

**HISTORIC LANDMARK COMMISSION  
STAFF REPORT**

**Design Guidelines for Commercial Historic  
Properties  
PLNPCM2009-00628  
December 15, 2011**



Planning Division  
Department of Community and  
Economic Development

**Applicant:**  
Salt Lake City Administration

**Staff:**  
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**Zone:**  
H Historic Preservation Overlay  
District

**Council District:**  
N/A

**Notification:**  
Notice mailed on 12/1/11  
Agenda posted on the Planning  
Division and Utah Public  
Meeting Notice websites 12/1/11

**Attachments:**  
A. December 15, 2011 Draft  
B. Public Comment

***Request***

A request by the Salt Lake City Administration to adopt Design Guidelines for Commercial Historic Properties in Salt Lake City. The design guidelines build upon the existing document, Design Guidelines for Residential Districts in Salt Lake City, and bring focus to the City's commercial resources.

***Recommendation***

That the Historic Landmark Commission review the design guidelines for commercial historic properties, and forward a favorable recommendation to the City Council based upon the analysis and findings in this staff report.

***Options***

- Forward a favorable recommendation to the City Council to adopt the proposed Design Guidelines for Commercial Historic Properties in Salt Lake City.
- Table a recommendation to the City Council and request additional information and/or research.
- Direct staff to return with findings to forward a negative recommendation to the City Council.

## **Background**

In June of 2008, the Planning Division received funding from the Redevelopment Agency (RDA) to develop commercial design guidelines for locally-designated property and hired consultants Thomason & Associates based in Nashville, Tennessee to lead the project. A final draft was submitted by the Consultant in September of 2010. Following a review of the document, it was determined that Staff would address any outstanding concerns and make the final revisions.

These design guidelines will provide the Historic Landmark Commission, property owners, developers, design professionals and others with guidance on appropriate methods for the careful treatment and rehabilitation of the City's historic resources. They also will assist in the design of new construction within the historic districts, whether these are additions to historic buildings or entirely new buildings. These guidelines recognize that change is inevitable for historic buildings, neighborhoods and commercial areas to remain as vital parts of the community. Within this context, this document is aimed at ensuring that change is appropriate to Salt Lake City's unique historic character.

As the Commission will recall the proposed structure, format and approach for the City's Residential, Commercial and Sign design guidelines were presented to the Commission on September 1, 2011. The Consultants final draft document has been reformatted to reflect this organizational scheme. These guidelines will be supplemented by separate Appendices covering an Introduction, and a Glossary of Terms that will be shared with the Residential and Sign design guidelines.

On October 20, 2011, November 17, 2011 and again on December 1, 2011 staff presented draft sections of the document to the Commission for review. The Commission provided commentary and direction, and the changes suggested are reflected in this final draft document.

Current modifications to the draft document include the following:

- The Preservation in Salt Lake City introductory chapter has been condensed. Additional information will be provided in the joint introductory section for the three sets of design guidelines.
- Refinements have been made throughout the document. Based on a number of issues raised by the Subcommittee members, the most significant changes have been made to the New Construction chapter.
- The photographs and captions have not been finalized. Additional notation of some of the illustrations has been completed.

## **Comments**

The document has been developed through a collaborative effort involving a variety of groups. In addition to close interaction with Planning Staff, public participation in the planning process to date includes the following:

- Historic Landmark Commission – Numerous meetings and public hearings were held over the past several years with the Commission to receive their feedback and direction, and public input.
- Public Workshops - One public workshop to kick-off the project was held on February 19, 2009. The Planning Division also held a public open house on June 25, 2009. No public input was received.
- City Advisory Boards - The project was presented to the Business Advisory Board (BAB) twice as well as the Downtown Alliance.
- Redevelopment Agency – The RDA reviewed and provided a markup of the Consultant's final draft document.
- Public Comment – To date public comment has been limited and from earlier stages of the review process including:

- Ester Hunter
- Whitney Ward
- Dennis McElroy
- Robert A. Young
- Sue Stahle (BAB)
- Cindy Cromer (redlined copy)
- David Richardson (redlined copy)
- City Council – A briefing was held on June 3, 2009 by consultant Phil Thomason, to present the first draft to City Council Members.

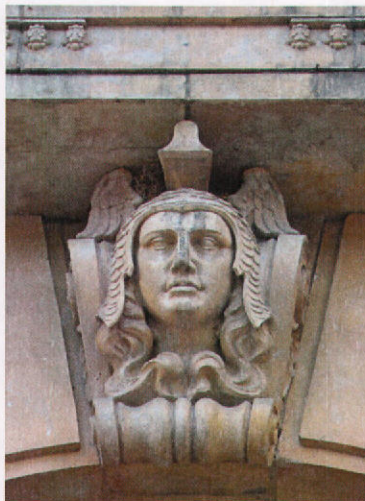
### ***Analysis and Findings***

The Salt Lake City Zoning Ordinance outlines the jurisdiction and authority of the Historic Landmark Commission. In addition to carrying out the general purposes in Section 21A.06.50, the Commission may make recommendations to the City Council on “design standards pertaining to the protection of H-historic overlay districts and landmark sites.” The Ordinance does not, however, include specific criteria for consideration when adopting these recommendations. Therefore, this petition has been processed in a similar manner in which an amendment to the Zoning Ordinance would be reviewed by the City. The public was informed through open houses, presentations to advisory boards and work sessions and public hearings in front of the Historic Landmark Commission.

Staff is now requesting that the Commission review the document again, provide feedback and consider forwarding a favorable recommendation to the City Council to adopt the design guidelines. It is staff’s finding that this document reflects current knowledge and best practices in historic preservation, while recognizing the need for contemporary, economic use of commercial historic properties.

**Attachment A**  
December 15, 2011 Final Draft Commercial Design Guidelines

# Design Guidelines for Commercial Historic Properties in Salt Lake City



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# Preservation in Salt Lake City



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# Preservation in Salt Lake City

## Overview

This document lists design guidelines for commercial properties with local historic designation. The design guidelines are based on the premise that change is part of history and that appropriate alterations must be considered as part of a natural evolution of historic properties and districts. Within this context, the design guidelines and design review process attempt to guide and direct that change so as to minimize its adverse effects on the elements that make a property or area historically significant.

The design guidelines provide a basis for making informed and consistent decisions about the rehabilitation and treatment of historic resources. They serve as a planning tool for both property owners of historic buildings and professionals working within the historic districts. The purpose of the design guidelines is to provide recommendations and practical assistance that promotes preservation of historic resources thereby ensuring that the integrity of the architecture and authenticity of the City is retained. The design guidelines assist property owners in maintaining and enhancing the appearance of their properties, keep up property values, and improve the livability of the city.



*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.*

These guidelines have been adopted by the City to help evaluate and interpret the standards set forth in Section 21A.34.020 of the Zoning Ordinance. The basic approach is to identify, retain and rehabilitate those buildings and features that define the City's unique historic character. This emphasis is reflected through the use of terms such as *retain*, *maintain*, *repair* and *replace in kind*.

Included in this document is information on current preservation practices, 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. These design guidelines will also share a common introductory section with the residential and sign design guidelines.

## Who should use these design guidelines?

Sometimes a building's original use changes over time. For example, a historic school building might be converted for multi-dwelling residential use. It is possible that such adaptive re-use of a building will remove it from the original context of its surrounding neighborhood or district. The following list identifies property types and/or contexts to help property owners determine if they should refer to these design guidelines.

- Owners of a commercial property built as a commercial property, whether in a commercial district or residential area.
- Owners converting a former commercial building back to commercial use.
- Owners converting a commercial building to residential use.

# Preservation in Salt Lake City

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Some properties originally constructed as residential buildings have been converted for commercial purposes. If the historic use of the building was as a residence, the building will be reviewed under the current residential design guidelines. This includes residential buildings that have been altered to accommodate offices or other commercial uses. However, if a building historically used as a residence underwent 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 commercial design guidelines.

## Financial Incentives

Preserving or rehabilitating historic buildings can sometimes add expense to a project, but costs can be defrayed through two and possibly more tax incentive programs.

### 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 rehabilitation of historic buildings in order to preserve their historic architectural character. This program is administered by the State Historic Preservation Office.

The State of Utah provides a 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 or visit the website at [www.history.utah.gov/historic\\_buildings](http://www.history.utah.gov/historic_buildings).

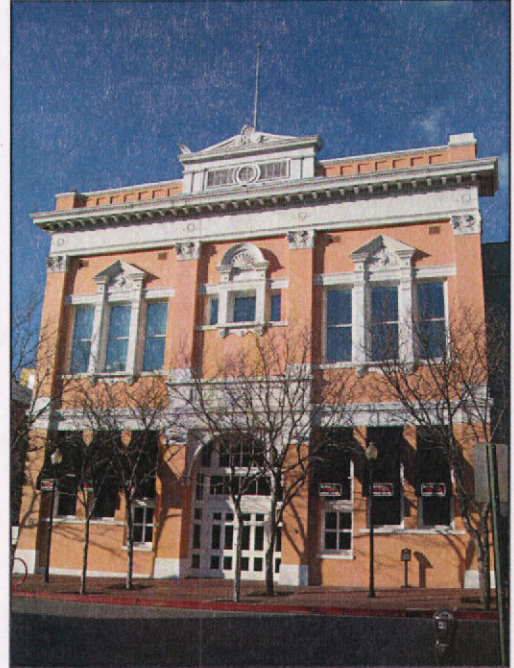


*The State Historic Preservation Office is located in the Denver & Rio Grande Railroad Station at 300 S Rio Grande Street.*

## Preservation in Salt Lake City

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

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



*Recognize, retain and preserve buildings of character, 122 W Pierpont Avenue.*

# Preservation in Salt Lake City

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# Preservation in Salt Lake City

## Historic Overview

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 100 South Streets. These 1850s buildings were either adobe or frame, with adobe most prevalent. For roughly a decade, Salt Lake City's commercial area was contained within a couple of blocks.

Fort Douglas opened in 1862, making Main Street and South Temple Street 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, bank, 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 to the north, 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—Neoclassical, 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 Street and 100 South Street. Strongly Romanesque with Neo-Classical elements, the two story building sported distinctive spires along its roofline. The Eagle Emporium is considered the oldest existing commercial building in downtown Salt Lake City.



ZCMI first opened for business in 1869 in what was the Eagle Emporium Building at 102 S Main Street. The building later housed the Utah State National Bank shown in ca. 1885. (Courtesy Utah State Historical Society)



## Preservation in Salt Lake City

In 1868, at the request of Brigham Young for a church-sponsored cooperative system, the building became Zion's Cooperative Mercantile Institution's (ZCMI's) first and main store. In 1876, the company constructed a larger building to the north on Main Street that housed a magnificent retail store. 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.

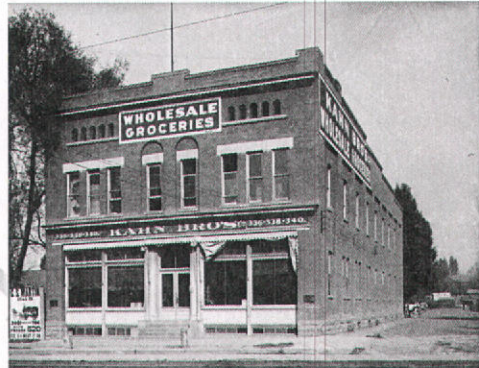


ZCMI, Main Street between 100 South and South Temple Street (1868). (Courtesy Utah State Historical Society)

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 businessman constructed warehouses and light manufacturing plants. This development was concentrated from about 300 West to 600 West. Today, the best concentration of these warehouses from the late 19th century remains as the Westside

Warehouse National Register Historic District located between 100 and 300 South and 300 and 400 West.



Kahn Brothers Wholesale Grocery shown in 1905. (Courtesy Utah State Historical Society)

The Union Pacific Railroad built a depot on South Temple at 400 West, while the Denver and Rio Grande Railroad located its depot on 300 South at 450 West. A network of rails began to work its way into the City. By 1900, the tracks of fifteen 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 Street 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 Neoclassical style, opened with ten stories and 500 rooms at the northeast corner of South Temple and Main Streets.

## Preservation in Salt Lake City

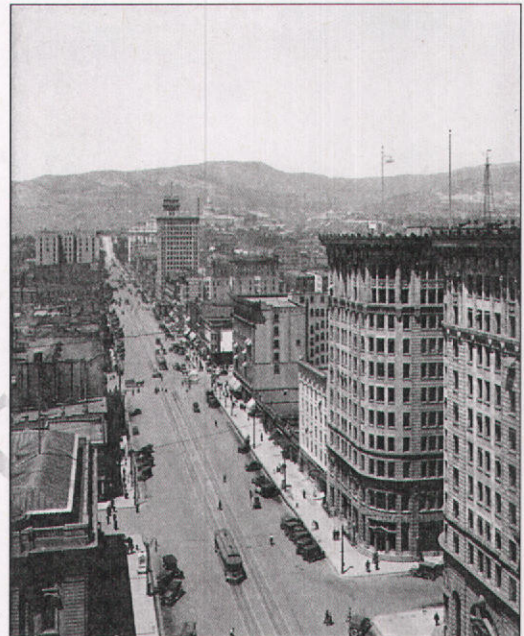
A beautiful representation of Renaissance Revival style, the Utah State Capitol was completed in 1915.



*This photograph of Main Street (1909) 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. (Courtesy Utah State Historical Society)*

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 eleven-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 State 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 400 South. On 400 South, 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 commercial centers. The Mormon district centered to the north around Temple Square. In contrast, the Gentile commercial center rested to the south in Newhouse's newly developed Exchange Place.

## Preservation in Salt Lake City

During this period of rapid growth, even the City's early skyscrapers quickly changed 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 sixteen-story Walker Building had a simpler façade, a harbinger of starker modern design to come.



*Kearns Building at 130-142 S Main Street.  
(Courtesy Utah Historical Society)*

In addition to downtown development, neighborhood commercial buildings were constructed in the early 20th century. Commercial buildings were mainly groceries and markets on the corners of prominent intersections. In some cases, another building was added on to an existing building creating a distinctive building type known as the house store.



*F. J. Lucas Grocery at 267-269 W 200 South (demo.),  
shown in 1909. (Courtesy Utah State Historical Society)*

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 City'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 percent. Understandably, 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 was a factor in the City's population, which reached 189,454 by 1960. The population of Salt Lake City dropped during the 1960's, mostly because of a trend toward suburban living. Several commercial and service centers were built in the suburbs, drawing businesses and residents away from the downtown area. To help counteract this movement, The Church of Jesus Christ of Latter-day Saints invested \$40 million in the 1970s in development of a downtown shopping mall, the ZCMI Center Mall on the east side of Main Street between 100 South and South Temple Street.

## Preservation in Salt Lake City

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.



*The First Security Bank Building (1955) at 405 S Main Street was the City's first modern skyscraper.*

Salt Lake City's downtown construction boom continued into the 1970s, and in 1972 the twenty-eight-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.



*The LDS Church Office Building (1972) is one of the City's tallest buildings.*

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 South Temple Street, 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.

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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 their construction period.



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

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. Additional information about commercial building types is available through Utah State History at [www.history.utah.gov/architecture](http://www.history.utah.gov/architecture).

# Building Types



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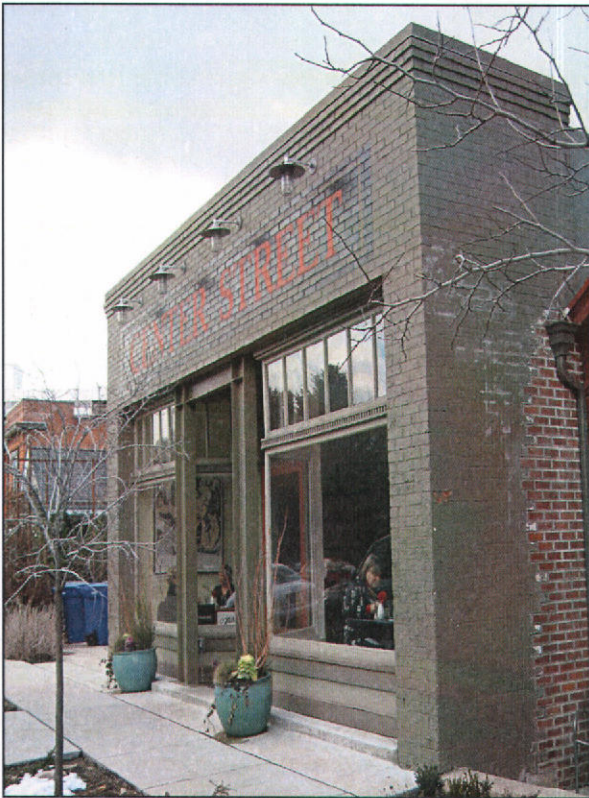
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## One-Part Commercial Block

A popular commercial design from the mid 19th to the 20th century, the one-part commercial block is a simple, one-story box. Street frontages are narrow. The front facade is typically composed of a main entrance, display windows with a transom resting on a bulkhead (the lower panels on which the windows rest) and a cornice or parapet. This type commonly persists in neighborhood commercial areas.



*This one story building at 271 N Center Street (c.1900) is an example of a one-part commercial block.*

## Two-Part Commercial Block

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 façades 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 two to four stories in height.



*The building 342 W South (bottom) are representative of Salt Lake City's two-part commercial blocks.*

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## Enframed Window Wall

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



*An enframed window wall plan is the Felt-Buchorn Building at 445 E South Temple Street (1959). It displays a continuous surround of porcelain steel panels which frame the display windows and entrance.*

## Two-Part Vertical Block

Two-part vertical blocks are building types of four or more stories constructed as a way to simplify and unify façades as buildings grew taller in the late 19th century. The buildings generally have two zones: the base of the building and the upper façade. The base is usually the storefront 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. The upper façade often repeats the design on each floor and then terminates 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 (1909) 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

## Three-Part Vertical Block

The three-part vertical block building is similar to the two-part vertical block except that it has a three separate and distinct zones. 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 Commercial Club Building (1908) at 32 Exchange Place features inlaid panels of colorful mosaic tiles.*

## 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 (1913) reflects the arcaded block building type and Renaissance Revival architectural style. The building displays terra cotta on the main façade and has been restored into a multi-use theater building.*

## Vault

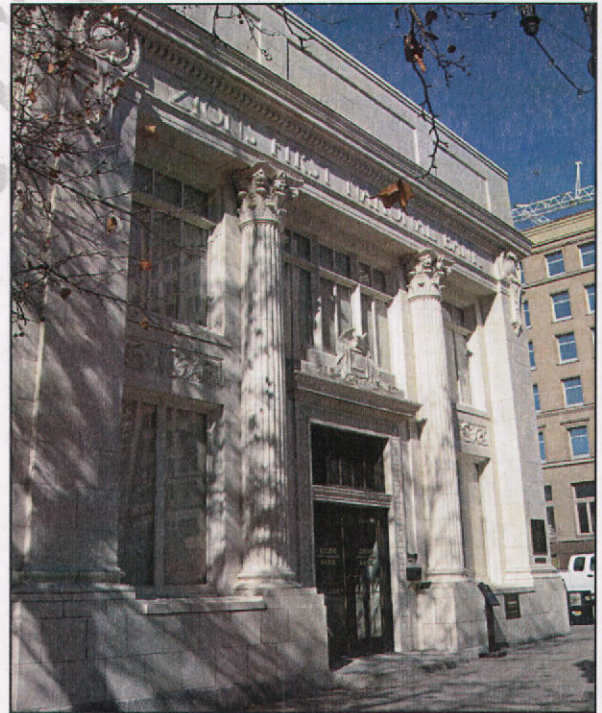
Vault building types are generally two to three stories in height and have central openings flanked by smaller end bays. These types of buildings are similar to enframed wall designs but are distinguished by the size and scale of the central opening. These buildings often display classical elements such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



*The Tracy Loan Trust Company (1916) 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.*

## 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 was popular with banks and other financial institutions.

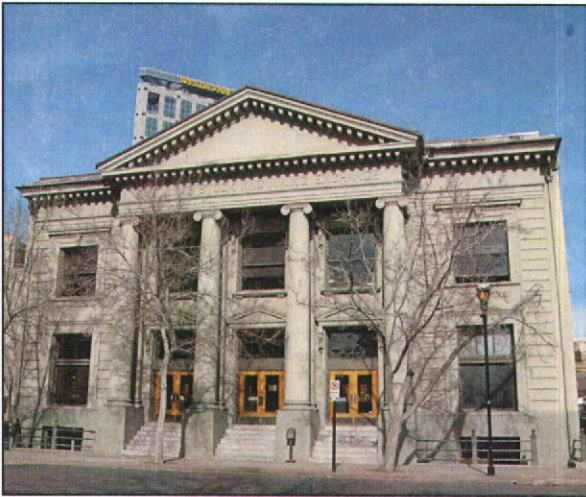


*The building at 102 S Main Street was originally the Eagle Emporium and was built in the mid-19th century. In 1916, the building was remodeled for its occupant, the Zion's First National Bank. The façade features central Corinthian columns flanking a pedimented entrance.*

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## Central Block With Wings

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



*The Salt Lake Stock and Mining Exchange at 39 Exchange Place (1908) 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.*

## 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 bays often display windows or other openings. This design was popular for public buildings, banks and other financial institutions.



*The Federal Building and former Post Office at 350 S Main Street (1906) 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 facade.*

### 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. The businesses were often small markets or groceries, drug stores and sometimes restaurants, dry cleaners or other service types. The buildings were typically one or two stories, housed a single business, and were owner occupied. The buildings were sometimes built in a row or had houses built in between. Built and owned by small business owners, the 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 O. P. Skaggs building at 422-426 N 300 West (1926) is a good example of the type of commercial buildings built along 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 (1891) easy access to customers.*

# Building Types

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## House Stores, 1890-1940

Salt Lake City is distinctive in having numerous house store 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 residential structure on a side façade. 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
- residential units set further back from the street than commercial unit



*This building at 82 N 'Q' Street (1898) features an original storefront in the commercial section.*

## Office Buildings and Medical Complexes, 1950-1980

Salt Lake City's commercial districts also include mid-to-late 20th century office and medical buildings. These buildings tend to emphasize the horizontal plane with rows of full-height windows and roof overhangs. They are generally one or two story at most. Windows are fixed in metal frames. These types of buildings often feature exteriors with new materials, such as tinted glass, aluminum and stainless steel, porcelain panels, and concrete panels.



*348 E South Temple Street (1961)*

# Architectural Styles



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## Architectural Overview

Salt Lake City contains a wide range of commercial architectural styles and designs. Historic commercial buildings in the City date from the late 19th century through the mid-20th 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 about 1880 to 1910 generally display the influences of the Italianate and Romanesque styles. These styles placed an emphasis on round-arched windows, decorative cornices at the roofline and extensive decorative detailing on upper façades. Romanesque-influenced buildings also often featured a variety of materials on upper façades 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.

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. These neighborhood commercial buildings tended to be simpler interpretations of the high-style buildings found downtown.

Advances in construction technology also led to the development of the first multi-storied buildings or "skyscrapers" during the early 20th 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.

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 façades 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. In other cases it may be more appropriate to remove later additions when rehabilitating a building.

# Architectural Styles

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## Romanesque, 1880-1900

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

### Characteristics

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



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

## 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 20th 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. Decorative embellishments, if present, are minimal.

### Characteristics

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

# Architectural Styles

## 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 20th century. This interest was spurred by the architecture of the 1893 World's Columbian Exposition held in Chicago. The exposition promoted a classical theme and many of the country's leading architects designed large columned buildings which were placed around a central court. The exposition was a huge success, heavily attended and widely photographed and reported on across the country, thus making the Neoclassical style a fashionable trend. The large scale of the exposition's central building inspired numerous public and commercial buildings of similar designs across the country during the following decades.

### Characteristics

- large columns, typically with Ionic or Corinthian capitals
- elaborate entrance, often with a pediment
- rectangular, double-hung sash windows



*The Salt Lake Stock and Mining Exchange at 39 Exchange Place demonstrate the Neoclassical style with prominent classical columns and accentuated entrances.*

## Sullivaneseque, 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, elevators, and improved foundation technology became available. This new technology was initiated by Chicago architects in the late 19th century, and the tall commercial buildings that they produced became known as the Chicago School 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



*The Kearns Building at 136 S Main Street is representative of the Sullivaneseque style.*

# Architectural Styles

## Modernistic, 1930-1960

Modernistic styles such as Art Moderne and Art Deco developed in the early- to mid-20th century and modeled the streamlined industrial designs of airplanes and automobiles. They feature smooth surfaces, curved corners, and horizontal emphasis to present a streamlined quality. The Art Deco style placed more emphasis on angularity and stylized floral and geometric designs. Neither the Art Moderne or Art Deco styles were utilized widely in Salt Lake City for commercial buildings.

### Characteristics

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



*The McKay Jewelry Company at 157 S Main Street (ca. 1950) 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 (1955) features an exterior curtain wall of glass, aluminum, and enameled porcelain panels.*

### Late Modern, 1950-1970

In reaction to the rigid stylistic tendencies of the International Style, architecture took the form of numerous architectural styles during the later part of the 20th century. Contributing to these expressions were the structural advancements that allowed new forms to be possible. Some of the other styles that developed during this period include: New Formalism, Brutalism and Expressionism.

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Rehabilitation Design Guidelines  
For  
Historic Properties



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# Chapter 1. Site Features

Site features and plantings are important elements that provide a context and setting for a historic building. The relationships between buildings sidewalks, landscape features and open space together create the distinct character of a district or area.

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. Most commercial buildings were constructed directly adjacent to the public sidewalk resulting in little need for retaining walls or similar features.

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 native plants as well as traditional planting patterns should be utilized when planning new landscape treatments for historic commercial buildings.

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*The South Temple Historic District is notable for its large older shade trees.*

# Chapter 1. Site Features



*Retaining walls in front of commercial buildings such as this example at 445 E South Temple Street provide interest to the streetscape.*



*Historic wrought or cast iron fences provide visual richness to the street scene.*

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.

## DESIGN OBJECTIVE

Historic site features form an integral part of the original development pattern and should be retained as part of the street scene, whenever practicable. In addition, new site features should be compatible with their context and reinforce the historic character of the neighborhood.

## General

**1.1 Historically significant site features should be preserved.**

- Original site features such as fencing, retaining walls and walkways should be maintained.
- Repair masonry retaining walls, walkways and drive strips using proper mortar mixes and compatible materials.
- New site features should be designed such that they provide a sense of visual continuity and cohesiveness on a block.

**1.2 Historically significant planting designs and hardscape features which are part of the traditional setting of a property should be maintained.**

- The historic progression of spaces between the street and the building including street trees, sidewalks, walls, walkways and planting strips should be maintained.

## Chapter 1. Site Features

- New landscaping should be designed to integrate with existing mature planting.
- Indigenous plants suitable to the climate should be selected.

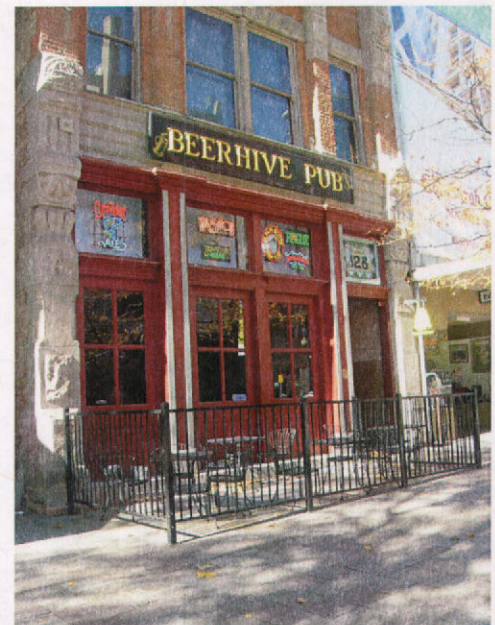
**1.3 Original grading designs in front of commercial buildings should be retained where feasible.**

**1.4 A new fence should be similar in character with those seen historically.**

- Consider using a lower height fence (less than three feet) in the front yard, so as to better enhance both the individual building and the streetscape.
- A fence that defines a front yard or a side yard on a corner lot should be low to the ground and have a 'transparent quality'.
- New fence designs and quality materials that are similar to those used historically are appropriate.

**1.5 An outdoor dining area in front of a building should be compatible with the building's character and with neighboring buildings and businesses.**

- The materials, finishes, colors and other character-defining elements of fences and planters or plantings should complement the storefront.



*Outdoor activities enhance the pedestrian experience.*

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## Chapter 2. Storefronts

Storefronts are often the most important architectural feature of historic commercial buildings. They attract attention, provide effective display space, invite pedestrian activity, allow natural light in to the store and enhance the character of the streetscape. A building's distinguishing architectural features make up its historic character.

Historically, 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. Commercial buildings constructed in the 1950s and 1960s may also possess storefronts with significant materials and detailing.

### DESIGN OBJECTIVE

**Historic storefronts should be retained, repaired and restored if necessary. Later materials that may cover or conceal original or early storefront elements, should be removed with care to avoid damage to underlying historic materials. Storefronts on older buildings which were altered within the past fifty years are often not**

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*Traditional storefronts tend to follow similar design principles. (68 N 'K' Street)*

## Chapter 2. Storefronts

compatible with overall building character and their removal may be appropriate when rehabilitation is undertaken. However, in some cases, later alterations have achieved historical significance and should be retained and preserved.

### General

#### 2.1 Historic storefronts and their components should be retained and maintained.

- Storefront components including display windows, bulkheads, transoms, doors, cornices, pillars and pilasters should be maintained with proper care and treatment.
- Deteriorated or damaged storefronts and their components should be repaired so that the storefront retains its historic appearance.
- Covering or concealing historic storefront components with modern materials should be avoided.

#### 2.2 If a historic storefront has been altered or components are missing, the building's historic character should be preserved in the process of restoration.

- Use historical evidence like photographs and drawings to help determine the design and style of missing components.
- Carefully remove later materials that obscure original designs, detail or materials and restore the original if possible.
- Alterations that have acquired historic significance in their own right should be retained and preserved.

#### 2.3 An alternative design that is compatible with the remaining character-defining features of the historic building should be considered where an original façade is missing and no evidence exists of its original appearance.

- The new design should take into consideration the size, scale and material of the historic building.



*Bowed display windows at 140 E South Temple Street create visual interest.*



*The Carrara glass is a distinctive characteristic of the storefront at 432-434 E South Temple Street.*



*A simple one-part commercial block at 779 S 500 East.*

## Chapter 2. Storefronts

- The new design should be clearly differentiated so that a false historical appearance is not created.

### Awnings and Canopies

Historically, shopkeepers commonly used awnings on their storefronts. Not only did they provide shelter for shoppers, but they also helped in heating and cooling a building. Early awnings were simple in design and reflected the historic character of the building to which they were attached. Some had a sloping form while others were flat. As the design of buildings grow to be more decorative, the detailing of canopies also became more sophisticated. Canvas fabric was most common for awnings prior to the 1940s, when metal awnings became prevalent. Awning use declined as air conditioning became more common after the 1940s.

#### 2.4 Awnings of historical designs should be selected.

- Shed awnings are most appropriate for commercial buildings in Salt Lake City.
- Arched awnings are appropriate for arched openings.
- Awnings may be retractable or fixed in place.
- Flat, metal awnings may be appropriate on mid-20th century storefronts.
- The use of bubble, concave, or convex forms is discouraged except where used originally.
- Awning colors that are compatible with and complementary to the building are preferred.

#### 2.5 Awnings should be placed so that they do not cover or detract from architectural details and elements.

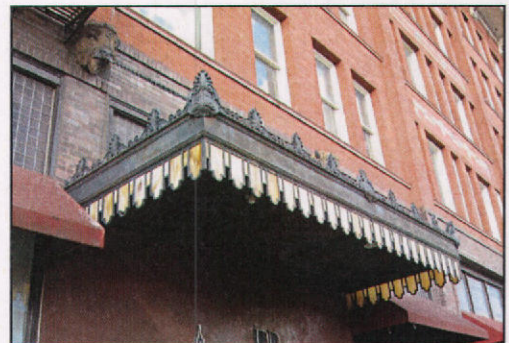
- If pilasters or columns define the storefront, place awnings within these spaces rather than overlap the entire storefront.
- Storefronts as well as upper façade windows are appropriate locations for awnings.



*This shed awning provides façade detailing to the building at 736 N 300 West.*



*This awning fits within the existing window openings at 501 E 300 South.*



*The distinctive canopy on the New Grand Hotel at 369-379 S Main Street defines an entrance and provides cover.*



## Chapter 2. Storefronts



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



*The distinctive Luxfer glass transom on the New Grand Hotel at 369-379 S Main Street is intact and not concealed.*



*Original transoms contribute to the character of this historic storefront at 271 N Center Street.*

- Transom lights of prism glass or stained glass are important features of a building and should not be covered with an awning.

**2.6 Awnings should be of materials used historically such as canvas and metal.**

- Internally lit awnings and vinyl awnings are generally inappropriate.

**2.7 Solar panels should not be placed on front facade awnings.**

- Solar collectors should be installed in an unobtrusive location.

### 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. The arrangement, proportions and design of openings in a building façade ("fenestration") are central design elements of the architectural composition. Traditional storefronts of the late 19th and early to mid-20th centuries featured large plate glass windows at the street level of the façade to display merchandise to the passerby. Bulkheads are the lower panels on which the display window rest and are often of wood or brick.

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

## Chapter 2. Storefronts

### 2.8 Original window configurations and bulkheads should be preserved and maintained.

- Original features should be repaired rather than replaced.
- Replacement should only be considered if the original is irreparably damaged.

### 2.9 Replacement windows and bulkheads that match the originals in location, design, size, and materials should be selected.

- 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 window design is unknown, select replacement windows that are traditionally scaled with large glass lights and with as few structural divisions as possible to maintain the traditional transparent quality of a storefront.
- If the original bulkhead material is unknown, replacement may be of wood, brick, metal, or other material that is appropriate with the façade.

### 2.10 Proper framing, trim and glass should be installed when replacing display windows is necessary.

- Window mullions or framing should match the original; wood, copper, bronze metal, steel, or aluminum window mullions or framing may be appropriate.
- Tinted glass on a storefront is appropriate if it was used historically.

### 2.11 Transom lights should not be obscured.

- Covering or concealing transoms with signs, the introduction of new materials, or other items should be avoided.
- Awnings may be appropriate as they do not obscure transoms from complete view.



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



*Original wood bulkheads such as those at 361 N Main Street are central elements of historic storefronts.*

## Chapter 2. Storefronts



*Wood doors on Utah Commercial & Savings Bank Building at 22 E 100 South.*



*Salt Lake City's commercial buildings have a variety of doors and entrances.*

### 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 or metal forms that vary from simple flush or paneled designs to those with elaborate decorative detail. Double doors are common, and many entrances feature transoms of decorative degrees. Traditional materials include wood and various metals, often with glazing. 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 is extremely important.

**2.13 The decorative and functional features of an original primary entrance should be preserved and maintained.**

- Primary doors, or those on the main façade, should be preserved, as they are especially important to a building's historic appearance.
- Original framing such as jambs, sills, and headers of openings should be retained and maintained.
- Removing or altering original doors, surrounds, transoms, or sidelights should be avoided unless proven to be deteriorated beyond repair.
- Filling or partially blocking historic door openings is inappropriate.

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

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

**2.15 Replace historic doors that are beyond repair or missing with new doors that are consistent with the style of the original or the building.**

- Match replacement doors to the historic door in materials and size; ensure they are consistent for the style and period of the building.
- Ideally, a replacement door will have the same series of panels and have a frame of the same dimensions.
- Refer to documented research and/or historic photographs when replacing doors.

**2.16 New openings should be located on side or rear façades rather than the main façade so as to minimize visual impact.**

### 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. Staircases and steps that are original to a site are another component that adds to its historic identity.

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

**2.18 Repairs should be made with similar materials.**

- Repair wood, stone and concrete stairs with materials to match the original.
- If tile or stone was historically used, its use in repair work is appropriate.

**2.19 If the original steps are beyond repair, replacement stairs should match the originals.**

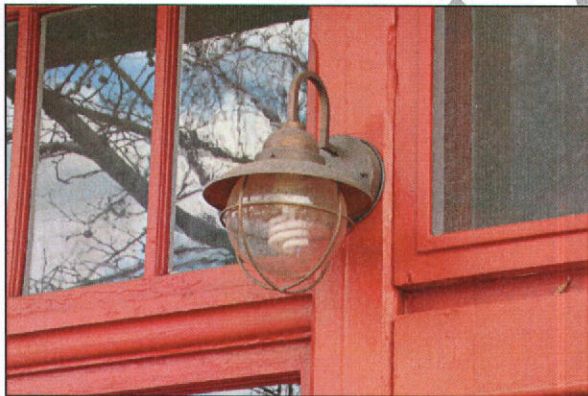
**2.20 Adding exterior staircases or steps to key building façade where none historically existed should be avoided.**



## Chapter 2. Storefronts



*Historic lighting may provide distinctive design details.*



*Good lighting choices for historic buildings are simple and unobtrusive, such as this example at 361 N Main Street.*

### **2.21 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.

## 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.

### **2.20 Historic light fixtures should be maintained.**

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

### **2.21 Missing or severely damaged historic light fixtures should be replaced with replacements that replicate the originals.**

- Original light fixture design may be documented through photographic or physical evidence.
- If evidence of the original design is missing, a design that is compatible with the character-defining features of the historic building is appropriate.

### **2.22 New exterior light fixtures 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, ensure that they are unobtrusive and conceal the light source.

- The use of exterior spotlights on a key character-defining façade is discouraged.

**2.23 Light fixtures that are installed in a way that damages or obscures architectural features or other building elements should be avoided.**

- When securing light fixtures, they should 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.

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## Chapter 3. Building Materials and Finishes

The distinctive qualities of building materials, including pattern, texture and detail, provide character and scale to buildings in the historic districts. Wood and masonry were the dominant 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 or stucco.

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.

### DESIGN OBJECTIVE

Proper maintenance of building materials is key to their preservation. Paint wood surfaces, and keep masonry dry. When deterioration occurs, repair building materials. In cases where materials are beyond repair, replacement with materials matching the original is recommended. Limit the replacement of original materials in order to maintain as much original building material as possible.

### General

3.1 Historic building materials, such as brick, stone, terra cotta, cast concrete, mortar, wood, stucco and metal should be preserved whenever possible.

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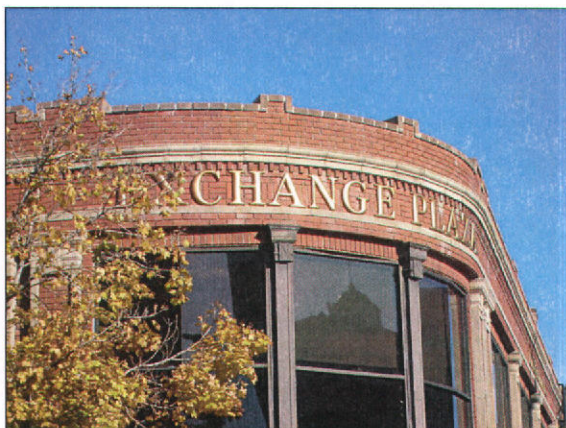
*Masonry adds distinct character to this building at 328 S Main Street.*



## Chapter 3. Building Materials and Finishes



*Masonry can be carved or cast to create unique classical detailing.*



*Brickwork, combined with contrasting masonry details, provides interest to the design of this building façade.*

- Historic building materials should be preserved in place to retain a building's historic character.
- Proper maintenance of historic building materials is important; harsh or abrasive cleaning treatments should be avoided.
- If historic materials are damaged, limited replacement with material matching the original should be considered.
- Covering or concealing historic building material is inappropriate and should be avoided.

### Masonry

Masonry refers to an array of solid construction materials, including stone, brick, stucco and concrete. Brick and stone were the most common types of masonry used in Salt Lake City. The unique scale, texture, and finish of the brick or stone used in a given building contributes to its distinct appearance and historic character. The color, texture, and joint profile of the historic mortar are also important characteristics.

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.

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 typically more appropriate for buildings constructed prior to the mid-20th century. More modern buildings may have harder mortars.

Preservation treatments of historic masonry including cleaning, strengthening, repointing, etc, can be complex and it may be necessary to consult with a historic architect, architectural conservator,

## Chapter 3. Building Materials and Finishes

or experienced contractor to determine the appropriate treatment.

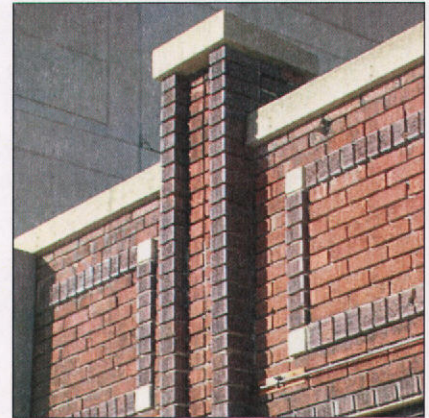
**3.2 The traditional scale and character of masonry surfaces and architectural features such as the original tooling, bonding and mortar joints should be retained.**

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

- Historic masonry should only be cleaned when necessary to halt deterioration or to remove graffiti and stains.
- When cleaning masonry, it is advisable to test a small area first to ensure the procedure and cleaning agent are compatible with the masonry.
- The use of detergent cleansers to remove dirt or grime from masonry is acceptable. Water and mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse is recommended.
- The use of any kind of harsh, abrasive cleaning such as sandblasting should be avoided.
- Cleaning or removing paint from masonry with high pressure water should be avoided.

**3.4 Masonry materials should be protected from water deterioration.**

- If water is penetrating historic masonry, water-repellent coatings can be used.
- The use of silicone-based sealants on masonry walls is not recommended.
- Silicone-based sealants do not allow the brick to "breathe" and can trap moisture within walls.
- There are very good non-paint related treatments that are highly effective in strengthening damaged sandblasted masonry and rendering it more water repellent and resistant to the elements.

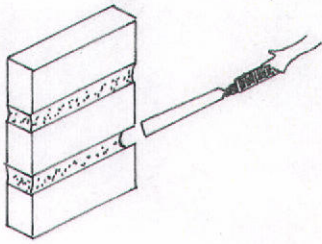


*Variations in brickwork tone, texture and pattern can enhance the appearance of a simple street façade.*



*Provide proper drainage so that water does not stand on flat, horizontal surfaces.*

## Chapter 3. Building Materials and Finishes



*Hand tools are preferred when removing mortar.*



*Hard impermeable modern 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, and erosion.*



*Painting brick changes the character of the building.*

**3.4 Covering or concealing original masonry surfaces with inappropriate materials such as stucco, metal or vinyl should be avoided.**

**3.5 The use of power tools on historic masonry should be avoided.**

- Power tools can be damaging and are not recommended when removing mortar.
- Hand tools are preferred since they allow for precision work and minimal damage to adjacent brick and stone.

**3.6 Original mortar should be preserved when feasible, but if repointing is necessary use mortar mixes similar to the original.**

- 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 it may force moisture to pass through the more permeable masonry rather than the mortar.
- Modern mortars may contain harmful soluble salts that further accelerate brick and stone deterioration.
- Mechanical stresses cause expansion, contraction and settlement, and water-driven deterioration mechanisms like freeze-thaw will be relieved in the masonry rather than the mortar if the latter is harder than the former.

**3.7 Historic masonry should be kept visible and unpainted.**

- Painting masonry that has never been painted should be avoided.
- Painting masonry can seal in moisture already in the material, not allowing it to breathe and causing extensive damage over time.
- Covering masonry with stucco should be avoided.

## Chapter 3. Building Materials and Finishes

### 3.8 Concrete elements should be protected from water deterioration.

- Proper drainage should be provided so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.
- Positive drainage away from concrete foundations should be provided to minimize rising moisture.

## Wood

Wood has been used historically for framing, exterior cladding, trim and ornamental details. Wood building materials play a key role in the historic appearance of a building and can help to define and characterize an architectural style. Traditional wood framing and cladding were usually carefully selected, seasoned and resilient. Wood will last a long time if its painted finish is maintained.

### 3.9 Original wood features should be preserved and maintained.

- Loss of original siding can change the character of a building in an adverse manner.
- Removing siding that is in good condition or that can be repaired in place should be avoided because significant damage to the siding is likely in removal.
- Regular maintenance of siding will ensure its longevity. Properly prepare all surfaces first and apply paint to provide a finished surface. (Paint color is not reviewed.)

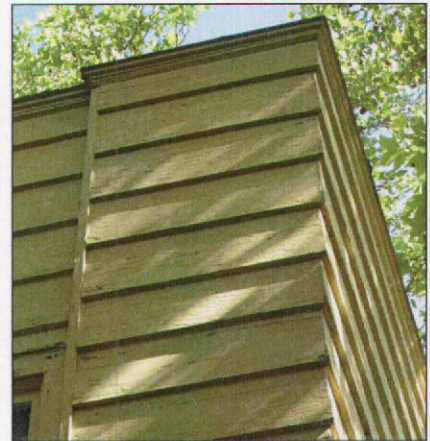
### 3.10 Wood features should be protected from deterioration.

- Proper drainage and ventilation should be provided to minimize decay.
- Protective coatings should be maintained to decrease damage from moisture. If the building was painted historically, it should remain painted, including all trim.

*Wood Siding*



*Shiplap siding*



*Bevel siding*

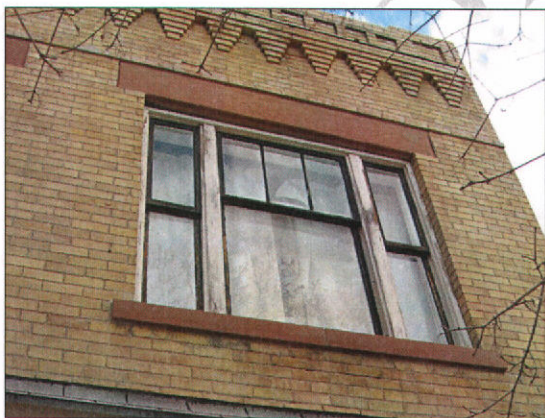
### Maintenance tip for Wood

Protect wood features with a good coat of paint.

## Chapter 3. Building Materials and Finishes



Woodwork is a character-defining feature of this storefront at 361 N Main Street.



Wood framing distinguishes a historic window profile and detailing on an upper story window treatment.

**3.11 Original wood features should be repaired when necessary, and replaced only if they are proven to be deteriorated beyond repair.**

- Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.
- Replace in kind an entire wood feature that is too deteriorated to repair.
- If portions of wood siding must be replaced due to deterioration, match the dimensions, profile and detail of the original.
- Substitute materials may be considered if their physical properties are similar to those of the historic material, they are installed in a manner that tolerates differences, and they have a proven performance record.

**3.12 Exterior woodwork should be cleaned with the gentlest means possible.**

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

**3.13 Original wood siding should be preserved.**

- Removing siding that is in good condition or that can be repaired in place should be avoided.
- Remove only siding that is deteriorated and beyond repair when feasible.
- The detail, form, style, dimensions and finish of the historic siding should match the original if portions of wood siding must be replaced.

**3.14 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 recommended as replacement siding materials on earlier historic buildings.**

- Generally, synthetic or substitute sidings do not adequately replicate siding of traditional materials and greatly detract from a building's historic appearance.

## Chapter 3. Building Materials and Finishes

- These types of materials might be suitable for buildings constructed in more recent decades if the materials were used originally.

### 3.15 Original wood building materials should not be covered.

- This obscures the original character of the building.
- An aluminum or vinyl covering over original materials will trap moisture and encourage the failure of building materials.
- Removal of any later siding and rehabilitation of original wood siding is highly encouraged.

### Cast Iron and Metal

Many of Salt Lake City's historic commercial buildings display decorative cast iron and other metals including copper, tin, and steel. Exterior metals may have both structural and decorative uses and are found in cornices, window hoods, capitals, columns, lintels, sills, and other elements. These elements are important in defining a building's historic character and significance.

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

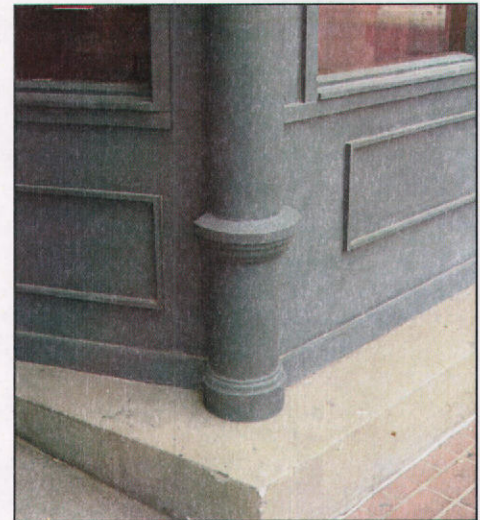
- Original metal features should be properly cared for and not covered, removed or obscured.

### 3.17 Metal elements should be cleaned with the gentlest means possible and kept free of corrosion.

- Soft metals such as bronze, lead, tin, and copper should be cleaned 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 to remove paint buildup and corrosion.



*Cast iron columns embellish the window frame on the Brooks Arcade at 268 S State Street.*

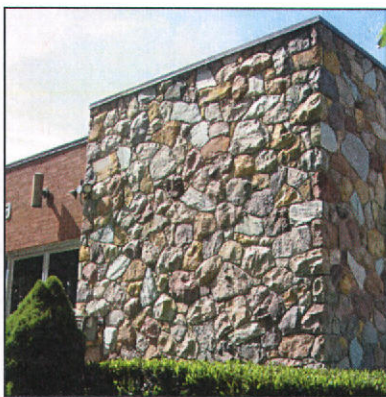


*Decorative metal detailing is a significant characteristic of the street façade at 68 N 'K' Street.*

## Chapter 3. Building Materials and Finishes



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



*This stone veneer corner bay is at 633 E South Temple Street.*



*Marble paneled veneer on the main façade at 641-645 E South Temple Street.*

- 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.

**3.18 Metal features should be repaired 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.
- In some situations, substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used.
- Any substitute material should be compatible with the original metal and have no possibility of a galvanic reaction.

**3.19 Missing elements should be replicated to match the original as closely as possible in texture, profile, and appearance when there is sufficient documentation for an accurate reconstruction of the original.**

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

Beginning in the mid-20th century, a new generation of stores, office buildings and medical complexes became incorporated into Salt Lake City's commercial and sometimes residential districts. These types of buildings introduced a number of new materials for use on building façades, including tinted glass, aluminum and stainless steel for 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.

## Chapter 3. Building Materials and Finishes

**3.20 Historic materials from the mid-20th century should be preserved and maintained.**

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

- There is a growing industry in salvaging and selling materials from this time period and if not available locally, seek materials from companies on the internet.

### Paint

Historic buildings that were clad with wood siding were typically painted to protect the material. Some stucco and concrete buildings may also have been painted. Property owners are encouraged to use historical paint schemes when performing regular painting maintenance, including wood windows, doors and trim, which unifies the elements of a historic building.

**3.22 A building's original historic painted or unpainted appearance should be maintained.**

- The painted surface of historically painted buildings or features should be maintained.
- Masonry buildings that have not been previously painted should not be painted.

**3.23 Non-abrasive methods to remove paint and protect historic materials should be used during removal.**

- To remove paint, non-abrasive methods such as chemical cleaning, hand-scraping, or hand-sanding should be used.
- Abrasive or high-pressure removal methods that are destructive should be avoided.



*Color is an inherent part of the character of the building at 128 S Main Street.*



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## Chapter 4. Windows

Windows are some of the most significant architectural features and visual components of historic buildings. Window design, placement and arrangement all help to convey the early character of a building. Just as windows define the character of a building, they also contribute to the visual and historic qualities of neighborhoods and downtowns, and their unique character.

Windows provide scale and visual interest, and they often have unique ornamental trim, hoods or surrounds that help to define a building's style. Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sill, head, jambs, moldings, and operation. The pattern or grouping of the windows in relationship to other windows or building features is also important. Because historic windows are so significant to the character of a building, their retention and treatment is very important. Some buildings may lose historic integrity and eligibility for historic designation when original windows or window features are lost.

The old-growth lumber used in many historic wood windows can last indefinitely when maintained, unlike modern replacement windows. For example, vinyl elements of modern windows expand more than twice as much as wood and seven times more than glass due to temperature changes. This often results in failed seals between the frame and glass and a significant performance reduction. Once modern windows fail, there are few ways they can be repaired or recycled, and they will likely end up in landfills. This begins a cycle of removal and replacement that could be avoided if the original windows were preserved and maintained.

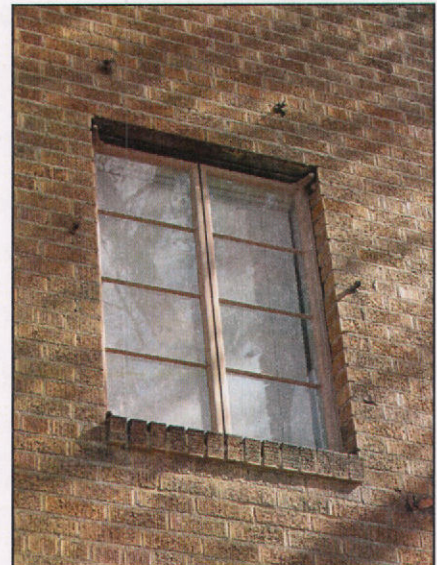
Energy efficiency is a common topic for discussion when considering window alterations. It is frequently cited as a reason to purchase all new replacement windows. Original windows are durable and most can be made more energy

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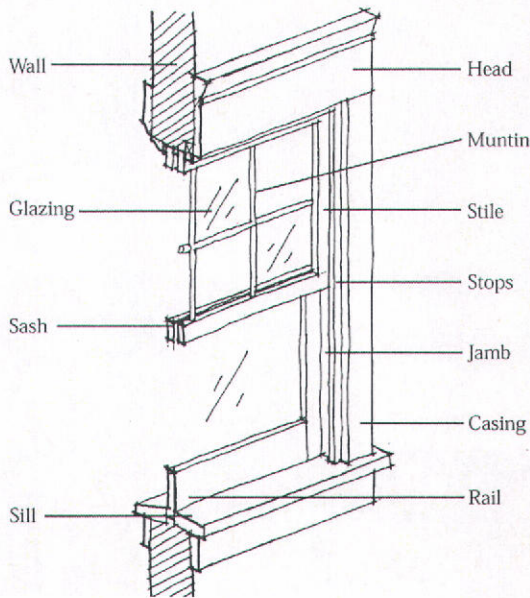


*Window configuration and detailing can be important to the composition of the façade.*

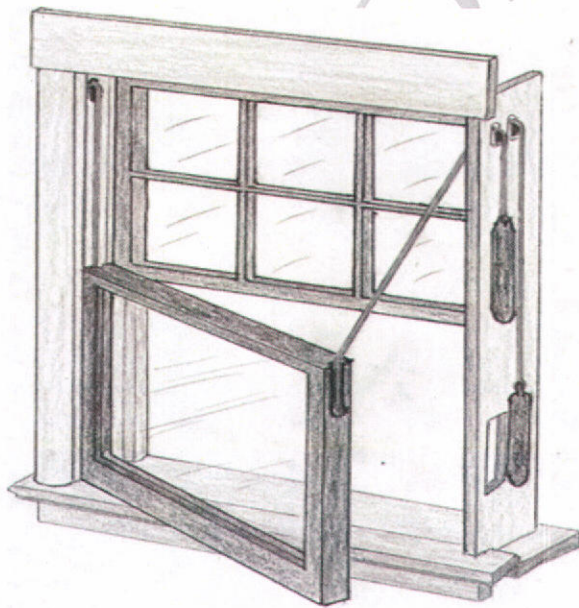


*This window design is significant to the character of the building at 702 N 'K' Street.*

## Chapter 4. Windows



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



*Profile of typical sash weights and cords.*

efficient with proper maintenance and by installing weather-stripping. Adding internal or external storm windows will also improve the thermal efficiency of a window. These treatments may have distinct cost advantages over the replacement of original windows.

### DESIGN OBJECTIVE

**Preserve, maintain and repair original windows. Concealing, enclosing or covering historic windows should be avoided. If replacement windows are necessary due to deterioration, match the historic window in design and material.**

### General

**4.1 The position, number and pattern or arrangement of original windows in a building façade should be preserved and maintained.**

- Window openings, windows, window details, and the size and shape of these elements help establish the rhythm, scale and proportion of buildings and reflect architectural style and character.
- Altering the composition of windows in a key façade by adding new window openings is inappropriate and should be avoided.
- Greater flexibility in the placement of new windows may be considered on side and rear walls.

**4.2 The traditional relationship of window opening to solid wall ("solid to void") should be maintained on a primary façade.**

- Changing the amount of glass on a character-defining façade will adversely affect the integrity of the building.

## Chapter 4. Windows

### 4.3 The size, shape and proportions of original window openings should be retained.

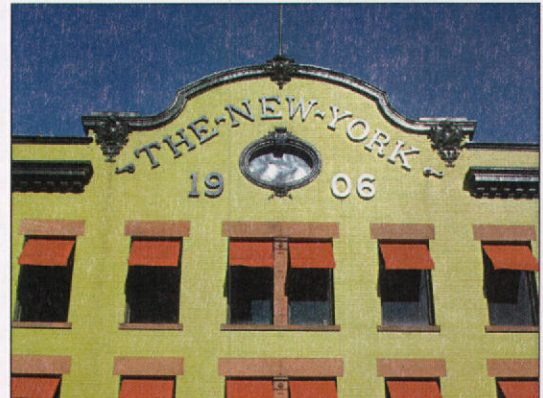
- Changes to original window openings in a key character-defining façade are not recommended.
- The proportions of the original window should also be respected and retained in any alterations or repair.

### 4.4 The functional and decorative features of early or original windows should be repaired rather than replaced through recognized preservation methods for patching, consolidating, splicing and reinforcing.

- Retaining as much of the historic window material and detail as possible will help protect the integrity of a building's historic character and appearance.
- Match the original detail and materials in any repair as closely as possible. Consolidants or epoxies may be used to strengthen deteriorated wood.
- Only those elements of an original window which are beyond repair should be replaced.
- The deteriorated parts should be replaced with new matching pieces, or by splicing new wood into existing members.

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

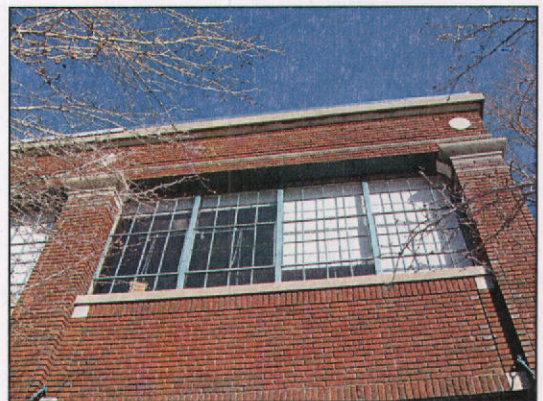
- The acceptability of any replacement window is based upon matching the appearance of a historic window through appropriate dimensions, profile, finish, depth of frame, and the appearance of true divided lights.
- Using the same material as the original is preferred.
- When replacing a historic window, it is important to retain original window casings and trim when possible.
- Match the replacement window to the original in the number and position of glass panes. True divided lights are preferred.



*The alignment of windows is essential to the façade composition.*



*The number and position of glass panes are important to the character of a building.*



*Steel frames with multiple lights are characteristic of many historic buildings.*

## Chapter 4. Windows



*Regular maintenance will improve the longevity of a historic window.*

- In some cases exterior applied muntins may be appropriate if the appearance of the muntins will match that of the original in dimension, profile and detail.
- It is possible to consider alternative materials in some cases, if the resulting appearance of the window will match that of the original in terms of design, finish of the material, and its proportions and profile.

**4.6 A missing original window should be replaced with a new unit based on accurate documentation of the original design or new design compatible with the original opening and the historic character of the building.**

**4.7 Additional windows should be installed when necessary for a new use on a rear or non-character-defining façade of the building such that they will not compromise the architectural integrity of the building.**

### Storm Windows

The installation of storm windows can help in lowering energy costs. Storm windows also provide additional protection from the weather and can be an effective tool in retaining historic windows.

**4.8 Storm windows should be installed when possible to enhance energy efficiency rather than replacing a historic window.**

- The installation of storm windows, combined with weather-stripping, can enhance energy conservation.
- Install a storm window on the interior when feasible. This will allow the character and profile of the original window to be seen from the public way.
- If a storm window is to be installed on the exterior, match the design of the original windows and keep it as simple as possible

- A storm window should fit tightly within the window opening without the need for subframes, and be set back from the plane of the wall surface as far as possible.
- Select painted wood, anodized aluminum or baked enamel storm windows, preferably matching materials of the original or historic windows.

### 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.

#### **4.9 Security doors and windows are more appropriate for rear and side façades.**

- Entrance doors and windows on key character-defining façades are focal points and visual elements of historic buildings. Security doors and windows can detract from their historic appearance.
- Entrances on side and rear façades are typically less visible and more appropriate for locating security doors and windows.

#### **4.10 If security doors or windows are installed, they should not damage or detract from a building's historic character and appearance.**

- When metal window bars are to be used, they should be installed on the interior side of the window.



*Security bars are more appropriate on side or rear façades.*

## Chapter 4. Windows

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

- A full-view design retains the visibility of the historic door or window.
- Security doors with ornate or decorative grillwork obscure historic features and should be avoided.

**4.12 The use of solid, roll down security shutters is strongly discouraged.**

- When closed, solid shutters weaken the visual interest of individual buildings and the streetscape.
- If it is necessary to install a physical barrier within the storefront, the most appropriate option is an internal lattice or brick bond grille.

### Additional Information

Park, Sharon C. *Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

New York Landmarks Conservancy. *Repairing Old and Historic Windows: A manual for Architects and Homeowners*. Washington, DC: National Trust for Historic Preservation, 1992.

National Trust for Historic Preservation. *New Energy for Old Buildings*. Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1981.

Park, Sharon C. and Douglas C. Hicks *Preservation Briefs 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing*. Washington, DC: Heritage Preservation Services, National Park Service, U.S. Department of the Interior.

# Chapter 5. Architectural Details

Architectural details convey historic character by defining building styles, exhibiting design and craftsmanship and adding visual interest.

Architectural details include details such as columns, pilasters, window hoods and surrounds, brackets, cornices, windows and decorative panels and ornamentation. A variety of finishes and materials, including brick, stone, concrete, metal and tile, are used to provide unique features to individual buildings. All architectural features consequently contribute to the design vitality, human scale and visual continuity of the streetscape.

## DESIGN OBJECTIVE

Preserve and maintain historic architectural details and features, as they are important stylistic elements that help define a building's character. Avoid removing or concealing historic architectural details. If repair or replacement is necessary, match replacements to the original as closely as possible in material, design, color and texture.

## General

### 5.1 Traditional architectural details and features should be retained and maintained.

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

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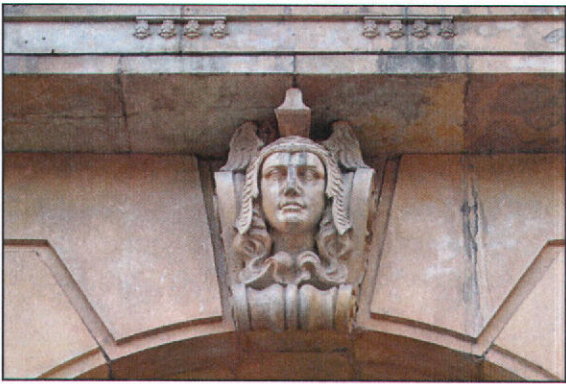
*Architectural details exhibit craftsmanship and help convey the unique character of the Felt Building, at 341 S Main Street.*



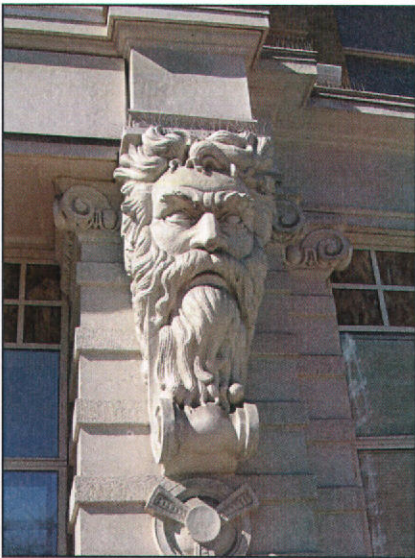
*Architectural details help to define the distinctive visual character of this historic building at 145 S State Street.*



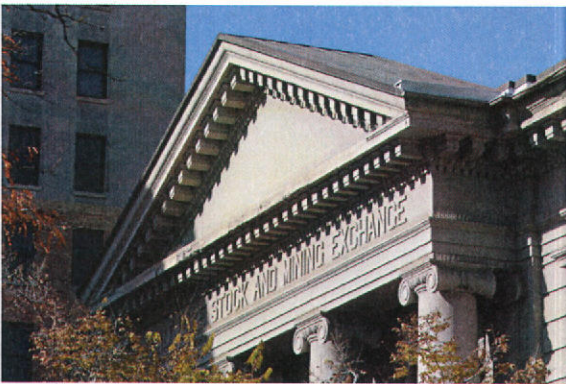
## Chapter 5. Architectural Details



*Decorative keystone at 32 Exchange Place.*



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



*Classical detailing at 39 Exchange Place.*

**5.2 Architectural details and features should only be cleaned when necessary in order to prolong their lifespan.**

- In general, water, mild detergent and brushes are appropriate cleaning tools.

**5.3 When repairing deteriorated or damaged historic architectural features, use 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.
- For their protection, adjacent materials such as brick, glass, and wood should be covered during grit or sand blasting.
- Metal pieces should be painted or sealed immediately following rust and paint removal. Epoxies may be used to fill small gaps.

**5.4 Missing or severely damaged historic architectural details and features should be replaced with examples that replicate the original.**

- Replacements to the original should match 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.

## Chapter 5. Architectural Details

- Substitute materials may be considered if they successfully match the original detail appearance and are not readily visible from the street, such as along upper façades and cornices.

### 5.5 Adding architectural features to buildings where none historically existed should be avoided.

- 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 new elements will also compromise the building's historic integrity and should be avoided.

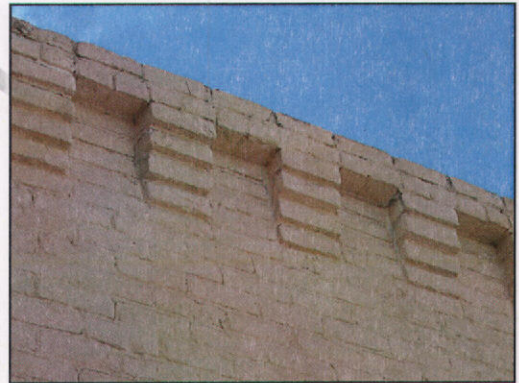
## Cornices & Parapets

Cornices and parapets are important character-defining elements of historic buildings and are often associated with a particular architectural style. Historic commercial buildings typically have a cornice at the top of the building and frequently to signify an upper level floor, while parapets finish the top of a wall and shield flat roofs and rooftop mechanical equipment systems from view; both also provide building decoration. A cornice or parapet may be constructed from a variety of materials, including stone, brick, cast masonry, stucco, terra cotta, wood or metal. Their different configurations, details, materials and colors all add rich detail to the building façade.

### 5.6 Historic cornices and parapets should be preserved and maintained.

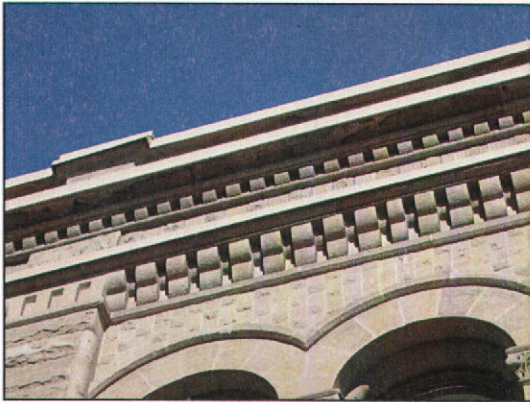
### 5.7 Removing, concealing or covering original cornices or parapets with modern materials should be avoided.

### 5.8 When replacing a missing cornice or parapet, the replacement should match the original in style, materials, size, and design.

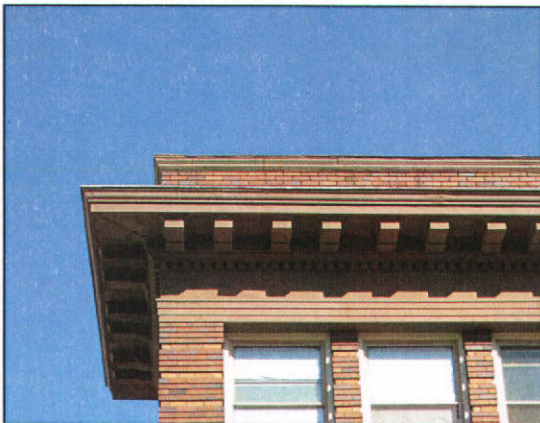


*Salt Lake City commercial buildings offer a wide variety of cornice styles and materials, each giving its building distinct character and identity.*

## Chapter 5. Architectural Details



*A stone cornice on the Brooks Arcade at 268 S State Street.*



*Broadway Hotel, 222 W 300 South.*



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

- In cases where original cornices or parapets are missing, rehabilitation through the installation of new cornices or parapets based on physical or pictorial evidence of the original design is encouraged.
- If no historical, physical and/or pictorial evidence exists for a particular building, new cornices may be of a design that is compatible in style, size, scale, and materials.

### **5.9 Adding cornices or parapets to a building should be avoided 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.

### **5.10 A plan for seismically retrofitting a historic cornice or parapet should be developed.**

- A historic cornice can be secured by installing a continuous horizontal channel across its surface with pins imbedded vertically into the cornice. A steel angle brace is welded to the channel and attached with a lag bolt to the roof.
- Parapets can be stabilized or reinforced in visually unobtrusive ways along the top surface or rear side.

# Chapter 6. Roofs

Roof shape and design are major features of historic buildings. Repetitions of similar roof forms along a street or block add to the sense of rhythm, scale, and cohesiveness. Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of the building. 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. Traditional materials include shingles, slate and tile. Associated detailing may include parapets, cornices and decorative elements such as finials and cresting. In many cases these have been selected to express aspects of the building style and character.

## DESIGN OBJECTIVE

**The roof form, its pitch, materials and associated parapets are all character-defining features that should be retained and restored.**

## General

### 6.1 Historic roof forms, features and materials should be retained.

- Roofs in their original size, shape and pitch, with original features such as parapets, cornices, decorative features and chimneys should be retained.
- Removing original or early roofing material that is in good condition should be avoided.

### 6.2 Where replacement is necessary materials that convey a scale and physical quality similar to those used traditionally should be used.

- Replacement materials that are similar to the original in style, texture and color should be used.

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



*Decorative elements such as this statue at the Promised Valley Theatre are part of a building's unique roof profile.*

## Chapter 6. Roofs



*A decorative chimney can be a unique feature of a historic building's roof profile.*



*This chimney is incorporated into the building façade at 68 N 'K' Street.*

- Specialty materials such as tile or slate should be replaced with matching material whenever feasible.

### **6.3 The original historic eave depth should be preserved.**

- The shadows created by the overhang of traditional eaves contribute to the perception of the building's historic scale and character.
- Eaves also provide weather protection for the building, and therefore should be preserved.
- Exposed roof rafters, soffits and other eave details should be retained and restored.

### **6.4 Introducing new roof elements that detract from the building's historic appearance and character should be avoided.**

- New roof elements such as skylights, solar panels, decks, balconies, and satellite dishes should not be highly visible from the street or obscure original features.

## **Chimneys**

The chimney of a historic building was often designed as both a decorative and functional architectural feature. A chimney may be integrated into a building wall or it may form an integral part of the roof form, adding to the visual quality of the surrounding skyline. Removing an original chimney lessens a property's architectural integrity and compromises a traditional building pattern indicative of a property's history.

### **6.5 Original chimneys should be retained and repaired.**

- Care for chimneys following the guidelines for brickwork/masonry. When necessary use gentle cleaning methods. Use mortar compounds that match the original when repointing.
- Original chimney features should be repaired rather than removed.

- The original materials, colors, shape and masonry should be matched as closely as possible.
- Disused chimneys should be retained but may be capped in an unobtrusive manner.

**6.6 A previously existing historic chimney should be reconstructed if historical documentation supports that it was a notable feature of the building and previously removed or damaged.**

**6.7 Chimneys may be supported for seismic stability.**

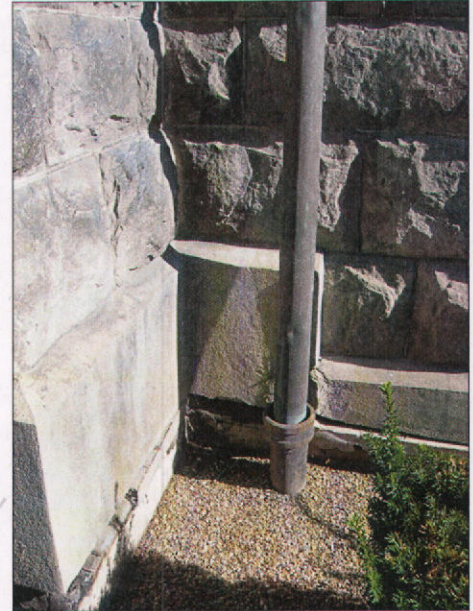
- Physical structural supports may include metal straps or brackets anchored to the roof framing.

### Gutters & Downspouts

Gutters and downspouts are important utilitarian elements used to safely convey water away from buildings. Some historic buildings were clearly built with gutters and downspouts. Boxed or built-in gutters, an internal gutter system integrated within the structure of a roof, are the style most used through the early-20th century. The “K-style” gutter trough has become the standard today. Prior to the advent of the “K-style” gutter, the most common external gutter was the half-round gutter.

**6.8 Traditional gutters, downspouts, and splash blocks should be retained and maintained.**

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

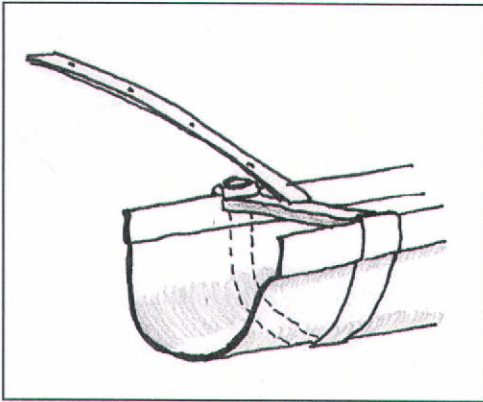


*Underground downspout extensions move water away from the foundation.*

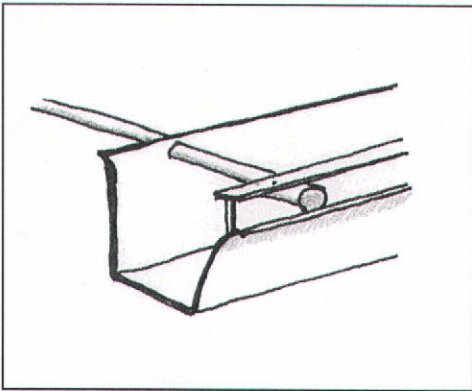


*Appropriate downspout and splash block.*

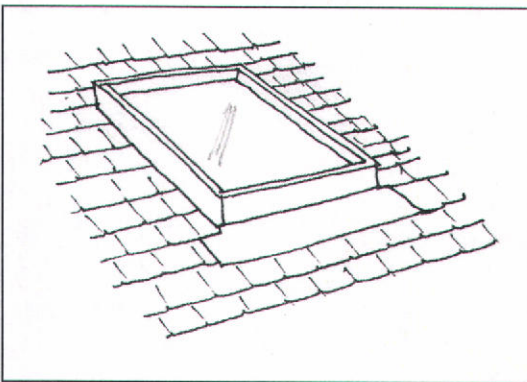
## Chapter 6. Roofs



The half-round design is intended to hang free of trim details and rafter tails.



Use "K" style gutters on buildings with vertical fascia boards on the eaves.



A skylight constructed flush with the roof.

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

- Ogee or "K" design gutters may be considered, if there is no evidence of an external gutter or the original design of a gutter.
- New external gutters should be simple in design.

**6.10** Downspouts should be located 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

Original skylights on historic buildings often play a significant architectural role in the exterior of the building, while also adding more natural light to a building's interior.

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

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

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

**6.13** Use appropriate skylight design.

- When installing skylights, the most appropriate styles are those that lie level with the roofline.
- Convex or "bubble" designs are not recommended.

# Chapter 7. Foundations

Foundations are a significant feature of historic buildings. The design of a foundation is influenced by location, proportions, types of materials used and pattern of openings. Above ground foundations can be visually differentiated from the wall above by a change in plane. For example, masonry foundations are often separated from the main wall by a plain or modeled ledge or projection. In other cases, foundations are distinguished from walls by a change in material. The arrangement of these elements is an important characteristic.

## DESIGN OBJECTIVE

Preserve and maintain original foundation materials. Proper maintenance and repairs will help ensure the longevity of historic foundations. During winter months it is important to avoid contact between foundations and salts or other ice melts to avoid destructive effects on historic masonry.

## General

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

- Original foundation materials, design and detailing should be maintained.
- Covering original foundations with concrete block, plywood panels, stucco, paint, corrugated metal or wood shingles is not appropriate.

**7.2 Masonry guidelines for cleaning, care, and repair of masonry foundations should be followed.**

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

- Match replacement materials for foundations to the historic foundation and install using similar construction techniques if possible.

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General

7:1



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



## Chapter 7. Foundations

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### 7.4 Keep water away from foundations as much as possible.

- Irrigation devices should be kept at least 3 feet away from foundations and all spray should be directed away from foundations.
- Woody shrubs and trees should be kept away to prevent damage to historic materials.
- Downspouts should drain away from foundations through the use of splashblocks, drains, site grading etc.

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# Chapter 8. Additions

Additions provide owners with flexibility in their building use. As businesses grow and change, they often require more space and additions fill this need. Additions may take a variety of forms, ranging from an extension to the building footprint to a rooftop addition. When adding to historic commercial buildings, the most important consideration is to maintain the building's historic character and appearance.

## DESIGN OBJECTIVE

Select designs, materials and placements that minimize the effect to the historic appearance and character of the building and district.

## General

**8.1 The overall design of the addition should be in keeping with the character of the historic building and not detract from its historic integrity.**

- Additions that are compatible with the original building in scale, proportion, rhythm, and materials are appropriate.
- Elements such as roof pitch, window design, ratio of solids to voids, and general form of the addition should complement those of the original building.
- The addition should be distinguishable from the historic building.
- Subtle differences in materials or styles can help clarify new from original portions of the structure.

**8.2 The addition should be subordinate in size to the historic building.**

- The size and design of the addition should not overwhelm the building.
- Rear additions should not be prominently visible from the street.
- Lateral additions should be set back from the front wall plane of the original building.

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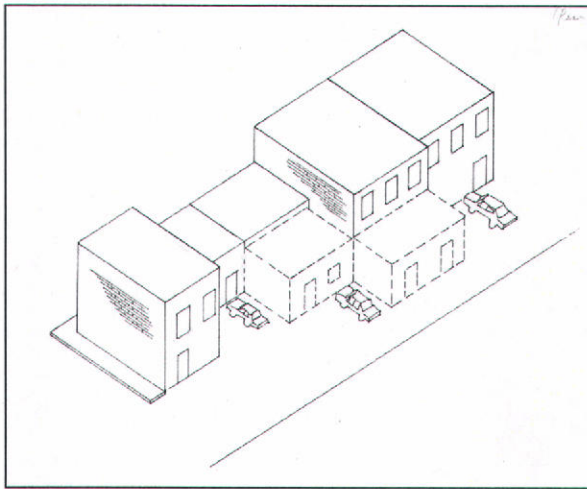
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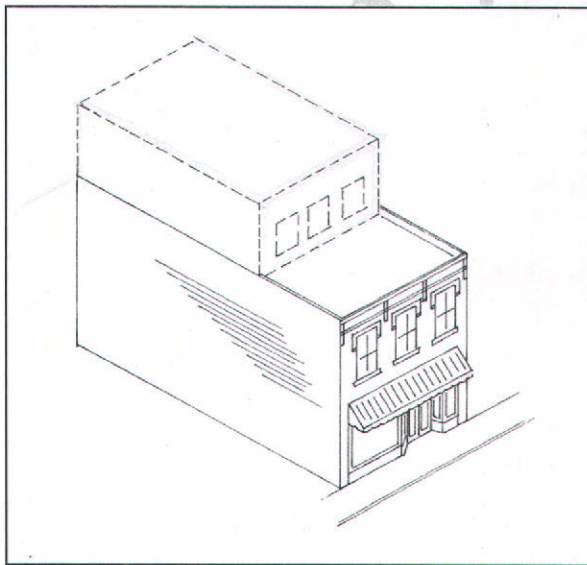
Additional Information

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## Chapter 8. Additions



Constructing the new addition on a less visible rear façade will help to preserve the building's historic form.



This rooftop addition is set back from the plane of the front façade.

### 8.3 Additions should be constructed that do not obscure or damage significant architectural features when possible.

- Loss or alteration of cornices, architectural details, and other important features should be avoided.
- Additions should cause minimal damage to significant materials and be constructed in a way that minimizes the overall loss 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.

### 8.4 A rooftop addition should not adversely affect the architectural proportions of the building.

- The original profile of the historic building as seen from the street should be maintained.
- The mass and scale of the key character-defining façades should be preserved; the rooftop addition should not overwhelm or overhang the façade.
- Rooftop additions should be constructed so that they are recessed to minimize visibility from the street.
- The addition should be designed so that it will appear subordinate to the original building in form, height, massing, materials and color.

### Additional Information

Weeks, Kay D., *Preservation Briefs 14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

## Chapter 9. Accessibility

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 need to consult the Americans with Disability Act Accessibility Guidelines (ADAAG) when complying with ADA requirements. State and local requirements, however, may differ from the ADA requirements, and property owners need to be aware of all applicable accessibility requirements before making any modifications to their buildings.

Compliance with ADA, however, does not mean that the historic integrity of a building has to be compromised. Property owners can reach the goal of providing a high level of accessibility without compromising significant features or the 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.

### DESIGN OBJECTIVES

Ensure that primary entrances to commercial buildings meet ADA requirements. If this is not possible, make alternative entrances available, clearly mark them and maintain them to the same guidelines as the primary entrance. If access ramps are needed, simple designs compatible with the historic character of the building are recommended.

### General

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

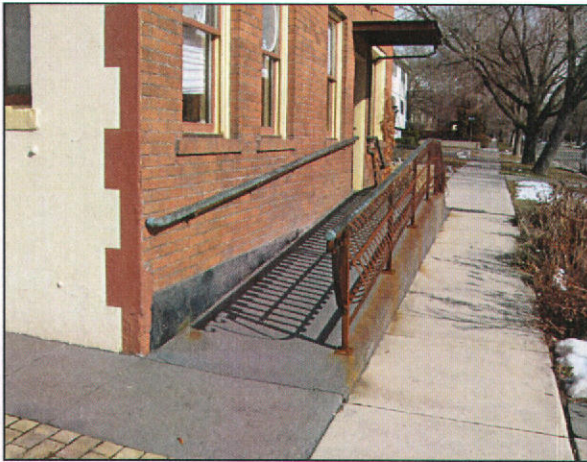
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*Push plates for ADA access are appropriate solutions for access into commercial buildings.*

## Chapter 9. Accessibility



*This accessibility ramp is compatible with the historic building both in scale and materials.*



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

### **9.2 Identify and evaluate accessibility options within a preservation context.**

- Damage to significant architectural features and materials should be avoided.

### **9.3 The design and location of ramps should not compromise the historic character of a building.**

- Access ramps should be located where they will have the least visual impact on important features and character of a historic building.
- Access ramps should be simple in design with railings distinguishable from historic features.
- Ramps of concrete, metal, wood or similar materials that are compatible with the primary materials of the building should be constructed.

### **9.4 Access to historic buildings through a primary public entrance should be maintained.**

- Historic doors and door frames should be retained.
- Historic doors should be upgraded with a device to reduce door pressure.
- The use of automatic door openers with push plates is an appropriate alternative to meet ADA door requirements.
- If a primary public entrance cannot be retrofitted, make a secondary public entrance accessible.

### **9.5 Accessible elevators should be inconspicuous from the public way.**

- Elevators should be enclosed by an additional structure compatible with the design of the building.

### **Additional Information**

Jester Thomas C. and Sharon C. Park, AIA, *Preservation Briefs 32: Making Historic Properties Accessible: Preservation Concerns*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

# Chapter 10. Seismic Design

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.

## DESIGN OBJECTIVE

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 be retrofitted successfully, if the seismic upgrades are sensitive to the historic character of the building.

## General

10.1 Historic materials should be preserved and retained to the greatest extent possible.

- The wholesale replacement of historic material should be avoided.

10.2 Seismic retrofitting of a historic building should be undertaken in a manner that will not damage structural systems and character-defining features.

- Materials used in seismic retrofitting should be located on the interior and/or blend with existing architectural features.
- Unavoidable damage should be repaired with compatible materials and techniques.

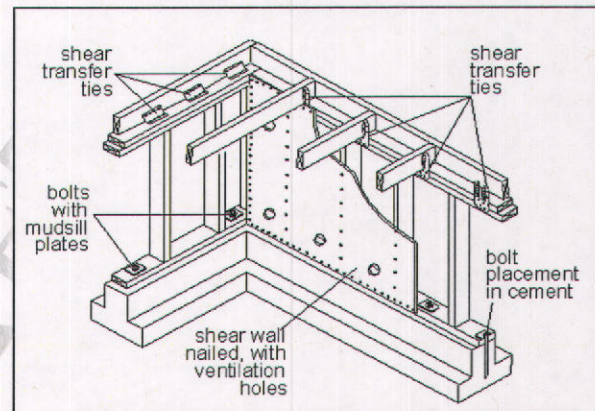
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Typical seismic retrofitting includes reinforcing the foundation through added ties, bolts and plates.



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

## Chapter 10. Seismic Design

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### Additional Information

Look David W., Terry Wong, PE and Sylvia Rose Augustus, *Preservation Briefs 41: The Seismic Retrofit of Historic Buildings, Keeping Preservation in the Forefront..* Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

"Controlling Disaster: Earthquake-Hazard Reduction for Historic Buildings." Information Series, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington D. C. 20036. 1992.

**10.3 The architectural integrity of a historic building should be respected with seismic work that is sensitive to its historic appearance.**

- New seismic systems should be installed to be compatible in design with the historic building.

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

- This will allow for traditional repair of remaining historic materials, and provide an opportunity for the application of future improved systems.

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# Chapter 11. Streetscape Elements

Streetscapes are formed by the inter-relationship of public spaces and buildings. Local amenity and identity are closely linked to the quality of the streetscape, which is defined by the character of the buildings, the space between them, ground surfaces, vegetation, walls, fences and furnishings that enrich the space.

Streetscape elements reinforce the unique character of a block, neighborhood, downtown or historic district. For example, shaded sidewalks on a residential street or benches in downtown encourage activity and create a lively, dynamic environment that contributes greatly to the overall livability of an area.

## DESIGN OBJECTIVE

Retain and preserve original visual elements that combine to form the street's character. New streetscape improvements should respect the historic character of the area and complement historic designs and landscaping.

## General

**11.1 The historic character of a streetscape should be protected and maintained.**

- Historic streetscape elements should be retained and preserved or re-installed when appropriate.

**11.2 A historic feature of the streetscape that is too deteriorated to repair should be replaced using physical evidence to guide the new work.**

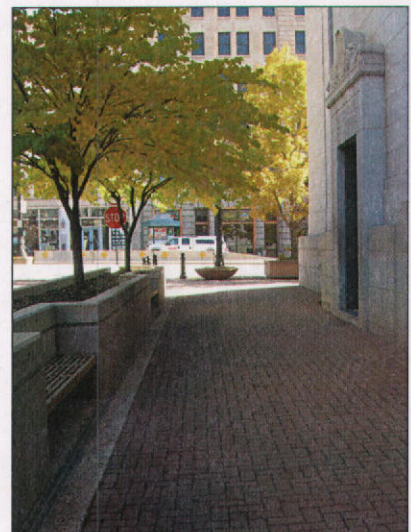
**11.3 New streetscape elements should be compatible in design and style with the surrounding environment.**

- Street furniture such as benches, trash receptacles and tables should be simple in design and compatible with the style and scale of adjacent buildings and outdoor spaces.

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General

11:1



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



## Chapter 11. Streetscape Elements



- Curb cuts, driveways and off-street parking should be carefully planned to protect the historic character of the streetscape and/or district.
- A dining area in front of a building should complement the building façade in terms of design character, materials, finishes and color.

### 11.4 All streetscape elements should work together to create a unified and coherent visual identity and public space.

- The visual cohesiveness and historic character of the commercial area should be maintained through the use of complementary materials.
- If using the same kind of material is not feasible, then a compatible substitute material may be considered.

### 11.5 Street furniture should be simple in design.

- The character of these features should not impede one's ability to interpret the historic character of the area.

### 11.6 Original street lights should be preserved, when feasible.

### 11.7 New street lights should be compatible with the historic character of the district.

- The design of lighting fixtures and poles should be compatible in scale, design, material and illumination level with the setting.
- Simple new designs are appropriate.



*Streetscape improvements can enhance the visual quality of a historic district.*

# Chapter 12. Mechanical Equipment and Service Utilities

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 installation.

## DESIGN OBJECTIVE

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.

## Satellite Dishes

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

- Mounting satellite dishes on key façades of a building should be avoided.
- Existing parapets and roof profiles should be used to screen these additions.

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

## Solar Collection Systems

12.3 Solar collection systems should be located where they are least visible and obtrusive.

- Rooftops, rear and side yards or rear accessory buildings that are not readily visible from the public way are the preferred locations for solar devices.

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*Rooftops are an appropriate location for solar panels.*

## Chapter 12. Mechanical Equipment and Service Utilities



*This HVAC system at 271 N Center Street is situated in an inconspicuous area at the rear of the building..*



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



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

**12.4 Solar panels that are attached to a building, structure or site 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.
- Using hardware, frames, and piping with a reflective finish should be avoided.

**12.5 The method of installation that will cause the least damage to character-defining features of the historic building, structure or site should be used.**

### Utilities

**12.6 Mechanical service equipment should be installed where it will not be readily seen from the public way.**

- The equipment should be positioned towards the rear of the building.
- If located on top of a building, the equipment should be set back or behind a parapet or roofline.

**12.7 Window-mounted mechanical systems should be located on the side or rear façades; their visibility should be minimal.**

**12.8 Meters, conduits, and other equipment should be located in a location not readily visible from the public way.**

### Trash and Recycling Storage Areas

**12.9 Garbage containers should be placed where not readily visible from the street.**

- Dumpsters and other garbage containers should be screened from view.

## Chapter 12. Mechanical Equipment and Service Utilities

### Fire Escapes

**12.10 Original fire escapes should be retained when possible.**

- A historic fire escape should be repaired rather than replaced.
- If repair is not possible, replace a fire escape to match the original as closely as possible.

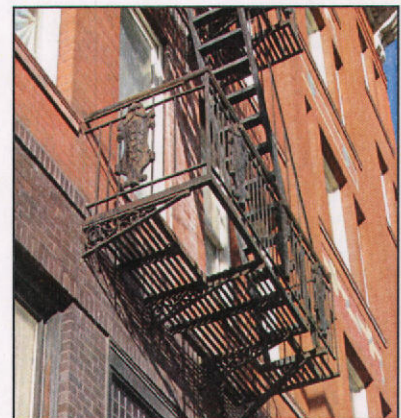
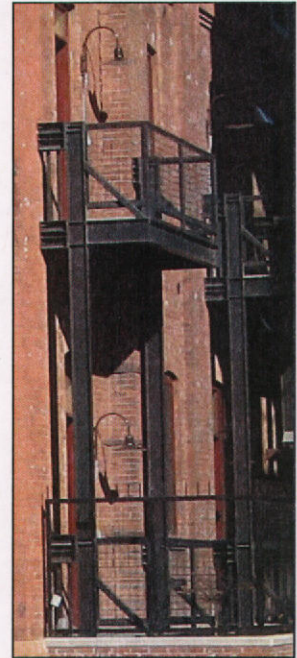
**12.11 New fire escapes should be located on building façades that are not readily visible from the street.**

- Fire escapes traditionally are located on the rear or sides of buildings.

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

**12.13 New fire escapes may be either open or enclosed.**

- For enclosed fire escape surfaces, materials matching or compatible with those used on the historic building should be selected.
- For open fire escape surfaces, metal or similar materials should be used.



*Historic fire escape at 379 S Main Street.*

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## Chapter 13. New Construction

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While historic districts convey a sense of time and place which is retained through preservation of existing buildings, these areas continue to be dynamic evolving communities. Where there are vacant lots in a historic district, new construction should add to the vitality of the historic district or neighborhood. Constructing a new building can be a challenge, but careful thought and planning can result in a design that enhances the historic context of the district.

These guidelines are intended to promote sensitive design. The guidelines provide a basic framework to create an environment that respects the unique setting of Salt Lake City commercial properties, maintains a cohesive neighborhood identity and is scaled to the pedestrian. All new commercial buildings within the districts should be compatible with both the immediate context in which the property is located, as well as the overall character of the district.

### DESIGN OBJECTIVE

New construction can respect the basic visual characteristics of an area by incorporating the design relationships that define the historic character of the district with contemporary design and current methods of construction. New construction may achieve compatible design through appropriate massing, form, scale, rhythm, orientation, materials, fenestration and/or patterns. Design using these characteristics can contribute to the overall sense of cohesiveness and continuity of the historic district, without imitating historic architectural styles.

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## Chapter 13. New Construction

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### Site Design and Orientation

Salt Lake City's commercial buildings traditionally have storefronts and primary entrances oriented toward the street, in conjunction with sidewalks and landscape features. Buildings are also generally oriented with their primary façades parallel with the front property boundary of the lot. This arrangement respects the established grid street pattern that is prevalent in the districts, with the exception of Capitol Hill.

#### **13.1 Existing development patterns should be continued.**

- The typical orientation of a building toward the street should be maintained.
- The relationship between building, landscape features or open space should be retained by matching front yard setbacks and maintaining the existing spacing of side yard setbacks within the block.
- The primary entrance should be located to face the street.

#### **13.2 Historic street patterns should be maintained.**

- New construction should not interfere with or encroach upon historic street or alley pattern widths.

#### **13.3 Distinctive features that emphasize buildings on corner lots should be considered.**

- A corner entrance is a way of accentuating corner locations.
- Both street façades should be designed as important public façades.

### Mass, Scale and Form

Mass and scale are among the design elements that have the greatest influence on compatible construction in the community. Historically, commercial buildings had varied heights, a similarity of form, visually interesting skylines and pedestrian-scaled street fronts. While the trend has been for commercial buildings to become increasingly larger over time, it is important that newly constructed buildings respect the scale of buildings in the immediate context and in the historic district.

#### 13.4 New building design that reinforces the established building scale of the area should be developed.

- Buildings may range from simple rectangular or square forms or to more complex massing on larger lots.
- A primary façade should respect the established height pattern of the area.
- Design the building within the height range seen in the area.
- Upper stories should step back from the plane of the primary façade when a building is taller than those found on the block.
- The mass of a new tall building should step down in height to lower adjacent buildings.

#### 13.5 Incorporate significant architectural features and treatments to diminish building scale and massing.

- This can be accomplished with variations in material, window design, façade height or decorative details.
- If new construction is filling a large lot that is wider than the buildings along the block, consider dividing the building into parts that are similar in scale to buildings seen historically.



*Visual interest using varied massing.*



*A step back provides a transition between the historic ZCMI storefront and the infill construction.*



## Chapter 13. New Construction



*Variations in façade elements can reduce perceived mass and scale.*

### **13.6 The building design should establish a sense of human scale.**

- Changes in color, texture and materials can be used to help define human scale.
- Materials that help convey scale in their proportion, detail and form can be incorporated in the design.
- The apparent scale of a larger building can be reduced using vertical and horizontal divisions.

### **13.7 Building designs that emphasize floor levels or that express rhythms and patterns of windows, columns and other architectural features are encouraged.**

- Adequate visual access and potential physical access to ground floor spaces should be provided.

### **13.8 Roof forms should be an integral part of the building design and overall form of the building.**

- Where roof lines are visible, they should relate to the general design of other commercial building roofs in the district.
- Screen roof top mechanical equipment from view with architecturally compatible screening features or parapet walls.

## **Architectural Character**

While it is important that new development reinforce the basic character-defining features in an area, it is not necessary that it replicate historic architectural styles. Stylistic distinctions between new buildings and historic buildings are preferred, when the design of the new building is sensitive and complementary to the contextual setting.

### **13.9 Contemporary designs compatible with the character of the area and/or district may be used.**

- Visual compatibility is achieved through similarities in massing, scale, and established

## Chapter 13. New Construction

patterns of features such as windows, doors, and storefronts.

### 13.10 The exact imitation of earlier architectural styles is discouraged.

- Replication of historic styles blurs the distinction between old and new buildings and makes it difficult to interpret the architectural evolution of the district.
- New buildings should reflect their period of construction.

### 13.11 Contemporary interpretations of designs and details are appropriate.

- New designs for traditional detailing can be used in new ways to create aesthetic appeal and convey the fact that the building is new.
- Contemporary designs for new storefronts can provide interest while distinguishing older buildings from new.
- An interpretation of a historic style may be considered if it is subtly distinguishable as being new.
- Materials, finishes, structural systems and construction methods may be used to express a compatible new building design.

## Façade Elements

The variety of façade elements greatly contributes to the character in historic districts. In particular, windows, doors and architectural detailing such as cornices and moldings provide visual interest. Paying attention to the architectural characteristics of surrounding buildings can help new buildings fit within the existing setting, especially if a consistent architectural pattern is already established.

### 13.12 New building designs should include the three basic elements: a base, a middle and a top.

- Buildings should meet the ground with a solid base treatment that creates a visual transition from sidewalk to building wall.



*This building is a simplified version of a one-part commercial block.*



*This image illustrates a contemporary interpretation of a traditional cornice.*

## Chapter 13. New Construction

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- On low rise buildings, the different parts may be expressed through detailing at the building base and eave or cornice line.
- On taller structures, the distinction between upper and lower floors should be expressed through detailing, material and fenestration (arrangement of openings).
- Glass storefront designs that extend to the ground are not recommended.
- Departures may be considered if the project better meets the intent of the design guidelines.

### **13.13 The ground floor level of a building should be designed to encourage pedestrian activity and provide visual interest.**

- Historically, the first floor usually received greater design attention and embellishment.
- Primary building entrances should be easily identifiable and relate to human scale.
- Provide visual interest on all façades visible from the public way.
- A blank wall, even on less visible façades, should be avoided.
- The use of shaded glass should be avoided.

### **13.14 Applied architectural details contribute to the character of the building and may be integrated into the overall building design and color scheme.**

- These include signs, lighting, cornices, parapets, molding and window reveals, or other decorative features.
- Overhangs, projections and reveals create shadow patterns and are encouraged.
- The absence of ornamentation may be appropriate for contemporary interpretations of modern architecture.

### **13.15 The use of canopies and awnings is encouraged.**

- Install awnings that fit the dimensions of the opening to emphasize these proportions.
- Cloth, canvas, or metal awnings or canopies are appropriate.



*Canopies may be used to define an entrance.*

- Vinyl and other synthetic materials are discouraged.
- Illumination that shines through an awning is inappropriate and should be avoided.

**13.16 The use of datestones or cornerstones displaying the building's date of construction is encouraged.**

### **Building Materials**

Building materials contribute to the visual continuity of a historic district. Masonry, predominately brick and stone, is the most common material for commercial buildings; however, wood was also used. New construction that utilizes this array of materials helps to reinforce the quality and integrity of the historic setting.

**13.17 Exterior building materials should be of a high quality and compatible with adjacent buildings.**

- Materials should be varied to provide architectural interest.
- Combine building materials in patterns to articulate the design and create a sense of human scale.
- Use heavier materials such as natural stone and masonry on lower portions of the building to visually anchor them to the ground.

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

- Alternative materials for contemporary buildings may be used if they provide texture and scale that complements their surroundings.
- Alternative materials should have a proven durability in Salt Lake City's climate.
- Different materials may be appropriate for commercial areas with historic architecture

## Chapter 13. New Construction

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from the recent past.

### **13.19 Large expanses of wall plane should have an appropriate finish.**

- Mirrored glass should be avoided as a primary material.

## **Lighting**

Commercial buildings often have exterior lighting to enhance the visibility of the businesses therein. Historically, this lighting has been limited and subtle, with modest fixtures that highlight features such as entrances, architectural details and/or signs. This overall effect of simple, concentrated building lighting is appropriate on new buildings.

### **13.20 The visual impact of site and architectural lighting should be minimized.**

- Lighting should be a subtle addition to the property.
- It should not visually dominate the site or intrude on adjacent property.
- Where used, lighting should accent architectural details, building entrances and signs.
- An entire building should not be washed in light.

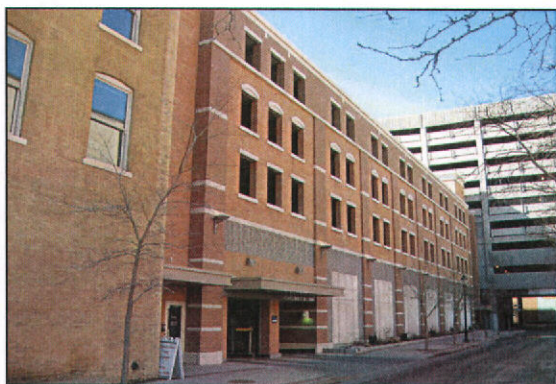
### **13.21 Building lighting should be kept simple in design and unobtrusive.**

- Fixture design should be simple in form and detail and enhance the design of the building.

## **Parking**

Most older buildings were not designed with the automobile in mind, so the parking of today's vehicles may detract from the historic districts. The visual impact of new off-street parking areas, therefore should be minimized.

### **13.22 Parking areas should be located where they are least visually obtrusive.**



*Site multi-story parking lots in the downtown area at interior areas of the block; design them to screen vehicles as much as possible, such as this garage in the 100 block of State Street.*

## Chapter 13. New Construction

- Off-street parking should be located inside or behind a building, where its visual impact will be minimized.

### **13.23 Landscaping should be integrated with parking areas to screen the view of parked vehicles from the street.**

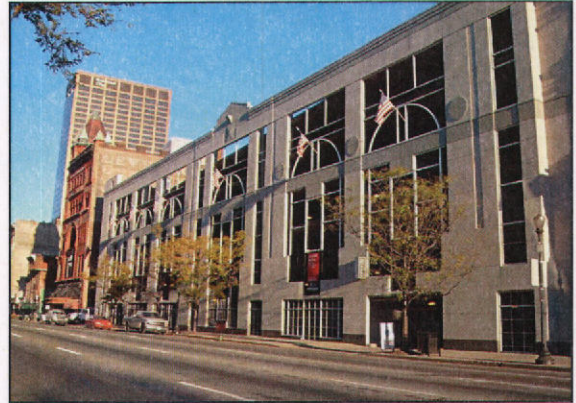
- New parking areas should be screened through the use of planted areas, fences, hedges and decorative walls.
- Landscape materials should have a similar setback and location as the streetscape elements of adjacent properties.
- Large parking areas should be divided with plantings.
- Mature trees should not be removed to construct new lots or expand parking areas.

### **13.24 Parking structures should be sensitive to the surrounding historic neighborhood and streetscape.**

- Mass, scale, materials, detailing and fenestration should be comparable to historic buildings.
- Parking structures should incorporate ground level commercial storefront space that front a street or can otherwise be concealed with architectural design features consistent with nearby buildings.
- The parking structure should not compromise the visual continuity of the street.
- Parking structures should be designed to allow space for active uses along the sidewalk and provide pedestrian interest.
- Parking structures should be designed so that the sloping circulation bays are internal to the building and not expressed in the exterior treatment of the building.

### **13.25 Bikeways and pedestrian walkways should be separated and buffered from external and internal circulation within parking lots.**

### **13.26 Walkways should safely lead pedestrians from parking areas to building entrances.**



*When built directly on the street, design new parking garages to complement adjacent historic buildings in materials, fenestration and overall design.*

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# Historic Districts

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## Avenues Historic District

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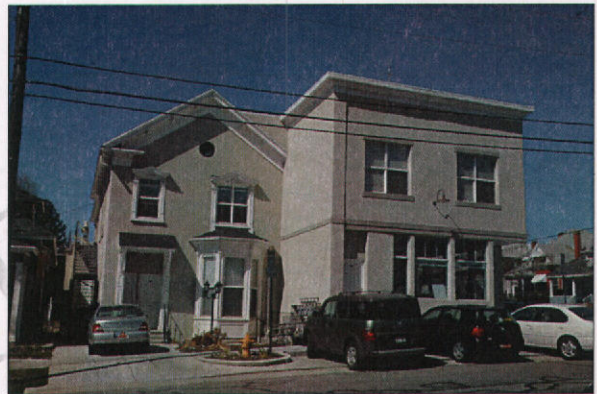
The Avenues is Salt Lake City's largest locally-designated historic district and the one best-known for the preservation efforts of its property owners. Fine views of the valley, proximity to downtown and long-standing diversity of both architecture and population make the Avenues a desirable place to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

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, stores were built throughout the neighborhood from approximately 1910 to 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. These commercial buildings in the neighborhood continue to provide important

business locations while others have been converted into residences.



*The building (ca. 1906) at 187 N 'E' Street is a good example of a house store.*



*The building at 702 E 3rd Avenue (ca. 1940) was designed with simple detailing and has rectangular steel casement windows and original display windows.*

## Capitol Hill Historic District

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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.

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.

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.



*A good example of a one-part commercial block is the buildings at 361 N Main Street.*



*The building at 442 N 300 West is an example of the one-part commercial block type buildings that continued to be constructed into the 1940s.*

## Central City Historic District

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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 City. 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.

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 400 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.

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, 400 South has developed as a major automobile oriented commercial corridor.



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

# Exchange Place Historic District

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## 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

In 1855, east of the temple block stood the Deseret Store, General Tithing Office, Bishop's Storehouse, the territorial mint and Deseret News buildings. In an effort to establish a non-Mormon counterweight to this dominant business hub, a small group of 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 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 Second 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 Commercial Club Building (1908) borrows its architectural detailing and overall style from the Second Renaissance Revival style. (Courtesy Utah State Historical*

## Exchange Place Historic District

### 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 Sullivan-esque 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. Fortunately, the district's original feel remains intact and, with the recent addition of adequate parking, attractive to business. With its narrow streets and sense of enclosure, Exchange Place is more protected and intimate than many parts of the City. There is even a milder microclimate at the street level where pedestrians are shielded from the weather. What Newhouse intended in 1900, a New York-like streetscape housing a financial center, remains intact today.



*The Felt Building (1910) at 339 S Main Street displays early use of terra cotta as a decorative element. (Courtesy Utah State Historical Society)*

# South Temple Historic District

South Temple, formally known as Brigham Street, 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.

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.

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.



*The storefront was an early addition to the building at 434 E South Temple Street.*



*633 E South Temple Street (1960)*

## 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 in 1901. Soon after, the City installed utilities and extended electric streetcar lines to 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.

The University district has a small but lively neighborhood shopping area on the blocks between 200 and 300 South and 1300 East and University Street. Some of the businesses are located within former homes including several four-square residences. This district lacks the types of historic corner commercial buildings found in areas such as Central City and the Avenues.



*These homes along 1300 East have been adaptively reused for commercial purposes.*



*Fire Station Number Eight at 260 S 1300 East (1929) has been converted into a restaurant and maintains much of its original character.*



**Attachment B**  
Public Comment

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: Edward F. Hunter

Address: 337 So 1100 East

S.L.C. Ut

Zip Code 84102

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

Comments: Please consider recommendations:

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

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

③ Unique by neighborhood  
differentiate by historical district  
Mentioned this was not the plan but

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

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

that are important to preserve

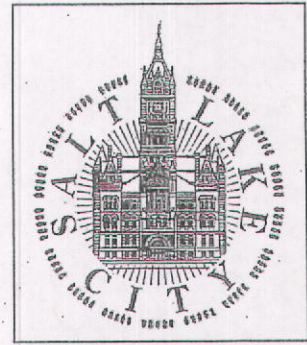
③ Not sure where Utilities sit.  
would recommend this be  
included in your work  
since they are commercial  
(in a sense).

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

④ Also school building expansion  
hospitals.

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: Whitney Ward

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

Zip Code

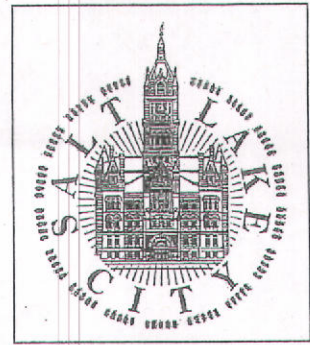
Phone: 801 464 6278 E-mail: wward@rebo.com

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

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

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name:

DENNIS McELROY

Address:

PEERY HOTEL

110 WEST BROADWAY

SLC, UT

Zip Code

84101

Phone:

521-4300

E-mail

dmcElroy@peeryhotel.com

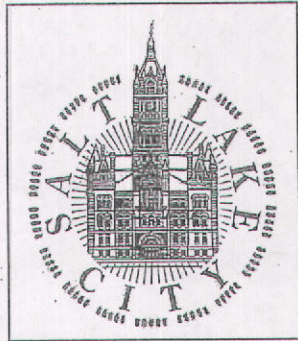
Comments:

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

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

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name: ROBERT A. YOUNG

Address: 217 B ST

SLC Zip Code 84103

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

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

② Also mention ~~of~~ shadow lines and ~~use~~ molding profiles, True Divided <sup>Lite</sup> ~~Lite~~, Simulated divided lite.

③ Allow market tax credit.

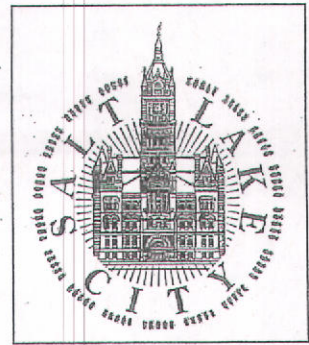
④ Well Done overall and very clear to understand.

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

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

# OPEN HOUSE PUBLIC COMMENT FORM

February 19, 2009



Planning Division  
Department of Community and  
Economic Development

## Commercial Design Guidelines

Name:

*Brooks McIntyre*

Address:

*154 West 600 South*

*Salt Lake City, UT 84101*

Zip Code

Phone:

E-mail

*brooks@utahhospitality.com*

Comments:

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

SLC Business Advisory Board

8-12-09

RE: Commercial Guidelines for Historic Buildings  
To: Janice Lew

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

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

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

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

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

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

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



