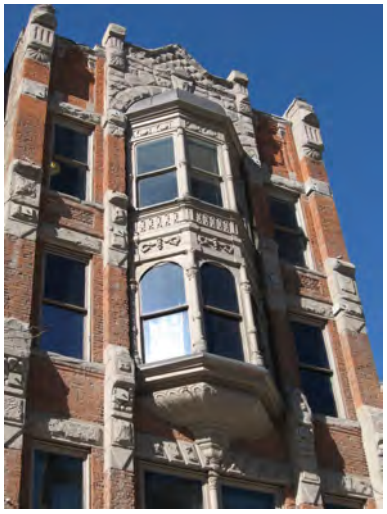
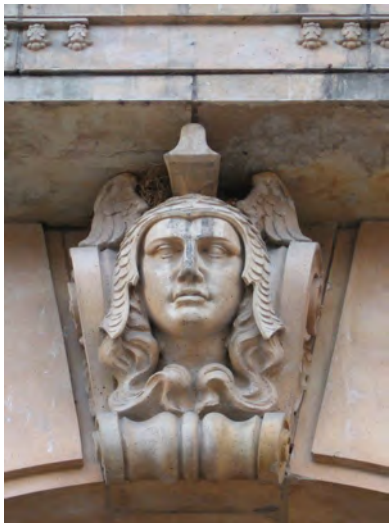
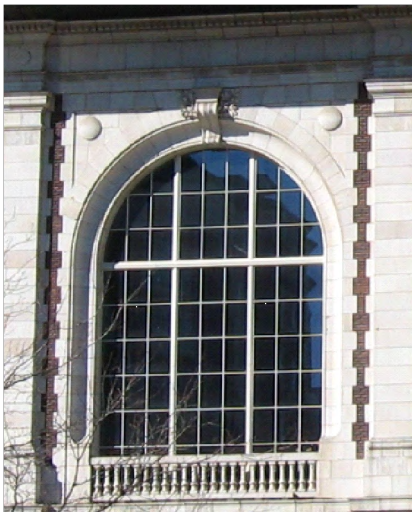
Design Guidelines For Commercial Historic Districts in Salt Lake City




Design Guidelines
For
Commercial Historic Districts
in Salt Lake City

April 16, 2010

Prepared for the
Salt Lake City Corporation
By
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ACKNOWLEDGMENTS

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OTHER RESOURCES

Historic photos courtesy of the Utah historical Society

TABLE OF CONTENTS

WHICH CHAPTERS APPLY TO YOUR PROJECT?

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

Type of work: / *Sections to use:*	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

PRESERVATION IN SALT LAKE CITY

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.

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

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:

122 W Pierpont Avenue.

- 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-

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 remodelings may be significant in reflecting the evolution of the building over time. For example, a ca. 1890 Italianate commercial building might have a storefront that was remodeled in the Modernistic style in the 1930s. Property owners should consider preserving and maintaining these types of features to illustrate the influence of later historical styles.

Design guidelines help to ensure that historic buildings such as 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.

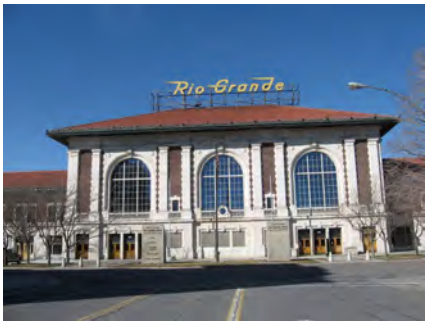
Conversion of residential properties to commercial use

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 REHABILTATION

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 or 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. 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. Additionally, a property owner may wish to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.



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 two 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 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 building improvements. For more information, contact the RDA at (801) 535-7240 or 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). 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.

This 1909 photograph of S 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)

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.

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 19th 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 20th 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.

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)

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.

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 East South Temple Street displays black marble panels and a sleek exterior.

The LDS Church Office Building is one's of SLC'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.

Height: The distance from the bottom to the top of a building or structure.

***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: 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 is 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 exposes, 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 20th 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 composes 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 of 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 of 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

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...

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...

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 facade. 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 facades 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...

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...

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-Buchorn 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...

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...

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...

Central Block With Wings

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

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

BUILDING TYPES, continued...

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...

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

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 (442 300 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

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….

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

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 20th 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...

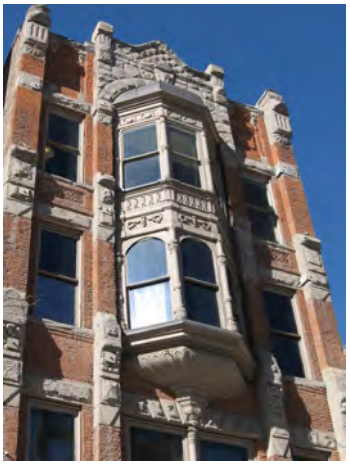
In the 1920s and 1930s commercial buildings generally became more restrained in their use of detailing and many buildings were designed with simple inset concrete or brick panels on the upper façade. An increased emphasis on commercial marketing in the 1930s and 1940s led to the remodeling of storefronts 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

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



A combination of brick and decorative stone are featured on the upper façade of Daft Block, 128 South Main Street.

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 entry-ways
- deeply recessed windows, usually with one-over-one sashes
- floral or other decorative details on wall surfaces and column capitals

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

COLONIAL REVIVAL, 1900-1955

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

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

Characteristics

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

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

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 Kearns Building at 136 S Main Street is representative of the Sullivanesque style.

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

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

MODERNISTIC, 1930-1960

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

Characteristics

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

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

INTERNATIONAL, 1950-1970

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

Characteristics

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

The First Security Bank Building at 405 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 R*ehabilitation 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 S Main Street.

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

SITE FEATURES, continued...

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

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

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

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

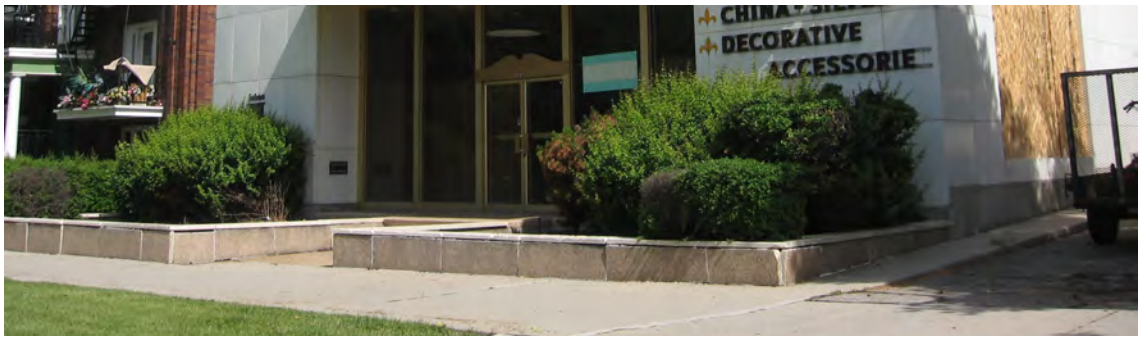
DESIGN STANDARDS FOR SITE FEATURES

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. Examples include cactus, sedum, ornamental grasses, yucca plants, junipers, agave, and lavender.

Respect and preserve original grading designs in front of commercial buildings

Site lighting should be compatible with adjacent 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.

Original storefronts, such as those at 802 S 600 East (top) and 779 S 500 East (bottom), should be preserved and maintained.

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 in any future building rehabilitation. 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.

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.

Original wood doors on Utah Commercial & Savings Bank Building at 22 E 100 South.

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.

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

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. 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.

Do not place solar panels on awnings.

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.

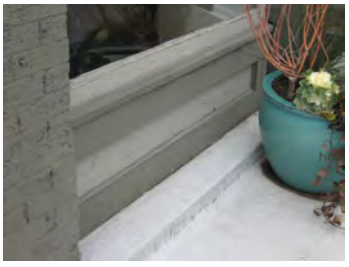
Display windows and bulkheads are essential elements of traditional storefronts and contribute significantly to a commercial property's historic character and appearance. If at all possible, it is better to repair rather than replace original features.

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

An original display window at 82 N 'Q' Street.

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.



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

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

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.

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 are 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 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

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

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.

DESIGN STANDARDS FOR STOREFRONTS, continued...

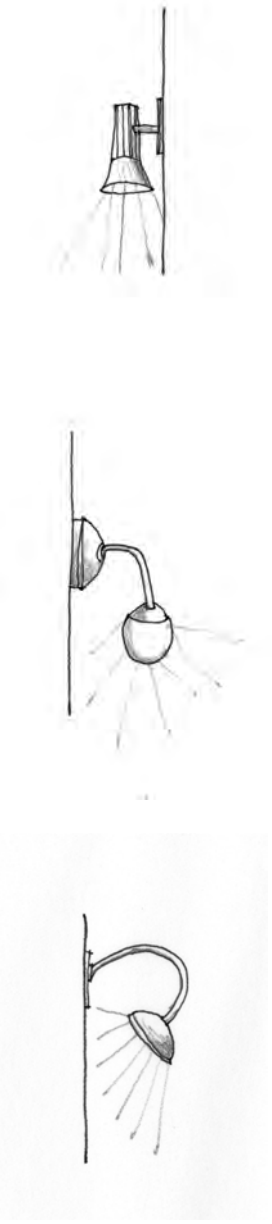
Lighting

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

Repair or replace missing or severely damaged historic light fixtures with replacements that replicate the originals.
Original light fixture design may be documented through photographic or physical evidence. If no such evidence exists, a design matching the building's period and style is most appropriate. 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 North Q Street (left) and 422-426 N 300 West (right).

3.0 PRIMARY MATERIALS

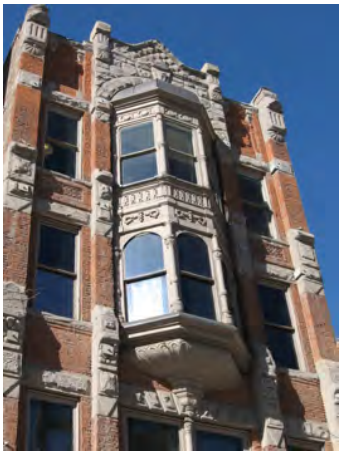
Policy:

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.



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

Proper maintenance of primary materials is key to their preservation. Wood surfaces should be painted and masonry should be kept dry. When deterioration occurs, primary materials should be repaired. In cases where materials are beyond repair, replacement with material matching the original is an option. Replacement of original materials should be as minimal as possible, however, in order to maintain as much primary building material as possible

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 historic mortar are also important characteristics.

Hard mortars 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.

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 mare 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.

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

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.

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 details add to the historic character of a building (68 N "K" Street).

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).

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.

Leave historic brick unpainted (271 Center Street).

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.

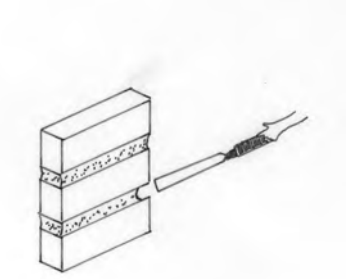
Keep historic masonry visible and untreated. Masonry that has never been painted should remain unpainted. Painting is an option if the appearance of the historic brick and mortar has been severely compromised from earlier repairs or

DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...

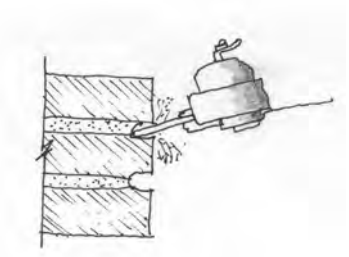
patching. For example, brick or masonry that is extremely mismatched from previous repairs may be painted. Also, buildings that have been sandblasted and show masonry and mortar erosion may be painted to help protect the masonry surface.

If repairs have failed to stop water from penetrating through the masonry, getting into bricks, water-repellant 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.



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.

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 cause 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 sand stone deterioration.

DESIGN STANDARADS 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.

Original wood siding, 271 N Center Street.

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.

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.

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

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.

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:

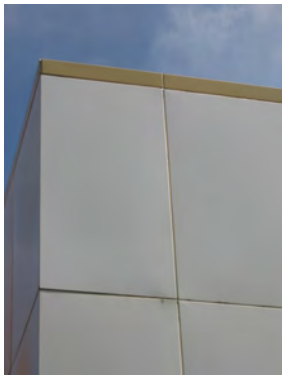
Marble paneled veneer on the main façade at 641-645 E South Temple Street, which was built in 1957.

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.

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



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

DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...

Paint

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

The painted surface of historically painted buildings or features should be maintained. Buildings that have not been previously painted should not be painted. Exceptions are when masonry is 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).

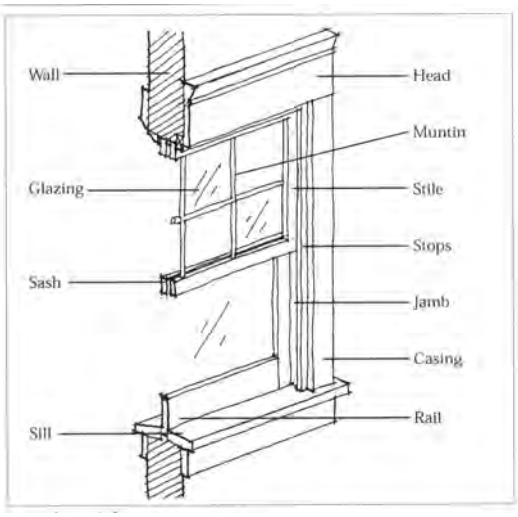
4.0 WINDOWS

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 South Main

569 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 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.

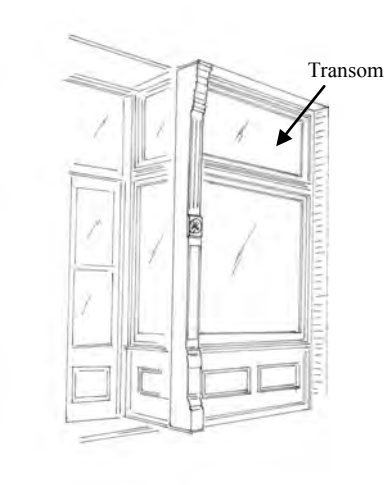
- Vinyl windows cannot be recycled and are detrimental to the environment when they are thrown away.

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...

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

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

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.

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

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.

DESIGN STANDARDS FOR WINDOWS

Replacement Windows

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

Wood is the preferred material, 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.

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

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.

Original transoms enhance historic character and are important elements of commercial storefronts.
Above: 361 N Main Street
Below: 271 N Center Street

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.

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.

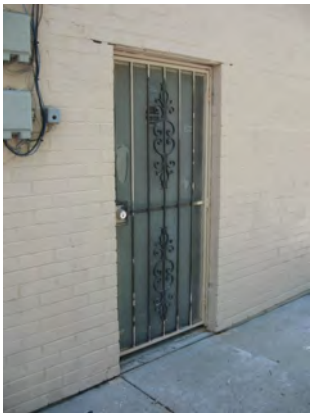
Security Doors and Windows

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:

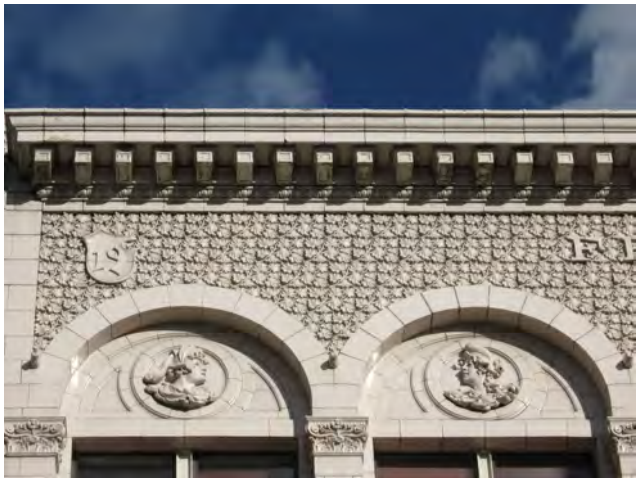
Historic architectural details and features are important stylistic elements that help to define a building's character and should be preserved and maintained. Historic architectural details should not be removed or concealed. If repair or replacement is necessary, replacements should match the original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

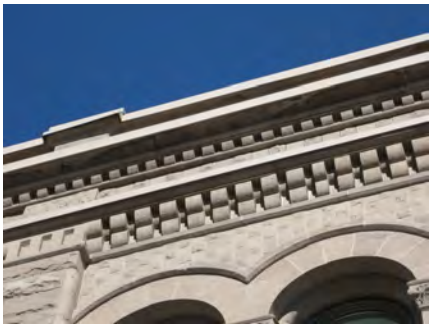


Architectural details exhibit craftsmanship and help convey a building's distinct character.
At left: Felt Building, 341 S Main Street.

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.

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

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.

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

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.

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...

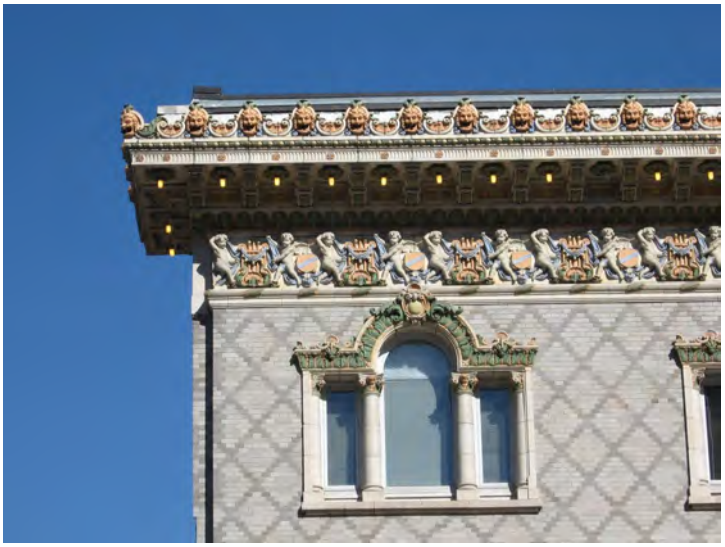
Cornices

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.

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

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.



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.

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

Background

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

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

Chimneys

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

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

Original chimney, 68 N 'K' Street.

ROOFS, continued...

Gutters and Downspouts

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

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

DESIGN STANDARDS FOR ROOFS

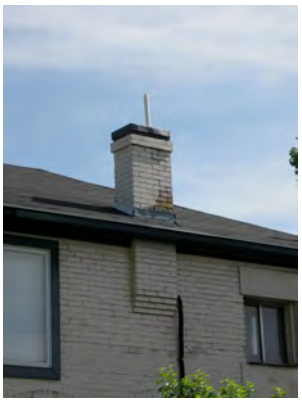
Historic roof shapes and features should be retained.
Roofs should be preserved in their original size, shape and pitch, with original features (such as cresting, finials, etc.). Retain and preserve roof features such as parapets, cornices, and chimney flues.

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

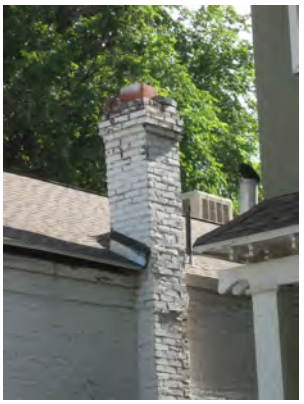
Maintain historic roof shapes (271 N Center Street).

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.



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



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.

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.

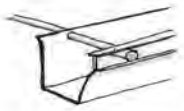
If original gutters are beyond repair, replacement gutters of an appropriate type should be installed.

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.

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

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

Proper placement of downspouts will protect the building and not detract from its historic character. Downspouts should drain away from foundations and not affect neighboring buildings.

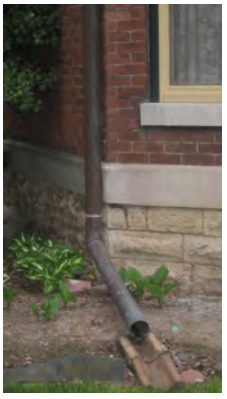


Skylights

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.

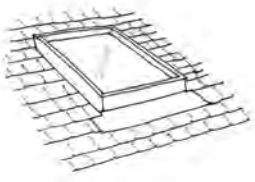
Added skylights should be placed on rear rooflines or behind gables, parapets, or dormers. Skylights should not be readily visible from the street.



Appropriate downspout and splash block.

Use appropriate skylight design.

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



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

7.0 FOUNDATIONS

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

A concrete foundation at 422-426 N 300 West.

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.

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,* page105.

Shown is appropriate placement for ground level additions.
Rear elevations are best for additions to commercial properties.

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.

DESIGN STANDARDS FOR ADDITIONS

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.

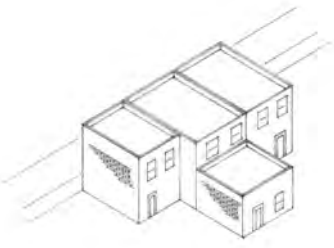
Rear Additions

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...*

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 building, but should also be reflective of their own era through subtle

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.

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

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.

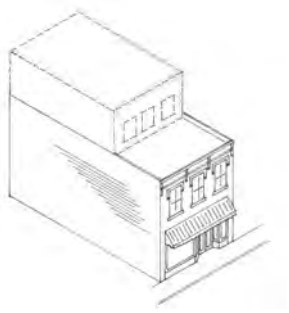
The roof form of the addition should mimic that of the original building. For example, if the original building has a flat roof, then the addition should have a flat roof as well.

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.



Rooftop additions should be recessed so that they are not readily visible from the street. Roof forms of the additions

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.

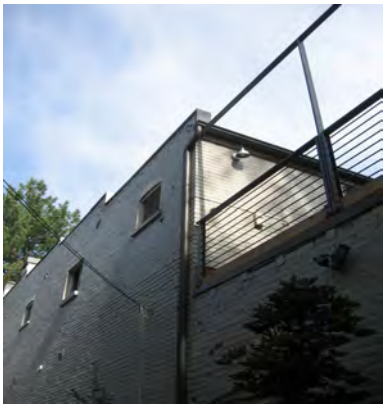
Stain or paint decks in colors that are compatible with those of the building.

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

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. If repair is not possible, a fire escape should be replaced in kind as closely as possible.

At left: Historic fire escape at 379 Main 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 elevations.

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.

An appropriate access ramp at 569 E 2nd Avenue .

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.

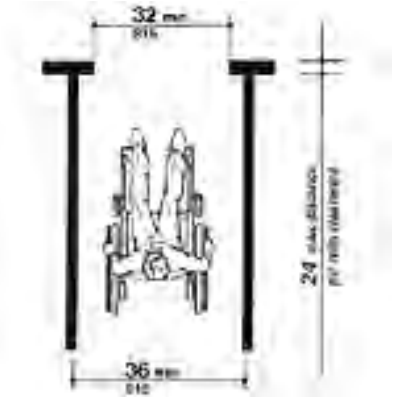
ACCESSIBILITY, continued...

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 character. 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 ACCESSIBLITY

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

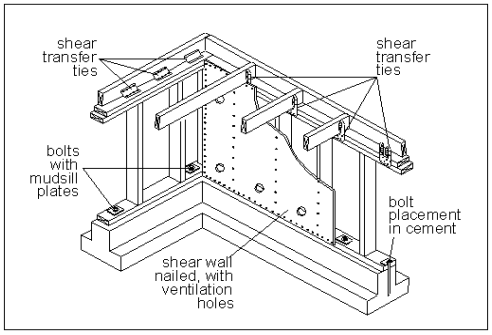
Policy:

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

STANDARDS FOR SIGNS

11.0 SIGNAGE

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 S*tandards 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 S 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.

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

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.

DESIGN CONSIDERATIONS

Basic Approach

The design standards that follow should be used in conjunction with Salt Lake City's S*tandards 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 "ghost" signs such as this one at 422-426 N 300 West should be preserved and maintained, not painted over.

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.

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.*

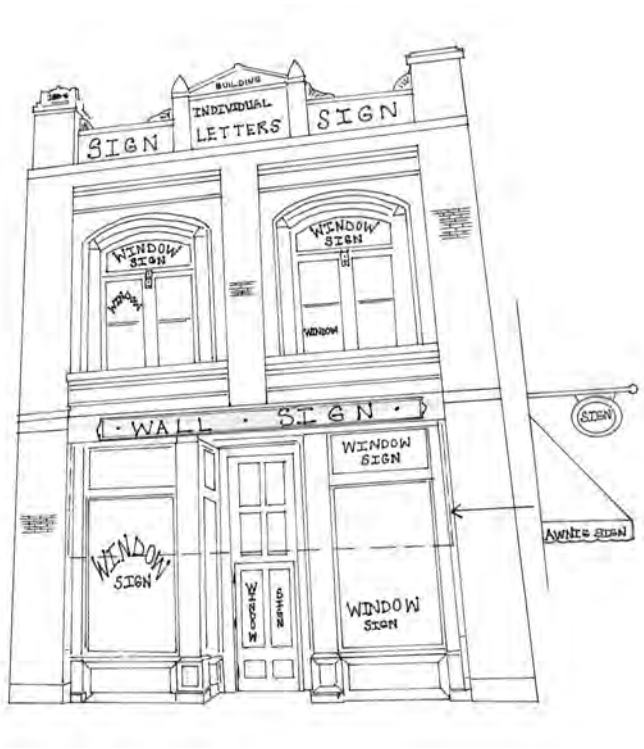
SIGNAGE, continued...

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….

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. Signs of metal such as aluminum and brass 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...

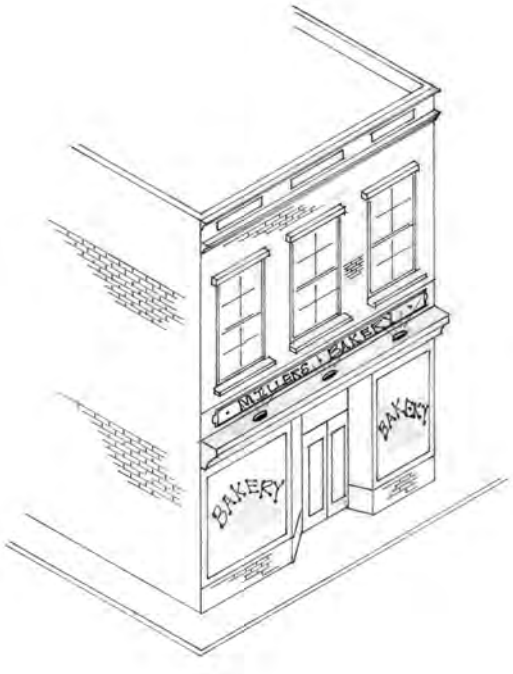
SIGNS FOR NEW CONSTRUCTION AND ADAPTIVE REUSE

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...

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

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

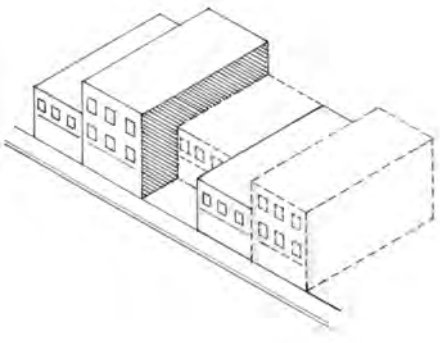
Street Patterns

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.

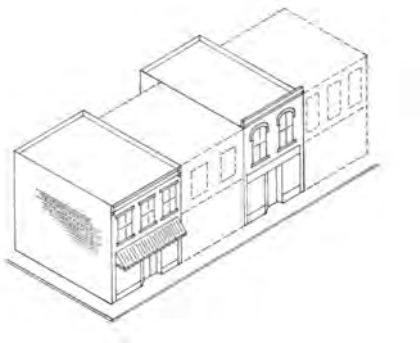
Preserve historic street patterns.
Most historic areas of Salt Lake City developed in traditional grid patterns. New construction within historic districts should not interfere with historic street or alley patterns.

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.

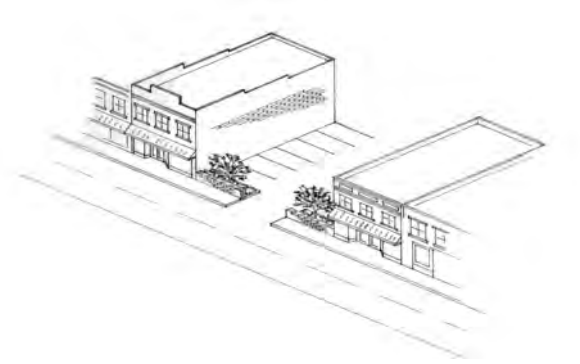
Street Lighting

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

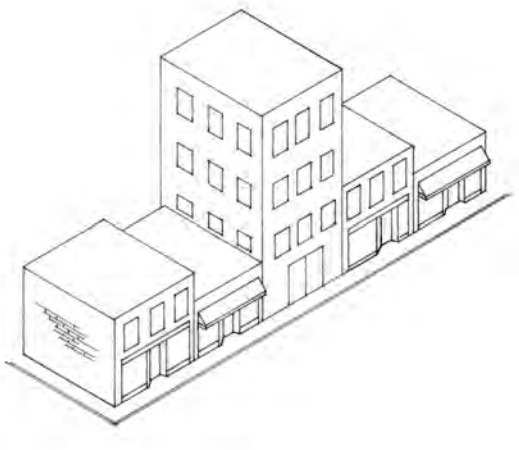
Mass and Scale

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

New buildings should be designed to appear similar in width to surrounding historic buildings.
If new construction is filling a large footprint that is wider than traditional buildings along the block, the new construction should be divided into visually separate sections that give the appearance of traditional building widths. This can be accomplished with vertical divisions 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.

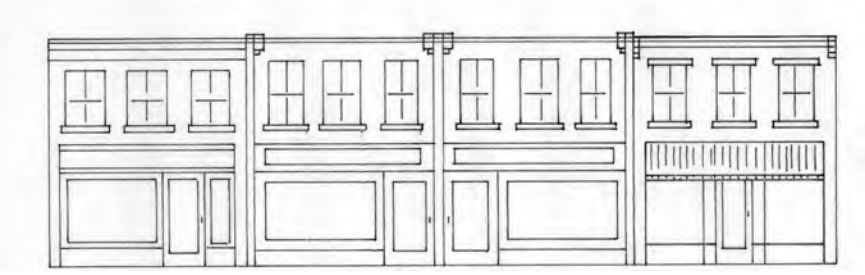
The roof form of new commercial buildings should match those of adjacent historic buildings.
Flat roofs are most common for commercial buildings in Salt Lake City, but new construction should have roof forms consistent with surrounding buildings on the block.

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 in the district.



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

BUILDING DETAILS

Materials

Use of traditional building materials that are compatible with adjacent buildings is preferred.
Common building materials such as wood, 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 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 street-scape 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 neighborhood, 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.

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

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.

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.

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

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.

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 buildings should not be readily visible from the street.
Solar panels should be mounted on rooftops flush with the roofline or hidden behind cornices or parapet walls. 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.

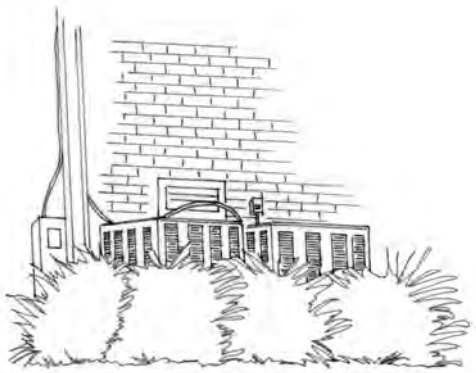
Meters, conduits, and other equipment should be located on rear elevations.

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

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.



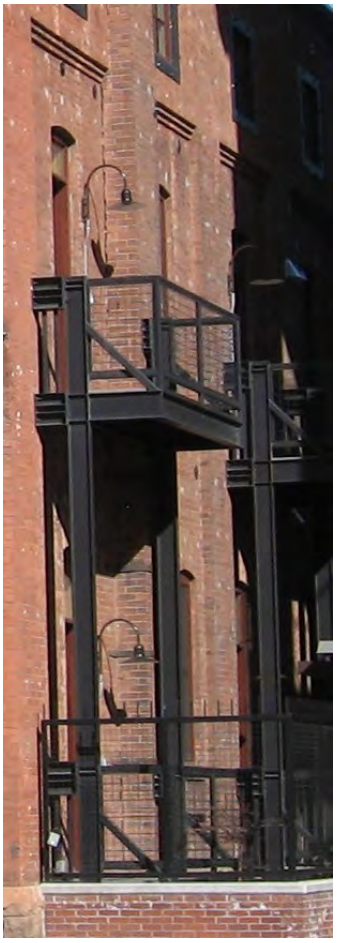
Conceal mechanical systems with landscaping.

DESIGN STANDARDS FOR ACCESSIBLITY, 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 19th 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 19th 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 20th 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 20th 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.

20th Century Popularity

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

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

Decline and Revival

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

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

Central City Historic District

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

Vibrant Working-Class Enclave

During the late 19th 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 19th and early 20th 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 20th 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 20th 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 20th 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 20th 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 proves in place. Like the district's early 20th century founders, today's 21st 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 20th 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 20th 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 form 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.