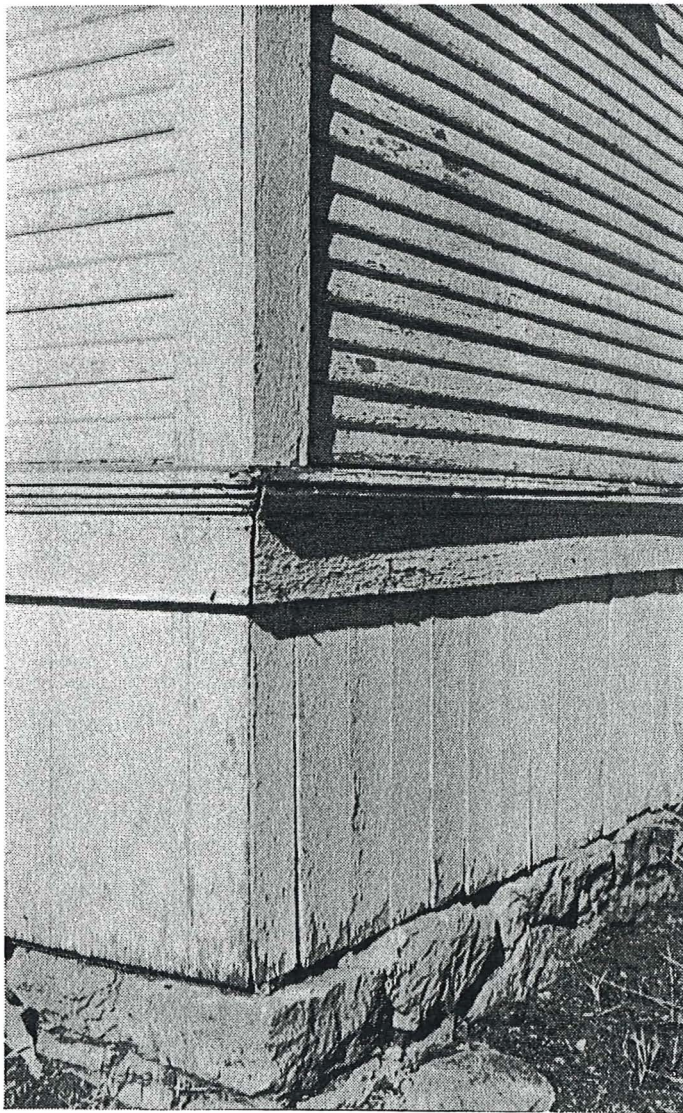


BUILDING RIGHT!



A GUIDE TO
CONSTRUCTION
AND
REMODELING
IN
TALENT'S
HISTORIC
AREA

BUILDING RIGHT!

**A GUIDE TO CONSTRUCTION AND REMODELING
IN
TALENT'S HISTORIC AREA**

**PREPARED FOR THE
CITY OF TALENT**

By

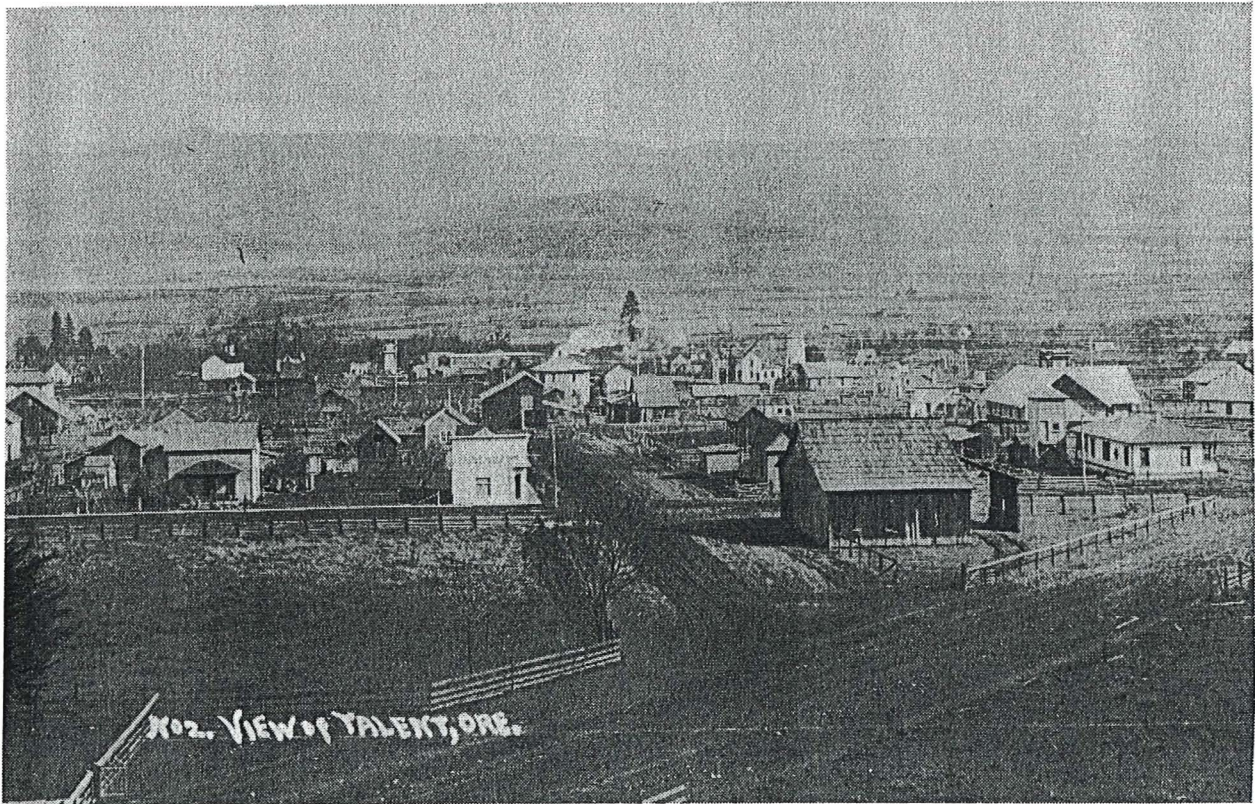
**George Kramer, M.S.
Historic Preservation Consultant
Ashland, Oregon**

1996

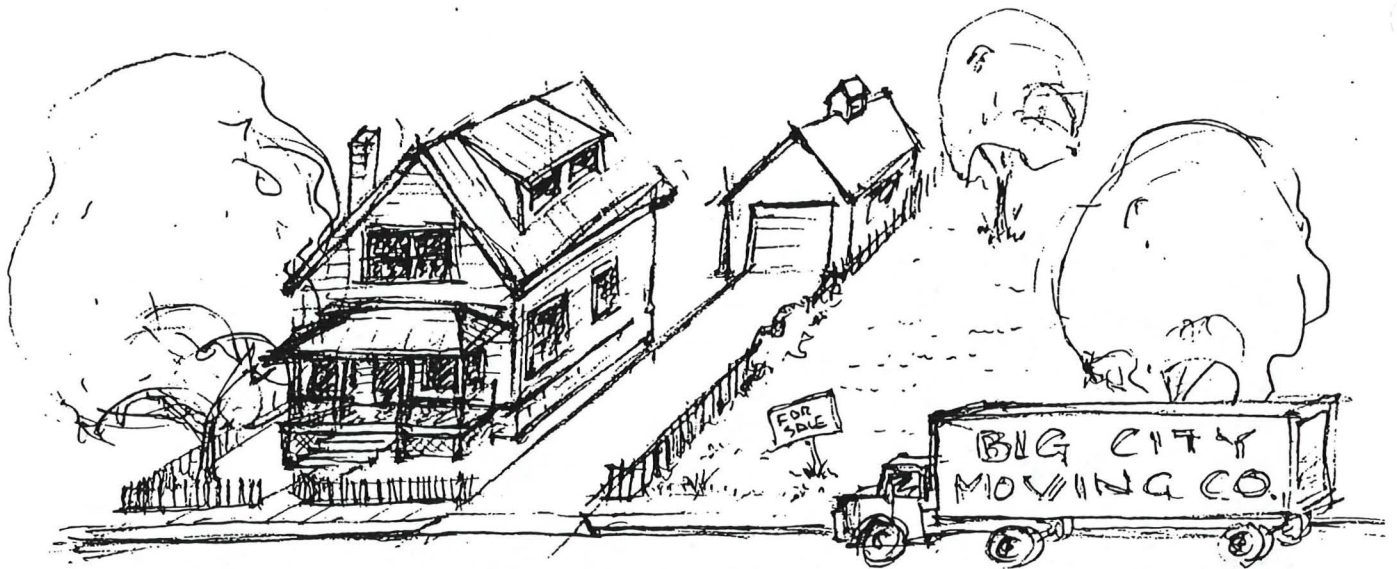
WELCOME TO HISTORIC TALENT!

Congratulations! The area you're thinking of building or renovating within has been the heart of our community since our city was first settled. We are proud that our original neighborhoods and commercial district retain the look and feel of a rural small town and the City has long supported retaining its historic character. *Building Right!* is a guidebook to remodeling, restoration, and new construction in Talent's historic area with the goal of preserving our city's charm as we continue to grow and prosper.

This guidebook is intended to help as you plan and prepare your construction project for public review. It does not replace Talent's building or planning code and you'll need to be sure to review those documents to assure your project meets all the applicable development standards. *Building Right!* seeks to encourage development that is appropriate and compatible with our city's past in recognition that historic restoration in Talent isn't always the same as it is everywhere else — but then we like to think the Talent itself is unique. We hope that after reading through this guide you'll agree with us and consider *Building Right!*



This historic view of Talent's historic area was taken c.1912, looking east from the bell tower of the old Talent Elementary School building. The Methodist Church is in the lower right hand portion of the picture. (Photo Courtesy of Richard Lohr & Company, Jacksonville)



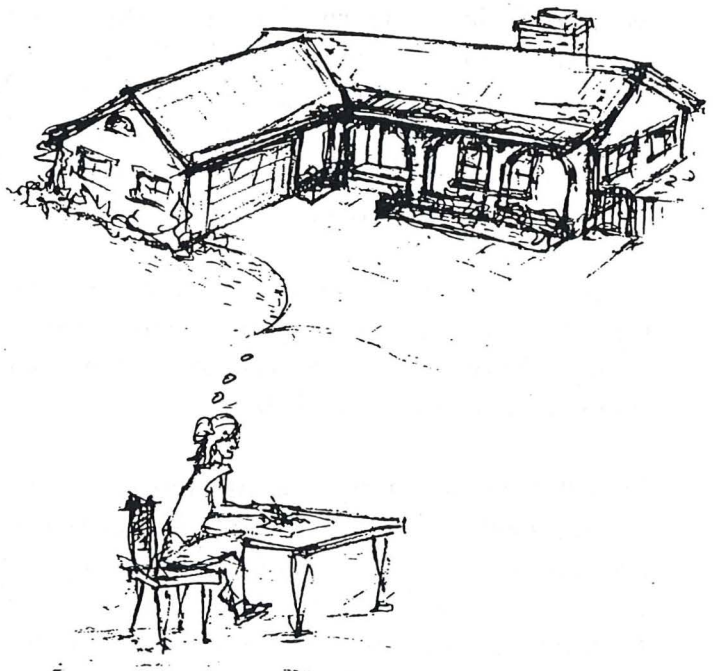
Restoration and compatible construction doesn't have to be complicated. If reading through this Guide is more than you bargained for, you can follow these panels and see how one family ends up "Building Right!" in Talent. Bob and Roberta and their family have just moved here from a larger city. They purchased a lot in one of Talent's oldest neighborhoods and plan to build a new home. Let's follow them through their design and application process and see how they end up "Building Right!" (And remember, if you need more information, there's plenty in the rest of the Guidebook that can help you with your project)

1. A LITTLE HISTORICAL BACKGROUND

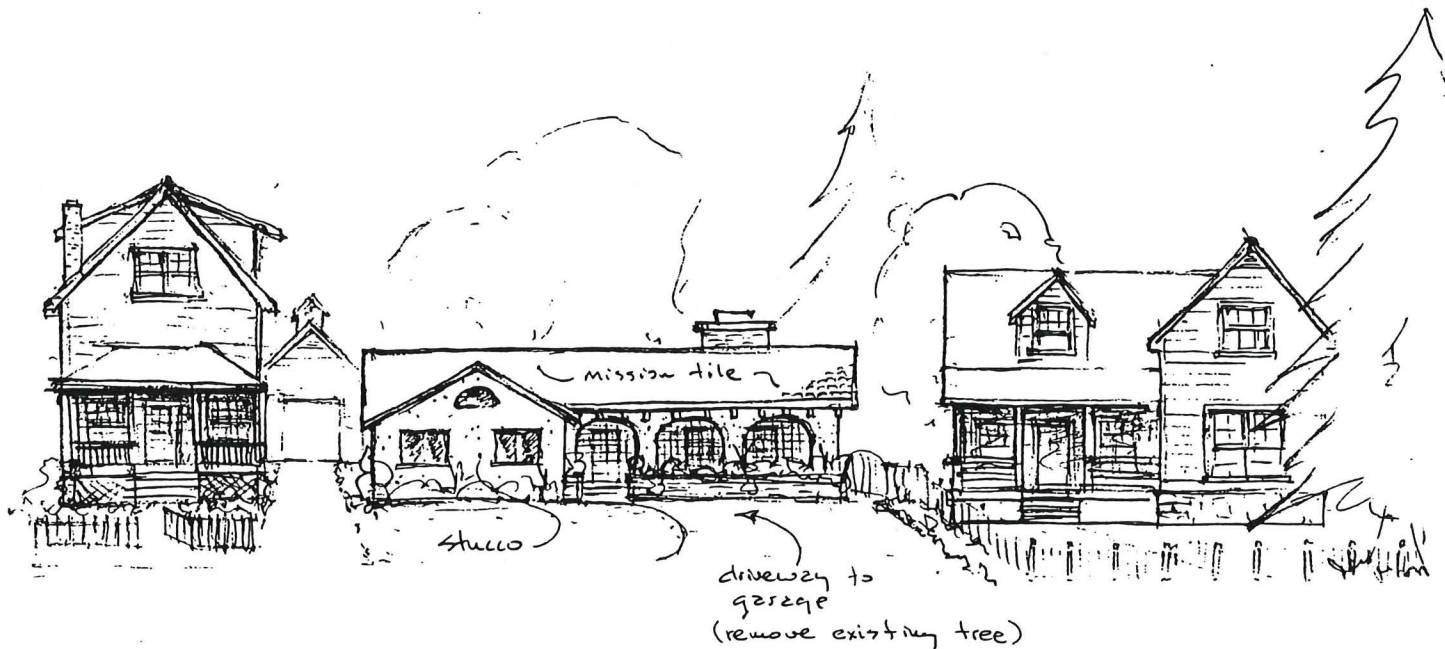
The idea for a new city between Ashland and Phoenix began in the early 1880s as the promise of the railroad moved south through the Rogue River Valley. In February 1883 a local builder, merchant, and promoter named Aaron P. Talent was appointed as postmaster and the "Town of Talent" became a recognized community near the head of Wagner Creek. From these modest beginnings, the community grew slowly. Aaron Talent operated a store and soon a small cluster of simple wood frame dwellings sprang up around both this building and the Wagner Creek Baptist Church, the oldest structure built in the area.

Most of Talent's residential buildings were what architectural historians call *vernacular*, meaning they fairly ignored the high style trends found in larger cities. Talent's residents built simple, functional houses, much as their parents and grandparents had. It wasn't a matter of style — it was just the right way to build a house. Commercial buildings were what we today call the western *Falsefront*, wooden buildings characterized by a projecting facade that hides the roof from the street.

As Talent's center shifted from the stage route through the valley, to the railroad, and then back to Pacific Highway along what is now Talent Avenue, the buildings and stores continued the simple designs of the town's earliest years. The Hanscom Hall, (201 Talent Avenue) was completed in 1906 and is now listed on the National Register of Historic Places. The first decade of the 20th century was a busy one in Talent — the city was incorporated in 1910 and new additions such as Gibson Street were added to the community to accommodate the bursting population.



After analyzing the needs and budget of the family, Roberta has a general idea of how her and Bob's new home should look. It sort of reminds her of the house in the suburbs that her parents owned when she was child.....



Walking around their new neighborhood, Bob and Roberta are a little concerned that their initial design isn't quite right. They try to visualize how it'll look on their lot and think it might not fit in with character of the area.

Many of Talent's houses date from this booming period. When a disastrous fire leveled much of the downtown in 1911, the new city's confident merchants rebuilt in brick and concrete, finally replacing the early wood frame falsefront buildings of the original development period. In the years before and after World War I new residential forms, the Bungalow and the Colonial Revival styles, joined the earlier vernacular forms of Talent's residential areas.

Today, more than a century since Aaron Talent first stamped a letter in the town that shared his name, the City of Talent retains a strong identity within the Rogue River Valley. As the city has continued to grow, modernize and expand, its citizens are intent to retain a connection with Talent's past.

In 1994-95, the City commissioned a series of studies to document Talent's built environment and record those buildings that remain from Talent's early development. A portion of the city, containing the majority of the original downtown and residential areas was surveyed and defined as the Talent Historic Area. With the creation of the Talent Architectural Review Commission [ARC] the City has begun an ongoing effort to work with property owners, residents, businesspersons, and others to maintain Talent's historic character as the city grows and continues to develop. *Building Right!* is a step in that process — a guidebook to the types of buildings that were once constructed in Talent's historic areas with suggestions on how to build and renovate so that they will remain a vital element in the city's future.

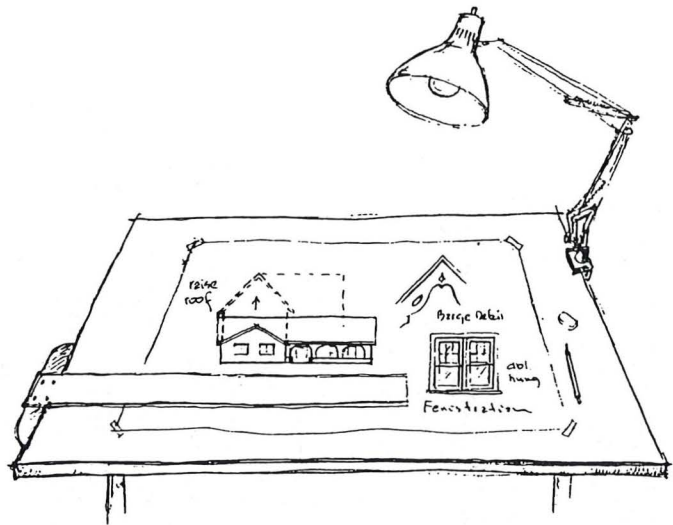
The older part of Talent. . . contain[s] the City's historic fabric and are characteristic of small, rural towns of the early to mid-1900s. Such towns are few in number, particularly when located in the midst of a growing metropolitan area. It is the intent of the City to preserve the rural, small town, identity of Talent and sites important to its heritage for the education, enjoyments and pride of its citizens and visitors.

Article 13, Talent LDO, adopted 1980.

2. BUILDING RIGHT! THE BASIC APPROACH

Building Right! in Talent presents both challenges and opportunities. The city's modest historic development lacks much of the grand and elaborate architecture often associated with the history and preservation of larger communities. That's not to say that Talent's architectural heritage is less important or worthy of preservation than the grandest Victorian mansion of some other town. But our *vernacular* past does often mean that "restoration" here can be easier and less expensive, with fewer costly details to replicate or replace than might be the case in other cities. Talent's simple buildings reflect the city's rural small town past and they are a history worth preserving as our City continues to grow.

At first, the issues surrounding new construction, renovation, or addition seem fairly simple. As a property owner or developer you're looking to maximize the usefulness of your land, build something that is safe and good-looking, and keep your expenses within reasonable bounds. The building code, your bank account, and the real estate market take care of most the issues you'll face after making some basic decisions about materials and use. Many people looking at the issues involved in the *Building Right!* concept as "just another hoop" to jump through. But Building Right within the historic area of Talent doesn't have to be any harder or more expensive than building anywhere else....and it shouldn't be.



Roberta heads back to the drafting table to make the design more compatible with the neighborhood. She raises the roof pitch and changes the window style. Maybe some fancy details would make the house look more like the Victorians that she's seen in some decorating magazines....

Simply put, *Building Right!* is nothing more than construction within the context, with a recognition that each individual building should contribute to the character of the larger community, respecting its surroundings not overpowering them, and creating a neighborhood of new and old that reflects the history of the area.

OKAY, SO HOW DO I BUILD RIGHT?

The first thing to do in planning any building project that will reflect the historic development of Talent is simple.

 TAKE A HIKE!

Take a walk around your block and look at your neighbor's houses or stores. What materials are they made of? What types of windows do they, or did they, have? What kind of siding or roof shape is most prevalent? Do the houses have front porches? Is the garage attached or separate? Is the garage right on the street or at the end of a driveway? Are the yards fenced? The answers to each of questions, along with many others, help define the CONTEXT of your project. To Build Right! your project should incorporate the same basic materials and approach to scale, proportion and placement on the lot as is found elsewhere in your neighborhood. A design that is Built Right! is one that will be compatible with its surroundings, complimenting the character of the neighborhood.




Now Bob and Roberts's house seems tall and narrow, like the other homes in the neighborhood. They've been able to move the garage to the rear of the lot by creating a driveway. Roberta is excited that they can save the huge old tree in the front yard too! All that fancy exterior trim is stretching their budget but it's worth it. Sure, they'll have to wait a few years to build the deck in the back but now the house really looks historic!

 BUT MY HOUSE DOESN'T EVEN LOOK

“HISTORIC” ANYMORE....

Part of Talent’s history and the history of its architecture is that it has been often modernized, not always with the attention to either detail, workmanship or context that we might now prefer. Sometimes those changes may have gained historic value that worth saving. But more likely your house or store will have additions or earlier remodeling that are in conflict with the historic character of the neighborhood. You might have a metal roof or aluminum windows. Or a large addition that dwarfs the main house in scale. Such *remuddling* is common but it is also often reversible. In many cases inappropriate materials were simply applied over the original design to “modernize” the structure, or an addition was tacked on without much damage to the main building. The original elements, or evidence of them, can often be found and re-used simply by removing what is now covering them up from view.

 EXPLORE YOUR PROPERTY...

WHAT D’YA GOT?

Now that you’ve walked around the neighborhood and studied your “context,” take a critical look at your own building and try to decide what its “original” design was and what has been changed. Poke around — look underneath the siding, below the foundation, inside the “added” rear porch. What did earlier owners add or remove? Is the original material still underneath? Which parts of your structure are original and which parts have been added? There’s rarely anything wrong with the idea of gaining extra space to the rear (or the side or the attic) it is simply in the execution that the earlier project failed.



Bob and Roberta take their plans to the Architectural Review Commission for some advice. The Commission members are concerned that the house is more elaborate than the neighborhood. They suggest that Roberta remove the turret and some of the fancier trim to make the house more compatible. They also suggest a front porch to better define the entryway!

How could you redesign it? Or a fine design solution was simple built poorly, with cheap materials or poor workmanship. Or perhaps it has just deteriorated over the years from lack of maintenance. Look closely at your building and figure out what works and what doesn't. If you can discover what your building once looked like and how it has been changed already, you've a good start on figuring out how to design your present project while respecting its original character.



MAKE NO LITTLE PLANS...MAKE LOTS OF THEM!

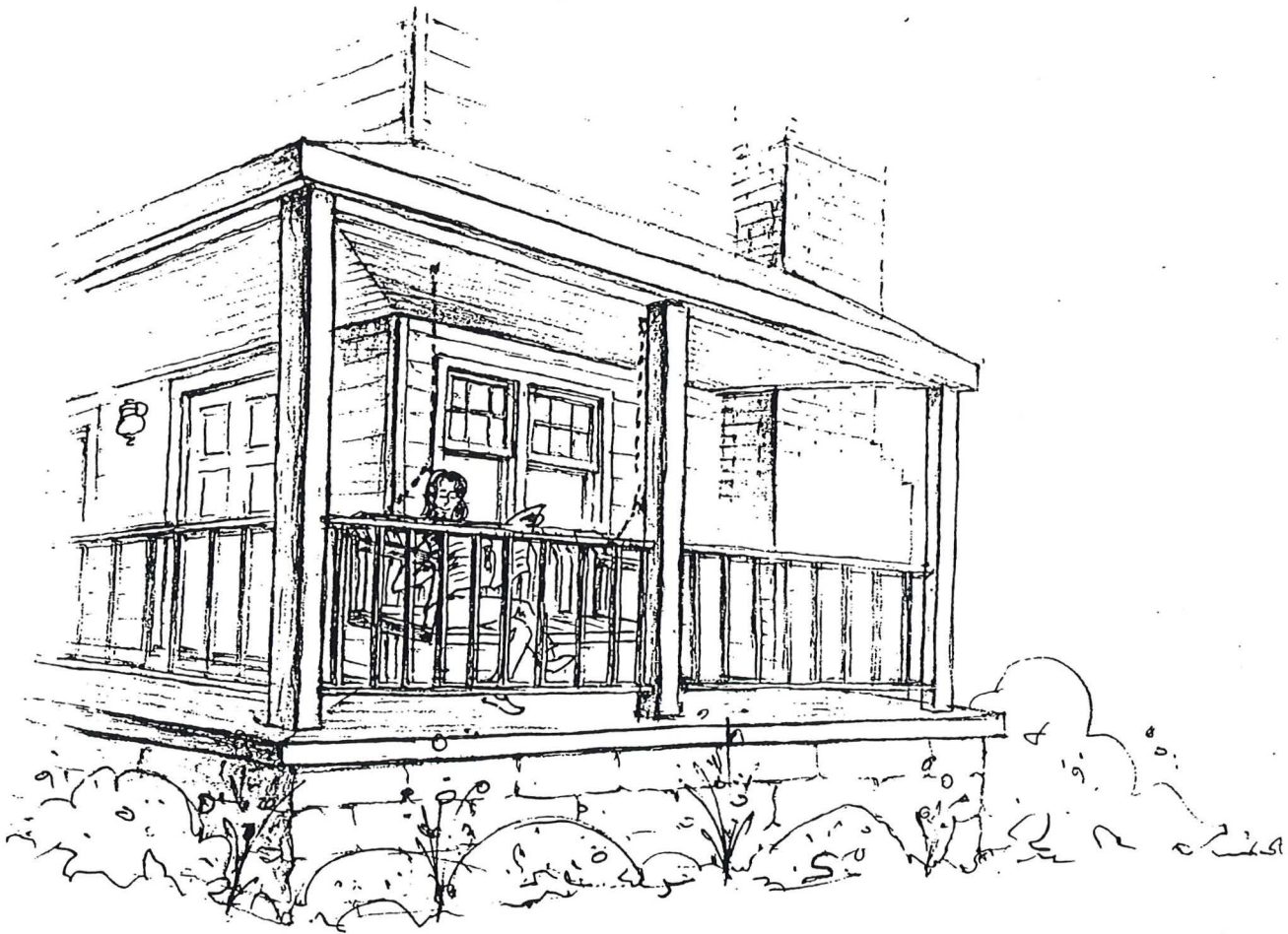
Paper is cheap! Draw up several options for your project. Talk with your builder or architect about what changes you need to make and how they can be fit into your existing building and your budget. Draw up some floorplans and some elevations of what the finished project would look like. How can you do what you want to do (i.e. build another bedroom, add a bath, get more storage space, or...?) and still respect the basic design of the house. Sometimes this simply means matching the roof lines, building another gable off the rear instead of a flat roof addition, or matching the exterior siding. Draw up your ideas or try to visualize them some other way and then ask yourself if the new project does fit in with the neighborhood and the original building.



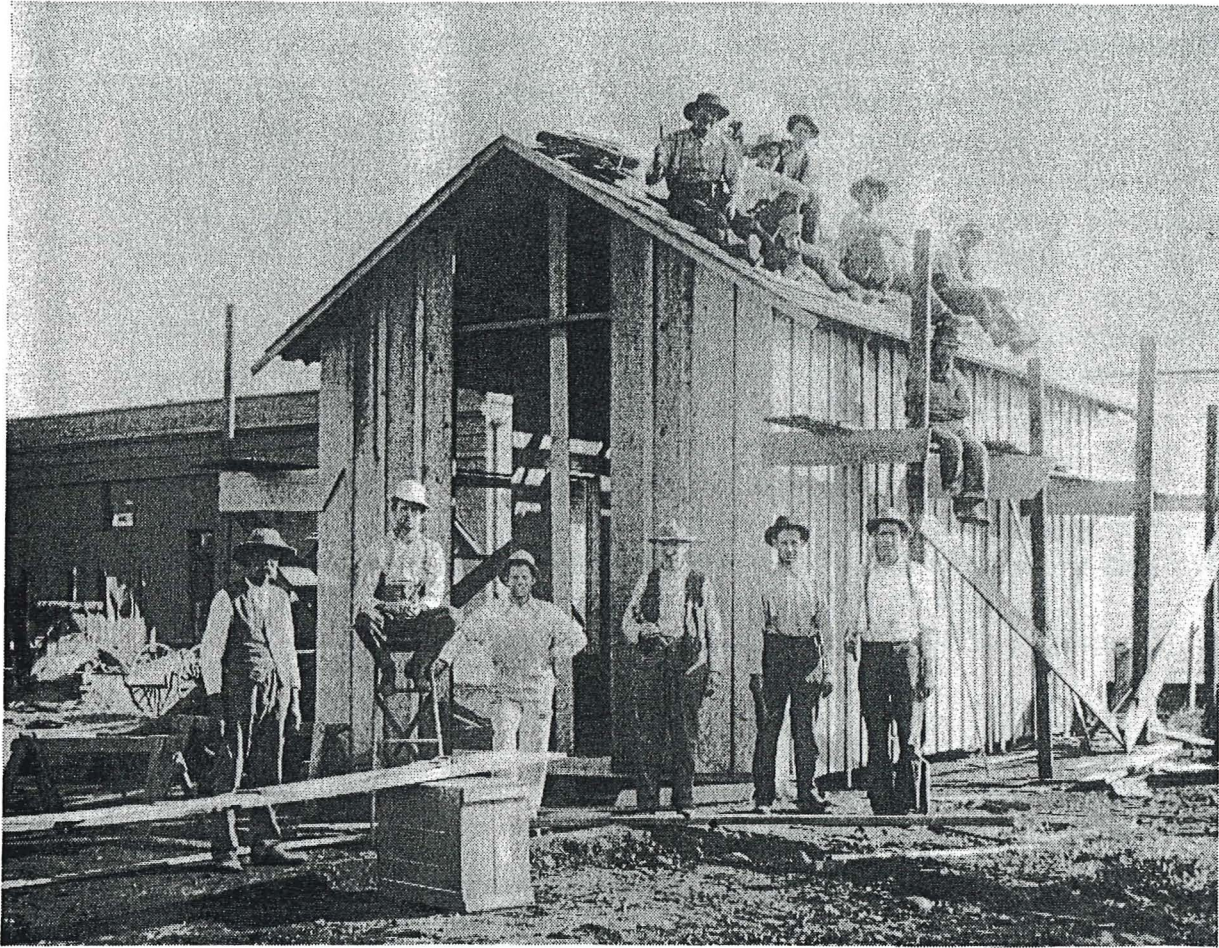
With the money they saved by removing the “fancy” details, Bob and Roberta are able to build the deck in the backyard. And the new front porch is the perfect place for a swing. The new design meets their needs AND it seems to blend in with the neighborhood. Roberta finalizes the building plans and submits them for review to the City and they’re approved!

 TALK

The Talent Architectural Review Commission, appointed by the Mayor, meets regularly to discuss construction projects within Talent's Historic Area. Take your preliminary drawings to one of their meetings (Call City Hall for the next meeting time). Get some input on the design before you finalize your plans. The ARC is composed of people familiar with both building and Talent's history. They will be happy to assist you in planning your project so that it can blend into Talent's historic character.



Bob and Roberta are all moved in now and love their house. Their house is "Built Right!" — it fits in nicely with the neighborhood and its historic character and still meets the family's needs. They both enjoy entertaining on the deck and the kids want to put a basketball hoop on the garage. Best of all, Roberta likes to sit on the front porch after a long day at work, reading the local news and chatting with her new neighbors.



This large group of workers took their task seriously, as this c.1911-12 photo shows. The small plank construction storage shed they built behind the old Wolters Store (on the site of what is now Rick's Market) no longer stands. (Courtesy of the City of Talent Collection)

3. KEY POINTS IN BUILDING RIGHT!

Any building project includes literally thousands of small, seemingly inconsequential, decisions. The following items cover some of the major elements and design issues to consider as you are making your own decisions — and trying to *Build Right!*

3.1 VOLUME AND MASS:

The exterior of a traditional building was often complex — an “L” shaped porch wrapped around the front under its own roof or a wing intersected into another volume. As new uses were added to the traditional interior plan, new rooms or wings were constructed at the rear or side of the original volume. Taken all together, typical historic buildings offer a complex exterior volume that fairly honestly relates the activities within. Look at the rear of older houses and note how the “kitchen” is visually subordinate to the living spaces in front. This was partially because kitchens weren’t as elaborate or important to everyday life as they are today (nobody would “hang out” in the kitchen the way we do at today’s social gatherings) and more importantly, because kitchens were HOT! They were kept in the rear to keep the rest of the house from heating up during the long summer months. Before the common use of concrete for foundation work, when buildings were governed by the length of floor joists and the requirement of post and pier foundations, structures tended to narrow and vertically oriented not wide and horizontal as many modern buildings. This was also an effect of the typically narrow width of city lots.

GENERAL DESIGN

Try Using These Approaches

Vertically appearing, visually distinct, volumes
Combining smaller volumes to create larger spaces
Complex floorplans with “ells” and “wings”
Projecting front porches create sense of entry
Garages and outbuildings to the rear

Try to Avoid These Approaches

Large low horizontal volumes
“The Big Box”
Large massive single volumes
Hidden, undistinguished entryways
Garages that dominate the main facade



3.2 ROOF

The shape or form of a building's roof, along with its material, play a huge role in its appearance. Most residential properties in Talent's historic neighborhoods have *gable* roofs, generally of 6/12 *pitch* or greater, *hipped* roofs, or combinations of the two. Most volumes are complex, with a variety of roof forms, including *shed porches*, *dormers*, and other secondary volumes that surround the main roof area. The city's public and commercial buildings are *mixed single slope roofs*, generally hidden behind *falsefront* facades, and a few *arch truss* or gable volumes.

Roof Form

Try Using These Approaches

Multiple intersecting forms
Steep pitch [More than 6/12 gables]
Projecting elements, dormers
Clipped Gables or "*jerkin head*" roofs
Sloped roofs behind parapets (Commercial)
Barrel or Trussed roofs (Commercial)

Try to Avoid These Approaches

Single monolithic roof form
Shallow pitch [Less than 4/12 gables]
Flat roofs

Roof Materials:

Try Using These Materials

Architectural grade asphalt shingle
Wood shingles
Wood shakes
Corrugated galvanized metal¹

Try to Avoid These Materials

Standard 3-tab asphalt shingle
Rolled asphalt roofing
Hot-mopped asphalt (where visible)
Standing seam metal
Cement tiles
Terra cotta (Spanish) tile

¹ Corrugated metal is appropriate for some of Talent's commercial buildings, secondary sheds and barns, as well as limited other uses. It would not, however, be recommended as the primary roofing of most of the city's historic residential properties.

3.3 EXTERIOR SIDING

The overall vertical appearance of much of Talent's historic architecture was visually balanced by horizontal siding. Narrow wooden boards, framed by trim pieces and other architectural detailing, was the most commonly found material during Talent's original development period. Later renovations often saw these horizontal materials clad with wood or asbestos shingles, wider metal or vinyl siding, and similar materials that eliminated the strong narrow lines of the original design. Very few examples of brick, concrete or other masonry materials were used other than for foundations. It was too expensive! The first use of brick construction in Talent was in 1911 was when a new Wolters Store building, now demolished, was reconstructed after a fire had destroyed the earlier wood frame structure. Mr. Wolters was a prominent landowner and president of the Talent State Bank. Few other merchants could justify so elaborate an expenditure.

Siding Materials

Try Using These Materials

Horizontal wood siding

Narrow width boards [less than 6"]

Clapboard, Shiplap & similar board material

Simple shingle patterns in gable ends

Exposed common bond brick

Try to Avoid These Materials

Vertical siding materials

Wide boards [more than 6"]

T-111 and similar sheet goods

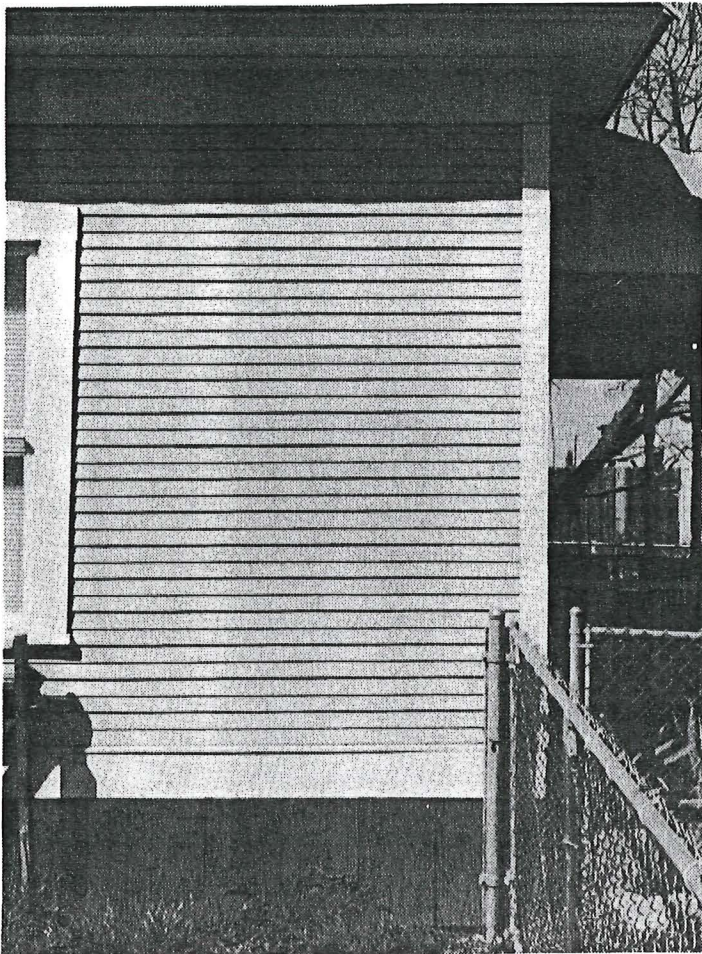
Elaborate "saw tooth" & fancy edged shingles

Vinyl, aluminum & similar materials

Large exposed concrete block

Stucco

Corner "*quoins*" or similar



3.4 EXTERIOR DETAILING

During Talent's historic period of development, most of the houses and stores were built without plans or blueprints. (*and without building codes or planning commissions, aah, those were the days, huh?*) Contractors then built houses following certain age-old, unwritten traditions about how houses were constructed. Simply put, there was a right way to build a house and carpenters continued to build them that way without much variation for decades. [That's probably the shortest definition of what "vernacular" architecture means that you're going to find in this Guidebook or anywhere else!] This approach to design recognized that each house has particular "parts" and those parts always must fit together in a logical order. Some elements, like roofs, foundations, windows and doors, were obviously functional. Seemingly non-functional elements were called "trim" and served to frame and highlight the major elements of the structure.² Newer construction, and the contractors who have long worked within this new tradition, may not be familiar with the historic elements that are part of *Building Right!* in Talent. But it is these subtle elements and the way they are built that distinguish historic structures from those of more recent design. Not all these elements are appropriate for every new construction or remodeling project, and you probably wouldn't want to use them all anyway. But often picking up some of the pre-existing detailing between the new and renewed can add substantially to the overall success of your project.

Selected Traditional Exterior Details:

Element	Location/Function
Watertable	Horizontal trim piece between foundation and siding
Cornerboards	Vertical trim at outside building corners
Eave returns	Partial line at gable base, defining roof
Stringcourse	Visually divides siding to reflect interior floor levels
Eave brackets	Visually support the roof
Bargeboards/raking cornice	Wide trim at roof edge, often scroll cut at ends

² Most elements of vernacular and historic architectural trim actually ARE functional, serving either a maintenance need or, more commonly, easing the contractor's job of making the house all fit together well from an construction standpoint.

3.5 WINDOWS AND DOORS

As the “eyes and mouth” of a building, the design and construction of its openings, its doors and windows, play an important role in its overall appearance. The lines and shadows created by complex window patterns add important detail to the exterior of a structure and can help create dramatic or more interesting interior spaces as well.

Windows

Try Using

- Vertically-oriented window openings
- Using windows in groupings for larger openings
- True divided lights to break-up panels
- Double-hung or casement windows
- Painted wood or enameled metal
- Wide [more than 4"] plain trim with crown moldings

Try to Avoid

- Large horizontal “picture” windows
- Single large panes
- Pop-in “muntins”
- Horizontal sliders
- Anodized metal or mill-finish aluminum
- Narrow, modern, inset window trim
- Fancy cornerblocks, arch-decorations and similar

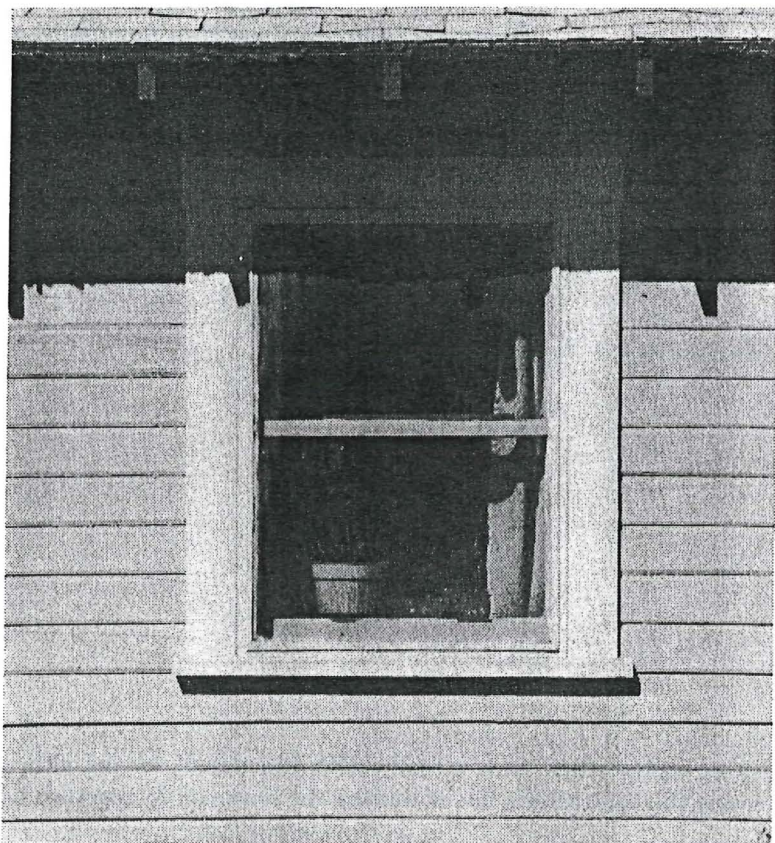
Entry Doors

Try Using

- Multi-panel designs
- Mixed wood and glass
- Wooden screen doors
- Simple plain or leaded glass
- Sidelight panels

Try to Avoid

- Single surface, “solid-core” doors
- Solid wood or metal designs
- Mill finish (aluminum) screen doors
- Fancy high-Victorian stained glasswork



3.6 ENTRIES AND FRONT PORCHES

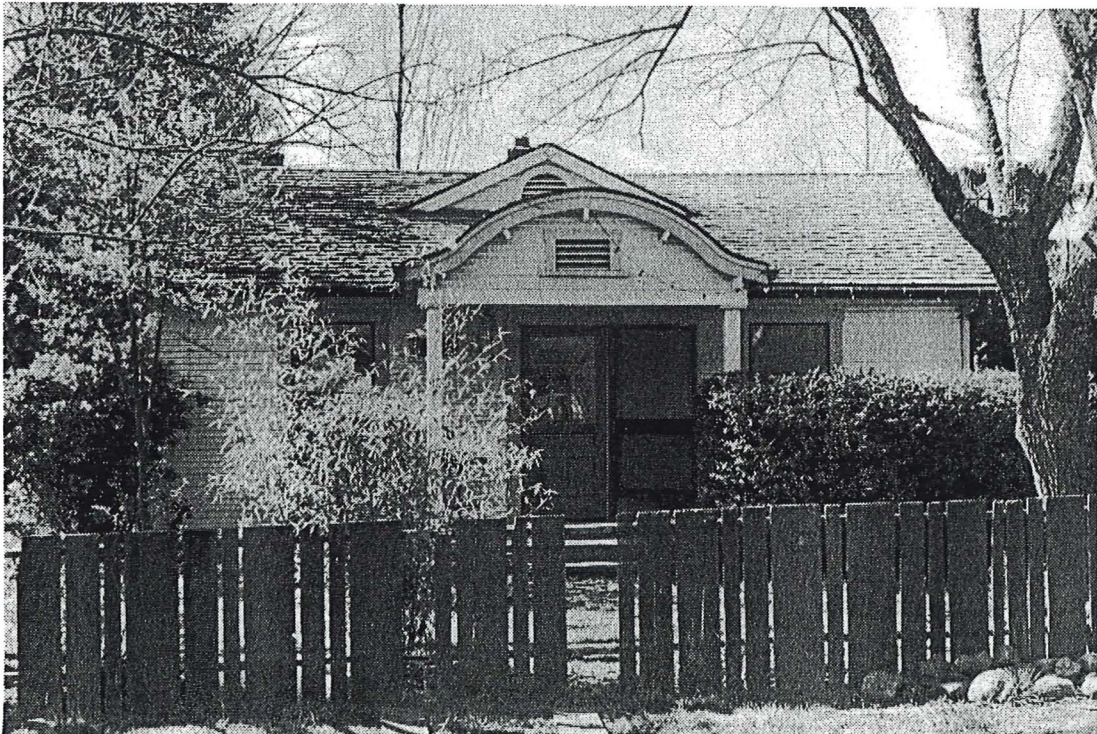
Perhaps one of the most important elements of *Building Right!* is the creation a strong sense of entry. Historically the front door and the front porch were the focal point of any structure — they not only drew the eye toward the entry but provided a statement about the welcoming character of the household itself.

Try Using

- Make the entry visually prominent
- A front porch big enough to use
- A separate roof feature over the front door
- Large porch columns, 6" diameter
- Simple 2x2 porch *balustrades*
- Tapered (battered) Porch Posts (Bungalow)

Try to Avoid

- Hiding the entry from the street
- A small stoop or no front porch
- An undistinguished main entryway
- Thin porch columns
- Fancy turned balustrades or non-wood materials
- Simple 4x4 posts



3.7 LANDSCAPE ELEMENTS

The site of a building is its background or its setting. Various aspects of the landscape can reinforce the success of *Building Right!* and should be an element of any plan or project.

Vegetation

Try Using

- Design to retain mature trees and plantings
- Planting traditional trees and shrubs
- Plants that will mature to a proper scale

Try to Avoid

- Removing established plants
- Introducing non-compatible species
- Plants that will soon overwhelm a structure

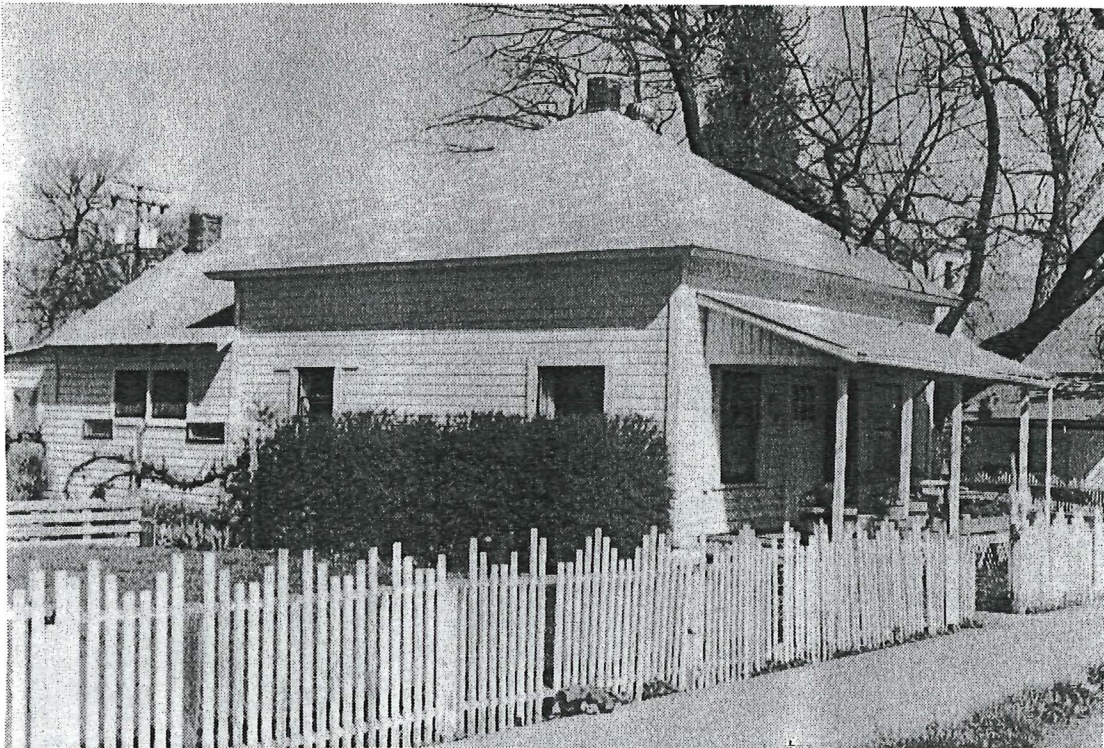
Built Landscape Elements

Try Using

- Brick, stone, wood, and concrete
- Narrow-(less than 6") fencing
- Brick, stone, or scored concrete walks

Try to Avoid

- Plastic, Fiberglass and "modern" materials
- Wide board (more than 8") fencing
- Modern smooth concrete walkways



3.8 “EARLYING UP”

One of the biggest dangers in any restoration project in a town with Talent’s simple vernacular buildings is the unfortunate urge to “improve” on the town’s past by building more elaborate structures than were constructed during the city’s past. This trend, particularly as applied toward renovation and remodeling, is known as “earlying up,” or trying to create a historic appearance that never previously existed. Typical “earlying up” activities include the installation of elaborate gable-end shingles and roof trim on otherwise simple vernacular houses, the construction of turrets, bays, and similar projections, or the use of elaborate building materials typically beyond the budget or ability of early-day builders. Earlying up creates a past that usually rings false and quickly fades in acceptability.³ When “earlying up” is done on a grand, area-wide, scale it can destroy the true history of the area.

Try Using These Approaches

Simple wood detailing
Plain rectangular windows
“Carpenter” Fretwork

Try to Avoid These Approaches

Elaborate catalog trim
Round windows, arch windows, fans
Fancy turned spindles
“Victorian” features like turrets & bay windows
Coursed stone walls
Excessive exterior detail
Spires, ridge trim, and roof-top decorations

³ A particularly blatant and unusually mis-guided effort at “earlying up” was Ashland’s short-lived attempt at creating an “Elizabethan England” appearance for its downtown during in the early 1960s. A longer-lived effort is the “Frontier” look of downtown Sisters, Oregon.

4. WHAT DO ALL THESE TERMS MEAN?

Unless you are a professional builder, an architect, a developer, or you've been through this before, you're probably going to hear a number of new terms as your project moves through the building review process. Like any field, historic preservation and building review have their own share of jargon and you may have already noticed some new or unfamiliar terms in reading this Guidebook. In some cases the words may be familiar, but they are being used in ways that aren't yet clear to you. Some of the more essential terms and concepts are illustrated and explained briefly below to help you design and review your own project.

The following is a glossary of terms commonly used in the restoration, preservation and management of historic resources in the State of Oregon. Any word in italics used in a definition is itself defined elsewhere in the glossary. These entries are not detailed and those wishing further information are advised to contact the State Historic Preservation Office, Salem (503-378-5001) for more information.

ACHP [Advisory Council on Historic Preservation]

The Federal level review body, comprised of individuals appointed by the President, who review and advise all Federal agencies on matters related to *Section 106, Section 4(f)* and other activities governed by Federal laws relating to historic preservation issues.

CLG [Certified Local Government]

A local government that has complied with the design review and professional expertise standards set out by the *NPS* can apply for status as a Certified Local Government. CLGs assume certain review authority normally reserved to the *SHPO* in its oversight of historic *resources*. CLG's can receive an annual allocation from the *NPS* through the *SHPO* to support their local preservation activities and receive priority in applications for grant moneys.

Certified Historic Structure

As used by the National Park Service and the IRS, a certified historic structure is one either on the *Register District*, which has successfully completed a *Certified Restoration Project* application and been formally "certified" for tax credit under that program.

Certified Restoration Project

also called "Tax Act" projects.

An *Investment Tax Credit [ITC]* benefit administered by the National Park Service that is available to owners of individual *National Register of Historic Places resources* or *contributing resources* within *National Register Districts*. Qualified applications meeting the *Secretary of Interior's Standards* are granted a 20% ITC against Federal Income Tax liability.

Compatibility

The quality of matching the context in scale, mass, volume, use of materials, general character, and appearance. A building is found "compatible" with its surroundings, or a remodel/addition is found "compatible" when it appropriately continues the patterns of developments identified as significant within the given area.

Comprehensive Plan

also called "Comp Plan"

In Oregon, the master planning document required under the State Land Use Planning system of each incorporated jurisdiction. The Comp Plan requires cities and counties to identify all resources as defined within the State Plan and develop a program as to how to treat them. Compliance and updates to Comp Plans are reviewed under a cyclical Periodic Review by the DLCDC and each Comp Plan must be "acknowledged" by the LCDC.

Context

A context is essentially the setting of a building or project; the street or block upon which it sits, and the visual and historical characteristics that define its immediate area. A project's immediately adjacent surroundings comprise its most significant context in terms of compatibility, followed in diminishing order by its neighborhood, and finally the context of the entire city. (*See also Historic Context Statement*)

Contributing [for inventory]

As an evaluation of significance used in the *inventory* process, historic *resources* that have little associative value or architectural significance yet provide a valuable contextual element within the historic landscape of the study area contribute to that area and are so designated. Buildings considered as "contributing" are generally those that have been somewhat modified from their appearance during the *period of significance* yet do not diminish from the historic continuity of the study area.

Contributing Resource [for National Register Districts]

In the nomination of *National Register Districts*, all resources built within the defined *period of significance* are deemed "contributing" provided they retain sufficient *integrity* to their historic appearance. "Contributing" in this situation is almost entirely based on time of construction and holds none of the evaluative quality of "contributing" as used in the local *inventory* or survey process.

Directional Expression of Front Elevation

An element of compatibility, the general directional character (i.e. horizontal or vertical) should be visually compatible with the buildings surrounding it.



CONSIDER THIS APPROACH



NOT THIS ONE!

DLCD [Department of Land Conservation and Development]

The State agency that staffs the LCDC and provides oversight of the implementation of and compliance with Oregon's *Statewide Land Use Planning process*.

DOE [Determination of Eligibility]

Since the Federal Government uses the *National Register* as a planning tool, they often require an opinion on the significance of a *resource* that is not currently listed. Requests for a Determination of Eligibility are required under the *NHPA* and *DOTA* for any action by an agency using Federal funds where such an action will have an effect upon a historic resource. Resources that have been determined eligible are not technically listed on the National Register but are treated as such by the Federal Government for its review process. Resources with a positive DOE are also entered into the *SIHP*.

Dormer

A window rising vertically at roof level and covered by a roof independent from the main roof structure. Dormers may be framed in any variety of forms (i.e. gable, hipped, shed, etc.) and can add visual interest to the exterior of the building. Named from the fact that historically they provided additional light and air to large "dormitories" or bedrooms.

Elevation

As used in the building review process, "elevation" retains its common meaning (i.e. height above sea level) but more typically refers to the exterior view of a building. An "elevation" of the north facade, or the "north elevation," for example, means either or both a drawing of, or the actual side of the structure, that faces north.

Falsefront

A traditional commercial style popular in the 19th century, the Falsefront is a vertical rectangular facade lining the street that hides the typical wood framed building behind, creating a more substantial, if false, exterior. Rectangular or stepped Falsefronts hid the simple gable roofs of much of Oregon's earliest commercial architecture.

Gable Roof

A roof composed of two surfaces at a single ridge, a gable roof is roof form usually found in the typical child's drawing of a house or other building. (See appendix for illustration)

Goal 5

One of the 19 statewide land use goals under Oregon's system of *Statewide Land Use Planning*. Goal 5 encompasses a number of resource types, including Historic and Cultural Resources

HARC [Historic Assessment Review Committee]

A three-person board staffed by the *SHPO* that is responsible for the review of all applications for the *Special Assessment* of Historic Properties.

Hipped Roof

A roof composed of four surfaces meeting at a ridge, hipped roofs were popular residential forms in the early years of the century. Hipped roofs which meet at a single point (rather than a ridge) are called "pyramidal" roofs for their resemblance to that form. Often the hipped form, with the rear surface missing, is used for additions or front porches. (See appendix for illustration)

Historic Context Statement

also simply called "Context Statement"

A narrative-form research tool that establishes the specific development pattern and the *resources* which may be associated with it. Context Statements may be geographically or temporally-focused, looking that entire history of a particular locality, or a particular period of development over a large area, or they may focus on a particular *theme* or area such as an industry specific context (i.e. "agriculture"), a particular resource type (i.e. "barns") or for works otherwise forming a logical and recognizable group (i.e. "The Buildings of Frank Chamberlain Clark). Context Statements are a required step before the completion of a *SHPO*-funded *Inventory* of Historic and Cultural Resources.

HPLO [Historic Preservation League of Oregon]

A non-profit membership-based organization based in Portland that works to promote and protect Oregon's historic and cultural resources.

Integrity

The quality of integrity is present when a building, structure, site, or district accurately and effectively conveys the historical associations for which it is significant. Integrity should not be confused with "condition." A structure in a very poor state of repair (or poor condition) may still retain all its original elements and visual character (and so still have integrity).

Inventory

(also Inventory of Historic Resources, Historic Inventory, Inventory of Historic and Cultural Resources, and variations thereof)

A detailed survey of historic and cultural resources intended as a planning tool. Inventories, based upon the appropriate *Context Statement* evaluate properties as being of *Primary, Secondary, Contributing* or various non-contributing rank according to the standardized process required by the SHPO. Inventories are often referred to as "Landmark Lists" and generally serve as the basis for the formal designation of *local landmarks* in jurisdictions that have such a process.

Investment Tax Credit [ITC]

A credit against tax liability. As opposed to a deduction, which reduces the amount of taxable income for the computation of taxes owed, a credit is dollar for dollar taken out of total tax liability after all deductions are computed. See *Certified Restoration Project*.

Jerkin Head

also called a "clipped gable"

A small additional surface in a gable roof at the extreme outside edge of the ridgeline.

LCDC [Land Conservation and Development Commission]

A gubernatorial appointed body that oversees the implementation of Oregon's *Statewide Land Use Planning* system as created by *Senate Bill 100*. Staffed by *DLCD*.

Local Landmark

An individual *resource* that has been subjected to the appropriate public hearing and quasi-judicial review for designation under an approved *local ordinance* governing such actions. Local Landmarks generally are held to a different standard for review of planning and building actions in light of their highly significant role in the local area.

Local Ordinance

A locally developed and approved ordinance that governs historic preservation activities. Local ordinances generally contain elements that govern design review, enact *design standards*, establish criteria and nomination procedures for *local landmark* designation, have criteria for demolition moratoria or denial and other factors as determined pertinent to the retention of historic and cultural resources by the local elected body. In most cities, the duties of the local ordinance are carried out the *Historic Review Commission* and may be appealed to either the Planning Commission or the City Council, or both.

LUBA [Land Use Board of Appeals]

A specialized legal body in Oregon that reviews the land use decisions of both local jurisdictions and the Land Conservation and Development Commission upon appeal.

MPS [Multiple Property Submission]

A multiple property submission to the National Register is used for a grouping of related resources that are scattered geographically and so do not meet the defined geographic area required for National Register District listing. MPS resources groups within the southern Oregon area include the "Covered Bridges of Oregon MPS" and the "CCC-era Buildings of the National Forest Service

in Oregon and Washington MPS." Other common MPS are the multiple buildings of a prominent and influential architect or firm, such as the "Works of Ellis Fuller Lawrence MPS."

Muntin

also called "mullion"

The vertical and horizontal wooden members that divide a window into separate panes. "Muntins" are the structural element in creating what are today referred to as "true divided lights."

National Register Districts

A group of resources within a tightly defined geographic area that share similar a development pattern and represent a unified theme that makes them significant. Districts are one type of listing available on the *National Register*. Examples of NR Districts in southern Oregon include the "G Street Historic District" in Grants Pass and the "Geneva Minnesota District" in Medford.

National Historic Landmark [NHL]

A building, district, object, site, or structure designated by the National Parks Service as having significance to the nation as a whole as opposed to the state, regional, or local significance of listings in *National Register of Historic Places*. National Historic Landmarks are both publicly and privately owned and must be nominated for this distinction by the SHPO with concurrence from the National Park Service. All National Landmarks are also enrolled in the National Register of Historic Places. NHL-listed properties in southern Oregon include the Jacksonville National Historic District and Crater Lake Lodge.

National Register of Historic Places

also referred to as "the Register," "National Register," "NR", and "NRHP"

A building, district, object, site, or structure designated by the NPS as having significance to the state, region or local area. Individual resources must be nominated to the National Register and recommended for approved by the SACHP. Collections of related resources may be nominated to the Register as either *NR Districts* or as Multiple Property Submissions [MPS].

Non-Contributing

As an evaluation of significance used during the inventory process, non-contributing resources are less than 50 years of age which though scale, massing, design, use of materials or other features do not contribute visually to the historic continuity of the study area.

Non-Contributing [Historic]

As an evaluation of significance used during the inventory process, non-contributing [historic] resources that are generally those older than 50 years of age but that have been severely modified to a physical state that no longer conveys their original or historically significant exterior appearance, construction, setting, form, or use of materials. Such resources no longer contribute visually to the historic continuity of the study area.

NHPA [National Historic Preservation Act, 1966]

As passed by Congress, this is the legal foundation for most of the current Federally-governed activity in the United States. NHPA created both *the National Register of Historic Places* and the *Certified Restoration* process and defines the relationship between the NPS and the SHPOs. *Section 106* of the Act governs Federal activity that may impact historically significant resources.

NTHP [National Trust for Historic Preservation]

(also referred to as "the Trust" and the "National Trust")

The only private non-profit national organization chartered by the U.S. Congress to encourage public participation in the preservation of sites, buildings, and objects significant to American history. The 250,000+ member Trust maintains a Washington, DC headquarters and regional offices throughout the country. Oregon is part of the Western Region, with offices in San Francisco, California.

“Owner Consent”

As the result of the 1995 passage of SB 588, owners of properties in Oregon are accorded the ability to “consent” prior to any designation of their private property as being historically significant and treated as such under local ordinances governing such properties. *National Register*-listed properties, including individual properties within *National Register Districts*, are specifically excluded from the owner consent provision.

Period of Significance

The period of significance is that period of time during which a resource (or collection of resources) achieved the distinction which merits recognition on the *National Register of Historic Places*, the *SIHP*, or as a *local landmark*. The Period of Significance may be a single day (relating a particular event) a year of original construction, or a longer period relating a use, occupancy, or other characteristic. Individual properties may have multiple periods of significance relating different criteria or other factors.

Pitch

The measurement of the slope of a roof, pitch is expressed as the amount of rise over a distance of a one foot. A roof that rises 6” over a 12” run is said to have a “six in twelve” pitch, written as “6/12.” The higher the initial number, the steeper the slope of the roof. (An 0/12 pitch is a flat roof, a 12/12 roof would be 45° angle)

Plan View

A drawing of the site or project from directly above, as a bird would see it. A plan view is an aerial view with the various elements identified, presenting an overall representation of the entire project area.

Preservation Plan

As required by the passage of SB 588, all property owners submitting an application under Oregon’s *Special Assessment program* must prepare and submit a preservation plan detailing their intent and proposed activity during the 15-year benefit cycle. Preservation Plans are reviewed by SHPO staff and sent to the HARC for final approval.

Primary [Inventory]

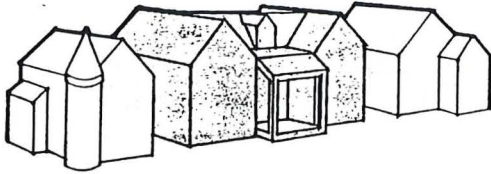
As an evaluation of significance used during the inventory process, historic or cultural *resources* of high associative or architectural significance and *integrity* that play a substantial individual role in the historic landscape of the study area. Resources designated as “primary” are those that significantly contribute to the understanding of the broad patterns of the historical development of the area, are excellent examples of a specific period or type of architecture or building, or are strongly associated with notable figures or groups that played an instrumental role in the development of the area.

Primary [NR District]

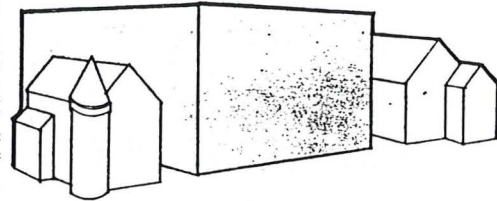
Within *National Register Districts* or *Multiple Property Submissions[MPS]* all *resources* constructed within the *period of significance* that retain sufficient *integrity* to accurately reflect their original appearance are considered “primary.” This is entirely a temporal distinction, lacking the qualitative evaluation inherent in the use of the “primary” designation for survey or *inventory*.

Proportion of Front Facade

An element of compatibility, the relationship between the width and height of the front elevation of a project should be visually compatible with the facades surrounding it.



CONSIDER THIS APPROACH



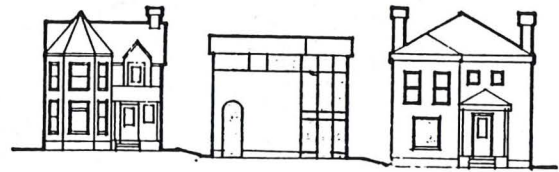
NOT THIS ONE!

Proportion of Openings

An element of compatibility, the relationship of the width to height of windows and doorways of a project should be visually compatible with the windows and doors of the structures surrounding it.



CONSIDER THIS APPROACH



NOT THIS ONE!

Quoins

In modern usage, "quoins" refers to decorative detailing at the outside corners of a structure, often now used to highlight wood frame construction. Originally the term referred only to the staggered dressed stones at the outside corners of a building constructed of brick or stone.

Remuddling:

A term first made popular in the publication *Old House Journal*, remuddling refers to the inappropriate re-design of a building that hides or destroys its original appearance by the combination of styles, materials, or both. Derived from the combination of "remodel" and "muddle" as in "to mix confusingly"

Resource

(also Historic Resource, Cultural Resource, and variations thereof)

A building, district, object, site or structure having historic or cultural significance, generally interchangeable with the common term of "property."

Rhythm of Solids to Voids

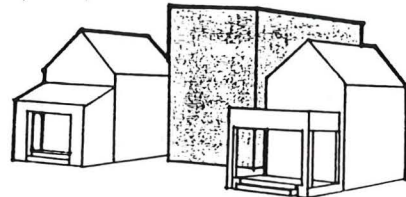
An element of compatibility, the relationship between solid walls and open voids such as doors and windows on the front facade of a project should be visually compatible with its surroundings. (See *Proportion of Openings, above*)

Rhythm of Spacing and Buildings on Streets

An element of compatibility, the relationship of a project to the buildings and open spaces surrounding it should be visually compatible.



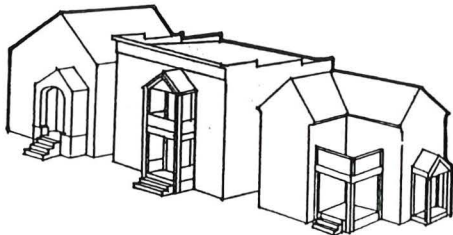
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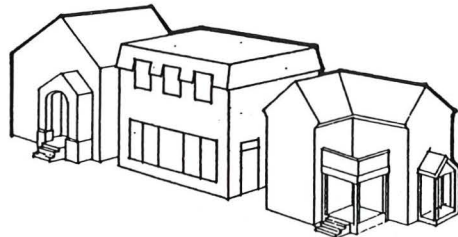
NOT THIS ONE!

Rhythm of Entry Porch and Stylistic Features

An element of compatibility, the relationship of the front entryway, cupola, cornice, or other stylistic design elements should be visually compatible with similar features on surrounding structures.



CONSIDER THIS APPROACH



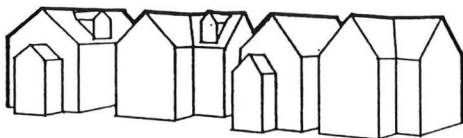
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Relationship of Materials, Texture, and Color

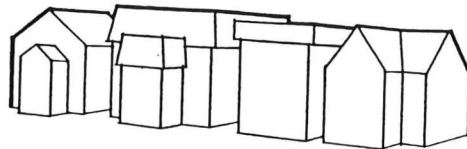
An element of compatibility, the materials of a project, their texture, and color should be visually compatible with the materials of structures surrounding it.

Roof Shapes and Treatment

An element of compatibility, the roof shape of a project, be it gable, hipped, shed, or multiple forms, should be visually compatible with the roofs surrounding it. Roofing material should be of similar visual quality and color to minimize visual impact.



CONSIDER THIS APPROACH



NOT THIS ONE!

SACHP [State Advisory Committee on Historic Preservation]

A body of nine individuals knowledgeable about Oregon's history and historic preservation who have been appointed by the Governor to review and comment on all *National Register* applications and related activities in Oregon. The *SACHP* meets regularly to hear nominations and is staffed by the *SHPO*.

SB 100 [Senate Bill 100]

Enacted in 1973, Senate Bill 100 [ORS 197] established Oregon's *Statewide Land Use Planning System* and created the *Land Conservation and Development Commission* [LCDC] to oversee the 19 Statewide Land Use Planning Goals which govern that process.

SB 588 [Senate Bill 588]

As passed by the Oregon legislature in 1995, SB 588 authorized the re-enactment of the *Special Assessment Program* for historic properties, created the *HARC* and the requirement for *Preservation Plans*, and established the right of *Owner Consent* for the designation of individual historic resources.

Secondary

As an evaluation of significance used during the *inventory* process, *resources* ranked secondary are those having some associative or architectural significance that play a lesser but still important role in the historic landscape of the study area. These properties are often virtually intact architecturally or display minor modifications but represent less important aspects of, or are lesser examples of particular broad patterns in, the development of the area. Resources that have not yet attained sufficient antiquity, but are exemplary of an uncommon architectural style may also be included in this category.

Section 4(f)

An element of the Department of Transportation Act [DOTA] passed in 1966, Section 4(f) is considered among the strongest Federal preservation laws in force. The pertinent language prohibits the Secretary of Transportation from approving any program or project, including federal funding thereof, that requires the use of "...any land from an historic site of national, State, or local significance as so determined by such official unless 1) there is no feasible and prudent alternative to the use of such land and 2) such program includes all possible planning to minimize harm to such ... historic site resulting from such use." 4(f) documentation is reviewed by the *SHPO* and, in the case of a dispute, by the *ACHP*.

Section 106

An element of the *NHPA*, Section 106 requires that agencies shall "...prior to the approval on the expenditure of any Federal funds ... take into account the effect of the undertaking on any [resource] that is included in or eligible for inclusion in the *National Register*." Section 106 and the *DOE* process figure heavily in the activities of the Oregon Department of Transportation, the National Forest Service and most other State and Federal entities.

Shed Roof

A single surface roof, often used over a rear porch or addition. Shed roofs are by definition secondary to a major roof form. A free-standing "shed" roof, not attached to another form, is called a "Single Slope Roof", defined below. (See appendix for illustration)

[SHPO] State Historic Preservation Office

Referred to as "Ship-O", the state agency charged with overseeing various preservation programs, including the review of National Register of Historic Places nominations and compliance with Oregon's *Special Assessment Program*.

Siding

The non-structural exterior surfacing of a building, generally referring to the exterior material that protects wood frame construction. Traditionally siding is defined by its orientation (i.e. horizontal

or vertical) and its material (i.e. wood, vinyl, aluminum etc.) Horizontal board siding is available in many varieties, defined by the shape and size of the materials. Modern siding materials include plywood or other sheetgoods such as *T-111* or so-called "cottage siding," a narrow sheetgoods material scored to appear as multiple narrow horizontal boards. (See *appendix for illustration*)

SIHP [Statewide Inventory of Historic Places]

An Oregon-only listing of historic and cultural resources, generally, the SIHP contains all NR listed resources, all resources Determined Eligible [DOE] and all *contributing* properties identified by a qualified *inventory*. The SIHP is maintained in Dbase format by the SHPO and is available for downloading upon request

Single Slope Roof

A single roof surface, generally with a fairly low pitch, that forms the sole roof form. Single slope roofs are almost never found on other than commercial structures, often behind a Falsefront. (See *appendix for illustration*)

Special Assessment Program

A property-tax benefit available to eligible historical properties (currently limited to *National Register of Historic Places* listing or NR District *contributing* and above) that freezes the assessed value for a period of 15 years from application. Managed by SHPO, property owners must submit a separate application for this benefit and complete an approved *preservation plan*. For commercial properties only, a second 15-year benefit period is available for projects undertaking compliance with seismic safety or the Americans with Disabilities Act.

Statewide Land Use Planning

Oregon pioneered a system of Statewide Land Use Planning with the passage of SB 100 in 1973. To better guide the development and growth of Oregon's cities and counties while maintaining agricultural, woodland, and other resource types, including historic and cultural resources, the State adopted 19 "Goals" as targets. Many of the common terms in Oregon's use planning process, such as Urban Growth Boundary, *Comprehensive Plan*, LUBA and others are the result of the Statewide Land Use program as administered by LCDC and carried out by the staff at DLCD.

T-III

Referred to as "Tee One Eleven", a popular variety of modern exterior siding material, T-111 is a 4x8 plywood product with scoring that divides the surface into 8" or 6" wide bands.

Talent Historic Context

As prepared in 1994, the general history of physical and historical development within the City of Talent that serves as the overall guide for the evaluation of the historical significance of resources within the city.

Talent Historic District:

A geographic area designated by the comprehensive plan.

Talent Landmark List:

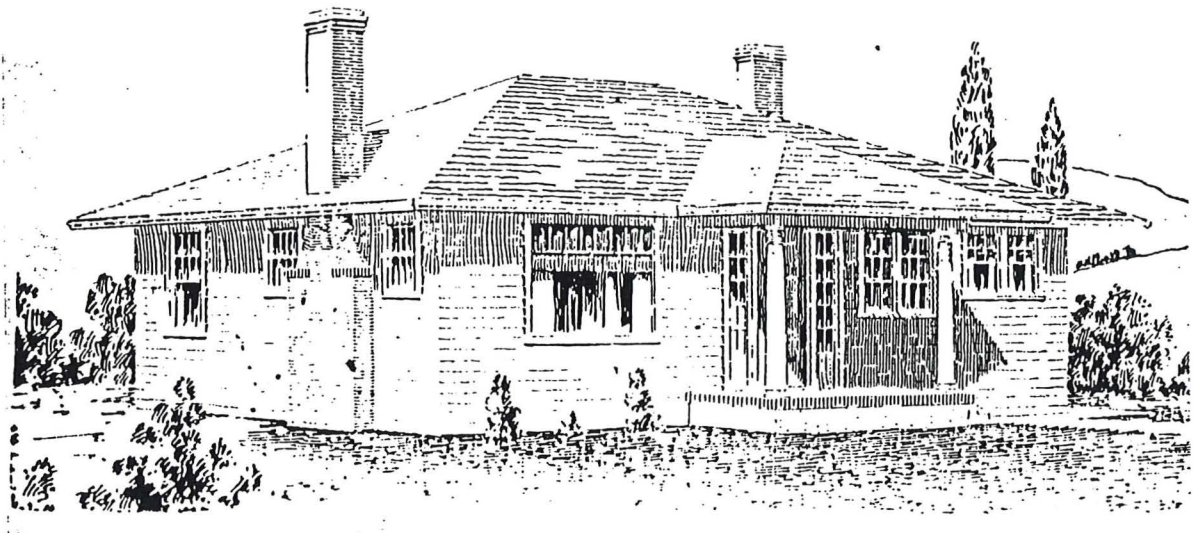
A planning inventory of all properties determined of Primary or Secondary significance and adopted by the Talent City Council.

Theme

As defined by the SHPO, historic themes represent certain broad categories of development that aid in the evaluation of *resources*. A hierarchical system beginning with BROAD Themes, and continuing through OREGON Themes, RESOURCE TYPES and more specific generalized LOCAL themes, the use of the thematic approach is required by the NPS and a way to assure a consistent approach to the evaluation process.

Vernacular

The term used to define the traditional style of architectural construction within a given geographic, chronological, or cultural period. "Vernacular" architecture is generally that which reflects traditional simple building design without the overlaid details associated with formal architectural styles and represents the dominant architectural form within the Talent vicinity



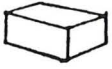
Many "vernacular" homes were based on widely distributed "planbook" designs. This 918 sq. ft. two bedroom cottage was developed by the Universal Plan Service for the Western Retail Lumbermen's Association and published as "Plan No. 441" in their Better Homes catalog c. 1915. (Collection of George Kramer)

5. APPENDIX

A GUIDE TO ARCHITECTURAL TERMS AND BUILDING STYLES

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Ashland, Oregon
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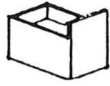
ROOF SHAPE



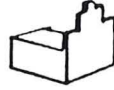
Flat



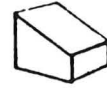
Front Parapet



Full Parapet



Stepped Parapet



Shed



Single Ridge Gable



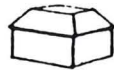
Intersecting Ridge Gable



Jerkinhead



Hip



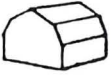
Truncated Hip



Bellcast



Bellcast Hip



Gambrel



Mansard



Gablet

DORMER WINDOW SHAPE



Shed



Gable



Jerkinhead



Hip



Bellcast



Gambrel



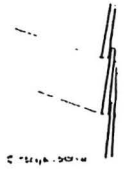
Eyebrow

EXTERIOR FINISH MATERIAL

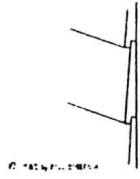
Horizontal Wood Siding



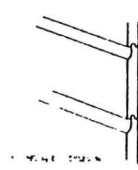
Clapboard



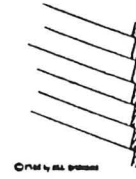
Beveled Clapboard



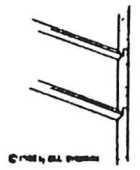
Beveled Shiplap



Drop



Doubledrop

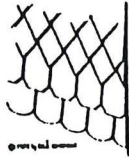


'V' Joint Shiplap

EXTERIOR FINISH MATERIAL (cont'd.)



Regular Cut Wood Shingle



Ornamental Cut Wood Shingle



Large Wood Shingle (Hand-Split Shake)



Cast Concrete Block (Original)



Stone



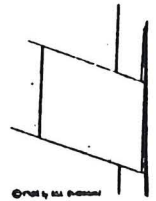
Brick



Corrugated Sheet Metal

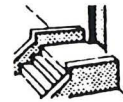


Plywood Panel (Tex. 1-11)



Asbestos

FRONT PORCH



Stoop



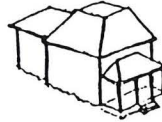
Small Entry



Porch Under Main Roof



Porch Has Separate Roof



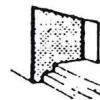
Veranda Front Entry



Veranda Wrap Around



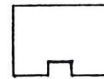
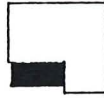
Reentrant Attached



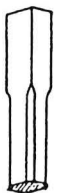
Reentrant Cut In



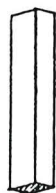
Enclosed



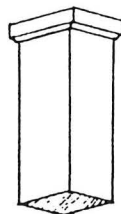
FRONT PORCH POSTS



Shaped



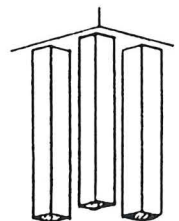
Square



Boxed



Turned

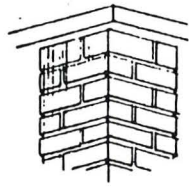


Grouped

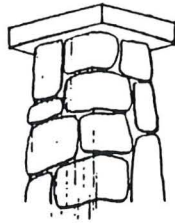
FRONT PORCH POSTS (cont'd.)



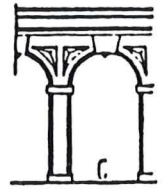
Elephantine



Masonry Piers



Wrought Iron



Arcade

WINDOWS



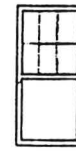
Double Hung



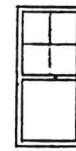
Casement



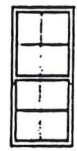
1/1



6/1



4/1



4/4

Number of Light Panels



Transom



Fixed

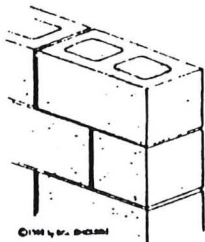


Bay Window



Aluminum Sliders
(Horizontal)

FOUNDATION MATERIAL



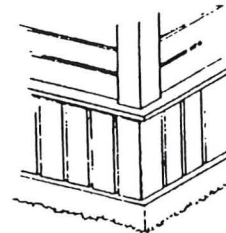
Concrete Block



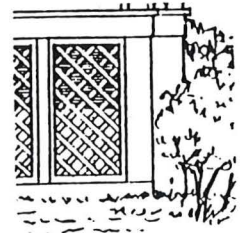
Stone



Brick



Wood Skirting



Lattice