawn to provide shade, frame the house, or accent the architecture by providing a backdrop. Stately trees like the big leaf maple, oaks, American elm and European beech were used during this period. Shrubs were popularized during this period, both in mass plantings, and as single accent specimens in the lawn. They were rapidly used to screen neighbors, views, and service yards of neighboring properties. A specimen shrub could also provide the focal point of a yard when it was underplanted with brightly colored annuals. Often a shrub was planted under a window, near a porch, or more importantly, to be viewed from a window or porch. Generally, founda-

tions were not covered with plantings during this period, but simple plantings of annuals, like nasturtiums, might have surrounded the house.

Annual flower beds were a distinctly Victorian design, and reflected the era's love of ornament and ostentation. These beds often took geometric shapes like the star, cruciform, and circles. Flower beds were conspicuous ornaments to the front of the house, and planted with brilliant annuals and sometimes roses. They might have also surrounded a fountain, planting urn, or statue. Favorite plants of this era included the geranium, coleus, cockscomb, castor beans, canna lilies, nasturtiums, lobelias, petunia, verbena, salvia, portulaca, ivy, pampas grass, palms, dusty miller, alyssum, and the brilliant zinnias.

Whimseys of many shapes enlivened the Victorian garden, including fountains, birdbaths, statues of children and animals, complex arbors, garden houses, rockeries, grottos, and intricate topiary work were all welcome. Many of these features depended on homeowners' income and their ability to maintain them, though, and are less likely to be found on modest residences.

Suburban houses of this era often had two entrances from the street. One as a straight or elegantly curving walk to the front entrance, the other a straightforward drive to the service area of the house. Lots were often fenced in a way that allowed maximum visibility of the house and grounds. Hedges were common during this period also, and included privet, boxwood, and flowering shrubs. Home owners often had vegetable gardens including berries, vines, fruit and nut trees. These "domestic" gardens were usually located to the back of the house, and often screened from the more formal front garden.

Early 20th Century Landscapes (1900 - 1935)

In a new movement that reacted against Victorian opulence, early 20th-century homeowners embraced an architecture that was simpler, and that utilized natural materials. The styles of this period were the Bungalow, American Foursquare, Craftsman, Colonial Revival, California Mission, English Cottage, Tudor Revival, and Norman Farmhouse. These post-Victorian houses stepped away from the elaborate and bright designs, to a simpler home landscape based on English and colonial traditions.

The Arts & Crafts Movement of this era promoted a return to nature, so patios, sun porches, and wide front porches became popular as part of this indoor/outdoor movement. The patio became a room for outdoor living. Patios were constructed of flat local stones, slate, flagstone, or brick, and eventually concrete was used. Outdoor furniture made these spaces truly livable and so rustic

furniture such as Adirondack chairs became fashionable. Container gardens helped to soften the transition from inside to outside. Large pots were favorites, and were set on patios, walls, and porches. They could be made from carved stone, cast concrete, terra cotta, and glazed pottery. The cast-iron urns of the Victorian era were out of vogue. In some instances the home gardener constructed planters from twigs, bark, or cemented together small stones.

The abundance of lawn plantings of the earlier era were abandoned for the open center plan, still so common today. Foundation plantings were promoted as a way to settle the house into its landscape. Such plantings could include ornamental shrubs, small trees, perennials, and groundcover plants. Picket fences gave way to neighborly clipped hedges, stone walls, and lattice work covered with vines. Freestanding lattice panels were used as trellises and screens around the garden. They were great for screening the vegetable patch or home orchard. During this time the woven wire fences, with vertical wooden posts, also remained popular, along with a few other types of wood fences.

A guiding principal of the Arts & Crafts aesthetic was to combine utility and beauty, so dwarf fruit trees began to replace ornamental shrubs, or grapes replaced flowering vines. The vegetable garden persisted throughout this period because it was believed to be every bit as beautiful as a flower garden. Herbs were well appreciated, and they were often laid out in symmetrical beds, even with brick paths, and edges of boxwood, lavender, or carnations. A hallmark of this era was the traditional perennial border utilizing an elaborate mix of flowering perennials.

The gardens of this period were intended to be low maintenance. The open-center plan made mowing easier, and dependable perennials and shrubs were introduced, which helped to eliminate the watering and coddling of roses and annuals. Low-maintenance groundcovers were planted with ivy, myrtle, and ajuga. Mulches were not used in this period but a mulch of hemlock bark is unobtrusive, and blends well with this style of garden. Black plastic and stone mulches are a late-20th-century introduction.

The early 20th-century gardener had to make decisions on whether the garden would be formal, informal, or naturalistic. Rectilinear and formal landscape plans were common with the Colonial, English Cottage, Tudor Revival, and Norman Farmhouse styles of architecture. Informal and naturalistic landscape designs were typically used with the Bungalow, Craftsman, and American Foursquare styles of architecture. All things

We need outdoor life in this country ... because it is the normal thing for all people, and we need it specifically as a nation because we are an overwrought people, too eager about everything except peace and contentment.

Gustav Stickley, 1912

Japanese were influential in this period, which included the naturalistic Japanese garden. Depending on your level of gardening interest both the formal and informal can be incorporated into one design.

Outdoor garden rooms were popular, and often included elaborate rock gardens, water features such as lily ponds, or color gardens in white, yellow, or blue. With an emphasis on natural simplicity, the movement introduced a wild garden that included local and exotic wildflowers. Bird baths and bird houses were important features of the wild garden, as bird watching was a popular pastime. What didn't the early 20th century garden have? No decks, no hanging plastic pots, no yellow rhododendrons, and no impatiens.

The Modern Garden (1935-1950)

The modern designers adhered to the theory that a house and lot were spaces to live in rather than as something to look at. In the 1950s Thomas Church proclaimed that "gardens are for people" and active people at that. As outdoor living became habit in the west, the garden evolved into a series of outdoor rooms. Terms like "living area" and "play area" became standard language on garden plans. Back yard patios took on unusual shapes, and even extended into the landscape to divide a view with a variety of plantings. Roof eaves were extended to cover porches, and then punctuated with openings to provide for shade and sun lit areas. The outdoor barbeque with a fireplace was also an integral part of the new outdoor lifestyle.

Service areas, like clotheslines and trash bins, were separated by a tall wood fence, or arbor. Depending on the owners' tastes, a water feature might be incorporated to compliment the geometric shapes of the planting beds or patio. A large selection of privacy fences became available, just like paving types for the patios. Affordable underground sprinklers made it possible to maintain vast expanses of lawn.

Front yards were designed to set off the front of the house, with trees or tall shrubs at the sides and back to create a frame and skyline, with smaller shrubs sloping down from these to create foundation plantings at the front of the house and along the sides of the yard. Dense evergreen plantings around the foundations of a modern house were clipped and pruned.

The form of the garden was generally simple and direct. Simplification of plantings was the character defining feature of the modern garden. Lines established by plantings were strong and graceful. Gone was the period of complex perennial borders, rose gardens, and annual displays. The modern

home might integrate a dozen reliable plants in mass plantings to define the shape of the garden. Specimen trees or ornamental shrubs were strategically placed to focus or enhance a view. Fast-growing ground covers were planted to fill the planting beds. Major changes were occurring in western horticulture with the development of many hybrid species of plants. This hybridization included development of dwarf and semi-dwarf fruit trees, conifers, and ornamental shrubs.

Period gardening does not have to be a museum quality endeavor. It blends old and new, finding creative solutions that meet modern needs while maintaining the look and and spirit of an earlier age. Respect the garden you've inherited while considering period landscape solutions, and you will likely end up with an appropriate period garden.

Landscape Evaluation

A building site can contain a historic building, structures, and associated landscape features. The first step in the landscape evaluation process is to identify these buildings, structures, and landscape elements on a site plan, and document them with photographs. One of the key features worthy of identification in a landscape analysis is the relationship of the main building to the on-site landscape, which includes garages and outbuildings. This analysis can help to inform the evaluator of the pattern of everyday use that occurred over time on the property, or will occur. Paths and driveways are often laid out for convenience in circulation, rather than aesthetic reasons.

The site may have historic significance in its own right as a designed landscape that complements the historic buildings. It is important to recognize the site for the historic values and story that it may tell. The building site is located in a particular setting, let's say the street or the neighborhood of which it is a part. Some of the relationships to look for are the setbacks, fence types, views, driveways and walks, along with street trees that define the setting of each historic property in a neighborhood.

Historic research is important for understanding what the landscape looked like in an earlier period. Historic photographs are the best sources for historic landscape identification. Articles in historic magazines can provide useful information about what the landscape trends and styles were in a given period. Oral histories with previous property owners are valuable for understanding what a garden might have looked like. Archived issues of magazines like

Sunset and *Better Homes and Gardens* are also excellent sources of information on garden styles fashionable at the time of a house's construction.

Site analysis is the process of physically looking over the historic property to better understand the location and significance of landscape features. Site analysis of the landscape provides an understanding of how the vegetation has changed over time, or how paths and buildings evolved into what they are today. In conjunction with historic photographs the site analysis can explain where missing landscape features were located, or how they have evolved with time.

As with historic buildings, you have to determine a method of treatment for your landscape. The method of treatment chosen will determine the scope of work, cost, and extent of repair or replacement that will be necessary. *Preservation* of a landscape maintains the form, materials, and important features of the landscape as it evolved over time. *Rehabilitation* retains the landscape as it was in a historic period, while allowing additions and alterations for modern usage. *Restoration* depicts an appearance that existed during the landscape's significant period of development. This can involve the removal of later additions, and the replanting or rebuilding of earlier landscape features.

Once you have conducted a site analysis and researched your property you are ready to select a method of treatment. Typically you will want to protect and stabilize significant features of an old landscape, usually the trees, an outbuilding or fence, retaining walls, outdoor barbeque, or patio. *Preservation* and *rehabilitation* are probably the most desirable methods to use when thinking about creating an appropriate landscape design for your historic property.

Gardens

Different periods of history had varying approaches to gardening. Early Oregon pioneers were too busy building houses, tending farms, and raising food crops to have time for planting elaborate flower gardens with carefully groomed lawns. As Eugene became settled and the city was laid out on a grid, property owners often grew a vegetable garden and planted a few fruit and nut trees. As time passed perennial flowers and ornamental shrubs, like lilac and mock orange, might have been planted around the house. Once nurseries became more prominent the avid gardener purchased roses, evergreen shrubs or exotic trees. Historic seed catalogues offered an assortment of annual seeds, like petunia, violets, geraniums, sunflower or calendula. Lawns tended to consist of native grasses and wild flowers.

Street Trees

Large street trees, like maples, oaks, and birches were popular historically because they provided shade and helped keep street and alley dust down. Streets in Eugene were generally laid out at sixty foot widths, with planting strips and then sidewalks. The earliest sidewalks were constructed of boards, but in the 1920s were converted to concrete, many of which exist today. Nels Jorgenson was an early contractor who installed many of Eugene's sidewalks, as is evidenced by his name imprint on many corners. There are some exceptions to this street layout, like Villard Street, which was designed with a green median strip. Alleys were laid out as part of the street grid system, dividing blocks into two distinct halves. Garages and parking still exist on the alleys, which is a design feature of the community that should be maintained and encouraged in old and new developments because they keep the automobile functions to the rear of the house.

Fences

During the 19th century white picket fences of three to five feet in height were common throughout the state, mainly to keep children in, and animals out, of the garden. Fences were less popular in the early 20th century with the interest in naturalistic landscaping that accompanied the bungalow and craftsman movements. Because of this lack of fencing, yards from this era appeared to be large and seemed to merge into each other using a variety of plant materials. The colonial revival and various English-influenced styles that became popular following World War I brought the picket fence back into popularity. These gave way in the 1940s to low, three to four foot tall chain link fence, which were affordable and took vines well, offering privacy.

If you want or need to fence part of your yard, keep in mind these periods and their appropriate fence types. Some historic fence types are shown at left. While low chain link fences are now historically significant for early modern houses, and original ones should be retained where present, they are not appropriate for earlier buildings or neighborhoods. Six foot tall privacy fences are never appropriate for the front yards of historic properties, and need to be evaluated for compatibility in back and side yards.

Colonial style fence with flat pickets

Solid picket fence with flat pickets

Solid board fence with spindled rails on top

Guidelines for Historic Landscapes

1. Public improvements to streets and sidewalks should be designed to enhance the visual continuity of the existing streetscapes. Alterations like the installation of sidewalks and curbs; cutting and planting of street trees; and installation of street lights, should be compatible with existing materials, yet provide safe access for pedestrians, bicyclists and automobiles.

2. Retain existing trees that are in good health. Annual maintenance, such as pruning dead limbs and applying fertilizer help to ensure long life for a tree. Regular watering of trees and shrubs in the dry season is essential for proper growth and health of the plant. Do not top cut shade trees. Selective pruning is better for the health and longevity of the tree. Replant, as necessary, large canopy shade trees along the streets. Deciduous and coniferous street trees are both compatible in Eugene.

3. New plantings should enhance, not hide or cover up, historic architecture. Tenacious vines, like Boston or English Ivy, can eat away at historic wood, brick and stonework if allowed to climb walls.

4. Landscaping can hide parking lots and unsightly views and is encouraged where applicable. Careful plantings of trees and shrubs can enhance views, or screen and provide a noise buffer.

5. Landscape designs featuring large planting beds with black plastic and bark mulch are not compatible to historic residential architecture. Low perennial ground covers, hemlock bark, and compost are more desirable mulches.

6. Fencing should be lower than 48 inches in height, and of an open design. Tall fences that conceal and surround architecture are to be avoided. Consider using picket fences rather than tall chain link or vertical board fences.

7. Off-street parking is best achieved at the side or rear of a historic structure. Large historic shade trees should not be removed to accommodate parking lots.

8. Alleys should continue to be attractive as public open space between properties. Future improvements, like paving or construction of secondary buildings, along the alleys should be sensitive to historic garages, outbuildings, fencing, paving and landscape plantings.

Lane County Historical Museum, # GN2016

American Foursquare style farm house on River Road, c. 1915

Glossary and References

Glossary of Architectural Terms

Arch. A construction technique and structural member, usually curved and made of masonry. Composed of individual wedge-shaped members that span an opening and support the weight above by resolving vertical pressure into horizontal or diagonal thrust.

Architrave. The lowest part of an entablature, or the molded frame above a door or window opening.

Balcony. A platform projecting from the wall or window of a building, usually enclosed by a railing

Baluster. Any of the small posts that support the upper rail of a railing, as in a staircase.

Balustrade. An entire railing system including a top rail and its balusters, and sometimes a bottom rail.

Bay window. A projecting bay with windows that forms an extension to the interior floor space. On the outside, the bay should extend to ground level, in contrast to an oriel window, which projects from the wall plane above ground level.

Board-and-batten siding. Vertical siding made up of alternating wide and thin boards where the thin boards cover the joints between the wide boards.

Bracket. A small projection, usually carved or decorated, that supports or appears to support a projecting eave or lintel.

Capital. The topmost member, usually decorated, of a column or pilaster.

Casement window. A window that is hinged on the side and opens in or out.

Chimney pot. A decorative masonry element placed at the top of a chimney, common on Queen Anne and Tudor Revival buildings.

Clapboards. Narrow, horizontal, overlapping wooden boards that form the outer skin of the walls of many wood-frame houses. In older houses, the exposure (the exposed area of each board not overlapped by another board) ranges from four to six inches.

Column. A vertical shaft or pillar usually circular in section that supports, or appears to support, a capital, load beam or architrave.

Corbel. A projection from a masonry wall, sometimes supporting a load and sometimes for decorative effect.

Corbeled cap. The termination of a brick chimney that projects outward in one or more courses.

Corner board. A board which is used as trim on the external corner of a wood-frame structure and against which the ends of the siding are fitted.

Cornice. The exterior trim of a structure at the meeting of the roof and wall; usually consists of bed molding, soffit, fascia, and crown molding.

Course. In masonry, a layer of bricks or stones running horizontally in a wall.
Cresting. Decorative grillework or trim applied to the ridge crest of a roof. Common on Queen Anne style buildings
Cross gable. A gable that is perpendicular to the main axis or ridge of a roof.
Cupola. A small, sometimes domed structure surmounting a roof. Found mainly on Italianate and Colonial Revival buildings.
Dentil molding. A molding composed of small rectangular blocks run in a row.
Dormer. A structure containing a vertical window (or windows) that projects through a pitched roof.
Double-hung sash window. A window with two or more sashes; it can be opened by sliding the bottom portion up or the top portion down, and is usually weighted within the frame to make lifting easier
Eave. The part of the roof that overhangs the wall of a building.
Entablature. Above columns and pilasters, a three-part horizontal section of a classical order, consisting of the cornice at the top, the frieze in the middle, and the architrave on the bottom.
Facade. The face or front of a building
Fanlight. A window, often semicircular, over a door, with radiating muntins suggesting a fan.
Fascia board. A flat board horizontally located at the top of an exterior wall, directly under the eaves.
French door. Two doors, composed of small panes of glass set withing rectangularly arrayed muntins, mounted within the two individual frames. Usually such doors open onto an outside terrace or porch.
Frieze. The middle division of an entablature, below the cornice.
Gable. The vertical triangular portion of the end of a building having a double-sloping roof, usually with the base of the triangle sitting at the level of the eaves, and the apex at the ridge of the roof. The term sometimes refers to the entire end wall.
Gable roof. A roof form having an inverted "V"-shaped roof at one or both ends.
Gambrel roof. A roof having two pitches on each side, typical of Dutch Colonial and Colonial Revival architecture.
Gingerbread. Highly decorative woodwork with cut out ornament, made with a jigsaw or scroll saw, prominent in Gothic Revival architecture
Half-timbering. In late medieval architecture, a type of construction in which the heavy timber framework is exposed, and the spaces between the timbers are filled with wattle-and daub, plaster, or brickwork. The effect of half timbering was imitated in Oregon in the 19th and 20th centuries by the Queen-Anne and Tudor Revival styles.
Hipped roof. A roof which slopes upward on all four sides.
Hood molding. A decorative molding over a window or door frame, commonly found on Italianate style buildings such as the Smeede Hotel in Eugene.

Jerkinhead roof. A gable roof truncated or clipped at the apex - also called a clipped gable roof. Common in Bungalows and Tudor Revival, and Arts and Crafts style buildings.

Latticework. A wood or metal screen composed of interlaces or crossed thin strips.

Leaded glass. Small panes of glass, either clear or colored, that are held in place by strips of lead.

Lintel. A horizontal beam over an opening in a wall that carries the weight of the structure above.

Mansard roof. A roof with two slopes, the lower slope being nearly vertical, often concave or convex in profile. Common to the Italianate and Queen Anne styles.

Molding. A decorative band or strip with a constant profile or section generally used in cornices and as a trim around window and door openings. It provides a contoured transition from one surface to another or produces a rectangular or curved profile to a flat surface.

Mullion. The vertical member of a window or door that divides and supports panes or panels in a series.

Muntin. One of the members, vertical or horizontal, that divides and supports the panes of glass in a window.

Oriel window. A window bay that projects from the building beginning above the ground level.

Palladian window. A window divided into three parts: a large arched central window, flanked by two smaller rectangular windows. These are found in Colonial Revival as well as Italianate buildings.

Parapet. A wall that extends above the roof line. Common in California Mission style buildings.

Pediment. A low triangular gable end, often found in classical architecture.

Pent roof. A small, sloping roof, the upper end of which butts against a wall of a house, usually above the first-floor windows.

Pilaster. An engaged pier or pillar, often with capital and base.

Pillar. A post or column-like support

Pitch. The degree of slope or inclination of a roof.

Pointed arch. Any arch with a point at its apex, common but not restricted to Gothic architecture. Tudor Revival buildings also frequently incorporate pointed arch motifs.

Portico. A porch or covered walkway consisting of a roof supported by columns.

Quoins. Cornerstones of a building, rising the entire height of the wall, and distinguished from the main construction material by size, texture, or conspicuous joining. In masonry construction, they reinforce the corners; in wood construction, they do not bear any load, are made of wood, and imitate the effect of stone or brick.

Rafters. The sloping wooden roof-frame members that extend from the ridge to the eaves and establish the pitch of the roof. In Craftsman and Bungalow style buildings the ends of these, called "rafter tails" are often left exposed rather than boxed in by a soffit.

Ribbon window. A continuous horizontal row, or band, of windows separated only by mullions. Used to some extent in Craftsman designs, but more common in Eugene on post-war modern buildings.

Round arch. A semicircular arch, often called a Roman arch

Rustication. Masonry characterized by smooth or roughly textured block faces and strongly emphasized recessed joints.

Sash. Window framework that may be fixed or moveable. If moveable, it may slide, as in a double-hung window; or it may pivot, as in a casement window.

Shiplap siding. Wooden siding tapered along its upper edge where it is overlapped by the next higher courses of siding.

Side light. A framed window on either side of a door or window.

Siding. The narrow horizontal or vertical wooden boards that form the outer face of the walls in a traditional wood-frame building. Horizontal wooden siding types include shiplap and clapboard/weatherboard, while board-and-batten is the primary type of vertical siding. Shingles, whether of wood or composite material, are another siding type.

Sill. The lowest horizontal member in a frame or opening of a window or door. Also, the lowest horizontal member in a framed wall or partition.

Skirting. Siding or latticework applied below the watertable molding on a building.

Soffit. The underside of the eaves on a building, particularly the boards enclosing the eaves and covering rafter tails.

Stucco. A material, usually composed of cement, sand, and lime, applied to a surface to form a hard, uniform covering that may be either smooth or textured. Also, a fine plaster used in decoration and ornamentation of interior walls.

Surround. The molded trim around a door or window.

Swan's neck pediment. A pediment with an open apex; each side terminates in curves resembling a swan's neck. Found in Oregon mainly on Colonial Revival buildings.

Terra cotta. A red-brown fired but unglazed clay used for roof tiles and decorative wall covering. These roof tiles are common in the California Mission style. Glazed terra cotta was frequently used for exterior decoration on commercial buildings of the early 20th Century. In Eugene the McDonald Theater provides an example of ornate glazed terra cotta.

Transom. Horizontal window opening above a door or window.

Tongue and groove. A type of board milled to create a recessed groove along one long side and a corresponding flange along the other that lock together when two or more boards are placed side-by-side. Tongue and groove boards were commonly used for flooring and siding.

Tudor arch. A four centered pointed arch, characteristic of Tudor style architecture in England in the 15th and 16th centuries.

Turret. A small, slender tower, usually corbeled from a corner of a building

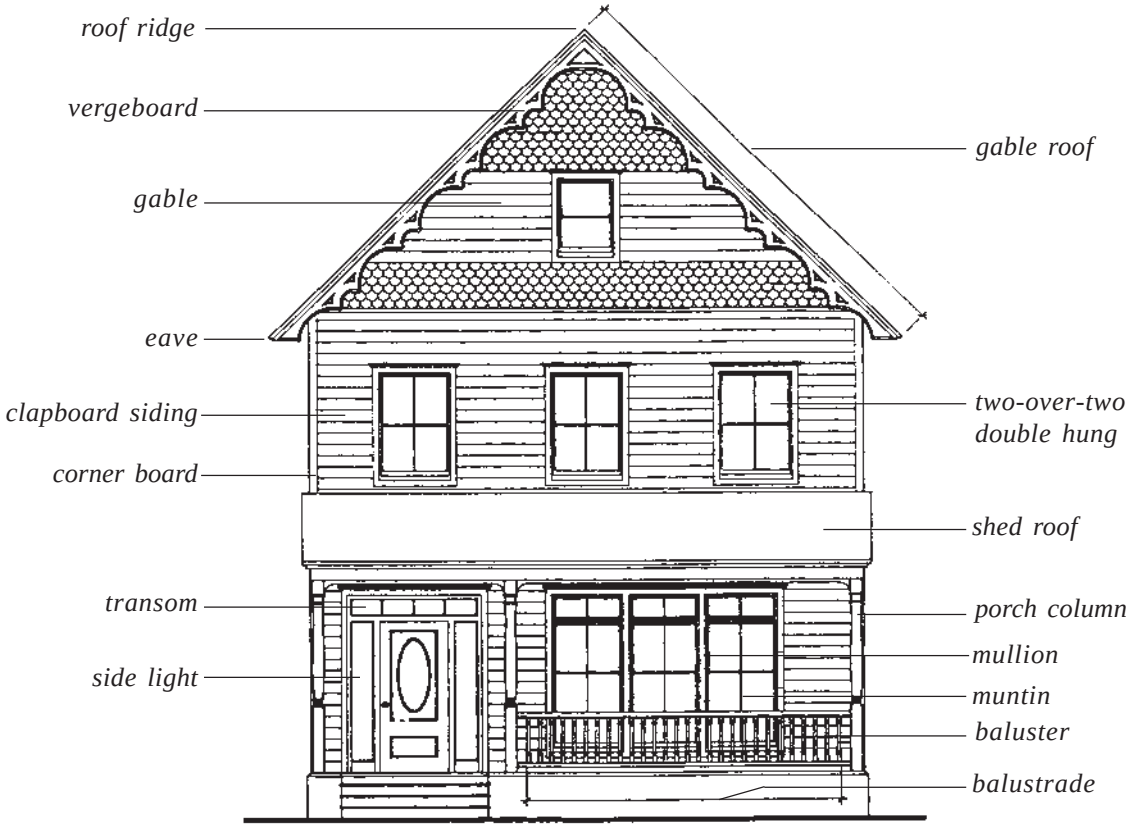
Veranda. A covered porch or balcony, running alongside a house; the roof is often supported by columns.

Vergeboard. An ornamental board, sometimes jigsaw cut, that serves as trim and is attached to the overhanging eaves of a gable roof; sometimes called a bargeboard.

Water table. A projecting ledge, molding, or string course along the bottom side of a building, designed to throw off rainwater; it usually divides the foundation of a building from the first floor.

Weatherboard siding. Siding, usually wooden, consisting of overlapping, narrow boards usually thicker at one edge; also called clapboard siding.

Adapted from Oregon Style: Architecture from 1840 to the 1950s by Rosalind Clark



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U.S. Department of the Interior. Illustrated Guidelines for Rehabilitating Historic Buildings. Washington D.C.: Cultural Resources Preservation Assistance Division, 1992.

Periodical References for Historic Rehabilitation

The following periodicals are excellent resources for help in understanding, evaluating, and rehabilitating historic properties:

Fine Homebuilding
The Taunton Press
Newtown, CT 06470
http://taunton.com/fh/

Historic Preservation Magazine,
National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, DC 20036
http:/www.nthp.org/

Material Culture
Pioneer America Society
c/o Department of Earth Sciences
Southeast Missouri State University
Cape Girardeau, MO 63701

The Old House Journal
P.O. Box 420-235
Palm Coast, FL 32142-0235
http://www.oldhousejournal.com/

Preservation Briefs
National Park Service
Heritage Preservation Services
P.O. Box 37127
Washington, DC 20013-7127
http://www2.cr.nps.gov/tps/briefs/presbhom.htm

The Eugene Planning Division is establishing a collection of resource for historic preservation at the Eugene Public Library. Check there or with the Eugene Planning Division for relevant reference material. The University of Oregon Knight Library's Oregon Collection and the Lane County Historical Society both have collections of historic photographs, Sanborn Insurance Maps and other historic materials that may prove valuable to researchers.

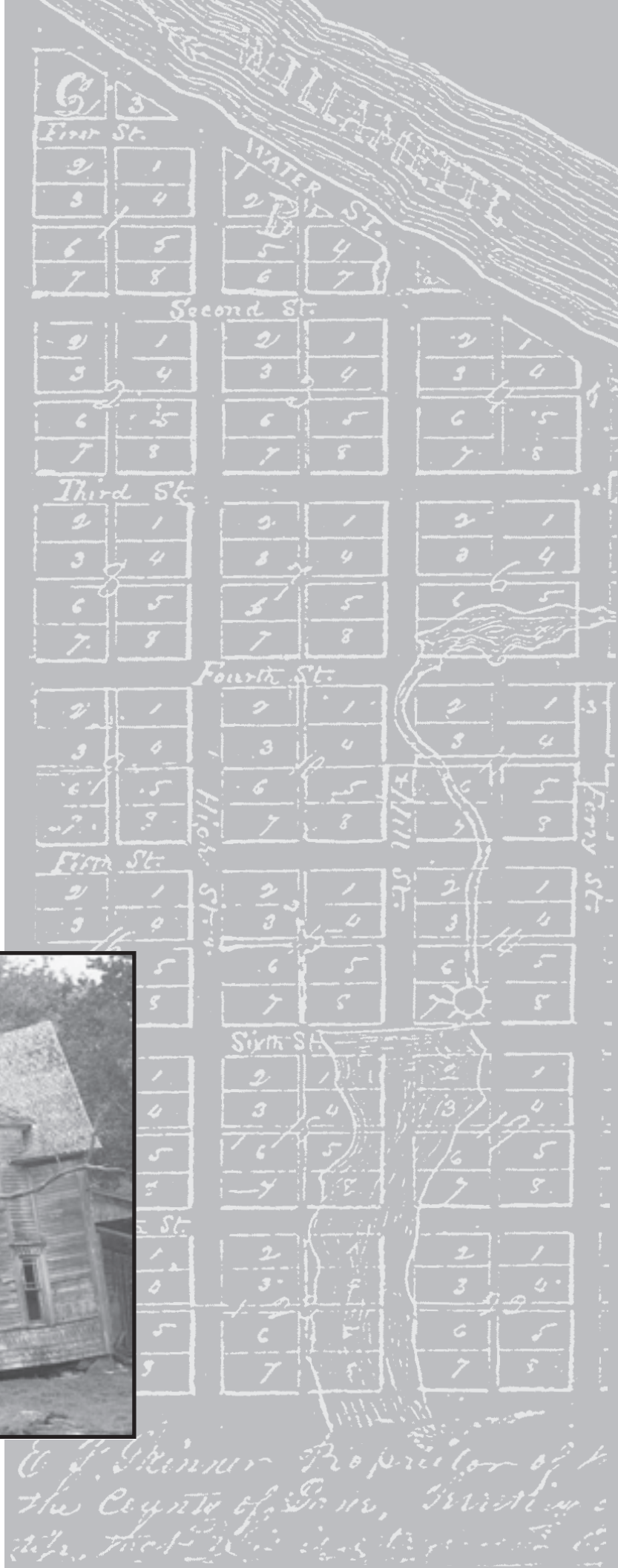

Photo by Eliza McFadden

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