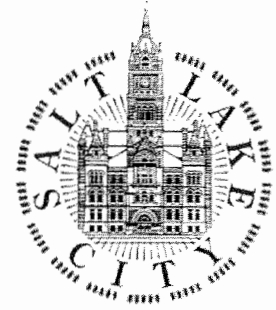


# HISTORIC LANDMARK COMMISSION STAFF REPORT



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines for Locally- Designated Property PLNPCM2009-00628 June 16, 2010

**Applicant:** Salt Lake City  
Administration

**Staff:** Janice Lew, 535-7625  
janice.lew@sclgov.com

**Notification:**  
Notice mailed on June 4, 2010  
Agenda posted on the Planning  
Division and Utah Public  
Meeting Notice websites June 5,  
2010

**Attachments:**  
A. Draft Document  
B. Public Comment  
C. Minutes  
D. Consultant notes

### **Request**

A request by the Salt Lake City Administration to adopt Commercial Design Guidelines for properties with local historic designation. The design guidelines will build upon the existing document, *Design Guidelines for Residential Districts in Salt Lake City*, and bring focus to the City's commercial resources.

### **Potential Motions**

#### **Approval**

I move to forward a positive recommendation to the City Council to adopt Petition PLNPCM2009-00628 as proposed by consultants, Thomason & Associates.

Or

I move to forward a positive recommendation to the City Council to adopt Petition PLNPCM2009-00628 with the following changes...

#### **Denial**

I move to forward a negative recommendation to deny Petition PLNPCM2009-00628 to the Planning Commission and City Council base on the following findings...

#### **Table**

I move to table a recommendation of Petition PLNPCM2009-00628 to the City Council and request additional information and/or research including...

## ***Background***

### **Project Description**

Salt Lake City is recognized nationally for its efforts to protect its historic resources and has been a leader in adopting standards that ensure their preservation. The historic preservation program is organized as a system of interrelated activities each of which play a role in protecting the City's historic, architectural or cultural resources, and that facilitate an overall strategy for economic, environmental, and community sustainability. Some of these elements are officially adopted regulations like the historic preservation ordinance. Other elements such as the design guidelines are intended to be used as means to achieve appropriate design.

Design guidelines are a preservation tool that provides a framework for making design review decisions that encourage the preservation and careful treatment of the City's historic resources, while recognizing the need for continuing adaption and improvements to these resources. Although the existing design guidelines provide a good basis for decision-making, City staff and the Historic Landmark Commission have asked that an update of the guidelines be undertaken. The issue was also raised in the 2004 response to the City Council Legislative Action that reviewed the city's approach to historic preservation. To this end, the Planning Division has received funding from the Redevelopment Agency (RDA) to develop design guidelines for commercial structures and hired consultants Thomason & Associates based in Nashville, Tennessee to lead the project.

The document includes the following sections:

- **PRESERVATION IN SALT LAKE CITY**
- **BUILDING TYPES AND ARCHITECTURAL STYLES**
- **REHABILITATION STANDARDS FOR COMMERCIAL HISTORIC PROPERTIES**
- **STANDARDS FOR SIGNS**
- **STANDARDS FOR NEW COMMERCIAL CONSTRUCTION**
- **HISTORIC DISTRICTS**

## ***Comments***

### **Public Comments**

Public comments have been received throughout the process of creating the document. The Business Advisory Board submitted written comments. Please see Attachment B.

### **City Department Comments**

The Redevelopment Agency submitted a markup of the draft document. Comments directly relating to the draft document include the following:

- Do the guidelines comply with existing master plans and ordinances?
- Add in RDA tax incentives for historic preservation.

## ***Analysis and Findings***

The Salt Lake City zoning ordinance outlines the jurisdiction and authority of the Historic Landmark Commission. In addition to carrying out the general purpose set forth in section 21A.08.050 the Commission shall make recommendations to the City Council on policies and ordinances that may encourage preservation of buildings and related structures of historic and architectural significance. The Zoning Ordinance does not include specific standards for the consideration of adopting design guidelines. The Zoning Ordinance, however, states that an additional design standard may be adopted by the Historic Landmark Commission and City Council. The draft Commercial Design Guidelines document has been developed through a collaborative effort involving a variety of groups. In addition to close interaction with Planning Staff, public participation in the planning process to date includes the following (See Attachment D for comments):

- *Historic Landmark Commission* – Several meetings were held with the Commission to receive their feedback and direction.
- *Public Workshops* – One public workshop to kick-off the project was held on June 3, 2009. The Planning Division also held an Open House on June 25, 2009. No public input was received.
- *City Advisory Boards* – The project was presented to the Business Advisory Board twice and the Downtown Alliance.
- *Planning Commission* – As a courtesy to the Planning Commission, staff will provide these members with a copy of the document on June 23, 2010.
- *City Council* – The Historic Landmark Commission will forward a recommendation to the City Council, who will formally adopt the document. A briefing was held on June 3, 2009 by consultant Phil Thomason, to present the first draft to City Council Members.

## **Proposed Changes**

The list of comments made by the Commission and Staff that was submitted to the Consultant following the Commission's March 3, 2010 review is attached (See Attachment C for consultant notes). Staff will continue to refine the document and address any outstanding concerns prior to transmitting it to the City Council.

**Attachment A**  
**Draft Commercial Design Guidelines**



# Design Guidelines For Commercial Historic Districts in Salt Lake City



Design Guidelines  
For  
Commercial Historic Districts  
in Salt Lake City

April 16, 2010

Prepared for the  
Salt Lake City Corporation  
By  
Thomason and Associates  
Nashville, TN

## ACKNOWLEDGMENTS

### **SALT LAKE CITY**

#### **Historic Landmark Commission members**

Earle Bevins III

Bill Davis

Arla Funk

Sheleigh Harding

Polly Hart

Creed Haymond

Warren Lloyd, Chair

Anne Oliver, Vice-Chair

Dave Richards

Thomas Carter

### **OTHER RESOURCES**

Historic photos courtesy of the Utah historical Society

#### **Planning Department Staff**

Wilford Sommerkorn, Planning Director

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Nick Norris, Senior Planner

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Carl Leith, Senior Preservation Planner

#### **Redevelopment Agency of Salt Lake City**

### **CONSULTANTS**

**Thomason and Associates**

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## WHICH CHAPTERS APPLY TO YOUR PROJECT?

Use the chart below to determine which section of this book you should use in planning your project.

<i>Type of work:</i>	<i>Sections to use:</i>					
	Preservation in Salt Lake City, Page 1	Architectural Styles of Salt Lake City, Page 21	Rehabilitation Standards for Historic Properties, Page 51	Standards for New Construction, Page 1119	General Design Standards, Page 131	Historic District Standards, Page 139
To remove or alter a historic property:	X	X	X		X	X*
To construct an addition to a historic building:	X	X	X		X	X*
To alter a non-contributing building in a historic district:	X	X		X	X	X*
To construct a new building in a historic district:	X	X		X	X	X*
To make site improvements to a historic property:	X	X	X		X	X*
To make site improvements to a non-contributing property in a historic district:	X	X			X	X*

\*These standards may apply if the property is located within a locally-designated historic district.

## PRESERVATION IN SALT LAKE CITY

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This manual lists design guidelines for commercial properties within designated historic districts. Included in this manual 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 architectural details in Salt Lake City are included to familiarize property owners with typical features and characteristics.

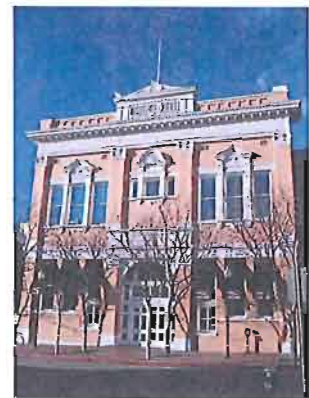
Design guidelines serve as a planning tool for property owners as they prepare to make improvements to their properties. The purpose of design guidelines is to provide standards that promote preservation of historic resources and ensure that their essential historic character is maintained. Design guidelines provide practical assistance and direction to assure that improvements are compatible with the goals and desires of property owners and the city. Design guidelines assist property owners in maintaining and enhancing the appearance of their properties, keeping up property values, and improving the livability of historic areas.

The main emphasis of the Salt Lake City Commercial Design Guidelines is on preservation rather than complete remodeling. This emphasis is reflected through the use of terms such as *repair*, *retain*, *maintain*, and *replace in kind*. Certificate of Appropriateness (COA) applications, forms submitted by the property owner to the city for proposed work on a historic building, 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. Historic architectural details and materials can be documented through historic and/or physical evi-



*Buffalo head anchor at New Grand Hotel, 369-379 S Main Street.*



*122 W Pierpont Avenue.*



dence. 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.

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 remodels 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 the Boston and Newhouse Buildings at 9 and 10 Exchange Place retain their historic character and continue to be vital elements in Salt Lake City.*

**Conversion of residential properties to commercial use**

Often properties originally constructed as residential buildings have been 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 storefront 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 N 200 West lost its original storefront and entrance when it was redesigned for residential use.*





## **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,” which are excellent summaries of various design guidelines and building rehabilitation issues provided free on-line. An illustrated version of the “Standards” is also available in paperback—*The Secretary of the Interiors Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings* by author W. Brown Morton is available through the National Park Service, and is online at [www.nps.gov/history/hps/tps/tax/rhb/index.htm](http://www.nps.gov/history/hps/tps/tax/rhb/index.htm).



*The Denver & Rio Grande Railroad Station at 300 S Rio Grande Street is listed both on the National Register and the Salt Lake City Register of Cultural Resources.*

Preservation and rehabilitation of historic buildings can involve added expenses. Costs can be defrayed when property owners take advantage of the following programs.

### **Federal Tax Incentives for Rehabilitation**

A federal tax credit is available for properties listed on the National Register if they are used for the production of income. This tax credit is 20% of the total amount expended on the rehabilitation of a property. This applies to rehabilitation for apartments, retail, offices, and other income producing uses. Property owners who wish to take the tax credit must follow established guidelines for rehabilitation. These guidelines, known as the “Secretary of the Interior’s Standards for Rehabilitation,” are designed to provide guidance in the renovation of historic buildings in order to preserve their historic architectural character. The guidelines prepared for this manual are based upon these standards.

### **State Tax Incentive for Rehabilitation**

The state of Utah provides a 20% nonrefundable tax credit for the rehabilitation of historic buildings occupied by owners or used as residential rentals. Qualified applicants can deduct 20% of all qualifying rehabilitation costs from their Utah income or corporate franchise taxes. To qualify, a building must be listed on the National Register or be a contributing building in a National Register-listed district, and be used for residential purposes after rehabilitation. For more information on both tax incentives, contact the Utah State Historic Preservation Office at 801/533-3562.

### **Redevelopment Agency of Salt Lake City (RDA)**

The Redevelopment Agency of Salt Lake City (RDA) will reimburse property owners or developers for costs associated with historic preservation. Buildings located in a RDA Project Area and listed on the National Register of historic Places or the Salt Lake City Register of Cultural Resources are eligible for tax increment reimbursement up to 50% of the renovation costs. Plans for the exterior renovation of the building must be approved by the State Historic Preservation Officer. The reimbursement is generated from the increase in property tax assessed as a result of building improvements. For more information, contact the RDA at (801) 535-7240 or [www.slcrda.com](http://www.slcrda.com).

## **HISTORIC PRESERVATION AND SUSTAINABILITY**

As energy costs increase and resources dwindle, encouraging the preservation of Salt Lake City's historic buildings and districts is one of the best opportunities for sustainable development, meaning development that meets the needs of the present without compromising the ability of future generations to meet their own needs. Historic preservation is a valuable tool for protecting the environmental resources that have already been expended as well as those not yet used. Reusing sound older buildings is much more sustainable than abandoning them or demolishing them. Preserving and revitalizing Salt Lake City's historic buildings is "recycling" on a grand and community-wide scale.

The "greenest" building is one that already exists. Historic buildings represent "embodied energy"—the amount of energy associated with extracting, processing, manufacturing, transporting, and assembling building materials. Embodied energy in historic buildings includes the expense and effort used to fire bricks, cut and tool stone, transport and assemble the wood framing, and prepare and apply interior plaster. Conserving historic buildings preserves embodied energy and reduces the need for new materials.

In addition, historic buildings were designed to be energy efficient and can be upgraded to increase energy conservation. Historic buildings, especially those constructed before 1920, are often as energy efficient as new ones. Historic buildings can also be adapted to benefit from new technology. Solar panels are expected to become more efficient in the future and can be mounted on rear roof lines or freestanding in rear yards to provide solar energy to a property. Solar roof tiles or shingles may also be an acceptable alternative for solar heat. These roof tiles and shingles resemble traditional fiberglass and asphalt shingles and may be appropriate for rear roof lines.

Preserving historic buildings also reduces waste in landfills. Construction debris accounts for 25% of the waste in municipal landfills each year ([www.thegreenestbuilding.org](http://www.thegreenestbuilding.org)). Demolishing sound historic buildings is wasteful of the building's inherent materials and strains the limited capacities of landfills. Demolishing a 2,000 square foot building results in an average of 230,000 lbs of waste.

## HISTORIC OVERVIEW OF SALT LAKE CITY

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 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)*

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.

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

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.

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 local mining fields to develop a new non-Mormon financial center in downtown Salt Lake City.

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)*

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 by



*In addition to downtown, neighborhood commercial buildings were constructed in the early 20th century such as F. J. Lucas Grocery at 267-269 W 200 South, shown in 1909. (Courtesy Utah Historical Society)*



1960 reached 189,454. 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. Additional skyscrapers were built 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.

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 was the City's first modern skyscraper.*



*The 1957 building at 641-645 E South Temple Street displays black marble panels and a sleek exterior.*



*The LDS Church Office Building is one of the City's tallest buildings.*



## **GLOSSARY**

### **A. Procedural Definitions**

***Certificate of Appropriateness:*** A document issued by the Historic Landmark Commission (HLC) allowing an applicant to proceed with a proposed alteration, demolition, or new construction in locally-designated historic districts or properties listed in the Salt Lake City Register of Cultural Resources, following a determination of the proposal's suitability according to applicable criteria.

***Due process:*** The established procedure by which legal action is carried out.

***Normally Required:*** Mandatory actions, summarized in the guidelines, whose compliance is enforced by the HLC.

***Public notice:*** The classified advertisement of an event, such as a preservation commission meeting, that is published in the local newspaper and posted in the city government building in order to notify the general public of the upcoming event.

***Recommended:*** Suggested, but not mandatory actions summarized in the guidelines.

### **B. Technical Definitions**

***Adaptive Use:*** Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

***Acceptable:*** Work that will be approved.

***Addition:*** New construction added to an existing building or structure.

***Alteration:*** Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.

***Appropriate:*** Especially suitable or compatible.

***Building:*** A structure used to house human activity such as a dwelling or garage.

***Character:*** The qualities and attributes of any structure, site, street or district.

***Configuration:*** The arrangement of elements and details on a building or structure which help to define its character.

***Contemporary:*** Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

***Compatible:*** In harmony with location and surroundings.

**Context:** The setting in which a historic element, site, structure, street, or district exists.

**Demolition:** Any act which destroys in whole or in part a building or structure.

**Demolition by Neglect:** The destruction of a building or structure through abandonment or lack of maintenance.

**Design Guidelines:** Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

**Element:** A material part or detail of a site, structure, street, or district.

**Elevation:** Any one of the external vertical planes of a building.

**Fabric:** The physical material of a building, structure, or community, connoting an interweaving of component parts.

**Facade:** The front elevation or face of a building. Most buildings have only one façade. Some, for example, a corner building, could have two.

**Harmony:** Pleasing or congruent arrangement.

**Historic District:** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

**Historic Imitation:** New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

**Historic Landmark Commission:** The city's governmental board responsible for overseeing design review in historic districts or as applies to landmarks.

**Infill:** New construction in historic districts on vacant lots or to replace existing buildings.

**Landmark Site:** A building, structure, object or site which is identified as a historic resource of particular significance.

**Landscape:** The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

**Maintain:** To keep in an existing state of preservation or repair.

**Material Change:** A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

**New construction:** Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

**Obscured:** Covered, concealed, or hidden from view.

**Preservation:** Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

**Proportion:** Harmonious relation of parts to one another or to the whole.

**Reconstruction:** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

**Rehabilitation:** The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

**Restoration:** The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Retain:** To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

**Re-use:** To use again. An element, detail, or structure might be reused in historic districts.

**Rhythm:** Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

**Scale:** Proportional elements that demonstrate the size, materials, and style of buildings.

**Setting:** The sum of attributes of a locality, neighborhood, or property that defines its character.

**Significant:** Having particularly important associations within the contexts of architecture, history, and culture.

**Stabilization:** The act or process of applying measures essential to the main-

tenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Streetscape:** The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

**Style:** A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

### **C. GLOSSARY OF TERMS**

**Addition** New construction added to an existing building or structure.

**Alteration** Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

**Apron** A decorative, horizontal trim piece on the lower portion of an architectural element.

**Arch** A construction which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

**Attic** The upper level of a building, not of full ceiling height, directly beneath the roof.

**Baluster** One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

**Balustrade** An entire rail system with top rail and balusters.

**Bargeboard** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

**Bay** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

**Bay window** A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

**Belt course** A horizontal band usually marking the floor levels on the exterior facade of a building.

**Board and batten** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

**Bond** A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

**Bracket** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

**Bulkhead** The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

**Bungalow** Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

**Carrara Glass** Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

**Capital** The head of a column or pilaster.

**Casement window** A window with one or two sashes which are hinged at the sides and usually open outward.

**Clapboards** Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

**Classical order** Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

**Clipped gable** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

**Colonial Revival** Architectural style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

**Column** A circular or square vertical structural member.

**Common bond** A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

**Corbel** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

**Corinthian order** Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

**Cornice** The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

**Craftsman** Architectural style popularized around the turn of the twentieth century emphasizing simple, original craftsmanship as a movement away from Victorian styles.

**Cresting** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

**Cross-gable** A secondary gable roof which meets the primary roof at right angles.

**Dentils** A row of small tooth-like blocks in a classical cornice.

**Doric order** A classical order with simple, unadorned capitals, and with no base.

**Dormer window** A window that projects from a roof.

**Double-hung window** A window with two sashes, one sliding vertically over the other.

**Eave** The edge of a roof that projects beyond the face of a wall.

**Elevation** Any of the external faces of a building.

**Ell** The rear wing of a house, generally one room wide and running perpendicular to the principal building.

**Engaged column** A round column attached to a wall.

**Entablature** A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

**Facade** The face or front elevation of a building.

**Fanlight** A semi-circular window usually over a door with radiating muntins suggesting a fan.

**Fascia** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

**Federal** Architectural style of the early nineteenth century characterized by restrained detailing and often having elliptical transoms over entrances.

**Fenestration** The arrangement of windows on a building.

**Finial** A projecting decorative element, usually of metal, at the top of a roof

turret or gable.

**Fishscale shingles** A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

**Flashing** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

**Flat arch** An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

**Flemish bond** A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

**Fluting** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Foundation** The lowest exposed portion of the building wall, which supports the structure above.

**Frieze** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

**Gable** The triangular section of a wall to carry a pitched roof.

**Gable roof** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel roof** A ridged roof with two slopes on either side.

**Ghosts** Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's façade or side elevation.

**Greek Revival** Architectural style of the mid-nineteenth century adopting classical features such as columns supporting entablatures for a balanced, symmetrical effect.

**Guardrail** A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

**Handrail** A horizontal or sloping rail intended for grasping by the hand for guidance or support.

**Hipped roof** A roof with uniform slopes on all sides.

**Hood molding** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip

mold.

**Ionic order** One of the five classical orders used to describe decorative scroll capitals.

**Infill** New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

**Jack arch** (see Flat arch)

**Keystone** The wedge-shaped top or center member of an arch.

**Knee brace** An oversize bracket supporting a cantilevered or projecting element.

**Lattice** An openwork grill of interlacing wood strips used as screening.

**Lintel** The horizontal top member of a window, door, or other opening.

**Luxfer glass** A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20<sup>th</sup> century.

**Mansard roof** A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

**Masonry** Exterior wall construction of brick, stone or adobe laid up in small units.

**Massing** The three-dimensional form of a building.

**Metal standing seam roof** A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

**Modillion** A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

**Mortar** A mixture of sand, lime, (and in more modern structures, cement), and water used as a binding agent in masonry construction.

**Mothballing:** Implementing temporary measures to stabilize and protect a building from deterioration and vandalism.

**Mullion** A heavy vertical divider between windows or doors.

**Multi-light window** A window sash composed of more than one pane of glass.



**Muntin** A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

**Neo-classical Revival style** Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

**Oriel window** A bay window which emerges above the ground floor level.

**Paired columns** Two columns supported by one pier, as on a porch.

**Palladian window** A window with three openings, the central one arched and wider than the flanking ones.

**Paneled door** A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

**Parapet** A low horizontal wall at the edge of a roof.

**Pediment** A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

**Pier** A vertical structural element, square or rectangular in cross-section.

**Pilaster** A square pillar attached, but projecting from a wall, resembling a classical column.

**Pitch** The degree of the slope of a roof.

**Portico** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

**Portland cement** A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

**Preservation** The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

**Pressed tin** Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

**Pyramidal roof** A roof with four identical sides rising to a central peak.

**Quoins** A series of stone, bricks, or wood panels ornamenting the outside of a wall.

**Reconstruction** The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's

exact form and detail as they appeared at some point in history.

**Rehabilitation** The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

**Restoration** The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Ridge** The top horizontal member of a roof where the sloping surfaces meet.

**Rusticated** Roughening of stonework or concrete blocks to give greater articulation to each block.

**Sash** The moveable framework containing the glass in a window.

**Segmental arch** An arch whose profile or radius is less than a semicircle.

**Semi-circular arch** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

**Sheathing** An exterior covering of boards or other surface applied to the frame of the structure. (see Siding)

**Shed roof** A gently-pitched, almost flat roof with only one slope.

**Sidelight** a vertical area of fixed glass on either side of a door or window.

**Siding** the exterior wall covering or sheathing of a structure.

**Sill** The bottom crosspiece of a window frame.

**Spindles** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

**Stabilization** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Streetscape** The general appearance and configuration of the many buildings which define the street.

**Stretcher bond** A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

**Surround** An encircling border or decorative frame, usually at windows or doors.

**Swag** Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

**Terra cotta** Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

**Transom** A horizontal opening (or bar) over a door or window.

**Trim** The decorative framing of openings and other features on a facade.

**Turret** A small slender tower.

**Veranda** A covered porch or balcony on a building's exterior.

**Vergeboard** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

**Vernacular** A regional form or adaptation of an architectural style.

**Wall dormer** Dormer created by the upward extension of a wall and a breaking of the roofline.

**Water table** A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

**Weatherboard** Wood siding consisting of overlapping boards usually thicker at one edge than the other.

**BUILDING TYPES  
AND  
ARCHITECTURAL STYLES**

## ***BUILDING TYPES***

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### ***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 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.

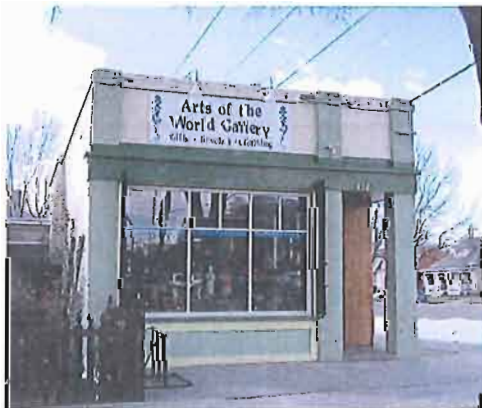
The most comprehensive study of commercial buildings is *The Buildings of Main Street, A Guide to American Commercial Architecture* by Richard Longstreth published in 1987. Longstreth's research resulted in the identification of eleven major building types that dominate the country's commercial architecture 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, particularly in residential neighborhoods, 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 N Center Street (above) and 361 N 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 S 600 East.*

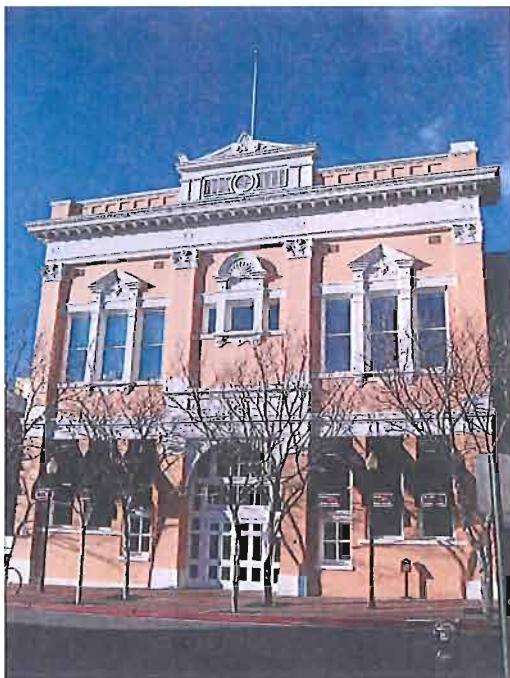


***BUILDING TYPES, continued...***

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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 W Pierpont Avenue (left) and at 342 W. South (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 constructed as a way to simplify and unify facades as buildings grew taller in the late 19th century. The buildings generally have two zones: the base of the building and the upper façade. The base is usually the storefront or storefront and similar designed second story with a continuous designed façade above. First floors typically served as commercial space while upper floors were used for a variety of purposes, including residential or office use, or additional retail space. Upper façade often repeat the design on each floor and then terminate at the roofline with a cornice or parapet. Numerous examples of this building type can be found in downtown Salt Lake City.



*The Felt Building at 335-339 S 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, built in 1893, is the best available example of a three-part commercial building in Salt Lake City. Although the first floor has been altered, it still retains its distinct treatment of designs which provide a definitive first floor zone. Another zone or division is distinguishable in the upper stories with various window arrangements, and a third zone is seen in the seventh floor attic story with a band of rectangular windows.*



***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 N 300 West 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-Buchhorn Building at 445 E South Temple Street. 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 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 Trust Company was constructed at 151 S 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.*

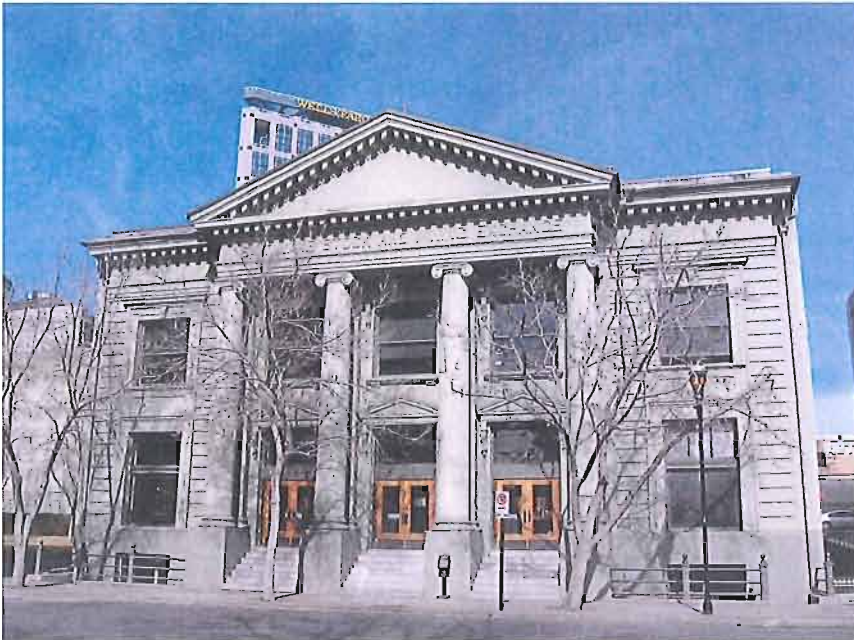


***BUILDING TYPES, continued...***

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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 Neoclassical. 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.



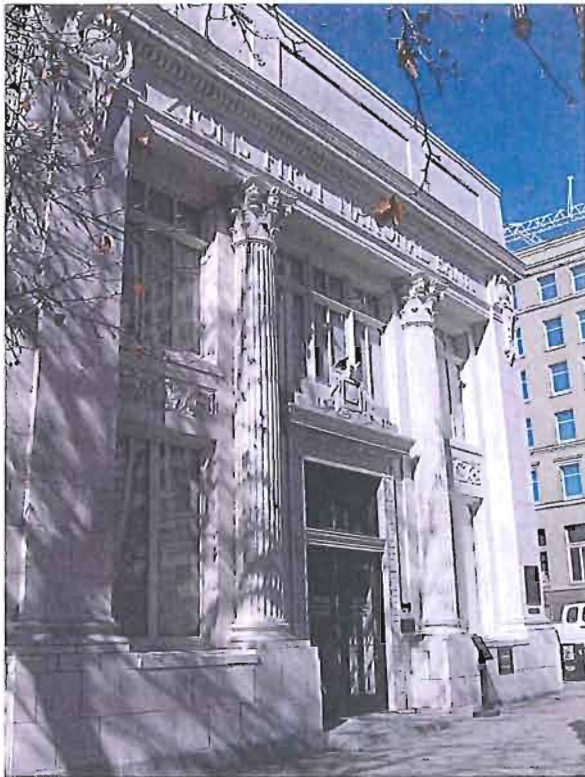
*The Federal Building and Post Office at 350 S Main Street was completed in 1906 and is an example of an enframed block designed in the Neo-classical style. The building is distinguished by its long row of engaged Doric columns on each elevation.*

***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 S Main was originally the Eagle Emporium and was 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.*



## ***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 N 300 West is a good example of a neighborhood shopping commercial building.*



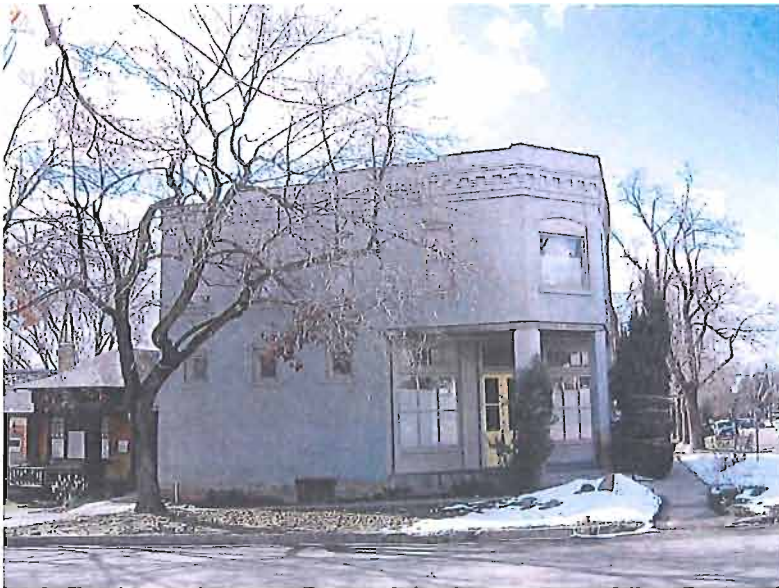
*Neighborhood shopping center commercial buildings continued to be constructed into the 1940s in many residential areas of the city (442 N 300 West).*

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

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 E 2nd Avenue 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, University 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 dominant 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 N '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 N 'Q' Street  
This building features an original storefront in the commercial section.*



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

## ***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.



*Downtown contains buildings with notable detailing such as the terra cotta façade at 159 S Main Street.*



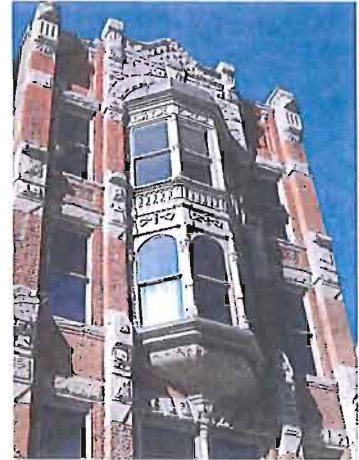
## ***ROMANESQUE, 1880-1900***

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This late 19th 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 façades 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**

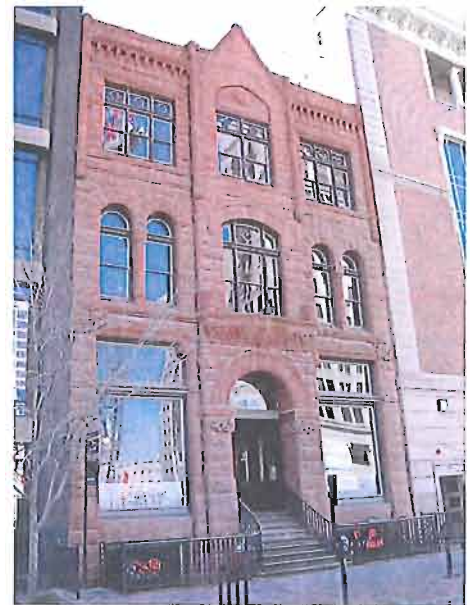
- masonry walls, often of two or more colors, types or textures to create decorative wall patterns
- rough-faced, squared stonework
- asymmetrical facades
- wide, round-topped arches featured over windows or entryways
- deeply recessed windows, usually with one-over-one sashes
- floral or other decorative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



*A combination of brick and decorative stone are featured on the upper facade of Daft Block, 128 S Main Street.*



*Rounded arches and textured masonry are common features of the Richardsonian Romanesque style.  
Above: Brooks Arcade, 268 South State Street  
Right: Utah Commercial and Savings Bank, 22 E 100 South*



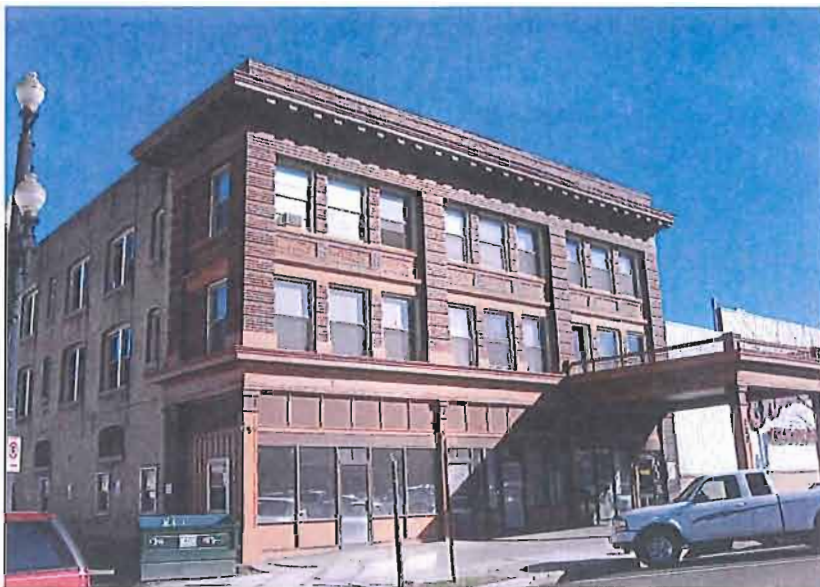
## ***COLONIAL REVIVAL, 1900-1955***

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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 are 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 W 300 South 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 20th 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



*The Salt Lake Stock and Mining Exchange at 39 Exchange Place (left) and 151 S Main Street (right) demonstrate the Neoclassical style with prominent classical columns and accentuated entrances.*



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

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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 S 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 S Main Street.*





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

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Modernistic styles such as Art Moderne and Art Deco developed in the early- to mid-20th 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 S Main Street occupies a building completed ca. 1950 and features a restrained upper façade and original aluminum and glass storefront.*

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

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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 S Main Street was built in 1955 and features an exterior curtain wall of glass, aluminum, and enameled porcelain panels.*

**REHABILITATION STANDARDS  
FOR  
COMMERCIAL HISTORIC PROPERTIES**





## **1.0. SITE FEATURES**

### **Policy:**

Historic site features of commercial buildings, including landscaping, should be preserved and retained. In downtown Salt Lake City few historic features remain extant. In residential areas, buildings such as neighborhood commercial buildings and house stores should have site features preserved in accordance with the City's *Rehabilitation Standards for Historic Properties*. New site and 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 are extant downtown and those that remain are primarily sections of mid-20th century concrete sidewalks. However, there have 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.

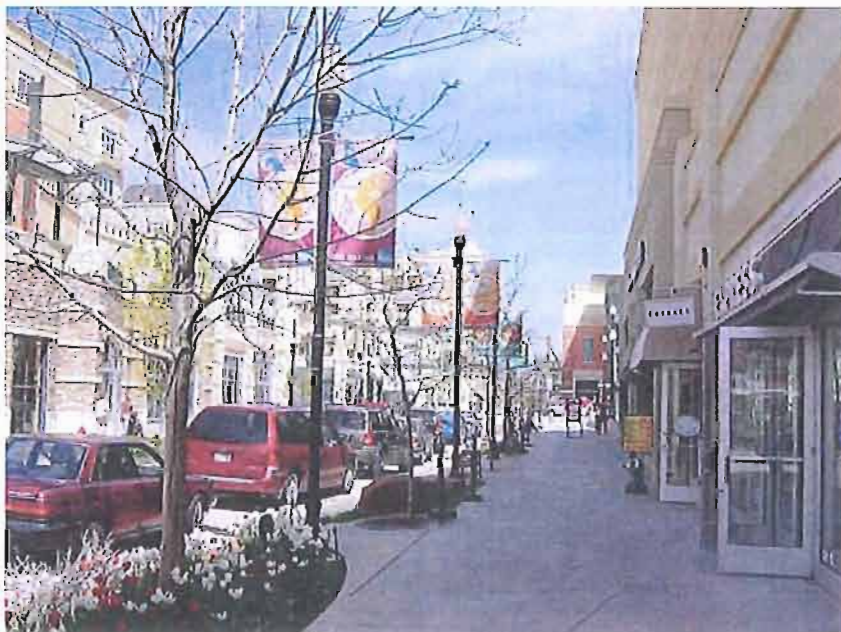


*Many blocks downtown have added light standards based on traditional designs.*

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



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



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

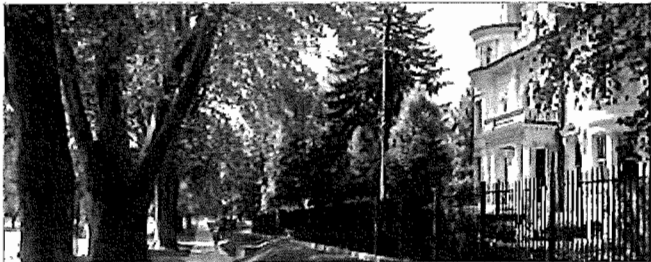
***SITE FEATURES, continued...***

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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.



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



## ***DESIGN STANDARDS FOR SITE FEATURES***

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

Original site features such as fences and retaining walls in front of commercial buildings should be preserved and maintained. Masonry retaining walls should be repaired using proper mortar mixes and compatible materials. Site feature repair and retention should follow guidelines set forth in the City's *Rehabilitation Standards for Historic Properties*.

### **Maintain street trees, landscaping, and hardscape features.**

Street trees, sidewalks, walkways and planting strips should all be maintained for any private or public projects. In the hot, dry climate of western states, Xeriscaping, planting hardy native botanicals, has become a popular and responsible philosophy of landscaping. Selecting indigenous plants reduces water use, as these species tolerate drought. Their use also minimizes maintenance.

### **Respect and preserve original grading designs in front of commercial buildings**

### **Site lighting should be compatible with adjacent historic buildings.**

In residential areas this would include shielded exterior lights and footlights along walkways.



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



## 2.0 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. They 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 to mid-20th centuries featured recessed entrances, which simultaneously helped to extend the display area and draw pedestrians inward.

Some 19th and early to mid-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. Commercial buildings constructed in the 1950s and 1960s may also possess storefronts with significant materials and detailing that should be preserved in future rehabilitation efforts. Storefronts on older buildings which were remodeled within the past fifty years are often 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 S 600 East (top) and 779 S 500 East (bottom), should be preserved and maintained.*



*A Carrara glass storefront at 432-434 E 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 on the New Grand Hotel at 369- 379 S Main Street.*

### **Display Windows and Bulkheads**

Traditional storefronts of the late 19th and early to mid-20th centuries featured large plate glass windows at the street level of the 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 N Main Street (left) and 779 S 500 East (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 to mid-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. Original doors should be preserved unless clearly proven to be deteriorated beyond repair. 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. For information on complying with the American Disability Act, see page 55 of this document.

*Original wood doors on Utah Commercial & Savings Bank Building at 22 E 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

### **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.



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

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### ***Storefronts***

#### **Retain and maintain historic storefronts and their components**

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.

#### **Repair deteriorated or damaged storefronts or components so that the storefront retains its historic appearance.**

If historic storefronts or their components are missing, they 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 N 'K' Street (above) and 740 E 2nd Avenue (right).*



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

### *Awnings*

#### **Select awnings of traditional design.**

Shed awnings are most appropriate for commercial buildings in Salt Lake City. Arched awnings are appropriate for arched openings. Flat, metal awnings are appropriate on mid-century storefronts. The use of bubble, concave, or convex forms is discouraged except where used originally. 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.

#### **Place awnings so that they do 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.

#### **Select awnings of traditional materials such as canvas and metal.**



*Awnings are appropriate for Salt Lake City commercial buildings: 501 E 300 South (left) and 736 N 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 N 'Q' Street.*



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

**Select replacement display windows and bulkheads that match the originals 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, brick, metal, or other material that is appropriate with the façade.

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

Window mullions or framing to match the original should be of wood, copper, bronze metal, steel, or aluminum window mullions or framing is appropriate. Tinted glass on a storefront is only appropriate if it was used historically. Interior shades or blinds can be utilized for privacy.



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



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

***Doors and Entrances***

**Preserve and maintain original doors and entrances.**

Original doors, surrounds, transoms, sidelights, and detailing should not be removed or altered unless proved to be deteriorated beyond repair. Original framing such as jambs, sills, and headers of openings also should be retained/maintained. Primary doors, or those on the main façade, are especially important to a building's historic appearance and should be preserved. Historic door openings should not be filled or partially blocked.

**Keep repairs to deteriorated or damaged historic doors 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.

**Replace historic doors that are beyond repair or missing with new doors that replicate the originals.**

Replacement doors should match the historic door in materials and size, and should be consistent 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



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



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

missing original doors, replacement doors should be similar in design to the original in style, materials, glazing (glass area) and lights (pane configuration).

**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***

**Retain original staircases and steps.**

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

**Make repairs with in kind materials.**

Wood and concrete stairs should be repaired with materials to match the original. If tile was historically used, its use in repair work is appropriate.

**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 W 300 South, should replicate the original as closely as possible.*

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

*Lighting*

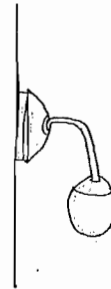
**Maintain historic light fixtures.**

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 that is compatible with the remaining character-defining feature's of the historic building is appropriate. Use of modern, low-wattage bulbs are recommended.

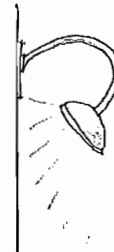


**Fixtures introduced to the exterior should be simple in design and appropriate to the character of the building**

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 N Main Street.*



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

### 3.0 PRIMARY MATERIALS

#### Policy:

Primary historic building materials, such as brick, wood siding, stone, or metal should be preserved in place whenever possible. 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 in the 19th and early 20th centuries. Stone and adobe were used as well, but adobe was typically covered with wood siding. The distinct qualities of primary building materials, including their texture and finish as well as size and scale, help to determine the overall historic character of a building.

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.

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 recommended. Replacement of original materials should be as minimal as possible, however, in order to maintain as much primary building material as possible



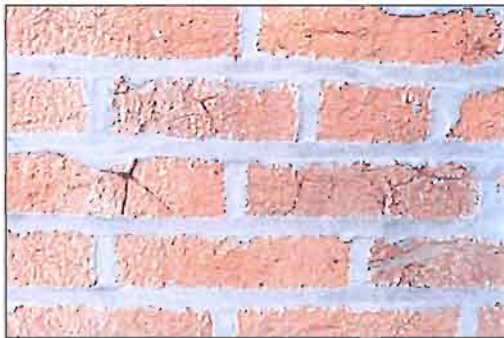
*Historic masonry adds distinct character to buildings and should be preserved and maintained with proper care (328 S Main Street).*



**PRIMARY MATERIALS, continued...**

**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. When repairing historic masonry, it is important to match the original materials as closely as possible. The color, texture, and joint profile of the histori



*Hard impermeable modern may force moisture through the more permeable brick and force mechanical stresses to be relieved through the softer brick...*



*...which may lead to cracking, spalling and erosion..*

If properly maintained, masonry can last indefinitely. The keys to brick and mortar preservation are to keep water out and to apply the correct type of mortar when repairs are needed. Soft mortars are most appropriate for buildings constructed prior to the mid 20th century. More modern buildings may have harder mortars, and should be made with mortars similar to those used in their construction.

For more information about brickwork and masonry, please refer to *Design Guidelines for Residential Districts in Salt Lake City*, page 61.

**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.



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

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

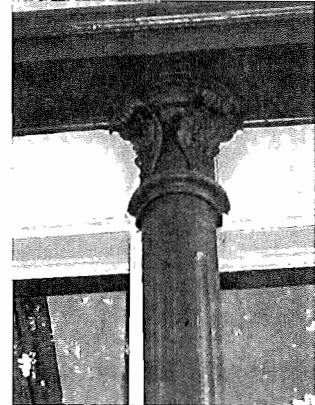
Covering original siding with new materials is not allowed. Not only do new materials such as vinyl and aluminum poorly replicate the appearance and texture of wood siding, these materials can also cause damage to historic buildings. Synthetic sidings do not allow the historic building to “breathe” and do not provide sufficient permeability. These types of siding can trap moisture and condensation in the wood underneath, leading to rot and structural problems. Removal of synthetic siding and the rehabilitation of original wood siding is highly encouraged.

### **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 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 by the City. 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 harmonize with 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).



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



## **DESIGN STANDARDS FOR PRIMARY MATERIALS**

Masonry or brick 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 protective surface.

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

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

#### **Preserve and maintain original brick, stone, terra cotta, cast concrete, mortar, and other masonry original to a building.**

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 harsh, 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.

#### **Keep historic masonry visible and untreated.**

Masonry that has never been painted should remain unpainted from earlier repairs or patching. Also, buildings that have been sandblasted and/or show significant masonry and mortar erosion



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

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

Non-paint related treatments are an option if the appearance of the historic brick and mortar has been severely compromised, such as damaged sandblasted masonry, rendering it more water repellent and resistant to the elements.

If repairs have failed to stop water from penetrating through the masonry, water-repellent coatings can be used. The use of silicone-based sealants on masonry walls is not recommended. Silicone-based sealants do not allow the brick to “breathe” and can trap moisture within walls.

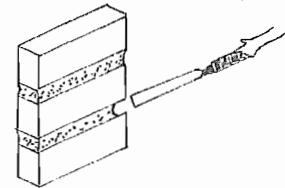
**Avoid the use of power tools on historic masonry.**

Power tools are damaging and should be avoided when removing mortar. Hand tools are preferred since they allow for precision work and minimal damage to adjacent brick and stone.

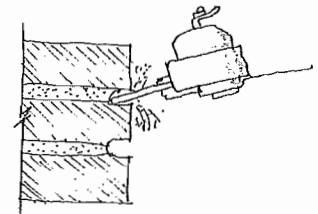
**Preserve original mortar when feasible, but if repointing is necessary use mortar mixes similar to the original.**

Soft mortar with a high ratio of lime was traditionally used in masonry buildings constructed prior to the 1930s. Relatively low proportions of Portland cement were used, if any. Harder mortars appear in more modern buildings. New mortar should match the original mortar in width, depth, color, joint profile, and texture. When repointing historic mortar, it is important to use a mix that is softer and more permeable than the masonry units to ensure the preservation of the historic masonry.

Impermeable modern mortar can be inappropriate for repointing older brick and stone because they may force moisture to pass through the more permeable masonry rather than the mortar. Mechanical stresses caused expansion, contraction, settlement, and water-driven deterioration mechanisms like freeze-thaw will also be relieved in the masonry rather than the mortar if the latter is harder than the former. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration.



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



*It may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.*

**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 about 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 if the materials were used originally.

**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 N 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 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 N 'K' Street (above) and 73 S University Street (below) should be preserved and maintained.*



*Cast iron columns on the Brooks Arcade at 268 S 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, including tinted glass, aluminum and stainless steel for display window surrounds, porcelain panels, concrete panels, and glass curtain walls. 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.**

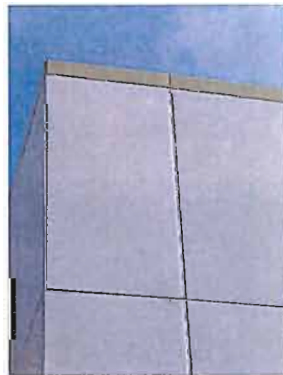
**If exact replacement materials cannot be obtained, use materials that replicate the original as closely as possible in appearance, color and texture.**



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



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



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



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

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***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 extremely 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 protective 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 not be used.



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

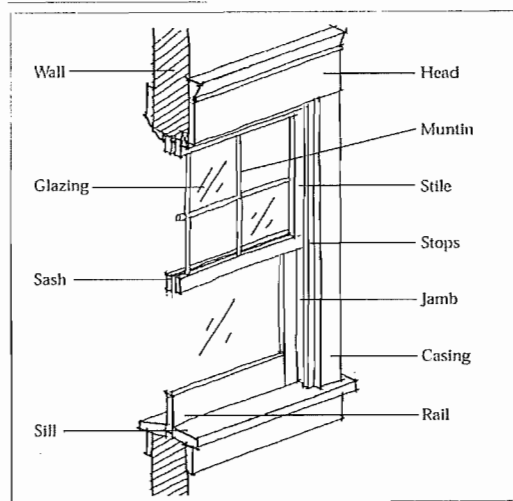
## 4.0 WINDOWS

### 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 panes, or 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 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**

Nationally-accepted principles for preservation recommend the retention and careful treatment 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 (Source: *Fine Homebuilding Magazine*, October/November, 2004).
- 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

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



*228 N 'B' Street*



*159 S Main Street*



*569 E 2nd Avenue*

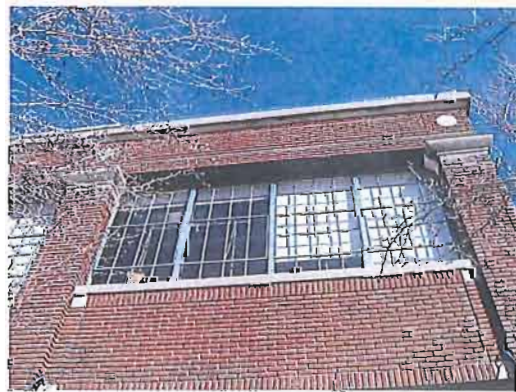
***WINDOWS, continued...***

less, installing new vinyl or aluminum windows does not make good economic sense.

- Often vinyl windows do not look like historic wood windows; their texture and thinness are inappropriate for Salt Lake City's historic properties and 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 windows cannot be recycled and are detrimental to the environment when they are thrown away.



*Original sash windows at 68-72 S Main Street (above), and original metal casement windows on Firestone Tire & Rubber Company Building at 308 W 300 South (right).*

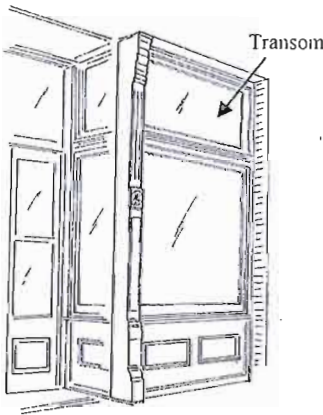




***WINDOWS, continued...***

**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 on the New Grand Hotel at 369 S Main Street should not be removed or concealed.*

**Storm Windows**

The installation of storm windows can help in lowering energy costs and is an appropriate treatment for older structures. Storm windows 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 win-



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

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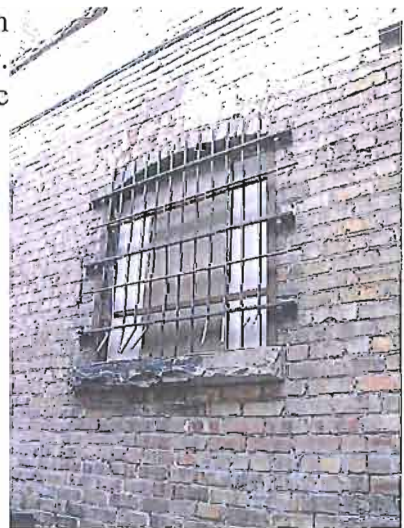
dow behind it. Storm windows shall be of painted wood, anodized aluminum or baked enamel, preferably matching materials of original or historic windows. Unfinished aluminum storm windows are not allowed. The addition of window screens to historic windows is appropriate as long as the screens are full-view 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 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.*



## ***DESIGN STANDARDS FOR WINDOWS***

### ***Treatment of historic wood 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 wood windows as needed. When possible, replace missing panes or damaged 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.

### ***Treatment of historic steel, aluminum, bronze and other metal windows***

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

Metal windows such as steel, aluminum and bronze were introduced and widely used into the mid-20th century. Preserving these materials as well as their original designs and details is recommended. Repair should be with materials to match the original as closely as possible.

Metal windows are sometimes replaced due to concerns over energy conservation. In the 1950s and 1960s, aluminum windows were often installed with single glazing on large curtain walls resulting in poor energy efficiency. The energy performance of metal windows can be enhanced by applying weather stripping and security fittings. Spring-metal, vinyl strips, compressible foam tapes and sealant beads are other weather stripping options. A window's original single glazed glass can also be replaced with thermal glass panes (3/8" to 5/8" thick) provided that the rolled metal sections are at least 1" wide. Another option for improving energy efficient is the installation of storm windows.

It may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.



*Preserve and maintain original windows such as at 32 Exchange Place.*



*Original steel casement window at 702 E 'K' Street. This window is significant to the design and character of the building.*

## ***DESIGN STANDARDS FOR WINDOWS***

### ***Replacement Windows***

**When replacing historic 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, but other acceptable alternatives may be aluminum clad wood or aluminum. Most major window manufacturers have appropriately 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. Replace historic metal windows with like materials.

In addition to materials, the primary concern for replacement windows is matching the appearance of a historic wood or metal window through appropriate dimensions, depth of frame, and the appearance of true divided lights. True divided lights for windows are preferred or windows with lights that are bonded to the glass with spacers and appropriate grid profiles.

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. Awnings are allowable as they do not obscure transoms from complete view.



*These one-over-one sash windows 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 N Main Street  
Below: 271 N Center 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 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 on facades.



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





## 5.0 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.

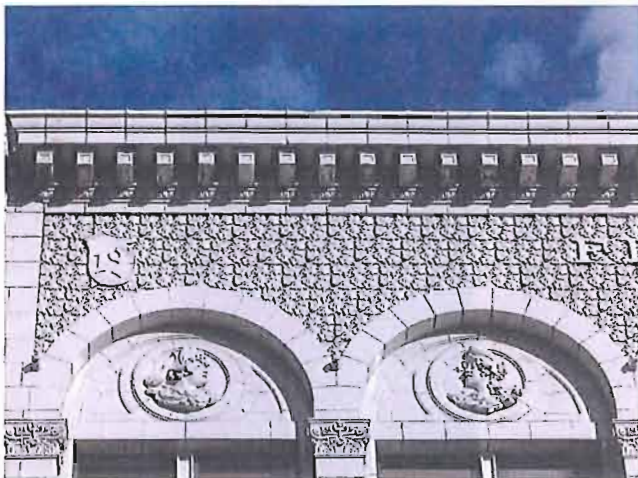
### Background

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. It may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.



*Preserve and maintain architectural details, 145 S State Street.*



*Architectural details exhibit craftsmanship and help convey a building's distinct character. At left: Felt Building, 341 S 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 S 700 East.*

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

*Center left: A copper cornice on the Judge Building at 301 S Main Street.*

*Bottom left: A stone cornice on Brooks Arcade at 268 S 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. For more complicated situations, consult with an architectural conservator, historic architect, or contract with extensive experience working with historic buildings.

### **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 corroded metal features, hand scraping or chipping or use of a wire brush are appropriate ways to remove rust and damaged paint. If corrosion 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. It may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.



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



*Above: Orpheum Theatre (Promised Valley), 132 S State Street.*



*Decorative elements such as this statue at the Promised Valley Theatre 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, proportion, and detail. Original details may be documented through photographs, drawings, graphics, or physical evidence. Where no such evidence exists, a simple design in keeping with the building's historic architectural style and period is appropriate.

Replication with the same materials is encouraged but substitute materials may be considered if they successfully match the original detail appearance. The use of substitute materials may be especially appropriate where they are not readily visible from the street such as along upper facades and cornices.



*Classical columns and an accentuated entrance are key architectural features of 151 S 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 a building 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. The Utah State Historical Society, Salt Lake County Archives Office and other local repositories have excellent photographic coverage of Salt Lake City from the nineteenth and early twentieth centuries. However, if no historical, physical and/or pictorial evidence exists for a particular building, new cornices may be of a new design that is compatible in size, scale, and materials.



*Historic cornices should be preserved and maintained (Broadway Hotel, 222 W 300 South).*



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

## 6.0 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.

### Background

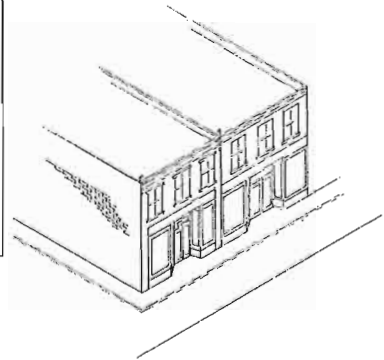
Roof shape and design are often major features for historic buildings. Repetitions of similar roof forms along a street or block add to the sense of rhythm, scale, and cohesiveness. Roof pitch, materials, size, and orientation are all contributing factors to roof character and appearance. The most common 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.



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



*Original chimney, 68 N 'K' Street.*

**ROOFS, continued...**

**Gutters and Downspouts**

Gutters and downspouts 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 may be considered.



*Appropriate rear gutter and downspout at 784 N 300 West.*

**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. Light wells with skylights found on top of older buildings should be preserved and maintained.

## ***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 features such as parapets, cornices, and chimney flues.

### **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 or



*Maintain historic roof shapes  
(271 N 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 unless they were original. Concrete, slate, unglazed terra cotta 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 or supported if they become unstable or damaged. Physical structural supports may include metal straps or brackets anchored to the roof framing. Repairs should match historic materials, shapes, mortar, material color, and brick patterns.



*Maintain and preserve  
original chimneys.  
Top: 82 E 400 South  
Bottom: 70 N 'F' Street*





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

### ***Gutters and Downspouts***

**Gutters, downspouts, and splash blocks 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.

**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. Downspouts should drain away from foundations and not affect neighboring buildings.

### ***Skylights***

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

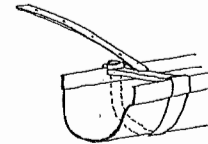
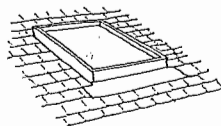
**Skylights should be placed in inconspicuous areas where they will not detract from the historic appearance of the building.**

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

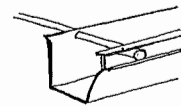
**Use appropriate skylight design.**

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*



*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.*



*Appropriate downspout and splash block.*

## 7.0 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 to prevent destructive effects 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.

#### **Water should be kept away from foundations as much as possible.**

Keep irrigation devices at least 3' away from foundations and direct all spray away. Also keep woody shrubs and trees away to prevent damage to historic materials. Ensure downspouts drain away from foundations through the use of splashblocks, drains, site grading etc.



*A concrete foundation at  
422-426 N 300 West.*

## 8.0 ADDITIONS

### Policy:

Additions should use design, materials, and placement that minimize their effect 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

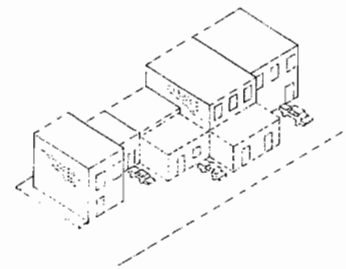
Rear elevations are the most favorable locations for additions on historic commercial properties. Rear additions are less visually obtrusive and allow the historic primary façade to remain intact. Size and scale of rear additions should not overwhelm the original building and not damage historic architectural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

### 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 a historic building, it is important that the rooftop addition be recessed sufficiently from the façade so that the addition is not readily visible from the street.



*Shown is appropriate placement for ground level additions.*

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

***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.

**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, where they are not visible from the street.

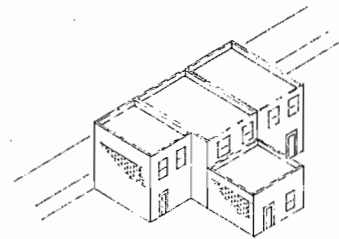
***Rear Additions***

**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, window placement and rhythm, ratio of solids to voids, and general form of the addition should be compatible with those of the original building. Pay particular attention to drainage details such that new drainage patterns do not accelerate deterioration of historic materials.

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

The addition should be subordinate in size to the overall building. Size and design should compliment and not overwhelm the building. Rear additions should not be readily visible from the street. 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 location, scale, proportion, rhythm, materials, and size of this addition are all appropriate.*



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

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**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. Pay particular attention to drainage details such that new drainage patterns do not accelerate deterioration of historic materials.

***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, window placement and rhythm, ratio of solids to voids, 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. Lateral additions should be set back from the front wall plane 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. Pay particular attention to drainage details such that new drainage patterns do not accelerate deterioration of historic materials

**Additions should be distinguishable from the historic building and be a product of their own time.**

Additions should be visually compatible with the historic build-

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

differences in materials and/or styles. 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.

***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.

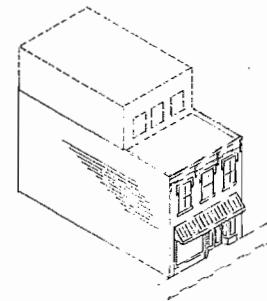
**Additions should not cause the removal of character-defining materials and features.**

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

**Rooftop additions should be recessed and not be readily visible from the street.**

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 not be readily visible from the street level.

*It may be helpful to consult with an architectural conservator, historic architect, or contract with extensive experience working with historic buildings.*



*Rooftop additions should be recessed so that they are not readily 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 existing 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 are recommended to be constructed of materials similar to those used on historic buildings, however decks of alternative materials may also be acceptable if not readily visible from the street.**

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

### *Fire Escapes*

**Retain original fire escapes when possible.**

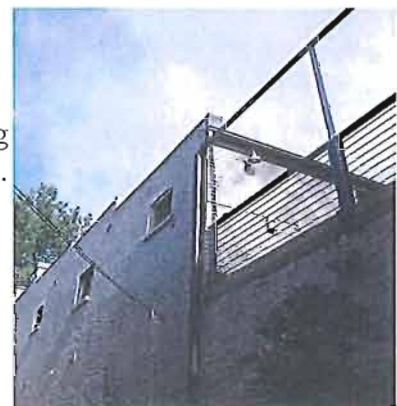
Original fire escapes should be retained and kept in good working order. Repair is preferable to replacement of a historic fire escape.



*At left: Historic fire escape at 379 S Main Street.*



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



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

## 9.0 ACCESSIBILITY

### 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 designs compatible with the building's historic character are recommended for main entrances.

### 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 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 E 2nd Avenue.*



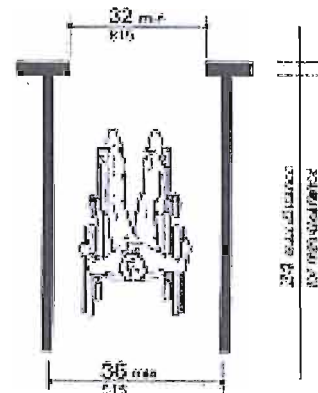
## ACCESSIBILITY, continued...

Installation of permanent ramps is one of the most common solutions to accessibility issues. The design and location of ramps should be such that they do not compromise a building's historic features. Simple designs are best with railings distinguishable from historic features. A variety of materials, including wood, metal, 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 light-weight 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 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 and also *National Park Service Preservation Brief 32, Making Historic Properties Accessible*.



*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.**

**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, metal 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.*

## **10.0 SEISMIC DESIGN**

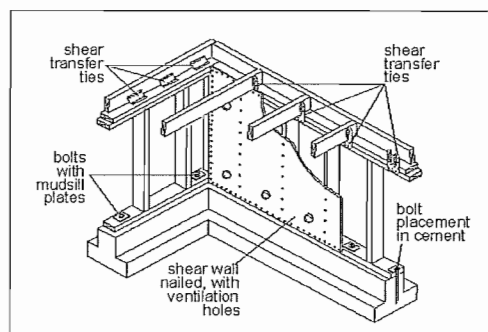
### **Policy:**

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 should do the least amount of damage possible to historic materials.**

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.**

If seismic work is reversible it will allow for traditional repair of remaining historic materials, and provide opportunity for the application of future improved systems.

*Seismic design for a historic building should include consultation with an architectural conservator, historic architect, or contract with extensive experience working with historic buildings.*



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



# STANDARDS FOR SIGNS

## **11.0 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*.

### **Historic Sign Designs and Placement**

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-20th century, particularly for restaurants and movie theaters.

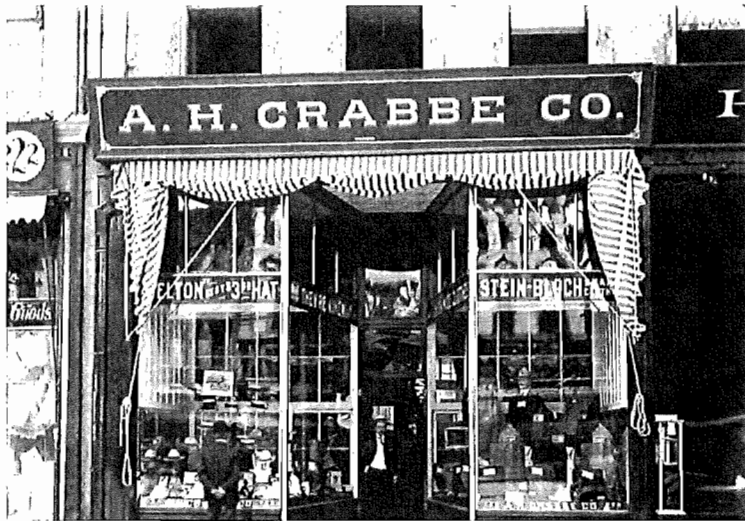
## SIGNAGE

*Nineteenth century buildings in downtown Salt Lake City were often covered with signs. The building at 109 S Main Street shown ca. 1876 has painted wall signs, a painted sign board over the storefront and signs on the display windows (Photo courtesy of the Utah Historical Society).*



*This jewelry company at 170 S Main Street advertised through a large wall sign mounted at the roofline, a projecting sign, sign above the storefront and window signs. This photograph is from ca. 1880. (Photo courtesy of the Utah Historical Society).*

**SIGNAGE**



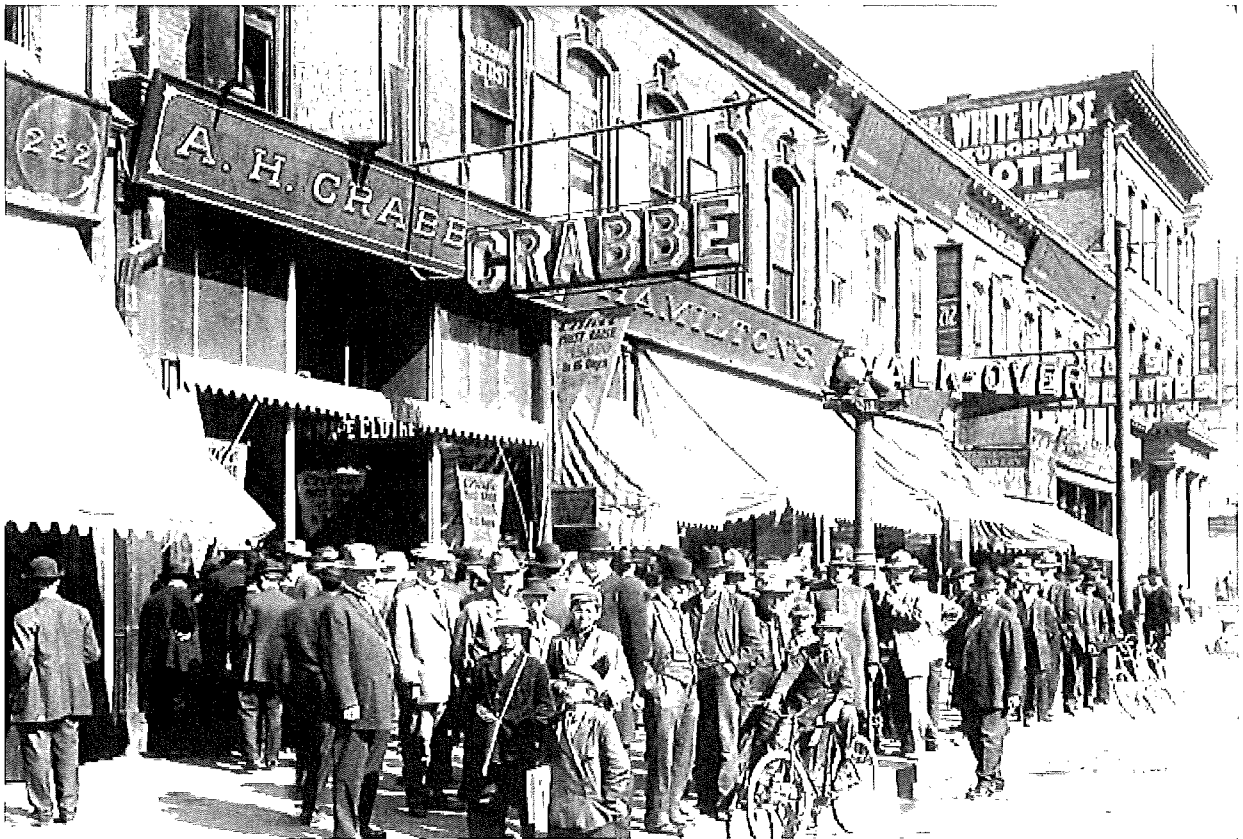
*The A.H. Crabbe Company at 220 S Main Street advertised its wares in 1905 through a wall sign above the storefront and signs painted on the display windows. (Photo courtesy of the Utah Historical Society).*

*The E. P. Charlton Company installed a large wall sign over the storefront to advertise its business at 249 S Main Street in 1909. An upstairs tenant, Dr. West used signage on the awning valence and painted window signs. (Photo courtesy of the Utah Historical Society).*





**SIGNAGE**



*This streetscape of the 200 block of Main Street taken in 1912 shows a large variety of signs including sign panels over storefronts, projecting signs, awning signs, window signs and signs painted on the sides of buildings. (Photo courtesy of the Utah Historical Society).*

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

Today's approach to signage in commercial areas is more conservative than that of the 19th century. The number and frequency of signs has decreased 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.



*This mid-20th century, metal sign at 428 W 300 South incorporates fluorescent lighting on its exterior, to outline lettering. This was a common style for the period.*

## ***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. Buildings with multiple tenants should have an overall sign plan rather than separate signage for each business. 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...***

***HISTORIC SIGNS***

**Historic 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 be retained.**

Painted wall signs on a building's elevations should be left intact and not painted over or removed.

**Historic signs that do not conform to the current sign regulations may be allowed.**

The City zoning ordinance allows the Board of Adjustment to grant exceptions to preserve existing historic signs that do not conform to the current sign ordinance.

**Signs based on documented historic appearance are encouraged.**

Historic photographs exist for many commercial buildings in Salt Lake City and property owners and merchants are encouraged to refer to these photographs when designing signs for their buildings. Photographs are available from the Utah Historical Society, the Marriott Library at the University of Utah and the LDS Church Historical Department.



*Historic "ghost" signs such as this one at 422-426 N 300 West should be preserved and maintained, not painted over.*



*Original signs on elevations should not be left exposed and not be covered or concealed (270 S Main Street).*

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

***NEW SIGNS FOR HISTORIC BUILDINGS***

**Appropriate Types of Signs and Standards**

A variety of sign types are appropriate for new construction and adaptive reuse in Salt Lake City's historic districts. 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 lesser.



*Example of appropriate wall signs: left: 68-72 S Main Street; right: window sign at 10 Exchange Place.*



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

### ***NEW SIGNS FOR HISTORIC BUILDINGS***

**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 round unless the opening itself is curved or round such as an arched window or door.
- Backlit awnings, metal awnings, and vinyl awnings are not allowed except for modern buildings or new infill.

**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.



*Example of an appropriate projecting sign at 430 E South Temple Street.*

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

***NEW SIGNS FOR HISTORIC BUILDINGS***

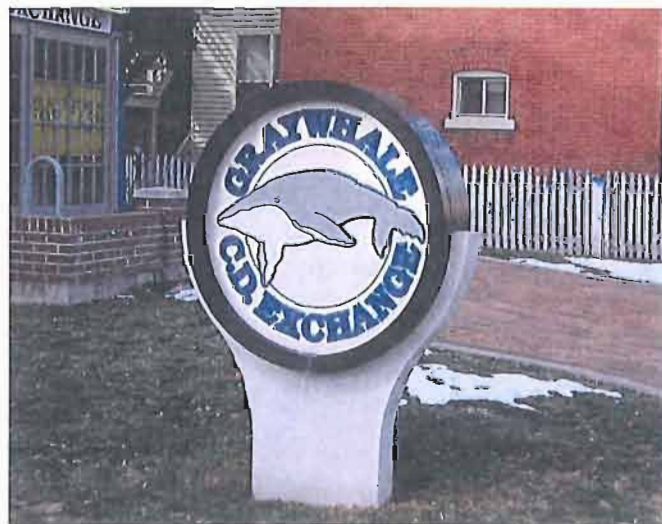
**Free Standing or Monument Signs**—Signs that are not attached to a building but stand alone on the grounds of a property.

- 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 S 1300 East.*



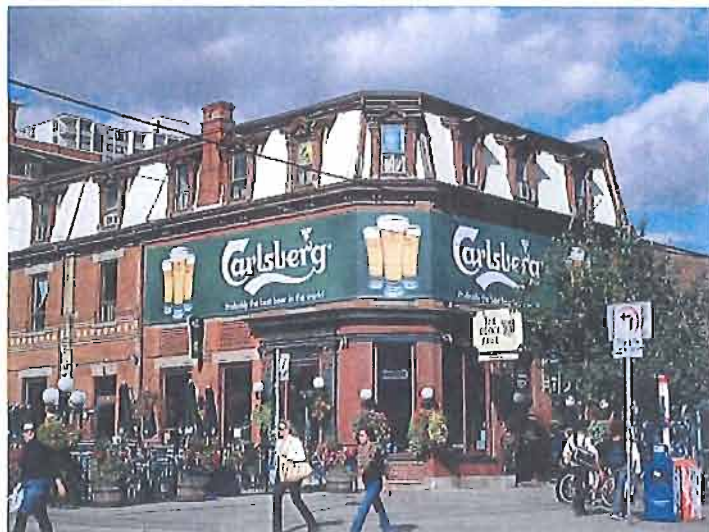
**SIGNAGE, continued...**

***NO** - New 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...**

**NEW SIGNS FOR HISTORIC BUILDINGS**

**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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### ***NEW SIGNS FOR HISTORIC BUILDINGS***

#### **Materials**

In order to be compatible with the historic character and appearance of historic buildings, new signs should be constructed of materials traditionally used in the historic period. For 19th and early 20th century buildings, this may include wood, glass, copper, or bronze. Finished wood signs are appropriate. Plastic, substrate, or unfinished wood signs are not recommended.

For mid-20th century buildings that do not retain their original signs, new signs may be of materials traditional to their period such as backlit fluorescent or neon signs of glass or plastic, metal letters, or glass and metal projecting signs.

#### **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 E 3rd Avenue also demonstrates appropriate spot lighting.*

## ***DESIGN STANDARDS FOR SIGNAGE***

### ***NEW SIGNS FOR HISTORIC BUILDINGS***

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

Construct new signs out of materials such as wood and glass, and metals such as copper, bronze or aluminum. Metal signs should have matte or subdued finishes. Sandblasted wood signs are appropriate. The use of plastic, neon, or applied letters may be appropriate for mid-20th century storefronts.

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

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

#### **Signs should have no more than two or three colors.**

Colors should be coordinated with overall building colors.

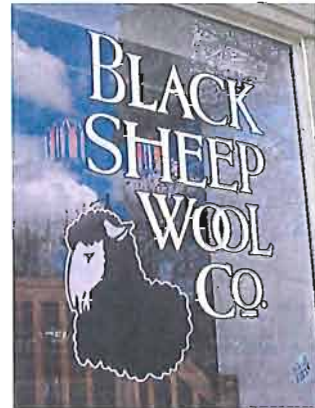
#### **Signs that resemble logos or symbols for businesses are encouraged.**

#### **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.

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

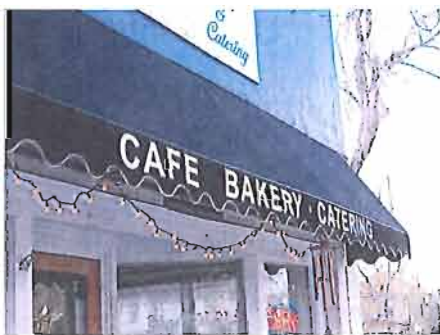
Serif, Sans Serif or Script lettering are appropriate. Letters should not exceed 18 inches in height or cover more than 60% of the total sign area.



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



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



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

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

### ***SIGNS FOR NEW CONSTRUCTION AND ADAPTIVE REUSE***

#### **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.**

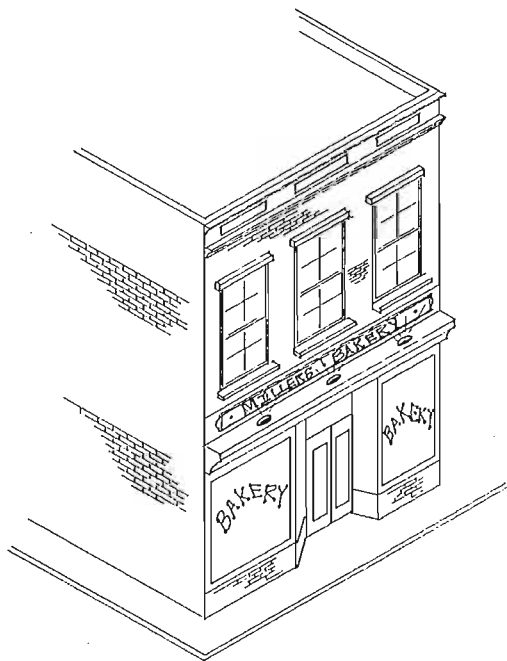
Signs should be installed in such a way that there is no damage to historic materials. Mounting brackets and hardware for signs should be anchored into mortar, not masonry.

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

Spot- or up-lighting is appropriate for signs. Internally lit or back-lit signs are not appropriate except for mid-20th century buildings.



*This banner sign at 82 N '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.*



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

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***SIGNS FOR COMMERCIAL BUILDINGS/OFFICES IN RESIDENTIAL NEIGHBORHOODS***

**Signage shall reinforce the historic character of the building.**

Salt Lake City's residential historic districts contain corner commercial buildings and house stores. Businesses occupying these buildings included grocery stores, drug stores, hardware stores and other small, locally-owned shops serving nearby residents. Signs for these buildings shall be in keeping with their architectural and historical character.

**Historic locations such as sign panels and cornices should be considered first when adding signage.**

Commercial buildings in residential areas were often designed with areas intended for signage such as a sign band or panel below the cornice on the main façade. These areas should be considered first when locating signage on the building.

**Signs should not obscure or conceal architectural features.**

**One sign per building shall be allowed. Window signs and one additional awning sign per building entry are also allowed.**



*Signs above the storefront are historically correct locations for sign boards or painted wall signs such as at 271 N Center Street.*



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

***SIGNS FOR COMMERCIAL BUILDINGS/OFFICES IN RESIDENTIAL NEIGHBORHOODS***

**Appropriate sign types are flat signs, wall signs, projecting signs, awning signs and window signs.**

While flat, wall or painted signs in traditional locations are encouraged, other historically correct sign types are also allowed.

**Signs shall be non-illuminated or indirectly illuminated.**

Lighting for signs on commercial buildings in residential areas shall be unobtrusive, indirect and use compatible with the historic character of the building.



*Appropriate use of lettering above the entrance at 1136 E 3rd Avenue.*



*This wall sign at 82 N 'Q' Street is within the historical sign panel location above the entrance.*

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

***SIGNS FOR ADAPTIVELY REUSED BUILDINGS***

**Residential buildings adapted for commercial or office use should have signs that respect the building's original character.**

Many buildings constructed as residences in Salt Lake City's historic districts have been adapted for commercial and office use. The primary requirement for signage of these buildings is to maintain the historic residential character of the building and not detract from adjacent residential properties.

**Signs shall be located on the building itself, or as close to the building as possible for freestanding signs.**

Signs for residential buildings may include letters along a fascia board above the entrance, wall signs adjacent to the main entrance or freestanding signs in front yards.

**One sign per building shall be allowed.**

**Signs shall either be non-illuminated or indirectly illuminated within a discreet light source, such as in-ground or hidden lighting.**



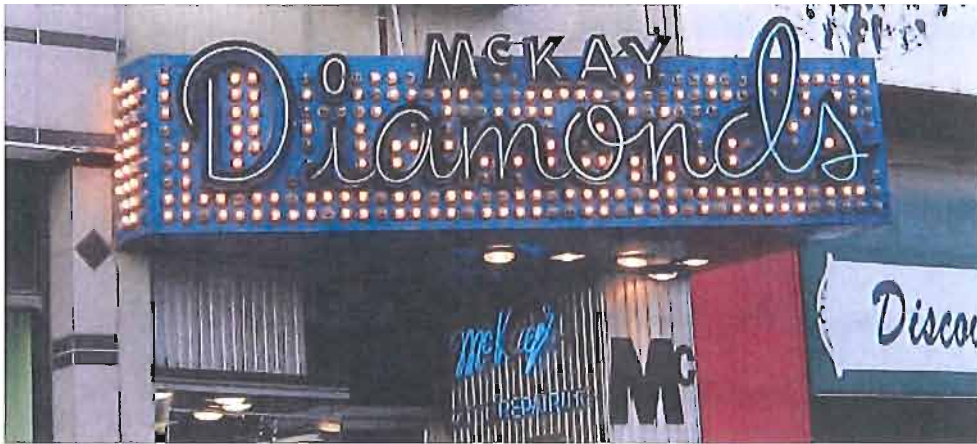
*The Enos A. Wall House , built in 1914 at 411 E South Temple Street, is now used as part of the LDS Business College campus. Its signage is appropriately located in the fascia panel below the portico cornice.*

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

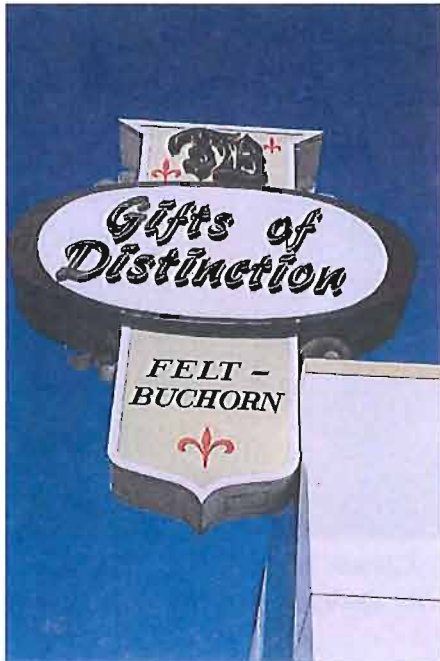
***USE AND REUSE OF MID-20TH CENTURY SIGNS***

**The use and reuse of original neon, illuminated and internally lit mid-20th century signs is appropriate.**

Salt Lake City's historic districts contain commercial buildings constructed in the 1940s and 1950s and many of these retain original signs. Property owners are encouraged to preserve or repair these signs and adaptively reuse them whenever possible.



*The neon and illuminated marquee for the McKay Jewelry Company at 157 S Main Street dates from 1949 and contributes to the historic character of the building.*



*The Felt-Buchorn building at 445 E South Temple Street was constructed in 1959 and its internally lit sign is an important part of the building's overall design.*



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





## ***12.0 NEW COMMERCIAL CONSTRUCTION***

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### **Policy:**

New construction in Salt Lake City’s commercial areas should be compatible with adjacent buildings primarily in scale, mass, and height, and secondarily in 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 ap-

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

parent. Imitation of historic architectural styles is discouraged because it makes it more difficult to distinguish older historic buildings 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 elements 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 of their own time. Modern interpretations of traditional designs are appropriate for new buildings as long as they are stylistically distinguishable from historic buildings. It is common in the city to have isolated commercial buildings within residential neighborhoods. New construction should be in keeping with the size, scale and materials of the historic residential and commercial buildings on the block and contribute to the overall sense of cohesiveness and continuity along the street.

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

Following are discussions of some of the basic design features that 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.

### **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, sidewalk and occasionally front parking lots. This pattern encourages pedestrian 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.

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

**Street Lighting**

New street lights should be designed to be compatible with the surrounding historic commercial area and other elements of the streetscape. In residential areas, lighting should be appropriate to the design and scale of the neighborhood. 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.

**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 and located to the rear of new or existing buildings. 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 or subtle setbacks in the building's design which gives 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**

### **Lighting**

Commercial buildings often have exterior lighting to enhance the visibility of the businesses which they contain. Traditionally, this lighting has been limited and subtle with simple fixtures that highlight features such as entrances and/or signage on the building. If exterior lighting is planned for new buildings, it should be similar to existing lighting on surrounding historic buildings in regard to the position, style, and frequency of lights. Lighting on new buildings should not overwhelm the streetscape and be subtle and simple in design.

### **SITE DESIGN STANDARDS**

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

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

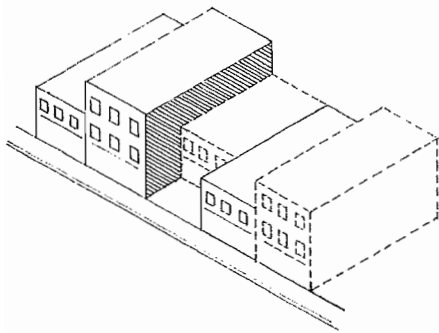
New buildings should be situated on their sites in a similar manner to surrounding historic buildings in the area.

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

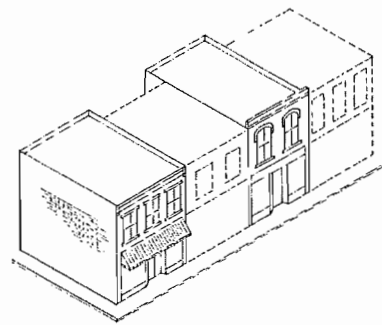
Most historic areas of Salt Lake City developed in traditional grid patterns. New construction within historic districts should not interfere with historic street or alley patterns.

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

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



*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...***

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.

**Setback of new buildings should be in line with existing buildings to create a continuous façade wall.**

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

**New construction should respect uniform setbacks along a block.**

### ***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.**

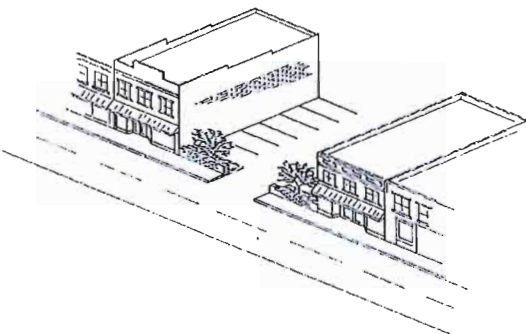
In residential areas, this may mean very subtle or minimal lighting.

**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 E 3rd Avenue).*



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

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

***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, 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.

*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 S 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.

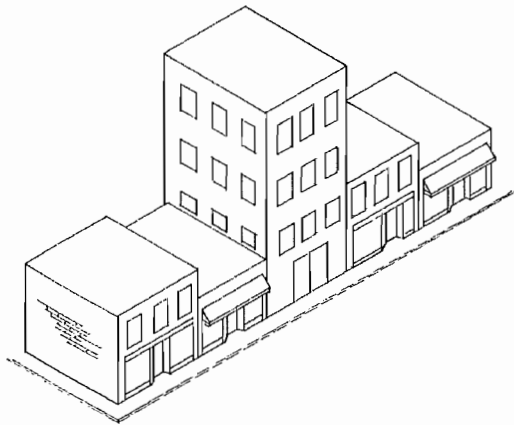
**New buildings should not be dramatically larger than historic buildings so as to overwhelm the streetscape.**

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***

**Design new buildings 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 within 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...**



*Solid to void ratio: The top sketch at left illustrates new construction that maintains traditional solid to void ratio through appropriate number and size of windows. The bottom sketch illustrates inappropriate window size and placement.*

**BUILDING FORM**

**New buildings should possess forms that are similar to those of existing historic buildings along the blocks on which they are 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.



**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



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

i n Historic the dis- NEW trict. Historic

**BUILDING DETAILS**

***Materials***

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

Common building materials such as wood, brick, and metal 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, or when adjacent historic buildings incorporated these materials in the original design. Different materials may be appropriate for commercial areas with historic architecture from the recent past.

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

### *Architectural Character*

**Building components of new construction that are similar in size and shape to those found historically along the street are preferred.**

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

**The scale of decorative elements similar to that of surrounding historic examples is preferred.**

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, 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 similar in size and orientation with those in adjacent historic architecture 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. In historic commercial buildings of the more recent past, a more horizontal emphasis or non-traditional window size and orientation may be present.

**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 unless they are present in neighboring historic commercial buildings of the recent past.



*New construction should be designed with appropriate storefronts and awnings as at (242 S 700 East).*

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

***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 entries, and both single and paired (double) doors. Similarity in entrances of new designs will promote a unified 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 use traditional awning locations, materials and designs as used on historic buildings. Shed canvas awnings that fit storefront openings are recommended. (136 S Main Street).*



*Simple shed roof canvas awnings are also appropriate for entrances such as at 442 N 300 West.*

**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.

**Sight lighting should be compatible and appropriate for the surrounding area.**

Light design should compliment the building while not detracting from the historic setting. For commercial buildings in residential neighborhoods, lighting must have a minimal impact on surrounding residences.

***Datestones/Cornerstones***

**New construction should be identified through datestones or cornerstones.**

In order to help distinguish new construction from adjacent historic buildings, the addition of datestones or cornerstones displaying the building's date of construction is encouraged.



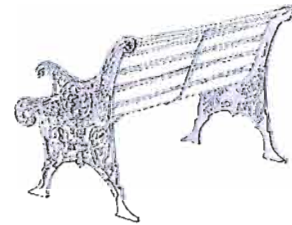
## ***13.0 STREETScape ELEMENTS***

### **Policy:**

Streetscape elements include lighting, planter boxes, street furniture, bike racks, 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 streetscape elements through benches, planters and landscaping. Major streetscape improvements considered in the future should be consistent with the historic character of the area and follow traditional designs and landscaping. Modern interpretations of streetscape elements may also be appropriate. 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 style with the surrounding streetscape and built environment.

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

**Outdoor furniture should be of uniform appearance, appropriate materials and not impede pedestrian flow.**



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

## ***14.0 MECHANICAL EQUIPMENT and FIRE ESCAPES***

### **Policy:**

Mechanical equipment, service utility devices, and fire escapes 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 increased use of devices such as satellite dishes, solar panels and air conditioning systems. 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 walls 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 N 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 and 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. If readily visible, solar panels are most appropriate when placed in roof lines.

**It is preferred that solar panels be located where they are the least visible from the street.**

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

**Solar panels that are attached to a building should not be readily visible from the street.**

Solar panels should be mounted on rooftops flush with the pitch of a roof or not readily visible from the street of a flat roof. 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.

*Rooftops are the preferred location for solar panels.*



***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. Screening should be added to assist in dampening the noise from mechanical systems, particularly in residential areas.



*This roof mechanical system is set back so that it is not readily visible from the street.*

**Window-mounted 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.**

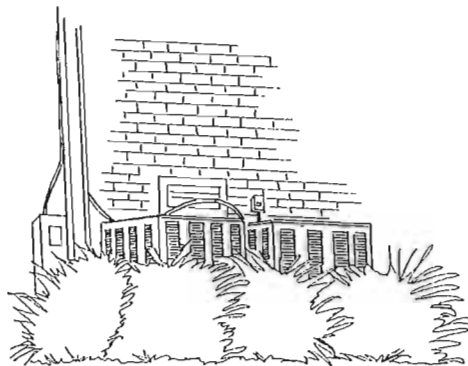
***Trash and Recycling Storage Areas***

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

Dumpsters and other garbage containers can be concealed with fencing or plants. In residential areas, locate these to have a minimal impact on adjacent residences.



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



*Conceal mechanical systems with landscaping.*



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

**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.** Construction of fire escapes should not damage historic features of the building.

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

If enclosed, fire escape surfaces should be of materials matching or compatible with those used on the historic building. If open, fire escape surfaces should be of metal or alternative materials.



*This metal fire escape has been appropriately added to the side elevation of the building.*



# Historic Districts

## The Avenues Historic District

The Avenues is Salt Lake City's largest locally-designated historic district, and the one best-known for the preservation efforts of its property owners. 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 grow 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.

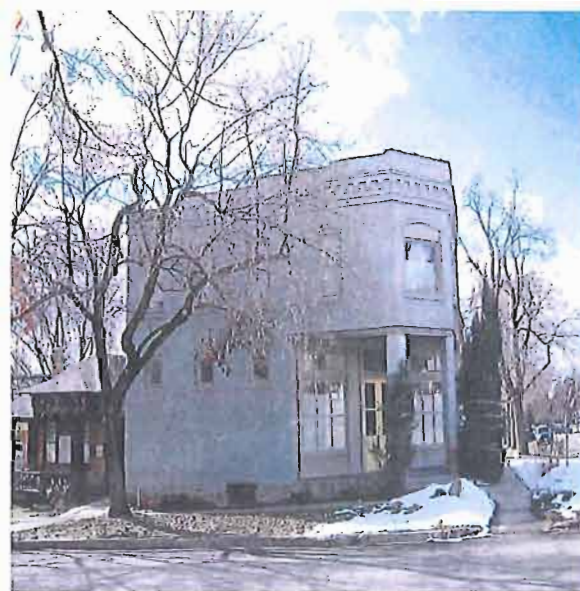
Water wasn't the only factor that spurred Avenues growth. Rail transport made the area a more viable neighborhood, too. During the late 1870s, mules pulled streetcars through the district; and by the early 1890s residents rode electric cars along Third, Sixth and Ninth Avenues, which is why these streets 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 E 2nd Avenue. 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 commercial building at 740 E 2nd Avenue retains much of its original storefront and arched upper floor windows.*



*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 downzone 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 lays claim to being the City's most 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.

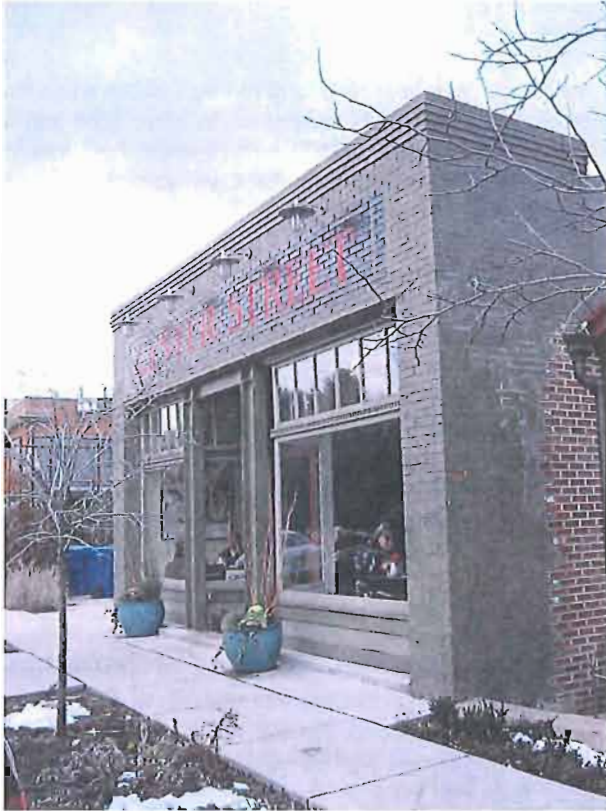
### **Mormon Beginnings**

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 limited 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 N Center Street





*The building at 271 N 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 ambience 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.

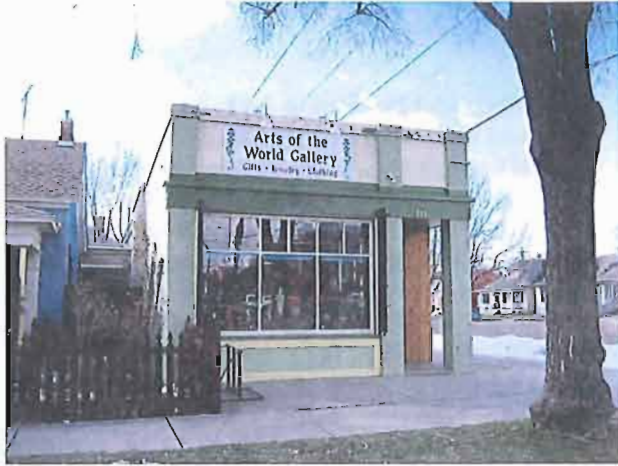
#### **Exceptions**

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 802 S 600 East. 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 S 600 East 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 South Streets and University and East Streets. Few of these buildings are historic, with the exception of several four-square residences that now house small businesses, and Fire Station Number Eight at 260 S 1300 East. Built in 1930, the fire station has been converted into a restaurant but maintains much of its original character. This district lacks the types of historic corner commercial buildings found in areas such as Capitol Hill and The Avenues.



*The building at 201 S 1300 East 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 process 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.





*Few historic commercial buildings are located along South Temple but at 432-434 S Temple is a building with an intact ca. 1930s Carrara glass storefront.*

### **Density and Decline**

South Temple's grandeur began to wane during the 1920s and 1930s. Wealthy families aged and dispersed. Buildings 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.

As residences were demolished they were replaced in the 1950s and 1960s with modern commercial and office buildings. These buildings brought a different character to the street and represent a wave of construction that is now appreciated for its mid-20th century modern designs. 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**

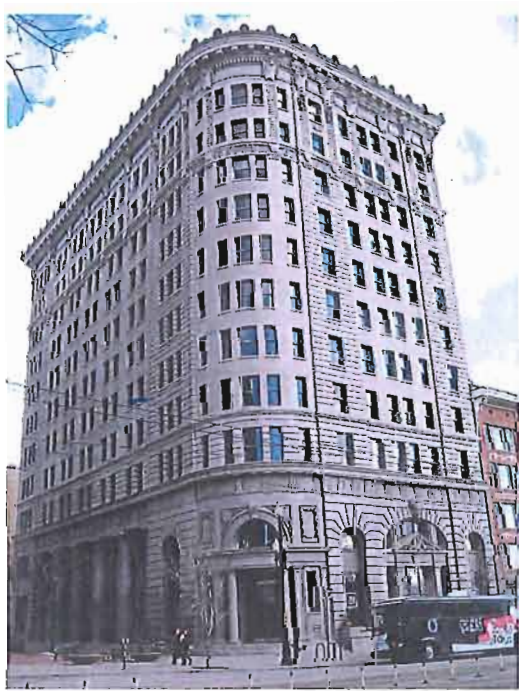
Between 1870 and 1900, the business hub of Salt Lake City was Temple Square surrounded by the ZCMI store, the Constitution Building, Desert News building, Hotel Utah and the LDS Church Office Building. In an effort to establish a non-Mormon counterweight to this dominant financial center, a small group 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 forty, 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 mechanism 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 experienced neglect. By the late 1970s, the state and the city were encouraging the restoration and preservation of Exchange Place's unique buildings and streetscape. The New York Hotel was renovated to house a restaurant and offices, one of the first projects in Salt Lake City to adapt an historic commercial building for a new use. Its success brought new life to the building and new interest to Exchange Place itself. Preservation is ongoing. At present the Boston Building is undergoing renovation.

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.

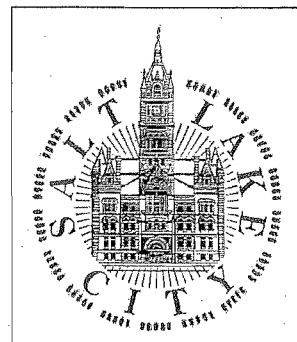


*The Stock and Mining Exchange is one of the City's finest examples of the Neo-classical style.*

**Attachment B**  
Public Comment

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: Edward E. Hunter

Address: 337 So 1100 East

S.L.C. Ut

Zip Code 84102

Phone: (801) 652-4988 E-mail esthoshunter@hotmail.com

Comments: Please consider recommendations:

① Neighborhood Commercial - set backs  
& maintaining scale, mass, street scapes  
related in new construction, infill or  
expansions for commercial properties  
within historic neighborhoods.

② Parking lots  
Guidelines for commercial properties  
within historic neighborhoods that have or are  
required to have flat surface parking.  
Potential option → screening

③ Unique by neighborhood  
Differentiate by historical District  
Mentioned this was not the plan but

Please provide your contact information so we can notify you of other meetings or hearings on this issue. You may submit this sheet before the end of the Open House, or you can provide your comments via e-mail at [janice.lew@slcgov.com](mailto:janice.lew@slcgov.com) or via mail at the following address: Janice Lew Salt Lake City Planning Division, PO Box 145480, Salt Lake City, UT 84114-5480. Please provide your comments by March 5, 2009

④ this is needed.  
Reference  
the original nominations by district  
They have details about areas such as  
and so of 12th what capture unique characteristics

that are important to preserve

⑤ Not sure where Utilities sit.  
would recommend this be  
included in your work  
since they are commercial  
(in a sense).

we have found good  
practices across the country  
that deal with utilities  
within and next to  
historic properties.

⑥ Also school building expansion  
hospitals.



# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: Whitney Ward

Address: 1124 E Garfield #1  
Salt Lake City UT 84105

Zip Code

Phone: 801 464 6278 E-mail: wward@vcbo.com

Comments: • The information presented in the corridor  
was a bit unclear - better signage and project intent  
statements would have been helpful.  
• Noise during presentation was also a bit distracting.  
• The historic commercial character ppt was helpful.  
The guidelines will be good as long as compatible  
contemporary design is permitted.  
More housing is needed downtown - please provide  
incentives to allow this.

Please provide your contact information so we can notify you of other meetings or hearings on this issue. You may submit this sheet before the end of the Open House, or you can provide your comments via e-mail at [janice.lew@slc.gov](mailto:janice.lew@slc.gov) or via mail at the following address: Janice Lew Salt Lake City Planning Division, PO Box 145480, Salt Lake City, UT 84114-5480. Please provide your comments by March 5, 2009

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: DENNIS McELROY

Address: PEERY HOTEL  
110 WEST BROADWAY  
SLC, UT Zip Code 84101

Phone: 521-4300 E-mail dmcElroy@peeryhotel.com

Comments: INTERESTED IN ITEMS RELATED TO RULES  
GOVERNING ANY CHANGES OR MODIFICATIONS  
TO COMMERCIAL BLDG.'S IN DOWNTOWN SLC,  
AND ON HISTORIC REGISTER. -

Please provide your contact information so we can notify you of other meetings or hearings on this issue. You may submit this sheet before the end of the Open House, or you can provide your comments via e-mail at [janice.lew@slcgov.com](mailto:janice.lew@slcgov.com) or via mail at the following address: Janice Lew Salt Lake City Planning Division, PO Box 145480, Salt Lake City, UT 84114-5480. Please provide your comments by March 5, 2009

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: ROBERT A. YOUNG

Address: 217 B ST

SLC Zip Code 84103

Phone: (801) 581-3909 E-mail young@arch.utah.edu

Comments: ① Good commentary on replacement windows but some replacement windows looked slightly smaller than origin window openings and muntins/mullions.

② Also, mention of shadow lines and ~~no~~ molding profiles, True Divided <sup>Lite</sup> ~~Lite~~, Simulated divided lite.

③ New market tax credit

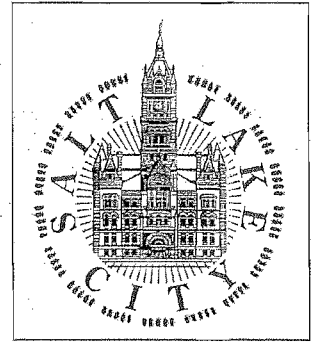
④ Well Done overall and very clear to understand.

⑤ <sup>perhaps</sup> Mention "regulating lines" for cornice, window, etc. and "rhythm", "solid to void" ratio.

Please provide your contact information so we can notify you of other meetings or hearings on this issue. You may submit this sheet before the end of the Open House, or you can provide your comments via e-mail at [janice.lew@slc.gov](mailto:janice.lew@slc.gov) or via mail at the following address: Janice Lew Salt Lake City Planning Division, PO Box 145480, Salt Lake City, UT 84114-5480. Please provide your comments by March 5, 2009

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: Brooks McIntyre

Address: 154 West 600 South  
Salt Lake City, UT 84101

Zip Code

Phone: \_\_\_\_\_ E-mail brooks@utahhospitality.com

Comments: \_\_\_\_\_  
\_\_\_\_\_  
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Please provide your contact information so we can notify you of other meetings or hearings on this issue. You may submit this sheet before the end of the Open House, or you can provide your comments via e-mail at [janice.lew@slc.gov](mailto:janice.lew@slc.gov) or via mail at the following address: Janice Lew Salt Lake City Planning Division, PO Box 145480, Salt Lake City, UT 84114-5480. Please provide your comments by March 5, 2009



SLC Business Advisory Board

8-12-09

RE: Commercial Guidelines for Historic Buildings  
To: Janice Lew

In review of and with discussion about your presentation to the board at last month's BAB meeting, I would like to formally respond.

In the interest of building business in SLC, any extended red tape a business must go through to hang out a shingle and open for business, is frowned upon by all these business owners. However, as to the Historic Preservation of the Commercial buildings in SLC, we feel that an extra overlay of restriction is a necessary step in protecting SLC's commercial history. It is recognized that this has not been done in our history prior to this new zoning overlay. We feel that the owners of such locations will be the ones that must adhere to the new restrictions and court their lessee's appropriately.

If the building is in fit condition to house a suitable business for the location, we understand it as a viable layer for planning and zoning to review the construction and any structural changes to the integrity of a building that is registered as Historic.

It would be helpful for all of the Historic Property Building owners affected by these changes to be made aware of exactly what alterations can and cannot be made to their building (s) as these new guidelines are put into effect and to subsequent new owners prior to a new purchase of a Historic Property.

One of our greatest concerns is the chance that the building owner will not be able to keep the building in business because of these restrictions, it would go vacant and become an even greater problem for the city, the neighborhood and the owner.

We would like to note that the actual locations have not been discussed.

Thank our for your presentation,  
Sue Stahle - Chair  
and the BAB

**Attachment C**  
**Minutes**

## Minutes from HLC discussions of Commercial Design Guidelines

**June 3, 2009**

**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 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 edition 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.

## **August 5, 2009**

### **ISSUES ONLY 7:11:44 PM**

**PLNPCM2009-00628 - Commercial Design Guidelines** —The Salt Lake Planning Division has hired consultants Thomason & Associates to create a new chapter for the design guidelines used by the Historic Landmark Commission to make design review decisions for properties with local historic designation. Currently the design guidelines are for residential properties only. This supplemental information will provide guidance for commercial properties. The draft design guidelines are available on the City's website at [www.slcgov.com/boards/hlc/hlc-agen.htm](http://www.slcgov.com/boards/hlc/hlc-agen.htm) *View staff report*

### **Staff Presentation 7:15:21 PM**

Janice Lew presented the plans for revising the Commercial Design Guidelines; preservation, architectural style, rehabilitation standards, standards for new construction, general design guidelines, and then a section that discusses the various districts. Ms. Lew addressed the Commission asking for guidance and direction on revising the guidelines, with a strong emphasis on signage and photos.

**Questions by the Commission** 7:30:14 PM

Chairperson Fitzsimmons voiced his concern of the global outlook of the preservation guidelines in regards to commercial historic buildings. Commissioner Lloyd suggested using language describing problem areas and usage for commercial buildings. Ms. Lew suggested breaking up the section into smaller sections for presentation and Commissioner Polly agreed with Ms. Lew. Commission would communicate with staff through email for suggestions and questions on revisions. Commissioner Oliver suggested having these discussions during the dinner hour prior to the meetings and all have agreed to discuss the specifics of revising the guidelines at the dinner meetings prior to the open Commission meetings.

**Public Comment** 7:51:01 PM

Chairperson Fitzsimmons invited Cindy Cromer to address the Commission. Ms. Cromer suggested that the language "sustainability" be added into the revised guidelines.

**September 2, 2009**

**PLNPCM2009-00628; Commercial Design Guidelines—This Commission will discuss the proposed commercial design guidelines for historic designated properties.**

Chair Lloyd recognized Janice Lew as staff representative.

Ms. Lew stated the Commission would be specifically discussing the rehabilitation standards of the Design Guidelines. These guidelines were written perspectives that provide clarity and the application of the standard of the zoning ordinance. She stated standards were based upon the Secretary of Interior Standards for rehabilitation and provided criteria against which work may be measured, and the guidelines are guides for the applicants work, providing instructions on how to meet the standards.

Ms. Lew stated ultimately the goal is to encourage the preservation and careful treatment of historic resources, while recognizing the need for continuing adaptation and improvements to those resources. She stated the guidelines are divided into several sections with respect to rehabilitation: site features, store fronts, primary materials, windows, architectural details, roofs, foundations, and additions.

She stated these design guidelines talk about maintaining and preserving character defining features, then if something is so deteriorated an owner would start looking at the replacement of materials. She stated staff was looking for the Commissions input on how well this rehabilitation

section reflects the Commission's philosophy and if it sufficiently defines the character features of a commercial building, provides information about the basic principles of historic preservation and urban design, whether or not it provides clarity in the application of the zoning ordinance standards, and whether or not these guidelines provide a comprehensible information and guidance on the appropriate treatment and resources. She stated these guidelines should also provide a good framework for staff and the Commission to make their decisions.

Chair Lloyd stated there were several sections to go through and inquired if staff should proceed sequentially.

#### 7:06:25 PM **Public Hearing**

Chair Lloyd opened the public hearing portion of this petition.

**Mike Stransky** stated he did not have a great understanding of these guidelines at this point and he was largely present at this meeting to understand what the City was trying to accomplish here. He was in support of these guidelines because they were necessary, but he had a few comments for the Commission to consider. First, regarding economic hardship, it seemed there were resources for residential owners to turn to, but when dealing with a commercial piece of property he was not sure the same criteria applied. He stated sometimes an owner was in a better monetary position shutting their operation down rather than abiding by the rules of historic preservation. He stated standards and guidelines should not back someone into a corner so strictly that there was not a way to help retirees in a historic neighborhood to the other side of the spectrum of someone trying to save commercial enterprises. He stated economic hardship had to be part of the discussion whether or not the Commission could make a ruling on it or not, it was an important piece, and he would also like more clarity on the procedures of the process.

Chair Lloyd stated even the City codes allowed for some interpretation from a code official, in terms of the feasibility of preservation issues, which would allow for some of the flexibility Mr. Stransky was looking for.

Commissioner Lloyd closed the public hearing.

#### 7:15:48 PM **Comments by the Commission**

Commissioner Oliver suggested that sustainability and historic preservation be stated in the opening material of the commercial design guidelines, just a small section on sustainability and historic preservation and what that meant, because the entire document was essentially about sustainability and that should be stated upfront. She also suggested a list of other resources to help guide people through this process, such as the Utah State Preservation Office and the list of contractors, architects, preservation specialists, etc. with different backgrounds in historic materials for the public to have a resource of some technical assistance.

Commissioner Lloyd stated residential structures converted into commercial uses were still evaluated by the residential design guidelines. He inquired if there was a point when a property

was well established as a commercial use, if that evaluation would fall under the commercial design guidelines because there may be site features relative to commercial use.

Ms. Lew stated that was a point raised previously. She inquired if there needed to be a distinction made to address those residential buildings that were being converted to commercial uses.

Commissioner Lloyd stated if a building's zoning allows for commercial uses, then those guidelines should be evaluated.

Commissioner Oliver inquired if a commercial enterprise was located in a residential structure; than should those residential guidelines need to be followed.

Ms. Zeigler suggested it may be as simply as referencing the residential for the building itself, which still read like a residential building no matter what the use was, then the commercial guidelines were reference regarding site features like parking, access, mechanicals, etc.

Commissioner Oliver stated that was a great start, if staff could think that through to make sure that would work explicitly for the person trying to use the guidelines.

Commissioner Lloyd inquired if an owner wanted to re-lamp with LED lights or compact florescent lights would these guidelines on Page 11 address that, and do these guidelines address lighting efficiency.

Ms. Zeigler stated the intent was the fixture itself, not the bulbs or how it worked.

Commissioner Oliver stated on Page 15, there was detail regarding original framing and she inquired if this was helpful and was as detailed in the residential portion of the document.

Ms. Lew stated some of that detail was included in the residential portion of the document. She stated ultimately these two documents would be blended.

Chair Lloyd inquired of staff what the next step would be.

Ms. Lew stated the Commissioner's comments would be sent to the consultant and then the Commission would be looking at the next small portion of the document at the following meeting.

Commissioner Oliver noted on Page 23 it stated, the use of hard based mortars was entirely appropriate with some hard bricks, beginning around the 1930s. She stated that to tell everyone they needed to use a lime-based mortar seemed inappropriate.

Ms. Lew stated windows were the next section to discuss. There was already lengthy discussion regarding preserving original windows that made economic and environmental sense. She inquired if the language staff included was something the Commission could support.

Commissioner Oliver stated some great standards had been included regarding when someone could replace a window, but there were not clear guidelines on when historic doors could be replaced.

Commissioner Harding stated she felt doors were sturdy enough that they were always repairable, but windows were pretty fragile and constantly exposed to the weather.

Commissioner Bevins stated he agreed there were usually fewer salvaged doors in historic houses versus windows.

Ms. Zeigler stated safety issues were the topic of discussion regarding residential structures, which was why there was not much mentioned about doors, and usually the original door was not part of the structure in the first place.

Commissioner Oliver stated she would like to see some consistency regarding doors and windows.

Commissioner Oliver stated the one thing missing from the windows section was discussion on muntins, true divided light versus snap-in or sandwiched-in muntins. She suggested adding language to Page 33. She stated if replacement was necessary, it needed to replicate what was originally there.

Ms. Zeigler inquired about simulated divided lights that were mounted on the inside and outside.

Commissioner Harding stated that would be okay, they looked very similar.

Commissioner Harding stated the Commission kept approving metal clad wood windows. She noted they looked nice, but she was unsure as to why approval was given because it would not weather like a wood window.

Ms. Zeigler stated the new growth wood did not last as long as the old growth wood, so it was a type of concession to people who did have to replace windows.

Commissioner Harding inquired why then just a metal window was not allowed.

Ms. Zeigler stated because it was wood on the inside, she stated it would be helpful to add additional language regarding residential structures.

Ms. Lew brought the Commissions attention to the issue of vinyl on page 30.

Commissioner Bevins stated the first sentence stating, *most windows do not look like historic wood windows*, began by dismissing this idea because there had been changes and the Commission was presented with some pretty nice vinyl windows in the past, and he was not sure this was a balanced statement anymore.

Ms. Lew stated there needed to be a balancing of the sustainability issues as well.

Ms. Zeigler stated vinyl was an extremely toxic material; it created toxic fumes within a home and if it burned those fumes were extremely toxic. She stated when looking at materials it was also important to look at how long it would last.

Commissioner Bevins inquired if the final draft of this document would include a detailed index to the guidelines along with a table of contents.



Ms. Lew confirmed there would be.

Commissioner Fitzsimmons stated by looking at these guidelines rather globally the idea was to preserve buildings, but to be alive and thriving as well, otherwise owners might abandon them and request demolition. He stated the Commission needed to focus on these tools, and how these guidelines would be a benefit in the future. He stated that was his concern regarding the commercial guidelines, what could be done other than demolition.

Ms. Lew inquired if Commissioner Bevins felt there was not a lot of flexibility within the guidelines.

Commissioner Fitzsimmons stated he did not see mechanisms in place for flexibility.

Chair Lloyd stated if a smaller historic structure in a local district fell under these guidelines, the fact that these guidelines were residential meant inherently there was a little bit of flexibility. He stated it might be helpful to give the standards to an applicant to review at the beginning of the application process.

Commissioner Oliver stated the federal tax credit had provided an increase of projects in historic districts and could help applicants manage the costs of preservation.

Commissioner Fitzsimmons stated that helped when dealing with the cost of preservation, but if the issue was larger design issues it still may not be the answer. He noted the ZCMI façade was a great example of this issue.

Commissioner Oliver stated maybe the answer was the Commissioner's approach. She stated when they dealt with the ZCMI façade she felt much more willing to compromise, which was the Commission's role it seemed, and this might be different when dealing with residential structures.

Ms. Zeigler stated maybe that was not the best example because it was just a façade and not a building. She stated she wanted to discuss the ordinance and the Secretary of Interior Guidelines. She stated the entire purpose for this process was to help guide change, not to prevent change, because buildings have to change. She stated the ordinance, for the most part, follows the national Secretary of Interior Standards and the design guidelines were ways to implement that ordinance. She stated there was flexibility to look at each project individually, which had been done in the past and which was the whole point of the guidelines being so broad and would aid in fair decisions.

Chair Lloyd inquired if the Public Safety Building came before the Commission in the future would the guidelines be helpful in reviewing that project.

Commissioner Fitzsimmons noted if someone wanted to preserve ninety percent of that building, but wanted to make sweeping changes for a retail enterprise on the ground floor, the Commission would get into the discussion of existing doors and windows, but could the Commission accommodate themselves to that kind of a change to make the building salvageable, which the Commission made a motion on tonight stating that was what they wanted to happen.

Commissioner Funk suggested maybe a statement could be created to include in the guidelines federal tax credit requirements. She also stated that it might be possible to list the economic

incentives that were available at the beginning of the process and let the applicant know the resources available.

Ms. Comarell stated staff shared the concern with the Commission that preservation not only be seen as a regulatory body, but a service. She stated the City was trying to get information out to the public and these guidelines would be a marvelous tool in the future.

### **October 7, 2009**

**PLNPCM2009-00628 Commercial Design Guidelines** – The Historic Landmark Commission will discuss the proposed Commercial Design Guidelines for historic designated properties. This discussion will be held in Room 126 following the regularly scheduled meeting and is open to the public for observation.

Chair Lloyd recognized Janice Lew as staff representative.

Ms. Lew presented the second part of a three part series regarding the Commercial Design Guidelines, with the purpose to receive instruction and guidance from the Commission to give to the consultants working on the project. She stated the topic of discussion would be the design of additions, new construction, and some elements of the general design standards including: accessibility, seismic, and mechanical service type properties.

She stated dealing with the additions there were several different types that would be considered including the ground level, roof additions, and additions that were house form buildings. She stated when looking at ground level additions those involved expanding the footprint of a structure either to the rear or side of a building and tend to have the least amount of impact on the character of a building. She inquired of the Commission if they felt the ground level additions should maintain the original alignment of moldings, cornices, and upper story windows, that exist on the main part of the building.

Ms. Lew noted buildings that were built for a residential purpose and were now being used for commercial purposes were typically attached to the rear and secondary side elevations and warranted careful consideration by trying to make sure additions were sensitive to the historic building, as well as to neighboring buildings and spaces.

Ms. Lew stated she wanted to cover new construction and a section that would cover new design considerations was added to the document. She stated this was a similar format to the residential structures which basically outlined the typical approach and design features, and included discussions about site sign, building scale, building form, and building details. She inquired of the Commission what might help them when dealing with these types of buildings. She stated when looking at the house-type additions the Commission should really consider accessibility as well.

Commissioner Lloyd stated new construction in the city was outdated and he wondered how much design input a historic district had, and was that a positive element in the design of some of those existing buildings in the city. He stated the Commission liked to see building additions that were a

product of their time period, but the buildings along 400 South looked like the product of the historic district, meaning a semi-modern building covered with some traditional details.

Commissioner Fitzsimmons stated the Commission should be careful not to destroy creativity by being prescriptive.

Commissioner Oliver stated one way to put it would be historic buildings would continue to evolve and as long as the size and scale were respected and not overwhelming to buildings adjacent to them.

Ms. Lew inquired if the language in the Design Guidelines was helping to allow that type of development.

Commissioner Oliver stated she felt it was, and it did allow very different interpretations. She stated size, scale, and defining lines, and cornices on the building were all important to keep in mind. She stated noise from commercial systems, noise from HVAC, as well as design issues should be taken in consideration.

Ms. Lew inquired where Commissioner Oliver thought those suggestions would fit into the guidelines.

Commissioner Oliver stated through some minor language changes that suggestion could be worked in throughout the entire document.

Ms. Lew inquired if the Commission felt there was sufficient language in the document to address buildings being from their own time period.

Commissioner Funk stated on Page 45, under *Lateral Additions*, it stated, *lateral additions are less preferable than rear additions*. She noted she would prefer *less desirable* instead of *less preferable*. She stated the illustrations included in the document were too dark and it was difficult to see what was trying to be depicted, but the drawings were adequate.

Ms. Lew stated because this was such a large document she scanned the sections for this meeting, but each Commissioner should have received a color copy of the full document a few months ago to use as a reference.

Commissioner Oliver noted the building reference on 68 K Street was a commercial building that was converted to a residence, so it was not a commercial building at all, but was used frequently in the document. She referred the Commission to Page 50.

Ms. Lew stated on Page 46 it discussed the conversion of residential properties to commercial uses and then the photograph portrayed the opposite.

Chair Lloyd stated that was a more common pattern, industrial lofts were converted to residential uses, it might be easier to make the argument that it was still a commercial structure, even though it was being used as multifamily residences.

Commissioner Oliver inquired if a specific directive needed to be made regarding that, because the Commission had decided residences converted to commercial uses would abide by the residential design guidelines. She inquired if the guidelines needed to say commercial properties converted to residential uses should abide by commercial design guidelines.

Ms. Lew stated if that was the direction the Commission would like to take that was fine, or different types of guidelines for each of those buildings would also work.

Chair Lloyd stated it seemed more consistent that if a commercial storefront was converted to residential use, then the structure really did need to be consistent with the commercial design guidelines.

Ms. Lew stated the language the Commission discussed at the last meeting was the guidelines stated, *the applicant follows the residential guidelines for the residential building and references the commercial guidelines for site features, parking, access, mechanical, etc.* She inquired if the Commissioners still agreed with that.

Commissioner Hart inquired if the Commission wanted to consider when the conversion took place, because if it was converted more than fifty (50) years ago then would the Commission need to respect that change being historic in its own right, and residential may apply in some cases more than commercial.

Commissioner Lloyd inquired if there were any examples Commissioner Hart could think of where that was the case.

Commissioner Hart stated no, but at some point that might become an important factor, once a change was fifty (50) years old the Commission might want to acknowledge it, and not simply say commercial buildings converted to residential uses needed to be looked at as commercial, because if it was residential for one hundred years the commercial aspect of it may have taken a backseat.

Chair Lloyd stated something that was built fifty (50) years ago could be recognized as a historic use, which might determine the standards that apply.

Commissioner Hart stated every building had to be looked at individually to figure out the dominating features, while still respecting what came before.

Ms. Lew stated she would pass on to the consultant that the Commission did recognize additions that had acquired significance in their own right, and there should be some language included that addressed commercial properties being converted to residential as well.

Commissioner Oliver stated the Commission should not be trapped by the fifty (50) year rule either. She stated there were a lot of properties converted in the city to commercial uses and if they were built shoddily and someone wanted to restore the house, that was older than the addition, the Commission did not want to be powerless when it came down to it.

Commissioner Hart stated if it was an A or a B building it was considered to be kept.

Commissioner Oliver stated frankly a building which had that done to it was noncontributing, and these things were going to start to come up more and more frequently.

Commissioner Hart stated if that storefront was an old contributing store front, for instance a 100 year old house in back and a 50 year old store front in front, if the store front was still contributing it was old enough and had enough integrity to keep both pieces.

Chair Lloyd stated the question was would there be an instance where that scenario would occur.

Commissioner Hart stated maybe the general language that should be included would be in regards to recognizing and respecting contributing aspects of whatever exists, if a storefront still had historic integrity it was still considered a contributing part of that property whether the full Commission agreed on it or not, it reflected the history of what was happening. She stated to clarify she meant the windows were still original and had not been enlarged or enclosed, doors changed out, etc.

Commissioner Fitzsimmons stated the fifty year characteristic was kind of an arbitrary measure, but it gave some notion it had become part of the fabric of a historic neighborhood. It was not just the architecture, but the history that went along with it that was fascinating, which was what the Commission was after.

Commissioner Oliver stated the fifty year timeframe used to bridge a significant changing point in history, which was World War II, prior to that there was a certain type of construction, so in the 1960s when the preservation movement started fifty (50) years extended past that war.

Commissioner Fitzsimmons stated it was trying to save all of the Victorian houses.

Commissioner Oliver stated that was exactly what it was designed for, and she was saying that timeframe needed to be rethought a little bit, now that there was not that giant cutoff point in history.

Chair Lloyd stated one of the most exciting things that was happening in preservation currently was around mid-century/modern preservation. He stated the architectural gems built in the 1950s were something that people now connected to, which was not to say they did not appreciate Victorian houses, but there was something about the preservation of early modern/post war housing. He stated there was so much bad building that came with that, so it might be hard to distinguish.

Commissioner Oliver stated there were wonderful things that happened in that time period, but now there was a lot of it.

Commissioner Fitzsimmons stated part of the history was that explosive growth and the need for stuff that was on hold for twenty years because of the depression and the war, it was part of the character.



Chair Lloyd stated the types of multifamily housing built in the avenues in the late 1950s early 1960s, was the predominate construction that went on there, which was the multi-family units that destroyed single-family housing.

Commissioner Oliver agreed, the building of those box square apartments was what drove the whole creation of the avenues historic district, and were now fifty years old and the city was now trying to save what actually forced the creation of that historic district. She stated it was wonderful history, but a complicated issue she felt had not been addressed.

Chair Lloyd inquired what the city ordinance said about the standards. Was fifty years used as criteria to save a structure.

Ms. Lew noted that did exist.

Commissioner Hart stated the goal of the historic districts was to preserve history, not just to preserve the point in time the Commission felt was the prettiest.

Commissioner Oliver stated she knew the goals of preservation, but it was just ironic and something the city really has not grappled with.

Chair Lloyd stated this would be a good time to bring up Trolley Square. Were there guidelines that were looked at while reviewing that case?

Ms. Lew stated there really was not much, as far as guidelines, to support anything. There were a few sections in the central city area, but otherwise there was not much guidance when looking at the criteria for new construction for example. She stated in the case of Trolley Square, the current guidelines were used, the question was did this document now add to that project review, and was there more direction when looking at the standards found in the zoning ordinance.

Chair Lloyd stated Trolley Square was a unique project, because it involved an entire block of the city, so all of the additions were front additions. He stated he would like to think the Commission basically got it right when Trolley Square was reviewed and what was approved was a better designed project than what was originally presented.

Ms. Lew stated the Commission did have to work really hard on the review of that project, and the Commission should keep in mind the Commercial Design Guidelines were also for architects and designers to review to be able get the same design by using these guidelines for direction.

Commissioner Fitzsimmons stated they probably would have come with the same project they presented to the Commission at first; they took a great deal of care regarding the larger components of that project.

Chair Lloyd stated there were a few design elements that were totally modern, but the majority was good.

Commissioner Oliver stated the most troublesome element was the giant Wholefoods store, so maybe additional guidelines in the section on storefronts would be helpful in the future.

Commissioner Fitzsimmons stated regarding the Trolley Square project, sometimes the Commission forced the buildings to look pretty average in the interest of making them look sort of like what the predecessor was. He stated the Commission kept beating at the design plans for the Wholefoods store to make it a less contemporary structure, which actually would have been perfectly appropriate there for it's own time. He stated that was the problem with really restrictive language, it really was hammered down to something that was indistinguishable from everything else on the block, which was not particularly good; however, he stated the preservation pieces of the guidelines were really good.

Chair Lloyd suggested adding to the guidelines that if someone could explain to the Commission why an alternative material would be better than the preferred material the Commission would be open to that discussion.

Ms. Lew inquired if the Commission wanted that suggestion to apply to additions as well as new construction.

The Commission stated yes.

Chair Lloyd stated the Commission saw new materials all the time, that might not need to be excluded, but a discussion would need to take place regarding how it would related.

Commissioner Oliver stated that mass and scale was really the element that could destroy the feel of a project. She stated it was the most popular public comment when the neighborhood viewed something negatively.

Commissioner Funk stated the same information regarding materials needed to be written throughout the document, as well as the mass and scale whether it was in regards to additions, rooftops, accessibility, ground additions, etc. She stated on Page 53 it read, *access ramps should be simple in design. Simple designs will be more compatible with historic buildings.* She inquired if the Commission agreed with that.

Ms. Lew stated when dealing with accessibility for a commercial structure, there was a possibility that a structure would be put in on the front of the building.

Commissioner Funk stated there seemed to be a conflict between that sentence and the policy statement on Page 51, so that needed to be corrected as far as materials were concerned.

Commissioner Fitzsimons stated the popular assumption was t accessibility was a stick-on solution to the building and there may be circumstances when the redesign of the façade to give grade level access was more appropriate, so should the Commission prohibit this by saying accessibility access could only be by ramping, or should other approaches be considered and allowed. He stated it might be appropriate for that sentence to state, *design and materials should be appropriate to the historic structure.*

Commissioner Hart recused herself from the meeting at 7:42 p.m.

Chair Lloyd stated accessibility was a building code requirement, which the Commission recognized, there were certainly conditions where ramps needed to be provided that might have a temporary looking appearance, so while it was nicer to have concrete integrated ramp structures that look like they belonged, there probably did need to be a place in the guidelines for wood construction as well, with some regulations.

Ms. Lew inquired if the Commission would also like to allow for substitute materials for ramps and accessibility.

Commissioner Fitzsimmons stated these types of things were in response to an immediate need and sometimes were not a permanent fixture, which was a key element for a historic house.

Mr. Paterson stated he did not remember seeing certificates of appropriateness being issued regarding this, it had probably happened. It was part of the law to provide accessibility and in certain instances it was a matter of finding a cost effective way to do that without destroying the character of the building. He stated there were a lot of requests by people building porches, stairways, or decks and wanting to use alternative materials like Trex and sometimes there was not a lot of guidance in the guidelines. He stated there were a lot of alternate materials coming out and maybe the Commission needed to do a better job at having these types of discussions to help formulate those guidelines.

Chair Lloyd stated Trex was a brand name for a plastic/wood composite material, which had recyclable and durable materials. He stated Trex was not a structural material, it was usually used for decks and so far seemed like it was a good solution.

Commissioner Fitzsimmons inquired if the Commission approved a substitute material, would it forever be an acceptable material.

Mr. Paterson stated the Commission's policy document was revised over time to deal with new types of materials, or the use of materials in a different way that was seen in the past. He stated to adopt a new policy it did not require a whole ordinance text amendment type of process.

Chair Lloyd inquired if the Commission allowed a synthetic material like Trex to be used, would that be closer to having to legitimizing vinyl fencing.

Commissioner Fitzsimmons stated the word compatible was pretty open; it would seem that would have to be well defined.

Ms. Lew stated substitute materials were allowed for porches in most cases because you could not really see it, but she was not really aware of how that allowance had evolved.

Commissioner Oliver inquired if Ms. Lew felt it would be better to remove some materials from the list to give the guidelines and the Commissioners more flexibility in the future. She stated the Commission was always going to struggle with material issues, which was part of the job, but if some of the materials were removed the Commission could review each petition and decide what was specifically appropriate.

Commissioner Fitzsimmons agreed.

Commissioner Funk stated Ms. Lew could use the language appropriate and sustainable materials.

Commissioner Fitzsimmons stated that would open another realm of discussion, which would probably be beneficial as well.

Commissioner Oliver suggested the word *compatible* because it gave the Commission a lot of leeway.

Ms. Lew inquired how the Commission felt about seismic design. She stated staff asked for more specifics especially when dealing with commercial type buildings and what it would take to seismically upgrade those.

Commissioner Fitzsimmons inquired why the Commission would want to make seismic design reversible; he stated he could not imagine circumstances when the building code would allow those changes to be reversed.

Commissioner Oliver inquired if the word *reversible* could be deleted or replaced with, *to allow repair of the historic materials*.

The Commission agreed with that.

#### **November 4, 2009**

#### **STAFF PRESENTATION**

Janice Lew presented the last portion of the Commercial Design Guidelines to the Commission for their input and guidance for the consultants regarding the Design Guidelines in related to signage.

Commissioner Funk noted that pictures of the buildings and discussions are repeated and she would like to see other examples of buildings throughout the document.

Chairperson Lloyd discussed a conversation that he had with Mike Akerlow who represents the Small Business Advisory Board. He stated that they requested an opportunity to review the guidelines. He inquired if the Commission could offer some information to the Board regarding the historic districts.

Janice Lew noted that she had provided a presentation to the Business Advisory Board.

Ms. Lew inquired of the Commission if it is appropriate in these areas to use substitute materials such as a missing cornice or would the Commission prefer stating using original materials.

Commissioner Harding noted that it is difficult to tell if the materials are actually the original materials. She suggested that it might be a good idea to enforce staying with a certain material.

Ms. Lew noted that an example of materials could be fiberglass columns on porches and asked the Commission if that would be an appropriate direction.

Commissioner Funk commented that it might not be possible to define the specific materials to be used, but did say that if the appearance is similar, it would be appropriate to allow different materials.

Commissioner Oliver commented that materials could be listed, but do allow for some leeway.

Commissioner Hart stated that it should also stated, *where appropriate, where possible, use historic materials.*

Commissioner Oliver noted that in deterioration of historical materials they deteriorate naturally whereas other materials do not deteriorate the same and can cause confusion and draw attention.

Commissioner Lloyd noted that in cement board-siding and cement board detailing it shows aging. It does not age or wear like wood.

Ms. Lew inquired of the Commission as to them considering non-historic materials in certain situations.

Commissioner Oliver agreed it is appropriate in certain situations, but they are so specific it would be difficult to explain.

Ms. Lew suggested soften the language regarding the situations and materials.

Ms. Lew inquired of the Commission on their input of the issue of gutters.

Commissioner Lloyd noted that on page 43 in his copy, the sentence is chopped off and it should be continued. He also continued that round gutters are preferred, but K-style is acceptable.

Commissioner Oliver noted that where the gutters drain is important. She noted that if gutters obscure such things as rafter tails that issue is more important than the gutter shape. She also objects to the picture on page 43 that the appropriate downspout is draining into the foundation, which causes erosion.

Commissioner Lloyd inquired if the Commission will be able to see the photos that the consultants are planning on using.

Commissioner Oliver noted that the problematic areas are drainage, which is the source of deterioration. She suggested that the consultants include a bullet points regarding drainage.

Ms. Lew introduced the portion on signage. She asked the Commission if there should be different regulations for different areas and, if it is possible, for this to be addressed in the new guidelines.

Commissioner Oliver suggested a history of downtown Salt Lake City signage as an example. She commented that the consultants should take an inventory of the signage in the different districts.



Commissioner Funk noted that the regulations regarding signage on a window needs to be clearly stated in reference to percentage, etc.

Commissioner Oliver suggested that signage should be broken into categories: historic, new construction, adaptive reuse, commercial buildings in residential neighborhoods, etc. She also suggested using different types of neighborhoods and eras as categories.

Commissioner Harding suggested reviewing other City ordinances regarding signs.

Commissioner Hart suggested using Sterling Furniture in Sugarhouse as an example of needing signage guidelines.

Ms. Lew asked the Commission if internally illuminated signs were appropriate and Commissioner Hart and Commissioner Funk noted that they were not appropriate for the historic districts.

Ms. Lew asked if this document should be a standalone document organized by building and neighborhood types and eras. She noted some questions she had regarding Master Sign Plans and identifying signage location early in the design process. Other items included treating retail office spaces differently, and considering contributing versus non-contributing buildings.

Commissioner Lloyd noted that signage depends on the context of the sign. He suggested that other cities standards would be helpful in addressing unique conditions. An example would be a 1950s interiorly illuminated sign would be preserved without setting precedents for big box retailers to place signs on blank walls.

Commissioner Oliver agreed with Commissioner Lloyd about context. She noted it should be stated as an overriding principle to the context of the block face that may override other things stated in the specific guidelines.

Ms. Lew inquired if what the Commission is requesting is more general than detailed. Commissioner Harding agreed.

Pat Comarell, Assistant Planning Director, asked the Commission if there were historic signs which need to maintain and reused e.g neon

### **March 3, 2010**

**PLNPCM2009-00638 Commercial Design Guidelines** – The Salt Lake Planning Division has hired consultants Thomason & Associates to create a new section for the design guidelines used by the Historic Landmark Commission to make design review decisions for properties with local designation, currently the design guidelines are for residential properties only. This supplemental information will provide guidance for commercial properties. The draft document is available at the City's Web site at [www.slcgov.com/ced/planning](http://www.slcgov.com/ced/planning) (Recent Projects). No final action will be made by the Historic Landmark Commission at this meeting.

Chairperson Lloyd recognized Janice Lew as staff representative.

Ms. Lew informed the commission that the purpose of this discussion is to garner feedback and direction from the latest copy of the design guidelines.

Janice gave a PowerPoint presentation that outlined the Design guidelines.

**Public commentary:**

Cindy Cromer spoke, stating that she appreciates that the design guidelines were “less bad” than she had anticipated, and would like to propose that in the future the Planning Department hire locally, and that the City’s staff is best qualified to provide these documents. She also noted that she appreciated Ms. Lew’s efforts to make the changes that she had suggested, and also noted that there were also other comments submitted electronically.

Ms. Cromer also stated her appreciation of Chairperson Lloyd speaking to the Business Advisory Board.

**Discussion:**

Commissioner Oliver made the following points, compartmentalizing her comments into five categories:

1. Basic Formatting: Typographical errors, missing or incorrect addresses and inconsistencies, uses of acronyms, i.e. explaining what they mean and basically making it more user friendly.
2. Organization: Rearrange items for usability.
3. Content: Very little attention is given to office buildings, commercial use needs more focus.
4. Audience: Who is reading this? Who should be? Be clear in the introduction who the document speaks to.
5. Referrals: A segment should be included that indicates that professional help is available.

Commissioner Carter wanted it made clearer that the guidelines are tied to the Secretary of the Interior’s Standards, referring to the Standards for Rehabilitation in Historic Districts document and that it impacts tax credit and that more people qualify.

Commissioner Bevins noted that he found it helpful in referencing to items brought before the board.

Language of the Guidelines was discussed.

**May 19, 2010**

**Staff Presentation 9:44:27 PM**

Ms. Lew noted that staff had given the consultants a list of comments from staff and from the Commission and they had reworked the document to include changes prompted by these comments.

Ms. Lew noted that there were still a number of editing issues to be addressed.

**Questions for Staff from the Commission 9:45:19 PM**

Commissioner Harding noted that on page 54 there was an incomplete sentence regarding stairways. She also noted that several of the addresses were incorrect or incomplete.

Vice Chairperson Oliver noted she had not had a lot of time to look at the document but noticed that some of the same inconsistencies still existed that she had noted in the previous draft.

Ms. Lew noted that if the Commission had any further comments, they should forward those to her by Monday, May 24th, 2010.

**Public Hearing 9:48:14 PM**

Cindy Cromer, 816 East 100 South, noted that she felt there had been a huge improvement in the document, particularly in the sections on signage, ADA Compliance and Windows and with the added historic photos, but that there were still issues with the draft. She noted that in particular, the Commission should address the text about sandblasting indicating that an expert should be hired when sandblasting occurred. Ms. Cromer submitted a letter for the record reviewing her concerns. That letter is included with these minutes.

**Executive Session 9:52:02 PM**

Ms. Lew noted that as far as the adoption timeline was concerned, staff was trying to figure out additional changes to forward to the Consultants. She noted staff would try to get the final draft onto the June 19th agenda to move the item forward to the Planning Commission and City Council.

Commissioner Richards noted that the language for compatible infill needed to be elucidated further as it was very vague as it currently stood.

**Attachment D**  
Consultant notes

## **Historic Landmark Commission Discussion of Commercial Design Guidelines – Rehabilitation (Pgs. 1-33)**

### **September 2, 2009 Meeting Notes**

#### **Future Meeting Dates**

October 7<sup>th</sup>

November 4<sup>th</sup>

Follows is a summary of the comments made by the Commissioners. Please use the comments listed below and the attached markup to revise the working document.

#### **Summary of Comments:**

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

- Provide general language about the purpose of the design guidelines to help guide change
- They are an aid...
- Mechanisms for flexibility, where is the carrot (federal tax credit)

##### **SECRETARY OF THE INTERIOR'S STANDARDS**

- Reference illustrated version and provide website.
- IEBC – included by reference although not adopted by City (I will check to see how this might be addressed.)

##### **SUSTAINABILITY**

- Add this section as it relates to historic preservation. What does it mean?

##### **SITE FEATURES**

- This section speaks to what has been lost. Access needs, parking, and other conditions that have changed are not really addressed (ie South Temple)
- Illustrations – 1980's type illustrations that do not reflect careful content of the design guidelines

##### **STOREFRONTS**

- ADA issues – reference to later section
- Lighting – compatible with sustainability in regards to re-lamping
- Pg. 14 – Existing language limiting, include more modern window treatments steel, aluminum
- Pg. 15-Door replacement – more clear as to when it is appropriate Pg. 17 - “Matching period and style” – should speak of its own time and consistent with philosophy of other language in document



## PRIMARY MATERIALS

- Larger range of materials to address modern construction and buildings coming of age
- Paint on compromised brick – appropriate treatment: when painting is an option, water repellent coating treatments. Park service and list of professionals references
- Pg. 22 – conflict with mortar treatment (hard) for modern buildings

## WINDOWS

- Missing discussion on true divided light, preference for in kind. Simulated ok if bonded to glass with spacer, interior and exterior grids with the right profile.
- Needs to talk about more modern materials include steel, aluminum, bronze, and others. May include discussion of poor performance of these modern materials.
- Pg. 33-Preferred materials expanded (not just wood)

## General Comments

- The design guides should be explicit in service to the person trying to use the document
- Commercial additions on residential properties – Use residential design guidelines for residential portion of building and commercial for addition
- Not seeing a lot of help for dealing with the modern era. It addresses older smaller buildings, but does not fully address those of a modern age. These have different standards and aesthetic values including bigger buildings, philosophy of retailing, office uses, and changes in use. For example, if the Public Safety Building (mid-century building) came to the commission, do the design guidelines help and provide sufficient flexibility for adapting a building to another use?
- Text is redundant in places.
- Insert abbreviated text in references to residential design guidelines for ease of use, but not too large of a document.
- May us good photographs of buildings that have been demolished to avoid overusing photos of the same buildings.

**Historic Landmark Commission Discussion of Commercial Design Guidelines – Additions and New Construction (Pgs. 34-72)**  
**October 7, 2009 Meeting Notes**

**Future Meeting Dates**

November 4<sup>th</sup>

Follows is a summary of the comments made by the Commissioners. Please use the comments listed below to revise the working document.. I will also provide a markup of this section of the working document soon.

In addition, please provide a copy of the most recent revisions to the working document to supplement the October billing.

**Summary of Comments:**

**ADDITIONS**

- Background – Text is redundant in places. Use this section to identify the types of additions that may be considered or reorganize section.
- Emphasize mass and scale which is the destroying factor
- Echo, acknowledge, or use a modern interpretation of elements such as moldings, cornices and fenestration pattern.
- Recognize historic use and additions that have acquired significance and maintain integrity. But allow flexibility in rehabs for poorly constructed additions and not be trapped by 50 year benchmark.
- Provide directive for commercial buildings converted to residential uses as in photo on pg 46 use commercial design guidelines for storefronts
- Address small commercial in residential neighborhoods – noise from systems, air conditioning, HVAC as well as design (throughout document and upfront)
- Additions need to be a product of their time

**ACCESSIBILITY**

- Conflicting language regarding materials. Incorporate flexibility – need a place for wood construction and substitute materials (compatible in design). These are reversible and may go away over time.
- Are there other approaches for accessibility than ramps?

**SEISMIC**

- Why would you make this reversible?
- Do the least amount of damage possible (Put into bold part)

## **NEW CONSTRUCTION**

- Respect and emphasize size and scale which is the destroyer, echoing some of the historic building patterns
- Do not want really restrictive language that forces a building to be average
- Leave material language vague for longevity of document. Wood is not the predominate primary building material.
- Street lighting – Reference neighborhood lighting appropriate to design and scale of neighborhood
- Architectural character – To specific and restrictive. New architecture that does not imitate a historic style or period of architecture
- Address site lighting – compatible and appropriate for surroundings

## **SOLAR**

- Not too restrictive because technology is changing quickly – appropriate and compatible
- Most appropriate when placed in roof lines if readily visible

## **General Comments**

- Soften language (less definitive) - use “preferred” if it can be shown how it relates
- Want to encourage creativity

## Historic Landmark Commission Discussion of Commercial Design Guidelines –Rehab Standards (Pgs. 35-44), and Signage (Pgs. 78-87)

### November 4, 2009 Meeting Notes

Follows is a summary of the comments made by the Commissioners. Please use the comments listed below to revise the working document. I will also provide a markup of this section of the working document on Monday.

#### Summary of Comments:

##### ARCHITECTURAL DETAILS

- Some flexibility in certain situations to consider non-historic materials. But other materials do not age the same and may cause confusion and draw attention.

##### ROOFS

- Half round gutters preferred, but K-style gutters are acceptable
- Obscuring architectural features is a more important issue than the shape.
- Page 43 – picture shows downspout draining into the foundation.
- Include design standard about irrigation systems.

##### SIGNAGE

- Need a history of downtown Salt Lake City signage (historic photographs included)
- Approach - discussion needs to be more general than detailed.
- Breakdown into categories:
  - Historic
  - New construction
  - Adaptive reuse
  - Commercial buildings in residential neighborhoods
  - Offices
  - Reuse of historic signs
- Check other cities to see how they address unique conditions.
- Minor inventory of signs in the different districts – context is the overriding principle (block face).
- When did they start marking internally illuminated signs? These may be appropriate for a building of this era.

#### General Comments

- Working document is repetition in pictures of buildings and text.

Follows is a summary of the comments made by the Commission and Staff. Please use the comments listed below and the attached markup to revise the working document. Please include and/or address the following points:

### Structure, Organization & Usability

- General organization - follow the organization of the Residential DGs, with History in the 1<sup>st</sup> section and Building Types & Architectural Styles in the following distinct section.
- Provide a front cover for the document, to include the title, 'draft' and photographs/illustration/s
- Provide inner cover page, with title, draft & date, & prepared by ...
- Table of contents - with page numbers for each section
- Acknowledgements
- Number all pages (footer)
- Number all Sections & all DGs reflecting organization and structure of Residential DGs
- Align page design and margins to reflect 'full page spread' of final document
- Establish a consistent hierarchy of Headings, Sub-headings & Sub-sub-headings (using different font point sizes) to ensure immediate understanding of how the intro/reasoning and text all relate
- Index - at the end of the document
- Include Glossary of Terms
- Organization of the DGs – would benefit from linking the introductory (policy & background) text to each section of the topic guidelines.
- Re-title "Overall Approach & Format" as 'Preservation in Salt Lake City' (consistent with Residential DGs)
  - Include section on "Who Should Use" inc. table (see Residential DGs), setting the Comm. DGs in the context of the Design Guidelines series for the City, and identifying/clarifying where the Commercial and where the Residential DGs should be consulted (and where these will be used by the Commission).
    - Owner of commercial property built as commercial property, whether in a commercial district or residential area
    - Owners converting former commercial building back to commercial use
    - Owner converting a commercial building to residential use
    - Not owners converting residential to commercial, they will need to follow residential guidelines (move language on p. 49 to p. 2)
    - Office buildings and medical complexes – missing category of buildings that should be covered in all sections
  - Include paragraph on seeking professional assistance (repeat this as a side bar elsewhere in the document)
    - e.g. The repair, maintenance, and replacement of historic building materials may often require specialized knowledge or expertise of historical architects, architectural conservators, specialized contractors, or other historic preservation professionals when planning and executing this type of work.
    - e.g. p 40 – Cleaning – For more complicated situations, consult with an architectural conservator, historical architect, or contractor with extensive experience working with historic buildings.
    - e.g. p 40 – Repairing - It may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.
  - Include section on "How to Use This Document" – see Residential DGs
  - List all other relevant City resources & documents (see Residential DGs – area plans, NR nominations)
  - Add brief summary of character-defining features and typical types of commercial properties found in each district
- Section Order:
  - Section on S of I's Stds should precede Tax Incentives
    - Include RDA  
**Historic Preservation Tax Increment Reimbursement Program**  
The Redevelopment Agency of Salt Lake City (RDA) will reimburse property owners or developers for costs associated with historic preservation. Buildings located in a RDA Project Area and listed



on the National Register of Historic Places or the Salt Lake City Register of Cultural Resources are eligible for tax increment reimbursement up to 50% of the cost of renovating to a vanilla shell status. Plans for the exterior renovation of the building must be approved by the State Historic Preservation Officer. The reimbursement is generated from the increase in property tax assessed as a result of the building improvements. For more information contact the RDA at (801)535-7240 or [www.slcrda.com](http://www.slcrda.com).

- Place Architectural Styles section after the pages dealing with Neighborhood Shopping-House Stores to ensure that all Building Types are addressed before Architectural Styles
- Section on signage should come after section on Rehabilitation
- Section on Fire Escapes should be subdivided between retention of historic which should reside within the Rehab DGs, after Decks, and new FEs which should be within the New Construction DGs in an expanded section dealing with 'Mechanical Equip. & Fire escapes'
- Include conversion section in first part of document (p.49)
- Use a single header & footer to identify document & section, eg. The name of the document and page number as a footer, with the name of the section and topic heading in the header (see Residential DGs)
- Site Features: no structure or sub-heads
  - Consistent use of 'site' not landscaping
- Move mid-century material language from p.28 to p.21

### **Consistency, Formatting & Duplication**

- Acronyms – define these where used for the first time.
- Consistent use of 'façade'
- Standardize the use of street addresses.
- Review for and correct all 'typos' - see detailed notes
- Ensure consistency in all headings, sub-headings, etc. throughout the document. Some s/titles not in bold e.g. p.7 & 9 districts section, headings vary in font, case & size across the sections of the document
- Repetition – avoid throughout the document:
  - Text repetition, e.g. in first paragraph p.12
  - Photo repetition, e.g. pp 19 & 4(districts) and elsewhere (use details from buildings if no other photos are available)
  - Repetition in some coverage between building types & styles
- Photos – ensure consistent spacing, relationship to text, alignment & orientation:
  - Improve vertical and/or horizontal alignment of photo subject within the photo frame, e.g. Site Features opening page
  - Avoid overlap of photos, and photos with text, e.g. p.4 of Districts section Ensure consistent spacing of text & photos, e.g. pp. 8, 19, 28, etc.
  - Enhance photo content of the Districts section (e.g. historic views, before & after views?)
- Captions:
  - Ensure captions relate to and supplement adjacent text & consistency – use them as part of the commentary and guidance
  - Focus caption content as a part of the supplementary information for the Design Guideline in each case
  - Reduce font size to ensure captions read as captions and are not confused with the adjacent body of the text
  - Align caption consistently with the left hand edge of the photograph or drawing
- References to RDGs – no italic page numbers

### **Tone & Content**

- Avoid use of 'passive voice' in wording of the DGs. Use 'active voice' throughout, e.g. "Maintain ....", "Preserve ....", etc
- Include Office and medical complexes as a building category
- Include more coverage on mid-century architecture
- Include bullet list of typical building types found in each historic district

- Need introductions for S of I Stds, Tax Incentives & Solar Stds
- Include 'xeroscaping' as an appropriate planting/landscaping direction
- Expand coverage of materials, with specific reference to mid-C20 architecture
- Use side bars at the start of each section listing contents, & for additional quotes or items of note, cross reference or links
- Revise 'Brick and Masonry' section (p. 25)
  - e.g. Soft mortar with a high ratio of lime was traditionally used in masonry buildings constructed prior to the 1930s. Relatively low proportions of Portland cement were used, if any. Harder mortars appear in more modern buildings. New mortar should match the original mortar in width, depth, color, joint profile, and texture. When repointing historic mortar, it is important to use a mix this is softer and more permeable than the masonry units to ensure the preservation of the historic masonry.

Impermeable modern mortar can be inappropriate for repointing older brick and stone because they may force moisture to pass through the more permeable masonry rather than the mortar. Mechanical stresses caused by expansion, contraction, settlement, and water-driven deterioration mechanisms like freeze-thaw will also be relieved in the masonry rather than the mortar if the latter is harder than the former. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration.

- Enhance wording on window policy & importance - & change emphasis & organization of section
- Inclusion of Maintenance Tips notes – as footnote or side-bar?