

City of  
**La Grande**  
OREGON



**Commercial Historic District Design Standards**  
**Date of Adoption: July 6, 2022**

## ACKNOWLEDGEMENTS

### ACKNOWLEDGEMENTS

We humbly acknowledge the original inhabitants of the land the City of La Grande is upon: the Cayuse, Umatilla, Walla Walla, and Nez Perce people. We celebrate their traditions, languages, and stories.

Thank you to the community who came out, who provided feedback, and those who provided follow-up interviews. The time you took to tell us what is working and what isn't working, your values and your struggles with designation and regulations, and your personal examples gave us the insight to promote a shift in approach. It must be recognized that community interests are difficult to maintain and achieve consensus about; they sometimes run counter to our ingrained individualism. We thank those who are actively working to create and sustain community in all ways, including through historic preservation.

#### ***LaGrande Landmarks Commissioners:***

Katie Boula  
Cassie Hibbert, Chair  
Rod Muilenburg  
Lindsay Costigan

#### ***La Grande City Commission and Mayor:***

Stephen E. Clements, Mayor  
John Bozarth, Councilor  
Nicole Howard, Councilor  
Justin Rock, Councilor

Gary Lillard, Mayor Pro Tem  
David Glabe, Councilor  
Mary Ann Miesner, Councilor

#### ***La Grande Planning Department staff:***

Michael Boquist, Community Development Director

Kendra VanCleave, CEDD Secretary

#### ***Consultant team for the La Grande Commercial Historic District Standards update:***



Peter Meijer Architect, PC

Tricia Forsi, Preservation Planner  
Skyla Leavitt, Architectural Designer  
Peter Meijer AIA, owner

MINOR PLANNING & DESIGN

Kristen Minor, owner

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## INTRODUCTION

### *Historic District Background*

The La Grande Commercial Historic District encompasses significant buildings in the City's history which date from 1891 to 1948. The District has a concentrated collection of buildings reflecting the early development of La Grande as a leading trading and transportation center in Northeastern Oregon. Downtown La Grande also served as a regional division point for operations of the Oregon Railroad and Navigation Company and catered to the railroad traffic. Downtown La Grande not only served the local community, but also handled the regional trade of the farmers and ranchers who came to town to ship their commodities, shop for goods, and conduct business.

In the early 1880s, the community developed around the proposed OR&N Co. Railroad (later the Union Pacific). Before the railroad workers commenced to lay the tracks, commercial enterprises relocated from "Old Town" La Grande in the southwest section of town to the proposed tracks and depot site. Three streets paralleling the tracks are now a part of the Historic District - Jefferson, Adams, and Washington Avenues - between Fourth and Greenwood Streets and Cove Avenue. This commercial area was originally comprised of wooden structures. A significant fire in 1891 destroyed many blocks of businesses and subsequent construction was of masonry. Many historic resources of the 1890s reconstruction era remain.



*Depot Street, c. 1927, looking southwest from Adams Avenue.*

At the turn of the 20th century, La Grande had established itself as the trading center for Union County and the railroad was still the focus of the community's activities. The 20th century brought many changes as the Progressive era began. Substantial buildings were constructed in La Grande's business district. Large two-story, brick buildings became anchors on many prominent corners and mingled with the smaller 1890s brick structures. Many businesses focused on Depot Street and Adams Avenue. Warehouses and businesses supporting the railroad faced Jefferson Avenue.

The automobile era ushered in a new period of development in the town. In the 1910s and 1920s, many new types of businesses evolved - service stations and car dealerships - and La Grande established itself as the center of the auto industry in Union County Oregon. Located along the south side of Jefferson Avenue and on Adams Avenue east of Fir Street, these auto-related businesses were generally one-story buildings constructed of hollow clay tile or concrete. This era also ushered in a new look for many facades along La Grande's downtown streets. More progressive and modern styles were sought to reflect this prosperous period. Older buildings underwent face-lifts whereby the Queen Anne elements of the 1890s were stripped and windows replaced to create smooth, blocky edifices with squared openings common in the first two decades of the 20th century.

At the end of the 1920s, the Union Pacific Railroad constructed the present depot with the grand opening in 1930. This final act of the progressive era ensured La Grande's prominence as a railroad town, though the Depression of the 1930s affected this community as well as many others across the country. Building in downtown virtually stopped until after World War II. In the late 1940s, a few other automobile dealerships opened in downtown La Grande.

In the 1960s, the Interstate Highway system began to adversely affect La Grande's downtown business district. Highway 30 - Adams Avenue - lost its position as the major route through town. Interstate 84 and associated strip-commercial development gradually drained business from downtown. Although many storefronts have evolved and upper stories vacated, downtown La Grande still remains a busy population center and provides vital services for the community.

## STANDARDS A – EXISTING BUILDINGS

### Purpose

The purpose of the La Grande Commercial Historic District Standards is to provide guidance to property owners, commercial tenants, City of La Grande staff, the Landmarks Advisory Commission, and other community members about best practices for making changes to properties, while retaining the overall look and feel of the District. The District represents La Grande’s heritage, and most of the District’s buildings are visibly related by some common characteristics. Together, they create a place which has an impact greater than any individual historic building could. Preserving La Grande’s heritage is a catalyst for economic vitality, community investment, and tourism.

However, change is inevitable. The Standards do not prevent change or halt progress; nor do they restrict an individual property owner’s creativity. The Standards are meant to allow for new and remodeling projects within a range of possibilities, enhancing the appearance and livability of the District, but ensuring compatibility with the older structures. The goal of the Standards is to help manage the process of change.

The Standards address the rehabilitation of existing buildings, new construction and additions, and relocation or demolition of existing buildings. The Standards are based on the Secretary of the Interior’s Standards for Rehabilitation (provided in Appendix) but are tailored to the character and unique features of the built environment in the La Grande Commercial Historic District, such as its alleys.



Anonymous, “La Grande, Street Scene 22,” c. 1920, EOU Digital Archives, accessed April 27, 2022, <https://library-archives.eou.edu/items/show/10101>.

This document provides clear descriptions and illustrations of work meeting the standards, and graphics to assist property owners, applicants, and decision-makers to determine which standards apply to which types of projects.

## *How to Use the La Grande Commercial Historic District Design Standards*

Determining what Standards apply to various projects in La Grande is a five-step process. This process is outlined below and explained in more detail on the following pages.

**Step 1:** Determine if the building is located within the La Grande Commercial Historic District.

**Step 2:** Determine the building’s classification.

**Step 3:** Determine the location of the proposed work.

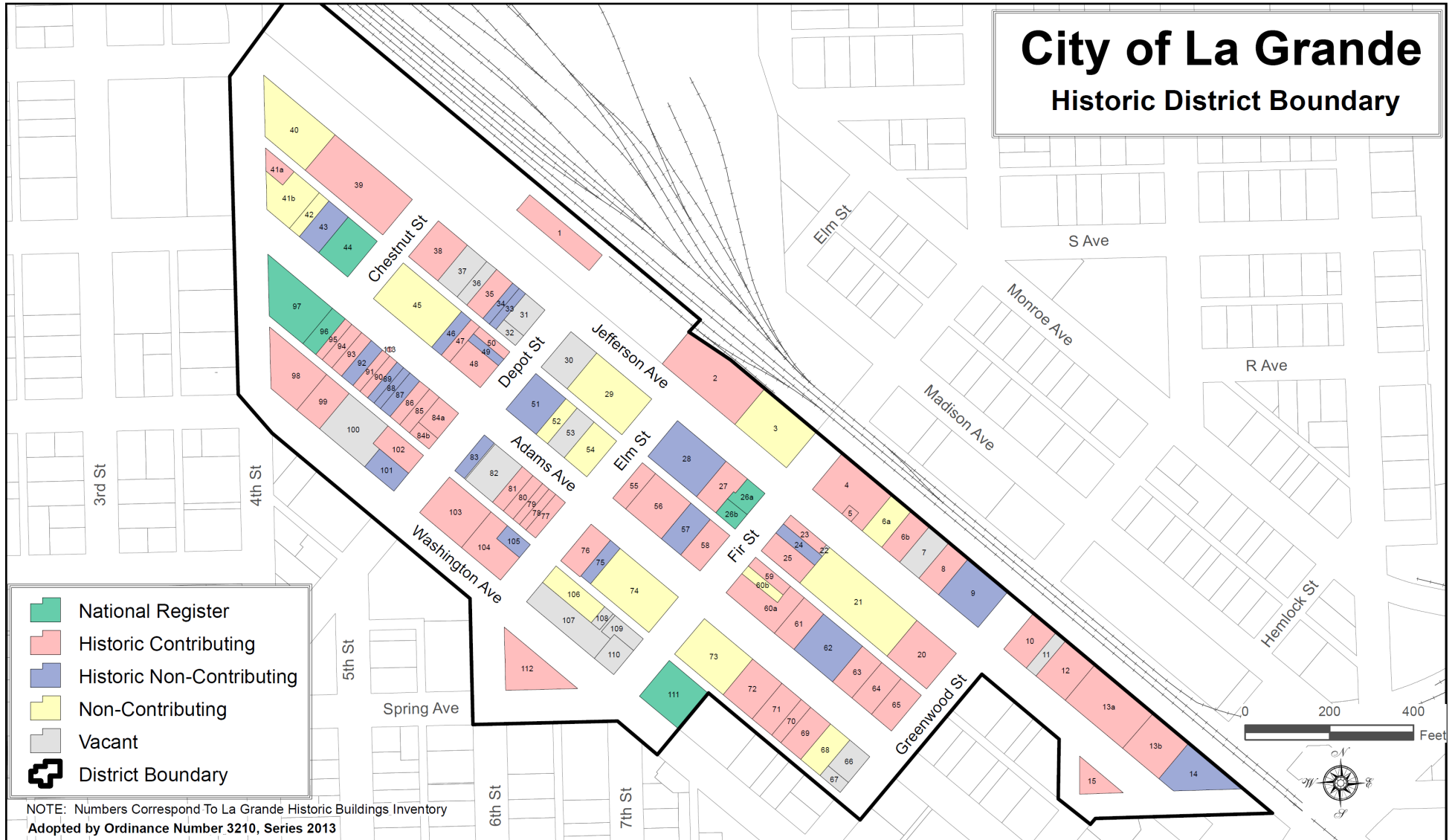
**Step 4:** Use the determinations from Steps 2 and 3 to find which sets of Standards apply.

**Step 5:** Submit application to the La Grande Community and Economic Development Department.

### **STEP 1:** Is the building located within the La Grande Commercial Historic District?

The Historic Commercial Design Standards apply to buildings located within the La Grande Commercial Historic District (“the District” throughout this document). A map of the District and each building’s status within the District is provided on the next page. Please keep in mind that the map is only accurate as of 2022; for the most up-to-date information check with the City of La Grande or the State Historic Preservation Office.

For more information specific to your property, please visit *the City’s Land Use ArcGIS Map* at: <https://www.cityoflagrande.org/community-development-planning-division/interactive-maps>.



La Grande Commercial Historic District Map (Source: City of La Grande)



## STEP 2: What is your building or property’s classification?

There are five types of classifications identified in the District: National Register, Historic Contributing, Historic Non-Contributing, Non-Contributing, and Vacant. These are shown on the previous map.

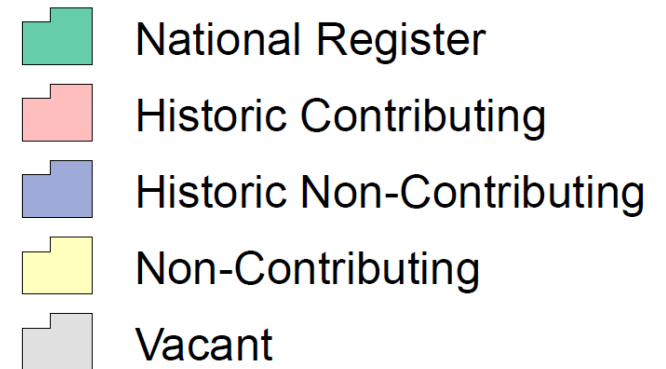
**National Register:** A building in the District that was individually listed on the National Register of Historic Places. The historic documentation for these individually listed buildings are independent of the La Grande Commercial Historic District, but these buildings are also part of – and contributing to – the District. Please refer to their individual nominations for more information.

**Contributing Resource:** A building in the District which was constructed between 1891 to 1948, which still has most of the essential qualities, materials, and features from this time period, and which was formally recognized by the National Register as a historic contributing resource to the District.

**Historic Non-Contributing Resource:** A building in the District which was constructed between 1891 to 1948 but which was deemed to have lost many or most of its original qualities and features and therefore not included as a contributing resource to the District in 2001. Note that an older non-contributing resource can be renovated and restored, and its status changed to Contributing. Staff at the Oregon State Historic Preservation Office (Oregon SHPO) can submit simple documentation to the National Parks Service to have the original nomination document amended. Alternatively, a contributing resource can be reclassified as non-contributing if its historic integrity is compromised. If too many resources are reclassified as non-contributing, an entire District’s historic designation can be removed.

**Non-Contributing Resource:** A non-contributing resource is a building, site, structure, or object that does not add to the historic architectural qualities, historic associations, or archaeological values for which the district is significant. Typically, the building was simply constructed too recently (after 1948, in the case of the La Grande Commercial Historic District).

**Vacant:** The map shows lots that were vacant at the time of listing in 2001. Some of these lots have since been developed. Future construction will be subject to the same standards as non-contributing resources.

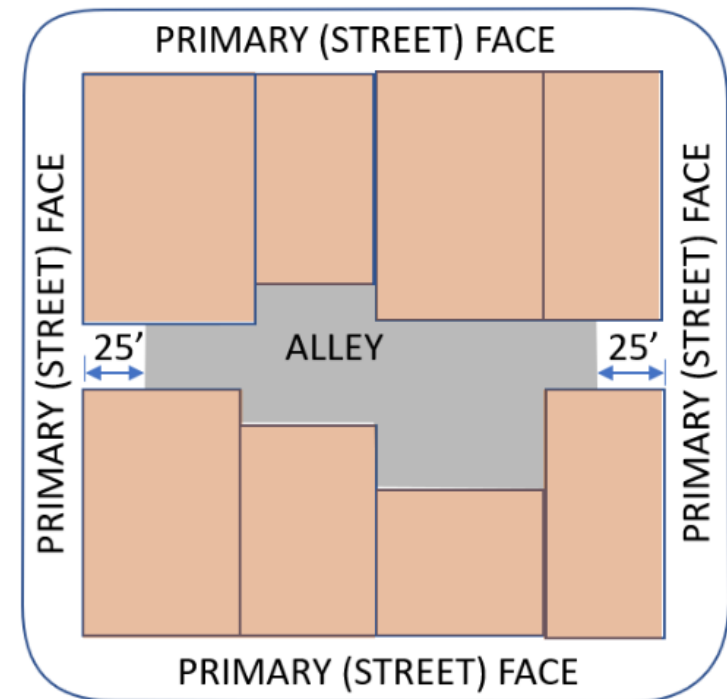


**STEP 3:** What is the location of the proposed work?

Every project will fall into one of two categories based on where the work is occurring on the building or site. Generally, work that will be visible only at the interior of a block is granted a slightly more flexible set of standards. Use the diagram of a “typical” La Grande block below, and the descriptions, to determine which category the work is in. Final decisions will be at the discretion of the Landmarks Commission.






**Work Visible from Primary Streets:** Work in this category is anything that is or will be visible along or from a primary street face (not an alley). If work proposed in the interior of the block is tall enough to be seen over other buildings, or if the work can be seen between other buildings from a primary street, it is considered street-facing. However, work visible from alleyway entries is not considered street-facing as long as the work occurs at least 25 feet from the primary street building wall. A handful of buildings in the District are visible on every side from a primary street.

**Work Visible only from an Alley:** If the work proposed is within or fronting the dark-colored alley interior area shown in the diagram and will not otherwise be visible from a primary (non-alley) street, then the work is in the “alley-fronting” category. If the whole of the project is more than 25 feet back from the primary street face, the work still counts as alley-fronting even if visible from the alley curb-cut on the primary street.



**STEP 4:** Use your project’s location in the District and property classification to find which sets of Standards apply.

Use the categories from Steps 2 and 3 and the table below to determine which sets of Standards apply to the proposed scope of work. Every project will have two sets of Standards that apply. For example, if the building is historic contributing and the proposed work is visible from the street, such as a new storefront, then the work must be in conformance with Standards A and C.

	If the site or property is:  National Register  Historic Contributing  Historic Non-Contributing	If the site or property is:  Non-Contributing  Vacant
If the work proposed will be visible from the street:	<b>USE STANDARDS A AND C</b>	<b>USE STANDARDS B AND C</b>
If the work proposed is only visible from the alley:	<b>USE STANDARDS A AND D</b>	<b>USE STANDARDS B AND D</b>

## STANDARDS A – EXISTING BUILDINGS

Each Standard begins with a reference number which will consist of a letter – A, B, C, or D – and a number. Following this is the title which describes what the Standard applies to.

Following the title and reference number is a sentence or two in ALL CAPS. This is the Standard.

Included with each Standard is a series of directions on how best to achieve the Standard.

Standard Reference Number and Title →

Standard →

How to comply with the Standard →


*STANDARDS A – EXISTING BUILDINGS*

**A.2 NEW ADDITIONS**

**DESIGN NEW ATTACHED VOLUMES OR ADDITIONS TO VISUALLY MATCH MOST OF THE CHARACTERISTICS OF THE ORIGINAL BUILDING AND/OR CONTRIBUTING BUILDINGS IN THE DISTRICT.**

The following can help achieve this standard:

- a. Design new attached volumes and/or additions to be compatible with the original building. However, in some cases a distinct appearance for a new façade may be appropriate if an addition has its own primary street frontage. In these cases, the addition should look like a separate building and visually fit in with the other historic buildings in the district.
- b. Extend existing larger-scale design patterns, details, materials, and alignments into new wall areas of the building, but very ornate or distinct features are best simplified or even left off the new addition. Aim for a subtle, but clear visual delineation between the original building and its addition.
- c. Minimize the size, scale, and height of new attached volumes and / or additions so they do not visually overpower the primary building, especially as seen from street frontages. Not all of the strategies listed below may be appropriate for every building:
  1. Strategies to achieve a respectful vertical addition to a historic building include stepping back a new upper level from the wall planes below, changing material or color at an upper addition, and/or continuing vertical bays or pattern of openings vertically into the new wall area.
  2. Strategies to achieve a respectful horizontal addition to a historic building include using a “reveal” or change in plane between the existing and new construction; treating the addition as if it were a new, different building; and/or replicating the same structural and visual rhythm of the original building horizontally into the new volume.
- d. Select materials and finishes for new volumes and/or additions that visually match materials and finishes for the primary building. Contemporary materials may be appropriate if they are durable, repairable, and if the materials convey the visual qualities of traditional materials found in the district.
- e. Additional guidance is available through the National Park Service’s Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns.



*Example of a modern addition made to look like a separate building that fits in with surrounding historic buildings. Wright’s Drug Store Building (105 N Main Street, Union, Oregon) (Source: Google Streetview, 2012 and 2018)*

*16 | LA GRANDE COMMERCIAL HISTORIC DISTRICT DESIGN STANDARDS      ADOPTED: INSERT DATE*

*How to Use and Understand this Document*

**STEP 5:** Submit application to the La Grande Community and Economic Development Department

**For more information, please contact**

Community Development Director  
Community and Economic Development Department  
1000 Adams Avenue, P.O. Box 670  
La Grande, OR 97850  
LGPlanning@cityoflagrande.org  
(541) 962-1307

**Or visit our website**

<https://www.cityoflagrande.org/landmarks-commission/pages/historic-landmarks-historic-resources>

## A STANDARDS – EXISTING BUILDINGS

### A.1 STOREFRONT REHABILITATION

**PRESERVE, RESTORE, OR RECONSTRUCT MISSING PRIMARY FEATURES OF A HISTORIC STOREFRONT. STRENGTHEN THE HISTORIC PATTERN AND PROPORTION OF STOREFRONT BAYS.**

The following can help achieve this standard:

- a. Replace missing pilasters between storefronts, missing solid bulkhead areas beneath storefront display windows, and/or missing transom windows by using historic evidence such as drawings or photographs, where possible.
- b. Keep the traditional storefront opening(s) intact, with clear glass display windows and entry doors. Do not fill storefront openings with solid wall areas (except below the display windows in the bulkhead area).
- c. Preserve and restore the primary features and materials of a historic storefront. If historic storefronts are missing, base the design and materials of the new storefront on the historic system as much as possible. Use materials such as painted (not anodized) metal or wood.
- d. A proposal to replace an existing historic storefront system must be accompanied by photographic evidence that the system cannot reasonably be repaired.
- e. Do not remove or block off transom windows, although insertion of translucent, opaque, or tinted glass or in some cases louver panels are appropriate if the original transom window divisions are maintained in the new materials.



*212 Fir Street is a good example of a rehabilitated storefront. Note the new panelized bulkhead beneath the storefront windows. (Source for image on left: Google Street View 2012)*

- f. If the original transom glass is missing, use new glass. In some cases where original transoms are uncovered, but clear glazing is not yet feasible due to a dropped ceiling or other situation, solid transom panels within frames may be allowed if the solid panels can be replaced by glass in the frame at some future point.
- g. Retain or restore the operability of any original transoms as a natural climate control feature.
- h. Design new storefront entry doors, if new entries are proposed, to include large glass areas. Use wood and glass, or painted metal and glass doors, as appropriate to the building and the existing storefront system.
- i. If a building did not originally have ground floor storefronts or windows, new openings that fit the style and original use of the building may still be appropriate if it allows the building to have a new use. Retain and respect original features and align new features with original features.



*This former warehouse building was rehabilitated for a new use circa 2008. Alterations included the replacement of the small loading dock windows with larger windows. A full storefront bay expression would have conveyed the wrong “story” about the building’s original use. This style of rehabilitation could be applied to buildings along Jefferson Avenue. (Source for image on left: c.1980 City of Portland Historic Resource Inventory) (Source for image on right: 2009 Google Street View)*

## A.2 NEW ADDITIONS

**DESIGN NEW ATTACHED VOLUMES OR ADDITIONS TO VISUALLY MATCH MOST OF THE CHARACTERISTICS OF THE ORIGINAL BUILDING AND/OR CONTRIBUTING BUILDINGS IN THE DISTRICT.**

The following can help achieve this standard:

- a. Design new attached volumes and/or additions to be compatible with the original building. However, in some cases a distinct appearance for a new façade may be appropriate if an addition has its own primary street frontage. In these cases, the addition should look like a separate building and visually fit in with the other historic buildings in the district.
- b. Extend existing larger-scale design patterns, details, materials, and alignments into new wall areas of the building, but very ornate or distinct features are best simplified or even left off the new addition. Aim for a subtle, but clear visual delineation between the original building and its addition.
- c. Minimize the size, scale, and height of new attached volumes and / or additions so they do not visually overpower the primary building, especially as seen from street frontages. Not all of the strategies listed below are appropriate for every building:
- d. Strategies to achieve a respectful vertical addition to a historic building include stepping back a new upper level from the wall planes below, changing material or color at an upper addition, and/or continuing vertical bays or pattern of openings vertically into the new wall area.
- e. Strategies to achieve a respectful horizontal addition to a historic building include using a “reveal” or change in plane between the existing and new construction; treating the addition as if it were a new, different building; and/or replicating the same structural and visual rhythm of the original building horizontally into the new volume.
- f. Select materials and finishes for new volumes and/or additions that visually match materials and finishes on the primary building. Many contemporary materials and finishes can be a good visual match to historic materials if they are durable, repairable, and not prohibited (see Standard C.1 or D.1, Materials).
- g. Additional guidance is available through the National Park Service’s [Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns](#).



*Example of a modern addition made to look like a separate building that fits in with surrounding historic buildings. Wright's Drug Store Building (105 N Main Street, Union, Oregon) (Source: Google Streetview 2012 and 2018)*

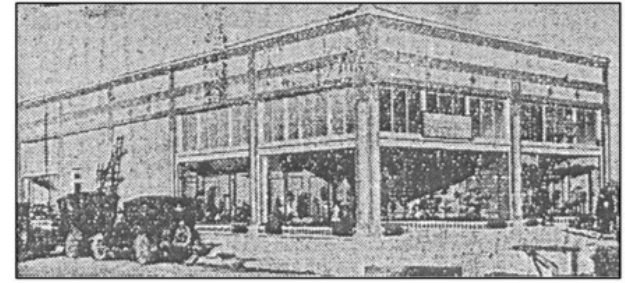


### A.3 BUILDING FAÇADE MAINTENANCE AND REHABILITATION

**WHEN DESIGNING ALTERATIONS, RESPECT THE ORIGINAL STYLE AND DESIGN OF THE BUILDING, AND RETAIN ORIGINAL FEATURES AND MATERIALS.**

The following can help achieve this standard:

- a. Preserve and maintain original historic architectural elements and materials.
- b. Especially at street-facing façades, ensure that new or added architectural elements or materials are highly similar to or “in kind” with related elements of the historic building and of contributing buildings in the immediate surrounding area.
- c. Design the materials and shifts in plane (as, for instance, the plane of window glazing relative to the plane of the exterior wall) of façade alterations to be visually matching the traditional or existing architectural detail of the historic building.
- d. Keep proposed contemporary or modern-looking new additions, such as a sign or a light fixture, at a scale that does not overwhelm the existing resource.
- e. For historic non-contributing buildings, modest alterations that match or are in keeping with the later changes to the building may be appropriate if the building does not lose any further historic features or materials.
- f. Make sure new architectural elements at the exterior of the building do not unintentionally introduce stylistic elements from other architectural styles. See “STYLES” and “Additional Resources” in the Appendix for more information.



*The Allen Building at 1004-1008 Commercial Street in Astoria, OR installed a historic inspired storefront. (Source: Circa 1920s Newspaper, 1989 Oregon SHPO Inventory Form, 2018 Google Streetview)*

## A.4 ACCESSIBILITY

### ENSURE THAT BUILDING ENTRIES ARE ACCESSIBLE AND ACCOMODATE UNIVERSAL DESIGN.

The following can help achieve this standard:

- a. Design accessibility features, such as ramps, handrails, and mechanical lifts, so they visually fit in with the design, scale, materials, and finish of the building and its features.
- b. Minimize the visual impact of universal design features such as elevator additions, fire stairs, and fire doors. Design such features to be as inconspicuous as possible, with a simple, clean appearance overall.
- c. Universal access may be achieved by creating new or alternate means of access to the historic building if it does not compromise the key features of the historic structure.
- d. For more information, refer to Technical Preservation Services [Brief 32: Making Historic Properties Accessible](#).



*A way to retain the historic column and bay structure and introduce a modern storefront with ADA ramp. Everyone uses the same sloped entry.*

## A.5 DISASTER AND SAFETY PLANNING

**UNDERTAKE SEISMIC IMPROVEMENTS AND OTHER DISASTER PLANNING IN THE MOST UNOBTRUSIVE WAY POSSIBLE, AND TAKE STEPS TO STABILIZE BUILDINGS THAT ARE VACANT.**

The following can help achieve this standard:

- a. Seismically upgrade historic buildings, especially those that are constructed of unreinforced masonry. Choose solutions that retain historic materials and do not impact window openings or the exterior of buildings.
- b. Retain and strengthen existing structural materials and systems.
- c. Ensure the fire safety of the building and its immediate neighbors when undertaking interior or exterior alterations. Examples include installing sprinklers and closing interior shafts or spaces that might be hidden behind walls and ceilings.
- d. Regularly inspect the structural strength of historic features such as cornices, canopies, or other heavy building elements.
- e. Keep doors and windows closed within a disused or vacant building to limit the spread of fire.
- f. Perform temporary repairs to roofs and windows to stop water from entering a disused or vacant building.
- g. Cover broken or damaged windows and holes in roofs.
- h. Secure loose gutters and downspouts.



*Example of parapet bracing as seen from the roof (Source: National Park Service)*

## A.6 RELOCATION OR DEMOLITION

**ALTERNATIVES TO DEMOLITION OF A NON-CONTRIBUTING HISTORIC BUILDING MUST BE EXPLORED, INCLUDING RELOCATION AND SALE. PARTIAL DEMOLITION OF A CONTRIBUTING BUILDING MAY BE CONSIDERED IF NECESSARY FOR A NEW ADDITION.**

The following can help achieve this standard:

- a. Protect individually listed buildings, historic contributing buildings, and historic non-contributing buildings from demolition.
- b. If the historic features or materials of a historic non-contributing building have been irrevocably lost and there is little realistic chance the building could be or will be historically renovated and/or become a contributing resource, then relocation may be considered. If the building cannot realistically be relocated, then demolition may be considered.
- c. Write and carry out a salvage plan for materials and features and ensure photographic documentation of any historic building prior to demolition.
- d. Relocation of an existing building from elsewhere into the District will be reviewed as a new building.
- e. Demolition or relocation of an existing non-contributing building from the District to another location will be considered if the result of the demolition or relocation will be a new building on the site.
- f. If partial demolition (removal of floor or wall area) is planned to create a new addition of floor area, the demolished historic area shall be the minimum necessary. The resulting (new) exterior walls, windows, and other features will be reviewed using the “Additions” standard (A.2).
- g. Use a cautious approach to large equipment and digging within the historic district so as to protect known and unknown archaeological resources from damage during construction.



*The historic Cumberland Church in Albany, Oregon, en route to its new location. The steeple was temporarily removed to facilitate the move. (Source: Corvallis Gazette-Times photo, October 2021)*

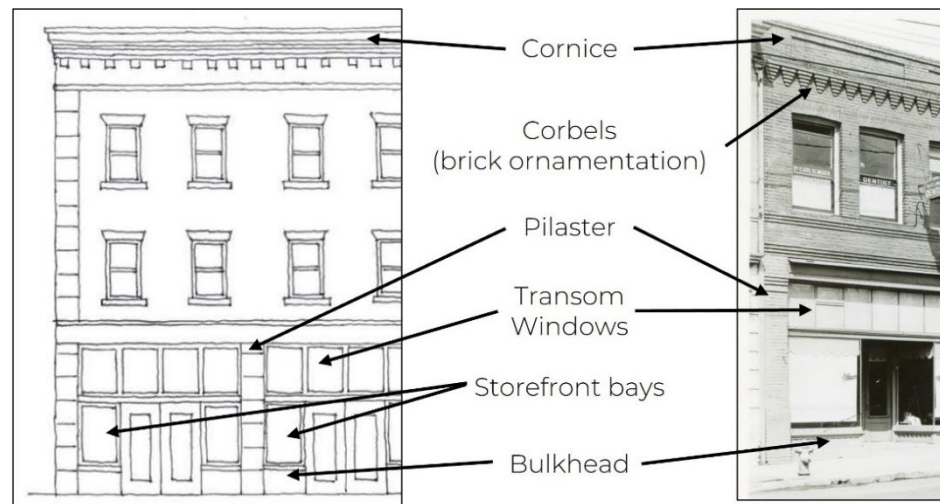
## B STANDARDS – NEW or NONHISTORIC CONSTRUCTION

### B.1 GROUND FLOOR

**DESIGN NEW STREET-FACING STOREFRONT BAYS TO BE SIMILAR IN SIZE AND FEATURES TO THOSE IN NEARBY CONTRIBUTING BUILDINGS. ALLOW FOR NEW GROUND-FLOOR OPENINGS THAT RESPECT AN EXISTING BUILDING’S ORIGINAL USE AND STYLE.**

The following can help achieve this standard:

- a. Organize the design of new ground-floor level street-facing facades with a regular rhythm of repeating storefront bays, using a proportion based on contributing buildings nearby.
- b. Provide a similar height for new ground-level spaces as the site’s contributing neighbors. Generally, ground levels will be taller than upper levels.
- c. Design bays with a solid bulkhead of a similar height to those of contributing buildings, with clear glazing above.
- d. Use small-scale details and textures that provide shadow lines and interest at ground-level storefront or windows.
- e. Set entry doors back from the building face to provide interest and weather protection.
- f. Use transom windows across the top of each storefront bay.
- g. If an existing building did not originally have ground floor storefronts or windows, new openings that fit the style and original use of the building may still be appropriate to allow for an adaptive reuse. Retain and respect original features and align new features with original features.



## B.2 BUILDING PROPORTION

### REFLECT THE GENERAL SIZE, PROPORTION, AND VOLUME OF THE DISTRICT’S CONTRIBUTING BUILDINGS IN NEW CONSTRUCTION OR IN CHANGES TO NONHISTORIC BUILDINGS

The following can help achieve this standard:

- a. Use simple, “blocky” building forms that generally reflect the size and proportion of contributing buildings nearby.
- b. Align windows in new construction with existing windows of neighboring buildings. Align the height or strong horizontal features with the height or horizontal features of a neighboring contributing building.
- c. Where new construction is taller or wider than the existing buildings, strategies to visually break down the mass include:
  1. Creating a linear projecting element such as a strong cornice or upper-level horizontal projection to break height and reflect similarities with nearby contributing buildings.
  2. Using varied rooflines and massing to break the apparent scale of a full-block building façade.
  3. Where a building has a full-block face, dividing the new wall area into one or more vertical bays with a change in plane to visually group areas of the building façade into smaller areas.



1100 Block of Adams Avenue. The buildings have a consistent height and storefront size. (Source: Google Street View 2018)

### B.3 STREETScape & SETBACKS

#### CONSTRUCT STREET-FACING WALLS OF THE BUILDING TO THE COMMON STREET BUILDING LINE OR “STREETWALL.”

The following can help achieve this standard:

- a. Align the street-facing walls of new buildings or new additions with the walls of existing contributing buildings along the block. While small-scale insets or extensions such as recessed entries or an upper projecting bay are acceptable, the main plane of the building wall must reinforce the common streetwall.
- b. Parking or vehicular areas between a building and the sidewalk detract from the pedestrian environment and the historic street wall; these uses must be moved back to the alley or rear side of the building (unless in the historically more industrial area on North side of Jefferson Street).
- c. If an existing building area is already set back from the right of way, the area between the building and the street may be landscaped, or may become a pedestrian plaza, incorporating seating and shade.
- d. A missing street wall can be suggested by the use of high-quality, durable elements placed in line with the neighboring buildings, such as bollards or a visually permeable fence.



*This infill development (2020) in Bozeman, MT created different volumes to break up the mass of new construction relative to the existing older buildings. The new building repairs and fills the gap in the streetwall. (Source: <https://www.loopnet.com/Listin>)*

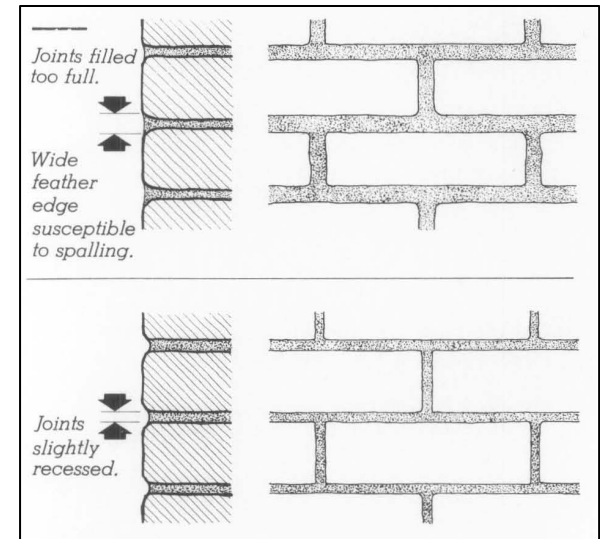
## C STANDARDS – WORK VISIBLE FROM THE STREET

### C.1 MATERIALS

**REFLECT EXISTING HISTORIC MATERIALS AND FINISHES IN THE DISTRICT WHEN SELECTING NEW OR REPLACEMENT MATERIALS, AND MAINTAIN EXISTING MATERIALS SUCH AS BRICK, WOOD, AND METAL.**

The following can help achieve this standard:

- a. Retain and preserve primary materials, features, and surfaces that contribute to the historic character of a building or the overall District, such as brick, stone, granite, limestone, slate, concrete, concrete block, terra cotta, clay tile, painted steel or aluminum, and concrete stucco. Where possible, retain historic secondary materials as well, for example in exposed foundations and at copings and other details.
- b. Clean masonry surfaces using the gentlest effective method when necessary to stop deterioration or to remove heavy soiling.
- c. Use low pressure washing with detergents and scrub with natural bristle brushes. The use of destructive stripping or cleaning methods, such as sandblasting, power washing, high-pressure water blasting, or any other abrasive method that causes deterioration (i.e. chipping, eroding, or wearing away) or changes the color of the masonry or the mortar is prohibited. Consult Technical Preservation Services [Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#).
- d. Repair masonry features, surfaces, and details using appropriate repair methods including re-pointing, consolidating, piecing in, and patching. Do not cover historic exterior materials with a new applied material, unless temporarily necessary to stabilize damaged areas or prevent further damage. New masonry surfaces in new construction may be painted or sealed.
- j. Use low pressure washing with detergents and scrub with natural bristle brushes. The use of destructive stripping or cleaning methods, such as sandblasting, power washing, high-pressure water blasting, or any other abrasive method that causes deterioration (i.e. chipping, eroding, or wearing away) or changes the color of the masonry or the mortar is prohibited. Consult Technical Preservation Services [Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#).

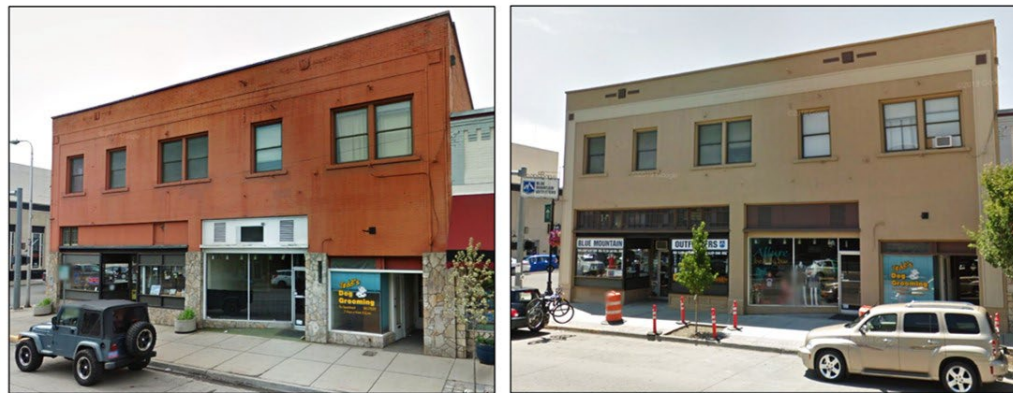


*Comparison of visual effect of full mortar joints vs. slightly recessed joints. Filling joints too full hides the actual joint thickness and changes the character of the original brick work.  
(Source: National Park Service)*



Consult Technical Preservation Services [Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#).

- e. Repair masonry features, surfaces, and details using appropriate repair methods including re-pointing, consolidating, piecing in, and patching. Do not cover historic exterior materials with a new applied material, unless temporarily necessary to stabilize damaged areas or prevent further damage. New masonry surfaces in new construction may be painted or sealed.
- f. It is not appropriate to paint, seal, or coat historic masonry surfaces that were not previously painted, sealed, or coated as this can trap moisture and degrade the masonry. Repoint deteriorated mortar joints matching the original mortar in strength, composition, color, and texture; generally do not use Portland Cement as it does not allow for expansion and contraction. Consult Technical Preservation Services [Brief 2: Repointing Mortar Joints in Historic Masonry Buildings](#).
- g. Replace missing features on contributing buildings with materials in keeping with the building’s original materials. Substitute contemporary, but visually matching materials for the original only if it is not feasible to replace in kind.
- h. In new additions or new construction, consider designs that include brick patterning, corbelling, insets and projections, or other traditional decorative brickwork details, especially those that provide a change in plane. Brick size and texture, joint width, and other small-scale design features can provide a sense of continuity with the craftsmanship and texture of contributing buildings.
- i. In new additions or new construction, use durable and repairable contemporary materials as secondary accents in combination with traditional primary wall materials such as masonry or concrete stucco.
- j. Finish new materials in a similar way to contributing buildings with the same material; wood is painted, metal is powder-coated or painted in a non-metallic finish, concrete stucco is finished smooth rather than a highly sanded or troweled finish, and glass is clear or translucent.



*Ralston Block (1124 Adams Avenue) Note the removal of the added “fieldstone” facing and restoration of the historic painted brick wall finish. (Source: Google Street View 2012 and 2015)*

**Prohibited Materials or finishes:** Many modern materials are reasonable substitutes for historic materials and may be good options within the La Grande Commercial Historic District. However, several materials are **prohibited** and are discussed below.

1. **EIFS** (Exterior Insulation and Finish System) is a synthetic stucco system that includes an inner foam insulation board, a middle polymer, a cement base coat that is reinforced with fiberglass mesh, and an exterior textured finish coat. EIFS does not “breathe” and can trap moisture within the wall thickness which can cause mold and mildew to rot wood sills and framing. Because of the potential harm it can cause to an older structure, synthetic stucco is not permitted on existing buildings in the District. **Alternatives to EIFS.** Use true stucco, or cement plaster, which is a combination of sand, lime, Portland cement, and water. Also, only use breathable water-based paints on stucco.
2. **Elastomeric paints** may seem to be low maintenance, but on true stucco and permeable brick materials, they act as a barrier and trap water in the wall, which can cause peeling and serious damage to the interior walls of the building.
3. **Vinyl windows** (or siding). The manufacture of vinyl (polyvinyl chloride, or PVC) windows requires a highly toxic production process. Dioxin, a toxic carcinogen, is formed when PVC is manufactured and when it is burned (an increasing concern with wildfires and climate change). While vinyl windows are now available in darker colors, they are still not inherently repairable and not paintable. They appear to last in the range of 20 to 25 years, and then must be totally replaced again, so they are nowhere near as durable as a wood window or the other components of a historic building. They are toxic to dispose of as well. Vinyl windows are typically made with an installation flange to prevent water infiltration, but which pushes the plane of the window out to the plane of the exterior siding. The building then loses the depth, shadow, and the detailing of the original window design. Alternatives to Vinyl (windows). See Standard C.2 Windows.
4. **Unpainted “rustic” barn wood** is not allowed if specified as an exterior wall finish; it may be allowable as a sign or other secondary accent. Historically, all of the wood in the District used in exterior applications was painted as part of its durability and planned maintenance over time.
5. **Dark tinted or mirrored glass** is not allowed as part of a storefront or window. Light low-e glass coatings as well as standard green or blue tinted glass are generally acceptable, but ground floor window glazing in particular must allow visibility through the glass (note that blinds or shades are fine and do not require review).
6. **Fiber cement siding such as Hardie siding or Hardie board with “fake grain” finish** is not allowed. Smooth-finish, painted fiber cement board may be allowable as a finish for new wall areas in alley-facing locations or at the discretion of the Landmarks Commission.
7. **Shiny metallic finishes such as anodized aluminum storefronts, chrome, polished stainless steel, or metallic-look paints** are not allowed as part of a wall finish or system. These materials/finishes may be allowable as part of a sign or other smaller-scale feature. Aluminum storefront systems are allowed if they are painted.

## C.2 WINDOWS

**PRESERVE, REPAIR, AND RETROFIT EXISTING WOOD OR METAL WINDOWS TO IMPROVE ENERGY EFFICIENCY. USE DURABLE MATERIALS AND VISUALLY MATCHING FINISHES, PROFILES, AND DEPTHS FOR ANY NEW WINDOWS.**

The following can help achieve this standard:

- a. Maintain original windows in their original openings. Regularly inspect, repair, re-caulk, and re-paint historic windows to prevent deterioration.
- b. Weather-strip and caulk older windows and consider the installation of storm windows (preferably at interior) to improve thermal performance of older windows.
- c. A proposal to replace existing historic windows (windows constructed before 1948), whether on a historic contributing or historic non-contributing building, must be accompanied by photographic evidence that the windows cannot reasonably be repaired.
- d. If new or replacement windows are proposed, ensure that the new windows match the size of the existing (historic) opening, without infill panels. Specify new windows that match the historic windows in their configuration, operation, profiles, dimensions, and finish.
- e. Specify traditional, paintable, and repairable materials such as painted wood or metal for new windows. Use clear or very lightly tinted glass and avoid the use of simulated divided lights unless an exterior dimensional grid is applied to visually match historic multi-pane window divisions in the building.
- f. Prioritize solutions that match the original material of historic windows in a building, but new windows using alternative materials may be appropriate in some locations if they can convincingly replicate the appearance of the historic windows.



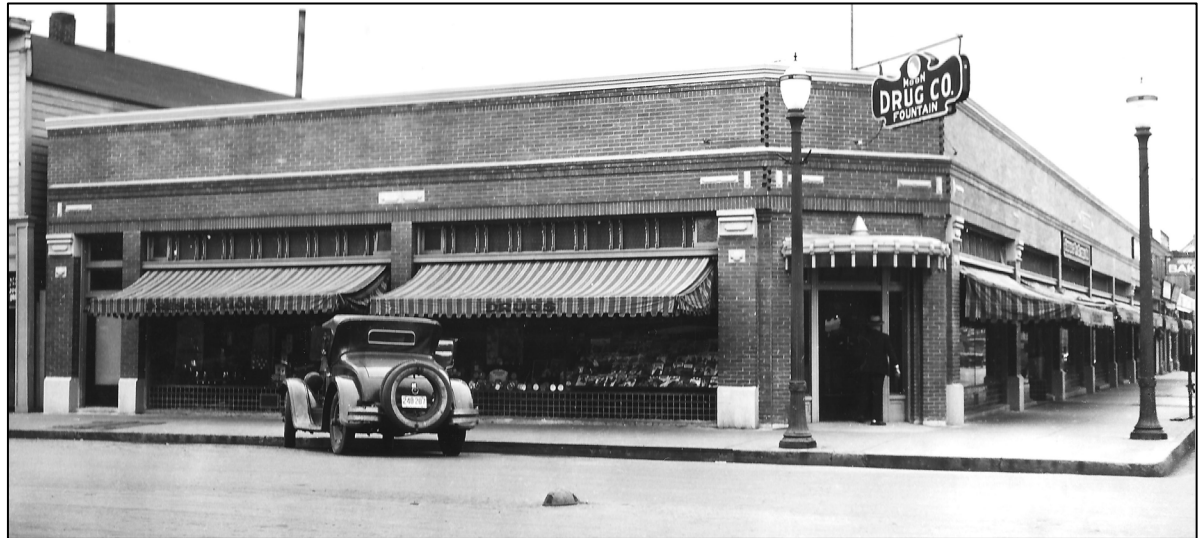
*Baker Furniture Co. (1916 Main Street, Baker City, OR) (Source: 1978 Baker Historic District National Register and 2018 Google Streetview)*

### C.3 AWNINGS

**IF AWNINGS OR CANOPIES ARE PROPOSED, PLACE THEM TO RESPECT AND HIGHLIGHT THE STOREFRONT BAY PATTERN OF THE BUILDING.**

The following can help achieve this standard:

- a. Fit new ground-level awnings within storefront bays on buildings with storefront bay openings. If existing storefront bays include inset entries, however, awnings may not be appropriate or necessary for weather protection.
- b. If there were once historic awnings, and there are photos or other historic evidence of their style and detail, use the historic evidence to inform the size, placement, and support details of the new awnings.
- c. Rather than arched, bubble-shaped or bull nose awning forms, choose simple “shed” awning forms with slope less than 45 degrees. The use of supporting chains or rods, as well as flat canopies or special entry canopy shapes are appropriate in some cases, especially at a special building entry.
- d. For upper story windows, fit awnings within single window openings rather than overlapping awnings over multiple window openings.
- e. Ensure that new awnings will not detract from or conceal the building’s architectural details or features, such as transom windows, ornamental brickwork, ghost signs, iron work, leaded glass, etc. Design new awnings and canopies to be in character with the original building and surrounding historic context.



*This circa 1930s image shows an ornamental canopy at the corner entry of the store, still present on the building. (Source: City of La Grande Archives)*

- f. The use of woven fabric materials for awnings, preferably in a single color, will be appropriate for most buildings in the historic district. The use of vinyl, plastic, or other shiny materials for canopies or awnings is prohibited. Entry canopies of metal, glass, or finished wood may be appropriate in some cases, especially at a special entry condition where a canopy existed originally.
- g. Graphics or added text along the bottom free edge of the awning may be used if at a pedestrian-oriented scale. The use of graphics or text on the slope of the awning is prohibited.



*Gray Building (105-135 Liberty Street NE, Salem, OR) Lowest image shows the rehabilitation of historic awning configuration from circa 1912. (Sources top to bottom: Willamette Heritage Center, Google Streetview 2012, City of Salem)*

## C.4 SIGNS

**PLACE SIGNS SO AS NOT TO DESTROY HISTORIC MATERIALS, OBSCURE DECORATIVE FEATURES, OR DOMINATE THE FAÇADE OF THE BUILDING. USE DURABLE MATERIALS AND FINISHES.**

The following can help achieve this standard:

- a. All signs must conform to the Article 5.8 of the City of La Grande Land Development Code.
- b. The use of internally lit sign and illuminated cabinet signs is prohibited.
- c. If more than one tenant occupies a building, consider a repeatable sign design or framework at the ground floor level of the building that each tenant may individualize.
- d. Affix signs to allow for later removability and repair; for instance routing bolt holes in brick joints rather than through bricks where possible.
- e. Creatively re-use an original or historic sign or its supports, and incorporate these historic elements into the new or altered sign.
- f. Signs are encouraged to reflect historic texture and details found throughout the District. Use signs that are specifically sized and designed for their locations, especially on historic buildings. Do not cover up or interrupt decorative building features or details.
- g. Signs above the ground level are appropriate if they are not over-scaled to the pedestrian environment, and do not detract from the architecture of the building or District.



*A variety of sign types are visible in this image, including blade signs, mounted wall signs, and internally illuminated letter signs. All are placed for pedestrian use and are no larger than historic building features at the ground level.*

## C.5 FENCES/ACCESSORY STRUCTURES

**DESIGN NON-BUILDING ACCESSORY ELEMENTS TO BE DURABLE, WELL-CRAFTED, AND IN KEEPING WITH THE STYLES, FINISHES, AND MATERIALS OF THE HISTORIC DISTRICT.**

The following can help achieve this standard:

- a. Design non-building accessory elements such as fences, freestanding light poles, bike parking racks, benches, “pole” or monument signs, or materials used in the walking surface to be durable, well-crafted, and reflective of the styles and materials of the historic district.
- b. Design for the pedestrian environment, rather than for automobiles. Consider the user’s tactile experience, their safety and protection, and the scale of any new accessory elements in the historic district, whether in the right-of-way or on private property.
- c. Consider adding or including opportunities for a pedestrian to shelter from snow or sun.
- d. Protect pedestrians and bicyclists from negative impacts related to automobiles, such as visual obstructions and headlight glare.
- e. Use materials derived from and complementary to the existing materials found on contributing and historic buildings in the District. Finish all materials and joints to be durable, attractive, and long-lasting; such as painting wood, hiding fasteners, and/or fully enclosing the edges of panels or sheet metal.



*View of Depot Street with a freestanding arch in the background leading to the railway station, c.1926-28 (Source: RPB Collection)*

## C.6 ROOFS & ROOFTOP ELEMENTS

### MINIMIZE VISIBILITY OF ADDED ROOFTOP ELEMENTS.

The following can help achieve this standard:

- a. Retain and, if possible, re-open historic skylights for natural daylighting and passive solar opportunities. Retrofit existing skylights and consider adding an insulating cover to keep heat in at night.
- b. Avoid “bubble” forms for new skylights or for skylight alterations, but consider a range of more rectilinear skylight forms as long as their visual impact as seen from the surrounding streets or sidewalks is limited. However, if any historic skylights are present, match their size and shape when adding new skylights.
- c. On flat roofs, set back elements such as angled photovoltaic panels, or utility, communication, or mechanical equipment from street-fronting sides of the building, unless the existing parapet prevents visibility from the sidewalk directly across the street. On flat or sloped roofs, minimize visibility of these rooftop elements. Use matte finishes and colors that blend with the roof or background for equipment or for any added elements such as an elevator over-run.
- d. Locate rooftop patios at least 10 feet back from the front building façade. Use simple, open railings to minimize the visual impact of the rooftop patio from below.



*Using flat or low-slope solar panels is a simple way to limit visibility. (Sources: National Park Service: <https://www.nps.gov/tps/sustainability/new-technology/solar-on-historic.htm>)*



## D STANDARDS – WORK NOT VISIBLE FROM THE STREET

### D.1 MATERIALS

**EXISTING WALLS AND WALL FINISHES, IF HISTORIC, SHOULD BE MAINTAINED. NEW FINISHES WILL PREDOMINANTLY VISUALLY MATCH HISTORIC MATERIALS FOUND IN THE DISTRICT, BUT NEW MATERIALS ON NEW WALL SURFACES MAY BE INTRODUCED.**

The following can help achieve this standard:

- a. The use of elastomeric paints, vinyl siding, and “fake grain” fiber cement siding such as Hardie siding or Hardie board is prohibited.
- b. At new walls or new wall finishes, specify durable materials that are visually similar to historic materials in the District, such as brick, concrete stucco or painted smooth fiber cement panels, or painted wood.
- c. Repair masonry features, surfaces, and details using appropriate repair methods including re-pointing, consolidating, piecing in, and patching. Do not cover historic exterior materials with a new applied material, unless temporarily necessary to stabilize damaged areas or prevent further damage.



*Example of materials that are allowable in the alley but would be unacceptable on the primary*

### D.2 WINDOWS

**NEW OPENINGS AND NEW WINDOWS CAN ADD INTEREST AND FLEXIBILITY. FOLLOW THE GENERAL SIZE, PATTERN, ALIGNMENTS, AND PROPORTION OF NEARBY HISTORIC OPENINGS.**

The following can help achieve this standard:

- a. A proposal to replace existing historic windows, whether on a historic contributing or historic non-contributing building, must be accompanied by photographic evidence that the windows cannot reasonably be repaired.
- b. Include traditional or contemporary water-shedding details such as a projecting, sloped sill in new openings. Inset new windows into the wall opening, especially in historic masonry walls.
- c. Specify durable, repairable materials such as painted wood or metal, fiberglass, or aluminum-clad wood for new windows. Use clear or very lightly tinted glass and avoid the use of simulated divided lights. Vinyl windows are prohibited.
- d. Cutting a few new openings into an existing masonry wall may be approvable in very limited circumstances. Use historic brick details and lintel designs in the new opening, preferably utilizing the removed bricks from the wall area.

### D.3 AWNINGS

**USE AWNINGS OR CANOPIES TO HIGHLIGHT A PEDESTRIAN SEATING AREA OR ENTRY.**

The following can help achieve this standard:

- a. If affixing a new awning or canopy to a historic wall, keep damage to the historic materials as limited as possible.
- b. Ensure that new awnings will not detract from or conceal the building's architectural details or features, such as transom windows, ornamental brickwork, ghost signs, iron work, leaded glass, etc.

### D.4 SIGNS

**DO NOT OBSCURE DECORATIVE BUILDING FEATURES OR HISTORIC SIGNS. USE RESTRAINT IN LIGHTING AND SIZING SIGNS.**

The following can help achieve this standard:

- k. All signs must conform to the Article 5.8 of the City of La Grande Land Development Code.
- l. The use of internally lit sign and illuminated cabinet signs is prohibited.
- m. Retain existing historic ghost signs at sides and backs of buildings and keep the signs visible to pedestrians.
- n. Reflect historic textural and depth details found throughout the District in sign designs and details. Do not cover up or interrupt decorative building features or details.
- o. Scale and place signs for an intimate, human-scaled environment.



*Example of a ghost sign left intact to show how the building has changed over time.*

## D.5 FENCES/ACCESSORY STRUCTURES

### PLACE ACCESSORY ELEMENTS PRIMARILY TO SUPPORT THE PEDESTRIAN EXPERIENCE.

The following can help achieve this standard:

- a. Do not impede the movement of vehicles and service uses through alleys, but design the remainder of the alley-facing environment primarily for the safety and enjoyment of both pedestrians and bicycles.
- b. Keep areas visually open to the alley itself and visually open to views from upper windows.
- c. Prioritize designs and materials that are complementary to the features and materials in contributing and historic buildings in the District. Retain older materials such as exposed brick walls.



*Accessory features such as planters, furniture, bollards, or trash enclosures allow for multiple uses in block interior areas and activate the alleyscape*

## D.6 ROOFS & ROOFTOP ELEMENTS

### LIMIT THE SIZE AND SCALE OF NEW ROOFTOP ELEMENTS

The following can help achieve this standard:

- p. Prioritize the placement of new service elements such as angled photovoltaic panels, skylights, stair or elevator over-runs, or utility, communication, or mechanical equipment back from roof edges, though these elements may be visible. Use matte finishes and colors that blend with the roof or background for equipment.

## APPENDIX

### *Glossary*

**Contributing Resource:** A building in the District which was constructed between 1891 to 1948, which still has most of the essential qualities, materials, and features from this time period, and which was formally recognized by the National Register as a historic contributing resource to the District.

**Historic Non-contributing Resource:** A building in the District which was constructed between 1891 to 1948 but which was deemed to have lost many or most of its original qualities and features and therefore not included as a contributing resource to the District in 2001. Note that an older non-contributing resource can be renovated and restored, and its status changed to Contributing. Staff at the Oregon State Historic Preservation Office (Oregon Heritage) can submit simple documentation to the National Parks Service to have the original nomination document amended. Alternatively, a contributing resource can be reclassified as non-contributing if its historic integrity is compromised. If too many resources are reclassified as non-contributing, an entire district's historic designation can be removed.

**Compatible:** Similar to or sympathetic to something else. Architectural compatibility in a historic district is achieved when a change or new project reflects many, but not necessarily all, of the historic characteristics of the district. The new work can be seen as new, but is visually in harmony with the group and not trying to stand out.

**Replace in-kind:** This phrase is often used by the National Parks Service to refer to using new features on a building that match the old ones in material, profile, finish, and other details.

**Reconstruct:** If all or part of a historic feature is missing, reconstruct it from appropriate evidence, such as historical photographs, or features on similar adjacent properties.

**Masonry:** A wall or other construction made of smaller units of materials such as brick, stone, or concrete block.

**Unreinforced masonry construction:** Masonry construction that is not strengthened by another material or system, such as steel rebar, a poured concrete shear wall, or a steel frame. Commonly built from the 1800s up until about 1960, the exterior walls of unreinforced masonry buildings are particularly vulnerable to lateral movement, such as an earthquake.

**Parapet:** The part of a building wall that extends up past the roof.

**Coping:** The finish material at the top of a wall or parapet, typically made slightly wider than the wall to prevent water from getting into the wall. Copings can be stone, precast concrete, formed metal, or other material.

**Character:** The overall look and feel of a place or building. In a historic district such as the La Grande Commercial Historic District, the character is defined by the predominant older buildings that share common characteristics, but also by the paving, light fixtures, and other details.

**Style:** The decorative elements of a building or structure, in combination with its overall structure and expression. Knowing the style of your building can help determine what new components will be compatible with the existing design. The features and expression of one style are typically not appropriate to use on a building of another style. For example, the windows in an Italianate building are narrow and vertical in proportion, but on a Modern-era building, windows are horizontally-proportioned and have very little trim. See “Styles,” next page, for a more detailed explanation of several styles found in the La Grande Commercial Historic District.

**Universal Design:** Treating all people, whether using a wheelchair, feet, or a walker, with an equal invitation to enter an area or a building. As much as possible, this means avoiding situations where people unable to use stairs have to take a less convenient path, or service corridors in the back to meet ADA accessibility.

**Styles**

Following are four of the most common styles in the District. Many buildings in the District are not “textbook” examples of a single style, but have characteristics of several styles, are less elaborate than some more “high style” examples, or were altered over time. The La Grande Commercial Historic District is primarily made up of buildings that are *20<sup>th</sup>-Century Commercial* style, *Italianate*, and *Early Modern*. A few examples of other styles found in the District include *Gothic Revival*, *Spanish Colonial* or *Mission Revival*, and a more Classical revival style sometimes called *American Renaissance* revival.

**Italianate** style architecture was a revival style typically used in Oregon from 1870 to 1910.

- Simple forms of two to four stories
- Deeply recessed windows and doors
- Cast iron, brick and stucco materials
- Tall, narrow double-hung windows, often arched and with elaborate hoods & crowns
- Quoins; belt courses
- Low-pitched or flat roof with parapet, sometimes a cupola or tower
- Prominent cornices with brackets, often paired; and wide overhanging eaves
- Elaborate double-door entrances with detailed surrounds.



Slater Building, Fir St. (Image Wikimedia).

**20<sup>th</sup>-Century Commercial** style architecture was common throughout the U.S. from 1890 to 1930.

- Simple forms of one to four stories
- High ground floor storefronts, regular pattern of storefront bays, often with recessed entrances
- Brick and masonry façades, with decorative brickwork and corbelled details, esp. at cornice
- Flat roofs with parapets
- Transoms over the storefronts
- Symmetrical bays and fenestration. Regularized storefront bays at ground
- Upper windows smaller, typically double-hung



Melville Building, Adams Ave.  
Lottes Building, Adams Ave. (not pictured)

**Mediterranean Revival, Mission, or Spanish (Colonial) Revival** styles were popular in Oregon 1910-1935.

- Plain, flat surfaces -most often stucco, occasionally brick. (Spanish Revival styles have more surface ornamentation)
- Tile roofs, often a low pitched (hip or gable) roof, or flat with a parapet. (Mediterranean and Spanish Revival styles)
- Round-headed arched openings, often in pairs or threes (Mediterranean).
- Curvilinear parapet (Spanish Revival or Mission styles)



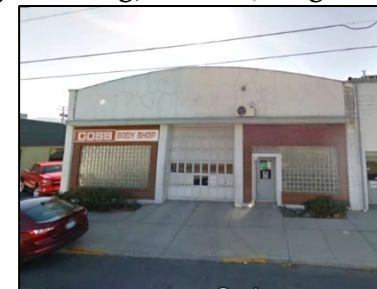
Historic La Grande City Hall & Fire Department, Elm St.



Salvation Army Building, Fir St. (image Google streetview)

**Early Modern or Transitional** styles were used in Oregon from 1925 to 1945.

- q. Overall simplicity of form
  - Use of flat, “stripped” wall planes that meet without a cornice or significant eave
  - Windows may have a horizontal proportion and/or use glass block
  - Decoration, when present, tends to be ahistorical motifs like v-grooves or stepping forms



Goss' Body Shop, Jefferson St. (Image Google Streetview)  
Roesch Building, Fir and Washington (Not pictured)

*Secretary of the Interior's Standards for Rehabilitation*

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
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.



## *Additional Resources*

### **Preservation Briefs**

These briefs are prepared by the Technical Preservation Services department of the National Park Service. These briefs represent the best practices for preservation. In some cases, the work recommended surpasses the requirements for the City of La Grande, but can be helpful in determining an appropriate approach to rehabilitation, especially if considering applying for an incentive program such as the Federal Historic Tax Credits. A list of useful briefs is included below. To access the briefs, please visit.

<https://www.nps.gov/tps/how-to-preserve/briefs.htm>

- [Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)
- [Brief 2: Repointing Mortar Joints in Historic Masonry Buildings](#)
- [Brief 3: Improving Energy Efficiency in Historic Buildings](#)
- [Brief 6: Dangers of Abrasive Cleaning to Historic Buildings](#)
- [Brief 9: The Repair of Historic Wooden Windows](#)
- [Brief 11: Rehabilitating Historic Storefronts](#)
- [Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns](#)
- [Brief 16: The Use of Substitute Materials on Historic Building Exteriors](#)
- [Brief 25: The Preservation of Historic Signs](#)
- [Brief 41: The Seismic Rehabilitation of Historic Buildings](#)
- [Brief 44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design](#)

### **Historic Building Resources**

These resources can be used to research the historic appearance of a building.

- Eastern Oregon University Digital Photo Archive <https://library-archives.eou.edu/>
- Oregon Historical Society <https://www.ohs.org/research-and-library/>
- University of Oregon Digital Photo Collection <https://oregondigital.org/catalog/>
- University of Oregon Historic Oregon Newspapers <https://oregonnews.uoregon.edu/>
- Clark, Rosalind. Oregon Style: Architecture from 1840 to the 1950s. Portland: Professional Book Center, Inc., 1983.
- Poppeliers, John C. and S. Allen Chambers Jr. What Style Is It: A Guide to American Architecture, revised ed. Hoboken, NJ: John Wiley & Sons, 2003.
- Whiffen, Marcus. American Architecture since 1780: A Guide to the Styles. MIT Press, 1969.