# Memorandum

**Planning Division**
**Community & Economic Development Department**

**To:** Historic Landmark Commission

**From:** Janice Lew, Senior Planner

**Date:** November 17, 2011

**Re:** **Commercial Design Guidelines**

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This is staff's first effort to refine portions of the commercial design guideline. It will be an ongoing effort as called for in the Preservation Plan. The evolution of preservation practice requires periodic review to ensure that design guidelines reflect current knowledge and best practice.

A working document was reviewed by the Commission on October 20, 2011. The draft included the reformatted rehabilitation and new construction sections. The Commission identified the following major issues (see attached minutes).

- It is important that the guidelines effectively present "why" the sensitive treatment of our historic resources is important to the community and to creating a sense of place.
- The new construction design guidelines should reflect a common sensitivity that is contextual.

In addition, staff appreciates the Commissioner's redlines and has tried to address as many points as possible considering the current time constraints.

The attached draft also includes the following reformatted sections:

- Preservation in Salt Lake City
- Building Types and Architectural Styles
- Historic Districts

Consequently, there are several areas in the sections mentioned above that the staff has identified needing further revision and refinement including:

- To include information on the city's Preservation Philosophy Statement (This would replace language outlining the city's preservation approach.)
- To remove language addressing sustainability (This would be covered in the Preservation Plan)
- To remove reference to the *Secretary of the Interior's Standards for Rehabilitation* (These are tied very closely to the Zoning Ordinance standards and have not been formally adopted by the city.)

The draft Commercial Design Guidelines are attached for your review. Again, this draft is not in final layout form. The Commission should hold a public hearing and provide staff with any additional commentary on the latest draft of the commercial design guidelines.

**Attachments**

A. Draft Commercial Design Guidelines

B. Minutes of October 20, 2011

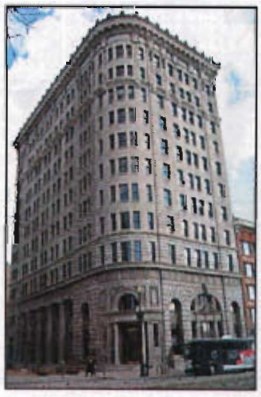
# Preservation in Salt Lake City

# Contents

## Overview

This document lists design guidelines for commercial properties with local historic designation. The design guidelines reflect the Salt Lake City's historic preservation philosophy: to encourage the preservation and careful treatment of the City's historic resources, while recognizing the need for continuing adaption and improvements to these resources. 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. They are aimed at ensuring that change is appropriate to Salt Lake City's unique historic character.

Design guidelines serve as a planning tool for property owners as they prepare to make improvements to their property. The purpose of the design guidelines is to provide recommendations and practical assistance that promote preservation of historic resources thereby ensuring that the integrity of the architecture and authenticity of the City is retained. 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.*

The main emphasis of the Salt Lake City Commercial Design Guidelines is to identify, retain and rehabilitate those buildings and features that define the City's historic character. This emphasis is reflected through the use of terms such as *repair, retain, maintain* and *replace in kind*. Certificate of Appropriateness (COA) applications, forms submitted to the City for proposed work on properties within a local historic district and individually designated landmark sites, will be reviewed with the following approach:

- Property owners should first consider retaining original or historic building features. Rehabilitation that does not necessitate removal of significant historic elements is encouraged.

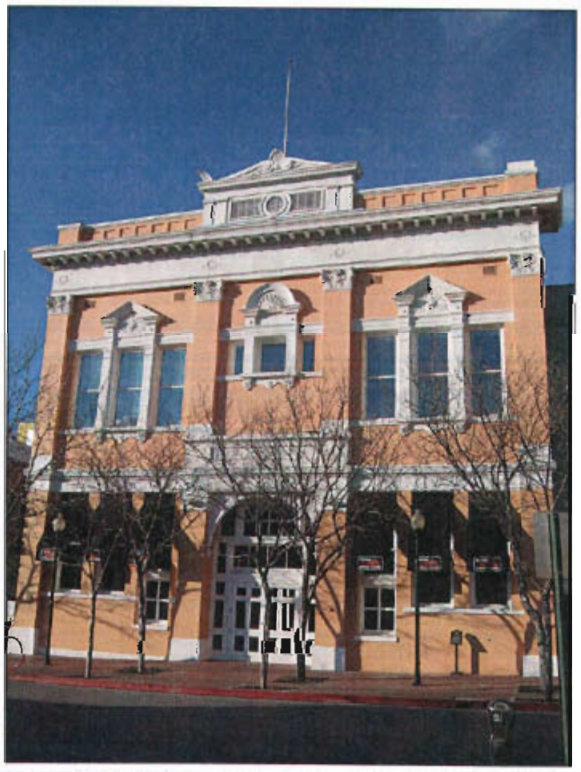
- If such features and elements cannot be preserved, maintained and repaired, then replacement in kind is recommended. Replace materials with similar materials and with profiles, dimensions and textures to match the original as closely as possible. Historic architectural details and materials can be documented through historic and/or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.

- Rehabilitation of historic buildings is reviewed to determine impact, compatibility, and appropriateness of proposed work to existing structures, sites, streetscapes and districts.

- Compatible rehabilitation efforts are those that protect significant architectural and historic elements of individual buildings and districts. Ensure that rehabilitation is compatible with the historic building or structure for which it is proposed.
- Respect the importance of alterations or additions that may have significance in their own right. Many properties built in the 19th

century were later remodeled in the early 20th century, and these remodels may be significant in reflecting the evolution of the building over time. For example, a 1890s Italianate commercial building might have a storefront that was remodeled in the Modernistic style in the 1930s. Property owners are encouraged to preserve and maintain these types of features to illustrate the influence of later historical styles.

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



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

## 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.

Some properties originally constructed as residential buildings have been converted for commercial purposes. If the historic use of the building is 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 possible 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.

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

The Redevelopment Agency of Salt Lake City (RDA) will reimburse property owners or developers for costs associated with historic preservation. Buildings located in a RDA Project Area and listed on the National Register of Historic Places or the Salt Lake City Register of Cultural Resources are eligible for tax increment reimbursement up to 50% of the renovation costs. Plans for the exterior renovation of the building must be approved by the State Historic Preservation Officer. 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.


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

## Sustainability

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

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

In addition, historic buildings are often more energy efficient than modern construction. Thick, heat-retaining masonry walls such as brick and stone with plenty of natural ventilation contribute to their excellent energy efficiency. Historic buildings can also be adapted to benefit from new technology. Solar panels are expected to become more efficient in the future and can be installed in a location and manner that is least obtrusive and in a way that causes the least impact to the historic integrity and character of a historic building, site and/or district. Solar roof tiles or shingles may also be an acceptable alternative for solar heat. These roof tiles and shingles resemble traditional fiberglass and asphalt shingles and may be appropriate in certain cases.

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

## 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, banking, a blacksmith and livery stables.

A wave of growth and change swept through Salt Lake City's commercial community with the completion of the transcontinental railroad in 1869, linking Utah to the rest of the country. With the celebrated driving of the "golden spike" at Promontory Summit just 80 miles 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—Neo-Classical, Romanesque and Gothic Revival—were finding expression in the new masonry commercial buildings going up at a fast clip along Main Street.

In 1864, Utah's first millionaire, William Jennings, built his Eagle Emporium on the southwest corner of Main 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 132 S Main Street. The building later housed the Utah State National Bank shown in ca. 1885. (Courtesy Utah State Historical Society)*

In 1868, at the request of Brigham Young for a church-sponsored cooperative system, the building became Zion's Cooperative Mercantile

# Preservation in Salt Lake City

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 1870s and 1880s profits from the silver, gold, copper and lead mines surrounding the Salt Lake Valley built the City's early skyscrapers as the commercial district continued to move to the south. By 1880, the core commercial district centered around 200 South. Only ten years later, the City's population had doubled to nearly 40,000, and 300 South had become the City's commercial hub. By 1890, 400 South held that distinction.

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

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 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.


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

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 Neo-Classical style, opened with ten stories and 500 rooms at the northeast corner of South Temple and Main Streets. 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)*

# Preservation in Salt Lake City

The City's most prominent Gentile booster, Newhouse launched a campaign to move the business district in Salt Lake City from South Temple Street four blocks to the south to 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.

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 still under construction. (Courtesy Utah 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 of the City's population by 1960 reached 189,454. The population of Salt Lake City dropped during the 1960's, mostly because of a trend toward suburban living. Several commercial and service centers were built in the suburbs, drawing businesses and residents away from the downtown area. To help counteract this movement, the Mormon Church invested $40 million in the 1970s in development of a downtown shopping mall, the ZCMI Center Mall.

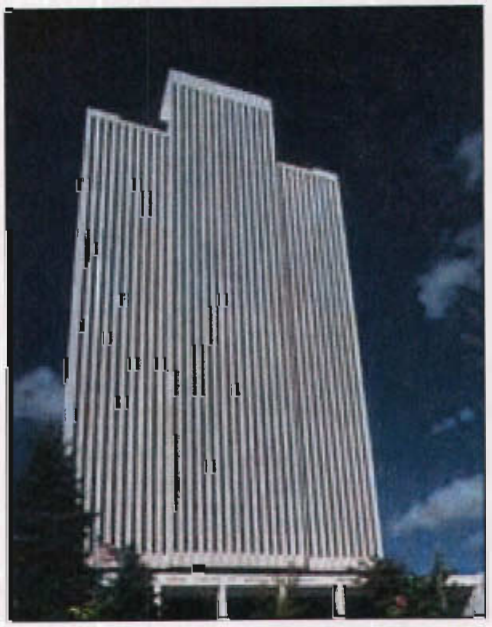
In addition to the downtown shopping mall, during the 1950s and 1960s, the skyline of downtown Salt Lake City gradually transformed through the construction of modern skyscrapers. The first of these was the First Security Bank Building completed in 1955. This twelve-story building was designed in the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


*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.

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.

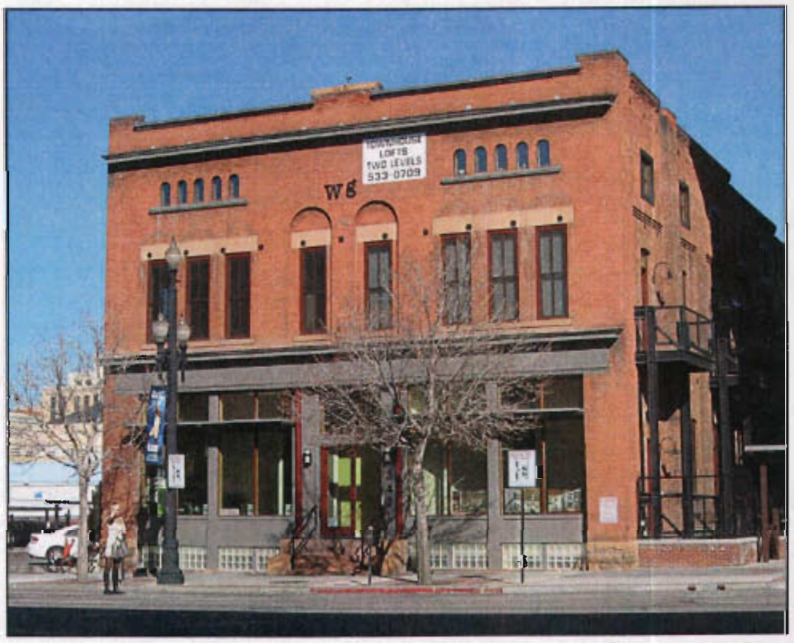
In neighborhoods such as Capitol Hill and the Avenues few new commercial buildings were constructed after 1950. However, in Central City and along South Temple Street, a number of modern commercial buildings were built in the 1950s and 1960s. Influenced by the International Style, these buildings were 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.



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

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

# Building Types



# Contents

# Building Types

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

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

## 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 façade 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.


*The one-story buildings at 271 N Center Street (ca.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 buildings at 134 W Pierpont Avenue and at 342 W South (bottom) are representative of Salt Lake City's two-part commercial blocks.*

## 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

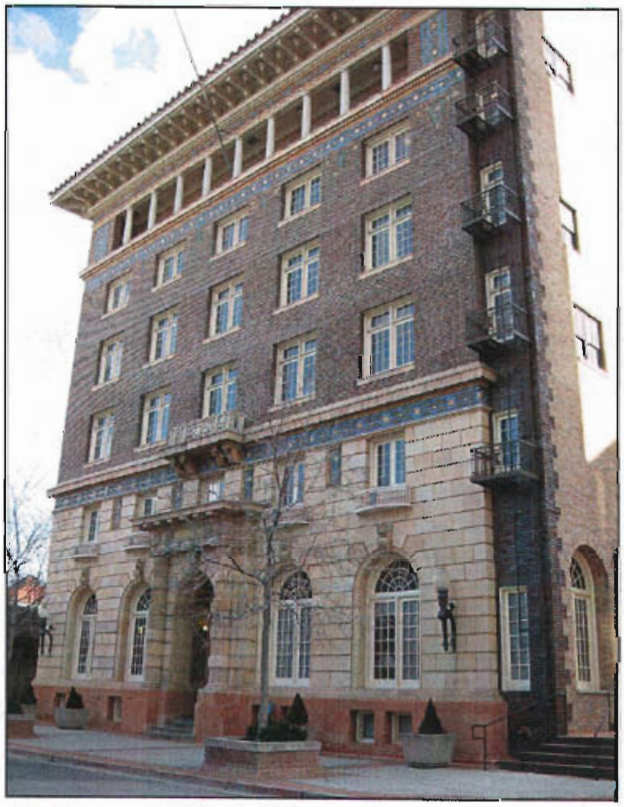
Two-part vertical blocks are building types of four or more stories constructed as a way to simplify and unify façades as buildings grew taller in the late 19th century. The buildings generally have two zones: the base of the building and the upper façade. The base is usually the storefront or storefront and similar designed second story with a continuous designed façade above. First floors typically served as commercial space while upper floors were used for a variety of purposes, including residential or office use, or additional retail space. 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.*

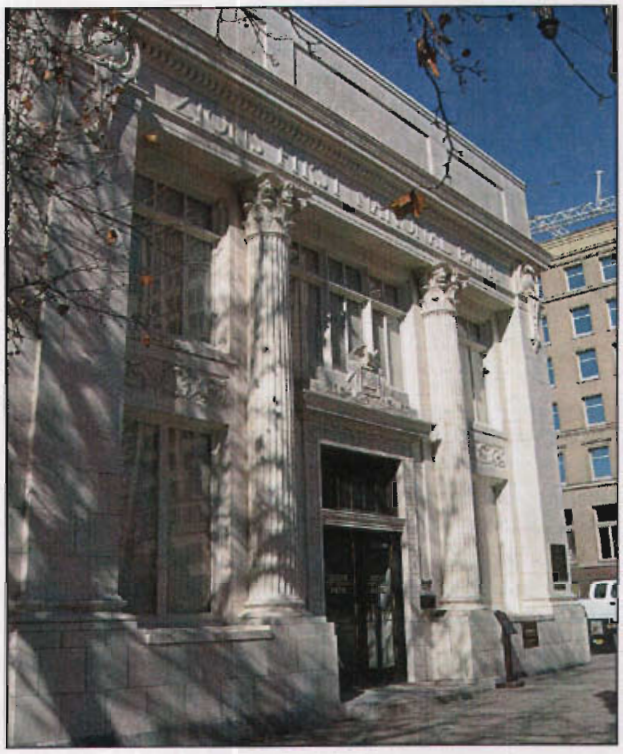
## Vault

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

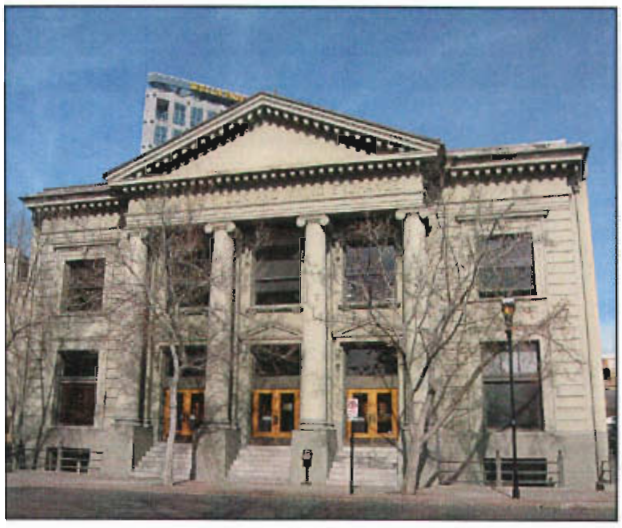
Temple Front buildings are derived from the designs of classical Greece or Rome and feature classical columns, pilasters and pedimented entrances. They are generally of one continuous design or composition across the width of the façade. They are usually two- to three-stories in height. The solidity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

## 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 columne 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 façade.*

## 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 cleaning or other services. The buildings were typically one– or two-stories and housed a single business and commonly 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

## 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 includes mid-to-late 20th century office and medial buildings. These buildings tend to emphasize the horizontal plane with rows of full-height windows and roof over-hangs. 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

# Contents

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-twentieth century and reflect the City's commercial growth. The commercial buildings in Salt Lake City follow the stylistic designs of the period. Those built from about 1880 to 1910 generally display the influences of the Italianate and Romanesque styles. These styles placed an emphasis on rounded arched windows, decorative cornices at the roofline and extensive decorative detailing on upper façades. Romanesque-influenced buildings also often feature a variety of materials on upper 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.

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 construction of storefronts with new materials such as tinted structural 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.

# Architectural Styles

## Romanesque, 1880-1900

- This late 19th century architectural style was very popular for commercial buildings and many of downtown Salt Lake City's building 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 19th 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

*Pilasters divide the upper façade at 222 W 300 South and present a balanced and symmetrical appearance.*

## Neoclassical, 1895-1950

Renewed interest in earlier Classical Revival and Greek Revival architectural styles led to the development of the Neoclassical style of the early 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.*

## Sullivanesque, 1885-1920

Tall commercial buildings, those over six stories in height, became possible in the late 1880s after advances in construction technology such as the use of iron and steel skeleton frames, wind bracing, 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 Sullivanesque style.*

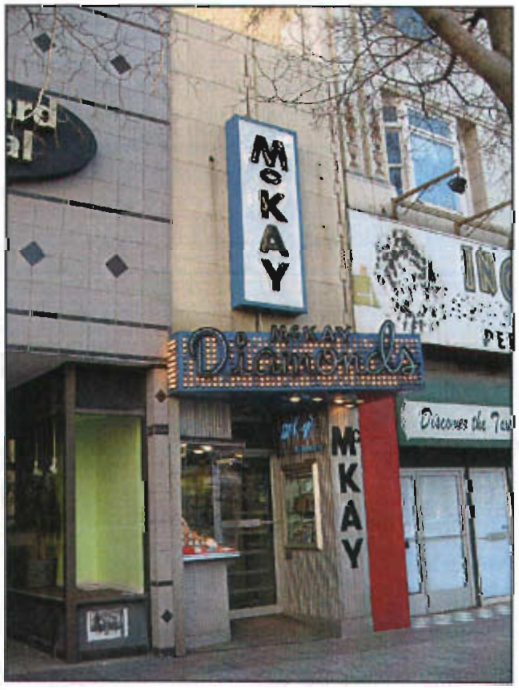
# Architectural Styles

## 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.*

# Rehabilitation Design Guidelines
# For
# Historic Properties

# Rehabilitation Design Guidelines Table of Contents

# 1.0 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. Street trees were planted along a number of blocks to provide shade for pedestrians. Most commercial buildings were constructed directly adjacent to the public sidewalk resulting in little need for retaining walls or similar features. Improvements to downtown after World War II included a number of initiatives for streetscape projects such as the addition of new street trees and planters and rebuilding of concrete and brick sidewalks.

Few historic features exist downtown and those that remain are primarily sections of mid-20th century concrete sidewalks. However, there have been efforts in recent decades to recapture the historic ambiance of downtown using new lighting fixtures and replanting street trees on many blocks.

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

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


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

# 1.0. Site Features

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

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.

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 historic streetscape, whenever practicable. In addition, new site features should be compatible with the historic context and reinforce historic site features.

## 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.
- 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 materials that are similar to those used historically are appropriate.

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

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

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

# 2.0 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 enhances 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

Traditional storefronts should be retained, repaired and restored if necessary. Later cladding that may cover or conceal original or early storefront elements, should be removed with care to avoid additional damage to the fabric. Storefronts on older buildings which were remodeled within the past fifty years are often not

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*Preserve and maintain original storefronts, such as those at 802 S 600 East (top) and 779 S 500 East (bottom).*

compatible with overall building character and their removal may be appropriate when rehabilitation is undertaken.

## 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 rehabilitation.**

- 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 the 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.**

- The new design should take into consideration the size, scale and material of the historic building.
- The new design should be clearly differentiated so that a false historical appearance is not created.

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

*An example of a metal awning on the New Grand Hotel at 369-379 S Main Street.*

## Awnings

Historic awnings contribute to the character and appearance of storefronts. 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. 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.

*Awnings are appropriate for commercial buildings: 501 E 300 South (above) and 736 N 300 West (below).*

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


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

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

- Internally lit awnings and vinyl awnings are generally inappropriate.

# 2.0 Storefronts

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

*Original transoms enhance historic character and are important elements of storefronts.*
*Above: 361 N Main Street*

**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 windows 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 decorative divided glass.

**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.

*An original tile bulkhead at 422-426 N*

**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.

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

**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.

## Doors and Entrances

As points of entry, doors and entrances are important visual elements of commercial buildings. Common door designs for commercial properties of the late 19th and early to mid-20th centuries are single-light wood forms that vary from simple flush or paneled designs to those with elaborate decorative detail. Double doors 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


*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*

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 facade 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 and concrete stairs with materials to match the original.
- If tile 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 facades where none historically existed should be avoided.**

**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.

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

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

## 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.

# 3.0 Building Materials and Finishes

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. The distinct qualities of primary building materials, including their texture and finish as well as size and scale, help to determine the overall historic character of a building.

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

**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. Keep replacement of original materials as minimal as possible in order to maintain as much original building material.

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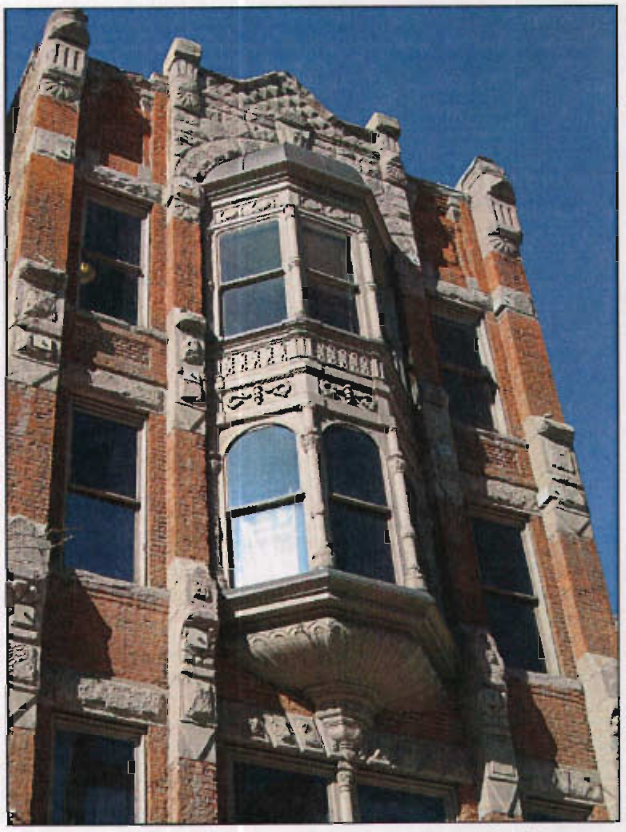


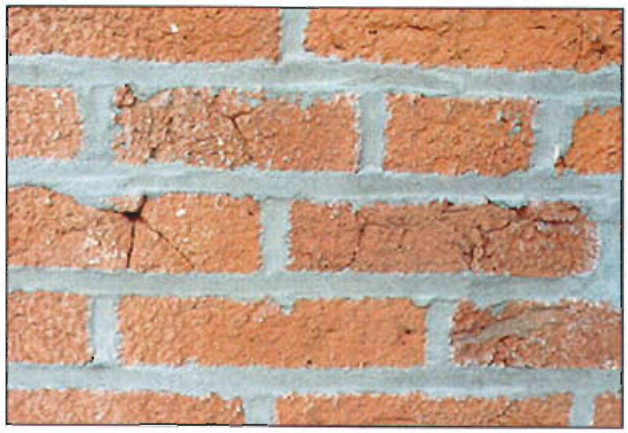
*Historic masonry adds distinct character to buildings (328 S Main Street).*

## General

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

# 3.0 Building Materials and Finishes

- 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 the range of solid construction materials, including stone, brick, stucco and concrete. Brick and stone have been typical building materials in Salt Lake City since its founding. The unique scale, texture, and finish of the brick or stone used in a given building contributes to its distinct appearance and historic character. The color, texture, and joint profile of the historic mortar are also important characteristics.

*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, erosion.*

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.

**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.**

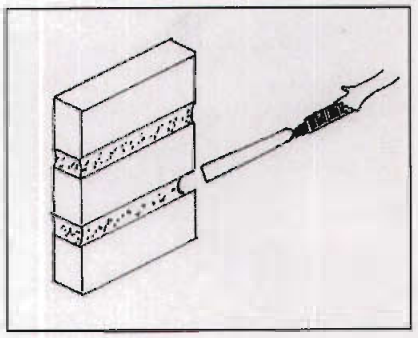
- Historic masonry should only be cleaned when necessary to halt deterioration or to remove graffiti and stains.
- When cleaning masonry, it is advisable to test a small area first to ensure the procedure and cleaning agent are compatible with the masonry.
- The use of detergent cleansers to remove dirt 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.
- 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 repellant and resistant to the elements.

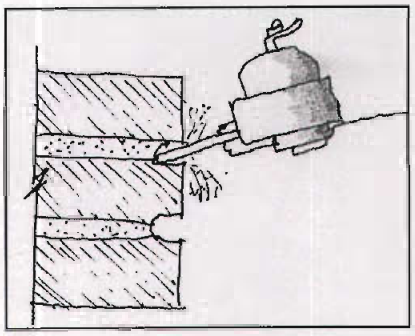
**3.4 Covering or concealing original masonry surfaces with inappropriate materials such as stucco, metal or vinyl should be avoided.**

**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.

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





*Hand tools (right) are preferred when removing mortar. Avoid power tools (left) which can damage historic masonry. It may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.*

**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.

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

- Provide proper drainage 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 is a material used historically for framing, exterior cladding, trim and ornamental details. Wood building materials are a significant part of the fabric of a structure and help to define and characterize an architectural style. Traditional wood framing and cladding was usually carefully chosen, seasoned and durable. When properly maintained, wood will have a long lifespan.

**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.)

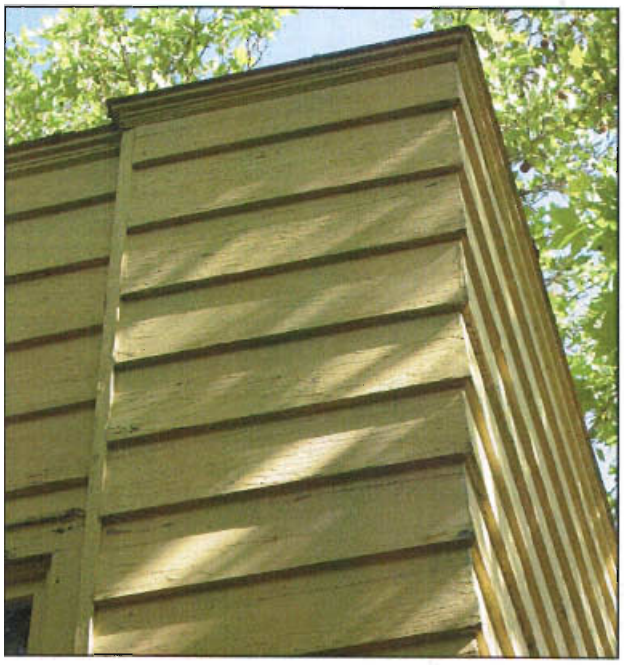
**3.10 Wood features should be protected from deterioration.**

- 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.

**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

# 3.0 Building Materials & Finishes



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.
- 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

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

of original wood siding is highly encouraged.

## Cast Iron & 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.

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

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

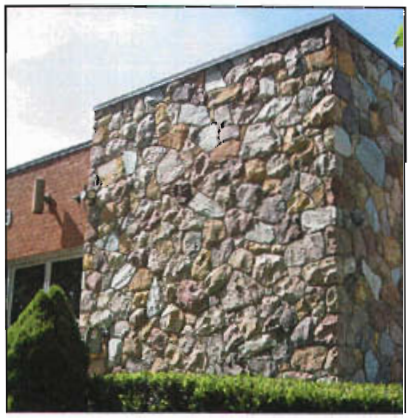
- Soft metals such as bronze, lead, tin, and copper should be cleaned with appropriate chemical methods because their finish can easily be damaged with abrasive methods; use the gentlest cleaning methods for cast iron, wrought iron and steel to remove paint buildup and corrosion.
- If hand-scraping and 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.

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

**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,

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



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

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

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.

**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

Buildings that were clad with wood siding were usually painted to protect the wood. Stucco and some concrete structures 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.*

# 3.0 Building Materials & Finishes

# 4.0 Windows

Windows are one 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 historic wood windows can last indefinitely when maintained, unlike modern replacement windows. All windows expand and contract with temperature changes. For example, vinyl elements of windows expand more than twice as much as wood and seven times more than glass. This often results in failed seals between the frame and glass and a significant performance reduction. Once modern windows fail, there are few ways they can be repaired or recycled, and they will likely end up in landfills. This begins an 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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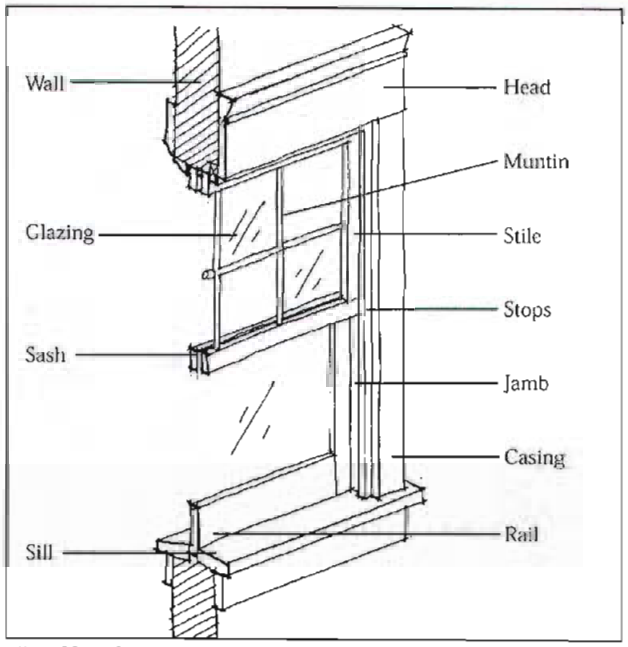
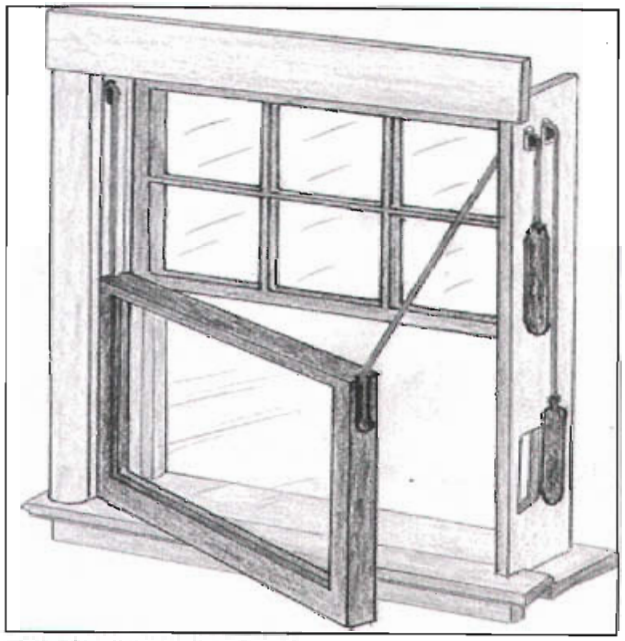
*Window arrangement and detailing can be integral to the design of the façade.*

*Traditional steel casement frames are durable as well as characteristic.*

# 4.0 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 will 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 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.

**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 close 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 design and location of a window proposed for replacement is important in assessing its significance to a historic building.
- 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.
- In some cases exterior applied muntins may be appropriate if the appearance of the

# 4.0 Windows

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 it will not compromise the architectural integrity of the building.**

*Storm windows enhance energy efficiency.*

## Storm 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.**

- Entrances 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 elevations.*

**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.

The Utah State Historical Society, Salt Lake County Archives Office and other local repositories have excellent photographic coverage of Salt Lake City from the 19th and early 20th centuries.

## ADDITIONAL INFORMATION

- **Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing**

# 5.0 Architectural Details

Architectural features convey historic character by defining building styles, exhibiting design and craftsmanship and adding visual interest. Architectural features 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 of individual buildings. All traditional architectural features consequently contribute to the design vitality, human scale, visual continuity and coherence of the streetscape.

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*Architectural details at 145 S State Street.*

**DESIGN OBJECTIVE**

Preserve and maintain historic architectural details and features, as they are important stylistic elements that help define a building's character. Removing or concealing historic architectural details should be avoided. 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.

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

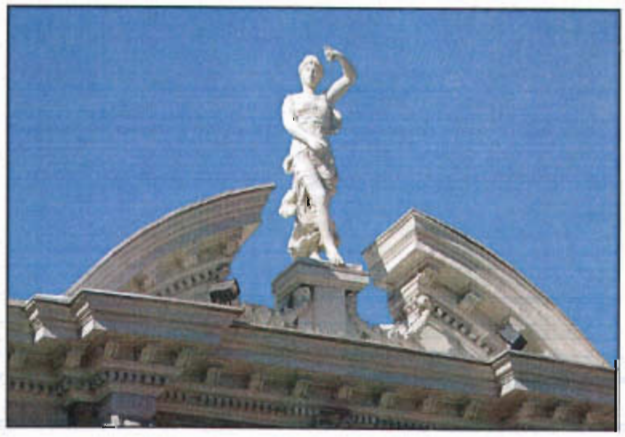
**5.2 Architectural details and features should only be cleaned when necessary in order to prolong their lifespan.**

- In general, water, mild detergent and brushes

# 5.0 Architectural Details

*Preserve and maintain details such as this decorative keystone at 32 Exchange Place.*

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



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.**

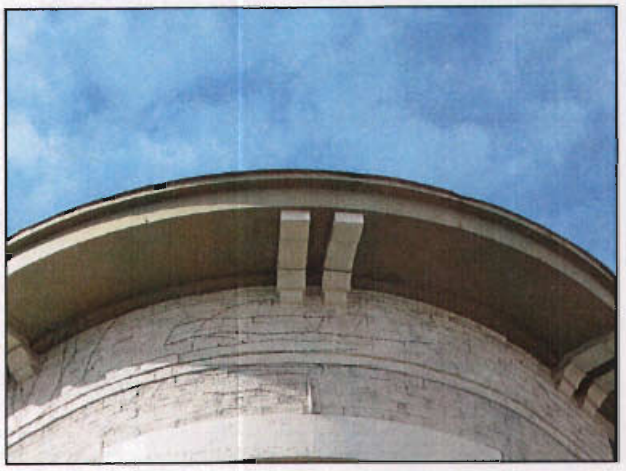
- For decaying wood, it is appropriate to apply epoxy to strengthen damaged areas and fill in small openings. For large areas of decay, cutting out damaged areas and piecing new wood into the gap is appropriate.
- For lightly corroded metal features, hand scraping or chipping or use of a wire brush are 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 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.
- 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

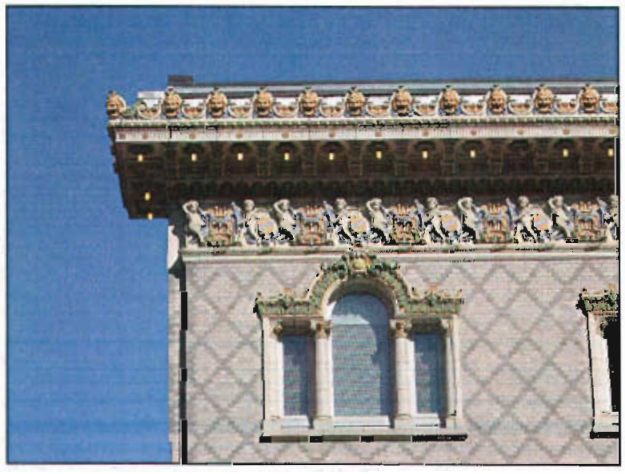
Traditional commercial buildings usually have a cornice to cap their street façade and frequently to delineate an intermediate floor in the building façade. Cornices and parapets provide building decoration. Their designs are often associated with particular architectural styles and their preservation is important to maintaining the historic character of buildings. The different profiles, designs, details, colors and materials also play an important role in defining the character of the streetscape. The cornice or parapet may be constructed from a variety of materials, including, stone, brick, cast masonry, stucco, terracotta, wood or metal. All materials have their own requirements and techniques for maintenance or repair.

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

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

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

- In cases where original cornices are missing, rehabilitation through the installation of new cornices based on physical or pictorial evidence of the original design is encouraged.



- 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 continues 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.

# 6.0 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 and associated detailing will vary, and include shingles, slate and tile. In many cases these have been chosen to convey 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.

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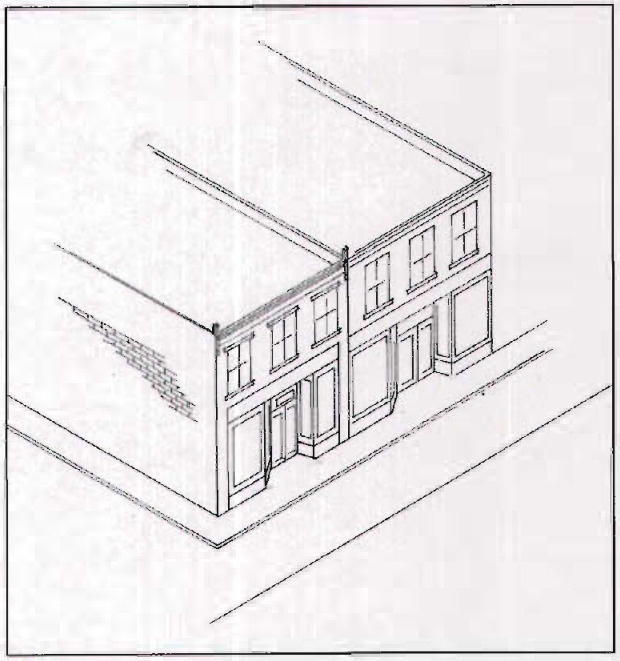


*Most historic commercial buildings were designed with flat or sloping roofs.*

## 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.
- 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 reconstruct 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 of buildings. Boxed or built-in gutters are the style most traditionally used through the mid-20th century. The installation of gutters and downspouts is important to the maintenance of buildings as they provide proper drainage and prevent water damage to roofs, walls, and foundations. Regularly inspect and maintain gutters and downspouts to help protect buildings from water damage.

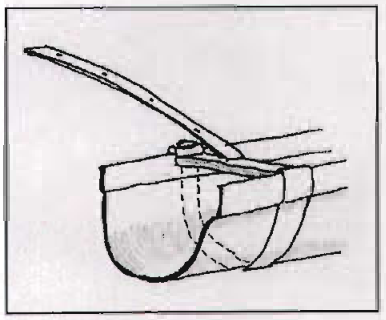
**6.8 Traditional gutters, downspouts, and splash blocks should be retained and maintained.**

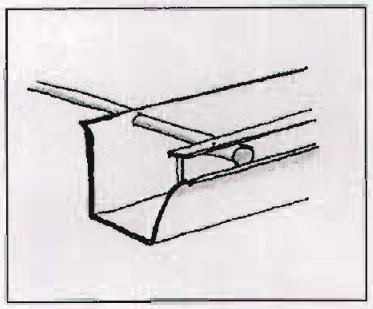
- Existing boxed or built-in gutters should be retained and kept in good working order.
- Deteriorated or damaged traditional gutters should be repaired.

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

- The most appropriate design for hanging gutters is half round.
- Ogee or "K" design gutters may be considered, if there is no evidence of an external gutter or the original design of a gutter.

**6.10 Downspouts should be located away from architectural features and on the least public**





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

*Appropriate downspout and splash block.*

**elevation of the building.**

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

## Skylights

Skylights typically are modern additions to buildings that can add more natural light to a building's interior.

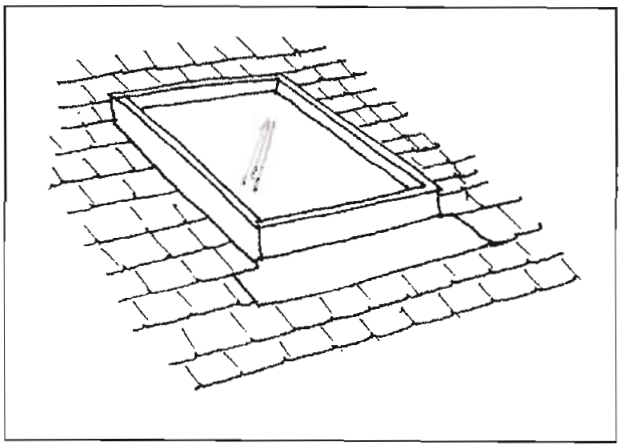
**6.11 Skylights that are original to a building should be preserved and maintained.**

**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.



# 7.0 Foundations

Foundations are a significant feature of historic buildings. The design of a foundation is influenced by location, 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.

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

**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.

# 7.0 Foundations

**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.

# 8.0 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.

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**DESIGN OBJECTIVE**

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

## General

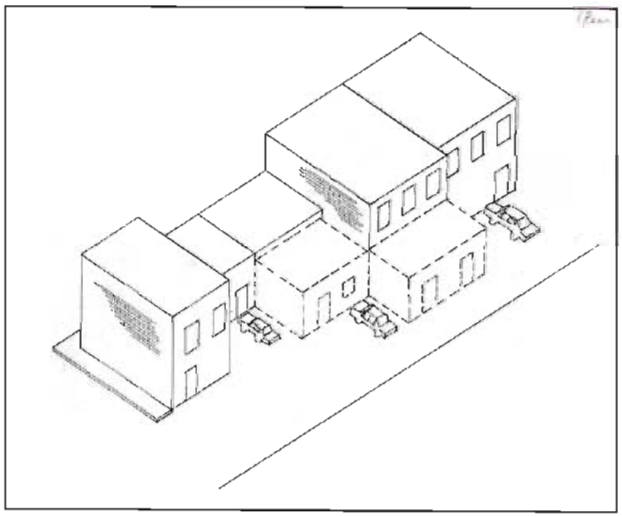
**8.1 The overall design of the addition should be in keeping with the character of the historic building and not detract from its historic integrity.**

- 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 overall historic building.**

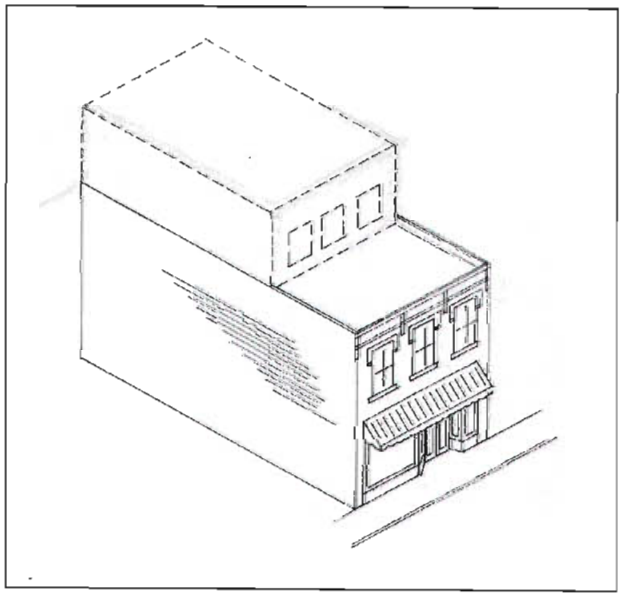
- The size and design of the addition should not overwhelm the building.
- Rear additions should not be readily visible from the street.
- Lateral additions should be set back from the front wall plane of the original building.

# 8.0 Additions



**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 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 and not readily visible 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.

# 9.0 Accessibility

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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.

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

**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.**

**9.2 Identify and evaluate accessibility options**

# 9.0 Accessibility

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

**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 opens 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 additional structure compatible with the design of the building.

For more information on accessibility, please refer to the *National Park Service Preservation Brief 32, Making Historic Properties Accessible.*

# 10.0 Seismic Design

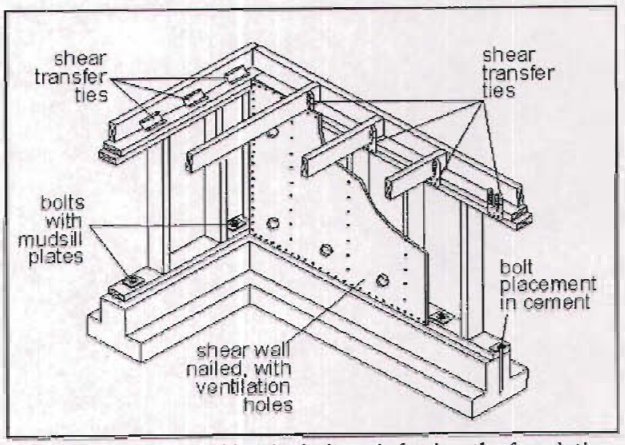
Most historic buildings were constructed when little was known about seismic design thus increasing their vulnerability in the event of an earthquake. Modern technologies, however, have made it possible to retrofit historic buildings to improve their ability to withstand such an event. Upgrades to foundations,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

CONTENTS



**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.




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

## 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.

**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

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

# 10.0 Seismic Design

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.

*For additional information, refer to: Utah Division of State History, Office of Preservation. "Bracing for the Big One: Seismic Retrofit of Historic Houses," 1993.*

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

# 11.0 Streetscape Elements

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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**

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.
- Curb cuts, driveways and off-street parking should be carefully planned to protect the historic character of the streetscape and/or

district.

- The design of lighting fixtures and poles should be compatible in scale, design, material and illumination level with the setting.
- 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 historic 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.**

- Simple new designs are appropriate.

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

# 12.0 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.

CONTENTS



**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

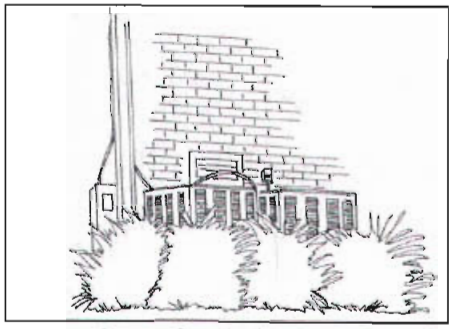
**12.3 Solar collection systems should be located where they are least visible and obtrusive.**

- 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.

*Rooftops are the preferred location for solar panels.*

# 12.0 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..*



*Conceal mechanical systems with landscaping.*

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

- Solar panels should be mounted on rooftops flush with the 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 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.

## 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 side façades 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.*

# 13.0 New Construction

While historic districts convey a sense of time and place which is retained through preservation of existing structures, 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 is compatible with 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. New construction 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 OBJECTIVES**

New construction can respect the basic visual characteristics of an area by incorporating the historic relationships and primary design elements that define the historic character of the district with contemporary design and construction technology of today. New construction may achieve compatible design through appropriate massing, form, scale, rhythm, orientation, materials, texture, fenestration and 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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## Placement and Orientation

Salt Lake City's commercial buildings traditionally have storefronts and primary entrances oriented toward the street, sidewalks and landscape features. Buildings are also

oriented with their primary facades in line 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 patterns 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 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 rectangle or square forms or may have a 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.
- If a building must be taller than those found typically on the block, consider stepping upper stories back from the main façade.
- 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 footprint that is wider than the buildings along the block, consider dividing the building into parts that are similar in scale to buildings seen historically.

**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.**

**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 respond 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 parapets 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 should be used.**

- Visual compatibility is achieved through similarities in mass, scale, and established patterns of features such as windows, doors, and storefronts.

**13.10 The imitation of earlier architectural styles is discouraged.**

- New construction should reflect its own time and not create a false sense of history.

**13.11 Where a traditional commercial development pattern exists, contemporary interpretations of designs and details are appropriate.**

- New designs for traditional architectural features can be used 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.

## Façade Elements

The diversity of façade elements greatly contribute to the character in historic districts. In particular, windows, doors, details, ornament and cornice 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 incorporate the three basic building blocks: a base, a middle and a top.**

- Different design treatments should be used to define the three parts.
- Buildings should meet the ground with a solid base treatment that creates a visual transition from sidewalk to building wall.
- 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.

**13.13 Develop the ground floor level of a building 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.

**13.14 Applied architectural details contribute to the character of the building and should be integrated into the overall building design and**

**color scheme.**

- These include signs, lighting, cornices, parapet, molding and window reveals, or other decorative features.
- Overhangs, projections and reveals create shadow patterns and are encouraged.

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

**13.16 Architectural details, such as building materials and decorative elements, should continue all the way around the building.**

**13.17 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.

**13.18 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.
- Material changes at the outside of corners or in plane give an artificial appearance and should be avoided.

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

- Alternative materials for contemporary buildings should be used if they appear similar in scale, proportion, texture and finish to materials used historically.
- Alternative materials should have a proven durability in Salt Lake City's climate.
- Different materials may be appropriate for commercial areas with historic architecture from the recent past.

**13.20 An appropriate finish is encouraged for a large expanse of wall plane.**

- 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 effe**ct of simple, concentrated building lighting is appropriate on new buildings.

**13.21 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.

**13.22 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.

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

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

**13.24 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.

**13.25 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 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 at the sidewalk edge 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.

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

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

Commissioner Richards asked if Staff was able to make the administrative decisions currently. He said one of the biggest complaints, as an architect, he heard when it came to small projects was that it took such a long time to get the permits and approvals.

Mr. Gray stated yes, the approval process was currently being used. He said an applicant was still required to check in at the planning counter at which time the permit process would be followed but the approval could be issued sooner if the project followed certain criteria. Mr. Gray stated Staff's goal was to make the process easier but at the same time keep the historic character of the community. He said one of the goals in the next year was to create one page documents that would streamline the process for applicants and eventually have it available online.

Ms. Coffey stated the administrative approvals have been opened up in the last little while. She explained the review process.

**PLNPCM2009-00628 Design Guidelines for Commercial Historic Properties 5:54:05 PM**

Ms. Janice Lew, Senior Planner stated Staff would like feedback on the fine tuning documents presented to the Commission. She stated staff anticipated presenting the entire document to the Historic Landmark Commission for public hearing and approval at the November 17th meeting. She said the new draft reflected the format of the document. Ms. Lew reviewed the layout of the document and the additions. She explained the photos and illustrations were not in final format. Ms. Lew explained the illustrations would illustrate the design guidelines and not restate the context of the document and the new format minimized the previous repetition. She said it was the Commission's decision as to how they would like to proceed, explained what staff was looking for were comments regarding substantive changes and she would be happy to take any corrections and suggestions.

Commissioner Richards stated there needed to be a more general statement before getting into the specifics and asked if there was something all ready in place.

Ms. Lew stated Staff started in the middle of the document and explained there would be a table of contents for each section of the document.

Commissioner Richards said on the sections where there was a design objective it seemed like it was a significant statement that needed to be in bold or somehow brought to the attention of the reader.

Commissioner James stated based on that idea it seemed like the big picture was left out or missed with focusing on the individual items. He asked how the process would be made important to people or how to make them understand that their property or project played into the overall process of creating a beautiful city. He stated the documents focused on the smaller

individual aspects such as retaining walls, roofs and windows but the issue was much larger. Commissioner James said he felt the character of place and helping individuals understand why windows and roof lines were important should be addressed. He suggested it could be done through the inclusion of a master plan with the identification of significant places, streets or districts and how they are all linked together instead of zooming right in on the more esoteric details. He said in order for people to understand and value historic preservation there needed to be an understanding of how it defined the city, that the character of the city defined how it was lived in and interacted with. Commissioner James stated if there could be something that explained the importance to it would become more accessible.

Chairperson Oliver asked if there was an introduction to the document that was yet to be written or was the present document chapter one.

Ms. Lew stated there was a complete overview of the program and its purpose. She stated the Commission would have a chance to review that information at a later date.

Chairperson Oliver asked if it would address the big picture, why preservation was important and who should be using the guidelines, layout, etc.

Ms. Lew stated the introduction would address those items.

Chairperson Oliver stated the residential guidelines integrated Commissioner James thoughts and concerns beautifully and should be used as a pattern for the subject document. She said the introduction would help to answer some of the question of "why" and "how" as well as talk someone through the idea of preservation. Chairperson Oliver stated in the residential guidelines, at the head of each section, the short purpose statement that addressed the "why" and suggested having something similar incorporated into the Commercial Design Guidelines.

Ms. Lew clarified that the Commission was suggesting that there needed to be more of a "why" in the character defining section.

Chairperson Oliver stated even within them, because as people use the guidelines they tend to skip the introduction or start at the back and flip through to the section that pertains to their project therefore, missing the introduction. She said the information could be added without being overly repetitious, may be just a sentence or two to say "why" and tie it to the bigger picture.

Commissioner James said it needed something to state why the standards were important.

Ms. Coffey asked if an example would be, retaining the characteristic of the store front was important because the store front does this, and then list the specifics as to what it did.

Chairperson Oliver stated that was correct and it happened to some extent, in the Commercial Design Guidelines, but the way it was written there are a bunch of different sentences stuck together and the paragraphs are not well crafted. She explained it had been a problem since the documents were written by the Consultant and that the purpose of the revision was to correct those issues.

Commissioner James stated it was not just an isolated issue. He said one couldn't just focus on store front it had to connect the street pattern to the store front and the desire for car location and pedestrian activity. He stated the language evolved from the way people interacted with buildings. Commissioner James said in a traditional context street and store front were critical if activity on the street was desired. He said it helped to link all the aspects together instead of isolating and fragmenting them into specific architectural elements.

Ms. Coffey asked if an example would be, characteristics of the historic commercial area are defined by the fact that the buildings are set to the street, have a sidewalk, lighting etc.

Commissioner James stated yes that was the idea. He said signage and how it is perceived worked into it. He said all of it work together to make the finished product.

Commissioner Bevins stated the document addressed the Commission's concerns on page 49.

Commissioner James stated the section described how it evolved historically.

Chairperson Oliver asked Commissioner James to suggest what he would add. She said she understood what he was saying but how did it happen.

Commissioner James stated he was thinking of it in terms of how parking, sidewalk location and entrances were addressed. He said he would put some organized thoughts together and give them to staff.

Ms. Coffey and Ms. Lew said that would be wonderful and give them an idea of the direction to go.

Commissioner Richards reviewed the language that needed to be addressed to make the document more usable by a regular person that may not have knowledge of what some of the terms mean.

Chairperson Oliver stated the abstract language was needed but an example or reference photo to help explain the language would work similar to the residential guidelines.

Commissioner James said the word "restoration" was used in the guidelines and he wondered if "rehabilitation" should be used as well.

Ms. Lew stated the purpose was to lead people through the restoration process but it if that was not feasible then other alternatives would be suggested.

Commissioner James asked for clarification on the differences between traditional designs versus designs for the time. He asked Commissioner Richards how one would approach that as an architect.

Commissioner Richards said it was similar to the use of the word "compatible" and that it was a gray area.

Chairperson Oliver stated the introduction gave the background of the Commercial Design Guidelines and explained when they were first written there was almost no reference to anything post-1940. She explained how Staff was working to incorporate mid-century ideals to clear the way for the 1970's. She said it was hard to take the old text and change it to incorporate the broader picture. Chairperson Olive said yes, there was a lot of reference to tradition which she interpreted as meaning pre-1940 but now in a sense it was a leftover word. She stated there were other words in the document that needed to be addressed as well such as the difference between a site, a structure and a building as stated in previous meetings. She suggested using definitions in the national register information to keep the language consistent.

Ms. Lew clarified that an overall definition was to be used in the document.

Chairperson Oliver stated agreed, and stated that an alternative would be to use the terms consistently so that it was clear as to what was constituted as a building or a structure.

Commissioner James stated it gets particularly confusing in section 13 under new construction particularly in 13.4 and 13.5. He read the sections were the language conflicted and might lead one astray. He asked how critical the emphasis was on developing a product of its own time or trying to create a great place that was contextual.

Commissioner Richards stated he was not sure and gave the example of when he spent time in Fort Collins, CO and how the new and old buildings meshed together. He said the similar materials are the reference but the form and detailing might be different. Commissioner Richards stated it was still very clear that the new building was more contemporary while the materials tied the buildings together visually.

Commissioner James said it seems like that would be a better description. He stated the language needed to be more descriptive instead of using the words "traditional design" or "product of its own time" because those conjured up extremes.

Ms. Lew stated she would make the necessary changes to make the language reflect what was suggested.

Commissioner James stated it would make sense to just say what was meant instead of using a common phrase or terminology. He said the idea related to the residential guidelines as well and he would give his notes to Ms. Lew for reference.

Commissioner Bevins stated the glossary was included in the portion of this document that was given to the Commission in April 2010, and it should be reviewed, redefined or made clear.

Commissioner James asked if the glossary document was in the current meeting packet.

Commissioner Bevins stated it was not included in the current packet.

Chairperson Oliver asked if a glossary would be included in the document.

Ms. Lew stated a glossary would be included. Staff was working on how to package it and how reproductions of separate pieces would be handled.

Commissioner James asked about the use of fences in Commercial Historic Districts and said he couldn't think of any presently outside of formal residential uses that had taken on another uses over time.

Chairperson Oliver stated she knew of one on South Temple in front of the Thai restaurant where a metal fence defined the seating area and was now part of the streetscape. She asked if the Commission wanted to have language governing fences or outdoor seating for a restaurant. Commissioner James stated most of that is dictated by the health department.

Ms. Coffey stated that liquor licensing requirements dictated the fencing requirements.

Chairperson Oliver stated the Commission needed to discuss fences further because she didn't think they were clearly considered especially where restaurants extend onto the street. She stated having restaurants with outdoor seating brought life onto the street but it needed to be addressed as far as the fencing, dining and lighting for that specific purpose. Chairperson Oliver said what happened to the furniture in the winter or at night and asked if the Commission wanted to dictate standards regarding those things.

Commissioner James asked about other building types not clearly addressed which are not traditional typology, such as gas stations, tire repair shops, etc. He said it seemed that the Commission should accept that the function of those types of buildings is different and decide what was acceptable and not acceptable in the traditional urban context.

Chairperson Oliver suggested language regulating types of buildings that are not a store front, including medical office buildings, could be listed under new construction. She said it would include businesses that were not selling anything, schools, hospitals, institutional buildings, fuel centers, automotive repair, etc. She stated the standards needed to acknowledge that the automobile industry played a major role transforming the city. She gave the example of the demolition of corner buildings for the installation of gas stations. Chairperson Oliver stated the introduction also needed to explain who used these standards.

Ms. Lew said the introduction would address those areas.

Chairperson Oliver asked if anyone had further comments. She asked the Commissioners to write their names on the documents they were giving Ms. Lew. She thanked Janice and said the document would be very useful when it was complete.

Ms. Lew stated she would review the comments and make the changes.

**PLNHLC2011-00471 Revisions to the Residential Design Guidelines for Historic Districts and Landmark Sites** 6:20:04 PM

Mr. Carl Leith, Senior Planner reviewed the changes and updates to the Residential Design Guidelines as presented to the Commission. He explained a mailing for the open house was sent as the Commission asked and a few people attended the open house as a result. Mr. Leith reviewed the design, layout and format of the document. He reviewed the redesign of the original text, how the illustrations and captions would further identify the appropriate design approach and give additional detail in terms of example and application. Mr. Leith stated the overall new format of the document made it easier to read and gave more of a concise focus on the actual guidelines themselves and hopefully more illustrated material to back it up. He stated, as mentioned by Mr. Gray, Staff was working to remove the ordinance language from the guidelines to help eliminate confusion. Mr. Leith said the guidelines needed to be flexible rather than only allowing a yes or no decision. Mr. Leith stated the policy statements were to become the introductory argument for each design topic. He said he hoped the language became more informative and positive. Mr. Leith said the line drawing content will stay and the black and white photographs were replaced with color photos. He stated the next stage of the process would be to give a completed draft of the document to the Commission Members for review, have it available for the Open House on October 27, 2011 and present it to the Commission on November 3 for approval.

Commissioner Richards stated the new format with additional white space was more legible and graphic. He suggested a new page be started when a topic began at the bottom of a page. He said it may make the document larger but electronic versions would be available so it would not necessarily cause the use of more paper.