



# Memorandum

Planning Division  
Community & Economic Development Department

**To:** Historic Landmark Commission

**From:** Janice Lew, Principal Planner

**Date:** July 30, 2009

**Re:** **PLNPCM2009-00628 Commercial Design Guidelines**

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This is an **Issues Only Hearing** and no final action will be taken at the meeting. The purpose of an issues only hearing is to provide an opportunity for the public to comment on the draft Commercial Design Guidelines, and to allow the Historic Landmark Commission to provide direction to Planning staff and the Consultant. This memo is intended to provide a status report of the actions undertaken since the June briefing by the Consultant Phil Thomason. During the meeting on August 5, staff will brief the Historic Landmark Commission on the latest revisions to the draft. Any questions, comments or direction the Commission Members have regarding the document are greatly appreciated. The Commission may also wish to consider if they would like to schedule additional time to critique smaller sections of the document before scheduling their next public hearing on the project.

## Status

Since the June 3 briefing, the Planning Division held an Open House on June 25, 2009. No public input was received at that time. The project was also presented to the following City Advisory Boards and Committees:

- Business Advisory Board
- Downtown Alliance

Future public hearings will consist of hearings with the Historic Landmark Commission and with City Council. The Historic Landmark Commission will forward a recommendation to the City Council, who will take the final action on the adoption of the Commercial Design Guidelines. As a courtesy to the Planning Commission, staff will also provide these members with a copy of the document to solicit their comments.

## Background

The commercial design guidelines will expand upon the existing document, *Design Guidelines for Residential Historic Districts in Salt Lake City*. These design guidelines strive to preserve and enhance the historic character of the City while recognizing the need for adaptation and improvements to historic resources. They provide a basis for making informed and consistent decisions and address the following topics:

- Preservation in Salt Lake City
- Architectural Styles of SLC
- Rehabilitation Standards for Historic Properties
- Standards for New Construction
- General Design Standards
- Historic Districts

## Framework

A working document was reviewed by the Commission on June 3, 2009. The Commission identified concerns about language dealing with the visibility of additions, conversions of residential buildings for commercial purposes, and recommended an expansion of the section on solar panels. The meeting minutes are attached to this memo for the Commission's review.

Based on direction from the Planning staff and Commission, the Consultant has made the following changes to the working document:

- **Architectural Styles of SLC**  
*Overview* – This section provides additional information about commercial development in neighborhoods and the recent past.  
*Styles and Types* – This section provides a separate discussion for each and includes more information about types, modern styles, and the recent past.
- **Rehabilitation Standards for Historic Properties**  
*Site design* – This section provides a discussion of historic site features.  
*Design Standards for Additions*
  - rear and lateral additions – This section provides a discussion of each.
  - This section also provides a discussion of residential buildings used for commercial purposes.
- **Standards for New Construction**  
*Design Considerations* – This section provides a discussion of the basic approach and typical design features.  
*Pertinent sub-topics* – The sections following the background information are divided into pertinent subtopics.  
*Signage* – This section has been expanded and includes:
  - Historic background
  - Basic approach
    - appropriate types
    - inappropriate types
    - master sign plans

- Sign Details

➤ **General Design Standards**

*Mechanical Equipment and Service Utilities* - This section will address the following:

- satellite dishes
  - telecommunication devices
  - utility service boxes
  - trash and recycling storage areas
  - solar panels – This section has been expanded.
  - accessibility – This section has been expanded
- Seismic* – This section has been expanded.

➤ **Historic Districts**

Planning staff will rewrite this part of the existing document and weave the new commercial information into that chapter.

**Specific Issues for Discussion**

The Historic Landmark Commission may wish to hold future in-depth discussions on any of the following items:

**Windows** – Staff would like the Commission to reaffirm its view about the treatment of historic windows.

**Recent Past** – Has this item been sufficiently addressed throughout the document?

**Signage** – Signage is a complicated issue. Does this need to be a stand-alone document or what level of detail needs to be provided in this document?

**SALT LAKE CITY HISTORIC LANDMARK COMMISSION**  
**MINUTES OF THE MEETING**  
**Room 315, 451 South State Street**  
**June 3, 2009 at 5:45 p.m.**

*This document along with the digital recording constitute the official minutes of the Historic Landmark Commission regular session meeting held on May 6, 2009.*

**If you are viewing a hard copy of the minutes and would like to view the attached materials and listen to audio excerpts of the record, please go to:**  
**[www.slcgov.com/boards/HLC/hlc-agen.htm](http://www.slcgov.com/boards/HLC/hlc-agen.htm)**

**To download the FTR player and listen to audio excerpts from the record if you are already viewing this document on the worldwide web, click [here](#).**

The regular meeting of the Historic Landmark Commission was held on May 6, 2009, at 5:46:53 PM in Room 315 of the City and County Building, located at 451 South State Street, Salt Lake City, Utah, 84111. Commissioners present for the meeting included: David Fitzsimmons (Chairperson), Anne Oliver, Arla Funk, Polly Hart, Bill Davis, Sheleigh Harding, and Earle Bevins, III.

Planning staff present for the meeting were: Joel Paterson, Planning Manager; Robin Zeigler, Senior Preservation Planner; Janice Lew, Principal Planner; and Andrea Curtis, Acting Historic Landmark Commission Secretary.

A field trip was held prior to the meeting at 4:00 p.m. The field trip was attended by David Fitzsimmons (Chairperson), Anne Oliver, Arla Funk, Polly Hart, Bill Davis, and Earle Bevins, III. Joel Paterson and Robin Zeigler attended for the Planning Division.

**FIELD TRIP 4:00 p.m. ( )**

One site was visited on the fieldtrip, Trolley Lofts. Commissioners asked questions about the proposed height, the height of Smith's, the purpose of the parapet wall, and if the Commission had determined the building to be non-contributing. Staff explained that the proposed building met all the base zoning requirements. Chairperson Fitzsimmons stated that although it was not noted on the plans, the likely reason for the high parapet wall was to screen mechanicals. Staff noted that the Commission originally determined the building to be contributing but that decision was overturned by LUAB since the building was not old enough to meet the standards of the ordinance.

**DINNER 4:35:27 PM**

Janice Lew noted the first item of business is to discuss the preliminary draft of the commercial design guidelines. She introduced Phil Thomason, a consultant hired to work on this project. Ms. Lew reviewed that the Historic Landmark Commission will eventually make a

recommendation to the City Council, which has authority to approve and adopt the design guidelines. She noted that the issue will be included regularly in the monthly Planning Division Open House to elicit public comments and that a draft will also be presented to the Planning Commission for their review. Ms. Lew stated that Councilmembers Love, Christensen, and Garrott met earlier today to discuss this preliminary draft. She requested the Commissioners' input during this preliminary review and turned the time over to Mr. Thomason.

Mr. Thomason emphasized that the guidelines are a work in progress, noting that some comments have already been incorporated and others have been identified for inclusion of additional information, drawings, and photos. He recognized that the guidelines are prepared in accordance with the format and appearance of the adopted residential design guidelines: overview of architecture with specifics about styles and building forms. Mr. Thomason affirmed that a review of all commercial buildings in the overlay districts has been completed, including the neighborhood shopping areas and corner commercial buildings in areas such as University, Capitol Hill, Central City, and the Avenues. He stated that the purpose of the guidelines is to provide information to property owners with commercial buildings Downtown outside of Exchange Place.

Mr. Thomason reviewed the range of historic Downtown buildings: the 1894 Italianate/Victorian Romanesque Colin building, the 1887 Victorian Romanesque Kerrick Building, Richardsonian Romanesque building 1890, neoclassical 1899 Stock & Exchange building, high rises with Sullivanesque influence such as the 1909 McIntyre and 1911 Kearns buildings, and the 1910 Boston and Newhouse buildings. He referenced the one-part/two-part buildings make up the residential areas of commercial infill that provided neighborhood services, identifying examples from Capitol Hill of a one-part commercial building, a single story building with the storefront with a modest upper façade and a nearby restaurant building with a one-story framed wing on the north side. He shared another example from the Central City neighborhood which maintains much of the original storefront entrance. Mr. Thomason noted historic commercial buildings clustered together to provide neighborhood services and others on corners. He identified the two-part commercial structures with a storefront below and one or two stories above. He noted building material changes in buildings from the 1930s including copper and glass display windows and steel casement windows on the upper floors.

Mr. Thomason noted a larger variety of house-stores than typical in other communities. He explained these are buildings joined together, citing an example of a store building with an adjacent building used by the proprietor of the store. He noted that often the dwelling unit will be smaller in scale with additional setback from the street, also noting a remodeled structure from the 1950s with new siding materials. Mr. Thomason identified the issue of changing building materials, specifically whether or not the materials themselves are significant and should be preserved or if the building should be taken back to its original design. He recognized that such materials from the 1950s and 1960s are raising preservation questions across the nation.

Mr. Thomason referred to the buildings along South Temple from the late 1950s and 1960s that are considered contributing structures, noting architectural differences such as flat roofs and a mixture of materials, not all of which have a long life expectancy (e.g., Formica on bulkheads) and which cannot be obtained anymore. He explained that the different materials and designs are addressed in the design guidelines. He challenged the Commission to question, when considering buildings from the 1950s and 1960s, what is significant, what buildings are contributing in and of themselves, and what buildings that are not in an overlay district should receive attention for consideration of landmark status in the future.

Mr. Thomason stated that their review of design guideline elements incorporated additions, rear facades, rooftop additions, preserving and maintaining original architectural features, awnings, brickwork, nonabrasive cleaning, cornices, doors, lighting, signage, windows, retrofitting to meet American Disability Act requirements, and new construction or infill. He noted the importance of keeping original design elements and utilizing historic photographs and records to determine appropriate designs.

In addressing infill, Mr. Thomason acknowledged that most of the commercial infill occurs in the Downtown area, as other districts are primarily residential. He explained the importance of looking at the context of the neighboring structures when considering infill, acknowledging the need for communities to define a preference for infill that mimics historic design, aka replica or replica light or more contemporary but compatible designs which incorporate historic elements such as arches, windows, and building materials. He noted a Seven-Eleven store in the Avenues which picks up historic details of the neighborhood without trying to be an exact copy of a historic building, and shared examples of other more contemporary designs from Louisville and Kansas City which incorporate design elements to enhance compatibility. Mr. Thomason emphasized the need for the Commission to assess their preference for new construction in historic districts. He reviewed that design guidelines need to incorporate how to effectively handle building materials of the 1950s and 1960s, noting that revising design guidelines every 10-15 years seems to be a good approach to addressing such questions as they continue to arise. He concluded by soliciting questions and input from the Commissioners.

Commissioner Oliver identified a concern with the section dealing with roofline additions which states that "the addition be recessed sufficiently from the primary façade so it is not visible from the street." She noted that with the width of streets in Salt Lake City, it is possible to see anything depending on where one is standing, suggesting a rephrasing that makes it possible to meet that guideline. Mr. Thomason confirmed that providing guidelines in areas which are primarily residential is particularly challenging, as such commercial buildings often can be seen from two sides. He conceded that roofline additions are not feasible for most commercial buildings in residential areas and agreed to consider language that would soften roofline additions in residential areas. Chairperson Fitzsimmons suggested language which preserves scale and mass of the façade rather than addressing visibility. Commissioner Oliver expressed appreciation for language which encourages such additions to be smaller and simpler in design and suggested that be repeated throughout the guidelines.

Chairperson Fitzsimmons inquired how Mr. Thomason suggests addressing issues of the scale of an addition compared to the scale of the existing structure. Mr. Thomason responded that commercial additions are usually seen as 1/3 of the size of the overall footprint of the historic building, with design based on established standards that express a preference for contemporary designs with historic elements that identify it as a modern addition or for recreating historic buildings. He noted that some communities establish set percentages for addition size while others review each case individually, factoring in location (midblock versus corner).

Commissioner Oliver queried whether residential or commercial guidelines should apply to homes in commercially zoned areas. Mr. Thomason clarified that if the historic use is a residence, it should be reviewed under residential guidelines. However, if a conversion has occurred, such as adding a storefront, then commercial storefront standards can be used. He stated that typically residential guidelines are applied to any residential building that is redone into offices or commercial use. Commissioner Oliver noted a number of houses which have been converted to commercial uses and suggested that the code clarify which guidelines will apply to such structures.

Chairperson Fitzsimmons noted references to post-war redecoration of old façades which are becoming historic and questioned the best way to assess or require assessment of the condition of what is underneath. Mr. Thomason noted examples of such assessment in the Downtown area. Chairperson Fitzsimmons recognized that larger commercial owners may be able to do that type of work but questioned the ability smaller owners to make that commitment. Ms. Lew noted an example on South Temple with a front façade from the 1950s which the property owner got listed on the National Register. Chairperson Fitzsimmons noted that this issue, along with infill, requires determination of whether replicating the original historic structures is better than more honest modern expressions that clearly differential newer structures. Mr. Thomason confirmed that communities are trending toward appropriate contemporary design that either blends well as infill or additions that speak of the present. He noted that architects are coming of age with the historic preservation movement and have exhibited greater sensitivity over the last 10-15 years regarding designing buildings that respect the historic context in which they are being placed.

Commissioner Davis inquired whether the city provides a resource that identifies contractors who specialize in historic preservation. Mr. Thomason replied that some nonprofit organizations maintain lists of contractors with experience in historic preservation who are referred to them by property owners. He explained that some cities are moving toward certification programs that require a certain level of yearly training provided by the state preservation offices or historic architects. Ms. Lew confirmed that no such lists are maintained for Salt Lake City; Commissioner Oliver indicated she would share the suggestion with the State Historic Preservation offices.

Commissioner Oliver queried whether variances for required parking for historic commercial buildings are provided for in city code. Mr. Paterson noted that many structures are legal non-

complying in that they were created prior to the imposition of current parking standards and thus can legally maintain the current use with the current parking. He noted that a change of use might require additional parking, explaining that zones such as mixed-use zones have a process to allow exemptions of required parking for a certain number of square footage, pedestrian improvements, etc. Commissioner Davis inquired whether the recent ordinance passed by the City Council waives parking requirements for neighborhood businesses. Mr. Paterson explained the adopted ordinance allows for the exemption of up to 3,500 square feet of floor area based on certain improvements which benefit pedestrians, noting that for many small businesses the exemption would eliminate the need for all parking. Commissioner Davis asked if the exemption is an administrative decision or requires formal hearings. Mr. Paterson confirmed that if the standards are met, the exemption can be approved administratively.

Commissioner Oliver requested that the paragraph on solar panels under design standards for mechanical equipment be expanded. Mr. Thomason confirmed that additions to this part of the guidelines are planned. Chairperson Fitzsimmons asked whether multiple systems would be included. In response to Mr. Thomason's explanation that exterior systems, e.g., solar shingles, are covered, Chairperson Fitzsimmons suggested that images be added to the guidelines.

Chairperson Fitzsimmons solicited general comments from the Commissioners. No additional comments were made. Ms. Lew asked if the Commission would like further discussion regarding the contents of the design guidelines in a work session, clarifying that the finalized guidelines would be formally presented to the Commission for their recommendation to the City Council. It was agreed additional comments would be emailed to Ms. Lew and that the guidelines would be scheduled at a future briefing.

**MEETING CALLED TO ORDER 5:48:06 PM**

**COMMENTS TO THE COMMISSION 5:59:28 PM**

Cindy Cromer requested that the Commission write to the Mayor and City Council regarding the proposal to declare Garfield School surplus property. She emphasized her commitment to preservation of historic schools and urged the administration to attach protections for the historic structure known as the Garfield School if it leave city ownership, noting the Planning Commission also recommended its preservation.

**APPROVAL OF THE MINUTES FROM MAY 6, 2009 5:53:07 PM**

**Commissioner Bevins made a motion to approve the minutes as presented. Commissioner Davis seconded the motion. Commissioner Harding abstained as she was not present at the May 2009 meeting. All others voted "Aye". The motion carried unanimously.**

**PRESENTATION & DISCUSSION**

Korral Broschinsky presented the results of the intensive level survey conducted for the area of the proposed expansion of the University Historic District. She identified that such a survey



## ***OVERALL APPROACH AND FORMAT***

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This manual lists design guidelines for commercial properties. Included is information on common rehabilitation questions, recommendations for maintaining the site and setting of historic properties, and guidance for new construction. Photographs of buildings and details in Salt Lake City are included to familiarize property owners with typical features and characteristics.

The main approach of the Salt Lake City Commercial Design Guidelines is the emphasis on preservation over complete remodeling. This view is illustrated through the use of terms such as *repair*, *retain*, *maintain*, and *replace in kind*. COA applications will be reviewed with the following approach:

- Property owners are encouraged to first consider preserving, maintaining and repairing original or historic building features. Rehabilitation that does not necessitate removal of significant historic elements is an asset.
- If such features and elements cannot be preserved, maintained and repaired, then replacement in kind is recommended. Materials should ideally be replaced with the same materials and with profiles, dimensions, and textures to match the original as closely as possible. Architectural details and materials can be documented through historic and/or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.
- Rehabilitation of historic buildings is reviewed to determine impact, compatibility, and appropriateness of proposed work to the existing structure, site, streetscape, and district.
- Rehabilitation should be compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect significant architectural and historic resources of individual buildings and the district.



*Buffalo head anchor at  
379 South Main Street.*



*134 West Pierpont.*

## ***OVERALL APPROACH AND FORMAT, continued***

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The design guidelines also respect the importance of remodeling work or additions that may have significance in their own right. Many properties built in the nineteenth century were later remodeled in the early twentieth century, and these remodelings may be significant in reflecting the evolution of the building over time. For example, a ca. 1890 Italianate commercial building might have a storefront that was remodeled in the Modernistic style in the 1930s. Property owners should consider preserving and maintaining these types of features to illustrate the influence of later historical styles.



*Design guidelines help to ensure that historic buildings such as 9 and 10 Exchange Place retain their historic character and continue to be vital elements in Salt Lake City.*

## THE SECRETARY of the INTERIOR'S STANDARDS FOR REHABILITATION

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The Salt Lake City Commercial Design Guidelines follow the guidelines set forth by the National Park Service. Known as the "Secretary of the Interior's Standards for Rehabilitation," these guidelines are used throughout the country by the majority of America's boards and preservation commissions as a basis for local design review guidelines and for projects utilizing federal funds or tax credits. The "Standards" were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations. They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The "Secretary of the Interior's Standards for Rehabilitation," are found in Appendix A of this manual. The "Standards" are also available on-line at [www.cr.nps.gov/hps/tps](http://www.cr.nps.gov/hps/tps). This web site also provides information on technical aspects of restoration and rehabilitation including "Preservation Briefs." "Preservation Briefs" are excellent summaries of various design guidelines and building rehabilitation issues provided free on-line.



*The Rio Grande Train Depot.*

# REHABILITATION STANDARDS FOR COMMERCIAL HISTORIC PROPERTIES



## **A. SITE FEATURES**

### **Policy:**

Historic landscape features of commercial buildings should be preserved and retained. In downtown Salt Lake City few historic landscape features remain extant. In residential areas, buildings such as neighborhood commercial buildings and house stores should have landscape features preserved in accordance with the city's *Rehabilitation Standards for Historic Properties*. New landscape features should be compatible with the historic context of the building and area.

### **Background**

In its early years, downtown Salt Lake City originally had streets and sidewalks of dirt which were both dusty and muddy depending on the weather. As the city grew, sidewalks of wood planks were added and these in turn were replaced by brick and concrete sidewalks in the late 19th and early 20th centuries. Street trees were planted along a number of blocks to provide shade for pedestrians. Most commercial buildings were constructed directly adjacent to the public sidewalk resulting in little need for retaining walls or similar features. Improvements to downtown after World War II included a number of initiatives for streetscape projects such as the addition of new street trees and planters and rebuilding of concrete and brick sidewalks.

Few historic features remain extant downtown and those that remain are primarily sections of mid-20th century concrete sidewalks. However, there has been efforts in recent decades to recapture the historic ambiance of downtown using traditional light standards and replanting street trees on many blocks. Future public improvements along blocks containing historic buildings should continue to reinforce this appearance.



*Many blocks downtown have added light standards based on traditional designs.*

***A. SITE FEATURES, continued...***



*Added planter box and street trees in the 200 block of South Main Street.*



*Many downtown blocks display added street trees, traditional light standards and varying sidewalk paving materials.*

***A. SITE FEATURES, continued...***

Commercial buildings in Salt Lake City's historic residential areas were designed to be as open, inviting and as accessible as possible. As a result there are few instances of historic fence materials or retaining walls in front of these buildings. However, many were built or were later enhanced with broad concrete sidewalks or concrete extending the width of the storefront. This allowed potential customers to avoid dirt and mud and provided a more pleasing shopping experience. Many of the neighborhood commercial and corner commercial buildings in areas such as Capitol Hill and the Avenues retain their early- to mid-20th century concrete walkways.

Storeowners also added landscape features at the fronts of their buildings such as planter boxes and in the park strips between the sidewalk and street. While most historic plant materials have been replaced over time, the use of appropriate plants as well as traditional planting patterns should be utilized when planning new landscape treatments for historic commercial buildings.

The South Temple Historic District is particularly notable for its long line of mature street trees. These trees add greatly to the character of the district and are an important historic element of the street. This district also contains a large number of commercial buildings from the 1940s and 1950s that were designed with landscaped front yards and concrete walkways. Several also have low masonry retaining walls adjacent to the sidewalk.



*Many neighborhood commercial buildings were built with poured concrete pavement extending the width of the storefront. This example is at 442 North 300 West.*

## **A. DESIGN STANDARDS FOR SITE FEATURES**

### **Preserve historically significant site features.**

Original site features such as fences and retaining walls in front of commercial buildings should be preserved and maintained. Street trees, sidewalks, walkways and planting strips should all be considered for any private or public projects. Masonry retaining walls should be repaired using proper mortar mixes and compatible materials. Original grading designs in front of commercial buildings should also be respected and preserved. Street trees and traditional plantings should also be maintained. Site lighting should also be compatible with adjacent buildings and in residential areas this would include shielded exterior lights and footlights along walkways. Site feature repair and retention should follow guidelines set forth in the city's *Rehabilitation Standards for Historic Properties*.



*Masonry retaining walls in front of commercial buildings should be preserved and maintained such as this example at 445 E. South Temple Street.*

*The South Temple Historic District is notable for its large older shade trees. This streetscape should be preserved in future public and private improvements.*





## **A. STOREFRONTS**

### **Policy:**

Storefronts are especially important elements of commercial buildings that define the historic character and appearance of the building. Historic storefronts and their components should be retained, maintained, and, if needed, repaired. Historic storefronts should not be covered or concealed.

### **Background**

Traditionally, storefronts comprise the first story of a commercial building's primary façade and are visually separated from the upper floors of the building through design and architectural details. Common components of storefronts include awnings, display windows, bulkheads, pilasters, entrances, beltcourses and cornices. Large display windows allowed proprietors to showcase their merchandise and entice prospective customers into their stores. Many storefronts of the late 19th and early 20th centuries featured recessed entrances, which simultaneously helped to extend the display area and draw pedestrians inward.

Some 19th and early 20th century buildings have storefronts that were remodeled at a later time period. Storefronts from the 1920s to the 1940s reflect an important movement in merchandising and sales of the period and also are highly decorative in their designs. Materials such as marble, tile, and tinted glass, commonly known as "Carrara" glass, were all used to update storefronts during these decades. These storefronts are significant and should be preserved and maintained in any future building rehabilitation. Storefronts remodeled within the past fifty years are generally not compatible with overall building character and their removal may be appropriate when rehabilitation is undertaken. Such storefronts should be replaced with designs based on the original appearance of the storefront, if known.



*Original storefronts, such as those at 802 600 East (top) and 500 East Street (bottom), should be preserved and maintained.*



*A Carrara glass storefront at 432-434 South Temple Street.*

***STOREFRONTS, continued...***

**Awnings**

Historically, shopkeepers commonly used awnings on their storefronts. Not only did they provide shelter for shoppers, but they also helped in heating and cooling the building. Canvas fabric was most common for awnings prior to the 1940s, when metal awnings became prevalent. Also, as air conditioning became more common after the 1940s, awning use declined.

Historic awnings contribute to the character and appearance of storefronts. Any original awnings should be preserved and maintained.



*An example of a metal awning at 379 South Main Street.*

**Display Windows and Bulkheads**

Traditional storefronts of the late 19th and early 20th centuries featured large plate glass windows at the street level of the main facades to display their wares to passersby. Bulkheads are the lower panels on which the display windows rest and are often of wood or brick.

Original display windows should be preserved, maintained, and, if needed, repaired. Original bulkheads should be preserved, maintained, or repaired where they exist. Original bulkhead panels should not be altered or removed.



*Original wood bulkheads such as those at 361 North Main Street (left) and 500 East Street (right) are significant parts of historic storefronts.*

## ***STOREFRONTS, continued...***

### **Doors and Entrances**

As points of entry, doors and entrances are important visual elements of commercial buildings. Common door designs for commercial properties of the late 19th and early 20th centuries are single-light wood forms that vary from simple flush or paneled designs to those with elaborate decorative detail. Double doors were common, and many entrances also featured transoms of decorative degrees. Because they are a key focal point of commercial properties, major alterations to entrances or replacement with inappropriate doors can severely affect the character of a historic building. Therefore, preservation and retention of original doors and entrances is extremely important. Missing or severely deteriorated doors should be replaced with historically appropriate doors.

For more information on doors and entrances, refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 79.



*Original wood doors at 22  
100 South.*

### **Staircases and Steps**

Because of changes in grade along Salt Lake City's streets, not all commercial entrances are at street level and some commercial buildings have exterior steps or staircases as part of their original design. If this is the case, such original elements should be preserved and maintained. Exterior staircases or steps should not be added to buildings where none historically existed. Original steps and stairs accessing entrances should be retained and repaired with materials to match the original. If original steps are beyond repair, they should be rebuilt and replaced with new stairs to match the originals.

### **Lighting**

Original light fixtures are details that contribute to a building's unique historic character by helping to portray a sense of time and place. If any historic light fixtures remain, they should be retained and maintained.

## ***DESIGN STANDARDS FOR STOREFRONTS***

### ***Storefronts***

**Historic storefronts and their components should be retained and maintained.**

Storefronts are often the most visible feature of historic commercial buildings. Storefront components, including display windows, bulkheads, transoms, doors, cornices, pillars, and pilasters, should be maintained with proper care and treatment. These historic storefront components should not be covered or concealed with modern materials.

**Deteriorated or damaged storefronts or components should be repaired so that the storefront retains its historic appearance.**

**Missing storefronts or components should be replaced so that they replicate the historic storefront.**

Replacement components should match the original in size, material, texture, and detail. Use historical photographic evidence to help determine the design and style of missing components.



*Good examples of rebuilt storefronts are those at 68 East K Street (above) and 740 2nd Avenue (right).*



***DESIGN STANDARDS FOR STOREFRONTS, continued...***

***Awnings***

**Awnings should be of traditional design.**

Shed awnings are most appropriate for commercial buildings in Salt Lake City. Arched awnings are appropriate for arched openings. The use of bubble, concave, or convex forms is discouraged. Internally lit awnings and vinyl awnings are inappropriate. Awnings may be retractable or fixed in place. Awning colors should be compatible with and complementary to the building. Avoid harsh or overly bright colors.

**Placement of awnings should be such that it does not cover or detract from architectural details and elements.**

If pilasters or columns define the storefront, awnings should be placed within these spaces rather than overlap the entire storefront. Upper façade windows are also appropriate locations for awnings. Transom lights of prism glass or stained glass are important visible features of a building and should not be covered by awnings.

**Awnings should be of traditional materials.**

**Solar panels on awnings are inappropriate.**



*Awnings are appropriate for Salt Lake City commercial buildings: 501 East 300 South (left) and 736 North 300 West (right).*

***DESIGN STANDARDS FOR STOREFRONTS, continued...***

***Display Windows and Bulkheads***

**Preserve and maintain original display windows and bulkheads.**

Display windows and bulkheads are essential elements of traditional storefronts and contribute significantly to a commercial property's historic character and appearance. If at all possible, it is better to repair rather than replace original features.



*An original display window at 82 East Q Street.*



*An example of an original tile bulkhead at 422-426 North 300 West Street.*

**Replacement display window and bulkheads should match the original in location, design, size, and materials.**

If original display windows or bulkheads are missing or deteriorated beyond repair, they may be replaced with new ones to match the original. If the original is unknown, replacement windows should be traditionally scaled with large glass lights and with as few structural divisions as possible to maintain the traditional transparent storefront look. If the original bulkhead material is unknown, replacement may be of wood or brick.

**Install proper framing and glass when repairing or replacing display windows.**

Window mullions or framing should be of wood, copper, or bronze metal. Clear glass should be installed on storefronts, not tinted glass. Interior shades or blinds can be utilized for privacy.



*This rebuilt bulkhead at 361 North Center Street is a good example of in kind replacement.*

**DESIGN STANDARDS FOR STOREFRONTS, continued...**

***Doors and Entrances***

**Original doors and entrances should be preserved and maintained.**

Original doors, surrounds, transoms, sidelights, and detailing should not be removed or altered. Original framing such as jamb, sill, and headers of openings also should be retained/maintained. Historic door openings should not be filled or partially blocked.

**Repairs to deteriorated or damaged historic doors should be consistent with historic materials.**

When repairing historic doors, use methods to retain their historic fabric and appearance as much as possible. Epoxy is helpful in strengthening and replacing deteriorated wood.

**Historic doors that are beyond repair or are missing may be replaced with new doors that replicate the originals.**

Replacement doors should match the historic door in materials and size, and should be appropriate for the style and period of the building. They should have the same series of panels and have a frame of the same dimensions. Door replacement should be based on documented research and/or historic photographs. Neighboring buildings of the same style and similar date of construction may provide guidance for identifying appropriate doors. In replacing missing original doors, replacement doors should be similar in design to the original in style, materials, glazing (glass area) and lights (pane configuration).



*Salt Lake City's commercial buildings have a variety of doors and entrances: Original double doors at 361 N. Main Street (left) and 740 2nd Avenue (center), and an original steel door at 736 N. 300 West Street (right).*

**DESIGN STANDARDS FOR STOREFRONTS. continued.**

**Do not install new door openings where none existed.**

Installing new door openings is not recommended. New openings, when permitted, shall be compatible in scale, size, proportion, placement, and style to historic openings. New openings should be located on side or rear elevations rather than the main façade

***Staircases and Steps***

**Original staircases and steps should be retained.**

Staircases and steps that are original to a building are another historic component of the building and add to its historic identity.

**Repairs should be made with in kind materials.**

Wood and concrete stairs should be repaired with materials to match the original.

**The addition of handrails is allowed.**

Historic stairs or steps that never had handrails may have wood or metal handrails added if they are compatible with the style and design of the building. New or replacement stairs or steps can be designed to include handrails that are simple in design and no larger than 1-1/2" in diameter. These handrails can be attached to existing historic staircases when required to meet codes.



*Rebuilt doors, such as this example at 428 300 South, should replicate the original as closely as possible.*



***DESIGN STANDARDS FOR STOREFRONTS, continued...***

*Lighting*

**Maintain historic light fixtures.**

Historic light fixtures add to the historic character of a building and should be preserved if possible. Deteriorated or damaged historic light fixtures should be repaired using methods that allow them to retain their historic appearance.

**Repair or replace missing or severely damaged historic light fixtures with replacements that replicate the originals.**

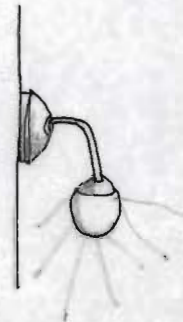
Original light fixture design may be documented through photographic or physical evidence. If no such evidence exists, a design matching the building's period and style is most appropriate.

**Fixtures introduced to the exterior should be simple in design and appropriate to the character of the building**

If modern light fixtures are desired as replacements or where light fixtures previously did not exist, they should be unobtrusive, conceal the light source, and direct light toward the building.

**Light fixtures should not damage or obscure architectural features or other building elements.**

When securing light fixtures, make sure they do not damage masonry, siding, or other historic materials. Lights should be positioned in a manner that enhances visibility without detracting from the building's historic character.



*Examples of appropriate commercial lighting fixtures.*



*Good lighting choices for historic buildings should be simple and unobtrusive, such as the example shown above at 361 North Main Street.*



*Swan- or goose-neck fixtures in dark metals are appropriate new light fixtures for commercial buildings, as at 82 East Q Street (left) and 422-426 North 300 West (right).*

## ***B. PRIMARY MATERIALS***

### **Policy:**

Primary historic building materials, such as brick, wood siding, or stone, should be preserved in place whenever feasible. If historic materials are damaged, limited replacement with material matching the original may be considered. Proper maintenance of historic primary materials is important and they should not be subjected to harsh or abrasive cleaning treatments. Historic primary materials should never be covered or concealed.

### **Background**

Wood siding and brick were the dominate primary building materials in Salt Lake City. Stone and adobe were used as well, but adobe was typically covered with wood siding. The distinct qualities of primary building materials, including its texture and finish as well as size and scale, help to determine the overall historic character of a building. Proper maintenance of primary materials is key to their preservation. Wood surfaces should be painted and masonry should be kept dry.

When deterioration occurs, primary materials should be repaired. In cases where materials are beyond repair, replacement with material matching the original is an option. Replacement of original materials should be as minimal as possible, however, in order to maintain as much primary building material as possible.

### **Brickwork and Masonry**

Brick and stone have been typical primary building materials in Salt Lake City since its founding. The unique scale, texture, and finish of the brick or stone used in a given building contribute to its distinct appearance and historic character. Soft mortars with a high ratio of lime were traditionally used to construct earlier buildings, and the inherent color of this material was also an important characteristic. When repairing historic masonry, it is important to match the original materials as closely as possible.



*Historic masonry adds distinct character to buildings and should be preserved and maintained with proper care. (328 South Main Street)*

**PRIMARY MATERIALS, continued...**

If properly maintained, masonry can last indefinitely. The keys to brick and mortar preservation are to keep water out and to apply a soft mortar when repairs are needed. For more information about brickwork and masonry, please refer to *Design Guidelines for Residential Districts in Salt Lake City*, page 61.



*Hard mortars do not allow brick to expand and contract....*



*which leads to cracking and spalling.*

**Siding**

Wood siding is not as common on commercial buildings as masonry, but in instances where it is the original exterior material, siding plays a key role in the historic appearance of a building. Covering original siding with new materials is not allowed. Not only do new materials such as vinyl and aluminum poorly replicate the appearance and texture of wood siding, these materials can also cause damage to historic buildings. Synthetic sidings do not allow the historic building to “breathe” and provide sufficient permeability. These types of siding can trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems. Removal of synthetic siding and the rehabilitation of original wood siding is highly encouraged.



*Original wood siding should be preserved and maintained. (801 East 1st Avenue).*

## ***PRIMARY MATERIALS, continued...***

### **Cast Iron and Metal**

Many of Salt Lake City's historic commercial buildings display decorative cast iron and other metals including copper, tin, and steel. Exterior metals may have both structural and decorative uses and are found in cornices, window hoods, capitals, columns, lintels, sills, and other decorative elements. Metal features should be preserved and maintained or replicated with new metal to match the original. Metals should be cleaned by the gentlest means possible.

### **Paint**

Paint colors are not reviewed. However, property owners are encouraged to use colors consistent with the building's architectural style and period. Salt Lake City commercial buildings appear in a wide variety of color schemes. Paint color does not impact the form of a building, but it can affect the perception of the building and help it blend into the surrounding streetscape. Selected colors schemes should be compatible with surrounding structures to create a sense of visual continuity along the block, and they should reflect the historic style and period of the building.

Generally, removal of exterior paint from historic buildings should be avoided unless absolutely necessary. Conditions such as mildewing, excessive chalking, or staining may warrant paint removal. In such cases paint can be removed to the **next** sound layer using the gentlest means possible. If continuous patterns of deep cracks occur in paint or if extensive blistering and peeling occur, the old paint should be completely removed before repainting. If woodwork is stripped to bare wood, priming should take place within 48 hours (or as soon as wood is dry if it is wet).

Masonry or brick buildings that that have not been previously painted should not be painted. Exceptions are when masonry is mismatched due to improper repairs, repointing, etc. and painting would unify the exterior appearance. Paint may be applied to masonry walls that have been sandblasted in order to form a sealant surface.

For more information about paint and paint color, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 133.



*Cast iron details add to the historic character of a building (68 North K Street).*

## **DESIGN STANDARDS FOR PRIMARY MATERIALS**

### ***Brickwork and Masonry***

**Original brick, stone, terra cotta, cast concrete and other masonry original to a building should be preserved and maintained.**

Masonry is a character-defining element of historic buildings. Different textures, finishes, and patterns contribute to a building's distinct appearance and should be preserved in place to retain the building's historic character. Original masonry surfaces should not be covered or concealed with non-historic materials such as stucco, metal, adobe or vinyl.

**When cleaning masonry, use the gentlest means possible.**

Historic masonry should be cleaned only when necessary to halt deterioration or to remove graffiti and stains, and should never be subjected to any kind of abrasive cleaning such as sandblasting. The use of detergent cleansers to remove dirt or grime from masonry is acceptable. Water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse is recommended. When cleaning brick, it is advisable to test a small area first to ensure the procedure and cleaning agent are compatible with the masonry. Do not clean or remove paint from masonry with high pressure water that exceeds 600 pounds per square inch.

**Historic masonry should remain visible and untreated.**

Masonry that has never been painted should remain unpainted unless the brick and mortar is extremely mismatched from earlier repairs or patching. Buildings that have been sandblasted and show significant brick and mortar erosion may be painted to help seal the masonry surface. If bricks have lost their protective outer coating, paint may be used for preservation. If repairs have failed to stop water from getting into bricks, water-repellant coatings might be used. The use of silicone-based water sealants on masonry walls is not recommended. Silicone-based water sealants do not allow the brick to "breathe" and can trap moisture within inside walls.



*Leave historic brick unpainted. (271 Center Street).*

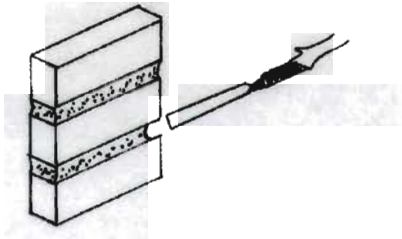
***DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...***

**Avoid the use of power tools on historic masonry.**

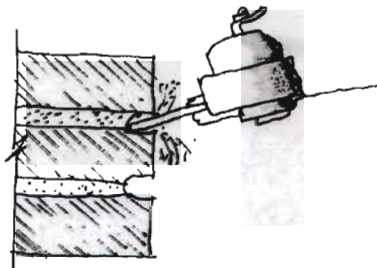
Power tools are damaging and should be avoided when removing mortar. Hand tools are preferred since they allow for precision work and brick preservation.

**Preserve original mortar when feasible, but if repointing is necessary use compounds similar to the original.**

Soft mortar with a high ratio of lime was traditionally used in historic masonry buildings. Little, if any, Portland cement was used. Many contemporary mortars are much harder and should not be used in historic mortar repairs. When repointing historic mortar, it is important to use a mix that is similar to the original so as to ensure the preservation of the historic brick. Contemporary mortars are often too hard for older masonry and do not allow the brick to expand and contract properly, which causes breaks in the brick.



*Hand tools (above) are preferred when removing mortar. Avoid power tools (below) which can damage historic masonry.*



**DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...**

***Siding***

**Original siding should be preserved and maintained.**

Original siding material is a significant part of the fabric of a structure. It provides scale, texture, and shape, which help to define and characterize an architectural style. Loss of original siding can change the identity of a building in an adverse manner.

**Original siding should be repaired when necessary, and replaced only if it is proven to be deteriorated beyond repair.**

Regular maintenance of siding will ensure its longevity. Wood siding should be painted or opaque stained to provide a finished surface. (Paint color is not reviewed.) If replacement of siding is necessary due to deterioration, new siding should match the original in size, placement, and design.

**Synthetic or substitute materials such as vinyl, aluminum, and asbestos are not compatible materials to historic buildings built prior to 1950, and are not allowed as replacement materials on these earlier historic buildings..**

Synthetic sidings do not adequately replicate siding of traditional materials and greatly detract from a building's historic appearance. Replacement of traditional materials such as wood or brick with synthetic materials is not allowed. However, these types of materials might be suitable for buildings constructed in more recent decades.

**Clean siding with the gentlest means possible.**

Destructive, dangerous, and/or abrasive cleaning techniques, such as propane torching and sand- or water-blasting, are not allowed.



*Original wood siding,  
271 Center Street.*



**DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...**

***Cast Iron and Metal***

**Cast iron and metal original to a building should be preserved and maintained.**

Metal elements are often important in defining a building's historic character and significance. Original metal features should be cared for properly and not covered, removed, or obscured.

**Metal elements should be cleaned with the gentlest means possible and kept free of rust.**

Clean soft metals such as bronze, lead, tin, and copper with appropriate chemical methods because their finish can easily be damaged with abrasive methods; use the gentlest cleaning methods for cast iron, wrought iron and steel metals to remove paint buildup and corrosion. If hand-scraping and wire brushing have proven ineffective, low pressure dry grit blasting (less than 100 pounds per square inch) may be appropriate as long as it does not damage the surface.

**Repair metal features by patching, splicing, or otherwise reinforcing the metal using recommended preservation methods.**

For extensively deteriorated or missing parts, repair may also include the limited replacement in kind or with compatible substitute materials, when there are surviving examples or sufficient documentation for an accurate reconstruction of the original. Missing elements should be replicated with new metal to match the original as closely as possible in texture, profile, and appearance. In some situations, substitute materials such as aluminum, wood, plastics, and fiberglass, which are painted to match the metal, can be used. Check to be sure any substitute material is compatible with the original metal and there is no danger of a galvanic reaction.



*Original cast iron features such as those at 68 East K Street (above) and 73 South University Boulevard (below) should be preserved and maintained.*



*Cast Iron columns at 268 South State Street.*

**DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...**

***Tinted Glass, Marble and Stone Veneers, Concrete Panels, Porcelain and Aluminum***

In the mid-20th century a number of new materials were introduced for use on commercial building facades. These include tinted glass, also known as "Carrara Glass" which was a popular material for storefronts in the 1930s and 1940s. Other storefront materials included the use of aluminum and stainless steel for display window surrounds. During the 1950s, the use of thin veneers for exterior sheathing became popular and these materials included marble, stone, and concrete. The use of porcelain panels was also introduced during these years. Concrete panels and glass curtain walls were used for Salt Lake City's high rise commercial buildings in the 1950s and 1960s.

Some of these materials are no longer manufactured and pose challenges for repair and replication. Repair is always the preferred alternative. If repair is not feasible it is recommended that materials be used to match the original as closely as possible. There is a growing industry in salvaging and selling materials from this time period and if not available locally, materials should be sought from companies on the internet. Guidelines for these materials are as follows:

**Preserve and maintain historic materials from the mid-20th century.**

**If repair is not an option, consult salvage companies or internet sources for replacement materials.**

**If exact replacement materials cannot be obtained, use materials that replicate the original as closely as possible in appearance, color and texture.**



*Marble paneled veneer on the main façade at 641-645 E. South Temple which was built in 1957.*



*This stone veneer corner bay is at 633 E. South Temple and was built in 1960.*

*Porcelain panels on the 1959 Felt-Buchorn Building at 445 E. South Temple.*



***DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...***

***Paint***

**Maintain the building's original historic painted or unpainted appearance.**

The painted surface of historically painted buildings or features should be maintained. Buildings that have not been previously painted should not be painted. Exceptions are when masonry is mismatched due to improper repairs, repointing, etc. and painting would unify the exterior appearance. Paint may be applied to masonry walls that have been sandblasted in order to form a sealant surface.

**Use non-abrasive methods to remove paint and protect historic masonry during removal.**

Should owners wish to remove paint from historically unpainted buildings, they should first insure that paint is not protecting bricks with damaged surfaces. Non-abrasive methods such as chemical cleaning, hand-scraping, or hand-sanding should be used in removal. Electric heat guns and heat plates are advised with caution. Abrasive or high-pressure removal methods are destructive and should never be used.



*Maintain historic painted appearances (128 South Main Street).*

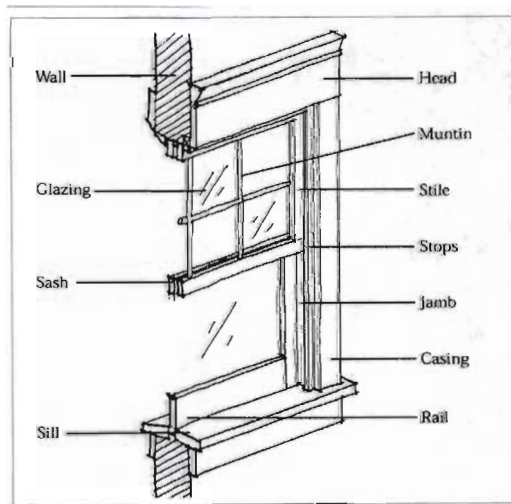
## **C. WINDOWS**

### **Policy:**

Original windows should be preserved, maintained, or repaired. Historic windows should not be concealed, enclosed or covered. If replacements are necessary due to deterioration, they should match the historic window in size, and number and arrangement of lights. Replacement window frames should also be of the same material, such as wood or metal, as original windows. Do not introduce new window openings on primary facades.

### **Background**

Windows are one of the most significant architectural features and visual components of historic buildings. Window design, placement, and arrangement all help to define the historic character of a building. Windows provide scale and visual interest, and they often have unique ornamental trim, hoods, or surrounds that help to define a building's style. Because historic windows are so significant to the character of a building, their retention and treatment is very important. For more information on windows, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 69.



*Profile of a sash window noting its different elements.*

***WINDOWS, continued...***

**Why Preserving Original Windows is Recommended  
and Makes Economic and Environmental Sense**

The Salt Lake City Review Process requires the preservation and retention of historic wood and metal windows unless the windows are clearly proven to be deteriorated beyond repair. The reasons for preserving original windows include:

- Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period as well as the scale of a building and/or historic district. The loss of windows alters the defining qualities of the historic fabric, structure and/or historic district. Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation. A comprehensive window study in Vermont in 1996 found that a weatherstripped wood window with an added storm window was as energy efficient as most new vinyl thermo-pane windows.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- All windows expand and contract with temperature changes. However, vinyl expands more than twice as much as wood and seven times more than glass. This often results in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old.
- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of 25 years or less, installing new vinyl or aluminum windows does not make good economic sense.

*Salt Lake City buildings contain a wide variety of window designs.*



*228 East B Street*



*159 S. Main Street*



*702 East K Street*



*569 2nd Avenue*

***WINDOWS, continued...***

- Most vinyl windows do not look like historic wood windows; their texture and thinness are inappropriate for Salt Lake City's historic districts. A more acceptable alternative, if the original windows are beyond reasonable repair, are aluminum clad wood windows with baked enamel finishes.
- Historic wood and metal windows are sustainable. They represent embodied energy, are made of materials natural to the environment and are renewable.
- Vinyl is harmful both in its creation and disposal. Vinyl windows cannot be recycled and are detrimental to the environment when they are thrown away.



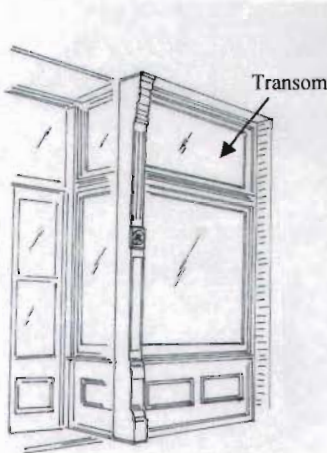
*Original sash windows at 68-72 South Main Street (above), and original metal casement windows at 300 300 South (right).*



**WINDOWS, continued...**

**Transoms**

Transoms are traditional components of storefronts of the late 19th and early 20th centuries. On the practical side, transoms allowed additional natural light in stores. They also offered additional opportunities for visual interest and decorative detail. Transoms appear above display windows and doors and should be preserved as key architectural features of storefronts and entrances. Original transoms and framing should be preserved and maintained, and, if necessary, repaired. This is especially important for decorative glass such as Luxfer glass or other decorative divided glass.



*The distinctive Luxfer glass transom at 369 South Main Street should not be removed or concealed.*

**Storm Windows**

The installation of storm windows can help in lowering energy costs and are appropriate for older structures. They provide additional protection from the weather and can be effective tools in retaining historic windows. They must, however, be carefully integrated with historic framing and details.

Storm windows should be full-view design. Storm windows may have a central meeting rail at the same location as the historic window behind it. Storm windows shall be of painted wood, anodized aluminum or baked enamel. Unfinished aluminum storm windows

## ***WINDOWS, continued...***

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are not allowed. The addition of window screens to historic windows is appropriate as long as the screens are full-view design or have a central meeting rail to match the historic window.

### **Security Doors and Windows**

Security is an important issue to commercial businesses and many owners choose to install security doors and windows to protect their properties. There are increasingly broader options for security including the addition of alarms and video surveillance. If security doors or windows are installed, they should not damage or detract from the building's historic character and appearance.

The installation of non-obtrusive security doors and appropriate burglar guards can be approved. Although less appropriate on main facades, security doors may be installed if they are full view design or have minimal structural framing that allows the viewing of the historic door behind it. Ornate security doors with extensive grillwork or decorative detailing are not allowed. Burglar guards should also be as visually unobtrusive as possible. More recently, security grilles and storm/screen windows and doors have been added to buildings for additional protection from the weather. These items must be carefully detailed to integrate with historic framing and details on individual structures.



*Security bars are more appropriate on side or rear elevations (73 400 South).*



## **DESIGN STANDARDS FOR WINDOWS**

### *Treatment of historic windows*

#### **Preserve and maintain original windows.**

Window openings, windows, window details, and the size and shape of these elements help establish rhythm, scale and proportion of buildings and reflect architectural style and character

#### **Repair deteriorating windows as needed. When possible, replace missing panes or sashes rather than entire windows.**

Retaining as much of the historic window material and detail as possible will help protect the building's historic character and appearance. Replace only those elements necessary. Use epoxy to strengthen deteriorated wood.

### *Replacement Windows*

#### **Replace windows only if they are beyond repair, and replacements should match the original in size, materials, and number and arrangement of lights.**

Wood is the preferred material for new windows. Most major window manufacturers have appropriate sized wood windows for historic commercial buildings. Anodized or baked-on enamel aluminum, in white or dark finishes is also appropriate; however, for multi-story buildings consider installing wood windows on the second story and baked or anodized aluminum windows on the third floor and above. The installation of vinyl windows is not allowed. These windows do not have the same appearance and profile as wood or aluminum windows.

### *Transoms*

#### **Original transom glass and framing should be preserved and maintained.**

Transoms add distinct character and are important storefront elements. Repair transoms as necessary with materials that match the original.

#### **Transom lights should not be obscured.**

Transoms should not be covered or concealed by signs, the introduction of new materials, or other items.



*These one-over-one sash windows at 372 200 South are a good example of replacement windows. They match the historical design and configuration of the original windows.*



*Original transoms enhance historic character and are important elements of commercial storefronts.*

*Above: 361 North Center Street  
Below: 361 North Main Street*



## ***DESIGN STANDARDS FOR WINDOWS, continued***

### ***Storm Windows***

**Storm windows and doors should be of appropriate material and design so as not to detract from the building's historic appearance.**

Storm windows and doors should be of wood, baked-on enamel or anodized aluminum and fit within the window frames, not overlap the frames. Storm windows should be full-view design or with the central meeting rail at the same location as the historic window. Storm doors should be of full-view or half-light design. They should be compatible with the existing door and not obscure or cover architectural features.

### ***Security Doors and Windows***

**Security doors are most appropriate for rear and side elevations.**

Entrances on primary facades are key focal points and visual elements of historic buildings, and security doors can detract from their historic appearance. Entrances on side and rear elevations are less visible and more appropriate for security doors and windows.

**Security doors and windows should be full-view design or have a central meeting rail that matches the historic door or window.**

A full-view design allows the visibility of the historic door. Security doors with ornate or decorative grillwork obscure historic features and are not allowed.



*Security doors and windows are most appropriate on rear or side elevations.  
Left: 89 North D Street  
Right: 68 North K Street*



## D. ARCHITECTURAL DETAILS

### Policy:

Historic architectural details and features are important stylistic elements that help to define a building's character and should be preserved and maintained. Historic architectural details should not be removed or concealed. If repair or replacement is necessary, replacements should match the original as closely as possible in material, design, color, and texture.

### Background

Architectural details convey historic character by adding visual interest, defining building styles, and exhibiting design and craftsmanship. Architectural details include features such as columns, pilasters, window hoods and surrounds, brackets, cornices, and decorative panels, windows, and ornamentation. A variety of finishes and materials, including brick, stone, concrete, metal, and tile, are used to provide unique features of individual buildings.

For more information on architectural details, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 93.



Preserve and maintain architectural details, 145 South State Street.



Architectural details exhibit craftsmanship and help convey a building's distinct character.  
At left: The Felt Building, 341 South Main Street.

**ARCHITECTURAL DETAILS, continued...**

**Cornices**

Cornices are important in providing decoration at the tops of buildings. Cornice designs are often associated with particular architectural styles and their preservation is important to maintaining the historic character of buildings. Historic cornices should be preserved and maintained. Historic cornices should not be removed, concealed or covered with modern materials. Repairs should be in keeping with the configuration, details, and materials of the original cornice.



*Salt Lake City commercial buildings offer a wide variety of cornice styles and materials, each giving its building distinct character and identity.*

*Above: A wood cornice at 682 700 East Street.*

*Top left: A corbelled brick cornice at 89 North D Street.*

*Center left: A copper cornice at 301 South Main Street.*

*Bottom left: a stone cornice at 268 South State Street.*

## ***DESIGN STANDARDS FOR ARCHITECTURAL DETAILS***

### **Historic architectural details and features should be retained and maintained, and not covered or concealed.**

Historic architectural features convey style, character, and craftsmanship, thus preserving and maintaining these elements is important in retaining a building's historic integrity. Likewise, the removal or concealment of original architectural details will detract from a building's historic character. Proper care and maintenance will help to ensure the longevity of architectural details and features..

### **Only serious staining should warrant cleaning.**

Clean architectural details and features only when necessary in order to prolong their lifespan. In general, water, mild detergent, and brushes are appropriate cleaning tools.

### **When repairing deteriorated or damaged historic architectural features, use the methods that allow them to retain their historic appearance and as much of the building's historic fabric as possible.**

For decaying wood, it is appropriate to apply epoxy to strengthen damaged areas and fill in small openings. For large areas of decay, cutting out damaged areas and piecing new wood into the gap is appropriate. For lightly rusted metal features, hand scraping or chipping or use of a wire brush are appropriate ways to remove rust and damaged paint. If rusting is heavy, alternative methods include low pressure grit or sand blasting, flame cleaning, and chemical treatment. These latter methods are more hazardous and should be undertaken with professional help. For their protection, adjacent materials such as brick, glass, and wood should always be covered during grit blasting. Metal pieces should be painted immediately following rust and paint removal. Epoxies may be used to fill small gaps.



*Details such as this decorative keystone at 32 Exchange Place should be preserved and maintained.*



*Above: Orpheum Theater, 128 South State Street.*



*Decorative elements such as this statue at the Orpheum Theater, are part of a building's unique identity.*

**DESIGN STANDARDS FOR ARCHITECTURAL DETAILS. continued...**

**Architectural features should not be added to buildings where none historically existed.**

Architectural details and features are inherent visible elements of the historic style and appearance of a building, and just as taking away original features will alter a building's historic character, introducing elements will also compromise the building's historic integrity.

**Replace missing or severely damaged historic architectural details and features with examples that replicate the original.**

Replacements should match the original in design, materials, proportion, and detail. Original details may be documented through photographic or physical evidence. Where no such evidence exists, a simple design in keeping with the building's historic architectural style and period is appropriate.



*Classical columns and an accentuated entrance are key architectural features of the Gallery of Fine Art at 151 South Main Street.*

**DESIGN STANDARDS FOR ARCHITECTURAL DETAILS, continued...**

***Cornices***

**Historic cornices should be preserved and maintained.**

Cornices are prominent visible and often decorative features of historic buildings and help to define their character. Original cornices should not be removed, covered, or concealed with modern materials.

**Cornices should not be added to buildings if the building appears to have never had such a feature.**

Adding elements to historic buildings that were not there originally detracts from the building's integrity.

**When replacing a missing cornice, match the original in style, materials, size, and design.**

In cases where original cornices are missing, rehabilitation through the installation of new cornices based on physical or pictorial evidence of the original design is encouraged. Local libraries have excellent photographic coverage of Slat Lake City from the nineteenth and early twentieth centuries.



*Historic cornices should be preserved and maintained (222 300 South).*

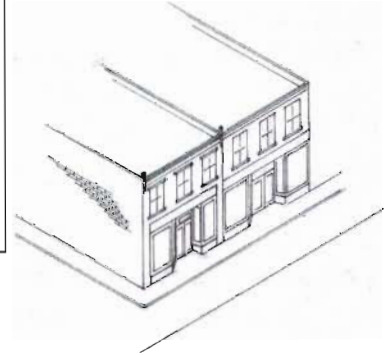


*Architectural details of the Capitol Theater include an ornate cornice and decorative window hoods and surrounds.*

## ***E. ROOFS***

### **Policy:**

Roofs help to determine building style and are important elements of historic appearance. Historic roof shapes should be retained. Public visibility of modern features should be limited.



*Most historic commercial buildings were designed with flat or sloping roofs.*

### **Background**

Roof shape and design are often major features for historic buildings. Repetitions of similar roof forms along a street or block add to the sense of rhythm, scale, and cohesiveness. Roof pitch, materials, size, and orientation are all contributing factors to roof character and appearance. The most common roof forms for commercial buildings are flat or shed roofs, with gable and hipped forms being less common. Common commercial roof features include parapets, cornices, and decorative elements such as finials and cresting.

For more information on roofs, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 97.

### **Chimneys**

Chimneys are generally not prominent features on commercial buildings. Most commercial buildings utilized brick flues to release heat and these were located along side or rear walls and generally were not visible.

Original chimneys should be retained and maintained, even if they do not serve their historic function. Removing an original chimney lessens a property's architectural integrity as well as a traditional building pattern indicative of a property's history. Chimneys should be maintained and preserved in accordance with the primary materials guidelines.



*Original chimney, 68 North K Street.*



**ROOFS, continued...**

**Gutters and Downspouts**

Gutters and down spouts are important utilitarian elements of buildings. Boxed or built-in gutters are the style most traditionally used through the mid 20th century. The installation of gutters and downspouts is important to the maintenance of buildings as they provide proper drainage and prevent water damage to roofs, walls, and foundations.

Gutters and downspouts help to protect buildings from water damage and should be regularly maintained. Built in box gutters or hidden gutters should be preserved and repaired as needed. If new hanging gutters are required, half-round designs are the most historically accurate. "K" or ogee design gutters of aluminum



*Appropriate rear gutter and downspout at 784 North 300 West Street .*

**Skylights**

Skylights typically are modern additions to buildings that can add more natural light to a building's interior. The addition of skylights to an historic building is appropriate if their installation does not damage any significant architectural feature and their placement is such that they cause minimal visual impact to the historic appearance of the building.

The installation of skylights is appropriate as long as they are placed on rear roof lines, behind gables or dormers, or otherwise not visually dominant. Skylights which are flush with the roofline or lie flat are appropriate.

## ***DESIGN STANDARDS FOR ROOFS***

### **Historic roof shapes and features should be retained.**

Roofs should be preserved in their original size, shape and pitch, with original features (such as cresting, finials, etc.). Retain and preserve roof related features such as parapet walls, cornices, and chimneys.

### **The introduction of new roof elements should not detract from the building's historic appearance and character.**

New roof elements such as skylights, solar panels, decks, balconies, and satellite dishes should not be visible from the street.



*Maintain historic roof shapes  
(271 Center Street).*

### ***Chimneys***

#### **Original chimneys should not be removed or altered.**

Preserve original chimneys even if they are no longer functioning as they are important architectural features. Chimneys should not be covered with stucco or other veneers. Clay, slate and stone caps are appropriate.

#### **Chimneys should be cared for following the guidelines for brickwork/masonry.**

When necessary use gentle cleaning methods. Use soft, historic mortar compounds that match the original when repointing.

#### **If chimneys become unstable and need to be rebuilt, they should match the original as closely as possible.**

Chimneys may be rebuilt if they become unstable or damaged. Repairs should match historic materials, shapes, mortar, material color, and brick patterns.



*Maintain and preserve  
original chimneys.  
Left: 82 East 400 Street  
Right: 70 North F Street*

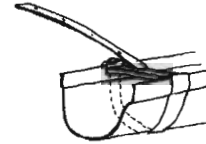


***DESIGN STANDARDS FOR ROOFS, continued...***

***Gutters and Downspouts***

**Gutters, downspouts, and splashblocks should be used and maintained.**

Existing boxed or built-in gutters should be **retained** and kept in good working order. Deteriorated or damaged gutters should be repaired.



**If original gutters are beyond repair, replacement gutters of an appropriate type should be installed.**

The most appropriate design for hanging gutters is half round. For buildings dating from or influenced by designs from the 1940s or later, ogee gutters are also appropriate.

*Half round gutters, as shown above, are the most appropriate for Salt Lake City's historic buildings. Ogee gutters, below, may be acceptable for post-1940 structures.*

**Locate downspouts away from architectural features and on the least public elevation of the building.**

Proper placement of downspouts will protect the building **and not detract** from its historic character.

***Skylights***

**Skylights that are original to a building should be preserved and maintained.**

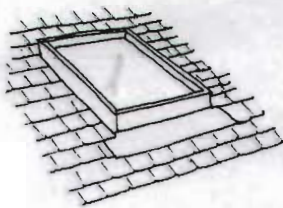
**Skylights should be placed in inconspicuous areas where they will not detract from the historic appearance of the building.**

Added skylights should be placed on rear rooflines or behind gables, parapets, or dormers. Skylights should not be readily visible from the street.



**Use appropriate skylight design.**

When installing skylights, the most appropriate styles are those that lie flat or flush with the roofline. Convex or "bubble" designs are not allowed.



*Skylights which are flush with the roof and not readily visible from the street are appropriate for commercial buildings.*



*Appropriate downspout. Design and placement, 740 East 2nd Street.*

## ***F. FOUNDATIONS***

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### **Policy:**

Foundations in Salt Lake City are most often brick, stone, or concrete masonry walls. Original foundation materials should be preserved and maintained. Foundations should be repaired and maintained in keeping with masonry guidelines.

### **Background**

Historic commercial building foundations are typically of brick, stone, or concrete. Proper maintenance and repairs will help insure the longevity of historic foundations. During winter months it is important to avoid contact between foundations and salts or other ice melts as these have a destructive effect on historic masonry.

### ***DESIGN STANDARDS FOR FOUNDATIONS***

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#### **Original foundations should be preserved and maintained.**

Original foundation materials, design, and detailing should be maintained. Original foundations should not be covered with concrete block, plywood panels, corrugated metal, or wood shingles.

**Follow masonry guidelines for cleaning, care, and repair of masonry foundations.**

**If replacement foundations are necessary, they should match the original as closely as possible.**

Replacement materials for foundations should match the historic foundation and be installed using similar construction techniques.



*A concrete foundation at  
422-426 North 300 West Street.*

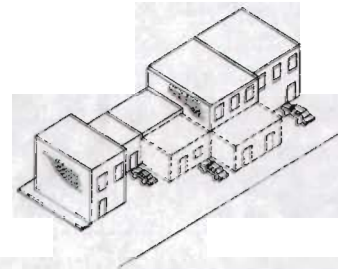
## **G ADDITIONS**

### **Policy:**

Additions should use design, materials, and placement that minimize their affect on the historic appearance and character of the building and district. Additions should be compatible in size, scale, and design with the historic building.

### **Background**

Additions provide owners with flexibility in their building use. As businesses grow and change, they often require more space, and additions fill this need. When adding to historic commercial buildings, the most important consideration is to maintain the building's historic character and appearance. Additions should be compatible with the historic building's style, scale, and form. For more information on additions, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 105 .



### **Rear Additions**

Rear elevations are the most favorable locations for additions on historic commercial properties. Rear additions are less visually obtrusive and allow the historic primary façade to remain intact. Size and scale of rear additions should not overwhelm the original building and not damage historic architectural features.

*Shown is appropriate placement for ground level additions.*

*Rear elevations are best for additions to commercial properties.*

### **Lateral Additions**

Lateral additions are less preferable than rear additions, but may be considered. It is important that the size and scale of new lateral additions be smaller than the original building, and that such additions not detract from the historic form and character of the original building. Construction of lateral additions should not obscure or damage significant architectural features of the building.

### **Roofline Additions**

Often the only option to expand usable interior space in a building is to go up. If this is the case for an historic building, it is important that the rooftop addition be recessed sufficiently from the primary façade so that the addition is not readily visible from the street.

***ADDITIONS, continued...***

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**Decks**

Decks are modern additions to buildings, and their addition to commercial buildings is rare. However, should a property owner choose to construct a deck on his or her historic property, it is important that its addition not damage or conceal significant historic architectural features, and that the deck does not adversely impact the historic appearance or character of the building. If added to historic buildings, decks should be constructed on a building's rear elevation or another location that is not visible from the street.

**Conversion of Residential Properties to Commercial Use**

Often properties originally constructed as residential buildings are converted for commercial purposes. Residential design guidelines will apply to the majority of these properties. If the historic use of the building is as a residence, the building will be reviewed under the current *Design Guidelines for Residential Historic Districts in Salt Lake City*. This includes residential buildings that have been remodeled into offices or other commercial use. However, if a building historically used as a residence undergoes a major exterior conversion, such as the addition of a storefront to the main façade, and its appearance is more in line with that of a commercial property, then the building will be reviewed under the city's commercial design guidelines.

*A number of neighborhood commercial buildings were converted into residences in late 20th century. This building at 479 North 200 West lost its original storefront and entrance when it was redesigned for residential use.*



## **DESIGN STANDARDS FOR ADDITIONS**

### *Rear Additions*

**Additions should be compatible with the original building in scale, proportion, rhythm, and materials.**

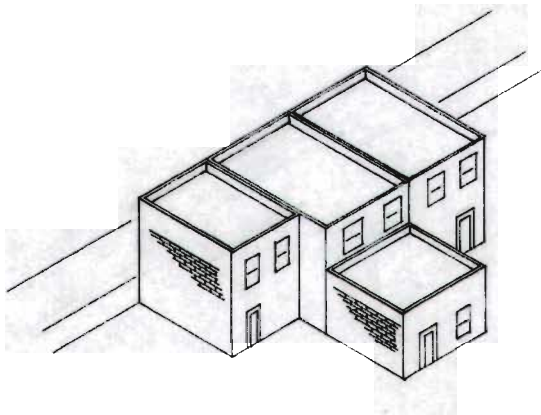
Overall design of the addition should be in keeping with the character of the historic building and not detract from its historic character. Elements such as roof pitch, materials, window design, and general form of the addition should be compatible with those of the original building.

**Rear additions should be smaller and simpler in design than the historic building.**

The addition needs to be visually compatible but also distinguishable from the historic building. Subtle differences in materials or styles can help clarify new from original portions of the structure. The addition should be subordinate to the overall building. Size and design should compliment and not overwhelm the building. Rear additions should not be readily visible from the street.

**Rear additions should not obscure or damage significant architectural features.**

Avoid loss or alteration of cornices, architectural details, and other important features. Additions should cause minimal damage or removal of historic walls or roofs. Existing openings should be used to connect the building and the addition.



*The location, scale, proportion, rhythm, materials, and size of this addition are all appropriate.*

## ***DESIGN STANDARDS FOR ADDITIONS, Continued...***

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### ***Lateral Additions***

**Lateral additions should be compatible with the original building in scale, proportion, rhythm, and materials.**

Overall design of the addition should be in keeping with the character of the historic building and not detract from its historic character. Elements such as roof pitch, materials, window design, and general form of the addition should be compatible with those of the original building.

**Mass and scale of lateral additions should be subordinate to that of the historic building.**

Lateral additions should be as visually unobtrusive as possible and not detract from the historic form and character of the original building.

**Design lateral additions so that they will not obscure or damage significant architectural features.**

Avoid loss or alteration of cornices, architectural details, and other important features. Additions should cause minimal damage or removal of historic walls or roofs. Existing openings should be used to connect the building and the addition.

**Additions should be distinguishable from the historic building: they should be smaller and simpler in design.**

While additions need to be visually compatible with the historic building, they also need to be distinguishable as a product of their own time. Subtle differences in materials or styles can help clarify new from original portions of the structure. Additions should be subordinate to the overall building. Size and design should compliment and not overwhelm the building.



**DESIGN STANDARDS FOR ADDITIONS, continued...**

***Roofline Additions***

**Mass and scale of rooftop additions should be subordinate to that of the historic building.**

Rooftop additions should be smaller and simpler in design than the historic building. Upper story additions should not overhang the lower floors.

**Rooftop additions should use similar roof forms to the buildings to which they are attached.**

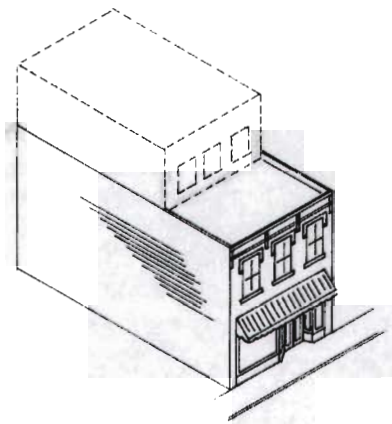
The roof form of the addition should mimic that of the original building. For example, if the original building has a flat roof, then the addition should have a flat roof as well.

**Additions should not cause the removal of character-defining materials and features.**

Addition design and placement should not obscure or damage significant architectural features including cornices and parapets.

**Rooftop additions should be recessed.**

The original profile of the historic building should be maintained. The mass and scale of the original façade should be preserved and not be overwhelmed by a rooftop addition.



*Rooftop additions should be recessed so that they are not visible from the street. Roof forms of the additions should mimic that of the main building.*

***DESIGN STANDARDS FOR ADDITIONS, continued...***

***Decks***

**Locate decks where they are not visible from the street.**

Locate decks on the rear elevations of buildings. They may also be located on a side elevation if screened from view from the street via fencing or plants. They may also be located on the roof if screened from view through either placement or roof parapets.

**Decks should be simple in design.**

In order not to detract from the historic architecture, decks should be simple in design. Wood balusters should be less than three inches apart.

**Decks should be constructed of wood or metal.**

**Stain or paint decks in colors that are compatible with those of the building.**



*Rear decks of wood construction are appropriate at rear facades not readily visible from the street. .*



*Decks such as this second floor addition at 68 North K Street are appropriate as long as they are not readily visible from the street and are located at rear facades.*

## **H. ACCESSIBILITY**

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### **Policy:**

Primary entrances to commercial buildings should be accessible to meet ADA requirements. If this is not possible, alternative entrances should be available, clearly marked, and maintained to the same standards as the primary entrance. If access ramps are needed, simple concrete ramps are recommended for main entrances. Wood ramps may be used on rear elevations.

### **Background**

The Americans with Disabilities Act (ADA) was passed in 1990 and requires that all places of public accommodation be accessible to everyone. Historic commercial buildings must meet ADA requirements. Local and state codes apply as well. Property owners should also consult the Americans with Disability Act Accessibility Guidelines (ADAAG) when complying with ADA requirements. State and local requirements, however, may differ from the ADA requirements, and property owners need to be aware of all applicable accessibility requirements before making any modifications to their buildings.

Compliance with ADA, however, does not mean that the historic integrity of a building has to be compromised. Property owners can reach the goal of providing a high level of accessibility without compromising significant features or overall character of their historic property. Creative solutions include regarding, incorporating ramps, installing wheelchair lifts, creating new entrances, and modifying doors, hardware, and thresholds. In addition, alternative measures can be considered if there is a threat to the historic resource.

If at all possible, access to historic buildings should be through a primary public entrance. If this cannot be done without causing permanent damage to significant features of the building, then a secondary public entrance should be made accessible. In these instances, owners should provide directional signs to the accessible entrance. Rear or service entrances should be avoided as the only accessible entrance.



*An appropriate access ramp at 569 2nd Avenue North.*

## ***ACCESSIBILITY, continued...***

Installation of permanent ramps is one of the most common solution to accessibility issues. The design and location of ramps should be such that they do not compromise a building's historic character. Simple designs are best with railings distinguishable from historic features. A variety of materials, including wood, brick, and stone, can be used to face the ramps. Unpainted pressure-treated wood, which has a temporary appearance and is not visually compatible with most historic properties, should not be used for ramp construction. Temporary or portable ramps of lightweight materials are often unsafe and are not visually compatible with historic buildings. While not recommended as a permanent element, temporary ramps may be used as an interim solution until a permanent solution is achieved.

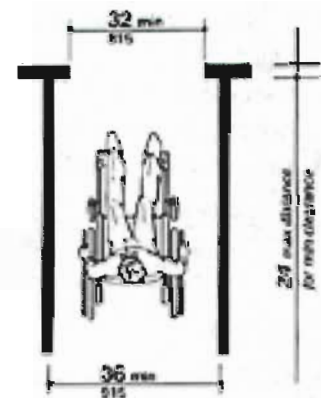
The steepest allowable slope for a ramp is usually 1:12 (8%), but gentler slopes should be used when possible. Most codes will allow a slightly steeper ramp for historic buildings to overcome one step. Ramp landings need to be large enough to accommodate wheelchairs, typically a minimum of 5' x 5'.

When retrofitting doors to allow accessibility, historic doors should be maintained and door frames on primary facades should not be widened. If historic doors are missing, widening the entrance is a possibility. Typical standards require a minimum of a 32" clear opening with manageable door opening pressures. Ideally, historic doors can be retained and upgraded with a device to reduce door pressure

For more information on accessibility, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 135.

### **Fire Escapes**

Multi-story buildings used for commercial and/or residential purposes often require exterior fire escapes to meet fire and safety codes. Fire escapes traditionally are sited on the rear or side elevations of buildings. Construction of fire escapes should not damage historic features of the building



*New entrances or retrofitted doors should be a minimum of 32 inches in width to meet ADA standards.*



*Doors can also be modified with pressurized door openers to allow for ease of access.*

## **DESIGN STANDARDS FOR ACCESSIBILITY**

**Accessibility solutions must meet all state and local accessibility requirements as well as ADA mandates.**

Consult local and state officials as well as the ADAAG.

**Accessibility solutions should provide the highest level of access and the least impact on the building's historic character.**

Identify and evaluate accessibility options within a preservation context. Avoid damage to significant features and materials .

**Locate access ramps where they will have the least visual impact on the building's historic character.**

**Access ramps should be simple in design.**

Simple designs will be more compatible with historic buildings. Ramps should be constructed of concrete or wood and painted in colors that are compatible with those of the building..

**Avoid use of temporary ramps.**

These ramps may be used as an interim solution to provide access until a more permanent solution is created.

**If historic doors do not allow for universal access, they should be retrofitted to meet standards.**

The use of automatic door openers with push plates is also an alternative to meet ADA door requirements on commercial buildings.



*Push plates for ADA access are appropriate solutions for access into commercial buildings.*



*New storefronts should be designed with lever door handles and appropriate entrance widths.*

***DESIGN STANDARDS FOR ACCESSIBILITY, continued...***

***Fire Escapes***

**Retain original fire escapes when possible.**

Original fire escapes should be retained and kept in good working order.

**Fire escapes should be located on rear elevations or otherwise located so they are not visible from the street.**

Fire escapes are important safety features as a means of escape from upper floors. Fire escapes traditionally are located on the rear or side elevations of buildings, and fire escapes that are added to historic buildings should be sited in these locations where they will not be readily visible.

**The addition of fire escapes should not damage historic architectural features.**

**Fire escapes may be either open or enclosed.**

If enclosed, fire escape surfaces should be of wood siding, brick veneer, or stucco. If open, fire escape surfaces should be of metal or wood.



*Proper fire escape placement  
at 379 South Main Street.*

## **I. SEISMIC DESIGN**

### **Policy:**

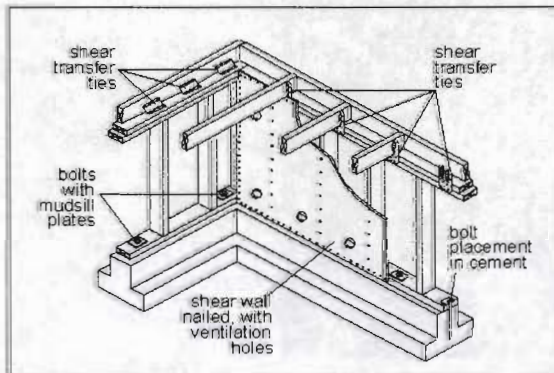
Methods of reducing the risk of earthquake damage have improved in recent decades, and owners of historic properties may elect to retrofit their buildings to better withstand seismic activity. Such upgrading should be sensitive to historic features and materials and minimize **any negative impact** to the building's historic architecture and appearance.

### **Background**

Most historic buildings were constructed when little was known about seismic design thus increasing their vulnerability in the event of an earthquake. Modern technologies, however, have made it possible to retrofit historic buildings to improve their ability to withstand such an event. Upgrades to foundations, floors, ceilings, walls, columns, and roofs, can greatly improve a building's resistance to seismic activity.

Seismic strength within a building is achieved through the reinforcement of structural elements. Traditional methods of strengthening include anchored ties, reinforced mortar joints, braced frames, bond beams, moment-resisting frames, shear walls, and horizontal diaphragms. Historic buildings can use these methods successfully, if they are designed to conform to the historic character of the building.

For more information on seismic design, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 117.



*Typical seismic retrofitting includes reinforcing the foundation through added ties, bolts and plates.*

## ***DESIGN STANDARDS FOR SEISMIC DESIGN***

**Seismic retrofitting of an historic building should be undertaken in a manner that will have the least impact on the building's historic architectural appearance.**

To minimize impact on the historic architecture of a building, materials used in seismic retrofitting should be located on the interior and/or blended with existing architectural features.

**Preserve and retain historic materials to the greatest extent possible.**

Seismic retrofitting methods should have minimal impact on historic materials. While loss of some historic material may be necessary, it should not be replaced wholesale in the process of seismic retrofitting.

**Seismic retrofitting should respect the character and integrity of the historic building and be visually compatible with it in design.**

Whether seismic retrofitting systems are hidden or exposed, they should not detract from the historic character of a building.

**Seismic work should be made "reversible" to the greatest extent possible.**

Being able to remove any seismic work will allow for traditional repair of remaining historic materials, and provide opportunity for the application of future improved systems.



*Seismic retrofitting can include adding steel frames and dampers in basement and parking areas of commercial buildings. .*



**STANDARDS FOR  
NEW COMMERCIAL CONSTRUCTION  
IN HISTORIC DISTRICTS**



## ***NEW COMMERCIAL CONSTRUCTION***

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### **Policy:**

New construction in Salt Lake City's commercial areas should be compatible with adjacent buildings in scale, height, materials, orientation, shape, placement, and rhythm and proportion of openings. The architecture of a newly constructed building should not replicate historic examples, but stand as a product of its own time while being compatible with the surrounding historic built environment.

## ***DESIGN CONSIDERATIONS***

### **Basic Approach**

Where historic buildings have been lost or where there are vacant lots, new construction is encouraged to add to the streetscape and promote economic development within historic districts. While constructing a new building within a historic district can be a challenge, careful thought and planning can result in a design that is compatible with the historic surroundings.

The fundamental underlying concept in designing new buildings for historic districts is that the new building must be both compatible with the historic character of the district and be a product of its own time, or in other words not replicate historic designs. It is a common misconception that newly constructed buildings should look "old" and should imitate historic structures. It is important to realize that while historic districts do convey a sense of time and place associated with their history, these areas are not frozen in time and continue to be dynamic evolving communities. This evolution is made discernable via building styles and methods of construction that reflect the apparent age of the buildings.

The collection of original buildings from a district's historic period conveys the district's sense of historic time and place. And, it is important that new buildings constructed within a district reflect their own time to allow the evolution of the street to be apparent. Imitation of historic architectural styles is discouraged because it makes it more difficult to distinguish older historic build-

## **NEW COMMERCIAL CONSTRUCTION, continued...**

ings from newer ones and can make interpretation of the neighborhood confusing.

At the same time, designs for new construction should not seek to heavily contrast with the existing built environment. Designs that are meant to conflict with the older buildings simply for the sake of being different are discouraged. Instead, designs for new buildings should strive to be compatible with the historic surroundings.

New construction within a historic district should reinforce the basic visual characteristics of the surrounding area. Designs for new buildings can accomplish this by incorporating the fundamental design variables of historic structures with contemporary stylistic trends. New designs should draw upon fundamental building features that define the individual character of the given district. These include how buildings are located on their sites, how buildings in the district relate to the street, and basic mass, form and materials of historic buildings within the district. If new buildings employ these design variables in a manner similar to historic buildings in the district, then the new building will be visually compatible with its surroundings.

If new designs adhere to existing basic design relationships and fundamental similarities within a district, they can be compatible with the historic context of the district while also being distinguishable as being of their own time. Modern interpretations of traditional designs are appropriate for new buildings as long as they are stylistically distinguishable from historic buildings. Keep in mind that new construction should reveal the evolution of the street and also contribute to the overall sense of cohesiveness and continuity along the street and within the district.

Following are discussions of some of the basic design features that new should be considered when designing new buildings for historic districts.

For more information on new construction, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*, page 121.

**NEW COMMERCIAL CONSTRUCTION, continued...**

**SITE DESIGN**

Elements of site design impact the overall appearance and character of a property. When planning new construction, it is important to consider issues such as street patterns, building orientation, street lighting, and parking as part of the overall site plan.

**Street Patterns**

Street patterns or layouts, including alley development, are important elements that contribute to the overall character of a historic district. Street patterns influence how buildings are sited and lots developed. Street plans can vary for individual districts and even within districts. Traditional street patterns should be preserved when planning new construction.

**Building Orientation**

Salt Lake City's commercial buildings traditionally have store fronts and primary entrances oriented to the street. This pattern encourages consumer business and accessibility. Entrances are often evenly spaced along a street as well, which helps create a sense of visual continuity along the street. When constructing a new building in a historic district, this visual continuity can be maintained by locating entrances of the new building similarly to the traditional manner established along the street.

**Street Lighting**

New street lights should be designed to be compatible with the surrounding historic commercial area and other elements of the streetscape. Street lighting should be subtle and unobtrusive. It should not dominate the visual appearance of the site nor should it detract from the architectural character of surrounding buildings. Street lighting that invokes a false sense of history is not recommended.

**NEW COMMERCIAL CONSTRUCTION, continued...**

**Parking**

Parking facilities are important components of commercial areas to encourage and allow access to local businesses. Parking areas that are added to commercial properties should be screened with landscaping. Owners are encouraged to add appropriate landscape features to their lots. Parking garages should be sensitive to the surrounding historic neighborhood and streetscape. Mass and scale should be comparable to historic structures, and the building should not compromise the visual continuity of the street. Construction of parking garages should follow the design standards for new construction.

**BUILDING SCALE**

**Building Height**

Visual continuity is also obtained through similar building heights along a street or within a district. The height of newly constructed buildings should be within the range of heights historically found within the area. Likewise, prominent features such as cornices or parapets should be of similar height as those traditionally found in the neighborhood. In order to maintain the established visual continuity of the streetscape, it is important that new buildings not overwhelm surrounding historic structures in height, but respect the established height pattern of the vicinity.

**NEW COMMERCIAL CONSTRUCTION, continued...**

**Building Width**

Similarity in building widths along a block or within a district creates a sense of rhythm that contributes to the sense of visual continuity and cohesiveness of the streetscape. When designing new construction, it is important to reflect the established pattern of building width in the area. New buildings may be wider than existing building widths as long as they convey a perception of width similar to historic buildings. This can be achieved by incorporating vertical divisions in the building's design which create visually separate sections giving the appearance of traditional widths.

**Mass and Scale**

Mass and scale are significant design features that contribute to the visual character and rhythm of historic districts. Commonly, historic commercial buildings along a given street were built with similar mass and scale. While the trend has been for commercial buildings to become increasingly larger over time, it is important that newly constructed buildings respect the traditional scale of buildings in the surrounding area. While new buildings may be larger than historic ones, it is important that new construction not be dramatically greater in mass and scale than that which has been established in the neighborhood. A building that is much larger than surrounding historic structures will compromise the visual continuity of the streetscape.

**Solid to Void Ratio**

Solid to void ratio refers to the relationship between exterior solid wall space and windows and doors. Traditionally, the facades of commercial buildings have had similar amounts of openings or glass (windows and doors), and thus share a relatively uniform solid to void ratio. This includes storefronts and display windows, which commonly occupy the ground level, as well as upper story windows. When planning new construction, the facade of the new building should have a similar amount of wall space in comparison to openings as that of historic buildings in the area.

## **STANDARDS FOR NEW COMMERCIAL CONSTRUCTION**

### **SITE DESIGN STANDARDS**

#### ***Street Patterns***

##### **Respect historic patterns of building development.**

New buildings should be situated on their sites in a similar manner to surrounding historic buildings in the area. This includes building orientation and established setbacks.

##### **Preserve historic street patterns.**

Most historic areas of Salt Lake City developed in traditional grid patterns. New construction within historic districts should not interfere with historic street patterns.

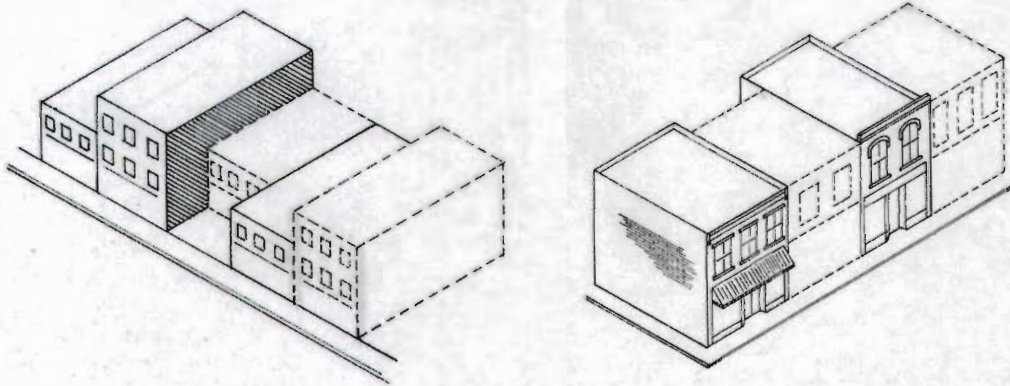
#### ***Building Orientation***

##### **New construction should be oriented toward the major street.**

Traditionally primary entrances are oriented to the street, which encourages pedestrian traffic. Orient new buildings toward the street to be consistent with the character of the streetscape.

##### **Set back of new buildings should be in line with existing buildings.**

Maintain the traditional lines that have been established along the street to create an even flow of buildings.



*On the left, inappropriate new construction. On the right is shown appropriate new construction with uniform setback to create a continuous wall of facades.*

## ***STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...***

### ***Street Lighting***

**Street lighting should be simple in design and unobtrusive.**

Lighting should not visually dominate the site or detract from the architectural character of surrounding buildings

**Street light design should be compatible with the surrounding streetscape.**

**Replicas of historic street lamp designs are not allowed.**

Replicas invoke a false sense of history and should be avoided. Contemporary designs based on traditional styles may be approved.



*Above is an example of an appropriate exterior pole light (1136 3rd Avenue North).*

### ***Surface Parking in Residential Districts***

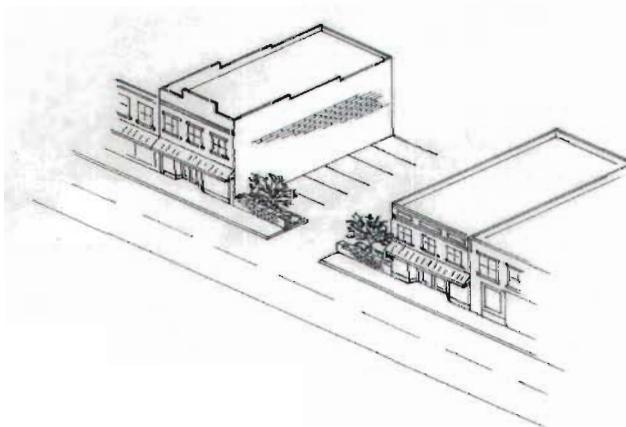
**Protect historic buildings and structures when planning and constructing parking lots.**

**Place parking areas where they are least visually obtrusive.**

The rear of buildings is the best choice for parking areas if feasible.

**Screen new parking areas with landscape materials.**

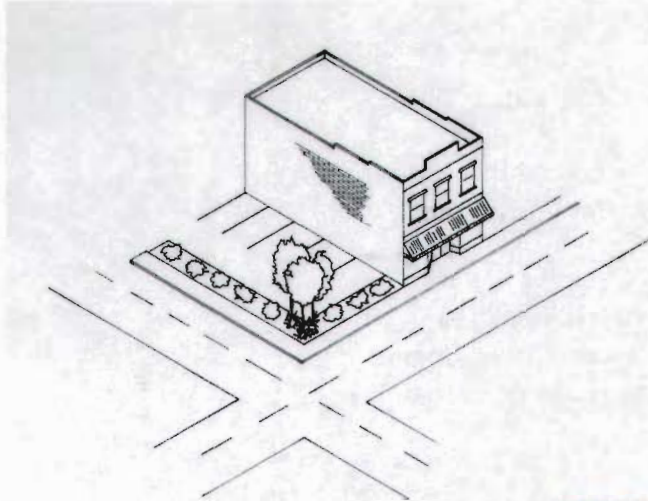
New parking areas should be screened through the use of landscape materials such as shrubs, brick walls, or trees. These landscape materials should have the same setback and location as the front walls of adjacent buildings. Large parking areas should be divided with plantings.



*Parking lots should be screened with landscaping aligned with adjacent buildings.*



***STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...***



*Corners lots in commercial areas should be screened on all sides.*

*Additional landscaping would help to screen this parking lot in the Avenues Historic District.*



*Older shade trees should be incorporated in the screening of new parking lots.*

***STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...***

*Parking Garages in Commercial Districts*

**Parking Garages Shall Be Designed to Be Compatible With Adjacent Historic Buildings**

New parking garages should be designed to be compatible with adjacent historic buildings in materials, fenestration, massing, scale and detailing.

**Parking Garages Should Maintain the Pedestrian Streetscape**

Where parking structures abut streets, retail or other uses along the ground level are strongly encouraged to maintain pedestrian interest and activity.

**Parking Decks Should Be Screened**

Building materials and design should effectively and attractively obscure the view to the interior of all parking decks. Garages shall be designed such that the sloping circulation bays are internal to the building and not expressed in the exterior treatment of the building.

*Multi-story parking lots in the downtown area should be sited at interior areas of the block and the design should screen vehicles as much as possible such as this garage in the 100 block of South State Street.*



*If built directly on the street, new parking garages should be designed to compliment adjacent historic buildings in materials, fenestration and overall design..*



***STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...***

**BUILDING SCALE STANDARDS**

***Mass and Scale***

**New buildings should be compatible with adjacent buildings in terms of scale and proportion.**

Replicating the existing pattern established along the block will provide visual continuity and uniform scale.

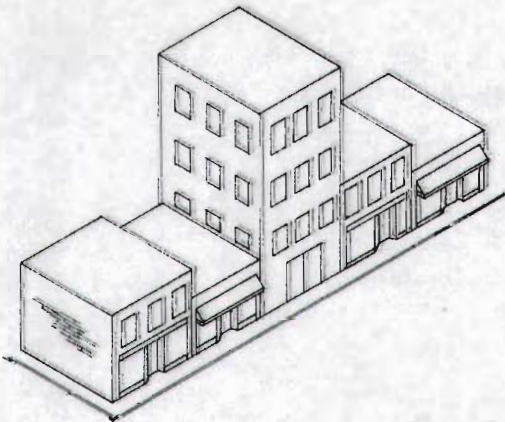
**New buildings should not be dramatically larger than historic buildings so as to overwhelm the streetscape.**

While new buildings may be larger than historic ones, they should not compromise the visual continuity of the street. New buildings of a larger mass may be subdivided into smaller visual modules that are similar in size to historic structures in the area.

***Height***

**The height of new buildings should be compatible with that of adjacent historic buildings.**

There is a wide diversity of building heights in Salt Lake City. New construction should be compatible in height with the block and general surroundings on which it is sited.



*New buildings that are not compatible in height to surrounding historic buildings, such as that shown in the image at left, disrupt the sense of visual continuity along the street, and thus compromise the character of the streetscape.*

**STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...**

***Width***

**New buildings should be designed to appear similar in width to surrounding historic buildings.**

If new construction is filling a large footprint that is wider than traditional buildings along the block, the new construction should be divided into visually separate sections that give the appearance of traditional building widths. This can be accomplished with vertical divisions with the building design.



*Large new buildings should be designed with vertical divisions to be consistent with traditional historic building widths.*

***Solid to Void Ratio***

**Window size and proportion of openings should be consistent with adjacent historic buildings.**

New buildings should have similar amounts of wall space and openings for windows and doors as neighboring historic buildings. Rhythm, size, and spacing of window and door openings should be in patterns similar to surrounding historic buildings.

**STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...**

**BUILDING FORM**

**New buildings should possess forms that are similar to those of existing historic buildings along the block on which it is sited.**

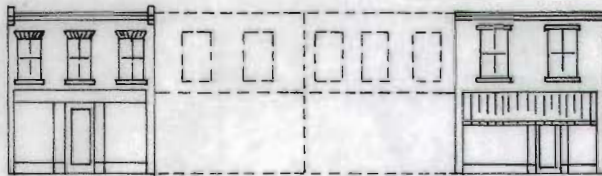
Typically, commercial buildings in Salt Lake City have been constructed in simple rectangular forms of varying heights.

**The roof form of new commercial buildings should match those of adjacent historic buildings.**

Flat roofs are most common for commercial buildings in Salt Lake City, but new construction should have roof forms consistent with surrounding buildings on the block.

**New buildings should maintain the traditional separation between storefronts and upper facades.**

Typically, ground floor storefronts are visually separated from upper floors through design patterns and window placement. This separation should be replicated in new construction, and the separation should be in alignment with adjacent buildings.



*Appropriate alignment: The top sketch at left illustrates new construction that maintains traditional storefront and upper façade alignment. The bottom sketch illustrates inappropriate alignment.*

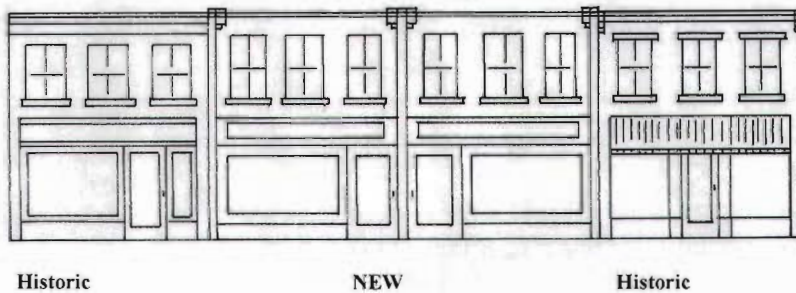


**STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...**

***Rhythm and Spacing***

**Proportions of window and door openings should be similar to those of surrounding historic buildings.**

Similarity in rhythm and spacing of window and door openings strongly contributes to the visual appearance and character of a district. This includes the pattern of display windows along storefronts as well as upper level windows. It is important that new construction maintain a pattern similar to that already established in the district.



*New construction should be consistent with storefront and window size and spacing.*

**BUILDING DETAILS**

***Materials***

**Use of traditional building materials that are compatible with adjacent buildings is preferred.**

Common building materials such as wood help to provide a sense of visual continuity and flow to the street.

**New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.**

Alternative materials may be approved if they appear similar in scale, proportion, texture and finish to materials used historically. Also, alternative materials must have a proven durability in Salt Lake City's climate. Metal products are allowed for soffits and eaves only.

## ***STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...***

### ***Architectural Character***

**Building components of new construction should be similar in size and shape to those found historically along the street.**

Components such as windows, doors, bulkheads, and display windows of newly constructed commercial buildings should be comparable in size and shape to those of historic buildings in the area in order to maintain visual continuity in the district.

**The scale of decorative elements should be similar to that of surrounding historic examples.**

These include ornamental elements such as cornices, moldings, or other decorative elements.

**New buildings should be contemporary but compatible in design to historic buildings.**

It is important to be able to distinguish new buildings from historic ones. New construction design should not seek to replicate historic styles nor should it contrast dramatically with the existing historic architectural context.. New buildings need to be visually compatible with neighboring historic buildings, yet be representative of their own time. Visual compatibility is achieved through similarities in mass, scale, materials, and established patterns of features such as windows, doors, and storefronts.

**Contemporary interpretations of traditional details are encouraged.**

For example, contemporary designs for window moldings and door surrounds can provide visual interest and convey that the construction is new.

**The imitation of historic styles is discouraged.**

Replication of historic styles makes it difficult to distinguish old and new buildings, and thus interpret the evolution of architecture within the district. Contemporary interpretations of historic styles may be considered if they are subtly distinguishable as new.



*New construction such as illustrated above should have windows and storefronts in keeping with traditional designs and detailing.*

***STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...***

***Windows***

**Windows with vertical emphasis are encouraged.**

Traditionally upper story windows in Salt Lake City's historic commercial buildings are rectangular in form with a vertical emphasis. Transoms, both rectangular and arched forms, are also common.

**Storefront display windows should reflect historical examples in size, scale, and proportion.**

Display windows are important character-defining features of commercial buildings, and similarity in scale will promote visual continuity of the streetscape.

**Windows shall be simple in shape.**

Odd window shapes such as octagons, circles, diamonds, etc. are discouraged.

***Entries***

**Entries should be similar to surrounding historic examples in size, shape, and placement.**

Salt Lake City's historic commercial buildings have a wide variety of entrances, including recessed entries, central and corner examples, and both single and paired (double) doors. Similarity in entrances of new designs will promote a sense of scale and rhythm along the street.

***Awnings and Canopies***

**Awnings and canopies should be of traditional materials.**

Cloth, canvas, or metal awnings or canopies are best for Salt Lake City's commercial buildings. Vinyl or other synthetic materials are not allowed.

**Awnings should fit the opening(s) to which they are attached.**

Use rectangular awnings for rectangular openings, and curved awnings for arched openings.



*New construction should be designed with appropriately sized windows, storefronts and awnings as shown above.*



**STANDARDS FOR NEW COMMERCIAL CONSTRUCTION, continued...**

***Lighting***

**Exterior lighting should be subtle and unobtrusive.**

Light fixtures should be unobtrusive in design, materials, and placement.

**Lighting should be compatible with the building and the streetscape and not be visually dominant or intrusive.**

Light design should compliment the new building's style and not detract from the surrounding historic setting. Lighting should be a subtle addition to the property and not dominate the overall site or intrude on adjacent properties.

**Light fixtures should not suggest a false sense of history.**

Contemporary interpretations of historic light fixture designs are appropriate, but fixtures should **not be** direct replicas of earlier architectural periods.

## ***STREETSCAPE ELEMENTS***

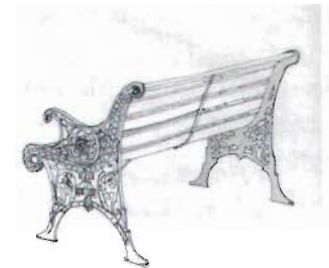
### **Policy:**

Streetscape elements include lighting, planter boxes, street furniture, and sidewalks. Enhancement of the streetscape through the addition of these elements is encouraged.

### **Background**

Salt Lake City has invested in streetscape improvements in the commercial areas and should continue to enhance through streetscape elements such as benches and planters. Major streetscape improvements considered in the future should be consistent with the historic character of the area and follow traditional designs.

For additional information on streetscape elements, please refer to *Design Guidelines for Residential Historic Districts in Salt Lake City*.



*The addition of streetscape elements such as benches is encouraged.*

## ***STANDARDS FOR STREETSCAPE ELEMENTS***

**Commercial areas should be enhanced through streetscape elements.**

Elements such as benches and planters make commercial areas more attractive and enjoyable.

**Major streetscape improvements considered in the future should be consistent with the historic character of the commercial area.**

Streetscape element designs should be compatible in design and appearance with the surrounding streetscape and built environment.

**Landscaping should not damage historic buildings or conceal historic elements.**

**Outdoor furniture should be of uniform appearance and historically appropriate materials, such as wrought iron, and not impede pedestrian flow.**



*Investments such as this streetscape planter on the 200 block of South Main Street enhance commercial areas and are encouraged.*

## **MECHANICAL EQUIPMENT and SERVICE UTILITIES**

### **Policy:**

Mechanical equipment and service utility devices should be sited where they are not readily visible. They should be placed in inconspicuous areas and be as unobtrusive as possible and screened with landscaping or fencing. If affixed to a building, devices should be installed to avoid damaging the property. Conduits should be painted to blend with the color of the building.

### **Background**

Modern developments in communication and energy have resulted in the increase use of devices such as satellite dishes and solar panels. Commercial buildings also require trash and recycling storage areas and other equipment. These elements can be effectively integrated into historic properties without detracting from their historic character as long as property owners are conscientious about their placement and installment.

Mechanical systems, utility boxes, trash receptacles, and other service elements should be placed in inconspicuous areas where they are not readily visible from the street. Satellite dishes, solar panels, and other communication or energy devices should be located as unobtrusively as possible. Rear wall or rear roof slopes are the best locations for these devices.



*Heating and cooling units should be located at rear elevations such as shown here or on rooftop areas not visible from the street.*



*This HVAC system at 271 Center Street is situated in an inconspicuous area on the rear elevation.*

## **DESIGN STANDARDS FOR MECHANICAL EQUIPMENT**

### *Satellite Dishes*

**Satellite dishes should be placed in inconspicuous areas where they are not readily visible from the street.**

They should be located on the rear elevation or rear roof slopes. They should not be mounted on primary elevations of a building.

**Satellite dishes that are small in size are more appropriate than larger ones**

### *Solar Devices and Systems*

**Solar devices and systems should be located where they are least visible and obtrusive and cause the least impact to the integrity of the historic building.**

Rooftops, rear lots or rear accessory buildings that are not readily visible from public right-of-ways (except alleys), if available, are the preferred locations for solar devices. Side lots in a location that is not readily visible from the primary street are also options.

**Solar panels installed on historic buildings should be located where they are the least visible from the street.**

Rear elevations or rear roof slopes are the best location for solar devices mounted on historic buildings. Solar panels should not be mounted on the main facade of a building.

**Solar panels that are attached to a buildings should be flush with the roofline.**

If not attached to the building, solar panels should be located in side or rear yards. Exposed hardware, frames, and piping should have a non-reflective finish.

*Solar panels may be installed at rooftop locations as long as they are not readily visible from the street.*



**DESIGN STANDARDS FOR MECHANICAL EQUIPMENT, continued...**

***Utilities***

**Ground-mounted mechanical systems should be located behind or on top of buildings.**

If on the ground, they should be screened from view using fencing or plants. If on top of buildings, they should be set back or behind a parapet, not visible from the street.

**Window mechanical systems should be located on the side or rear elevations; their visibility should be as minimal as possible.**

**Meters, conduits, and other equipment should be located on rear elevations.**

***Trash and Recycling Storage Areas***

**Place garbage containers behind buildings and screen them from view.**

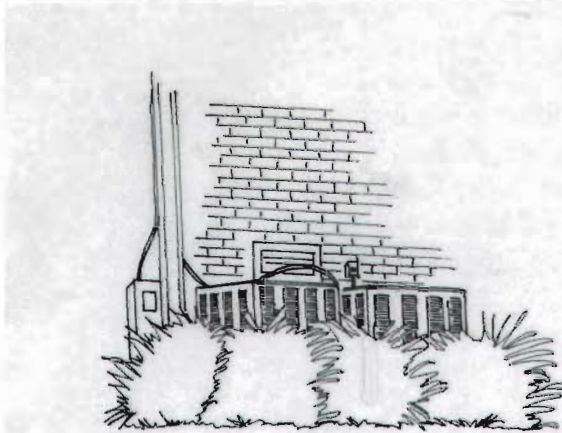
Dumpsters and other garbage containers can be concealed with fencing or plants.



*This roof mechanical system at 442 North 300 Street is set back so that it is not readily visible from the street.*



*Meters at 39 North I Street are correctly placed on a non-primary elevation.*



*Conceal mechanical systems with landscaping.*

## **SIGNAGE**

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### **Policy:**

Existing historic signs should be retained and maintained if possible. New signs and significant alterations to existing signs should be compatible with the historic building and streetscape. Signs should be installed in such a manner that no damage occurs to historic materials. All signs must meet the specific requirements of Salt Lake City's sign ordinance and the *Standards for Commercial Signs in Historic Districts and Landmark Sites*.

### **Background**

Commercial buildings traditionally have had a variety of sign designs and placement, allowing for wide flexibility for their use in Salt Lake City's commercial areas. During the 19th century, a great number of signs commonly dominated the landscape of commercial areas. Signs were displayed in every possible area and manner—in windows, over doors, painted on exterior walls, and hanging over or even across the street. One of the more common places to mount signs was on the lintel above the first story, and around 1900 it became popular to paint signs directly on the inside of display windows in gold leaf.

Following the invention of electricity, it became increasingly common to illuminate signs with light fixtures. This was typically accomplished by a simple fixture anchored above a sign and shining light directly on the advertisement. Light fixtures were commonly simple in design so that the primary focus of the viewer would be on the sign rather than the light fixture. Neon signs first became available in the United States in the 1920s and became very popular during the mid-century, particularly for restaurants and movie theaters.

## ***SIGNAGE, continued...***

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Today's approach to signage in commercial areas is more conservative than that of the 19th century. The number and frequency of signs is less as current aesthetic and cultural trends seek a more organized streetscape than that of the 19th century. However, signs remain important elements in the historic and commercial character of business districts, and historic signage should be retained and maintained if possible. Painted advertising or signage on historic walls can provide evidence of early or original occupants of a building and can provide artistic interest.

Modern backlit fluorescent signs are inappropriate on historic buildings and are not allowed. Likewise, large applied signs and signs attached to buildings can obscure significant architectural details and, therefore, should be removed from historic buildings. New signs should be of a size and style that is compatible with the historic building and should not obscure architectural features.



*"Ghost" signs such as this one at 422-426 North 300 Street should be preserved and maintained, not painted over.*

## ***DESIGN CONSIDERATIONS***

### ***Basic Approach***

The design standards that follow should be used in conjunction with Salt Lake City's *Standards for Commercial Signs in Historic Districts and Landmark Signs*. Signs should also be designed and installed in accordance with the city's Zoning Ordinance. The City's sign regulations found in Chapter 46 outline the amount of allowed sign area and placement. Whenever there is a conflict between the regulations of the base zoning district and those of the H Historic Preservation Overlay District, the more restrictive regulations of the overlay district shall apply. These design standards apply to new construction and rehabilitation.

## ***SIGNAGE, continued...***

### **Appropriate Types of Signs and Standards**

A variety of sign types are appropriate for historic districts in Salt Lake City. These include:

**Wall Signs** - Signs that lay flat and are applied directly to an exterior wall surface of a building, or signs that are painted directly on the wall of a building.

- When planning a wall sign determine if architectural elements exist that could define a "sign panel." If so locate signs so they fit within these panels.
- The size and proportions of a wall sign shall be similar to those seen historically on the building, adjacent streetscape and district.

**Painted Window Signs**—Signs that are painted directly onto either the interior or exterior of windows.

- Metal leaf and subdued colors are historically appropriate window sign materials.
- The maximum area of a window sign shall not exceed 25% of the window area, or eight square feet, whichever is the lesser amount.



*Examples of appropriate wall signs at 500 East Street (left) and 1136 3rd Avenue (right).*



***SIGNAGE, continued...***

**Awning Signs**—Lettering and/or logos that are incorporated into awnings.

- The maximum area of an awning sign shall not exceed 20% of the awning panel or eight square feet, whichever is the lesser amount.
- Awnings must be a size and shape compatible with the character of the building and streetscape.
- Awnings shall be angles, not curved or rounded.
- Backlit awnings, metal awnings, and vinyl awning are not allowed.

**Projecting/Hanging Signs**—Signs that extend from a small pole or post that is attached to the exterior of a building. These include cloth banner signs as well as signs of wood, metal, or other materials.

- Projecting signs may be considered where allowed by the zoning ordinance, or as a special exception in other districts and landmark sites, with Board of Adjustment approval.
- Canopy or marquee signs will be considered when such elements exist or existed on a building historically, and the design of the canopy or marquee sign is consistent with the historic character of the building.
- The bottom of a projecting sign, canopy or marquee sign shall be a minimum of ten feet above the sidewalk.
- The size of the sign shall stay subordinate to the building.
- Other approvals for projecting signs may be required to allow a sign to overhang the public right-of-way.

*Examples of appropriate projecting sign at 430 E. South Temple.*



## ***SIGNAGE, continued...***

**Free Standing or Monument Signs**—Signs that are not attached to a building but stand alone on the grounds of a property.

- Freestanding or monument signs may be used in lieu of (not in addition to) a sign on the building in cases where a sign on the building would not be appropriate.
- Freestanding or monument signs shall be used in lieu of a building sign, not as an opportunity for additional signage on buildings that already have building signs.
- Freestanding and monument signs shall be pedestrian in scale (not exceeding four feet in height) and compatible with the architecture of the building and streetscape.

### **Inappropriate Types of Signs**

- Signs that are out of character with those seen historically and that would alter the historic character of the street.
- Backlit plastic panel signs and backlit awnings.
- Oversized signs that dominate the visual appearance of the building.
- Signs attached to a building in such a way as to obscure significant architectural detailing.
- Animated signs and electronic changeable signs.



*Appropriate freestanding or monument sign at 208 1300 East.*

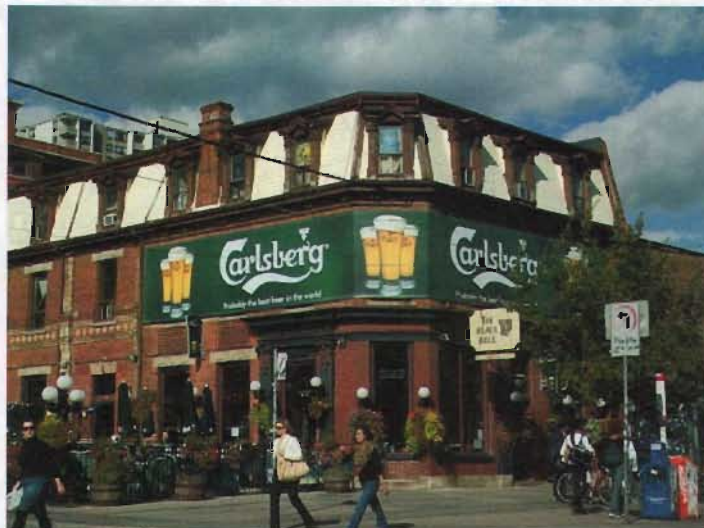
***SIGNAGE, continued...***

*NO - Internally lit plastic signs are not appropriate in any historic areas.*



*NO - Animated or electronic signs should not be installed on historic buildings or in historic districts.*

*NO - Signs should not conceal or obscure historic building designs or detailing.*



## ***SIGNAGE, continued...***

### ***SIGN DETAILS***

#### **Number and Location**

Signs may be located in a variety of places on buildings, including storefront beltcourses, upper façade walls, side walls, or on awnings or canopies. Signs may hang or be mounted in windows, or project from the face of the building. Signs may also be painted on windows or the glass areas of doors. Free standing signs may be placed on the lot of the building, or in the case of removable sandwich board type signs, on the sidewalk. Be sure that these types of signs do not block pedestrian traffic or the visibility of motorists.

Signage should not dominate the building visually, so no more than three signs should be used per building, not counting signs painted on windows. Also wall signs should not exceed 20% of the overall wall surface.



*This drawing shows appropriate locations for commercial signage. No more than three signs should be used per building., not counting signs painted on windows.*

## ***SIGNAGE, continued....***

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### **Materials**

In order to be compatible with the historic character and appearance of historic buildings, new signs should be constructed of traditional materials such as wood, glass, copper, or bronze. Sand-blasted wood signs are appropriate. Plastic, substrate, or unfinished wood signs are not recommended. Modern backlit fluorescent signs are inappropriate.

### **Illumination**

Lighting for signs should be as unobtrusive as possible and be compatible with the historic character of the building. Simple spot lighting or up-lighting is most preferable for signs. This type of lighting is effective, yet does not dominate the appearance of a building.



*This example of an appropriate wall sign at 564 East 3rd Avenue also demonstrates appropriate spot lighting.*

### **Keeping Historic Signage**

Historic signs add to the historic character and appearance of a building and should be maintained and preserved when possible. These include painted wall signs, which may provide information regarding original or early occupants of a building. Often faded, these “ghost” signs can add historic interest and should not be painted over. Historic signs also include original neon signs and specialty signs, such as barber shop poles or pawn shop signs. These types of historic signs contribute to the overall sense of time and place of the streetscape. City zoning ordinances can allow for exceptions to preserve existing historic signs that do not conform to the current sign ordinance.

## **DESIGN STANDARDS FOR SIGNAGE**

**Historic signs, including neon signs, should be preserved, maintained, and repaired.**

Historic signs add to the overall appearance and character of historic commercial buildings and should be treated as significant features of the property. Historic painted wall signs and “ghost” signs should not be painted over.

**New signs should be of traditional materials.**

Construct new signs out of materials such as wood, glass, copper or bronze letters. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.

**Signs should be sized in proportion to the building.**

Avoid oversized signs as they detract from the building’s historic architecture

**Buildings should have no more than two or three colors.**

Colors should be coordinated with overall building colors.

**Signs that resemble logos or symbols for businesses are encouraged.**

**Buildings should have no more than three signs, not counting signs painted on windows.**

Too many signs on a building can be visually distracting and overwhelm the building’s appearance.



*Signs painted on windows, such as this one at 430 South Temple, are appropriate.*



*Logo signs are an appropriate and creative way to advertise a business. Above: 22 100 South.*



*Good local examples of an awning sign (564 3rd Avenue North) and a projecting sign (501 East 300 South).*

## ***DESIGN STANDARDS FOR SIGNAGE, continued...***

### **Use traditional lettering styles for signs.**

Serif, Sans Serif or Script lettering are appropriate. Letters should not exceed 18 inches in height or cover more than 60% of the total sign area.

### **Place signs in traditional locations.**

Traditional sign locations include storefront beltcourses, upper façade walls (not to exceed 20% of the overall wall surface), hanging or mounted inside windows, or projecting from the face of the building. Movable sandwich boards or “menu easels” are also allowed and provide additional signage for businesses.

### **Install signs so that no damage occurs to historic fabric.**

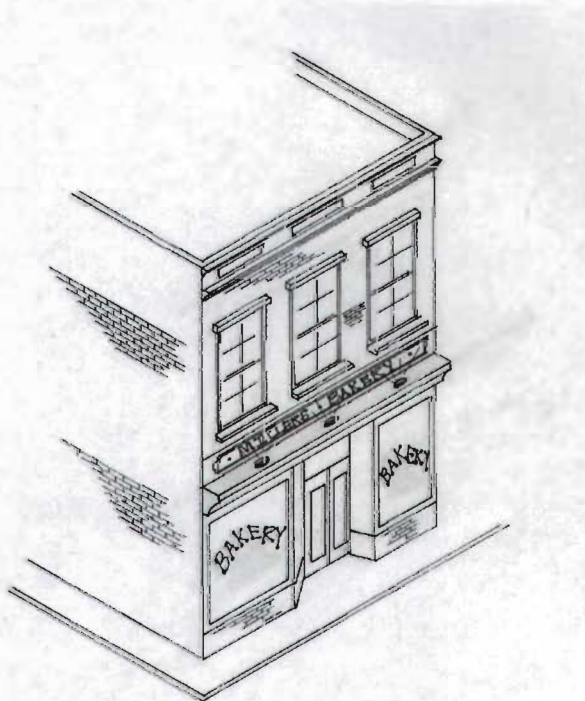
Signs should be installed in such a way that there is no damage to historic materials. Mounting brackets and hardware for signs should be anchored into mortar, not masonry.

### **Conceal lighting for signs.**

Spot- or up-lighting is appropriate for signs. Internally lit or back-lit signs are not appropriate.



*This banner sign at 82 North E Street is historically appropriate.*



*Lighting for signs should be indirect and as unobtrusive as possible. This example shows lights mounted above a storefront cornice.*

## **OVERVIEW - SALT LAKE CITY'S HISTORIC COMMERCIAL BUILDINGS**

Salt Lake City was laid out in 1847 in an orderly plan that anticipated growth. Large blocks were bounded by wide streets oriented in cardinal directions. However, the plan made no provision for a business district. Main Street and other major thoroughfares were lined by residential "inheritances," assigned to residents by the church. Early manufacturing in the agrarian village included scattered sites for milling, furniture making, spinning and weaving, but no central concentration of commercial activity.

Of necessity, a commercial district began to take shape. In 1850 James Livingston and Charles Kinkead erected the Salt Lake City's first store on Main Street, and other mercantile establishments soon followed, centered on the west side of Main Street between South Temple and First South. These 1850s buildings were either adobe or frame, with adobe most prevalent. For roughly a decade, Salt Lake City's commercial area was contained within a couple of blocks.

Fort Douglas opened in 1862, making Main Street and South Temple busy thoroughfares as merchants traveled between the fort and downtown and increasing commercial activity along Main Street. Commercial buildings became more refined during the 1860s—generally one or two stories high and one to three bays wide with gabled roofs and extended false "frontier town" fronts that made their roofs appear flat. Establishments included clothing stores, dressmakers and tailors, groceries, dry goods stores, bakers, hotels, restaurants, saloons, a telegraph office, banking, a blacksmith and livery stables.

A wave of growth and change swept through Salt Lake City's commercial community with the completion of the transcontinental railroad in 1869, linking Utah to the rest of the country. With the celebrated driving of the "golden spike" at Promontory Summit just 80 miles away, Salt Lake City gained access to national markets. A more complex economy developed locally, one based on cash rather than trade, and based on capitalism instead of subsistence. Most notably, the presence of the railroad opened the mining industry in Utah, and fortunes were made. Salt Lake City became more urban within a decade.



*This 1909 photograph of Main Street shows the intermingling of earlier two-story commercial buildings with newer, multi-story buildings as Salt Lake City's economy benefited from the construction of rail lines. (Photo courtesy Utah Historical Society)*



Commercial Design Guidelines

The railroad also enabled Salt Lake businessmen to keep pace with the architectural mainstream. By the mid-1860s a variety of styles—Neo-Classical, Romanesque and Gothic Revival—were finding expression in the new masonry commercial buildings going up at a fast clip along Main Street.

In 1864, Utah's first millionaire, William Jennings, built his Eagle Emporium on the southwest corner of Main and First South. Strongly Romanesque with Neo-Classical elements, the two-story building sported distinctive spires along its roofline. In rapid succession, other businesses began to fill in both sides of the street. The west side of Main Street, its numerous brick buildings distinguished by pronounced Romanesque arches, became the commercial center of the territory.

During the 1870s and 1880s profits from the silver, gold and lead from mines surrounding Salt Lake Valley built the City's early skyscrapers as the commercial district continued to move to the south. By 1880, the core commercial district centered around Second South. Only ten years later, the City's population had doubled to nearly 40,000, and Third South had become the city's commercial hub. By 1890, Fourth South held that distinction.

During the 1880s, streets were surfaced, masonry replaced wood and adobe construction, and new commercial buildings generally reached three stories. Salt Lake City had lost the look of an agricultural village.

*The Bamberger Building, 163 S. Main Street, 1911. (Courtesy Utah Historical Society)*

Meanwhile, in the railroad terminal area west of the central business district, Salt Lake businessmen constructed warehouses and light manufacturing plants. This development was concentrated from about 300 West Street to 600 West Street. Today, the best concentration of these warehouses from the late 19<sup>th</sup> century remains as the Warehouse District located between First and Third South and Third and Fourth West Streets.

The Union Pacific Railroad built a depot on South Temple while the Denver and Rio Grande Railroad located its depot on Third South. A network of rails began to work its way into the city. By 1900, the tracks of 15

railroads extended into the central sections of Salt Lake City.

By the turn of the century, Salt Lake City's growing commercial district was complemented by impressive civic and religious buildings. The six-spired Salt Lake Temple was completed in 1892. Two years later, the elaborately sculptured Romanesque Revival style City and County Building, which also served as the state capitol, was completed. In 1906, the city saw the opening of a Classical Revival style Federal Building and Post Office. The new Union Pacific Station on South Temple featured a slate-shingle mansard roof typical of Second Empire styles and stained-glass windows inside. The Romanesque-style Denver and Rio Grande railroad station completed in 1909 quickly became a city landmark. In 1911 the opulent Hotel Utah, a fabulous example of Neo-Classical style, opened with ten stories and 500 rooms. A beautiful representation of Renaissance Revival style, the Utah State Capitol was completed in 1915.

Commercial building during the early years of the 20<sup>th</sup> century was no less impressive. As the rising cost of downtown land made buildings taller than six stories desirable and as passenger elevators made them practical, Salt Lake City businessmen hired architects to design buildings of ten stories and more. The remarkable period of Romanesque building in Salt Lake City was over and early skyscrapers had arrived.

The classically detailed Boston and Newhouse buildings on adjacent corners of Exchange Place were completed in 1910. Hailed as the city's first skyscrapers, these 11-story buildings employed a protected steel frame and masonry facing. The Boston and the Newhouse were the work of Samuel Newhouse, who used his vast interests in lo-

The city's most prominent Gentile booster, Newhouse launched a campaign to move the business district in Salt Lake City from South Temple Street four blocks to the south to Fourth South Street. On Fourth South Street Newhouse not only built the Boston, the Newhouse and the Newhouse Hotel, but he also donated land for the Commercial Club, financed the Chamber of Commerce headquarters and provided land for the Stock and Mining Exchange building.

*Skyscrapers, like the 11-story Boston Building (1909), at Exchange Place and Main Street, became more common with the development of a lucrative mining economy. (Courtesy Utah Historical Society)*

*In addition to downtown, neighborhood commercial buildings were constructed in the early 20th century such as the Capitol Cleaning Co. at 802 S. State Street shown in 1918. (Courtesy Utah Historical Society)*

Mormon-Gentile rivalry had always played a role in Salt Lake City commerce, but in 1910 that rivalry played out in the polarization of two district commercial centers. The Mormon district centered to the north around Temple Square. In counterweight, the Gentile commercial center rested to the south in Newhouse's newly developed Exchange Place.

During this period of rapid growth, even the city's early skyscrapers evinced quickly changing architectural styles. The Kearns Building was completed in 1911 on Main Street. It rises ten stories above the street and is highly decorative in the Sullivanesque manner. Only a year later, the tallest building between the Missouri River and the west coast opened on Salt Lake City's Main Street. The 16-story Walker Building had a simpler façade, a harbinger of starker modern design to come.

Commercial expansion fueled by the region's rich mineral resources continued into the 1920s. Meanwhile, the city's population nearly tripled between 1900 and 1930, reaching 140,000. With the rest of the nation, Salt Lake's economy plummeted following the stock market crash in 1929. The value of products from Utah's mines dropped 80% from \$115 million to \$23 million. By the winter of 1932-33, Utah's unemployment rate was nearly 36%. Needless to say, construction of commercial buildings had come to a standstill.

Fortunately, the New Deal brought public works jobs to 30,000 Utahans. A few years later, World War II revitalized Utah's economy with war industries and military installations. Industrial expansion continued after the war and the city's population reached 189,454 by 1960. The population of Salt Lake City dropped during the 1960's, mostly because of a trend toward suburban living. Several commercial and service centers were built in the suburbs, drawing businesses and residents away from the downtown area. To help counteract this movement, the Mormon Church invested \$40 million in development of a downtown shopping mall, the ZCMI Center Mall.

In addition to the downtown shopping mall, during the 1950s and 1960s, the skyline of downtown Salt Lake City gradually transformed through the construction of modern skyscrapers. The first of these was the First Security Bank Building completed in 1955. This twelve-story building was designed in the International style with a curtain wall of glass, steel, aluminum and porcelain enameled steel panels. Construction of the building set a precedent for other skyscrapers in the city and over the next two decades numerous high-rise buildings were constructed downtown.

Salt Lake City's downtown construction boom continued into the 1970s and in 1972 the 28-story LDS Church Office Building was completed. This building was distinguished by its vertical emphasis and exterior of quartzite columns and narrow windows. Skyscrapers continued to be constructed downtown over the next several decades.

With the construction of modern skyscrapers, older blocks were razed to make way for new buildings. Many citizens were disturbed by the demolition of irreplaceable landmarks and a preservation ethic emerged. Salt Lake City took a second look at the city's historic buildings, and classic older buildings began to see renovation. In recent years many commercial buildings along Main Street, Exchange Place and other sections of downtown have been rehabilitated using federal and state tax credits and other financial incentives.



*One of downtown's tallest buildings, the LDS Church Office Building was completed in 1972.*

In neighborhoods such as Capitol Hill and the Avenues few new commercial buildings were constructed after 1950. However, in Central City and along East South Temple, a number of modern commercial buildings were built in the 1950s and 1960s. Influenced by the International Style, these buildings were designed with various exterior materials such as marble and stone panels and with steel and aluminum doors and windows. Most were built with flat roofs and minimal architectural detailing.



*The First Security Bank Building completed in 1955 was the city's first modern skyscraper.*



*The commercial building at 641-645 East South Temple was built in 1957 and displays black marble panels and a sleek exterior.*

## ***BUILDING TYPES***

### ***Overview***

Commercial buildings in Salt Lake City can generally be defined by building types and often by a specific architectural style or style influence. Building types can be categorized by form, massing, door and window openings, and other features that shape the overall arrangement of the primary façade. The primary façade generally faces the street and serves as the main entrance into the building. Building types may then be embellished to reflect architectural detailing and styles common from its construction period.

The most comprehensive study of commercial buildings is *The Buildings of Main Street, A Guide to American Commercial Architecture* by Richard Longstreth published in 1987. Longstreth's research resulted in the identification of eleven major building types that dominate the country's commercial architecture in the 19th and 20th centuries. Most of these building types are found in Salt Lake City and also reflect a variety of architectural styles.

### ***One-Part Commercial Blocks***

Many commercial buildings in Salt Lake City can be characterized as One-Part or Two-Part building types. A One-Part commercial building is generally one-story in height and displays a storefront with transoms and display windows resting on bulkheads (the lower panels on which the windows rest).



*The one-story buildings at 271 Center Street (above) and 361 North Main Street (below) are also examples of One-Part commercial blocks.*



*A good example of a One-Part commercial block is the building at 802 600 East.*

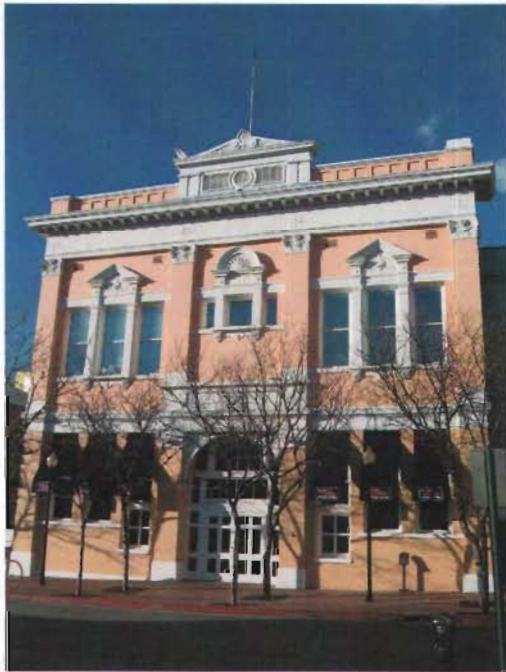


***BUILDING TYPES, continued...***

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***Two-Part Commercial Blocks***

The majority of commercial buildings in Salt Lake City can be characterized in form as Two-Part commercial blocks. These are buildings which have two primary components – storefronts and upper facades. Original storefronts are largely transparent and consist of display windows resting on bulkheads, transoms, and entrances with glass and wood doors. Upper facades have one or more floors of windows and decorative detailing such as brick, concrete or terra cotta panels and cornices at rooflines. These buildings are generally no more than three-stories in height.



*The buildings at 134 West Pierpont Avenue (left) and at 342 West Second South Street (below) are representative of Salt Lake City's Two-Part commercial blocks.*



***BUILDING TYPES, continued...***

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*Two-Part Vertical Block*

Two-Part vertical blocks are building types of four or more stories and have the zones of the base of the building and upper facades. The base is usually the storefront or storefront and similar designed second story with a continuous designed façade above. This type developed as a way of unifying the appearance of tall buildings constructed in the early 20th century.



*The Felt Building at 335-339 South Main Street was constructed in 1909 and has a separate storefront zone and unified upper façade. The building is distinguished by its glazed terra cotta and arched panels below the cornice.*

## ***BUILDING TYPES, continued...***

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### *Three-Part Vertical Block*

The three-part vertical block building is similar to the two-part vertical block except that it has a distinct upper zone of one-to three-stories. This building type is generally associated with tall buildings constructed in the early 20th century. It is related to the designs of architect Louis Sullivan who felt that buildings should have separate zones of base, shaft and capital. Many of the older high rise buildings in downtown Salt Lake City are three-part vertical block designs.



*The McCornick Building at 74-78 South Main Street built in 1893 is an example of a three-part commercial building.. Although the first floor has been altered, it still retains its distinct treatment of designs on the first floor and rectangular windows on the seventh floor..*



***BUILDING TYPES, continued...***

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*Enframed Window Wall*

The enframed window wall was primarily used on small to moderate sized commercial buildings. This building type had an emphasis on order and unity by enframing or surrounding the storefront or storefront and upper façade within a wide and continuous design. This is often reflected through the use of a consistent exterior material such as brick, stone, terra cotta or glass panels. On upper facades this enframing was generally around large windows or bands of windows.



*The building at 422-426 North 300 West Street is a one-story example of an enframed window wall plan with a simple brick surround around the storefront..*

*Another example of an enframed window wall plan is the Felt-Buchorn Building at 445 E. South Temple. Built in 1959, it displays a continuous surround of porcelain steel panels which frames the display windows and entrance.*



## ***BUILDING TYPES, continued...***

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### *Arcaded Block*

Arcaded block buildings are characterized by a series of evenly spaced rounded arch openings on the primary façade. These arches can be one-story in height or extend over several stories. They reflect the large loggias or arcading built in Italy during the renaissance and are often essential features of the Renaissance revival style of the early 20th century. Arcaded blocks were often used for banks, large retail stores, post offices and theaters.



*The Orpheum (Capitol) Theatre at 42 West Second South Street was built in 1913 and reflects the arcaded block building type and Renaissance Revival architectural style. The building displays polychrome terra cotta on the main façade and has been restored into a multi-use theater building.*

## ***BUILDING TYPES, continued...***

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### *Vault*

Vault building types are generally two- to three-stories in height and have central openings flanked by smaller end bays. These types of buildings are similar to enframed wall designs but are distinguished by the size and scale of the central opening. These buildings often display classical elements such as columns or pilasters. This design was popular for banks, movie theaters and particularly ornate retail stores.



*Built in 1916, the Tracy Loan and Trust Company was constructed at 151 South Main Street. This vault design features a large central bay with a pedimented entrance flanked by Ionic columns. In addition to the entrance, the central bay is composed of a large window wall.*

***BUILDING TYPES, continued...***

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*Central Block With Wings*

The central block with wings is characterized by a projecting central bay with flanking wings. These buildings are generally two- to four-stories in height and often the projecting bay has a pediment and classical features such as columns and pilasters. Its origins are based on Greek and Roman temples and this design was popular for residences, public buildings and financial institutions in the early 20th century.



*The Salt Lake Stock and Mining Exchange at 39 Exchange Place was built in 1908 and it retains much of its original design. The building's form is central block with wings while its architectural style is Neo-classical. The projecting central bay displays Ionic columns and a large pediment with modillion blocks.*

***BUILDING TYPES, continued...***

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*Enframed Block*

The enframed block is generally two- to three-stories in height with most of the façade divided into bays by classical columns or pilasters. There is usually a continuous central bay section flanked by narrow bays at each end. The end bays often display windows or other openings. This design was popular for public buildings, banks and other financial institutions.



*The Federal Building and Post Office at 350 South Main Street was completed in 1906 and is an example of an enframed block designed in the Neo-classical style. The building is distinguished by its long row of engaged Doric columns on each elevation.*

## ***BUILDING TYPES, continued...***

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### *Temple Front*

Temple Front buildings are derived from the designs of classical Greece or Rome and feature classical columns, pilasters and pedimented entrances. They are generally of one continuous design or composition across the width of the façade. They are usually two- to three-stories in height. The solidity and formal appearance of these buildings were often the home of banks and other financial institutions.



*The building at 102 South Main was originally the Eagle Emporium and built in the mid-19th century. In 1916, the building was remodeled for its occupant, the Zion's First National Bank. The façade features central Corinthian columns flanking a pedimented entrance.*

## ***ARCHITECTURAL STYLES***

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### **Architectural Overview**

Salt Lake City contains a wide range of commercial architectural styles and designs. Historic commercial buildings in the city date from the late nineteenth century through the mid-twentieth century and reflect the city's commercial growth. The commercial buildings in Salt Lake City follow the stylistic designs of the period. Those built from ca. 1880 to ca. 1910 generally display the influences of the Italianate and Romanesque styles. These styles placed an emphasis on rounded arched windows, decorative cornices at the roofline and extensive decorative detailing on upper façades. Romanesque influenced buildings also often feature a variety of materials on upper facades including stone arches and terra cotta decorative panels.

By the early 20<sup>th</sup> century, commercial buildings exhibited the influence of the Colonial Revival and Neoclassical styles. Buildings with Colonial Revival characteristics were generally built with rectangular rather than arched windows and with classical detailing such as Doric and Ionic pilasters, and cornices with dentils and modillion blocks. Neoclassical designs featured a dominant entrance and large classical columns typically with Ionic or Corinthian capitals.

Advances in construction technology also led to the development of the first multi-storied buildings or "skyscrapers" during the early twentieth century. Many of these reflected the Chicago School style, also known as Sullivanesque after architect Louis Sullivan who popularized the modern design. These tall buildings emphasized their verticality through rows of windows within a steel frame grid pattern topped with a bold cornice.

***ARCHITECTURAL OVERVIEW, continued...***

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In the 1920s and 1930s commercial buildings generally became more restrained in their use of detailing and many buildings were designed with simple inset concrete or brick panels on the upper façade. An increased emphasis on commercial marketing in the 1930s and 1940s led to the remodeling of storefronts with new materials such as tinted glass known as Carrara glass, copper and glass display windows, and recessed entrances with terrazzo floors. Since World War II, some of Salt Lake City's commercial buildings have been remodeled with new storefronts and some upper facades have been concealed beneath false fronts. In some cases, changes to buildings that were made over fifty years ago can be architecturally or historically important, and in such cases are to be retained when the building is rehabilitated. Typical changes include the addition of Carrara glass in storefronts and terrazzo floor entrances, which gave the buildings a more modern appearance.

As Salt Lake City grew and its residential areas expanded many neighborhoods supported local commercial businesses that were housed in one- or two-story buildings on primary streets within residential areas. Often these neighborhood commercial buildings were located on prominent corners for high profile and easy access. Another common commercial form that developed in Salt Lake City was the house store. This combination of residential and commercial building typically consists of a one- or two-story commercial building with a traditional storefront attached to a one- to one-and one-half story residential structure. This combined building form allowed small business owners to live and work in the same connected space.



*The New York Hotel at 60  
West Market Street.*



## ***ROMANESQUE, 1880-1900***

This late nineteenth century architectural style was very popular for commercial buildings and many of downtown Salt Lake City's buildings from the turn of the century reflect this style. The style was adopted for many public buildings as well as residential and commercial forms. The style employs a variety of masonry, rounded arches, and emphasizes sculpted shapes. Romanesque buildings with massive stone arches and facades are known as Richardsonian Romanesque, named for architect Henry H. Richardson who designed in this style and was influential in the late 19th century.

### **Characteristics**

- masonry walls, often of two or more colors, types or textures to create decorative wall patterns
- rough-faced, squared stonework
- asymmetrical facades
- wide, round-topped arches featured over windows or entryways
- deeply recessed windows, usually with one-over-one sashes
- floral or other decorative details on wall surfaces and column



*A combination of brick and decorative stone are featured on the upper façade of 28 South Main Street.*



*Rounded arches and textured masonry are common features of the Richardsonian Romanesque style.*

*Above: Brooks Arcade, 268 South State Street*

*Right: 20 East First South*



## ***COLONIAL REVIVAL, 1900-1955***

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The Colonial Revival style recalls the symmetrical and unadorned architecture of the nation's colonial period. A widely dominant style in American residential architecture throughout the first half of the nineteenth century, Colonial Revival designs were also prominent in commercial architecture. The style emphasizes symmetry and balance and employs classical detailing such as dentil molding. Pilasters were often utilized to divide storefronts into a balanced façade, and decorative embellishments, if present, are minimal.

### **Characteristics**

- symmetrical façade
- rectangular sash windows
- simple, unadorned cornice



*Pilasters divide the upper façade at 222 West Third South Street and present a balanced and symmetrical appearance.*

## ***NEOCLASSICAL, 1895-1950***

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Renewed interest in earlier Classical Revival and Greek Revival architectural styles led to the development of the Neoclassical style of the early twentieth century. This interest was spurred by the architecture of the 1893 World's Columbian Exposition held in Chicago. The exposition promoted a classical theme and many of the country's leading architects designed large columned buildings which were placed around a central court. The exposition was a huge success, heavily attended and widely photographed and reported on across the country, thus making the Neoclassical style a fashionable trend. The large scale of the exposition's central building inspired numerous public and commercial buildings of similar designs across the country during the following decades.

### **Characteristics**

- large columns, typically with Ionic or Corinthian capitals
- elaborate entrance, often with a pediment
- rectangular, double-hung sash windows
- dentil molding or modillions at the cornice



*Zions National Bank at 102 South Main Street (left) and the Gallery of Fine Art at 151 South Main Street (right) demonstrate the Neoclassical style with prominent classical columns and accentuated entrances.*

## ***SULLIVANESQUE, 1885-1920***

Tall commercial buildings, those over six stories in height, became possible in the late 1880s after advances in construction technology such as the use of iron and steel skeleton frames, wind bracing, and improved foundation technology became available. This new technology was initiated by Chicago architects in the late nineteenth century, and the tall commercial buildings that they produced became known as the Chicago School style. These large buildings were rectangular in form with a flat roof and a simple cornice. Because the exterior walls of the skeleton frame did not have to bear tremendous weights, they could have large areas of glass, terra cotta, or other non-supportive materials.

The Chicago architect best associated with the style was Louis Sullivan. His distinct designs divided the tall buildings into three divisions similar to a classical column: a base consisting of the lower two stories; a main shaft that emphasized the verticality of the building via piers between windows; and an elaborate projecting cornice, often of terra cotta. Ornamental details often included foliate designs at the entrance and window divisions.

### **Characteristics**

- multiple stories
- windows fill a large portion of wall space
- elaborate decorative cornice
- decorative embellishments at entrance
- piers between windows



*The Kearns Building at 136 South Main Street is representative of the Sullivan style.*



*Rows of windows separated by decorative spandrels reflect the Sullivan style in the McIntyre Building at 68-72 South Main Street.*



## ***MODERNISTIC, 1930-1960***

Modernistic styles such as Art Moderne and Art Deco developed in the early- to mid-twentieth century and modeled the streamlined industrial designs of airplanes and automobiles. They feature smooth surfaces, curved corners, and horizontal emphasis to present a streamlined quality. The Art Deco style placed more emphasis on angularity and stylized floral and geometric designs. Neither the Art Moderne or Art Deco styles were utilized widely in Salt Lake City for commercial buildings.

### **Characteristics**

- smooth wall surfaces
- **curved** walls
- limited ornamentation
- glass block windows
- horizontal emphasis
- storefronts of aluminum, stainless steel, Cararra glass



*The McKay Jewelry Company at 157 South Main Street occupies a building completed ca. 1950 and features a restrained upper facade and original aluminum and glass storefront.*

## ***INTERNATIONAL, 1950-1970***

The International style was introduced for Salt Lake City's commercial buildings in the 1950s. This style originated in Europe before World War II and soon became the design of choice for high rise buildings in America. The style emphasized simplicity of design, steel frames with curtain walls of glass, concrete and metal and rectilinear forms. Buildings could be designed with both interior and exterior columns to maximize usable floor space. The first International style high rise commercial building constructed in the city was the First Security Bank completed in 1955.

### **Characteristics**

- rectangular forms
- glass, concrete, stone veneer and metal curtain walls
- limited or no ornamentation
- open floor plans



*The First Security Bank Building at 405 South Main Street was built in 1955 and features an exterior curtain wall of glass, aluminum, and enameled porcelain panels.*

## ***NEIGHBORHOOD SHOPPING COMMERCIAL CENTERS, 1890-1960***

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As residential areas developed outside the downtown area, small individual businesses often clustered together on major streets to serve the residents of the neighborhood. These were often small markets or groceries, drug stores or dry goods stores, and sometimes restaurants, dry cleaners, or other services. These were typically one- or two-story buildings that housed a single business, and were commonly owner-occupied. These buildings were sometimes built in a row or had houses built in between. Built and owned by small business owners, these buildings generally were simple vernacular designs and did not display the high style architecture of downtown commercial buildings.

### **Characteristics**

- one- to two-stories in height
- simple architectural design
- traditional storefront on first story
- linear clusters along the street



*The building at 422-426 North 300 West is a good example of a neighborhood shopping commercial building.*



*Neighborhood shopping center commercial buildings continued to be constructed into the 1940s in many residential areas of the city (442 North 300 West).*

## ***NEIGHBORHOOD COMMERCIAL, 1890-1960***

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Often neighborhood commercial buildings were located on corners at primary cross streets within neighborhoods. These locations gave a business good visibility to potential customers and offered easy access. Corner commercial buildings were often two-stories in height and featured a recessed corner entrance. In many cases the first floor business owners resided in rooms on the second floor. Neighborhood commercial buildings were also constructed in the middle of blocks but corner locations were preferred.

### **Characteristics**

- location on corner lot or mid-block
- recessed corner entrance
- simple design



*Corner entrances and corner lot locations gave neighborhood commercial buildings such as this one at 740 2nd Avenue North easy access to customers.*



## ***HOUSE STORES, 1890-1940***

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House stores are found throughout America but are relatively rare in most communities. Salt Lake City is distinctive in having numerous examples within the Avenues and Capitol Hill Historic Districts. This commercial building form combines commercial and residential structures in one location, but with distinct separate architectural units. The form is characterized by a one- or two-story commercial structure attached to a one-story residential structure on a side elevation. The commercial unit typically is the dominate structure and features a traditional commercial storefront. The residential unit is commonly set back from the façade of the commercial unit and features a more domestic, yet compatible, architectural design. This type of building form allowed business owners to maintain businesses on their own property and closely combine their work and living space, yet maintain distinctly separate spaces for each.

### **Characteristics**

- one- to two-story commercial structure laterally attached to a one-story residential structure.
- traditional storefront on commercial section
- domestic architectural design of residential unit



*This house store at 228 East B Street demonstrates the compatible, yet distinct commercial and residential units of this building form.*

***HOUSESTORES, continued....***

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*House stores can be found in a variety of styles and forms throughout Salt Lake City.*

*Top: 82 Q Street This building features an original storefront in the commercial section.*



*Bottom: 537 North 200 West Although the commercial section has been altered, it remains a good example of a house store design.*

## The Avenues Historic District

The Avenues is Salt Lake City's largest locally-designated historic district. Fine views of the valley, proximity to downtown and long-standing diversity of both architecture and population make the Avenues a desirable place to live.

The Avenues was platted in the 1850s, but did not really begin to develop until 1880 when City Creek Canyon was diverted bringing water to the higher elevation of the benches. During the 1880s, Salt Lake City emerged as a regional center, and the Avenues reflected that growing prosperity in new homes built in all the architectural styles popular across the country. Most of the neighborhood residents were middle- or upper-middle class professionals and tradespeople. Some families hired architects to design their homes, but most residents relied on plans and ideas from popular architectural pattern books. Between 1880 and 1930, the streets of the Avenues filled with homes—from Victorian houses with ornate gingerbread detail to Bungalows with clean, horizontal lines and broad, inviting porches.

Water wasn't the only factor that spurred Avenues growth. Rail transport made the area a more viable neighborhood, too. During the late 1870s, mules pulled streetcars through the district; and by the early 1890s residents rode electric cars along Third, Sixth and Ninth Avenues, which is why these streets are wider and flatter than others in the neighborhood.

### A Distinctive Urban Neighborhood

From its inception, the Avenues differed from the rest of the city in that it was laid out in smaller blocks with smaller building lots. Smaller lot size and narrower streets and sidewalks, coupled with large scale houses, made the Avenues denser than other 19<sup>th</sup> century Salt Lake City neighborhoods. The result is a particularly rich collection of era-specific urban architecture.

Many of the early houses in the Avenues are best described as Victorian Eclectic, indicating a flexible approach to Victorian design. On the other hand, a few Avenues residents adopted high-style architecture such as Queen Anne, Shingle, Colonial, Classical Revival and Italianate styles. Soon after 1910 Bungalows came into vogue, and the streets of the Avenues reflected the popularity of these livable, low-profile homes. Churches and schools were also located in the Avenues.

To serve the Avenues residents, over a dozen stores were built throughout the neighborhood from ca. 1910 to ca. 1950. These buildings housed neighborhood services such as grocery stores, hardware stores, barbershops and restaurants. While some were constructed in the middle of blocks, others were built at prominent corner locations. Typically these commercial buildings were two-stories in height with large storefronts and businesses on the first floor and living quarters for the proprietors on the second story. Known as Two-Part commercial blocks, these buildings were designed with detailing of the period such as Romanesque, Colonial Revival, and Craftsman. An excellent example of this building form is the corner commercial building at 740 Second Avenue, North. Built ca. 1910, this building retains its original recessed storefront and has arched windows on the second story. A later example is the corner commercial building at 702 E. K Street which was built ca. 1930 with steel windows on the second floor and decorative brickwork on the first floor. These and other commercial buildings in the neighborhood continue to provide important business locations while others have been converted into residences.



*This building was designed with simple detailing ca. 1930 and has rectangular steel casement windows and original display windows (702 E. K Street).*

### **Rent and Reclamation**

Toward the end of the 19<sup>th</sup> century, the numbers of renters in the Avenues increased. Widows who needed income after their husbands died managed many rentals. Others were built by development companies. Small scale rental properties were constructed throughout the district, and large apartment complexes were built in the southwest quadrant closest to Temple Square. Like single-family homes built in the Avenues during this period, these apartment complexes incorporate many styles, including Classical Revival, Prairie, Tudor Revival and, during the 1930s, Art Moderne.

By mid 20<sup>th</sup> century, the popularity of the Avenues declined. Newer subdivisions were developed throughout the city as mass transit and the automobile made living close to the workplace less essential. By the 1960s absentee landowners owned much of the property in the Avenues, and deterioration was the result. At the same time, high-density residential zoning resulted in the demolition of many historic properties. Newly constructed apartment buildings were inconsistent with the architectural character of the area.

Fortunately, the Avenues was rediscovered during the 1970s. Low-interest loans provided by the City assisted renovation activity, and the neighborhood was declared a local historic district in 1978. The following year residents successfully petitioned the city to down-zone most of the Avenues to a land use designation more compatible with its historic character. With those changes, residents of the Avenues began renovating their historic properties with confidence and the value and livability of their neighborhood was assured.

### **Capitol Hill Historic District**

The Capitol Hill Historic District is a distinctive neighborhood. Its steep and varying topography demands construction features such as high foundations and retaining walls. Blocks are oddly shaped, street patterns are unpredictable and dwellings are haphazardly oriented to the street. In both layout and architecture Capitol Hill is highly eclectic, with a continuum of building styles and types that span early settlement to the present.

### **Mormon Beginnings**

Close to Main Street businesses and manufacturing establishments, yet removed from the noise and commotion of downtown, Capitol Hill has been a popular place to live since Salt Lake's earliest days. The district's first residents were Mormon immigrants of lim-

ited means from Great Britain and Scandinavia. Even after 1900, the neighborhood continued to attract recent arrivals in similar social and economic circumstances. These early Capitol Hill residents were primarily craftsmen such as carpenters or stonemasons who often built homes that were high-quality reflections of their trade.

During the 1880s when water became more widely available in the Capitol Hill area, development intensified and, for the first time, was carried out in an orderly manner. The earliest lots had been arranged haphazardly along the hills. During the rapid growth of the 1880s, standard rectangles were laid out. As a result, the orientation of houses changed from facing the hillside, regardless of relationship to the street, to being parallel to the street. This is one source of today's interesting Capitol Hill streetscapes.

In addition to the various residential buildings, a number of brick and frame commercial buildings were also constructed in the neighborhood. Most of these were One-Part commercial blocks with large storefronts and detailing on the upper façade such as corbelled brick cornices. Businesses in these buildings provided groceries, restaurants and other services for the neighborhood. These types of commercial buildings are scattered throughout the Capitol Hill Historic District and continue to be used for restaurants and other businesses. A fine example is the building at 271 Center Street



*The building at 271 Center Street has been preserved and rehabilitated as a restaurant.*

The Capitol Hill neighborhood was also served by a neighborhood shopping area along 300 West. A series of one-story brick commercial buildings were built along this busy street in the early 20<sup>th</sup> century and provided a cluster of businesses to serve the neighborhood. In addition to stores such as groceries and hardware stores, clothing stores and other retail specialty shops were located along several blocks of this street on the western edge of the district. The building at 422-426 N. 300 West is a good example of this type of commercial building built as part of this shopping district.



*The building at 422-426 N. 300 West has been well preserved and retains much of its original storefront.*

#### **20<sup>th</sup> Century Popularity**

Between 1880 and 1900, Capitol Hill became an increasingly fashionable place to live. Although it remained a predominantly Mormon enclave longer than other Salt Lake neighborhoods, it began to change as the city's population accommodated the influx of non-Mormons. The families of men in mining, Denver and Rio Grande Western Railroad workers, and the trades associated with the telegraph and the telephone industries found Capitol Hill appealing. In an effort to create a stylish image, street names on the west slope were changed from Bird, Cross and Locust to the names of fruits. This sub-neighborhood became known as the Marmalade District.

The upper portion of the south slope, known as Arsenal Hill, developed later than the Marmalade district, taking its name from the city arsenal located there until 1876. That year 40 tons of blasting powder accidentally exploded, and the city ceased to operate the facility. During the 1890s, the land used for the arsenal became available for building. Arsenal Hill's fine views and close location to downtown made the slope appealing to residents who could afford high style, architect-designed houses. The completion of the State Capitol building, with its extensive grounds and imposing structure, only added to the neighborhood's desirability.

### **Decline and Revival**

After World War II and the ensuing exodus to the suburbs, the housing stock and overall atmosphere of Capitol Hill began to decline. The neighborhood was too eclectic and too old to compete in a postwar era that valued new goods and conformity. By the 1960s, the area was reputed as unstable and unsafe. Architecturally, Capitol Hill fell to its nadir with the construction of Zion's Summit during the early 1970s. These high-rise condominiums dwarfed the surrounding structures and marred the historic ambiance of the Marmalade district.

Happily, by the 1970s preservationists and urban pioneers began to invest in Capitol Hill by renovating historic homes. The scale of the neighborhood, its location near downtown and its unique architectural resources — the very qualities that drove residents away two decades earlier — now proved its biggest appeal. Today Capitol Hill is a vibrant neighborhood of interesting streets and well-kept homes.

### **Central City Historic District**

One of Salt Lake City's oldest neighborhoods, the Central City Historic District is associated with Joseph Smith's original City plan. His "Plat for the City of Zion" designated ten-acre blocks which remain intact in Central City. That said, the district contains the most varied and complex land-use patterns in Salt Lake. Central City's eclectic mix of historic architecture includes unique examples of building styles from many periods. Some of the city's original adobe vernacular homes survive here, yet Central City streets also contain fast-food restaurants, office buildings and retail centers.

### **Vibrant Working-Class Enclave**

During the late 19<sup>th</sup> century, the railroad opened Salt Lake City to markets across the country, and mining became the state's dominant industry. This created a demand for unskilled workers, and those workers needed affordable places to live. In addition, Central City's proximity to the expanding downtown business district and nearby manufacturing and processing plants attracted clerks, laborers and craftspeople. The district became known as a neighborhood for the working and middle class.

With the exception of imposing residences at the north end of the district, Central City never became a fashionable neighborhood, and the population was often transient. Workers often moved on to other jobs and to other towns and Salt Lake's more prosperous families were generally attracted to the benches where the air was cleaner.

Given these demographics, rental housing has proliferated in Central City, and much of the housing stock has always been modest. Today, working- and middle-class examples of Victorian homes, Queen Anne houses and bungalows can be found throughout the area. Rental units are numerous, including examples from every period of Salt Lake City history. In fact, the district's one-story apartment buildings with courtyards are quite unique, as is the city's only remaining example of Victorian row houses.

### **Exceptions**

Central City was not only home to working-class citizens. Over the decades, a core population of professionals, businessmen and politicians has chosen to live in this inner city neighborhood. During the late 19<sup>th</sup> and early 20<sup>th</sup> century, lawyers and executives associated with the mining industry lived in the north end of the district. Similarly, not all of the buildings are modest. Mansions stand along 100 South, and a small influx of affluent families built in Central City around 1900.

Most historic buildings in Central City are residential. Exceptions include the Craftsman-style Swedish Baptist Church built in 1913, and the L.D.S. Twelfth Ward Chapel built in 1939, an unusual example of Art Moderne. One of the most impressive nonresidential structure is Trolley Square. Built in 1908 as trolley barns for the Utah Electric and Railway Corporation, the barns were renovated as a shopping and entertainment complex in the early 1970s.

Within the Central City Neighborhood are a number of commercial buildings. Many of these have been built within the past thirty years, especially those along sections of Fourth South. However, there are still a number of corner commercial buildings constructed in the early 20<sup>th</sup> century. Most of these are modest One-Part commercial blocks with minimal architectural detailing such as the corner commercial building at 800 600 E. This building retains much of its original storefront and a corner brick pier. The upper façade features brick piers and a simple cornice.



*The commercial building at 802 600 E. is one of several located at prominent corner locations in the Central City Neighborhood.*

### **Neighborhood Efforts**

As a dense inner city neighborhood, Central City has always been beset by land-use conflicts. Its large blocks led to haphazard, incompatible development as early as 1900, and the area has been subject to the problems associated with absentee ownership for decades. In addition, Fourth South has developed as a major automobile commercial corridor unfriendly to pedestrians.

Yet over the years, the city and local residents have effected improvements in Central City. One effort still intact are "parkings," grass medians down the center of several streets. These median were created when electrical poles were removed to accommodate the street car system in the early 20<sup>th</sup> century. Two decades later during the Great Depression, a neighborhood beautification group organized to buy and maintain foreclosed homes. The group also worked to keep business out of the neighborhood's residential areas. Most recently, neighborhood residents have been renovating structures. In 1991, the Salt Lake City adopted part of Central City as a local historic district.

### **University Historic District**

Between 1900 and 1920, Salt Lake City experienced prosperity and growth, and the University Historic District is lasting evidence of that expansion. The success of this east bench community was assured when the University of Utah was established there in 1901. Soon after, the city installed utilities and extended electric streetcar lines to take in the University area.

Stimulated by the presence of the university, the district filled with homes and businesses relatively quickly, making for a homogenous blend of architecture and consistent streetscapes. More than any other Salt Lake City historic district, the University Historic District has a uniform character and identity.

### **Uniformity and Character**

There were a few residents in the University area before 1900, mostly along the western and northern boundaries of the neighborhood. Yet the area did not really take shape until university faculty and staff began building and buying there during the early 20<sup>th</sup> century. Many professional people not affiliated with the University also resided in the neighborhood. The area was not popular for student residency until after World War II.

The affluence of its residents, its rapid, orderly development and the influence of the Progressive era are all reflected in the district's streetscapes. Four-square architecture, also known as the "box," was a popular choice among University District residents during this time, and these houses are numerous in the area. These large, two-story houses don't tend to be ornate. Rather they have the simple, beautifully fitted details associated with Colonial Revival and Prairie School architecture—giving the homes and streets of the University District a comfortable and substantial feel.

### **Exceptions to the Rule**

The majority of the existing construction occurred after 1900, but this district does contain some Victorian and Shingle style homes. Furthermore, not everyone who lived in the neighborhood was affluent, professional or associated with the University of Utah. City directories from the early 20<sup>th</sup> century indicate that government clerks, railroad workers and tradesmen lived on Bueno Avenue in a row of frame and brick cottages constructed in 1905.

The University district also has a small but lively neighborhood shopping area on the six blocks between 200 and 400 S. and University and 1300 E. Streets. Few of these buildings are historic, with the exception of several four-square residences that now house small businesses, and the old Crystal Palace Market built in 1930. Fire Station Number Eight has been converted into a restaurant, but maintains much of its original character which is consistent with the neighborhood. This district lacks the types of historic corner commercial buildings found in areas such as Capitol Hill and The Avenues.



*The building at 201 1300 E. was designed with commercial use on the first floor with residential use above.*

As in all of the city's historic districts, more recent, incompatible architecture detracts from the visual unity of the streetscape. Multifamily structures are the most disruptive intrusions. Apartments built during the 1960s with their long narrow shape and orientation away from the street (hence called "boxcars") are scattered throughout the neighborhood. The University Gardens condominiums tower over surrounding buildings on 1300 East. Fortunately, these are exceptions, and not the rule, in the University District.

#### **Maintaining Historic Integrity**

Within the last decade, the neighborhood has worked to maintain its historic character and integrity. Today zoning ordinances limit neighborhood density, and the University Historic District is a locally designated district with a design review proves in place. Like the district's early 20<sup>th</sup> century founders, today's 21<sup>st</sup> century professionals and families find the University Historic District a pleasing place to call home.

## South Temple Historic District

South Temple is frequently referred to as Utah's premier residential boulevard, a testament to the transformation of Salt Lake City from an agricultural village to an urban center that could support the elegant architecture along this street.

#### **Major Axis and Prestigious Address**

The street has played an essential role in the development of Salt Lake since the city was founded. According to Joseph Smith's plan for the City of Zion, South Temple was platted as the city's major east-west axis. Brigham Young and other church leaders decided to build homes on South Temple, setting an early precedent for the street's residential prominence. Although early Mormon leaders did not anticipate South Temple's eventual role as the home of wealthy miners and the most urbane street in the state, there is no doubt that they intended South Temple to be an important thoroughfare for the religious kingdom of Zion.

During the 1850s and 1860s, South Temple was rural, lined with adobe homes, orchards and barns. Then the railroad arrived, and fortunes were made. By 1880 frame and brick had replaced adobe. Orchards and barns were replaced with two-story shops and homes. By the 1890s South Temple was fulfilling Brigham Young's prediction that it would become the finest street in Zion. As the 20<sup>th</sup> century began, South Temple took on the elegant appearance we associate with it today. The most imposing mansions belonged to an influential group of men who had earned great wealth through mining and who had no cultural or religious association with the L.D.S. Church. Their desire to separate themselves socially led to the establishment of the Alta and the University clubs while the construction of the Cathedral of the Madeleine and the First Presbyterian Church announced that non-Mormons had a permanent stake in this prestigious area of the city.

Professional people who were not as wealthy but prominent nonetheless were also building in the South Temple area. They built four-square boxes, Shingle style houses and Arts and Crafts bungalows. These styles were popular throughout the city, but South Temple residents built more elaborate versions representing some of the finest work of the state's best-known architects.



### **Density and Decline**

South Temple's grandeur began to wane during the 1920s and 1930s. Wealthy families aged and dispersed. Building along South Temple during this period consisted primarily of apartment buildings and clubhouses for fraternal and women's organizations. While these buildings were among the most elegant clubs and multifamily structures in the city, they still represented change for South Temple. Zoning changes allowed commercial encroachment and higher residential densities. As land value increased, many architecturally significant buildings were lost. Commercial buildings from the early 20<sup>th</sup> century were largely razed during these years and most businesses were built since 1960. The 1960s and 1970s saw the decay of the street's historic homes, erosion of its historic character and the construction of incompatible commercial infill. Happily, this decline actually helped bring the preservation movement in Utah to life. The city designated South Temple as an historic district in 1976, providing for the preservation of the unique buildings and street features that once made South Temple the city's premier address.

### **Exchange Place Historic District**

The distinctive buildings that make up the Exchange Place Historic District appear much as they did when they were built between 1903 and 1917. Their architecture suggests a mini Wall Street for their era, a major financial center for the rapidly developing American West. Developed as a result of Mormon-Gentile commercial rivalry, this narrow street one block long, was Salt Lake City's second major business district.

### **Commercial Rivalry**

Between 1870 and 1900, the business hub of Salt Lake City was Temple Square surrounded by the ZCMI store, the Constitution Building, Desert News building, Hotel Utah and the LDS Church Office Building. In an effort to establish a non-Mormon counterweight to this dominant financial center, a small group of non-Mormon businessmen set out to move the focus of Salt Lake finance and enterprise to Exchange Place four blocks to the south.

The most important contributor to Exchange Place was Samuel Newhouse. Before he was 40, Newhouse had made several million dollars in western mines. With vast interests in Utah mining fields and with offices in New York, London and Paris, Newhouse attracted large sums of capital to Salt Lake City. It was Newhouse who financed the hallmark buildings of the district—Utah's first skyscrapers, the 12-story Boston and Newhouse, completed in 1910. These twin structures frame the entrance to Exchange Place and even today tower over nearby buildings. With their distinctive New York look, the Boston and the Newhouse buildings reflect Samuel Newhouse's desire to transplant the affluent image of the east coast cities to Utah.

### **Major Institutions**

Newhouse donated Exchange Place land for a new Commercial Club Building. Essentially the Chamber of Commerce of its day, the Commercial Club chose to build a luxurious building designed to look like a smaller version of the New York Athletic Club, complete with a swimming pool, banquet room, private dining rooms, and game rooms. The building was designed with the influences of the Renaissance Revival style in its arched windows and entrance on the first floor and elaborate cornice at the roofline.

Locating the Commercial Club in Exchange Place helped assure the area's success, but even more important was the Salt Lake Stock and Mining Exchange. Organized in 1888, the exchange provided the mecha-

nism for raising capital to develop Utah's lucrative mines. Built in 1908, the building was designed in the Neo-classical style with prominent Ionic columns supporting a dentilled pediment. The engine that drove Salt Lake City growth for decades, the Exchange was especially vibrant during the uranium boom of the 1950s when a mania for buying penny stocks to finance the development of uranium mines swept the country. Because of the speculative nature of the uranium trade, one historian described Salt Lake City in the 1950s as "the gambling capital of the world."



*The Newhouse Building at 10 Exchange Place was one of the city's first skyscrapers.*



*The Commercial Club at 32 Exchange Place is noted for its elaborate façade of brick and terra cotta.*

#### **Decades of Success and Recent Sustainability**

Prominent Utah businessman Orange J. Salisbury shared Samuel Newhouse's goal of shifting the center of Salt Lake City's business district to the south end of downtown. He financed the Felt Building, an early example of Sullivanesque architecture in Utah. Salisbury also financed the New York Hotel with the latest in luxury—steam heat and electric lights in every room. Other buildings in the district include the New Grand Hotel, also built with wealth from Utah mines, and the Hotel Plandome, built by non-Mormon businessman Albert Fisher. In addition, the U.S. government built a Classical Revival style Federal Building and Post Office on Main Street where it served as a visual terminus for Exchange Place. The overall effect was powerful.

This early 20<sup>th</sup> century flurry of building on Exchange Place was dramatic. Not only did the buildings rise high, opulently and quickly, they did indeed draw focus from Temple Square. However, by 1915 Samuel Newhouse was bankrupt. The Newhouse Hotel, originally planned as one of the premier hotels in the West, was quite austere in the end.

Exchange Place was a busy business center for decades, but during the 1960s and 1970s, the area experi-

enced neglect. By the late 1970s, the state and the city were encouraging the restoration and preservation of Exchange Place's unique buildings and streetscape.

Fortunately, the district's original feel remains intact and, with the recent addition of adequate parking, attractive to business. With its narrow streets and sense of enclosure, Exchange Place is more protected and intimate than many parts of the city. There is even a milder microclimate at the street level where pedestrians are shielded from the weather. What Newhouse intended in 1900, a New York-like streetscape housing a financial center, remains intact today.



*The Stock and Mining Exchange is one of the city's finest examples of the Neo-classical style.*