

City of Aurora



Design Review Guidelines for Historic District Properties



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Introduction

History and Background

The Aurora Colony

The community of Aurora Mills, Oregon was founded in 1856 by William Keil as a German Christian Communal Society. The Aurora Colony was one of very few such experiments to succeed in western America during the nineteenth century; the Society shared characteristics with some of America's better-known societies such as the Shakers, the Amana Colony, the Zoar Colony and the Harmonists. Members of these groups generally believed that Christians ought to literally share labor and property, and that they should produce their own crafts and build their own homes and businesses.

Nearly 400 of Keil's followers practiced Christian communal living at Aurora from the colony's founding in 1856 until 1883. During this 27 year period, the colonists were widely respected in Oregon because of their commitment to the Christian ideals of cooperation and service. The colony's hotel was renowned for its German food, and the community band traveled throughout Oregon performing at special events. After Keil's death in 1877, the colonists decided that the colony was no longer practical, and the experiment came to an end. After the colony disbanded, many former colony members continued to live and work in Aurora Mills, which was incorporated as Aurora in 1893. The communal society quickly converted to a market economy; by 1900 the census revealed broad business representations and an increasingly diverse ethnic population. Still, the city's Germanic heritage was much in evidence in the population, the buildings and sites.

The two world wars and the Great Depression adversely affected Aurora's economy, as did the population shift away from rural areas. In 1956, however, a significant number of Aurora Colony descendants were still living in town; the centennial celebration held that year attracted thousands of visitors. This unexpected public interest in Aurora's communal heritage encouraged a few individuals to begin the preservation of buildings, sites and artifacts.

The Aurora Colony Historical Society

The formal result of this grassroots movement was the organization of the Aurora Colony Historic Society in 1963 and the opening of the Ox Barn Museum, (now the Old Aurora Colony Museum) in 1966. Society members are now the caretakers for an increasing collection of colony artifacts, buildings and sites.

Recognizing that such preservation could not be accomplished alone, members initiated a partnership of preservation with the City of Aurora, the state of Oregon and the federal government.



Figure 1. Southeast view of Aurora, c. 1889, as seen from the site of the Colony Church.

National Historic District Status

This relationship culminated in the establishment of the Aurora National Historic District in 1974, a designation granted by the United States Government's Department of the Interior. A section of Aurora was honored as Oregon's first national historic district. This recognition was awarded because of Aurora's unique communal heritage, and because of the large concentration of surviving structures built by German craftsmen.

The Historic Overlay Zone

While the Department of the Interior and the Oregon State Historic Preservation Office has standards and guidelines for National Historic District, the preservation of a district is largely a local responsibility. The process of acquiring a historic preservation zone was initiated by residents, museum and historical society members and gained city council support in the mid-1980's. On December 28, 1988, after extensive input by residents, the city council adopted an Development Code establishing the Aurora Colony Historic Overlay District. Like the National Register, historic preservation zoning honors an area's historic significance, but with that recognition, all exterior work on buildings or sites, from any new construction to alteration, demolition or relocation is reviewed to ensure that the community's visual character is preserved.

Aurora's Architectural Character

The architecture of Aurora reflects the colony's communal ownership in its standard design and large scale, as the houses were built for large families and unmarried relatives. Commercial buildings were also built to a large scale, as they often contained several trades under one roof.

The village had an order and a pattern. Commercial and residential buildings were regularly spaced; the location of the Ox Barn (now the Old Aurora Colony Museum) and the Charles Snyder house reflect this typical pattern.

Houses often had outbuildings and gardens designed to be compatible with the main house. This pattern is currently not as noticeable because, in the post-colony years, private ownership of land resulted in the subdivision of land for additional homes. This feature is most noticeable on both sides of Third Street between Liberty and Main.

The post-colony period did, however, provide architectural additions to Aurora. This is most easily seen in the Victorian homes built between Second and Third Streets on Liberty. Also evident are a few extant barns, carriage houses and washhouses.

By 1910 Aurora's new architectural styles reflected patterns commonly found in many American small towns. Aurora, however, had the unique situation of retaining a significant number of the colony buildings. The bank building at First and Main and the Will-Snyder Store at Second and Main are excellent examples of commercial architecture of this period. The Ben Giesy house, a bungalow design, is a good example of an American residential style common after 1900.

No conscious attempt was made to design compatible new construction in Aurora until the formation of the historic district in 1974. As previously noted, the organization of the historical society in 1963 created a greater awareness of the colony's significance, and this corresponded with a similar recognition of the value of historic preservation on the national level, which culminated in the passage of the National Preservation Act of 1966.

Aurora Historic Review Board

The Historic Review Board (HRB) was established to monitor and maintain this architectural character by reviewing applications for work on all properties within the zoning overlay district. It is comprised of five members who are nominated by the Mayor and appointed by the city council. They include residents and property owners from within the city limits from both inside and outside the Historic District boundaries. They may also include professionals in the building trades, historians and architects who reside outside the city.

Design Guidelines

Design review is administered according to this set of design guidelines. These guidelines are a further attempt to clarify the purposes and goals of the Historic Overlay Zone Development Code. They are not intended to be strict, inflexible standards; rather they serve to provide a framework for a historic district land-use policy that recognizes the cultural and economic benefits of historic preservation as well as complement the special qualities of Aurora. These guidelines are used by the HRB as criteria in determining the appropriateness and architectural compatibility of proposed projects as well as ensuring that their decisions are not arbitrary or based on anyone's personal taste.

The guidelines protect the neighborhood from the loss of architecturally and historically significant buildings and sites, additions to historic structures that would lessen their architectural significance, and new construction not in character with the neighborhood. By state and local law, guidelines for historic overlay zoning districts must be in accordance with the Secretary of the Interiors Standards for the Rehabilitation of Historic Buildings, a standard developed by the National Park service and used by private and public preservation organizations throughout the country. See Appendix 1. The Historic Review Board Guidelines follow the recommendations set forth in the *Secretary of the Interior's Standards*, but are written to be more specifically applicable to Aurora's historic resources.

Historic District Guidelines Can:

1. Reinforce the character of an historic area and protect its visual aspects. Because Aurora was the most successful 19th Century communal society west of the Mississippi, the district has many features unique to western America. These characteristics are most noticeable in architectural styles, and these styles have been well documented. The guidelines reinforce the character of the historic area with the example of the Aurora experience as its necessary model.
2. Improve the quality of growth and development. With the addition of a sewer system in the foreseeable future, guidelines can encourage development compatible with the existing environment.
3. Preserve the integrity of an historic area by discouraging the construction of buildings incompatible with Colony and Post Colony styles.
4. Define recommended and not recommended design approaches.
5. Serve as a tool for designers and their clients to use in making design decisions.
6. Increase public awareness of design issues and options.
7. Provide an objective basis for Historic Review Board decisions.

Historic District Guidelines Cannot:

1. Limit growth, or regulate where growth takes place; they only address the visual impact of growth.
2. Control the interior space of a building design. They deal only with the exterior portions of buildings as well as the surrounding property.
3. Serve the same legal purpose as a design review Development Code. However, guidelines form the basis for design review decisions, and these decisions are legally binding according to the authority granted to the Historic Review Board by Title 8 of the City of Aurora Land Use Development Code.

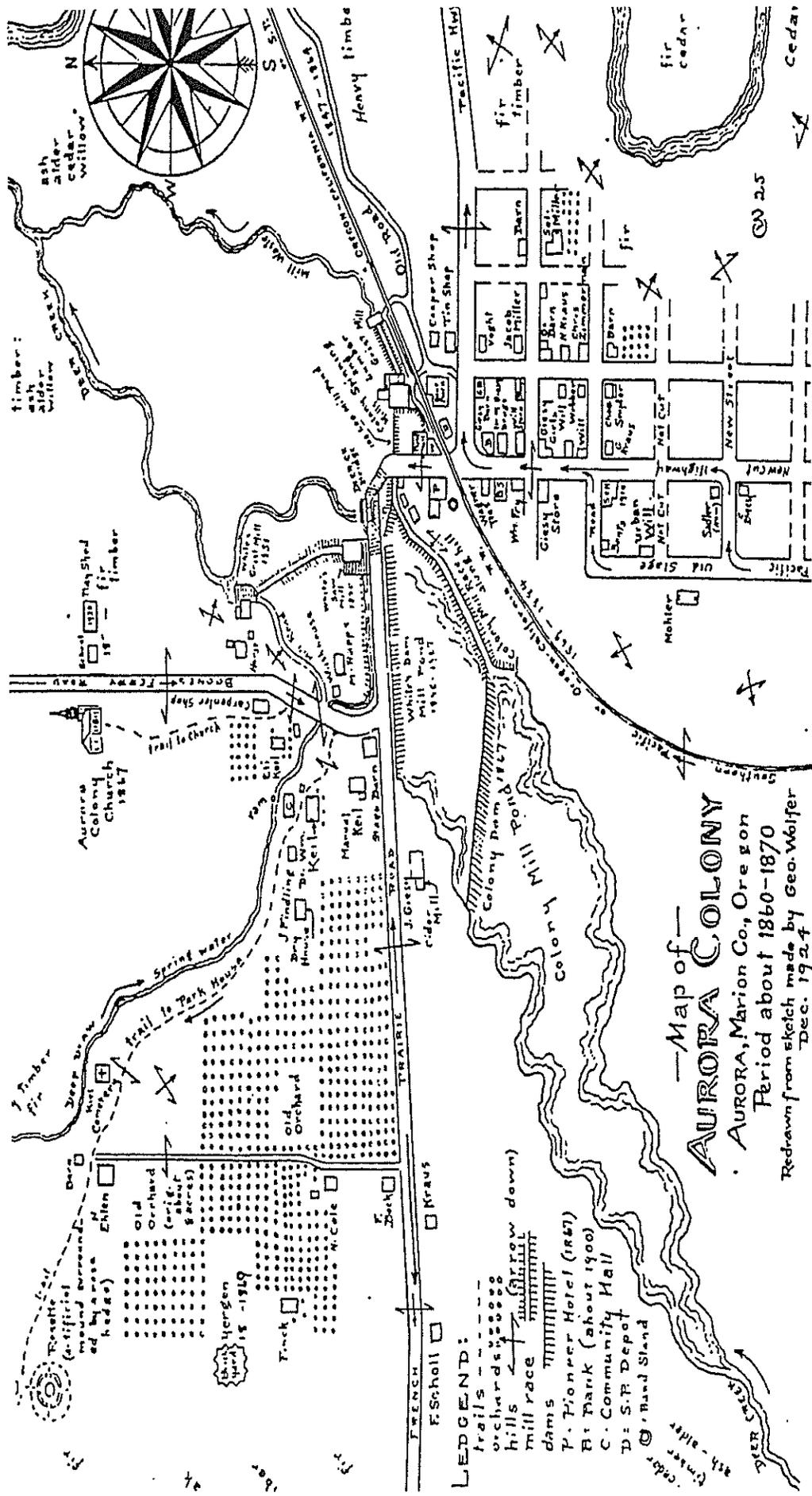


Figure 2. George Wolfer's recollection of Aurora, redrawn by Clark Moore Will, parallels the current historic overlay district boundaries.

Which Exterior Changes Require Approval

Aurora's cultural heritage consists of more than the original Colony period structures that dot the landscape within the Historic District boundaries. Many of Aurora's structures are not more than 50 years old and many may seem to lack architectural significance in their own right. However, all of these structures contribute to the evolution of Aurora's history. Whether your house is a turn of the century bungalow or a 1960's ranch style rambler, it is an important part of the City's past and representative of how Aurora grew to be the place it is today. It is very important that the community recognizes all the structures within the district as significant, as part of our heritage, preserving them so that future generations may enjoy Aurora's rich history.

Each structure within the Aurora Historic District contributes to the sense of place that makes our community special. As a result, **all exterior changes to a building or site within the historic district must be approved by the Historic Review Board.** This includes things which may seem insignificant (such as replacement of a window), but which can completely and permanently damage the historic character and value of the building. The only exceptions to this rule include: (1) exterior painting, reroofing, and general repairs such that new materials match those that are already in use, and (2) minor landscaping work, such as shrubbery, annual plantings and general maintenance. (The removal and planting of trees, those greater than 24 inches in diameter does require approval, see Plant Materials guidelines, No. 4, pg. 22.) If the proposal is consistent with these Guidelines the Historic Review Board will issue a certificate of appropriateness authorizing the landowner to proceed with his project.

Terminology

A note about the terminology used in the guidelines:

- | | |
|----------------------|---|
| Must or Shall | Where the word "must" or "shall" is used, the guideline in question must be met, if it is applicable to the project at hand, in order for the Historic Review Board to be able to issue a certificate of approval. |
| Should | The use of "should" indicates that the guideline is strongly recommended. |
| Encouraged | Where the term "encouraged" is used, the applicant is urged to consider complying with the guideline, but is not required to do so to receive approval. |

Getting Approval for Your Project

If the proposal affects any structure or site within the historic district boundary, you **MUST** get a Certificate of Appropriateness granted by the Historic Review Board.

Note: This applies only when property owners initiate exterior improvements. They do not require owners to initiate such improvements when they do not plan to do so.

1. Come to City Hall and get a land use application for a certificate of appropriateness. City staff will advise you whether your proposal conforms to all of the city zoning requirements. **If the proposal will take place within the Historic Overlay Zone boundaries and you are making any exterior changes to the visual landscape, you will be required to present your proposal to the Historic Review Board.**
2. Compare the style or appearance of your building to those illustrated in the Architectural Styles section of the Guidelines on pgs. 9-16. If your house was built before 1930, it is likely that it contains design elements reminiscent of these styles that need to be maintained. If your house was built after the illustrated "historic period" in this text, look to the existing scale, massing and amount of detail in your existing structure and / or the structures surrounding your parcel for guidance. The relevant surroundings begin at the structures next door and could extend as far as neighborhood compatibility. **REMEMBER:** The purpose of the Guidelines and the HRB are to foster a harmonious continuum of structures where historic structures are preserved and new structures are distinguishable yet still complement the historic landscape that we all enjoy.
3. Next, compare your plans for maintenance, rehabilitation or new construction with the guidelines. Site and landscape standards are found between pgs. 20-27, structure alteration provisions are found in pgs. 27-53 and additions and new construction projects in pgs. 57-68. They are organized by feature type. Although every effort was made to direct the applicant to the most appropriate section, some applicants may find that their proposal involves more than one section, as a result, cross referencing may be necessary. For example, the applicant looking to build a new structure should consult the relevant windows, doors, roof and materials sections of the alteration provisions as well as the new construction guidelines.
4. Finally, determine if your plans are compatible with the guidelines. Projects that strictly adhere to the guidelines will normally be approved. Applicants

should be familiar with the guidelines and how they apply to their project **before** submitting an application.

5. You can be placed on the agenda for the subsequent meeting when you **submit the completed application, the application fee, a site plan drawn to scale of the proposal, illustrating all structures on subject property, their relationship to property lines and if appropriate, elevation or architectural drawings** that would assist the HRB in coming to a decision. The hearing body may be unable to make a decision if all the items are not included in the application.

The Historic Review Board meets on the fourth Thursday of every month. To be considered for the subsequent meeting, the application must be received a minimum of **three weeks prior** to the HRB meeting date. This allows staff to make your information available to Board members so that they are familiar with your property and proposal.

6. At the board meeting you will be asked to present your proposal. It is your responsibility to prove to the Board that your proposal meets the standards, as articulated in these guidelines. If you do not meet this burden you will not be approved and you will have to create an alternative proposal or supply further evidence, at a subsequent meeting, which substantiates your compliance. The Board has the authority to interpret the Historic District Guidelines.
7. There is a 15 day appeal allowance, wherein, any party who testified for or in opposition to a proposal may submit an appeal application with the City Council. After that appeal period has expired you, the applicant, will receive a Notice of Decision complete with findings, the Board's determination and often recommendations.
8. After Board approval, you are free to proceed with your project anytime after you receive your Notice of Decision and Certificate of Appropriateness. You are allowed up to two years to complete your project before the approval expires.

Getting to Know Aurora's Architectural Styles

Important Features of the Aurora National Historic District

The Inventory of properties within the Aurora National Historic District was completed in 1985. This inventory provided an excellent summary of Aurora's history, the evolution of its built environment, its specific architectural styles, and the classification system which is used to rate the significance of a project located within the current historic district.

Property owners who would like to learn more about their buildings' architectural style can obtain a copy of the inventory sheet included in the *1985 Aurora Historic Inventory* or *1986 Aurora Multiple Property Nomination* (both revised in 1995) from the Aurora Historical Society, or Aurora City Hall. The inventory sheets contained in these documents can provide more information about the historic properties that are located in Aurora.

All property owners are encouraged to read the first 16 pages of this inventory. A shorter summary of some of the inventory's key points is provided below.

Aurora's Architectural Styles

The historic vernacular architecture in Aurora was influenced more by regional climate, local building materials and ethnic traditions in craftsmanship than by contemporary fashion. The house types are a blend of 19th century American utopian traditions and medieval traditions transmitted by German settlers in the American colonies.

The **predominant** styles of residential architecture in Aurora's Historic District are:

- Colony
- Post Colony
- Italianate (very few examples)
- Queen Anne
- Bungalows

The following text describes these styles. For additional examples of buildings in Aurora in these styles, refer to photographs in Appendix I.

Colony Style



Figure 3. Constructed around 1875, the Emma Glesy/George Kraus house was moved from its original site, 14996 3rd St., in 1977 after it was given to the Old Aurora Colony Historical Society. Otherwise unaltered, it currently stands east of the Ox Barn Museum on 2nd Street as part of the museum complex.

A single type of house, in general form and character, was built in the village of Aurora from about 1864 to 1881, during the Colony period. The farm houses built outside the village were also of this kind, although the farm houses tended to be larger. The typical house can be described as follows:

The gable roof house is sided with its eaves parallel to the street. It has a three-bay front facade and is two bays in depth, about 35 feet long and 20 feet deep. One and a half to two stories in height, it usually has windows on the second floor front facade. The attic ends may have two fixed, six-light sash windows. Each gable end contains an interior brick chimney, but of unequal sizes, one for a stove and the other for a fireplace.



Figure 4. The Beck House that has been demolished. (Photo by C.M. Will, 1925)

A one-story lean-to, containing an open porch and enclosed room, extends across the full length of the rear facade. The main body of the house has two rooms on the main floor, and two on the second floor. The house seldom has a front porch, although most surviving houses have porches which were added later, during the post-Colony period. The continuous or pier foundation is constructed of brick and an exterior staircase with brick walls usually provides access to a full basement.

The typical house is predominantly 18th century in character. It has white painted, horizontal weatherboarding. There may be a pronounced asymmetry in the position of its "central" front door, which usually has a transom and is sometimes double-leafed. The house rarely has classical detailing and curvilinear moldings in its exterior finish. However, it always has six-over-six, double-hung sash windows which are smaller in size on the second story than on the first. The window surrounds are flat boards and the head is capped with a flat projecting rectangular cap about a half-inch square.

The characteristic eave detailing is utilitarian. The front eave is boxed with its soffit perpendicular to the house wall, in contrast to the eave at the rake, which is open. The rake eave has a projection of a foot, and a suspended fascia. The soffit is deeply recessed and made of a painted board set directly against the roof sheathing. The intersection of the rake with the ends of the front facade boxed soffit and fascia is often resolved by carrying the horizontal line a foot or so around the end of the house. This produces a triangular boxed element which has no moldings. It is utilitarian in character and in placement makes no reference to a

Classically detailed eave return. This eave intersection is one of the most characteristic details of Aurora Colony architecture, almost exclusive in Oregon to that group's building.

Occasionally, just below the eave intersection, a few houses also have a residual, two-dimensional version of a Classical eave return. It consists of the architrave board, but not the cornice, carried around from the front facade. At its simplest, it is one flat board set flush with the surface of the siding, as on the Frederick Keil House. A more complex assembly consists of two or three graduated rectangular boards as a cap, which is a continuation of the bed moldings, such as on the Charles Snyder House. This unorthodox but pleasing version of Classical detailing is rarely found in Oregon outside the Colony territory.

A common exception to horizontal weatherboarding is the use of vertical boards and battens. The vertical board and batten house is of single "box" wall construction. However, some box constructed houses in Aurora were covered with horizontal weatherboarding.

A remarkable quality of the Colony period Aurora house is that, contrary to the general impression, no two are alike. Within a very conservative and limited vocabulary, and with the distinct expression of only one or two builders, each house is rather easily distinguished from all others.

Frequently this style of architecture had few, or low, plantings around the base of the building. Shrubs and trees were often placed randomly around the property. The orchard and vegetable garden were prominent aspects of the landscape. The white picket fence was common.

Post-Colony Style



Figure 5. The Captain William Milley House, built in 1895, was one of the first houses constructed in Aurora after the dissolution of the Colony and still stands at 21497 Hwy 99 E.

For a generation following the death of Dr. William Keil in 1877, the general characteristics of the typical Colony period house survived in post-Colony period houses built for former Colony members and their descendants. The post-Colony house is easily distinguished from its predecessor by the following characteristic modifications: The house is sided with shiplap. Its two interior brick chimneys are the same size, of the smaller stove type, and each has a base, shaft, and pronounced bands of corbelling forming the cap. The front door bay is covered with a small hip roof porch detailed with turned posts and jigsaw brackets. Post-Colony eave detailing lacks the distinctive utilitarian eave and rake construction of the Colony period, with its total absence of molding and Classical elements. There are moldings at the crown and bed of the eave assembly, and on the horizontal caps of openings. The windows are one-over-one, double-hung sash. At the rear of the house there is a one or two-story kitchen wing enclosing two or three rooms. It has a third stove chimney, porches with shed roofs, and often a pantry within the porch area.

The building has a tall and light character which is in contrast to the rather squatty and heavy sense of the typical Colony period house. The detailing and moldings have the sharper, more attenuated attributes of late Gothic, rather than the attributes of the Classical.

The buildings were accented by random plantings of flowing shrubs and trees located away from the base of the building. The front of the building might be accented by perennial flowers or an attractive vine.

It is not surprising that these architecturally conservative houses were usually the first homes of individuals who had played a major role in the Colony during Dr. Keil's lifetime. The following post-Colony houses conform to this trend: Jacob Miller House, Samuel Giesey house, William Miley House, and George Miller House.

Italianate Style



Figure 6. The George Miller house was constructed around 1892. Except for the removal of the roof cresting, this structure remains virtually unchanged at 21358 Hwy 99E.

This style was popularized in Oregon between 1860 and 1890, a time when the state's population was growing. Roof forms are low pitched and usually hipped, although sometimes gabled. The house can be rectangular, square or a combination of masses. The projecting eaves with decorative brackets are a distinctive feature of the style. Usually built of wood frame construction with horizontal ship lap siding. Tall windows, which are sometimes rounded, are characteristic of this style, as are bay windows.

Plant material was generally set apart from the buildings. Shrubs or trees would accent the main entrance. A large expanse of lawn was popular with plantings along the perimeter of the property. Symmetrical plantings were also popular.

Queen Anne Style



Figure 7. Presently altered beyond recognition, the Sarah and Emmanuel Kell House was constructed in 1909 and stands at 14643 Ehlen Road

Through the 1880s and well into the 1900s Queen Anne style houses became a favorite for residents throughout Oregon. They may have assorted roof shapes and possibly conical or pyramid roofs, sometimes towers. Flared chimneys were part of the decoration. The plan is generally irregular with wrap around porches, protrusions that can include multiple window types, dormers, and stained glass. They are of wood frame construction with horizontal wood siding and/or patterned shingles. There can be a profusion of wood detail and decorative elements.

At the turn of the century when a majority of these houses were built owners were taken by the varieties of new plant species that were being introduced from around the world. Colorful annuals were laid out in patterns, and herb gardens and elaborate flower gardens were the rage. Formal and informal designs were common using a wide variety of plant material.

Bungalow Style



Figure 8. Representative of the Craftsman era in Aurora, the George Damm House was constructed in 1908 and stands at 21517 Hwy 99E.

Buildings in this style often have a free-flowing floor plan, incorporate the use of natural materials inside and out, and exhibit fine craftsmanship. Roofs are low pitched gable or hipped forms with wide eaves and exposed rafters. Double-hung windows with small panes in the upper sash, large windows flanked by smaller windows, and dormer windows are all characteristic of the style. Constructed of wood frame with shingles or horizontal board siding, although stones and stucco were commonly used as well. Large porches are typical and may have truncated columns.

Low plantings existed around the base of the buildings. Planting arrangements were naturalistic and plentiful, often using many combinations of plants. Vines clambered on wide porches. A wide variety of plant species were used to accent these houses.

Rehabilitation Guidelines

In recent years there has been widespread rehabilitation of older residences and commercial structures. Although this activity is essential to maintaining the district's vitality, exterior rehabilitation can unknowingly alter or remove a building's original architectural features. Original building facades, siding, porches, columns, windows and other architectural features have in many cases been changed by inappropriate rehabilitation, diminishing the building's compatibility with the historic district. Each loss or change of original architectural features inevitably erodes the historic integrity and property values of the district. Where original features have been removed, their restoration is encouraged whenever they can be documented through plans, photographs, or other means. The Old Aurora Colony Museum's photograph collection is a good resource for most building styles in the Historic District. All of the guidelines for rehabilitation apply to the exterior of properties. Although property owners are encouraged to preserve significant historic interiors, interior work is not reviewed for appropriateness in terms of historic preservation by the Historic Review Board.

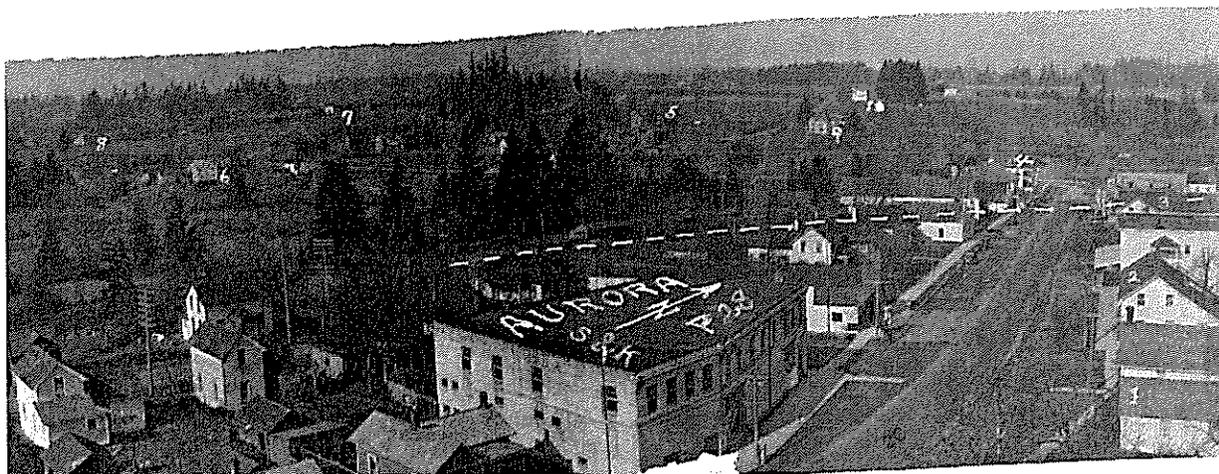


Figure 9. Birds eye view of Aurora's commercial core taken from the water tower looking north about 1928. The dotted line represents the new Highway 99E constructed in 1930. The large building in the foreground the Sadler & Kraus General Merchandise Store, located on 3rd, Main & 99E, was destroyed by fire in 1990.

Approaches to the Treatment of Historic Properties

Preservation

Preservation is the maintenance and repair of existing historic materials, and the conscious retention of the property's form as it has evolved over time. This method of

treatment focuses on maintenance and repair of historic materials and features, rather than extensive replacement and new construction. New exterior additions are not part of this treatment. Sensitive upgrading of mechanical, electrical, and plumbing systems, and other code-required work to make a property function is appropriate.

Rehabilitation

Rehabilitation is used when there is a need to alter or add to an historic property to meet continuing or changing uses while retaining the property's historical, cultural, or architectural values. This method of treatment is used when repair and replacement of deteriorated features is necessary; when alterations and additions to the property are planned for a new or continued use; when depiction of a particular period is not appropriate.

Adaptive use

Adaptive use is the process of converting a building to a new use that is different from that which its design reflects. For example, converting a residential structure to offices is adaptive use. Good adaptive use projects retain the historic character while accommodating the new functions.

Remodeling

Remodeling is to remake or to make over the design image of a building. The appearance is changed by removing original detail and by adding new features that are out of character with the original. A "stylistic" change is often involved. A remodeling project is inappropriate on an historic building in Aurora, because it would involve altering its historic character.

Renovation

Renovation is to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic **alterations** may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

Restoration

Restoration is to reproduce the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style - either interior or exterior. This process may include the removal of later work that deviates from the original style or the replacement of missing historic features. Use a restoration approach for missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented. Many successful rehabilitation projects that involve historic structures in Aurora may include a combination of **preservation, restoration,** and other appropriate treatments. For example, a house may be adapted to use as a restaurant, and in the process missing porch brackets may be replicated in order to **restore** the original appearance, while original dormers may be **preserved.**

Choosing the method of treatment depends on a variety of factors including the property's historic significance, physical condition and the proposed use. The guidelines focus on the key exterior elements of historic residential architecture. They are meant to be applicable to all styles of historic residential architecture in Aurora. These methods of treatment can be applied to commercial architecture and landscape issues as well.

Interior Features

If you are interested in your property's historic interior features, which we encourage, The *Secretary of the Interior's Standards for Rehabilitation*, included here as *Appendix I*, are applicable to interior spaces. Preservation Brief #18, *Rehabilitating Interiors in Historic Buildings*, is available from the State Historic Preservation Office. This bulletin can provide the interested property owner with more detailed information on how to rehabilitate an historic interior.

Site Alterations and Landscape Preservation in the Historic District

Site and Landscape Evaluation

The first step in the landscape evaluation process is to identify the historic buildings and landscape features. Aurora has identified the historic architecture of the community through its *1985 Aurora Historic Resource Inventory* (revised 1995). Landscape features are discussed under the *Getting To Know Aurora's Architectural Styles* sections of this survey. This identification is not a complete inventory of significant plant material and landscape features, as there are no site plans attached to the documentation. However, it can serve as a preliminary guide for identification.

One of the key features worthy of identification in a landscape analysis is the relationship of the main building to the landscape, which includes garages and outbuildings. This analysis can help to inform the evaluator of the pattern of everyday use that occurred over time on the property. Paths and driveways are often laid out for convenience in circulation, rather than aesthetic reasons.

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

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

The method of treatment chosen will determine the scope of work, cost, and extent of repair or replacement that will be necessary to bring a landscape back to a period look. Most property owners in Aurora will want to protect and stabilize significant features of an old landscape, usually the trees, an outbuilding or possibly a fence. The methods for treatment are:

Preservation	Preservation of a landscape maintains the form, materials, and important features of the landscape as it evolved over time.
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Rehabilitation	Rehabilitation retains the landscape as it was in an historic period, while allowing additions and alterations for modern usage.
Restoration	Restoration depicts an appearance that existed during the landscape's significant period of development. This can involve the removal of later additions, and the replanting or rebuilding of earlier landscape features.

Landscapes in Aurora were generally simple in design, having grown from the colony method. Once a property owner has conducted a site analysis and researched their property, they are ready to select a method of treatment. Preservation and Rehabilitation are probably the most desirable methods for property owners to use when thinking about creating an appropriate landscape design for historic properties.

Private Open Space and Front Yards

Front and side yards which abut a street should be visually open to the street. Hedges, retaining walls and fences which visually obscure front yards are discouraged, except where photographic evidence supports an historical picket fence. Otherwise, fences should be kept behind the building lines, as viewed from the street. Original grade should be retained; berms and excavations are discouraged.

A plant list has been included as *Appendix B* to provide a variety of species for property owners to use when considering adding plant material to an historic property. The list is limited and there are many other species that are desirable for a period landscape design. Native species of plants, like ferns, rhododendron and sallow, are appropriate species for Aurora's gardens.

Historic Fencing

The white picket fence was the most common historic style fence in Aurora. Photograph collections at the Aurora Historical Society can be referenced for understanding historic fence styles that were used in the community.

- 1. Preserve historically significant fences.**
 - Replace only those portions that are deteriorated beyond repair.
 - The general character of historic fences must be retained.
- 2. For new or replacement fences, use a design and materials which are similar to the original.**
 - Typically, wood picket fences, were used: many of these were painted, others were left with a natural finish. The height of the fence was approximately three feet to four feet. As a result, fences 3 to 4 feet in height are encouraged. Refer to *The Picket Fence in Oregon* (available at Aurora City Hall).

- The appropriate fencing material will be determined by the style of your existing structure and / or the types of fences that make up the surrounding area. For example, farmland may most appropriately be enclosed with a stock fence.
- Chain link, wire, stock fence, rail or split-rail, plastic or lattice trimmed material and 6 foot tall fencing when used for privacy fencing are only allowed on the rear of the property line away from street view, and must be minimized with plant material.

Plant Materials

Historically Aurora had a significant amount of planting. The area of planting has been reduced substantially by asphalt since the Motor Age. This is especially noticeable in the commercial core area.

- Hanging baskets, planter boxes, and free standing planters are generally considered to be inappropriate for historic commercial centers. A certain measure of restraint should be exercised to prevent creating a look that would be considered non-historic.

3. Significant trees that are in good health should be preserved.

- Tree trimming for utilities should be reviewed.
- When clearing a property, significant trees should remain, where possible. Diseased or hazardous trees should be removed. (See below, #4)
- Annual maintenance, such as pruning dead limbs and application of fertilizer help to ensure the continued long life of a tree.
- Regular watering of trees and shrubs in the dry season is essential for proper growth and health of the plant.
- Do not top cut shade trees. Selective pruning is better for the health and longevity of the tree.
- Replant, as necessary, large canopy shade trees along the streets. Deciduous and coniferous street trees are both compatible in Aurora.

4. Before removing any tree over 24 inches in diameter when measured at 4.5 feet above grade, applications must be made to determine cause for removal, significance to landscape vistas, and or historic interest.

- Some trees may be of exceptional value to the Aurora Historic community because of their unique species, historical significance or their location contributes to the aesthetics and increases the livability of the area.
- The criteria for determining whether tree removal is appropriate include: size, species, age, tree health, historic significance, ecological value, aesthetics, and location.

5. **New plantings should enhance, not hide or cover up, historic architecture in Aurora.**
 - Tenacious vines, like Boston and English Ivy, are destructive to historic building materials and should not be allowed to climb indiscriminately on architecture.
6. **Landscaping can hide parking lots and unsightly views and is encouraged where applicable.**
 - Careful plantings of trees and shrubs could enhance views or screen and provide a noise buffer. Residents are encouraged to do this where it is appropriate and reasonable to do so.
7. **Landscape designs that feature large planting beds with black plastic and bark mulch are not compatible with historic architecture and its use is discouraged.**
 - Low perennial ground covers and compost are more desirable mulches.
8. **The use of planting strips and street trees are encouraged.**
 - The historic pattern in Aurora was to include planting strips between the street curbs and the sidewalks to separate pedestrians from traffic.
 - Street trees are encouraged as they would promote a sense of arrival to Aurora, notify traffic to slow down, and unify now divided portions of the Historic District.
 - Synthetic plant material is not allowed.

Streets, Alleys & Sidewalks

Historically, Aurora's paths were dirt, gravel, boardwalk and then replaced with concrete in the 1900's. These concrete sidewalks vary depending on the time period they were installed or replaced according to city codes.

9. **New sidewalk construction should be flush grade with a broad grass or planting margin between walk and street.**
 - Sidewalks should be grey concrete with a broom finish perpendicular to the path. Scoring should form traditional sized 24" to 36" squares. Avoid smooth troweled borders.
 - Walkway widths will be approved based on their scale and amount of use. For more information, refer to the city's walkway and sidewalk standards.
 - Gravel paths are suitable for informal and parkway areas, or historically sensitive sites. These paths should use ¼" fine gravel that is well compacted.

- 10. Public improvements to streets and sidewalks need to be designed to enhance the visual continuity of the existing streetscapes.**
- Improvements and alterations, like the installation of sidewalks, curbs, cutting and planting of street trees, and installation of street lights need to be compatible with documented historical landscapes and existing materials, yet provide safe access for pedestrians, bicyclists and automobiles.
 - Roads in the residential areas should be visually unobtrusive in color and texture and without painted lanes.
 - Street lighting should be simple in character and low in intensity except for security.
 - Street drainage is encouraged to be contained in simple grass drainage swales.
 - Original public utility features, such as water meter covers, manhole covers and hydrants should be retained, unless replacement is warranted for public health and safety.
 - Commercial core lighting styles will be appropriate to the character of the historic district, continued through to Bob's Avenue.
- 11. Alleys should continue to be attractive as public open space between properties.**
- Future improvements, like paving or construction of secondary buildings, along the alleys are to be sensitive to existing garages, outbuildings, fencing, paving and landscape plantings that are considered historic.

Parking Areas, Driveways, and Garages

- 12. Design commercial automobile parking areas to be visually unobtrusive.**
- They also should be set back from the street considerably.
 - Parking located in the rear or back of the building with access through an alley is preferred.
 - Locating parking areas in yards facing the street is inappropriate.
 - Generally, limit driveways to 1 per business in order to increase street parking, and provide continuity of planting and sidewalks.
 - Bicycle parking should be designated in a location near the main building entry in a location not to interfere with sidewalk use.
 - See Section 7.82 of the City of Aurora Land Use and Development Code for more details regarding parking requirements.
- 13. Minimize the visual impact of residential driveways and parking aprons.**
- Locate drives along side yards, where possible.

- Where garages are in side yards relatively close to view from the street, they should be sided with doors perpendicular to the street, when possible, to minimize their view.
- Avoid locating drives in front yards, where possible.
- Concrete is discouraged, but may be considered where necessary.
- Use gravel, or paved tracks, where feasible.

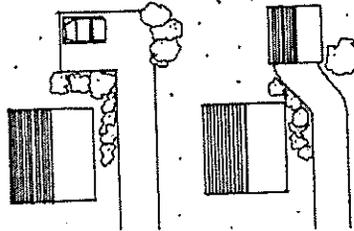


Figure 10. Poorly designed parking structures can detract from the character of the street. Adequate setback and screening can reduce their visual impact.

Tents, Canopies and Structured Booths

14. Commercial: Except for special events allowed by the City, tents, canopies or booths will be allowed, for temporary use only by permit. No more than two permits shall be issued per property per year and each permit shall last for no longer than seven contiguous days. The permits shall not be issued back-to-back.

- Permits are available at City Hall.
- Tents, canopies or booths must not obstruct public right-of-ways.
- Every effort should be made to place tents, canopies or booths sensitively so that they do not block the viewing of primary facades.
- Items displayed or sold beneath or within the tent, canopy or booth must be of the same general nature as the business conducted in the affiliated permanent structure.

Signage must comply with the requirements of Aurora Municipal Code Title 8.

For additional requirements refer to “Temporary Uses,” Title 7 and Title 8.

Temporary Structures, Displays and Garden Art

15. Temporary structures, such as but not limited to displays, merchandise, outdoor equipment, and garden art should not visually impair or impact any primary or secondary façade view. See Figure 13.

- Commercial: The accumulation of objects or merchandise left out overnight distracts from the architectural integrity of the district. In an effort to encourage sensitive placement of objects outdoors, the total number of objects, including any temporary structures and retail displays may not exceed ten percent (10%) of the primary façade.
- Commercial: During regular business hours, outdoor display items may exceed ten percent (10%). Businesses are encouraged to carefully place displays so that the public may still enjoy the view of the building.
- Residential: Place children's play equipment, recycling bins and trash receptacles to the rear or side of historic architecture.
- Residential: Garden ornamentation, such as trellis or lattice-work, should be appropriate to the style or era of the structure.

New Systems, Utilities and Code Compliance Issues

Introducing new electrical, plumbing, heating and ventilating systems into historic buildings should be planned such that historic materials are not damaged or obscured.

16. Minimize the visual impacts of new building systems on exterior features.

- Especially avoid placing mechanical and electrical equipment, such as heat pumps, on primary, character-defining facades or in front yards and screen them with plantings or low fences.
- All utilities, both above and below ground must be designed to have the lowest impact on the district's safety and character.
- Minimize damaging historic materials in order to insert new mechanical and electrical systems, such as cutting holes in walls.
- See the Uniform Building Code, 104F

17. Minimize the visual impact of antennas and aeriels from the public way. Locate satellite dishes so they will not be visible from the public way.

- Locate them on subordinate roofs, where feasible.
- Locate them in attic spaces or in rear yards. Screen them where feasible.
- All sizes of satellite dishes shall be screened.

18. Cell towers and such future technology is prohibited.

Building Alterations in the Historic District

Preservation of Significant Original Qualities of the Structure

Original materials and detail, as well as distinctive form and scale that contribute to the historic significance of the structure should be preserved. Rehabilitation work should not destroy the distinguishing quality or character of the property or its environment.

19. Respect the historic design character of the building.

- Refer to the specific design characteristics of the building's style.
- Destruction of character-defining features is discouraged.

20. Minimize intervention with historic elements.

- Renovation projects should maximize their use of the historic building fabric, including exterior features and finishes and structural systems.
- A minimum of 75% of exterior walls should be preserved. (A portion of these may become interior walls if additions are approved.) This guideline is recommended by the National Park Service.
- A minimum of 75% of structural systems should be preserved, including floor and roof framing systems, where feasible. (Additional structural supports may be added as necessary to reinforce existing systems.)

21. Protect and maintain significant stylistic elements.

- Distinctive stylistic features or examples of skilled craftsmanship must be treated with *sensitivity* (i.e. window sashes, wood shingle roofs, moldings, porches, picket fences, settlement patterns).
- Protection includes the maintenance of historic material through treatments such as dust removal, caulking, limited paint removal and re-application of paint.

22. Avoid removing or altering any historic material or significant features.

- Preserve original doors, windows, porches in their historic configuration.
- Preserve original facade materials in their historic condition.
- Examples of historically significant architectural features that must be preserved are porches, turned column brackets, and jig-saw ornaments.
- Other significant elements that must be preserved include historic building form and roof form.

23. Use the gentlest possible procedures for cleaning, refinishing, and repairing historic materials.

- Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character. These harsh procedures are not allowed.
- Use the gentlest possible procedures for cleaning, refinishing, and repairing historic materials. Sandblasting and other harsh methods of cleaning materials are prohibited because these practices can accelerate deterioration of the brick.

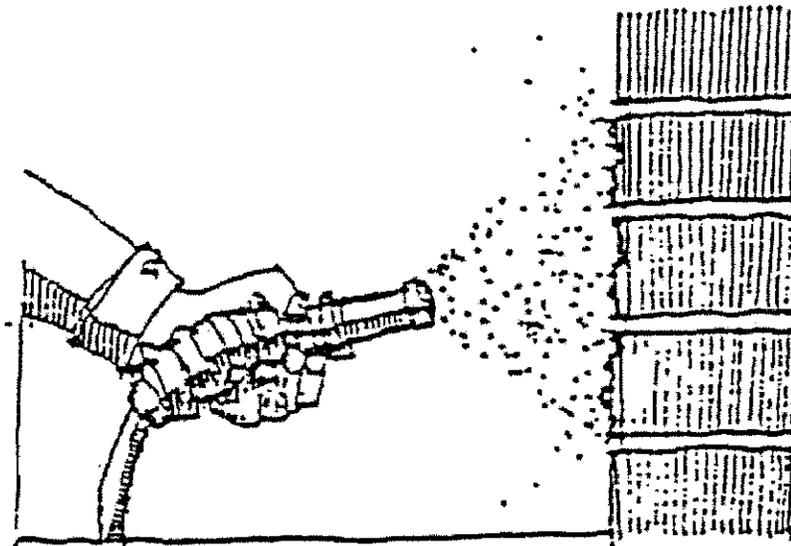


Figure 11. Use Gentle Cleaning Methods Whenever Possible

24. Repair historically significant features that survive.

- Deteriorated architectural features must be **repaired** rather than **replaced**.
- Patch, piece-in, splice, consolidate, or otherwise upgrade the existing material, using recognized preservation methods, rather than remove the element entirely.

25. When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

- Always devise methods of replacing the disassembled materials in their original configuration.
- When disassembly of historic elements is required in a procedure, use methods to catalog the elements in their historic condition. Replacement must be based on documented evidence.

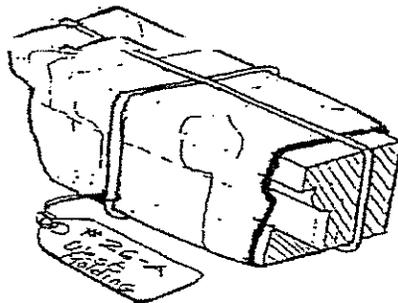


Figure 12. Catalog Removed Elements in Their Historic Condition

Primary Facades

The primary facades are the sides of the structure oriented to the street or corner and should be maintained in the historic manner, respecting details of the historic period and style. Proposals for alterations to the primary facades will be more carefully reviewed than proposals which are not visible from the street. Rehabilitation work should be based on sound pictorial or documented evidence. Avoid creating a false historical appearance that is inappropriate to the historic architectural style.

26. Additions and structural alterations should be limited to the rear or sides that are minimally visible from the public right-of-way.

- Original features of the facade, like balconies, porches, bay windows, siding, trim details and dormers must be retained and rehabilitated.
- Alterations to the street and corner oriented facade on primary significant houses shall not be permitted unless it is to restore the original design.
- For example, the photograph on the front of this booklet shows an Early Colony period house with a later Italianate porch addition. The porch design is from a later architectural period and is in conflict with the original early colony style. Thus, this type of porch proposal, under these current guidelines must be denied.

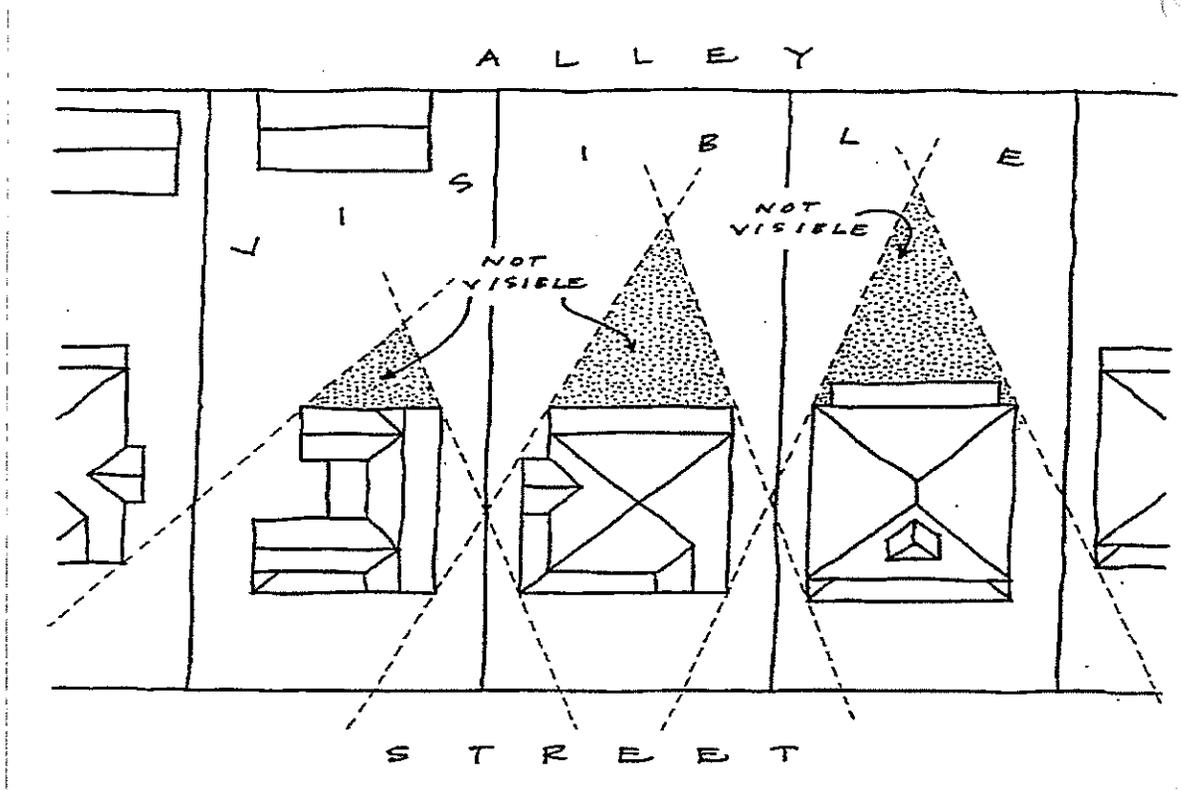


Figure 13. Areas of lots which are visible from the public street are primary facades.

Replacement or Substitution of Original Features

Deteriorated architectural features must be repaired rather than replaced. In the event replacement of historic materials is necessary, the new materials must match that being replaced in design, color, texture, and other visual qualities. Any structural building totally destroyed, or the need to be totally replaced will be identifiable or documented in inventory.

27. Replacement of missing elements may be included in repair activities.

- Use the same kind of material as the original. A substitute material is acceptable only if the form and design of the substitute itself conveys the visual appearance of the original material on a permanent basis.

28. Replace missing historically significant features in kind.

- Replace only those amounts that are beyond repair.
- If alternate materials must be used, they must match the original in appearance.
- Covering materials that have not achieved historic significance are discouraged. Asphalt siding that covers original wood siding, for example, is inappropriate and should be removed.

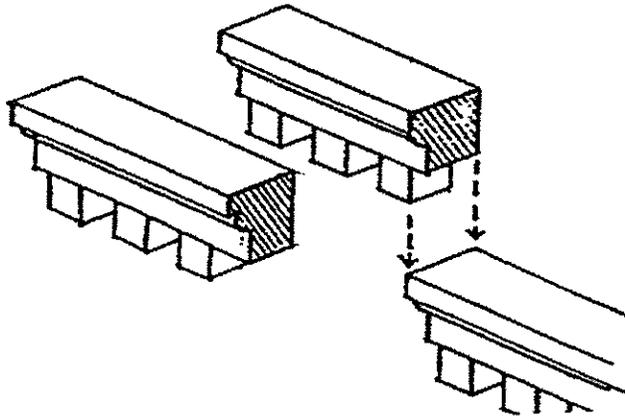


Figure 14. Where replacement is required, replace only those portions that are deteriorated beyond repair.

- 29. Replacement of missing architectural elements must be based on accurate information about original features.**
- The design must be substantiated by physical or pictorial evidence.
 - This will avoid creating a misrepresentation of the building's genuine heritage.
- 30. Where reconstruction of an element is impossible, develop a compatible new design.**
- This is appropriate where inadequate information exists to allow for an accurate reconstruction of missing features.
 - The new design shall relate to the building in general size, scale and material.
 - Such a replacement must be clearly documented in the inventory as being new, so it will not create a false historical impression.
- 31. Conjectural "historic" designs for replacement parts that cannot be substantiated by written, physical or pictorial evidence are generally inappropriate.**
- Use materials similar to those employed historically.
 - The Historic Review Board can help you locate older photos that may document original features.

Materials

The use of materials that are compatible in quality, color, texture, finish, and dimension to historic materials are encouraged.

32. The majority of the architecture in Aurora is constructed of naturally found products including masonry and wood; mixed materials including concrete and plaster.

- Materials that are compatible with the building in color, quality, texture, finish and dimension should be used when replacement of lost, hidden or missing elements is necessary.
- Glass blocks, imitation stone, metal and vinyl sidings are out of keeping with historic materials, which are predominantly masonry and wood. Manufactured wood products and sheet materials are acceptable only upon review of proposed application and location.
- The rehabilitation of non-compatible storefronts is encouraged.
- Non-historic materials can be removed and replaced with brick, wood and glass to replicate the historic look of the storefront.
- Metals may be used for flashings, hardware, signage, and accessories.

Foundations

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

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

- Where buildings are on wood post and masonry pad foundations, concrete block and poured concrete wall foundations are considered acceptable replacements. Rusticated and decorative concrete block should be avoided as they have no relationship to historic foundations.
- Often foundations were covered with 1" x 4" vertical wood skirting. If skirting exists every effort needs to be made to replicate the historic look and material after the masonry foundation is installed.
- Textured paint and thin coat stucco can be applied to concrete block and poured concrete foundations to imitate the historic appearance of early concrete.
- The height of the replacement foundation should consider stairs, access doors, windows and ventilators and ensure that the installation of the

foundation will not detract from character defining features of the structure, like unique moldings or the water table that runs horizontally around the base of the house.

- Plantings of appropriate shrubbery and perennials can help disguise foundations.
- Property owners are encouraged to bolt the sill of the building to the new foundation, for seismic safety.

Exterior Siding and Details

The retention, restoration and maintenance of original siding shall be required.

In Aurora, wood was the predominant building material used for residential architecture. It was abundant, cheap, and easily worked produce siding, moldings, decorative features and interior finishes.

34. Original building materials should not be covered with synthetic sidings.

- **Never replace wood siding with aluminum or vinyl siding and do not install new siding over old.** The added depth of wall material will alter the character of profile around opening. The newer materials may also trap moisture inside and hinder fire-fighting.
- If original materials are presently covered, they should be exposed.
- Remember, wood siding is a very visible design element in your building, it is worth the cost of proper replacement or “in-kind” repair when necessary.
- New engineered-wood products will be considered on a case by case basis.
- Siding in Aurora appears to have been consistently painted in the historic period. As a result, wood siding shall have a weather-protective paint finish. Avoid unpainted and stained wood.
- It is important to identify character defining wood features on the primary facades.
- Historic wood siding and details (like cornices, brackets, window moldings, and their paints and finishes) that are character defining should not be removed.
- Destructive paint removal methods, like propane or butane torches, sandblasting and water blasting, should not be used as they can permanently damage historic woodwork.

35. If portions of wood siding must be replaced, be sure to match the lap dimensions of the original, if possible.

36. Generally, decorative shingles are appropriate only in gables and on dormers.

- Decorative shingles were not used during Aurora’s Colony period.

37. Siding:

- Horizontal siding comes in four distinct types: clapboard, shiplap, weatherboard, and tongue and groove (or bevel). Vertical siding is typically board and batten type. (see figure 16)
- Siding ranges in width from 4 to 6 inches in width for the average size house.
- Certain styles of architecture (most notably the Queen Anne style) used wood shingles in combination with horizontal siding.

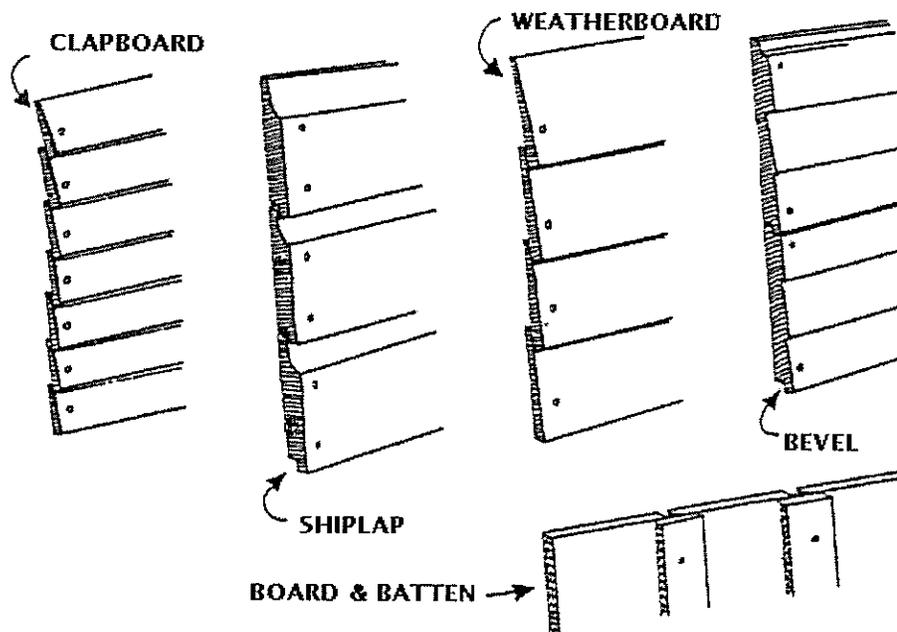


Figure 15. Siding Styles

38. Protection:

- Ensure that faulty flashing, leaking gutters, cracks and holes in siding, and deteriorated caulking in joints and seams is maintained and repaired.
- Vines growing on a house, and plant material that is positioned too close, can cause damage to wood siding.
- Fungus and insect infestations should be kept in check.
- Paint application should follow proper surface preparation. Manufacturer's instructions, and application instructions, should be strictly followed when applying new paint.

39. Alterations:

- Avoid covering wood with stains or clear varnishes that create a “natural look.”
- Wood siding and details should not be removed and replaced with materials that create an improved appearance.
- New materials used on additions should match or be compatible with existing siding.

Color

Trim and accent colors that complement and enhance natural materials are encouraged. Typically, use one color for siding, and a maximum of two colors for trim, doors, and windows.

Commercial Buildings

40. Commercial buildings in Aurora were generally plain in design, making them suitable for subtle colors.

- Colony structures used as commercial buildings must adhere to their original color.
- Paint analysis is the best method of determining what historic colors existed on a commercial building.
- Avoid using intense color hues, and a quantity of vivid colors on a building.
- Attempt to blend the color choice with those that are located on the surrounding commercial area.
- Paint color should relate to and harmonize with a building's materials, like brick and wood. Choose a paint color similar to the original color of the brick.
- Colors that highly contrast and those that overly accent architectural details and entrances are to be avoided, except where historic photographs or paint analysis proves otherwise.
- Unpainted brick is to be left unpainted.

Residential Buildings

Paint color, always regarded as more than simply surface protection, has long been a reflection of both personal taste and historical style. The restoration of original colors on historic residential architecture is desirable, but not always feasible. Colors appropriate to the style and era are encouraged.

The original color can often be determined by careful investigation of peeling paint or by sanding an inconspicuous area to reveal the color layers (a process called cratering).

Window sashes and doors were frequently painted a darker color than the body of the house. Paints were much glossier than today's flat latex paints.

41. Suggested Color Combinations

Following is a list of suggested color combinations that would have been suitable for the five predominant historic architectural styles that have been identified in Aurora. A chart containing sample colors is also available at City Hall. Priority should be given to original colors found during paint analysis.

The suggested colors are purposely vague so that property owners will be able to find a color within the recommended palette that is suitable to their individual taste. Those properties listed on the Special Assessment Program will need to have paint color approved by the State Historic Preservation Office.

Colony Style

White was a common color for this style. Off yellow, gray.

Body	Trim	Door
White	White	Dark Green
Cream		Blue/Gray

Post-Colony Style (Gothic Revival)

Homes and colors in harmony with nature were popularized by Andrew Jackson Downing, a Hudson River romantic. The earth tones he created – Sand, Slate, Stones and Earth – were seen in the Gothic Revival he unsuccessfully tried to institute in place of Greek Revival as the American style. James Renwick, a later practitioner of revival style, called for beige body colors. Colony period painting survived, but evolved from one color to multi-color in Italianate and other styles. Ornate windows, doors, and cornices were painted in contrasting hues, using color to feature ornamental trim.

Body	Trim	Door
Rose Beige	Dark Brown	Dark Red
Light Brown	Medium Brown	Dark Red
Dark Brown	Light Brown	Dark Brown

Italianate

Painted in warm, light colors with contrasting trim and dark doors. Trim was often the same color, but in a different shade--either lighter or darker.

Body	Trim	Door
Dark Gray	Light Gray	Dark Brown
Dark Brown	Warm Brown	Dark Green
Light Green	Medium Gray	Any Above

Queen Anne

This style had dark body colors and strong accent colors. Browns, olives, reds and oranges emphasized structure, materials, mass and volume. The colors often created doublebody schemes such as red lower body with dark green upper body and accented by Amber. Green balanced by a red offered a simple scheme.

Body	Shingles	Trim	Sash
Buff	Dark Red	Maroon	Maroon
Olive	Reddish Brown	Reddish Brown	Dark Red
Gray	Light Green	Dark Green	Olive

Bungalow

The rich colors of Victorian architecture filtered through Gustav Stickley's Craftsman Movement and Elbert Hubbard's Roy Crofters. The typical Craftsman hipped roof was designed to be painted with two body colors.

Body	Trim
Cream	Medium Brown or Medium Green
Medium Brown	Light Brown
Dark Brown	Dark Brown or Cream
Medium Green	Medium Gray ,Medium Brown

Postwar Romanticism

The colors of the 1950's and 1960's reflect the down-scaled realities of post war housing. Typically mass produced subdivision split levels, ranches and Cape Cods. Colors were similar to the Colonial Revival (not to be confused with Colony Period). Jade, Blue, and Gold were the predominate body colors, with white trim.

Body	Trim
Gold	White
Light Blue	White
Jade	White

Roofs

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

42. Preserve original roof forms.

- Avoid altering the angle of the roof.
- Maintain the perceived line of the roof from the street.
- Roof additions, such as dormers, should be kept to a minimum, and shall be set back from the primary facade so that the original roof line is perceived from the street.

- Skylights shall not be considered on Primary or Secondary historic buildings.
- Solar panels will be reviewed on an individual basis.

43. Protection

- Clean roof gutters and downspout seasonally to avoid moisture penetration and damage to sheathing and the underlying structure.
- Anchor roof material adequately to prevent wind and rain damage.
- Do not allow a leaking roof to go unprotected, as it accelerates the deterioration of a structure.

44. Alterations

- Do not install roof features that never existed or that create a false historical appearance. This can include cupolas, cresting, or ornate and carbolate chimneys. The use of close approximations of historic roofing materials is not recommended.
- Dormers, skylights, roof vents, plumbing vents, wood stove flues, mechanical systems and roof decks need to be inconspicuous from the public right-of-way. Avoid damaging distinctive architectural features when making alterations.

Commercial

45. The important difference between residential and commercial architecture is the roof pitch. See Figure 25.

- The roofs of commercial architecture in Aurora are generally hidden by the extension of the front wall plane, which becomes a parapet. Roof and parapet guard railing must not be visible from the public way adjacent to the primary facades. See figure 24.
- When considering the replacement of a roof forms avoid sloped or residential-type roofs (which are generally gabled or hipped).
- The parapet provides architectural detail to the front of commercial architecture and hides the roof plane from public view. This look in encouraged is Aurora's commercial district.

Residential

46. Residential roof pitches in Aurora are generally steep.

- The shallow pitched roof appears to be out of place with historic architecture (over 50 years old) in Aurora.
- Gables face the street or run parallel to the street.

- Hipped roofs have a solid appearance and can be less steep than gabled roofs.
- Structural and decorative features like dormers, chimneys, verge boards, exposed rafters, and decorative work should be retained and rehabilitated.

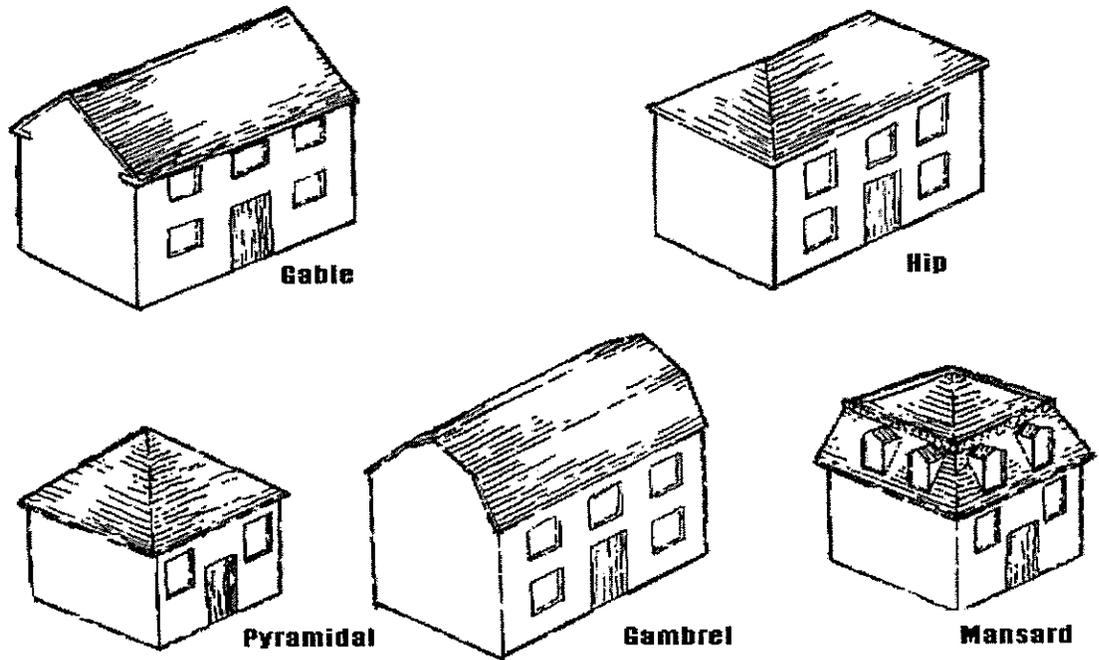


Figure 16. Historic residential roof forms contribute to the character and can often be used to determine the architectural style of the structure. Variations of gable and hip type are the predominant roof form found in Aurora.

47. Preserve original roof materials where feasible.

- Avoid removing roof material that is in good condition.
- Where replacement is necessary, use materials similar to the original. Wood is preferred, but composition shingles that are similar in color to weathered gray or charcoal wood may also be used.
- When composition shingles are used, they must be of a single, solid color and not artificially shaded.
- Where wood shingles survive and only portions need to be replaced, wood must be used.
- In general a minimum of 75% of the historic roof structure should be preserved in order to retain the integrity of the resource. New structural elements may be introduced to supplement the existing structural system as

necessary. (This principle is also a standard used by the Secretary of the Interior.)

48. In Oregon, wood shingles were the common roofing material prior to 1920.

- Sawn wood shingles with a 5” reveal are the most desirable for residential buildings in Aurora
- All colony period buildings **must** have sawn wood shingles with a 5” reveal. If this is not economically feasible, then 3-tab solid color, such as gray, charcoal or black composition roofing is recommended over close approximations such as wood shake or architectural-style composition roofs.
- Avoid replacing deteriorated roof coverings with new materials that differ from the old to such an extent that the appearance of the building is altered. On buildings of “primary significance” avoid close approximations when matching roof material. For example, sawn cedar shingles (smooth 16” shingles laid to a sharp-lined 5” reveal) were used on most early Oregon building styles and are critical to an accurate restoration project. Close approximations are weak links in the simple restoration philosophy set forth in the *Secretary of the Interior’s Standards for Rehabilitation*. If cost or availability of material becomes an issue, use gray, charcoal, or black 3-tab composition roofing, as it is clearly different and will not confuse the viewer, such as would the use of shake shingles or larger sawn shingles with an 8” reveal.
- Rooftop buildup should never be more than three layers.
- If a portion of the original roof exists a section of it can be saved to document patterns, materials, and textures for matching in the future.
- The composition shingle roof is acceptable for historic properties because it is more affordable than wood shingles and usually offers greater fire resistance.
- Metal roofs are not allowed.

49. Dormers can open up an unused attic space for another room.

- Dormers need to be designed in proportion to the roof area.
- Dormer windows should be of the same proportions as other windows in the house.
- Dormers that did not exist historically are to be kept to the rear of the house and out of view from the public right-of-way.

Chimneys

50. Preserve historic masonry chimneys.

- Preserve historic masonry chimneys.
- Repoint eroded mortar as needed.
- Use a lime-enriched soft mortar mix that is similar in character to that used historically.

Doors

The original size and proportions of doors, and the details of the design of the door itself often contribute to the character of an historic building, and must be preserved.

51. Preserve the functional and decorative features of historically significant doors.

- These features include frames, sills, heads, jambs and moldings.
- Maintain the original door proportions.

52. Protect historic wood with paint, varnish or other protective finish.

- Repair frames by patching, splicing or enforcing them.
- Avoid removal of historic materials.
- If replacement of features is necessary, replace in kind, to match the original.

53. Avoid changing the position of historic doors.

- This is especially important on street facing facades.
- Also, do not cut new entrances into the facades that are visible from the public right-of way.

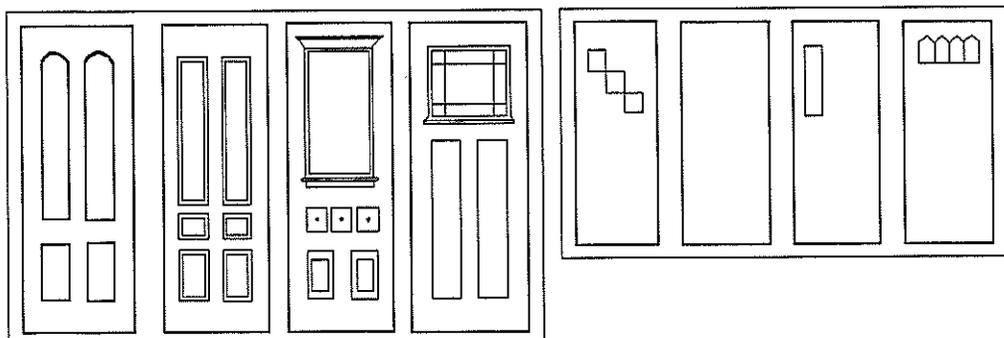


Figure 17. Appropriate traditionally-styled replacement doors on the left contrasted with typically inappropriate Post WWII contemporary-styled choices on the right.

54. When replacing doors, use designs similar to those found historically.

- Simple paneled doors with transoms (an upper glass section) were typical of colony and post colony.
- Very ornate doors are inappropriate unless photographic evidence can substantiate their historic use.

Windows

Retain and preserve existing windows and distinctive decorative features like frames, muntins, sills, and moldings. The basic character-defining elements of windows are their proportions, the number of divisions, and the dimensions of the frames.

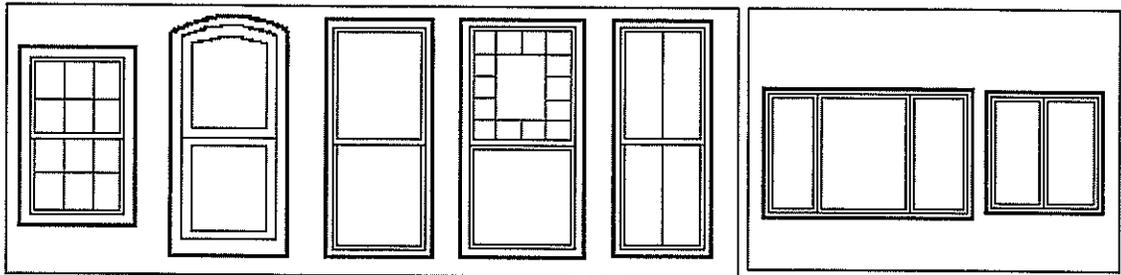


Figure 18. Appropriate traditionally-styled replacement windows on the left contrasted with inappropriate choices for historic homes.

55. Preserve the functional and decorative features of original windows.

- Such features may include frames, sashes, muntins, mullions, glazing, sills, heads, jambs and moldings.
- If unrepairable, new windows, and windows on additions, need to be compatible with original windows in form, materials, type, pattern, and placement of openings. The broad and horizontal picture window is out of place on historic houses in Aurora.
- Aurora's residential architecture is suited to vertical window arrangements, either single, paired or triple, depending on the architectural style.
- Vertical windows are more compatible with interior proportions and details.
- Double-hung six-over-six light wooden windows are the most common window type in Aurora.
- Casement windows swing out. They have a center divider which makes each casement appear as a separate vertical window. One casement can be paired with a fixed pane window to provide a pleasing effect at less cost.
- Windows should be trimmed with wood, following the proportions and detailing that exists, or that is correct for the style of architecture.

- Historic awnings were made of canvas and were operable. Awnings should fit with the style of window and should be made to look congenial with the architecture in color and design. See also Awnings.
- 56. Protect historic wood features by painting or staining them.**
- Repair frames and sashes by patching, splicing or reinforcing.
 - Avoid removal of historic materials.
 - If replacement is necessary, **replace in kind, to match original**. No exposed metal windows are allowed.
 - Refer to technical information available from Aurora City Hall.
- 57. Avoid changing the position of historic windows.**
- Also avoid adding new windows to facades that are visible from the street.
 - New windows may be introduced on secondary facades, if they are in character.
- 58. Wood frame storm windows are desirable on historic architecture.**
- Aluminum storm windows can be double hung and come in colors that are compatible with historic architecture.
 - If involved in a local weatherization program with the local utility company explores window options that will be compatible with the historic architecture, i.e., interior storm windows.
 - Modern shutters are not appropriate for Aurora's residential architecture.
 - Wooden shutters may be used with photographic evidence of prior usage.
- 59. Protection**
- Deterioration of windows usually begins on horizontal surfaces where water collects.
 - Annually ensure that materials like the frame and glazing are maintained and protected from the elements.
 - The properly painted window is the best protection from the weather.

Porches

Avoid removing or replacing original doors and porches and distinctive decorative features like columns, balustrades, and stairs. Porches protect entrances from rain and shade in the summer. They are often one of the most important character-defining elements of the primary facade of a residence.

When trying to replicate an historic porch that has been removed, base your construction drawings on historic photographs and sound historic research. If unable to obtain historic photographs, consider designing a porch based on a period design suitable for your style of

architecture. Replicate trim details and siding material of the house. Never construct new porches that destroy or cover up character-defining features of the architecture.

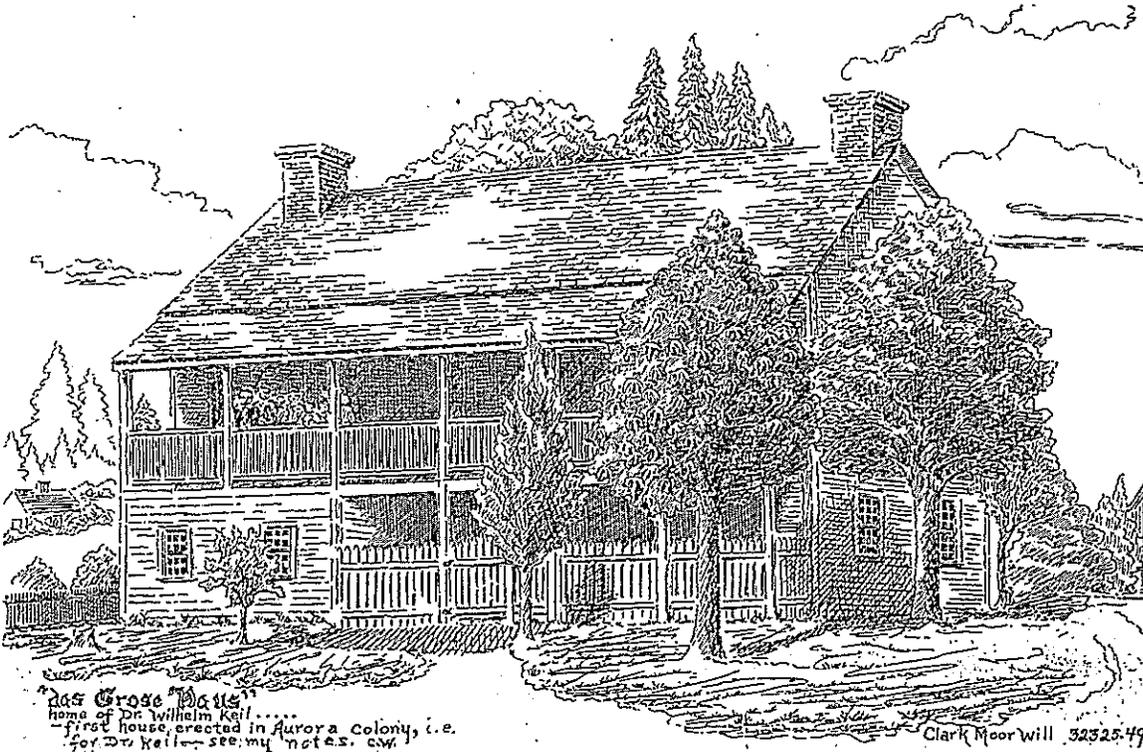


Figure 19. Clark Moor Will's sketch of Wilhelm Kell's "Das Gros Hous" shows an example of a shed roof porch. This structure has been demolished but can be seen behind the Sarah and Emanuel Kraus house illustration of figure 7.

60. If porch replacement is necessary, reconstruct it to match the original in form and detail.

- Porch columns should be similar to those found historically.
- Use materials similar to the original.
- Avoid decorative elements that are not known to have been used on your house or others like it.
- On buildings where no evidence of a porch exists, a new porch may be considered that is similar in character to those found on other representative buildings.
- Roofing material of the porch typically matches the roof of the house. Rafters are exposed if the house eaves are exposed. Columns define the character and style of detailing of the porch. Trim details at the top and base of the columns are important architectural elements. Railings vary, but are the feature that defines the porch space, and makes the porch an effective outside room.

- Avoid removing and replacing entrances and porches with a new entrance or porch that does not convey the same look as the historic.

61. Avoid encasing historic porches.

- Primary, character-defining porches must not be enclosed.
- Secondary porches may be enclosed, if configured in such a manner that the historic character is still visible.
- Do not enclose porches in a manner that creates a look that is not compatible with historic structures, this might include using brick or stucco and the installation of aluminum storm windows to enclose the space



Figure 20. Example of a hip roof porch on the Henry Kraus house located at 21544 Liberty Street. Highly stylized hip roof porches were typical on Post Colony Victorian houses.

62. Protection

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

Existing Alterations on Historic Buildings

63. Consider that early alterations may be significant and merit preservation.

- Many additions to buildings that have taken place in the course of time are themselves evidence of the history of the building and its neighborhood.
- These additions may have developed significance in their own right, and these elements must be preserved.

64. Preserve older alterations that have achieved historic significance in their own right.

- An example of such an alteration may be a porch or a kitchen wing that was added to the original building early in its history.
- Generally these alterations in Aurora were similar in character to the original building in terms of materials, finishes, and design.
- Most alterations prior to 1940 have achieved historical significance.
- Some later alterations also may have achieved historical significance and should be evaluated for preservation on a case-by-case basis.

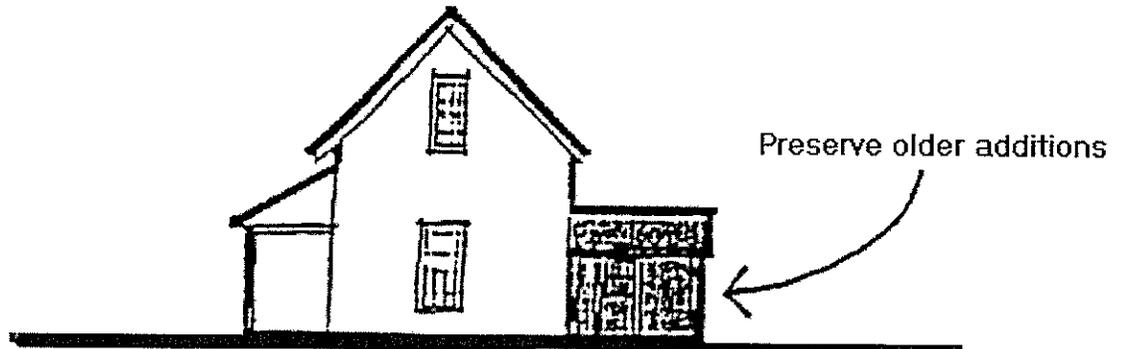


Figure 21. Preserve Older Alterations That Have Achieved Historical Significance

65. More recent alterations that are not historically significant may be removed.

- For example, asphalt siding has not achieved historic significance and it usually obscures original clapboard siding. In this case, removal of this alteration, and restoration of the original material must occur.

Relocating Historic Buildings

The historic relationship of a building to its site is a significant part of its character and is vital to interpreting the history of the community. Historic structures, both primary and secondary, should be retained on their original site. Special circumstances may merit consideration of

relocating a structure, however. Although relocation is not encouraged, a continuing flood hazard or other environmental factor may make it imperative that a structure be moved away from danger. Criteria for considering moving buildings are presented here.

In some rare cases, an historic building may be considered for relocation to an appropriate setting. In most cases, the building should be moved intact. In some situations, however, moving the entire building intact may not be feasible, and it may become necessary to move portions of the structure separately, and then reassemble it on the new site. This process is not the same as demolition: Demolition is the destruction of the building without regard for preserving building materials or building components intact. The process of disassembly and reconstruction is designed to relocate the building and reinstate it in a condition as close to the original as is feasible. It requires special care to assure that disassembled materials are properly managed during transit and re-assembly.

Reasons that May Justify Moving An Historic Structure

- The building is historic, but research shows that it has been repeatedly relocated and therefore possesses no integrity of location.
- Relocation is the only means of saving the building from certain loss by natural agents; e.g., frequent flooding or unstable soil conditions threaten the property.
- The building in question intrudes on public right-of-way.

In general, preservation of the building on its original site is much preferred, however, the Historic Review Board will consider this approach in special cases. In general, within the Historic District, only relocation within the same legal parcel may be considered, such that the historic chain of title that is associated with the land is preserved.

Relocation is a severe action, and will be approved only if the questions in Guidelines 68-76 can **all** be answered affirmatively.

66. Will the original building and site condition be accurately recorded before removing the structure from its existing site?

- Detailed photographs, notes, and drawings must be prepared which accurately record the exterior design, character of interiors, finishes, and general structural system.
- Reference measurements should be included of overall building dimensions, set-backs, and relation to adjacent buildings.
- A copy of this documentation must be filed permanently with the Historic Review Board.

67. Will moving procedures protect the historic elements of the building?

A clear sequence of steps must be described for how the building's materials or elements will be protected, including any appendages or elements that will be removed, labeled, and stored for re-assembly at the receiving site.

- Removal procedures must be designed to minimize damage to the historic materials.
- Any building components that are to be disassembled must be labeled using a system that will assure accurate reconstruction.
- A plan for storing the building and its components must provide for their shelter from weather or vandalism.

68. Will the relocation site provide an appropriate context for the building?

The new site should convey a character similar to that of historic site, in terms of scale of neighboring buildings, materials, site relationships, and age. The building should be located on the site in an orientation similar to the original setting.

69. Is there a commitment to complete the relocation and subsequent rehabilitation of the building?

The board must have a strong assurance that the rehabilitation project will be followed through to completion. It is not the intent to allow buildings to be relocated to facilitate development on the original site without assurance of proper preservation of the historic structure. The county may consider these options as demonstration of a commitment to complete the project:

- A performance bond, in an amount adequate to cover the estimated cost of the relocation and rehabilitation. The bond may be used to complete the work if rehabilitation does not occur in reasonable time.
- Proof of secure project financing. Where there is a strong demonstration of the financial ability to complete the rehabilitation, and a reliable loan schedule indicates a likelihood of the project moving ahead, this may be acceptable.

70. Will new replacement materials be kept to a minimum in the rehabilitation process?

In relocating an historic building, subordinate additions or trim may be removed. The Board prefers that these materials be preserved and reassembled at the new site and discourages replicating original elements in new materials simply as a matter of convenience. Although the Board recognizes that it is impossible to predict exactly how much replacement material may be required on a project, it expects a good faith effort to retain as much of the original material as possible.

71. Have all alternatives to relocation been reasonably considered?

Options that should be considered prior to relocation to another site are:

- Restoring the building at its present site.
- Stabilizing the building from deterioration and retaining it at its present site for future work.
- Incorporating the building into a new development on the existing site.

72. Is the structure threatened by further deterioration if relocation does not occur?

If the building will continue to deteriorate through neglect, or if it is particularly susceptible to vandalism, then relocation may be desirable.

73. Is the proposed rehabilitation plan appropriate for the building?

The Board must have assurance that the proposed design for the building and its site will be reviewed using appropriate standards for rehabilitation of historic buildings. This may include the following:

- Consideration of appropriate design alterations to the building.
- Consideration of appropriate technical rehabilitation procedures for maintenance and repair of historic building materials.
- Consideration of the site planning for the building.
- Consideration of the design and character of adjacent buildings and site features.
- Consideration of new construction proposed for the site.

74. Is there adequate assurance for continued preservation of the building at its relocated site?

- The Board will seek assurance that the historic building will have a viable use in the development of the site that will assure its continued maintenance after the approved rehabilitation work is completed.
- If all of these questions can be answered in the affirmative, then the Board may consider approving the relocation of an historic building.

Note: Any building that might be moved into the district will be reviewed as being new construction.

Church Rehabilitation and Restoration

The Aurora Presbyterian Church and Christ Lutheran Church are the two Aurora churches located within the current historic district boundaries. The Aurora Presbyterian was constructed in 1912; the original Lutheran church was finished in 1900. The Lutheran church was completely changed in 1950, and bears no resemblance to its original size or style. The original Aurora Colony Church was finished in 1867, and was attended regularly by members of the colony until about 1880. The Colonists, a non-denominational German Christian communal society, apparently identified the church building with the colony, and when the colony formally disbanded the members stopped attending services in the building. It was torn down in 1912.

Many of the former colonists eventually joined the other two congregations. The Aurora Presbyterians started meeting in 1888, and held services and Sunday School activities in various old colony buildings including the colony school, and its Spinning Mill. The completion of the Presbyterian church building coincided with the dismantling of the colony

church, and some of the pews from the original were put into the new church, where they are still being used today. The Presbyterian church building was first constructed between First and Second Streets on Liberty. It was moved between Second and Third Streets when Highway 99E came through town in 1931. Its original tower was taken down at that time, and only recently restored.

75. Churches are often faced with issues related to expansion or disabled accessibility because a congregation usually grows with time.

- New additions need particular consideration and should be designed in a manner compatible with the religious architecture.
- Exterior surface material should be retained and rehabilitated rather than replaced or covered up.
- Interior features need to be analyzed and protected if deemed significant.

76. It is important to design ramps and door widening in a manner that respects the historic features of the exterior of the building when making a church accessible for the disabled.

- A ramp can be positioned in a location that is not obtrusive to the historic architecture.
- Railings, ramps and trim details need to be sympathetic to historic features.
- The retention of original windows, doors, steeples, and detailing is critical.
- Every attempt should be made to locate additional parking spaces to the rear or sides of the church.
- Significant landscape features need to be retained and enhanced.

Storefront Rehabilitation and Restoration

The commercial storefront is the most noticeable feature of an historic commercial building. The storefront plays an important role in the advertising and merchandising strategy of a business. A two story storefront deserves careful consideration because the exterior arrangement of access stairs, windows and ornamental details were designed to be part of the commercial storefront. Nineteenth and early twentieth century storefronts had large plate glass display windows, bands of smaller transom windows above, and recessed entries with double doors. Cast iron columns, brick pilasters, and wood details all provided decoration to the historic storefront.

The first step in determining if a commercial building should be rehabilitated is to evaluate the existing conditions of the storefront. Certain procedures are not recommended when considering rehabilitation of an historic structure. The removal of character defining details, craftsmanship and materials is to be avoided. Introducing non-historic elements, and changing the location of a storefront's entrance is not advised. Maintenance is best done on an annual basis to prevent deterioration of significant details. Vacant buildings need to be

protected so that broken and unsecured doors and windows do not allow for damage that can be caused by the weather or vandals.

The Aurora Historic District encompasses several different historic commercial periods, each building will be judged according to the period it represents.



Figure 22. Located on the northwest end of Main Street, the building on the left was the "New Aurora Hotel" (circa 1895). The building on the right, closer to the railroad track providing convenient shipping, was constructed to handle the new hop brokerage business that developed after the colony period ended. Both buildings were destroyed around 1960.

77. When possible retain or rehabilitate the original size, division and shape of display windows.

Windows which were either original to a historical structure should be rehabilitated and retained. Historic photographs available at the Aurora Colony Museum may provide documentation and early images which are valuable for rehabilitating or restoring the storefronts along Aurora's Main Street.

- Storefront display windows should be located only on the first floor level. All window glazing should be clear and non-reflective.
 - Rehabilitate display windows that have been altered, enclosed or covered up. At least 50% of the length of the primary façade should have opening or windows.
 - Property owners are encouraged to remove non-compatible alterations including small aluminum slider windows, non-historic siding, and non-compatible doors.
 - Transom windows, or a series of transoms (consisting of single or multiple panes of glass), above plate glass display windows admit additional light into the interior of a building. They are effective because of the high ceilings that are characteristic of historic architecture.
 - Second story windows in Aurora's commercial architecture are allowed as long as they fit into the design element.
 - Second story windows should be vertically proportioned single or double hung sash or casement sash type and should be grouped such that the sum of the opening widths is less than 50% of the wall width.
 - Clear glass should be used in commercial windows.
 - Privacy can be accomplished with curtains rather than paper taped to windows.
- 78. The first floor is often separated from the second floor by a horizontal architectural detail, which can be a string course of decorative bricks, awning, or cast iron work.**
- It is important to maintain this differentiation.

Awnings

- 79. Photographic evidence suggests that some of Aurora's commercial structures had awnings.**
- Each project shall be reviewed by the HRB for approval.
 - Awnings are not appropriate on residences that have been converted to commercial use.
 - Avoid awning styles that are out of character with the historic building. Brightly colored and flamboyant patterns on canvas awnings are not appropriate.
 - Back-lighting of awnings is not allowed.
 - Writing on canvas is limited to border areas only. See Figure 31.

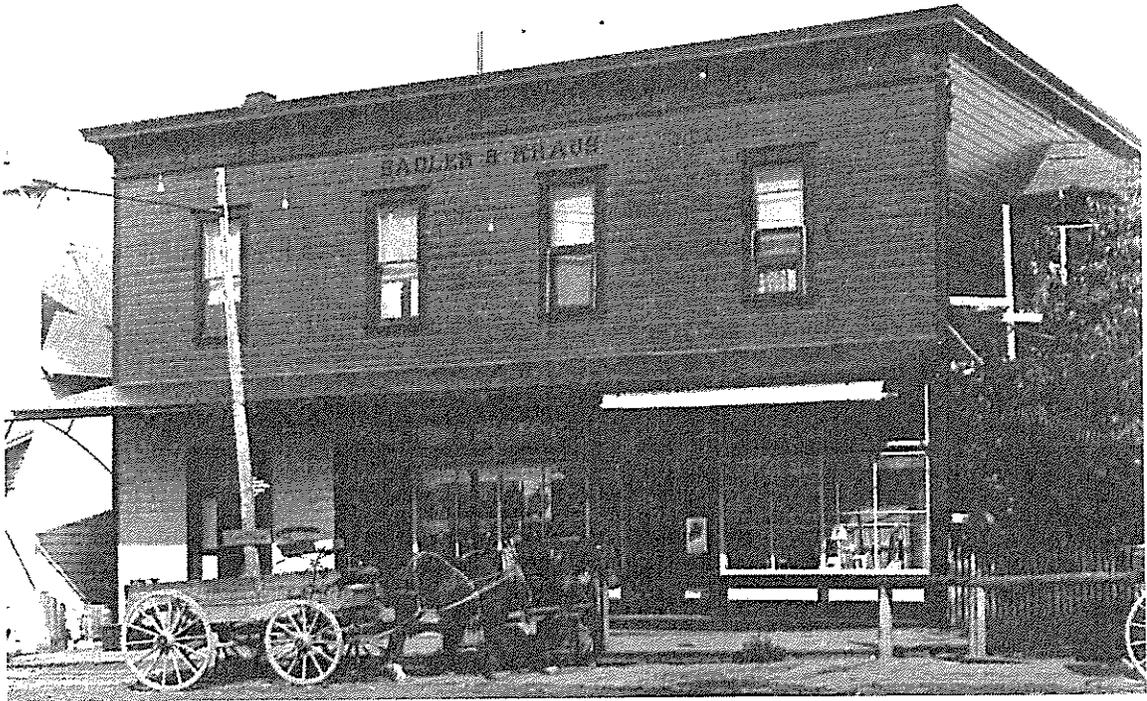


Figure 23. This photograph of the Saddler and Krause General Merchandise Store illustrates appropriate historic awnings.

Signs

Signage should not obscure architectural elements. Design, color, material and style of signs should complement the building facade. For a complete guide to signage, contact City Hall for a copy of Title 8 of the City of Aurora Municipal Code.

Altering the Use

Although change is characteristic of commercial building because occupancy turns over on a cyclical basis, uses that are closely related to the original use are preferred. Every effort should be made to provide a **compatible use** for the building that will require minimal alteration to the building and its site. Downtown development occurs over decades and can reflect a variety of changes to historic buildings, some of which may be significant in their own right.

80. Seek uses compatible with the historic character of the building.

- These uses should aid in interpreting how the building was used historically.
- Residential functions and cottage industries are compatible with the historic residential structures of Aurora.

- In some cases, non-conforming uses are also compatible with their historic buildings.

81. Uses requiring minimal change to the existing structures are appropriate.

- If a proposed new use requires such radical alteration to a structure's significant elements, then the entire concept is inappropriate. Experience has shown; however, that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.
- When considering an alteration to a commercial building, be sure to respect the original style and period of construction.
- Avoid creating a look that is not based in historical fact. Aurora has a unique look; avoid trying to create a look that appears to be "historical," or one that creates a "Disneyland" effect.
- When attempting to restore a building to a period look, base the alteration on pictorial evidence and sound historical facts. Avoid trying to guess what the building might have looked like.
- Photograph collections at Aurora City Hall, Aurora Historical Society, Marion County Historical Museum, and the Oregon Historical Society can provide reference photographs to use when considering an alteration of the use.

New Construction Guidelines for Additions, Infill Structures and Neighborhood Development

New Additions to Existing Buildings

New additions are to be similar in scale, height, massing and detail to the historic architecture. An appropriate addition must protect the integrity of the original structure.

- 82. Avoid new additions or alterations that would hinder the ability to interpret the design character of the historic period of significance in Aurora.**
 - All buildings and additions should be recognized as products of their own time. New designs that create an appearance inconsistent with the historic character of the building are inappropriate.
 - Additions should be in harmony with the old and at the same time be distinguishable from the old so that the evolution of the district can be interpreted correctly.
 - When developing a design for an addition to an existing structure, consider how the new addition will fit within the components that make up the existing facades, and also the ways in which the addition will relate to the broader context of surrounding buildings. It is always best to think of a new addition as one element in a continuous structure, which must fit into an existing framework comprised of varied older buildings.

- 83. Construction of new additions on historic commercial architecture can be extremely difficult to execute in a tasteful and sensitive manner.**
 - New building finishes should be similar in material, quality, color, and dimension to the historic finishes.
 - Refer to US Department of the Interior, *Preservation Assistance Division #14 Preservation Brief*.
 - No additions to Colony Buildings shall be considered.
 - All additions to any historic building must be documented in the Historic Inventory List.

- 84. Design new additions to historic buildings such that they will not destroy any significant historic architectural or cultural material.**
 - New additions must not obscure significant features.

- Locate new additions back from primary facades in order to allow the original proportions and character of the historic facade to remain prominent, or set them apart from the main building and connect them with a “link.”
- Second floor additions to existing commercial structures are not desirable. However, roof additions can be designed to be set back so as not to be visible from the sidewalk.
- Additions shall be “reversible,” such that a future owner may be able to restore the building to its historic condition if so desired.

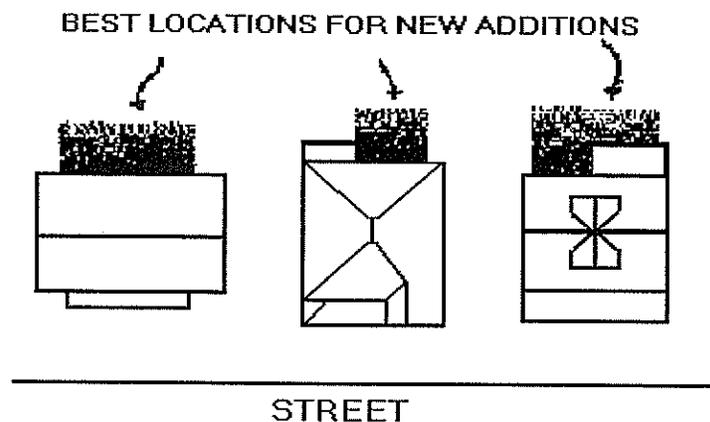


Figure 24. Locate New Additions Back from Primary Facades

- 85. Additions shall be compatible in size and scale with the main building.**
- Set back additions from primary facades in order to allow the original proportions and character to remain prominent.
 - Additions should be visually subordinate to the main historic building.
 - Additions to houses should respect their residential character.
 - Similarly additions to historic commercial buildings should respect the original building type.
 - They also should be compatible with the scale of the neighborhood.
- 86. Respect traditional entrance patterns when planning additions to buildings.**
- Retain the appearance of the relationship of primary entrances, usually facing the street, when planning new additions.

Infill Structures and New Neighborhood Development

Objectives of the Guidelines for Infill Structures and New Neighborhood Development include allowing construction of buildings that are contextual, do not overpower existing historic structures, are sized and patterned sympathetically with historic structures, and are constructed of traditional or approved similar replacement materials.

Planning a New Construction Project

The following guidelines offer general recommendations of the design for all new buildings in Aurora's Historic District. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. Nor is the intent to encourage copying or mimicking of particular historic styles. These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new architecture for Aurora's Historic District.

The general aim of the new construction guidelines is to encourage compatibility with the character and quality found in the 19th and early 20th century buildings found in the district rather than compatibility with more recent structures. The language of the guidelines, therefore, is keyed to the districts' "Historic Architectural Styles." Exceptions to this general rule may be found, however, where a new structure is proposed adjacent to other more recent structures. In these cases, review will also consider the new building's response to adjacent buildings and/or neighborhoods.

When designing a new building in the historic district one needs to recognize that while there is an overall distinctive district character, there is, nevertheless, a great variety of historic building types, styles, and scales located throughout the district, as illustrated in "*Getting to Know Aurora's Historic Architectural Styles*." Likewise, there are several types of new construction that might be constructed within the district. The applicable design parameters for these new buildings will differ and are organized below based on the following types of infill:

Commercial Infill

Traditional commercial infill buildings are the types that fill in vacant lots within the larger streetscape of the downtown core area surrounding Highway 99E and Main Street. This type of building generally has a limited setback, attaches to or is very close to neighboring structures, and should take many of its design cues from the adjoining buildings.

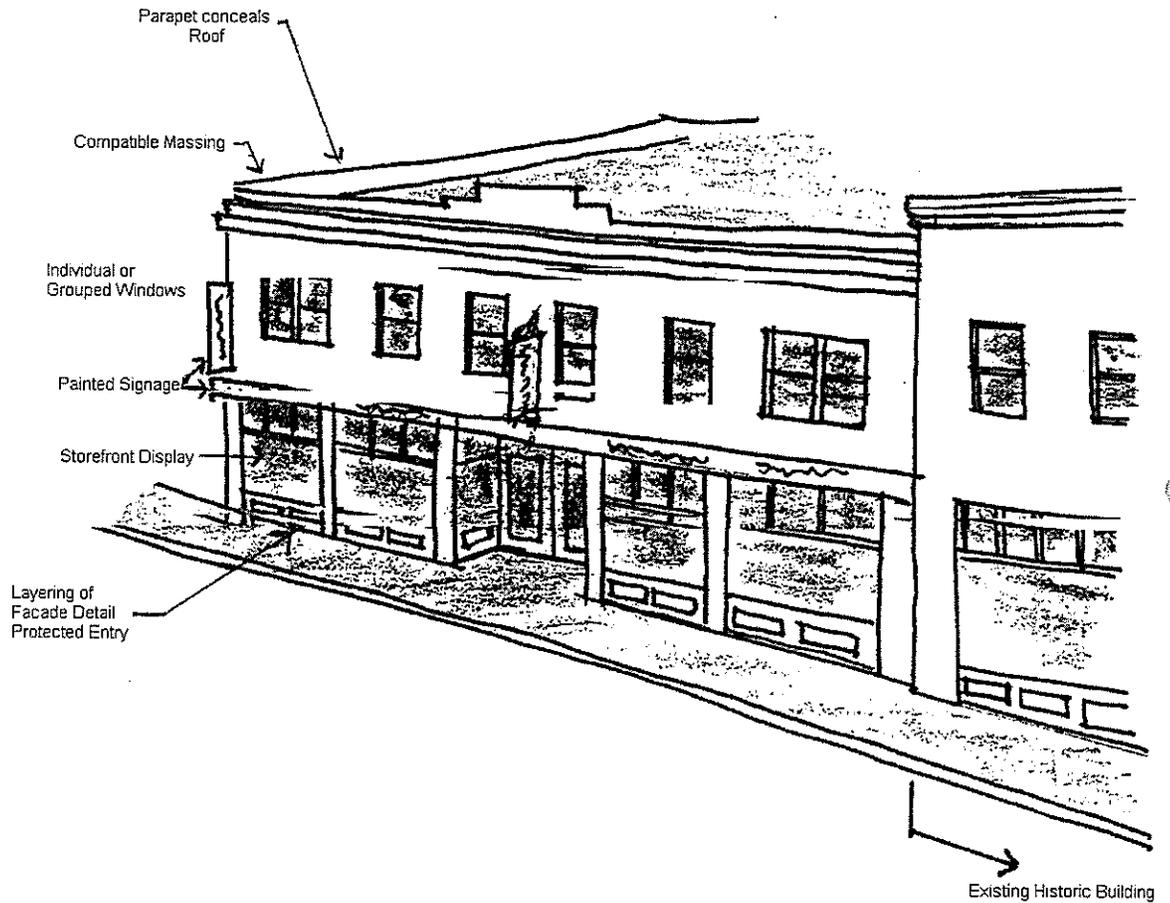


Figure 25. This sketch taken from the Aurora Downtown Improvement Plan Illustrates appropriate Commercial Infill.

Residential Infill

These buildings are new dwellings that are constructed on the occasional vacant lot within a block of existing houses. Setback, spacing, and general massing of the new dwelling are the most important criteria that should relate to the existing historic structures, along with residential roof and porch forms.

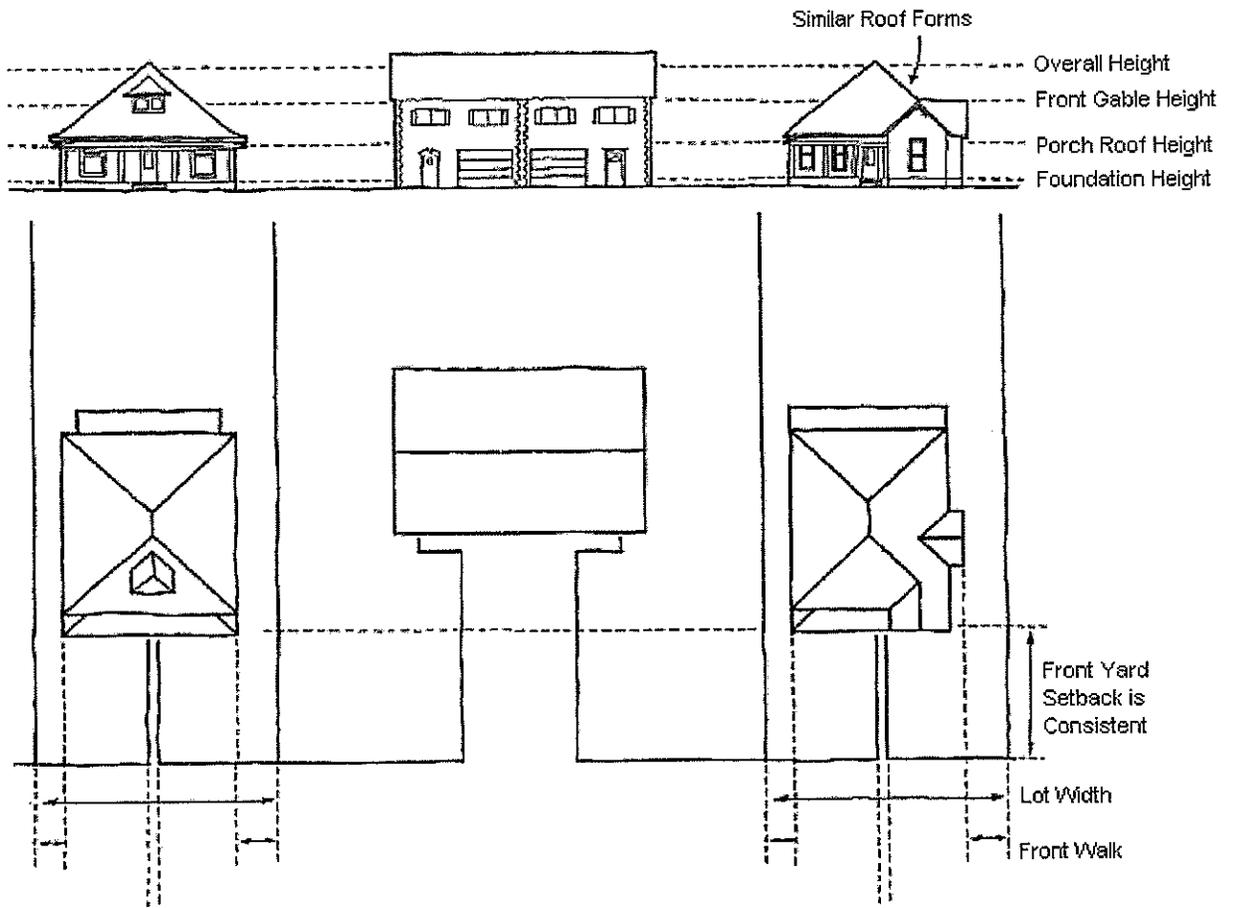


Figure 26. This figure illustrates how inappropriate new residential infill detracts from the established pattern, scale and rhythm of the existing fabric of adjacent historic bungalows.

New Neighborhood Development

New neighborhood development may be located on large parcels that are subdivided. The design of residences in these developments should relate to the character of adjacent neighborhoods. When a pre-established residential pattern is not available or visible, the new development should relate to the existing historic structures in the surrounding area. New construction should be compatible with the size, scale, massing, height, rhythm, setback, color, material, building elements, site design, and character of the nearby neighborhoods or historic properties.



Figures 27 & 28. These photos illustrate how new construction does not need to imitate the past but can still be compatible with older structures and sensitive to the patterns within the existing built environment. The photo on the left is an early 20th Century Bungalow located at 21311 Main NE. On the right is a new residence included in the Kasel Court development located at 14624 Kasel Court.

Lot Location

When feasible, preserve significant views of landmarks and community focal points by carefully placing infill or new construction.

87. Existing building fabric should act as a model for locating new infill.

- Commercial infill – Construct new commercial buildings with a minimal or no setback in order to reinforce the traditional street wall.
- Commercial Infill - Service yards are to be located at the rear of buildings. Onsite vehicle parking to be located at the back of the building, access from an alley is preferred.
- Commercial and Residential Infill – If the site adjoins established buildings, consider a setback consistent with these buildings.

- New Residential Development – Lots within the Historic District are generally rectangular, with their widest side parallel to the street. The houses are also rectangular, or irregular, with the wide side facing the street. Consistent setbacks for new development will create visual order and provide a margin of privacy for all residents.

Primary and Secondary Facades

88. The primary façade, the side that faces the public way, must provide for street interest through an entry way and architectural detailing which faces the street.

- General - The secondary facades, those sides not facing the public way, may have less architectural detailing and degree of finish than the primary façade.
- Commercial Infill - The public entry is to be located on the primary facade; alternatively, a corner entry may be utilized.
- Commercial Infill - The primary façade is the location of primary signage, and greatest architectural detailing and degree of finish. Simpler, straightforward design is more appropriate than ornate detailing for Aurora.

Building Shape, Height and Width

Existing building scale in Aurora's historic district needs to be respected and evaluated when adding to or modifying the built environment within Aurora's Historic District.

89. Existing buildings mass, height and width must serve as the model and scale for new construction.

- General - Renovations and new construction should respect and be in proportion to the existing building heights.
- General - Massing should be or appear to be rectangular. Compositions with a primary mass and attached or linked secondary structures may be acceptable upon review.
- Residential Infill and New Neighborhood Development – Generally, historic residential building heights were between 18 to 27 feet to the top of the roof. When new construction is near existing historic structures, it should be sensitive to and in context with these height restrictions.
- Residential Infill and New Neighborhood Development - Typical widths of historic primary facades were between 30 to 45 feet. Once again, new residences which are located near existing structures should be similar.

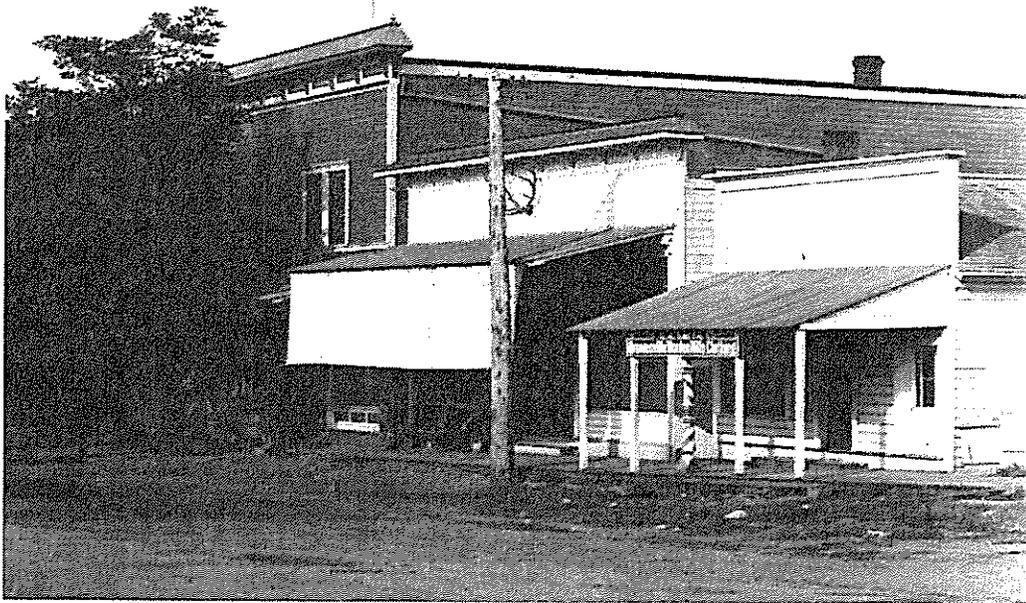


Figure 29. This photo of a few now destroyed retail shops on Main Street north of 2nd on the east side of the street illustrates that although building height were not consistent they remained within the scale of neighboring structures.

Setback

90. Maintain the close orientation of commercial storefronts to the sidewalk.

- Commercial – Photo documentation reveals that most Colony style commercial structures were set close to the sidewalk maintaining zero setback. A few examples include the Colony Store and the Will-Snyder Building.
- Commercial – Maintaining the connection between building and setback is important as it mitigates the architectural impact on the street facade.
- Commercial – Where setbacks are established by residences that have been turned into commercial use, new construction there should maintain the same setback.



Figure 30. Notice that all of the structures about the sidewalk in this view of Main Street taken around 1910 looking south.

Materials

91. **The texture of exterior building materials shall be similar to those used historically.**
 - Use wood or wood composite (wood grain or smooth surface) siding in horizontal lap, shingle, or vertical board and batten forms.
 - All siding must be painted. Stained or clear varnishes for the “natural” look are prohibited.

92. **All synthetic siding materials are inappropriate as primary siding materials.**
 - These are inappropriate because they are not similar in character to historic materials. Synthetic materials therefore are to be avoided, since they would result in a change in character from historic materials.

Roofs

93. **Smooth-sawn wood shingles are encouraged. See also Roof Guidelines 42-47, pgs. 42-45.**
 - Use of material to fit style of house is encouraged.

- All materials will be approved on a case by case basis.

94. Roofs shall be similar in scale to those of historic residences.

- General - The primary ridge line of new buildings shall not exceed 35 feet without a change in height.
- Residential Infill and New Neighborhood Development - The primary ridge line is encouraged to be parallel to the street, unless surroundings dictate otherwise.
- Residential Infill and New Neighborhood Development - The range of historic ridge lines is from 30 to 45 feet long

95. Roofs shall be similar in form to those of historic residences.

- Residential Infill and New Neighborhood Development - Appropriate roof pitches will be determined by the house style and location.
- Residential Infill and New Neighborhood Development - The pitch of the roof should be similar to those found historically or in context with adjacent homes.

Doors and Windows

The ratio or proportion of opening to wall shall be similar to surrounding historic residences' or commercial buildings' primary facades.

96. Many of the commercial buildings in Aurora were designed to house a variety of businesses. See also Door and Window Guidelines 51-59, pgs. 41-42.

- Commercial - Generally these buildings had central recessed door openings which were flanked by large plate glass windows with a vertical band of smaller transom windows above.
- Commercial - Recessed entries provide more space for window displays, offer a sheltered area for customers, and emphasize the entrance from the sidewalk.
- Commercial - Basement entries are not to be emphasized, but styled as a traditional secondary accesses or cellar entries, rather than as split-level entries.
- Commercial - Historic commercial doors and their openings should be maintained.



Figure 31. The Will-Snyder General Merchandise store on 21610-20 Main Street has been altered to accommodate a different business in each bay however the mezzanine windows have remained intact.

97. Doors and windows should be similar in scale and proportion to those found on historic residences in Aurora.

- Residential Infill and New Neighborhood Development - Wood doors, window frames and sashes would be preferred.
- Residential Infill and New Neighborhood Development – The use of synthetic materials for frames, sashes and muntins may be permitted if they are stylistically similar in scale and profile.
- Residential Infill and New Neighborhood Development - Wood trim boards should be used to frame the window.
- Residential Infill and New Neighborhood Development - Paneled doors with transoms (upper glass panels) are appropriate.
- Residential Infill and New Neighborhood Development - Windows should have divisions similar to those seen historically.

Ornament and Detail

98. Color schemes should be simple.

- Use one base color for the building.
- One or two accent colors may be used.
- Select colors that are similar to those used historically in Aurora.
- Color recommendations can be found in the Color section which begins on page 40 of these Guidelines and approved color samples are also on file at City Hall.

99. Chimneys should be subordinate to the roof form.

- Residential Infill and New Neighborhood Development - Brick chimneys, similar to those found historically, are allowed.
- Residential Infill and New Neighborhood Development - Metal pipe stacks may be used if they are located on rear roof portions.

100. If ornamentation is applied to new buildings it should be used in a manner similar to that found historically on residences in Aurora.

- Residential Infill and New Neighborhood Development - Ornamental trim is typically found on porches, and in eaves.
- Residential Infill and New Neighborhood Development - Contemporary interpretations of traditional details are encouraged.

Porches

101. Porches shall be used to define primary entrances.

- The porch form should be similar to those seen historically.
- The porch should be oriented to the street.
- Wood posts are appropriate supports. Masonry or metal are inappropriate.

Drive-in and Drive Thru Structures

102. Drive-in and Drive-Thru commercial structures were not part of the built landscape during the late 19th and early 20th century. As a result, such structures are prohibited within Historic District boundaries.

Secondary Structures

103. Secondary structures are encouraged; however, they should be set back and not block the view of any primary or secondary structures.
- General - They should be used to reduce the mass of the primary building.
 - General - Secondary structures should be set back from the primary elevation of the main structure.
 - General - They may be connected by walkways to the main building.
 - General - These buildings shall be smaller than the primary structure.

Earthquake Considerations

Much of Aurora's residential architecture is wood frame in construction. The single-story wood frame house is one of the safest building types in an earthquake. Structural elements must be securely tied together to withstand an earthquake. The shaking and lateral forces of an earthquake will separate building components at their weakest points. Foundations are often the weakest area of an historic building. Some houses do not have foundations, or they have weak ones. Poured concrete perimeter wall foundations are common. Newer houses frequently have concrete slab foundations, which hold up well in an earthquake.

The most common problem with historic architecture is that the wooden sill of the house is not properly anchored to the foundation. Foundation bolts, or cross bracing help to secure the house to the foundation, making it less vulnerable to vibration in an earthquake. House configurations that are the most vulnerable to earthquake damage are those that have:

- The house over a garage
- Many large windows and doors, particularly at building corners
- Large overhangs
- Split levels and complex geometry
- Stilts supporting the structure

Historic wooden architecture was well built, usually with high quality materials. There are certain non-structural hazards that exist in an earthquake. Injury and damage can result from the collapse of certain building elements. These elements need to be braced to the structure, removed or relocated.

- Weak chimneys may collapse, with bricks falling to the roof or ground.
- Unsecured water heaters can fall over and cause fires or water damage.
- Large, old and leaning trees may topple in an earthquake, or loose branches may fall.
- Large panes of glass can shatter.
- Light fixtures or hanging plants that are not properly anchored can fall or cause damage as they swing.
- Large, top-heavy furniture, bookcases or cabinets, can fall over and cause injuries or damage.

For those that are interested, two publications are available that help to inform the home owner about some of the issues that need to be considered when preparing the old house for an earthquake and are available at the City Hall.

Appendix A

Map of the Aurora Colony



Figure 32. This map illustrates the boundaries of Aurora's Historic District

Appendix B

Appendix B is a list of plant material that is consistent with the feeling of the turn-of-the-century period. This list is not exhaustive, and plant choices do not necessarily need to be limited to what was available during the historic period, unless some sort of specific landscape restoration is desired. It is important to capture the enthusiasm, quest for plant variety, and the spirit of the period when creating an appropriate period garden.

Trees and Shrubs for Border planting:

Acer Macrophyllum - Oregon Maple
Arbutus Menziesi - Maclrone
Crataegus Vars - Hawthorn
Cryptomeria Japonica - Common Cryptomeia
Juniperus Viriniana - Red Cedar
Liquid Amber Syraciflua - Sweet Gum
Pseudotsuga Douglasi - Douglas Fir
Taxodium Distichum - Common Baldcypress

Tall Shrubs

Camellia Japonica - Common Camellia
Caragana Arborescens - Siberian Pea Tree
Euonymus Europaeus - European Burningbush
Ilex Opaca - American Holly
Laurocerasus Officinalis - English Cherry Laurel
Rhamnus Dahurica - Dahurian Buckthorn
Rhododendron Vars - Rhododendron
Tamarix Parviflora - Tammarix
Viburnam Vars - Viburnam

Perennials Border Planting

Anemone Japonica - Japenese Anemone
Aster Vars - Aster
Campanula Vars - Bellflower
Chrysanthemum Vars - Chrysanthemum
Digitalis Vars - Foxglove
Helenium Vars - Sneezeweed
Lupinus Polyphyllus - Washington Lupine
Iris Vars - Iris
Paeonia Vars - Peony
Phlox Paniculata - Garden Phlox

Primula Vars - Primrose
Rosa Vars - Rose

Medium Shrubs

Abelia Grandiflora - Glossy Abelia
Acuba Japonica - Japanese Acuba
Azalea Vars - Azalea
Berberis Darwini - Darwin Barberry
Buddleia Davidi - Orange-Eye Butterfly Bush
Buxus Sempervirens - Common Box
Chosya Ternata - Mexican Orange
Cytisus Scoparius - Scotch Broom
Kalmia Latifolia - Mountain Laurel
Leucothoe Catesbae - Drooping Leucothoe
Lonicera Fragrantissima - Winter Honeysuckle
Pieris Floribunda - Mountain Andromeda
Spiraea Vars - Spirea

Low Shrubs

Daphne Cneorum - Rose Daphne
Erica Vars - Heather
Rosa Vars - Rose

Commercial and Highway Vegetation

Historically appropriate commercial and highway vegetation includes:

Acer Circinatum – Vine Maple
Arctostaphylos uva ursi Massachusetts Variety – Kinnickinnick
Cistus Corbariensis – Rock Rose
Gaultheria Shallon – Salal
Lavendula ‘Hicote’ – Lavender
Mahonia Aquifolium – Oregon Grape
Mahonia Aquifolium compacta – Compact Oregon Grape
Myrica Californica – Pacific Wax Myrtle
Populus Tremuloides – Quaking Aspen
Pseudotsuga Menisci – Douglas Fir
Rosa Gymnocarpa – Bald hip Wild Rose
Rosa Rugosa Alba – Rugosa Rose

Victorian Landscapes

Some elements of the Victorian Landscape might include:

Bedding Area	Traditionally filled with low or medium height colorful annual plants and shrubs. They are often arranged in patterns and designs, much like a carpet pattern.
Rock Garden	The “Rockery” is a combination of ornamental rocks and plants positioned to create a natural-looking landscape. This can include the use of alpine or coastal plant species.
Rose Garden	The “Rosarium” is a portion of the garden devoted to the rose. A collection can be extensive and include old fashioned or hybrid species.
Cut Flowers	This type of planting bed usually focuses on using different species of perennials, biennials and annuals to provide fresh flowers for the house and spectacular year-round color in the garden.
Kitchen Garden	This garden provides herbs, basic fruits and vegetables for home use. It is often screened from view by other ornamental plantings. Many homes grew a vegetable garden in the historic period.
Specialty	Specialty gardens are those that conform to a specific theme, like a white or blue garden, or a herb knot garden. Choosing a color theme presents a challenge as the owner attempts to accomplish all plantings using one color, like white. A knot garden presents an elaborate knot pattern using plant materials, like sage and lavender

Appendix C

Local, State and Federal Incentives

Local-City Loan Programs

You may be eligible for a City-subsidized loan program that provides monies for rehabilitation in combination with regular financing.

Currently, Aurora does not have a City-subsidized loan program. Any future programs will be only for buildings which are:

1. Located in the Aurora's Historic District, and
2. In need of rehabilitation (the work must be directly related to the facade or a distinctive interior space), and
3. Reviewed and recommended by the HRB.

State Property Tax Freeze

However, property owners of historic buildings may look to the State for financial assistance. A Statewide Program which utilizes a tax assessment freeze is also available for residential and income producing properties. This program is considerable help to the property owner who is beginning improvements on their building. Oregon Law (ORS 358.475-388.545) allows owners of historic properties on the National Register of Historic Places to receive a freeze on the tax assessment of their building for 15 consecutive years at the true cash value of the property at the time of initial application.

Eligible property owners, in turn, agree to open their properties to the public at least once a year, maintain their property in a condition at least as good as the condition of the property at the time it was approved by the State Historic Preservation Office for special assessment, and also allow this office to review proposed alterations. If an owner fails to comply with these terms, the special assessment can be revoked and all the savings plus a penalty of 15% of those savings must be paid by the property owner.

Federal Tax Incentives

The Economic Recovery Act (ERTA) provides an investment tax credit for "substantial" rehabilitation of income producing properties (commercial, industrial, and residential rental buildings). The rehabilitation must be "certified", which means that the rehabilitation must comply with the *Secretary of the Interior's Standards for Rehabilitation*. It must be consistent with the historic character of the property and the district where the property is located. Rehabilitation is reviewed by the Oregon State Historic Preservation Office in Salem and by the National Park Service in San Francisco for compliance with the Secretary's Standards.

Appendix D

Historic Preservation Organizations

For a list of National, State and Local Historic Preservation organizations, contact the State Office of Historic Preservation or the Historic Preservation League of Oregon.

State Historic Preservation Office
Oregon Parks and Recreation Dept.
1115 Commercial St. NE
Salem, OR 97310-1001
(503) 378-5001
www.prd.state.or.us/services.shpo

Historic Preservation League of Oregon
PO Box 40053
Portland OR 97240
(503) 243-1923
www.oldhouse.com/hplo/

Oregon Historical Society
1200 SW Park Ave.
Portland, OR 97205-2483
(503) 221-2035
www.ohs.org

Historic Churches

Inspecting and Maintaining Religious Properties, *Signs of Grace* (video), and *Common Bond* are all aids produced to facilitate the rehabilitation of historic churches. They are available from the New York Landmarks Conservancy.

New York Landmarks Conservancy
141 Fifth Avenue
New York, New York 10010
(212) 995-5260
www.nylandmarks.org

Appendix E

Acting Authority of the Historic Review Board

See Title 8 of City of Aurora Development Code Adopted February 2002.

Appendix F

BARGEBOARD: The raking boards found at the gable of a building. Whenever the roof framework overhangs the end (gable) walls, a barge board is frequently used to cover the ends of the roof timbers. Bargeboards are often the occasion for a variety of ornamentation.

BASE: The lowest part of a building; the lowest part of a column.

BALUSTRADE: A railing or low wall consisting of a handrail on balusters (small supporting posts) and a base rail.

CAP: The top member of a column or pilaster

CLERESTORY: An upper zone of wall pierced with windows that admit light into a large room.

CONTEMPORARY: Happening in this time. This is not a style of building. Any structure of this time is "contemporary."

CONTEXT: The surrounding environment of a building or site, including other structures, site features, landscape and streets.

COPING: A capping to a wall or parapet.

CORBEL: A bracket of stone, wood, or metal projecting from the side of a wall and serving to support a cornice, the spring of an arch, a balustrade or other element.

CORNICE: A projecting ornamental molding along the top of a building crowning it.

DORMER: A window set upright in a sloping roof; the roofed projection in which this window is set.

ELEVATION: A "head-on" drawing of a building facade or object, without any allowance for perspective. An elevation drawing will be in a fixed proportion to the measurement on the actual building.

FACADES: The exterior face of a building which is considered to be the architectural front. It is distinguishable from the other sides by the use of architectural detail and ornamentation.

FASCIA: A horizontal band of vertical face trim.

FIELD REVIEW: Review performed for Administrative Approval by a board member on request of the Planning Administrator either on site and/or by contact with the applicant.

FREESTANDING SIGN: A detached sign which is supported by one or more columns, uprights or braces extended from the ground or from an object on the ground, or a detached sign which is erected on the ground.

HOOD MOLDING: A projecting molding around the top of a doorway or window to throw off the rain.

INFILL: A single parcel of developable land located within a landscape of existing structures.

LANDMARK: A prominent building or feature officially designated as having special status and protection.

LATTICE: An openwork screen or grill made of interlocking or overlapping strips.

LINTEL: A horizontal beam spanning an opening.

MOLDING: A shaped strip of wood, metal, brick, etc., usually mounted horizontally, and used as ornament on a surface of a structure.

MOTIF: An element in a composition, a principal repeated element in design.

MULLION: One of the vertical members of a window, dividing the glass.

MUTIN: An intermediate member of a door or window framework separating the panels.

PARAPET: Either the edge of the roof or the top of a wall forms the top line of the building silhouette.

PORTICO: A porch or covered walk consisting of a roof supported by columns; a colonnaded porch.

PRESERVE: To keep in perfect or unaltered condition. Preservation usually included the overall form of the building, its structural system, and finishes, as well as any decorative details. Landscaping materials may also be preserved. Note that preservation of a structure may include keeping alterations and additions that have become important.

PRIMARY FACADE: The exterior face of a building which is the architectural front sometimes distinguished from the other facades by elaboration of architectural or ornamental detail.

RECONSTRUCT: To create again. A building, room or detail may be reproduced in its exact detail and appearance as it once existed. Accurate reconstruction requires good evidence of the original design. One approach to construction includes using the same construction methods as were used originally, whereas a second approach allows the use of substitute methods and materials, so long as they achieve the same visual effect as the original.

REHABILITATE: To return to useful life. Rehabilitation is 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.

REMODEL: To remake; to make over. In a remodeling, the appearance is changed by removing original detail and altering spaces. New materials and forms are installed. Applying a "modern" front to an older building is an example of remodeling. Often, these changes are not reversible.

RESTORE: To bring back to a previous condition. In a restoration an earlier appearance of the building is recreated, both in form and detail. Original elements that have been covered are exposed, and missing pieces replaced with new ones that match the original.

SHAFT: The main portion of a column, between the base and capital.

SHINGLE: Fish scale, diamond-back - A roofing or siding unit of wood, usually. Decorative patterns include scalloped and diamond shapes.

SIDING: Examples of the finish covering of an exterior wall on a frame building are Ship Lap, Clapboard, Board and Batten.

SILL: The horizontal bottom member of a window or door frame.

STABILIZE: To make resistant to change in condition. A building is usually stabilized to retard deterioration until it can be repaired. A weather-resistant closure, and a safe structural system are minimum stabilization efforts.

TRANSOM: A horizontal cross bar in a window over a door or between a door and window above it. Also refers to a window above a door or other window built and often hinged to a transom.

Appendix G

ADA Code Compliance as it Relates to the Historic District

All building permits issued by the City of Aurora and Marion County must comply with the applicable portions of the Americans with Disabilities Act (ADA), including those building permits issued for improvement in the Historic District, subject to the appropriate waiver provisions of the ADA.

Appendix H

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

1. A property shall be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property shall be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property shall be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features shall be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. The existing condition of historic features shall be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material shall match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archeological resources shall be protected and preserved in place. 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, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
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.

Appendix I

AURORA COLONY STYLE

WILLIAM FRY HOUSE
21611 Main Street
Built c. 1870; Original Site



AURORA COLONY STYLE

EMMA GIESY—GEORGE KRAUS HOUSE, “KRAUS HOUSE”

Located on 2nd and Liberty as part of the museum complex.

Built c. 1870; Original location was at 3rd and Main Streets.

