



City of Baker City

Design Review Guidelines for Historic District Properties Adopted February 24, 2009



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Appendix A: Historic District Boundary Map

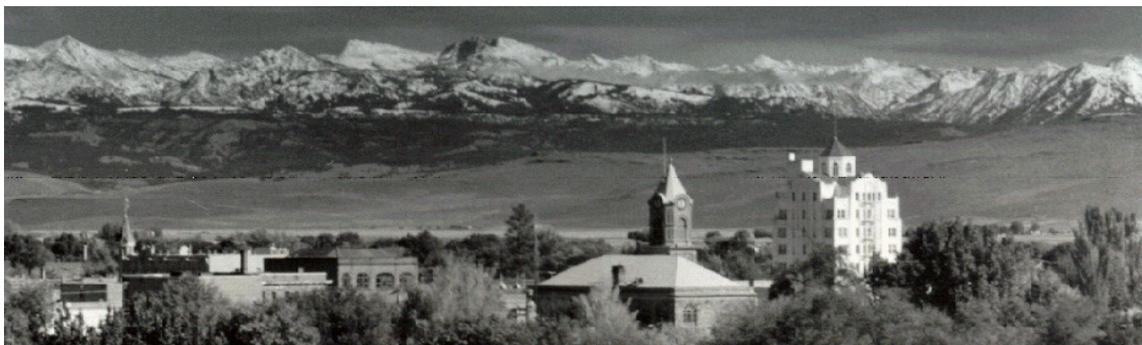
I. Background of Historic Baker City

Downtown Baker City possesses an architectural heritage that sets it apart from most communities in the Northwest. The City's strong architectural tradition gives Baker City a unique quality and an identity as a special place. With the majority of downtown's historic buildings intact, they complement and reinforce one another through their similarity in scale, size and style. The quality of construction and design of Baker City's historic buildings, coupled with their attractive human scale, offers an excellent opportunity for commercial success in a pedestrian friendly environment.

The majority of the buildings are two story masonry commercial structures built during the period of 1880-1915 when the city prospered through its strong mining economy. A wealth of commercial and residential architectural styles exist, including highly detailed Victorian, Classic Revival, Second Empire, Carpenter Gothic, Italianate, and Art Deco. A large number of impressive stone buildings abound, providing Baker City with a special design element and a strong continuity of rusticated rock-faced façades in the downtown.

Other major features are the tall spires and bell and clock towers which penetrate the city's skyline and accentuate Baker City's beautiful physical setting of snow-capped mountains. Besides serving as a historic link to Baker City's past, community landmarks such as the Baker Tower, City Hall, the County Courthouse, Geiser Grand Hotel, and St. Francis Cathedral serve to orient City residents and visitors.

The historic buildings of Baker City are invaluable resources that make our community uniquely attractive. Baker City's Historic District was created by a City Ordinance in 1978. This District continues to serve as the City's main commercial area and the heart of the community. Therefore, Design Review Guidelines have been established to provide a means for Baker City to grow and prosper while retaining its unique history and appearance. Please see the map attached in appendix A for a depiction of the Historic District boundary.



Courtesy of S. John Collins © Baker City Herald

II. Purpose

The purpose of the Design Review Guidelines is to respect the area's unique heritage and to enhance the appearance and livability of the area as it develops and changes. Based upon common features found in the Historic District, the standards provide a foundation for prospective applicants, citizens, and community decision makers to direct change in a positive and tangible way.

It is not the intent of the Design Review Guidelines to freeze time and halt progress or restrict an individual property owner's creativity, but rather to guide new and remodel proposals to be in context with their historic surroundings. Personal choice should be and can be expressed within the framework of the guidelines.



III. General Introduction to the Design Review Process

A. *What happens in Design Review?*

In Design Review, exterior building elevations, new construction, demolition, relocation of structures, and accessories (signs, benches, flower planters, temporary structures, etc.), and other physical improvements are evaluated for the degree to which they address and meet Baker City's adopted Design Review Guidelines.

When first submitted, applications are reviewed by City staff to ensure their completeness. An evaluation of how the project incorporates the principles contained in the Design Review Guidelines also occurs at this first stage.

If the proposed work meets the definition of a "minor project," the review process usually stops at this step, with City staff making constructive suggestions to the applicant. The applicant is free to proceed with the project in the original manner or with voluntary changes to reflect the suggestions.

If the proposed work meets the definition of a "major project," then approval by the members of the City's Design Review Commission is necessary before the issuance of any permits for construction.

B. *What is covered?*

The adopted Design Review Guidelines cover all properties located within the nationally registered Historic District as well as any building listed on the National Register within the City of Baker City. The following are the major and minor projects which must undergo Design Review. This list includes all of the usual types of construction which involve Design Review. However, in order to be certain whether or not your project requires some type of review, please contact the Building Department city staff at 541-524-2054.

Major projects include but are not limited to:

- ☞ Restoration, rehabilitation, painting and repair of existing building façades (including ghost signs, masonry, and other accoutrements);
- ☞ Demolition of existing buildings and structures;
- ☞ New construction including building additions and replacements;
- ☞ All exterior signs including new signs and changes, modifications, removals or replacement of existing signs attached to the building itself;
- ☞ Relocation of structures;
- ☞ Awnings;
- ☞ Windows and door replacements;
- ☞ Fencing;

- œ Exterior Lighting; and
- œ All exterior accessories (benches, planters and temporary structures).

Minor projects include:

- œ Replacement of gutters and downspouts, or the addition of gutters and downspouts using materials that match those typically used on similar styled buildings;
- œ Repairing or providing a new foundation that does not result in raising or lowering the building elevation; and
- œ Repair and/or replacement of roof materials with the same kind of roof materials existing, or with materials which are in character with those of the original roof.

C. *When do I start?*

Before applying for a building permit for a new structure, buying or leasing a new sign, beginning any exterior work as described above on a building in the Historic District or a designated landmark building or demolishing or relocating an existing structure;

After obtaining other basic land-use reviews from the City which might be necessary for your project, such as environmental review, rezone, subdivision, or conditional use; and

After a review of these design guidelines and a discussion with City staff to clarify any points or questions you might have about the review process.

D. *What are the steps I should follow?*

First, review the Design Guidelines that affect your project. Schedule a meeting with City staff to discuss your ideas or questions after reading them.

Second, decide whether you need to have someone with design skills and background to prepare your drawings. This may seem like an unnecessary expense. However, getting professional design help can save a great deal of time in completing the design review process. Saving time in the development is often as valuable as saving money.

Third, as you develop your design drawings, keep in contact with City staff. All design decisions at this stage are yours to make. However, if you have questions or need clarification on the guidelines, this is the most important time to get answers, not after the design is finished.

Fourth, if this is a minor project by definition, the review process is over with staff approval.

Fifth, if this is a major project by definition, the applicant then submits the complete design with site plans for review by the Design Review Commission. It is mandatory for the applicant or representative to attend this meeting. Review and approval of the plan must be complete before the applicant can be issued any City Development Permits: Building, Planning, Public Works, etc.

E. When am I finished with Design Review?

Minor Projects: after the staff or Design Review Commission has approved the application and issued a Certificate of Compliance. Building and other development permits can then be issued for the work.

Major Projects: after the Design Review Commission approves the proposed building plans and issues a Certificate of Compliance. Building and other development permits can then be issued for the work.

F. General Guidelines

- œ The key to a successful rehab is maintaining characteristic details and the historic nature of the structure.
- œ When introducing new elements to the exterior, materials equivalent to those existing on the structure should be used.
- œ Buildings should not be made to look either older or newer than they really are by using details from another style or period.
- œ Original materials or details should not be removed from a building when they can be repaired.
- œ Retain the distinctive historic and architectural character of your building through proper regular maintenance and repair.

IV. Criteria for Review

Exterior Alterations, New Construction, Demolition or Relocation, Signs and Accessories

No person may alter any structure within the Historic District or designated historic structure in such a manner as to change its exterior appearance, nor may any new structure be constructed within a Historic District unless approval has been issued by the Historic District Design Review Commission, provided nothing in these guidelines shall be construed to prevent ordinary maintenance or repair of exterior architectural features which does not involve a change in design or type of material. For exterior alterations of structures in a Historic District or a designated historic structure the criteria to be used by the Design Review Commission in reaching its decision shall include the following:

1. The reasonableness of the proposed alteration considering public interest in the structure's historical significance;
2. Whether the alteration will be harmonious and compatible with the appearance and character of the historic structure or district;
3. Whether the physical condition of the structure necessitates repairs or alterations; and
4. The design guidelines listed below.

All design questions not specifically addressed will be considered by using the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (available for review and/or purchase at City Hall; you may also find this information at the following web site: <http://www.nps.gov/history/hps/tps/tax/rhb/index.htm>).

A. Design Review Guidelines for Alterations and Additions

SITING

1. In addition to the zoning requirements outlined in the City's Development Code, the relationship of alterations or additions to the street and to the open space between buildings shall be compatible with adjacent historic buildings and with the historic character of the surrounding area. Special consideration will be given to those projects that border residential neighborhoods. Applicants proposing projects in these areas should be sensitive to the styles and types of adjacent and nearby buildings.
2. Alterations or additions shall be sited so that the impact to the primary façade(s) is kept to a minimum. Additions shall generally be located at the rear portions of the property or in such locations where they have the least visual impact from public rights-of-way.

BUILDING HEIGHT

The height of alterations or additions shall not exceed the height of the highest roof of the historic building, or of the roof lines of historic buildings in the immediate surrounding area. The height of buildings on all sides of the altered building will be taken into consideration.

BUILDING BULK

1. New additions smaller than the historic building or the historic buildings in the surrounding area are encouraged.
2. Where new additions must be larger, the new addition shall be articulated in such a manner that no single element is visually larger than the historic building or larger than the surrounding historic buildings.

PROPORTION AND SCALE

1. The relationship of height to width of new additions and their sub-elements, such as windows and doors and of alterations, shall be compatible with related elements of the historic building and with the historic character of the surrounding area.
2. The relationship of solids to voids (walls to windows) shall be compatible with related elements on the historic building and with the historic character of the surrounding area.

EXTERIOR FEATURES

1. General:
 - a. To the extent possible, original historic architectural elements and materials shall be preserved.
 - b. Architectural elements and materials for new additions shall be compatible with related elements of the historic building and with the historic character of the buildings in the immediate surrounding area.
 - c. The materials, colors, and textures used in the alteration or addition shall be visually compatible with the traditional architectural character of the historic building.
 - d. The preservation, cleaning, repair, and other treatment of original materials shall be in accord with the Secretary of Interior's Standards of Rehabilitation and Guidelines for Rehabilitating

Historic Buildings (available for review and/or purchase at City Hall; you may also find this information at the following web site: <http://www.nps.gov/history/hps/tps/tax/rhb/index.htm>).

2. Foundations:
 - a. Concrete or masonry foundations to replace deteriorated wood foundations are encouraged. Such new foundations shall be covered with board skirting or similar treatment to match the original appearance and extend to within six to eight inches of the ground level.
 - b. Concrete or masonry foundations for new additions need not be covered with material that simulates earlier construction, such as stone or brick.
 - c. New foundations shall not significantly alter the historic elevation of the building.
3. Roofs:
 - a. Roofs on new additions shall be of forms (gabled, hipped, etc.) that are compatible with the historic building and the historic character of the district.
 - b. Roofing material shall retain and duplicate original when possible. When not possible, use materials compatible with the original in texture basic material and color.
 - c. Necessary roof-mounted architectural features such as dormers, cupolas, cornices, brackets, chimneys, cresting and/or weathervanes shall be preserved or replaced.
 - d. Gutter and downspout materials should be appropriate to the building on which they are located and have the same size, shape, texture and materials as the historic gutter and downspout system.
4. Lighting and Other Appurtenances:
 - a. Exterior lighting and other appurtenances, such as walls, fences, awnings, and landscaping, shall be visually compatible with the traditional architecture of the historic building. Lighting in the public right-of-way must first be approved by the City of Baker City.
5. Windows and Doors:
 - a. Window and door openings shall retain original size and spacing.
 - b. Original openings and trim, including sash, glass, lintels and sills, doors, pediments, hoods, steps and hardware shall be repaired and reused when possible.
 - c. Original window style shall be retained

- d. Original material and design in new sash and door work shall be duplicated when the original material is deteriorated.
- e. When substitute materials and design are used, substitutions shall be as unobtrusive as possible and removable in the future.
- f. Use of raw aluminum for storm windows and doors is strongly discouraged.
- g. Contemporary door designs not appropriate to the style of a historic building are not permitted.
- h. Replacement doors should match the historic doors in material, size, and style; have the same series of panels; and have a frame of the same dimension.

B. Design Review Guidelines for New Construction

GENERAL

1. New construction shall be compatible in size, form, scale, materials, and texture with adjacent historic buildings and with dominant architectural character and design elements of the district.
2. Contemporary designs expressing the elements described in 1 above are encouraged.
3. Imitating in detail an earlier style of architecture is discouraged.
4. New construction should be compatible with existing structures in the following ways:
 - a. Size, height and setback of structures;
 - b. Relationship of the structure to the open space between it and neighboring structures;
 - c. Exterior features, such as window sill or header lines, the proportion of window and door openings to the overall façade, and the horizontal or vertical emphasis of major building elements; and
 - d. Building materials.

SITING

In addition to meeting the zoning requirements outlined in the City's Development Code, the relationship of new construction to the street and to the open space between buildings shall be compatible with surrounding historic buildings and with the historic character of the district.

BUILDING HEIGHT

The height of alterations or additions shall not exceed the height of the highest roof of the historic building, or of the roof lines of historic buildings

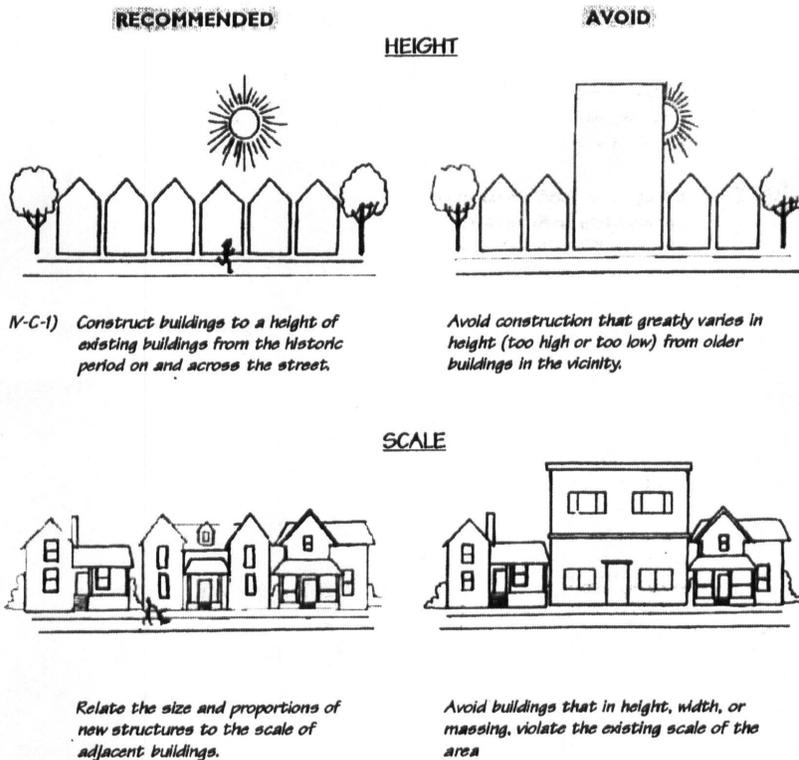
in the immediate surrounding area. The height of buildings on all sides of the altered building will be taken into consideration.

PROPORTION AND SCALE

1. The relationship of height and width of primary and secondary elements of new construction shall be compatible with the dominant historic character of the district, such as the typical historic windows, which have an approximate proportion of 2 vertical to 1 horizontal.
2. The relationship of solid to void (wall to window) shall be compatible with the dominant historic character of the district.

EXTERIOR FEATURES

1. General:
 - a. Exterior features such as awnings, bays, porches, balconies and other architectural elements that establish the district's historic character are encouraged in new construction.
2. Materials:
 - a. New construction shall employ materials traditional to the district – wood, stone and brick. Such materials shall be employed in their traditional configuration.
 - b. The materials, colors, and textures used in the new construction shall be visually compatible with the traditional architectural character of the historic district.
 - c. Inappropriate materials such as plywood, plastic and metal sidings, imitation brick and stone, and raw aluminum window frames are not allowed.
3. Roof Form:
 - a. Primary roofs shall be gabled with pitches in the range of 12/12 to 12/8 to reflect the dominant roof pitches of the district's primary historic buildings. Roof lines must conform with the historic character of the district.
4. Garages/Carports:
 - a. When feasible, garages and carports shall be located on the site where they have the minimum visual impact. All parking requirements of the City's Development Code must be followed.
5. The following pictures depict the above guidelines, giving the reader an idea of what to avoid when making alterations or constructing new structures.



C. Design Review Guidelines for Demolition or Relocation

GENERAL

1. Demolition or relocation is not allowed without permission from Design Review Commission. Demolition of designated buildings should be permitted only when there is a reasonable showing that a building is irretrievably deteriorated or damaged, and that the cost of restoration would exceed a reasonable percentage of its completed value.
2. Notwithstanding Item 1 above, internal demolition or modification of designated buildings shall be permitted so long as its purpose is to extend the economic life of the building as a whole; so long as demolition or modification does not unnecessarily involve designated interior elements of the building (if any); and so long as the resulting appearance from the street conforms to guidelines for the designated property or district as a whole.

CERTIFICATE OF COMPLIANCE

1. No person, firm, or corporation shall move, demolish, or cause to be demolished any structure within the Historic District or identified as a historic landmark without first obtaining a certificate of compliance.
2. In obtaining a certificate of compliance, the applicant shall file an application on a form provided for that purpose with the Building Department.

CRITERIA FOR IMMEDIATE APPROVAL

1. The Building Official shall issue a certificate of appropriateness for relocating or demolition if any of the following conditions exist:
 - a. The structure has been damaged in excess of 70% of its assessed value by fire, flood, wind, or other natural disasters or by vandalism; or
 - b. The Building Official finds the structure to be an immediate and real threat to the public health, safety and welfare.
2. All other requests shall be reviewed by the Design Review Commission.

DESIGN REVIEW COMMISSION REVIEW CRITERIA

1. Those demolition/relocation requests not meeting the conditions for immediate approval shall be reviewed by the Design Review Commission following receipt of an applicant's request. In reviewing the request, the Commission shall consider and weigh all of the following criteria:
 - a. The structure cannot be economically rehabilitated on the site to provide a reasonable income or residential environment compared to structures in the general area;
 - b. There is demonstrated public need for a new use, if any is proposed, which outweighs the benefit which might be served by preserving the subject building(s) on the site due to the building's contribution to the overall integrity and viability of the Historic District;
 - c. The proposed development, if any, is compatible with the surrounding area considering such factors as location, use, bulk, landscaping, and exterior design; and
 - d. If the building is proposed to be moved, the new site and surrounding area will benefit from the move.
2. Any review shall be completed and a decision rendered within thirty days of the date the City received the complete application. Failure of the Design Review Commission to meet the timeline set forth above

shall cause the request to be referred to the City Council for review. All actions of the Design Review Commission may be appealed to the City Council.

D. Design Review Guidelines for Signs

Statement of Philosophy

Good accessory business signs are a critical element of historic districts. Appropriate signs are an excellent business stimulator and contribute to the character of the district.

The following are recommended general guidelines for signs to be utilized within the Historic District. On considering a proposed sign, the City wishes to encourage individual creativity and design refinements, emphasizing that property owners may select from a wide range of sign concepts within these general guidelines. The City also encourages property owners to investigate the type of signs used within the historical period of that particular building or district in order to maintain the original character of that period as much as possible.

As with any aesthetic judgment, the City recognizes that these guidelines cannot anticipate all design proposals. In some instances, the City may have to base its judgment solely on the appropriateness of a proposal to the particular building, and the compatibility with the historic character of the district.

GENERAL

1. Signs shall identify the business or activity within the building clearly, attractively, and simply.
2. Sign design shall generally be for "identification" purposes, rather than "advertising" purposes.

PRESERVATION

An original or historic sign or its supports, or other elements such as marquees, canopies, ghost signs, etc., shall be preserved and incorporated into the new or altered sign.

SIZE

1. Signs shall be subordinate to the architecture and compatible with the historic character of the neighborhood.

2. The signing (words, symbols, etc.) shall be kept to a modest scale and be oriented to the pedestrian viewer.

STYLE

1. Signs shall respect the original character and period of the façade. Signs shall not be used to make the building look "historical," or older than it really is, because this debases what is truly historic.
2. Signs are encouraged which are contemporary in spirit yet are sympathetic to the style of signing that was common during the period of the building's construction.

TYPE

1. A diversity of sign types along the street facade is encouraged. There is usually a variety of sign types which can be considered for any given location. It is recommended that each of the following sign types be evaluated carefully in terms of the criteria of these guidelines prior to selecting a particular type of sign:
 - a. Wall signs are signs which are painted on, incorporated in, or affixed to the building wall. This is an appropriate and common sign-type of historic buildings. It can produce clean, legible identification that does not clutter the streetscape. It is also one of the more appropriate ways of fitting signs with historic architecture.
 - b. Projecting signs are hung perpendicular to the facade and were commonly used on older buildings. Hanging signs, which are especially suitable for displaying symbols and logos, can be designed in many shapes and hung with attractive hardware.
 - c. Awnings, Canopies and Marquees are roof-like coverings or shelters which extend over walkways. As a decorative enhancement to the architecture, they add color, attract the eye, and invite the pedestrian to enter. Not only does this historic method offer shelter from the elements and shade from the sun, awnings are also good places for business names, addresses or logos.
 - d. Window signs are permanent signs located on the surface of or inside a display window. These are usually very appropriate signs since they were quite common around the turn of the century. Typically, these signs were gold-leafed and painted directly on the inside of display windows.

- e. Directory signs are single signs that identify several occupants located in the same building, usually above the street level. This is a convenient and orderly technique that reduces clutter, confusion, and visual pollution.
- f. Free-standing signs are signs which are structurally separate from the building.
- g. Temporary and portable signs are signs which are not meant to be permanently displayed. Banners (except those used for identification of the Historic District), special sale signs, sandwich boards, real estate signs, construction signs, special events signs, and incidental signs are all examples of temporary signs. Signs of this nature should be minimized but may be approved by the Historic District Design Review Commission on a conditional basis. Approval may be granted for display up to 30 consecutive days, unless additional time is allowed under special circumstances.
- h. Roof-Mounted signs are signs which are placed on the roof (or on a mansard portion of a roof) of a building. They are seldom historically or architecturally justified and are not allowed in historic districts, or on historic landmark properties.
- i. Ghost Signs are faded, painted signs, at least 50 years old, on an exterior building wall heralding an obsolete product, an outdated trademark or a clue to the history of the building's occupancy.
- j. Historic plaques are used for identification and information about a historic building, and shall be of the style approved by Historic Baker City, Inc.

ARCHITECTURAL FEATURES

1. Signs shall be located so as not to conceal or disfigure significant architectural features or details.
2. Signs should fit within existing features of the building façade. Existing bands of decorative moldings that create natural frames for signs should be used.
3. Projecting signs should be limited in size and number to avoid obscuring building features that would otherwise be visible along the street facade.

COLOR

1. Sign color shall be compatible with the historic character of the building or the historic character of the district.
2. Color should enhance the legibility of the sign and be appropriate to the business activity and image.

ILLUMINATION

Internally-lighted signs are not allowed in areas where historically inaccurate or where they would tend to overpower their historic setting. Indirect lighting is encouraged. The Commission shall consider internally-lighted signs for properties where they are historically accurate or are pre-existing.

MATERIALS

Materials shall be appropriate to the building styles and periods represented on the building or within the Historic District. Simplicity and restraint should be a primary objective in selecting materials.

SAFETY & MAINTENANCE

1. Signs shall receive proper maintenance and shall be constructed and positioned so as not to present a hazard to public.
2. All necessary permits and approvals from the Building and Planning Departments must be received before erecting any sign.
3. Signs in historic districts and on Baker City Historic Landmarks shall conform with all provisions of the City code which protects the safety and welfare of the public.

DESIGN

Creativity and individuality in sign design are encouraged. Since each sign involves various considerations and the application of many design elements, it is worthwhile to consult a professional sign designer or graphic designer to carry out the intent of these guidelines.

RESIDENCES CONVERTED TO COMMERCIAL USE

1. All of the above standards apply to signs on residences converted to commercial use.

2. In addition, they would:
 - a. be small in scale;
 - b. be located on the street-side façade; and
 - c. respect the architectural style of the building on which they are located.
3. In locations where such signs may not be easily visible from the street, a free-standing sign visually separate from the building and compatible with the landscaping may be appropriate.

ADVERTISING

Outdoor advertising is generally discouraged with the exception that some historically sensitive advertising signs may be approved which meet strict design criteria and public benefit goals.

E. Design Review Guidelines for Accessories

Accessories include any items that may be placed or stored in the public right-of-way outside of one's business or property. All items must comply with Baker City Ordinance No. 3030.

Glossary of Terms

Adaptive Re-Use: Putting a historic structure to a new use and altering its interior and/or exterior and making other modifications to allow for its new use, while retaining its character defining features.

Addition: Construction that increases the size of the original structure by building outside existing walls and/or roof.

Alcove: Any small, recessed or niche space.

Alteration: The addition to, removal of or from, or physical modification of any exterior part or portion of a structure.

Arcade: A covered passageway with a series of open archways on one or both sides.

Architectural Significance: The structure, building or district (a) portrays the environment of a group of people in an era of history characterized by a distinctive architectural style, or (b) embodies those distinguishing characteristics of an architectural type, or (c) is the work of an architect or master builder whose individual work has influenced the development of the city, or (d) contains elements of architectural design, detail, materials, or craftsmanship which represent an architectural innovation.

Architrave: The main beam that sets on column capitals and forms the lowest part of an entablature.

Awning: A lightweight, exterior, roof-like shade that projects over a window or door.

Balcony: A railed or balustrade platform that projects from a wall.

Balustrade: A railing composed of a series of upright members, often in a vase shape, with a top rail and often a bottom rail.

Bargeboard: A decorative board running along the edge of a gable (often called a vergeboard).

Battlement: A parapet wall at the edge of a roof with alternative slots and raised portions.

Bay: A unit of a building façade, defined by a regular spacing of windows, columns or piers.

Bracket: A decorative element supporting a wall projection, cornice, or other exterior feature.

Buttress: A mass of masonry or brickwork projecting from or built against a wall to strengthen it.

Cantilever: A projecting structural member, the end of which is supported on a fulcrum and held by a downward force behind the fulcrum.

Capital: The top portion of a column or pilaster.

Carrara Glass: Pigmented structural glass (commonly black) with a reflective finish, used commonly in the 1930s and 1940s.

Casement Window: Window with hinges at one side.

Cinquefoil: Decorative element representing a five-leafed form.

City: City of Baker City.

Clapboard siding: Tapered wood boards lapped one over another to form horizontal siding.

Clerestory: Windows located at the highest point of an exterior wall, usually for sunlighting of the interior.

Column: A slender, vertical element that supports part of a building or structure.

Commission: Historic District Design Review Commission.

Corbel: 1. A horizontal masonry band with continuous or intermittent corbels. 2. A stepped portion of a masonry wall; the steps may be on top or on the bottom.

Cornice: The projecting moldings forming the top band of a wall or other element.

Cresting: An ornamental ridging at the tope of a wall or the peak of a roof.

Cupola: A small dome rising above a roof, usually with a band of small windows or openings.

Decorative: Treatment applied to the surface of a building or structure to enhance its beauty.

Demolish: To raze, destroy, dismantle, deface or, in any other manner, cause partial or toal ruin of a designated structure.

Dentils: Regular toothlike elements forming a decorative horizontal band in a cornice.

Dormer Window: A window and window structure that project from the slope of a roof.

Double-hung Window: Window with two sashes, one above the other, each of which slides vertically.

Eave: Lower edge of a roof extending beyond the exterior wall.

Elevation: A scaled drawing which illustrates the view of a side of a building.

Entablature: The larger horizontal form setting on and spanning column capitals; it includes the architrave, the frieze and the cornice.

Entasis: The subtle bulge in the vertical form of a classical column.

Exterior: Any portion of the outside of a designate historic structure and/or building or a structure and/or building in a designated historic district or any addition thereto.

Façade: Any of the exterior faces of the building.

False front: A building façade that extends above the roof or beyond the side walls to give the impression of a larger structure.

Fanlight: Fan-shaped window, usually located over an entrance door.

Fascia Board: A flat, horizontal board between moldings, typically used with classical styles.

Finial: A decorative ornament placed at the peak of a roof.

Frieze: A decorative horizontal band located just below a cornice or gable.

Gable: The triangular section of exterior wall just under the eaves of a double-sloped roof.

Gambrel Roof: A double-sloped, barnlike roof, often associated with Dutch colonial architecture.

Hip Roof: A roof with slopes in the direction of each elevation, commonly in four directions.

Historic: A structure or site, usually over fifty years old, which possesses historical or architectural significance according to the historic property inventory of the City of Baker City and/or based on the criteria for listing in the National Register of Historic Places.

Historical Significance: The structure or historical district (a) has character, interest, or value as part of the development, heritage, or cultural characteristics for the city, county, state, or nation; (b) is the site of a historic event with an effect upon society; (c) is identified with a person or group of persons who had some influence on society; or (d) exemplifies the cultural, political, economic, social, or historic heritage of the community.

Keystone: Center stone in a masonry arch.

Label: A molding over a door or window.

Lantern: A small turret with openings or windows all around, crowning a roof peak or dome.

Lintel: The horizontal support over a door or window.

Maintenance: The process of mitigating the wear and deterioration of a property without altering the historic character of the property, including action taken to protect and repair its condition with the least possible impact on its historic character.

Mansard Roof: A steeply sloped roof covering the exterior wall of the top floor of a building, named after the French architect Mansart and commonly associated with the Second Empire style.

Marquee: A permanent roof-like shelter over an entrance to a building; flat in shape.

Mezzanine: A partial intermediate floor between two main levels, especially directly above the ground floor; often has a lower ceiling than the other levels.

Mezzanine window: A window with a greater width than height, especially when used to provide light to an intermediate floor.

Modillions: A series of simple brackets usually found in a cornice.

Mullion: The vertical member separating windows, doors, or other panels set in a series.

Muntin: Wood pieces separating panes of glass in a window sash.

Newel Post: Wooden post located at the top or bottom of a stairway balustrade.

Oculus: A round window.

Oriel Window: A projection from an upper floor of an exterior wall surface that contains one or more windows.

Orientation: The directional expression of the front façade of a building; i.e., facing the street, facing north, facing south.

Palladian Window: Large window unit with an arched window in the center and smaller windows on each side.

Panel: A small plane surface surrounded by moldings or depressed below or raised above the adjacent surface; typically rectangular but may be any geometric shape; may be ornamented.

Parapet: A low guarding wall that projects above the roof line.

Pediment: The gable form at the top of the façade of a classical style structure; also used over windows and doors.

Pier: A member, usually in the form of a thickened section, which forms an integral part of a wall; usually placed at intervals along the wall to provide lateral support or to take concentrated vertical loads.

Pilaster: A flat, rectangular partial column attached to a wall surface.

Plaza: An open public space.

Porte Cochere: A covered entrance for coaches or vehicles, usually attached to the side elevation of a building.

Portico: A covered porch attached to the main façade of a building, supported by classical order columns.

Preservation: The process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property, including but not limited to the ongoing maintenance and repair of historic materials, but not including the extensive replacement of historic materials or new construction.

Property Owner: The owner of record or the contract purchaser; does not include a person or organization that holds a security interest.

Quatrefoil: A decorative element representing a four-leafed form.

Quoins: Decorative stones at the corner of a building.

Rake: The extension at the end of a gable or sloped roof.

Reconstruction: The process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation: The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions

and features of the property which are significant to its historic, architectural, and cultural values.

Replacement: The process of replacing historic materials and features with new materials when the deterioration of a character-defining material or feature is so extensive that protection, maintenance, or repair is not possible. Replacing severely deteriorated or damaged historic materials with new materials of the same kind as the historic materials and in the same design as the historic element is “replacement.”

Restoration: the process of accurately depicting the forms, features and character of a property as it appeared at a particular period of time, by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Rustication: Large stone blocks or stone forms with deep reveal masonry joints.

Secretary of Interior’s Standards of Rehabilitation: Ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. A copy may be reviewed/purchased at City Hall or found online at <http://www.nps.gov/history/hps/tps/tax/rhb/index.htm>.

Segmental Arch: A partial arch form, usually made of brick and located over window or door openings.

Shake: Split wood shingle.

Shed Roof: A single-pitched roof, often over a room attached to the main structure.

Sidelight: Narrow window located immediately adjacent to an entrance door.

Sign: Any notice or advertisement, pictorial or otherwise, used as an outdoor display for the purpose of advertising a property or the establishment or enterprise, including goods and services, upon which the signs are exhibited. This definition shall not include official notices issued by a court or public body or officer, or directional, warning or information signs or structures required by or authorized by the law or by federal, state, county or city authority. *See Section D. Design Review Guidelines for Signs for additional definition.*

Single-hung window: Window with two sashes, one above the other, the lower of which slides vertically.

Site: The location of a significant event, prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historical, cultural, or archaeological value regardless of the value of any existing structure.

Soffit: The underside of an architectural element.

Structure: Anything constructed or built, any edifice or building of any kind, or any pieces of work architecturally built or composed of parts joined together in some definite manner.

Terra-Cotta: Clay blocks or tiles, usually glazed, used for roof tiles or decorative surfaces.

Tracery: Traditional intersecting ornamental work found in windows.

Transom Window: A glazed or clear opening above a door or window.

Transparency: A clear opening or window; clear enough to see through.

Trefoil: Decorative element representing a three-leafed form.

Turret: A small tower located at the corner of a building, often containing a staircase.

Veranda: An open-sided, raised sitting area with thin columns that support its roof; typically extends along an entire wall or wraps around a corner.

Vergeboard: See bargeboard.

Appendix A
Historic District Boundary Map