

Rehabilitation Design Guidelines for Historic Properties



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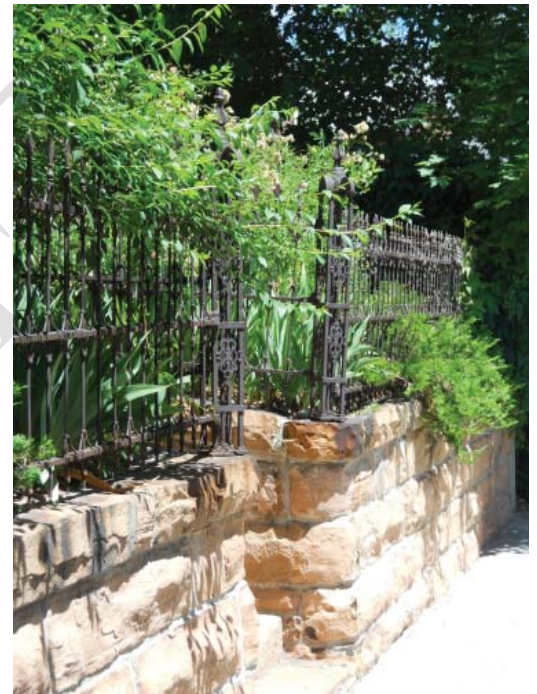
A variety of site features are characteristic of early Salt Lake City residential neighborhoods. A house is usually appreciated in its immediate street setting. Individual sites and gardens may share common characteristics which help to define community character.

Fences were popular and often defined property boundaries; masonry walls were used to retain steep hillsides and various paving materials, particularly concrete and sandstone, were used for walkways. A variety of plantings, including trees, lawns and shrubbery also were seen. In a few cases, distinctive lawn ornaments or sculpture were introduced, or an irrigation ditch ran across a site. Each of these elements contributes to the historic character of a neighborhood. They also help to add the variety of scale, texture and materials associated with the streetscape, enriching community experience. Collectively these elements often help to establish the historic and architectural context.

DESIGN OBJECTIVE

Historic site features that survive should be retained, preserved or repaired when feasible. New site features should be compatible with the historic context and the character of the neighborhood.

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Historic wrought or cast iron fences provide visual richness to the streetscene.





General

1.1 Historically significant site features should be preserved.

- These may include historic retaining walls, irrigation ditches, gardens, driveways and walkways.
- Fences and street trees are also examples of original site features that should be retained whenever feasible.
- Civic maintenance and improvements should identify, recognize and retain important streetscape features such as sidewalks, parkways, planting strips, street trees and street lighting.

Historic Fences

Originally, painted wood picket fences were used to enclose many front yards. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. This combination of low height and transparency helped to both identify individual sites and property, while retaining the visual relationship between gardens and with the street scape.

Wrought iron and wire fences were also used in early domestic landscapes. Early cast iron and wrought iron frequently define an additional decoratively detailed design character and sense of maturity to a neighborhood.

Where such fences survive, they should be retained. Often, however, original fences are missing. Replacement with a fence similar in character to that used historically is encouraged in such conditions.

Historic photographs portray fence heights at a much lower level than we are used to seeing today. Consider using a lower fence height to enclose a front yard, in keeping with historic patterns and to retain a sense of continuity along the street frontage.

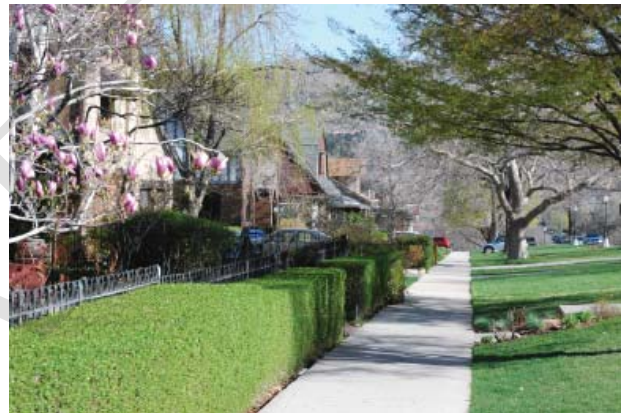


1.2 An original fence should be retained

- Replace only those portions that are deteriorated beyond repair.

1.3 Use materials that appear similar to that of the original for a replacement fence.

- A painted wood picket fence is an appropriate replacement in many locations.
- A simple metal fence, similar to traditional “wrought iron” or wire, may also be considered.
- Review early examples nearby to identify appropriate design options.
- Fence components should be similar in scale to those seen historically in the neighborhood.



1.4 Design a replacement fence with a “transparent” quality, allowing views into the yard from the street.

- Avoid using a solid fence, with no spacing between the boards.
- Chain link and vinyl fencing are inappropriate as fence materials where they would be visible from the street.



Fences and walls help to define the identity and richness of parts of an established neighborhood.



The form, construction, detailing and materials of a retaining wall may complement both the architectural setting and character of the neighborhood.

1.5 Consider some transparency in the design of higher privacy fencing for the side yard of a corner property.

- This helps to maintain a sense of visual continuity.
- Locate a higher street-facing side fence behind the front facade.

Masonry Retaining Walls

Sandstone retaining walls were often used in neighborhoods where steep slopes occurred. Many of these walls survive and often are important character-defining features for individual properties and for the districts in which they are found. Some early concrete retaining walls also exist. These should be preserved. As retaining walls frequently align along the edges of sidewalks, they help establish a sense of visual continuity in neighborhoods.

These walls also may have distinct stone coursing and mortar characteristics. Some joints are deeply raked, with the mortar recessed, creating strong shadow lines. Others have mortar that is flush with the stone surface, while some have a bead that projects beyond the stone face. The bond, color and finish of the stone, as well as its mortar style, are distinctive features that contribute to the historic character of a neighborhood.

In some cases, the mortar may have eroded from the retaining wall. Such walls should be repointed, using a mortar mix that appears similar in color, texture and design to the original (see also the section on Materials). On occasion, some stones are badly deteriorated or may even be missing. New replacement stones should match the original as closely as possible when this occurs.

A new retaining wall will affect the character of the streetscape. This should be considered in its immediate and then broader context. Where a new retaining wall would interrupt an established pattern of gradual grading of front lawns it will be less visually and historically appropriate.

1.6 The historic height of a retaining wall wherever possible should be maintained.

- Increasing the height of a wall to create a privacy screen is likely to be inappropriate.
- If a fence is needed for security, consider using a transparent wrought iron or wood picket design that is mounted on or just behind the top of the wall.
- This will preserve the wall, allow views into the yard and minimize the overall visual impact of the new fence.



The low retaining wall supporting an ornate historic iron fence contributes significantly to the character of the streetscape.



A low height and the sense of transparency created by this wall and fence help to retain views to the building and along the street.

Maintenance tip

Many historic masonry retaining walls are damaged by water pressure that builds up behind the wall. This may result from watering a lawn or from natural site drainage. This pressure can erode mortar and it can cause movement of stones.

Water pressure can be reduced by improving the drainage uphill of the wall. Small weep holes or drains also may be created in the wall to allow moisture to pass through.



A progression of spaces and landscaping from street to building helps to establish the character of the street.

1.7 The historic finish of a masonry retaining wall should be retained.

- If repointing is necessary, use a mortar mix that is similar to that used historically.
- Repoint using a joint profile that matches the original.
- Painting a historic masonry retaining wall, or covering it with stucco or other cementitious coating, is usually inappropriate.

1.8 Retain and preserve the materials and construction pattern of a historic masonry retaining wall wherever possible.

- If portions of the wall are deteriorated, replace only those portions that are beyond repair.
- Replacement material should match the original in color, texture and finish.
- Masonry units of a size similar to that used historically should be employed.
- Respect the original bond and construction pattern of the stonework.

1.9 Consider a new retaining wall in the context of its immediate setting and the established relationship of landscaping within the streetscape.

- A new retaining wall where it would disrupt a shared gentle grading between buildings and the street should be avoided.
- Limit wall height to that defined as characteristic of the setting.
- Design a wall to reflect those found traditionally.
- Use materials that define the character within the immediate and broader setting.

Historic Grading

In some areas, steep topography dictated that building sites be sloped. Portions of the Capitol Hill Historic District are examples. Yards typically incline steeply in these locations, reflecting the original topography. This historic grading pattern is an important characteristic that should be retained.

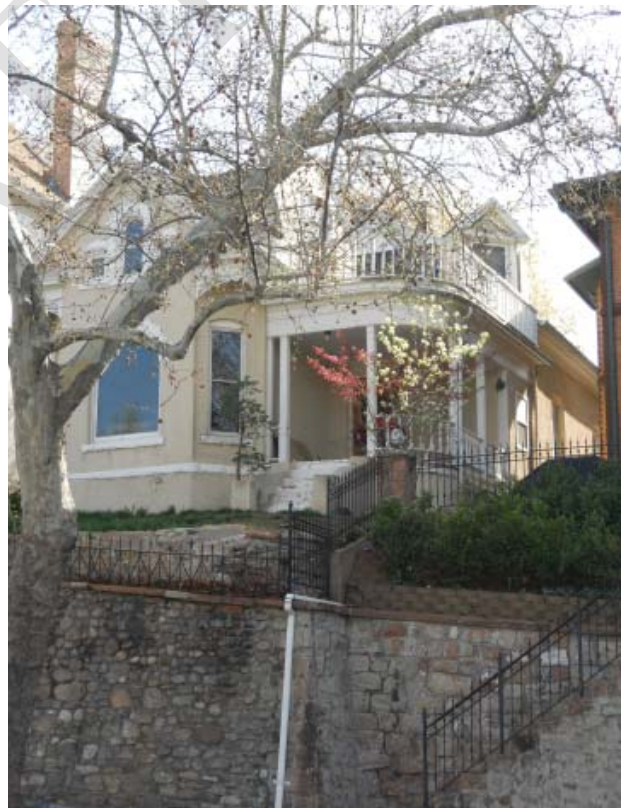
Modifying this historic slope, as it is seen from the street, can negatively affect the historic character of an individual site and also its context. For example, excavating a hillside to create a flat building site, or cutting it into a series of stepped terraces would detract from the historic character. However, in some parts of the city, this has occurred in the back yard. Because altering the historic slope in the back yard has less impact on the historic character of the site, more flexibility may be appropriate for modifying backyards.

1.10 The historic grading pattern and design of the site should be preserved.

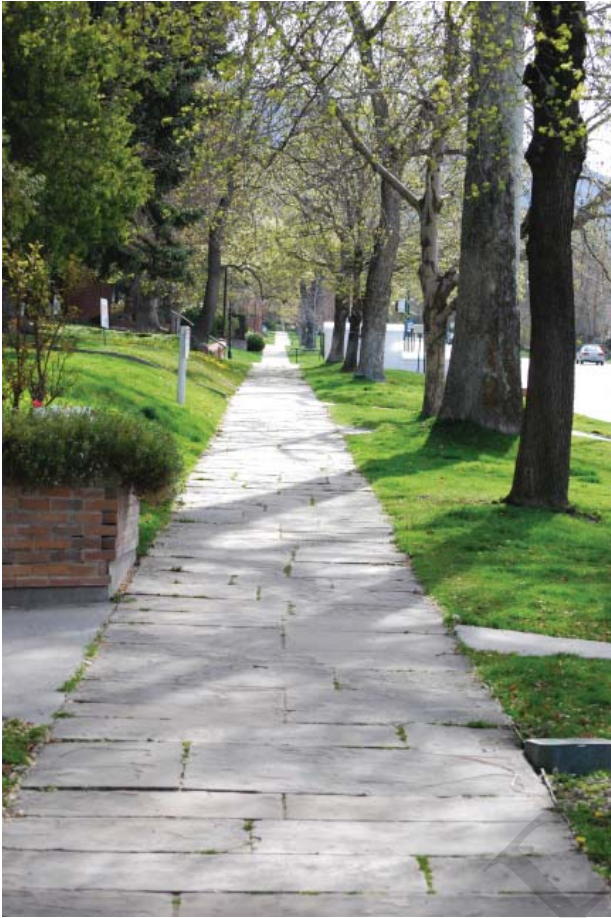
- In general altering the overall appearance of the historic grading is inappropriate.
- Where change is considered, it should be subordinate to the overall historic grading character.
- Avoid levelling front gardens and introducing retaining walls where this disrupts the established pattern.



A shared pattern of walkways and steps can help to create a sense of rhythm in a varied building sequence.



In an area of steep topography a retaining wall may make a significant contribution to the setting and the character of the district.



The natural stone paving and mature landscaping help to establish a sense of maturity

Walkways and Sidewalks

Walkways often contribute a sense of visual continuity on a block and convey a “progression” of walking experiences along the street. This progression, comprised of spaces between the street and the house, begins with a walkway that leads from the sidewalk; this is often in turn punctuated by a series of steps. Because many of the neighborhoods in Salt Lake City were plotted on a grid, this progression of spaces, coupled with landscape features such as fences and walls, greatly enhances the streetscape.

Often this is a common pattern which helps to create a shared rhythm of walkways and steps, helping to unify a varied pattern of building scale and style. New site work that alters the historic character of the block can negatively affect its visual continuity and coherence. The use of appropriate materials is a key factor in preserving the historic character and the relationship between a historic building, its neighbors and its context.

Historic sidewalks may have a variety of features which establish the age and character of a neighborhood, and which in turn enrich the experience of living there. Natural sandstone paving for example weathers to exhibit the bedding plane ‘figuring’ of the stone, enhancing the sense of time and maturity in the neighborhood.

1.11 Respect a common historic walkway pattern in form, design and materials where this is a characteristic of the streetscape wherever possible.

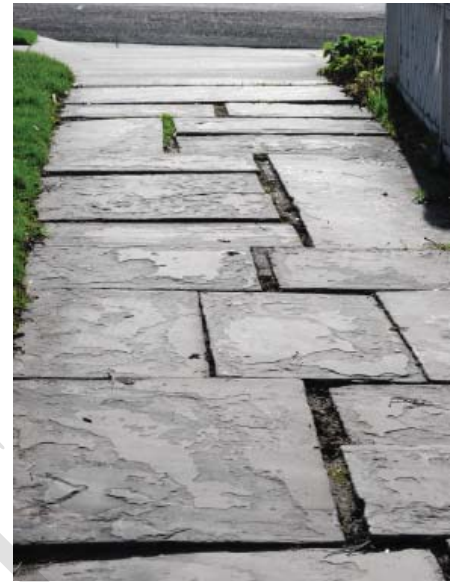
- Review the prevailing patterns in the immediate neighborhood.
- Design alterations or a new walkway to complement a traditional pattern.

1.12 Historic paving materials should be retained where these still occur.

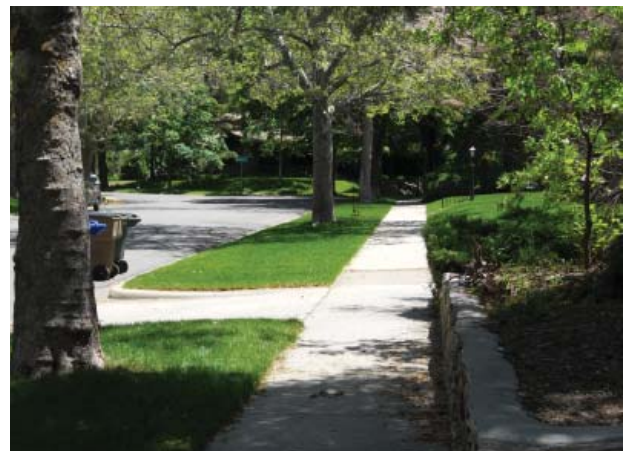
- Early sandstone flags should be retained, and carefully relaid if uneven.
- Replace any broken stones with matching material.
- Consider extending the tradition of natural stone paving where streetscape improvements are considered.

Park Strips

In many historic neighborhoods in Salt Lake City the streetscape contains park strips, the band of grass between the curb and the sidewalk. These may contain rows of street trees if the park strip is wide enough to support the root system. This coupling of planting strips and street trees provides a rhythm along the block, as well as shade for pedestrians, and should be preserved. Often these are creatively landscaped to reflect the adjacent yard, adding a sense of seasonal variety and landscape maturity to the street scape.



Historic paving will include both natural stone and concrete.



A park strip is often experienced as an extension of the garden, integrating private and public spaces, and enhancing the established character of the neighborhood.

Chapter 1. Site Features



Planting design can make a significant contribution.



Mature trees are often a character defining feature of the streetscape and the neighborhood.



Trees in the front garden area may complement those nearby in the park strips and lining the street.

Only if the park strip is less than 24" wide are impervious materials such as brick pavers, concrete pavers and concrete allowed. Refer to Chapter 21A.48 of the Salt Lake City Zoning Ordinance for information on the landscaping of park strips.

Landscaped Medians or Parkways

A parkway is a large grassed or treed median that lines the center of a street such as along 600 East. They frequently provide unique and well used recreational and leisure space, and markedly enhance the character of the street. Where they are found, parkways add unique character to the streetscape. Thus, where parkways have been established, they should remain. Where they have been removed consider their reinstatement.

Planting Designs & Materials

While most historic plant materials have been replaced over time, some specimens do survive, and in other situations, the traditional planting pattern has been retained even if new plants have been installed. In the South Temple district, for example, mature street trees are an important historic element of this street. The trees create a border between the street and the buildings and are a character-defining feature of the boulevard and the district. If possible, these historic trees should be retained; if their removal is necessary then replacement trees should conform to the planting pattern of the existing trees.

Utah has a Heritage Tree List, administered by the Sovereign Lands and Forestry Division of the Utah State Natural Resources Department. Owners interested in finding out if a historic tree is located on their property or who are interested in listing a tree, should contact this agency.

1.13 Historically significant planting designs should be preserved.

- Preserve a row of street trees which is an established historic feature.
- Maintain existing trees in such a setting that are in good condition.
- Replant with a species that is similar in character to that used historically if removal can't be avoided.
- Replacement of street trees requires approval of the City's Urban Forester.
- Retain historic planting beds and landscape features as part of the established character of a neighborhood wherever possible.

Street Lighting

When new street lights are to be installed, they should be designed to be compatible with the neighborhood and with other elements of the streetscape. It is also important that the design for street lighting be subtle and unobtrusive. Often, archive material can provide inspiration for the design of a new street lighting system.

1.14 Historic street lighting contributes to the the character of the district and should be retained.

- Adaptation to meet current standards of lighting and energy efficiency can often be achieved.



Street lights can quietly contribute to the character and interest of the street scene.



Lighting the building or the site can similarly complement the architectural setting and character of the street.

1.15 Design new street lighting as a subtle complement to the streetscape.

- Consider appearance and impact during both daytime and nighttime hours.
- Avoid damage to established features such as early stone paving.

Site Lighting

Lighting in the historic districts can affect the manner in which historic resources are interpreted at night. Lighting is a design feature therefore that is important in site planning; the approach to a lighting scheme should consider lighting intensity, spillover into adjacent properties and fixture design. It should also consider the appreciation of the street at night as a visual composition, and the effect of the overlighting of an individual building within this composition.

1.16 Minimize the visual impacts of site lighting.

- Shield site lighting to avoid glare and spillover onto adjacent properties.
- Focus lighting on walks and entries, rather than up trees and facade planes.
- Lighting intensity and design should not draw undue attention to a particular property at the expense of the appreciation of the street composition.

This section addresses the treatment of the principal historic building materials that compose the dominant exterior surfaces of historic buildings. The guidelines address preservation and repair as well as replacement of the principal historic building materials. See also...

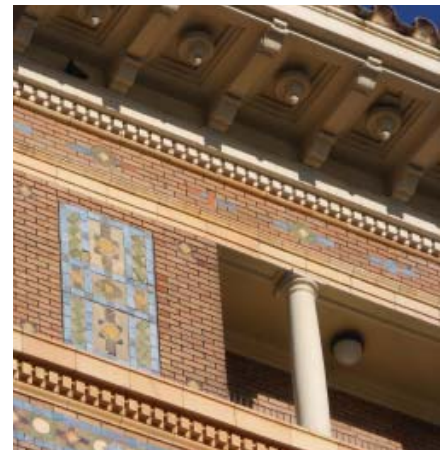
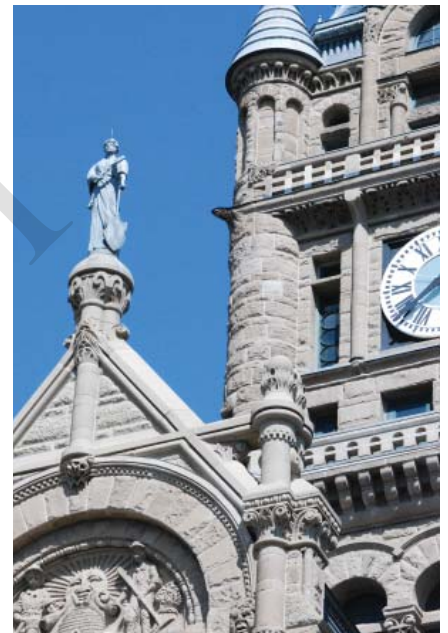
In Salt Lake City, brick and wood siding are typical primary building materials. Stone and adobe were also used, although adobe frequently was stuccoed or clad with clapboard siding. Terracotta and cast stone were used for decorative detailing. Concrete and concrete block were also increasingly used as the 20th Century progressed. While wood siding occurred in a variety of forms, painted, horizontal clapboard and novelty siding was the most popular. A variety of lap profiles are used.

In each case, the distinct characteristics of the primary building materials, including the scale of the material unit, its texture and finish, contribute to the historic character of a building. Construction materials may form the external structural wall or may be the external cladding system. Contrasting materials, colors or textures are often employed for decorative detail and embellishment in the form of framing for doors and windows or belt courses.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces should be protected with a good application of paint. Masonry should be kept dry by preventing leaks from roofs and guttering washing over the surface and also by maintaining positive drainage away from foundations, such that ground moisture does not rise through the wall.

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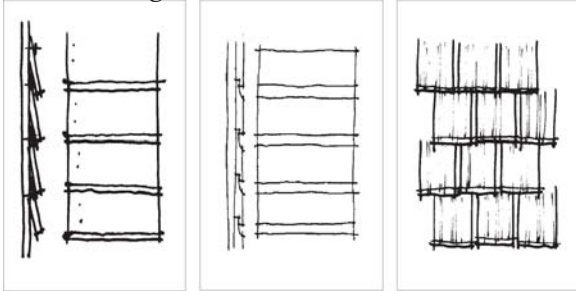


Historic civic and commercial architecture in the city makes rich use of a range of materials, color and finishes.

Chapter 2. Building Materials and Finishes

Typical historic building materials in Salt Lake City

Wood Siding

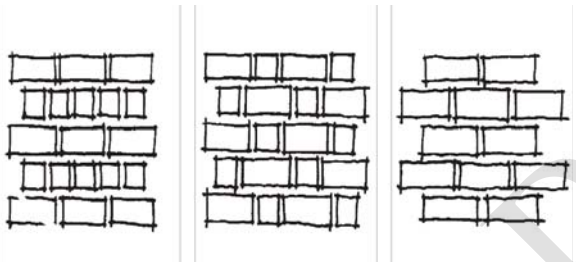


Clapboard

Drop or Novelty

Shingle

Masonry Wall Patterns



English Brick

Flemish Brick

*American
Stretcher*



Original materials convey a sense of authenticity and maturity.

In some cases, historic building materials may have deteriorated. Horizontal surfaces such as chimneys, sills, and parapet copings are most likely to show the most deterioration because they are more exposed to weather and are more likely to hold water for longer periods.

When deterioration has occurred, repair the material after any other related problems which might be the cause. In most cases damaged materials can be patched or consolidated.

In other situations, however, some portions of the material may be beyond repair. In such a case replacement will be required. With primary historic building materials, the new material should match the original if feasible. If wood siding had been used historically, for example, the replacement also should be wood. In the case of primary materials, replacement in kind is relatively easy because these materials are readily available and are of high quality.

It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity and integrity of the property as a historic resource. Even when the replacement material exactly matches that of the original, the integrity of a historic building is to some extent compromised with the loss of original or early materials. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials will weather over time and that a scarred finish does not represent an inferior material or structural problems, but simply reflects the age and maturity of of the building. This ‘patina of age’ is a tangible and distinct characteristic of any historic neighborhood. Preserving original materials that show signs of wear and age is therefore preferred to their replacement.

General

2.1 Primary historic building materials should be retained in place whenever feasible.

- Limit replacement to those materials which cannot be repaired.
- When the material is damaged match the original wherever feasible.
- Avoid covering historic building materials.
- Avoid any harsh cleaning treatments, since these may cause permanent damage to the material.

Masonry

Masonry refers to a range of solid construction materials, including stone, brick, adobe block or brick, stucco, and concrete. The following guidelines apply to the masonry surfaces, features, and details of traditional buildings.



A variety of brick, stone, terracotta and ceramics, their patterns and textures create a rich visual experience and a sense of human scale.

Chapter 2. Building Materials and Finishes



Brickwork lends itself to an endless variety of creative architectural compositions with associated decorative relief and textures.



Masonry in its many forms is one of the most important character-defining features of a traditional buildings. Brick, stone, adobe, terracotta, ceramics, stucco, cast stone, and concrete are typical masonry construction materials used across the city, recording its sequence of settlement and development. Masonry materials of various types exist as walls, cornices, pediments, steps, chimneys, foundations, and functional and/or decorative building features.

In a brick wall the particular size of brick used and the manner in which it is laid is a distinctive characteristic. Similarly, the pattern or bond in the construction of a stone wall helps to establish its character. This combines with the choice and nature of the material, the choice of cut, rough and/or dressed stone, to create a unique physical and visual character.

In earlier masonry buildings, a soft mortar was used, which employed a high ratio of lime. (Little, if any, Portland cement was used.) This soft mortar was usually laid with a finer joint than we see today. The inherent color of the material was also an important characteristic; mortars would be mixed using sand colors to match or contrast with the brick. The size of the bricks contributed to the sense of scale of the wall and building, expressed by the profile and color of the mortar joints; both express a range of construction patterns or brick bonds. When repointing such walls, it is important to use a mortar mix that approximates the original in color and strength.

Most contemporary mortars are harder in composition than those used historically. They should not be used in mortar repairs because this stronger material is often more durable than the brick itself, causing it to fracture or spall during movement or swelling. When a wall moves during the normal change in season and temperatures, the brick units themselves can be damaged and spalling of the brick surface can occur.

2.2 Traditional masonry surfaces, features, details and textures should be retained.

- Regular maintenance will help to avoid undue deterioration in either structural integrity or appearance

2.3 The traditional scale and character of masonry surfaces and architectural features should be retained.

- This includes original mortar joint characteristics such as profile, tooling, color, and dimensions.
- Retain bond or course pattern as an important character-defining aspects of traditional masonry.

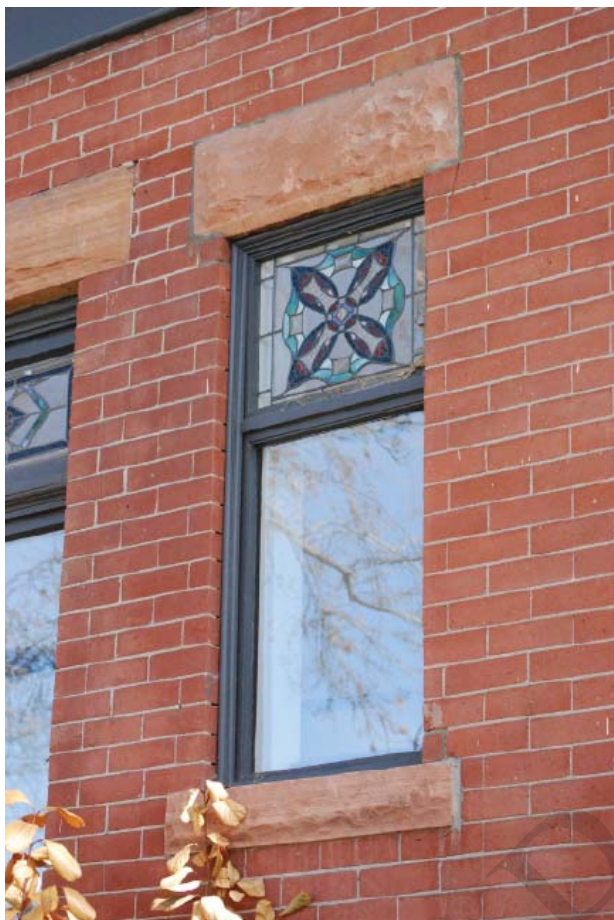
2.4 Match the size, proportions, finish, and color of the original masonry unit, if replacement is necessary.



Brickwork, including the bond and mortar joint width and profile, may be an essential component of the architectural character

Maintenance Tip

When repointing eroded mortar in a masonry wall, use a recipe for new mortar that is similar to the original in color, texture and hardness. This will ensure that damage will not occur from the use of inappropriate materials.



Matching the existing brick pattern or bond and the composition of the mortar mix help to ensure the integrity of the brick and stonework as well as the architectural character.

2.5 The existing mortar mix should be retained if it was designed for the physical qualities of the masonry.

- Retain original mortar in good condition.
- Match the mix of the existing mortar as closely as possible when re-pointing mortar.
- Ensure that the strength of the mortar mix is weaker than the material it bonds, since it will damage the existing brick or stone otherwise.
- Mortar is intended to be the sacrificial (see Glossary) component of a masonry system.
- When the mortar mix design is harder than the strength of the masonry units, the brick or block will be damaged and deterioration accelerated as the new system ages.
- If previous re-pointing mixes are comprised of hard cement mortar (eg. "Portland cement"), this should be removed and the masonry re-pointed with an appropriate design mix.
- Mortar mix design for re-pointing traditional masonry should be compatible with the qualities of the masonry, local climate characteristics and exposure to extremes of weather.

2.6 Masonry that was not painted traditionally should not be painted.

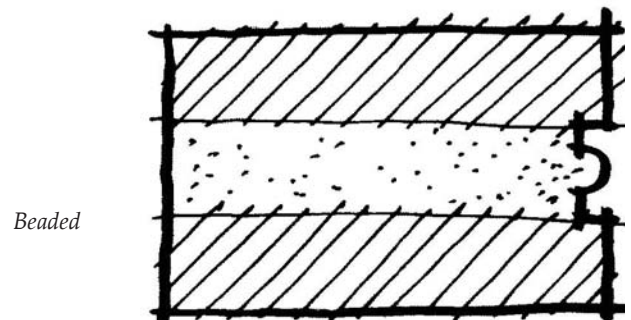
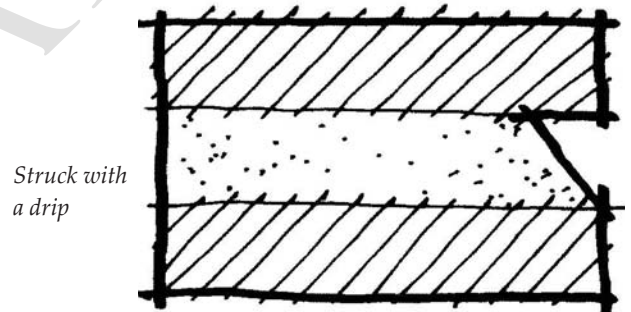
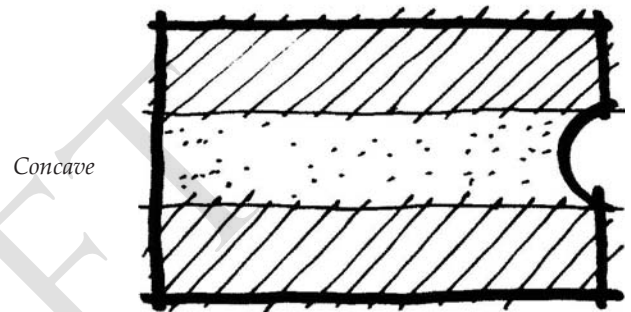
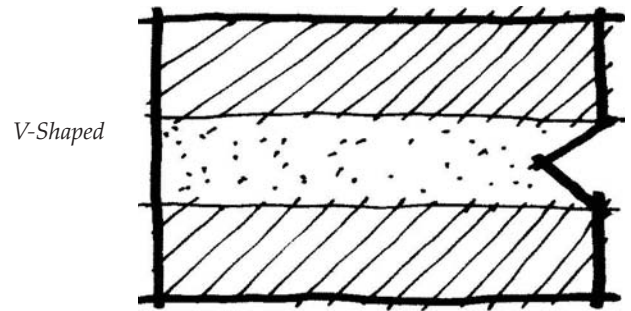
- Brick has a water-protective layer, also known as the ‘fireskin,’ to protect it from deteriorating in harsh weather.
- Natural stone often has a similar hard protective surface created as the stone ages after being quarried and cut.
- Painting traditional masonry will obscure and may destroy its original character.
- Painting masonry can seal in moisture already in the masonry, not allowing it to “breathe” and causing extensive damage over time.

2.7 Protect masonry structures from water deterioration.

- Provide proper drainage so that water does not stand on horizontal surfaces, or accumulate in decorative features.
- Provide positive drainage away from masonry foundations to minimize rising moisture.

Wood

Wood has been used historically for framing, exterior siding, trim, ornamental details and in ‘log’ form as a complete construction material. Traditional wood framing and cladding was usually carefully selected, cut and seasoned. Whether used for construction, principal elements such as windows and doors, or trim and detail, early wood tends to be tough and durable. It is worth retaining for reasons of historic integrity and enduring physical qualities.



Typical masonry joint types

Chapter 2. Building Materials and Finishes



Wood is perhaps the single most important material for decorative architectural features and detail in all city historic neighborhoods. It is also a very resilient and durable material.

New replacement wood is unlikely to match these same physical qualities, resilience and durability. When properly maintained, wood will have a long lifespan. Painted surface finishes should be maintained in order to preserve traditionally painted exterior wood features and details. Early woodwork should be retained and if necessary repaired. New sections can be readily spliced in.

2.8 Original wood siding should be preserved.

- Avoid removing siding that is in good condition or that can be repaired in place
- Only remove the siding which has deteriorated beyond repair.
- Match the dimensions, form, style, profile, detail and finish of the original or existing siding, if new siding is required.

2.9 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize decay.
- Maintain protective paint coatings to decrease damage from moisture.
- If the building was painted historically, it should remain painted, including siding and trim.

2.10 Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood wherever necessary.

- Match the form, dimensions, profile, and detail of the original wood feature when patching, piecing in or repairing wood features.

2.11 Original wood cladding and siding should not be covered.

- Avoid obscuring these character-defining features of the building.
- Aluminum or vinyl siding applied over original wood siding traps water vapor and moisture, and leads to physical deterioration and failure of new and original building materials.
- Remove non-original or non-traditional siding at the earliest opportunity, for this reason.
- Repair the underlying original siding as required.

Metals

Metals in traditional buildings were used in a variety of applications including columns, roofing, canopies, storefronts, window frames, and decorative features. The types of metals used include cast iron, steel, aluminum, lead, bronze, brass, and copper. Traditional metals should therefore be retained and repaired, wherever this is possible

2.12 Architectural metal features that contribute to the historic character of the building should be retained and repaired.

- All original or early metals are part of the historic architectural character of the building.
- Ensure proper drainage on metal surfaces to minimize water retention and deterioration.
- Restore protective coatings, such as paint, on exposed metals that have been traditionally painted.



Metal has provided a versatile medium for fine detailing and framing, chosen for its qualities of resilience and adaptability.



A considered color scheme for the building will enhance appreciation of historic and architectural character and its contribution to the street scape.

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2.13 Repair traditional metal features by patching, consolidating, or otherwise reinforcing the original.

- Only replace the traditional metal feature in its entirety if the majority of the feature is deteriorated beyond repair.
- New metal should be compatible with the original.

Cleaning Materials and Methods

Traditional masonry materials rarely need to be cleaned. Some cleaning materials and methods can harm the building fabric. Many cleaners can be harsh and abrasive, often permanently damaging the surface and durability of traditional building materials, such as brick and stone. Moreover, abrasive cleaning methods will remove the water-protective outer layer of the material and thereby accelerate the deterioration and failure of the material. When maintaining traditional buildings, only cleaning materials and methods which do not harm the original building materials should be used. This is a specialist area of expertise; much irreparable damage can be caused by inexperience or misapplication.

2.14 Cleaning traditional building materials should be avoided in most circumstances.

2.15 Use the gentlest cleaning method possible to achieve the desired result, if cleaning is needed.

- Avoid abrasive cleaning methods including sandblasting, pressurized water blasting, or other blasting techniques using any kind of materials, such as soda, silica, or nut shells.
- Research appropriate cleaning methods for the material and the location prior to any cleaning procedures.
- Test any proposed cleaning in a sample, less visible, location first.
- Hire a specialist in the cleaning of traditional buildings to advise on the lowest impact method of cleaning.

Repair

2.16 Repair deteriorated primary building materials.

- Isolated areas of damage may be stabilized or fixed, using consolidants.
- Resins and epoxies are effective for wood repair.
- Special masonry repair compounds are also available.

2.17 When repointing masonry, preserve original mortar characteristics, including composition, profile, and color.

- In some cases, matching the composition of the historic mortar mix will be essential to the preservation of the brick itself.



Great care is required to ensure that if cleaning is really required this is achieved using the gentlest means possible, and not using abrasive methods.



The appearance and integrity of the original masonry can be successfully maintained through appropriate repair.



Removing later materials should reveal the original materials, which with care can be successfully repaired

2.18 Consider removing later covering materials, except where these might have achieved historic significance.

- Repair of the original material may be required when it is uncovered.
- Removal of other materials, such as stucco, should be tested to ensure that the original material will not be damaged.
- If masonry has a stucco finish, removing the covering may be difficult; original brickwork were sometimes chipped to provide a key for applying the stucco.
- If removing stucco is considered, first remove the material from a test patch to determine the condition of the underlying masonry.

Paint and Other Coatings

Historic buildings that were clad with wood siding were usually painted to protect the wood. Some stucco, brick, and concrete buildings may also have been painted. Masonry surfaces that have not been painted, or that were not painted historically, such as stone, brick, and terra cotta, should not be painted. Usually these materials were chosen for their decorative as well as their functional qualities. To paint over these characteristics will adversely affect the historic integrity of the building.

Painting brick or stone is rarely if ever warranted to enhance water resistance. Rather, it tends to seal moisture into the wall, hastening deterioration.

Consider using historic color schemes when undertaking regular maintenance of painted surfaces, including wood windows, doors, and trim.

In the absence of historic photographs or physical paint layers, an interpretation of paint colors on similar historic buildings is appropriate. If traditional color schemes are missing, research historic photographs, usually black and white, because these photos show relative color value (darks and lights) or use a discrete location to sample paint layer history. Generally, one muted color would be considered appropriate as a background unifying the building form and mass. For accents, one or two additional colors would be appropriate and highlight building details and trim.

2.19 Prepare the surface or substrate well prior to applying new paint.

- Remove damaged or deteriorated paint only to the next intact layer using the gentlest method possible.
- Do not paint historically or previously unpainted masonry surfaces.
- Consider removing paint from previously painted masonry surfaces that were not painted historically.

2.20 Use paint products designed for the existing materials and the environmental conditions of the locations.

- Follow manufacturer's directions when applying paint products.
- Use primer coats as directed by the paint manufacturer's instructions. Some latex paints, for example, will not bond well to earlier oil-based paints without a primer coat.
- Employ special procedures for removal, preparation for new paint, or encapsulation of older paint layers that may contain lead.



Periodic maintenance of painted surfaces maintains weather resistance and enhances the character of the building.

2.21 Maintaining or re-establishing the historic color scheme is appropriate.

- Research what the historic painting scheme had been and use it as a basis for deciding on a new color scheme if the historic scheme is not known.
- Sample paint layer history in a discrete location, using a simple means of sanding through each layer revealing the color of different paint layers through time.
- Use a comprehensive color scheme for a building's entire exterior, so that upper and lower floors and subordinate masses of a building are seen as components of a single structure.

DRAFT

Doors are usually an important character defining feature of a historic structure. They provide scale to a building and help to define the importance of the significant facades, as well as being central to the composition of the individual building facades. Some doors are associated with specific architectural styles, although glass paneled doors with stained glass for example are used in a variety of period designs. Many historic doors are notable for their craftsmanship, materials, placement and finishes. Since an inappropriate door can severely affect the character of a historic house, one should be careful to avoid radical alteration to an old door and to choose a new door that is appropriate to the design of the house.

DESIGN OBJECTIVE

The character-defining features of a historic door and its distinct materials and placement should be preserved. In addition, a new door should be in character with the historic building. This is especially important on primary facades.

4.1 Preserving the functional, proportional and decorative features of a primary entrance is important.

- These may include: the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Changing the position and function of original front doors and primary entrances should be avoided.
- If necessary, use a replacement door with a design and finish similar to the historic door.

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Ornamental trim on historic doors contribute significantly to the character of the building frontage and porchway



The doorway, the proportions of opening and framework, sidelights and transom/fan lights, finer intricate details, and the design of the door itself, combine to celebrate the entrance.

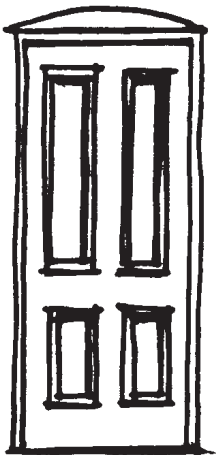
Typical Historic Front Door Designs



Doors with Transom and Sidelights
Typically a wooden door flanked by sidelights and topped with a rectangular transom.

Craftsman Door

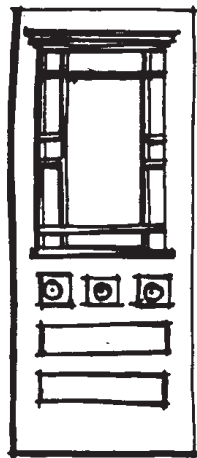
This type of door is distinctive for its thick wood plank design, often with upper glass sashes divided by heavy muntins. Some may have a wood shelf bracket under the sashes.



Paneled Door
Wooden door with recessed and/or raised panels.

Glass Paneled Door

This type of door has a wide sash of glass in the upper portion of the door. Many Victorian era houses have glass paneled doors that are embellished with turned wood details and etched or stained glass.



Maintaining A Historic Door

Because a historic door is typically of robust wood construction and is often sheltered by a porch, it tends to be durable and long-lasting. Most problems that occur result from a lack of maintenance and from swelling and warping due to climatic changes. A door also may be worn and sagging because of weathering and constant use. As a result, some historic doors do not properly fit the door frame, allowing moisture and air into the house.

Water damage and heat and ultra-violet or sunlight are major concerns. Condensation during winter months also can cause problems with glass panels and sashes on doors. Damage occurs when the painted or finished layer is cracked or peeling. Decay may make operation of the door difficult and, if left untreated, can result in significant deterioration of door components. In most cases, doors are not susceptible to damage if a good coat of paint or varnish is maintained.

Repair of A Historic Door

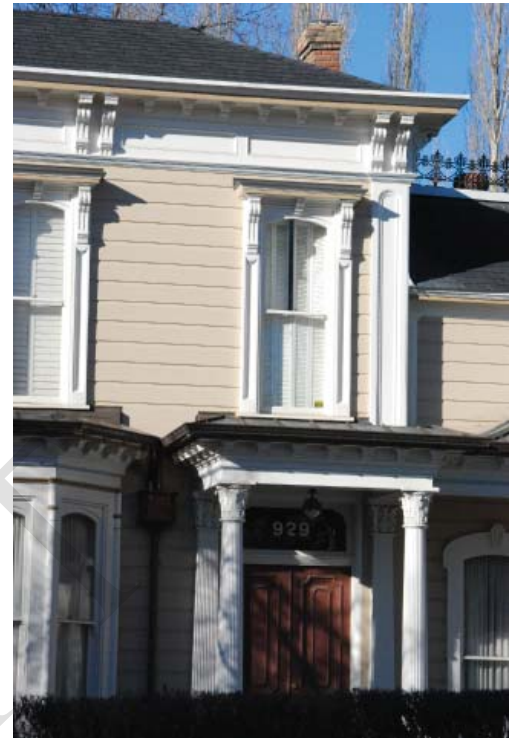
Repairing a historic door is preferred to replacing it. This retains this character-defining feature and this aspect of the building's integrity. It is also usually much less expensive and retains the quality and the craftsmanship of the original, which with minimal maintenance will last indefinitely. In many cases a historic door merely needs to be re-hung. In most cases it is in fact easier, and more economical, to repair an existing door rather than to replace it. Even when replaced with an exact duplicate door, a portion of the historic building fabric is lost. Such treatment should be avoided. When deciding whether to repair or replace a historic door, consider the following:

FIRST

Determine the door's architectural significance. Is it a key character-defining element of the building? Is the front door in a position on the primary facade such that it is visible? Is the design of the historic door indicative of the architectural style or type of the house? If the answer to one or more of these questions is "yes," then preservation is the best approach. A door in an obscure location or on the rear of a structure may not be considered a prominent feature of the house. Thus, greater flexibility in the treatment or replacement of such doors may be considered.

SECOND

Inspect the door to determine its condition. Is the door hanging wrong or does it lack proper hardware and framing components that make it functional? If so, replacing these elements is appropriate. Check the door to see that it opens and closes smoothly and that it fits in its jamb. Some problems may be superficial ones, such as peeling paint, deteriorated de-tailing or broken sashes. These are issues that can be remedied without altering the historic character.



The panelled door of this important Italianate building is framed with intricately detailed full and engaged columns supporting covered porchway



The panelling on this door is echoed in the adjacent sidelight panel, and together with the doorframe detail create a coherent design composition



The original material and details of a door contribute to the overall historic character of a building and should be preserved.

THIRD

Determine the appropriate treatment for the door. In many cases the door may not fit the door jamb or threshold as it should. In this case the hinges and the threshold of the door should be tightened or refit to allow smooth opening and closing of the door. Surfaces may require cleaning and patching. Some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case, rather than replacing the entire door. If the entire door must be replaced, the new one should match the original in its general appearance and should be in character with the building style. When rehabilitating a historic door it is important to maintain original doors, jambs, transoms, window panes and hardware where feasible.

4.2 When a historic door is damaged, repairing and maintaining its general historic appearance is preferred.

Energy Conservation

In some cases, owners may be concerned that an older door is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older door may make a room uncomfortable and increase heating costs. In most cases heat loss is associated with air leakage through the space around the door and through glass panes in the door, if it has any.

The most cost-effective energy conservation measures for a typical historic door is to install weather stripping along the door frame and base of the door, to fit the door to the jamb and threshold and to caulk any window panes if required. These measures will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm door. It should be designed such that the exterior appearance of the original door is not obscured.



A storm door and screen is often designed to complement the doorway and the entrance



In this case the storm door and screen provide a decorative addition to the original design and detail of the door.



When a historic door or its components are damaged, repair them and maintain their general historic appearance.

Replacement Doors

While replacing an entire door assembly is discouraged, it may be necessary in some cases. When a door is to be replaced, the new one should match the appearance of the original. In replacing a door, one should be careful to retain the original door opening location, door size and door shape. In addition, one should consider the design of the door, choosing a replacement that is compatible with the style and type of the house.

A frequent concern is the material of the replacement door. In general, using the same material as the original is preferred. If the historic door was wood, then using a wood replacement is the best approach.

Finally, when replacing a historic door, it is important to preserve the original door frame when feasible. This is important in keeping the size and configuration of the original door.

4.3 Materials that appear similar to that of the original should be used when replacing a door.

4.4 A design that has an appearance similar to the original door or a door associated with the style of the house should be used when replacing a door.

- Other properties of similar style and period may provide evidence of appropriate design directions.

Historically porches were popular features in residential design. From the period of the Classical Revival of the nineteenth century, and Period Revivals of the early and middle twentieth century, architects have integrated porches into their buildings. A porch protects an entrance from rain and snow and provides shade in the summer. It also provides a sense of scale and aesthetic quality to the facade of a building. A porch catches breezes in the warmer months, while providing a space for residents to sit and congregate. Finally, a porch often connects a house to its context by orienting the entrance to the street.

Many architectural styles and building types, including Victorian and Craftsman styles, developed with the porch as a primary feature of the front facade. Some porches even convey the design expression of the house, such as the Prairie style porch, which usually echoes the horizontal orientation of the house. Because of their historical importance and prominence as character-defining features, porches should receive sensitive treatment during exterior rehabilitation and restoration work.

DESIGN OBJECTIVE

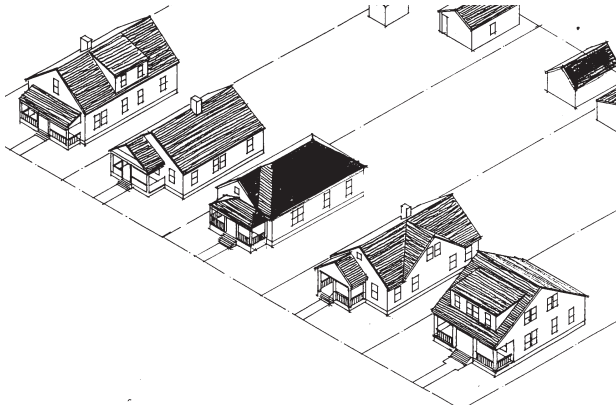
Where a porch has been a primary character-defining feature of a front facade, this should continue. In addition, a new (replacement) porch should be in character with the historic building, in terms of scale, materials and detailing.

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Historically porches were popular features in residential design. From the period of the Classical Revival of the nineteenth century to the Craftsman and Period Revivals of the early and middle twentieth century, architects have integrated porches into their buildings.



Porches take many forms and have various functions: they orient buildings to the street, integrate a house with its context and are often a key catalyst for social interaction.



Typical porch components



In this porch grouped slender columns support an entablature and the gable above. These are key architectural features that should be preserved.

Porch Features

Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. Porches may be simple one or two story structures. A porch may project or wrap around much of the ground floor, and may often have elaborate details and finishes. Although they vary in character, most porches have a few elements in common:

- balustrades
- posts/columns
- architectural details
- hipped/shed roofs

These elements often correspond to the architectural style of the house. Therefore the building's design character should be considered before any major rehabilitation or restoration work is carried out.

Porch Deterioration

Because of constant exposure to sun and rain and the fact that a porch is open to the elements, it decays faster than other portions of a house. Much deterioration is caused by rain spilling onto the porch from the main roof of the house. If this water does not drain away, then deterioration occurs. Furthermore, if the water is not then channeled away from the foundation of the porch its footings may be damaged. One type of damage is "rising damp," a condition in which masonry absorbs water and begins to decay. Other problems include weathering of features such as posts, columns, steps and decorative detailing. Peeling paint is a common symptom. In some cases the porch itself may experience sagging or detachment from the house due to settling of the house and/or the porch.

5.1 Preserve an original porch whenever feasible.

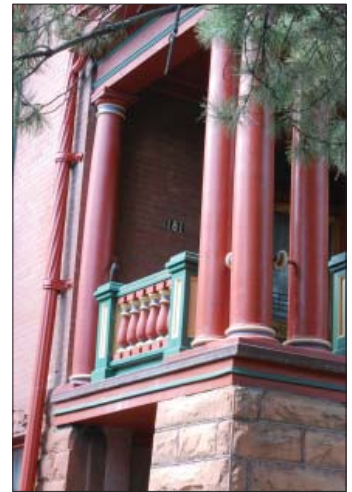
- Replace missing posts and railings when necessary.
- Match the original proportions and spacing of balusters when replacing missing ones.
- Unless used historically, wrought iron, especially the “licorice stick” style that emerged in the 1950s and 1960s, is inappropriate.

5.2 The historic materials and the details of a porch should not be removed or covered.

- Removing an original balustrade, for example, is inappropriate.

Porch Alterations

Many porches have been altered or removed. Some have had minor changes, such as roof repairs or repainting, while others have been altered to the degree that they have lost much of their character. In many cases a porch may have lost character-defining features, such as balustrades, posts, columns and decorative brackets. These are features that usually define architectural styles, and that may have been replaced by incompatible substitutes. For instance, wood columns and balustrades were commonly replaced with thin “wrought iron” railings and posts in the 1950s. This compromised the proportions and architectural integrity of the house. In the mid-twentieth century it was also fashionable to remove the front porch completely. Since the 1950s, it has also been popular to enclose a front porch with opaque materials, which destroys its historic character and function, and the architectural integrity of the building.



This classical detail porch includes paired Doric columns.



Porches create attractive shaded outdoor living space.



Bungalow porch with battered (tapered) columns.



Square columns in various designs create detailed variety and a visual richness in this complementary series of full-width porches.



Wood columns and balustrades were commonly replaced with thin "wrought iron" railings and posts in the 1950s. This compromised the proportions and architectural integrity of the house.



Porch design is usually a notable part of the architectural style and composition, articulating building scale and emphasizing intricate detailing and craftsmanship.

Repair of Porches

After discovering structural or cosmetic problems with a porch, one should begin to formulate a strategy for its treatment. The most sensitive strategy is to repair the porch. This treatment is preferred, rather than replacing the porch altogether. In most cases it is in fact easier, and more economical, to repair an existing porch or porch elements, and usually very durable materials, rather than to replace them. This approach is preferred because the original materials and craftsmanship of a porch contribute to the historic character of the building. Even when replaced with an exact duplicate porch, a portion of the historic building fabric is lost.

Replacing a Porch

While replacing an entire porch is discouraged, where severely deteriorated it may be necessary in some cases. When a porch is to be replaced, the first step is to investigate the status of the current porch to determine its history, as well as to ascertain which features, if any, are original. The second step is to research the history of the house to determine the appearance and materials of the original porch and in doing so search for:

- Written documentation of the original porch in the form of historic photographs, sketches and/or house plans;
- Physical evidence of the original porch, including "ghost lines" on walls that indicate the outline of the porch and/or holes on the exterior wall that indicate where the porch may have been attached to the front facade;
- Examples of other houses of the same period and style that may provide clues about the design and location of the original porch.

The most important aspects of the project involve the location, scale, and materials of the replacement porch. It is not necessary to strictly replicate the details of the porch on most “contributing” buildings. It is important, however, that new details be compatible with the design of the porch and the style of the house.

A rear porch may be a significant feature. Historically, these served a variety of utilitarian functions and helped define the scale of a back yard. Preservation of a historic rear porch should be considered as an option, whenever feasible; at the same time it is recognized that such a location is often the preferred position for an addition.

5.3 If porch replacement is necessary, reconstruct it to match the original in form and detail when feasible.

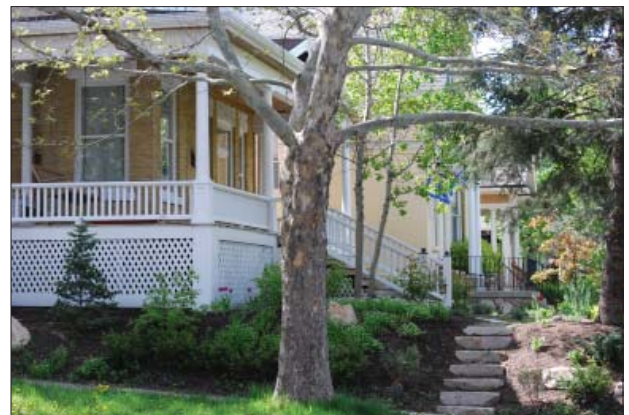
- Use materials similar to the original.
- On contributing buildings, where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- Speculative construction of a porch on a contributing building is discouraged.
- Applying decorative elements that are not known to have been used on the house or others like it should be avoided.
- While matching original materials is preferred, when detailed correctly and painted appropriately, fiberglass columns may be acceptable.
- The height of the railing and the spacing of balusters should appear similar to those used historically.



This porch has been altered and, as a result, the historic character is compromised.



Repair original elements of the porch and consider reinstating original features which have been lost.



Wood detailing on porches such as this jigsaw ornamentation, or detailed balustrade, should be preserved.



Intricate porch detailing is reflected elsewhere on the building.



This porch reconstruction closely followed photographs of the original.



Enclosing a front porch will significantly compromise the architectural integrity of the house.

5.4 The open character and integrity of a historic front porch should be retained.

- Enclosing a porch should be avoided.
- Restore a previously enclosed porch to its original open character whenever feasible.

Additional Information

Massey, James C. and Shirley Maxwell. "Reading the Old House" and "Sleeping Porches." *Old House Journal*, July/August 1995.

Maintenance Tips for Porches

- Maintain drainage off of the main roof of the house, as well as off of the roof of the porch.
- Channel water away from the foundation of the porch.
- Maintain a good coat of paint on all exposed surfaces.

Architectural features and details play several roles in defining the character of a historic structure; they add visual interest, define certain building styles and types, and often showcase superior craftsmanship and architectural design. Features such as window hoods, brackets and columns exhibit materials and finishes often associated with particular styles. Their preservation is therefore important.

Preserving original architectural details is critical to the integrity of the building, and its context. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact replica of the original detail, the integrity of the building as a historic resource is diminished and therefore preservation of the original material is preferred.

DESIGN OBJECTIVE

Architectural details help establish a historic building's distinct visual character; thus, they should be preserved whenever feasible. If architectural details are damaged beyond repair, their replacement, matching the original detailing, is recommended.

6.1 Protect and maintain significant stylistic elements wherever possible.

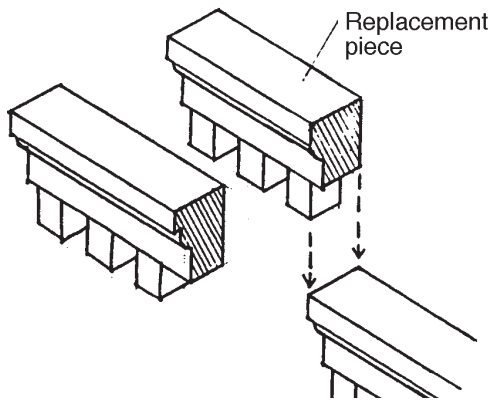
- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
- The best preservation procedure is to maintain historic features from the outset so that repair or replacement is not required.
- Protection includes maintenance through rust removal, caulking, limited paint removal and reapplication of paint.



Preserving original architectural details is critical to the integrity of a building and its context.



Features such as window hoods, brackets and columns are often associated with particular styles and therefore their preservation is important.



Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.



Moldings and eaves around fascias are important details; this is why they should not be obscured by coverings of synthetic materials.

One of the best sources for historic photographs is Salt Lake County Records Management, which maintains early tax photographs for thousands of buildings.

6.2 If replacement is necessary, design the new element using accurate information about the original features.

- The design should be substantiated by physical or pictorial evidence.
- In historic districts, intact structures of similar age may offer clues about the appearance of specific architectural details or features.
- Speculative reconstruction is not appropriate for individual landmarks, since these structures have achieved significance because of their historical and architectural integrity. This integrity may be jeopardized by speculative reconstruction.
- Replacement details should match the original in scale, proportion, finish and appearance.

Replacement Materials

Using a material to match that employed historically is always the best approach. However, a substitute material may be considered when it appears similar in composition, design, color, and texture to the original.

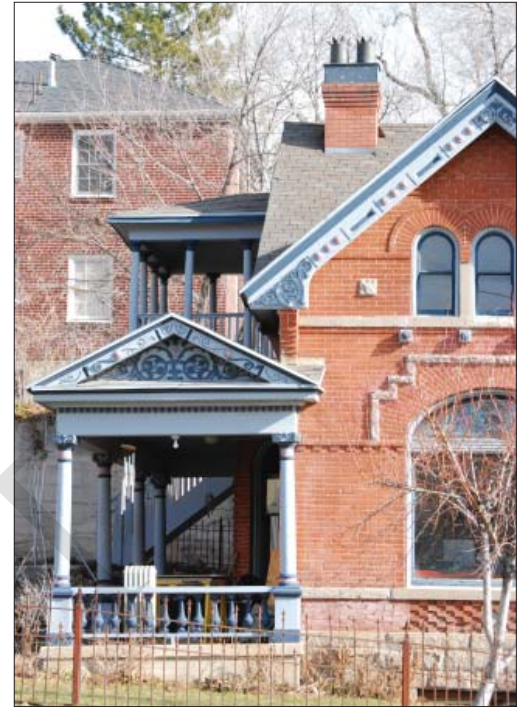
In the past, substitute materials were employed as cheaper, quicker methods of producing architectural features. For example, in the late nineteenth century cast metal window hoods replaced those previously constructed of wood or stone. Many of these historic “substitutes” are now referred to as traditional materials. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise.

However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable substitutes. In Preservation Brief 16 titled *The Use of Substitute Material*, the National Park Service comments that “some preservationists advocate that substitute materials should be avoided in all but limited cases. The fact is, however, that substitute materials are being used more frequently than ever. They can be cost-effective, can permit the accurate visual duplication of historic materials, and last a reasonable time.”

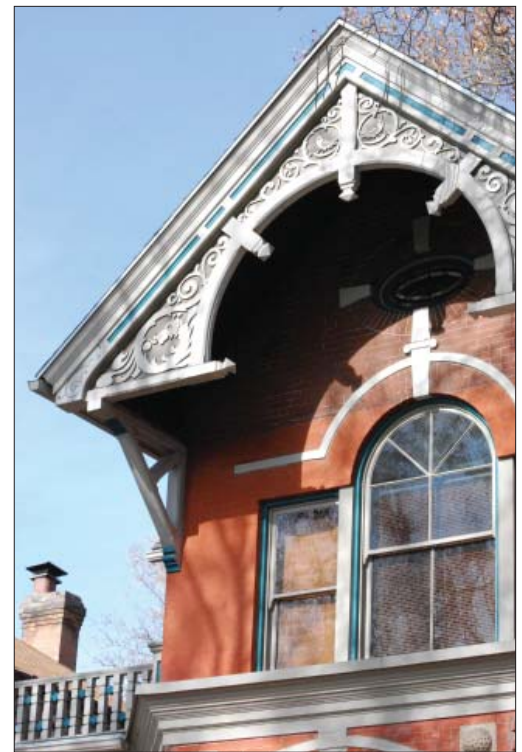
Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to decay, or where maintenance may be difficult (such as on a church spire).

Many materials which might appear to be a substitute for the original material have not been in use long enough to have an established record for durability and weathering. Care should be exercised to ensure that they will maintain the appearance of the original after installation. Additionally, certain materials will not readily maintain a coat of paint, and hence may preclude a complete color scheme for the building.

Another factor which may determine the appropriateness of using substitute materials for architectural details depends on their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear.



Maintaining the composition and embellishment provided by original architectural detail is essential.



Using substitute materials may preclude enhancing architectural details through a carefully considered color scheme.



Develop a new design for a replacement feature that is simplified interpretation of a similar feature when the original element is missing and cannot be documented.

6.3 When the original element is missing and cannot be documented, develop a new design for the replacement feature that is a simplified interpretation of the original.

- The new element should relate to comparable features in general size, shape, scale and finish.
- Such a replacement should be identifiable as being new.
- Use materials similar to those that were used historically, wherever feasible.

Roof Form & Characteristics

The character and profiles of the roof are major features of most historic structures. When repeated along the street, the repetition of similar roof forms also contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of that roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

While the function of a roof is to protect the house from the elements, the roof form is a major element establishing the character of the building. Historically, the roof shape was dictated by climatic considerations, which determined roof forms and pitch. Salt Lake City has seen the construction of various roof forms.

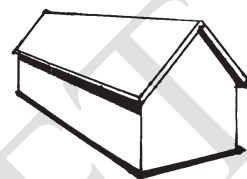
Chimneys are a major character-defining feature of the roovescape, and have been designed to great effect to crown and embellish the architectural composition. In many instances they combine functionality with great decorative impact.

Roof Deterioration

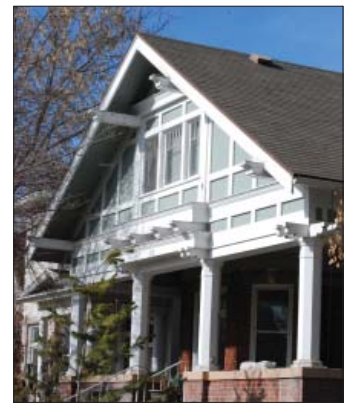
The roof is the structure's main defense against the elements. All components of the roofing system are, however, vulnerable to leaking and damage. When the roof begins to experience failure, many other parts of the house may also be affected. For example, a leak in the roof may lead to damage elsewhere, such as attic rafters and wall surfaces.

CONTENT

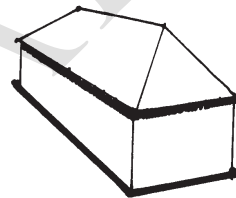
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Gabled Roof



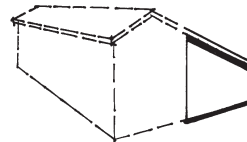
Gabled



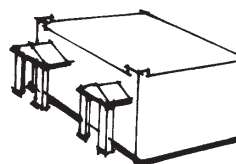
Hipped Roof



Hipped



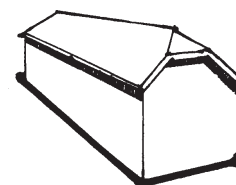
Shed Roof



Flat Roof

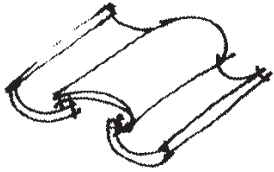


Clipped



Clipped Roof

Appropriate Roofing Materials



Bar-Tiles - Appropriate for: Spanish Colonial Revival Buildings.



Asphalt Shingles - Appropriate for: All types



Wood Shingles - Appropriate for: All except Ranch Style

Common sources of roof leaks include cracks in chimney masonry, loose flashing around chimneys and ridges, loose or missing roof shingles, cracks in roof membranes caused by settling rafters, or water backup from plugged gutters or moss accumulation on shingles.

Chimneys are by nature very exposed, cope with greater temperature extremes and are consequently susceptible to more rapid weathering than other masonry features. Additional maintenance here may be required to avoid premature deterioration.

In repairing or altering a historic roof it is important to preserve its historic character. For instance, one should not alter the pitch of the historic roof, the perceived line of the roof from the street, or the orientation of the roof to the street. The historic depth of overhang of the eaves, which is often based on the style of the house should also be preserved.

DESIGN OBJECTIVE

The character of a historical roof should be preserved, including its form, features and materials whenever feasible.

7.1 The original roof form and features should be preserved.

- Altering the angle of a historic roof should be avoided.
- Maintain the perceived line and orientation of the roof as seen from the street wherever possible.
- Historic chimneys and their details should be retained.
- Retain and repair roof detailing wherever possible.

7.2 The original historic depth of the eaves should be preserved.

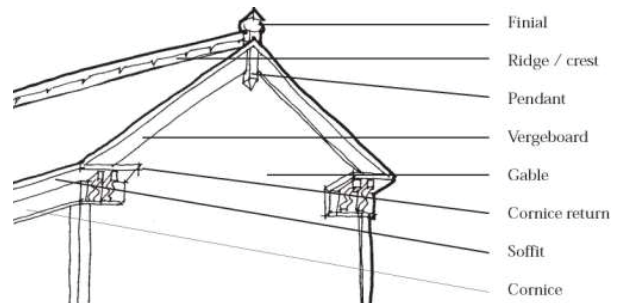
- The shadows created by traditional overhangs contribute to one’s perception of the building’s historic scale and therefore, these overhangs should be preserved.
- Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is therefore inappropriate.

Roof Materials

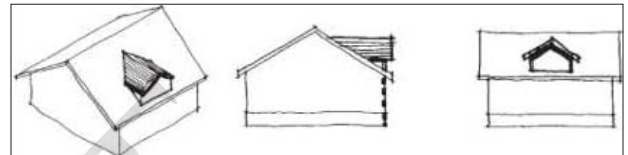
When repairing or altering a historic roof, one should avoid removing historic roofing materials that are in good condition. Where replacement is necessary, such as when the historic roofing material fails to properly drain or is deteriorated beyond use, one should use a material that is similar to the original in style and texture. The overall pattern of the roofing material also determines whether or not certain materials are appropriate. For instance, cedar and asphalt shingles have a uniform texture, while standing seam metal roofs create a vertical pattern.

The color of the repaired roof section should also be similar to the historic roof material. Wood and asphalt shingles are appropriate replacement materials for most roofs. A specialty roofing material, such as tile or slate, should be replaced with a matching material whenever feasible.

Unless the existence of a historic metal roof can be demonstrated, either by existing material or through historic documentation such as photographs, the use of metal shingle roofs on contributing structures should be avoided because of their texture, application and reflectivity.



Elements of a Roof



Gabled Dormer: appropriate for most architectural styles.



Left - Hip Dormer: appropriate for most architectural styles.

Right - Shed Dormer: appropriate for Bungalow styles.



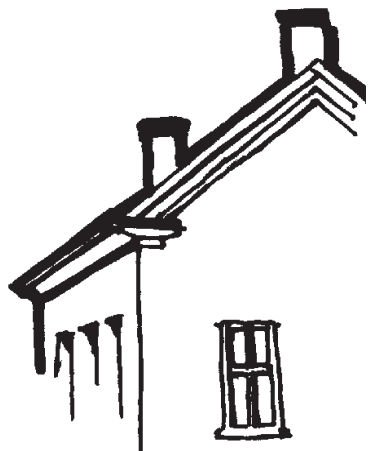
Natural slate is rare in the city and is the most durable of traditional roof materials, usually requiring



Eave profiles & rafter tails are key parts of the design.

Appropriate Eaves Depths on Various Architectural Styles

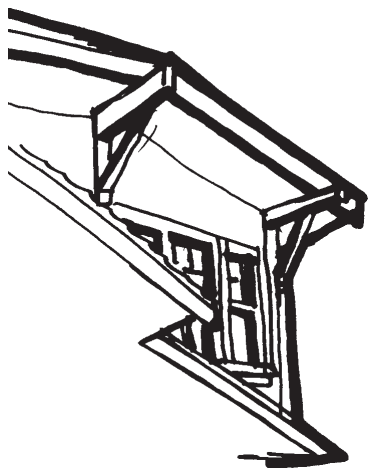
Eave: The lowest part of the roof. It is the section of a roof that projects beyond the juncture of the roof and the wall.



Vernacular Building



Queen Anne Style



Bungalow

7.3 Preserve original roof materials wherever feasible.

- Removing historic roofing material that is in good condition should be avoided.
- Where replacement is necessary, use materials that are similar to the original in both style as well as physical qualities wherever possible.
- Use a color that is similar to that seen historically.
- Specialty materials such as tile or slate should be replaced with matching material whenever feasible: replacement of a few individual units may be all that is required with these durable materials.



Asphalt shingles are the typical and appropriate roofing material.

Gutters and Downspouts

Gutters and downspouts are mechanisms for diverting water away from a structure. Without this drainage system, water would splash off the roof onto exterior walls and run along the foundation of the building. If gutters and downspouts are to perform adequately, certain requirements must be met:

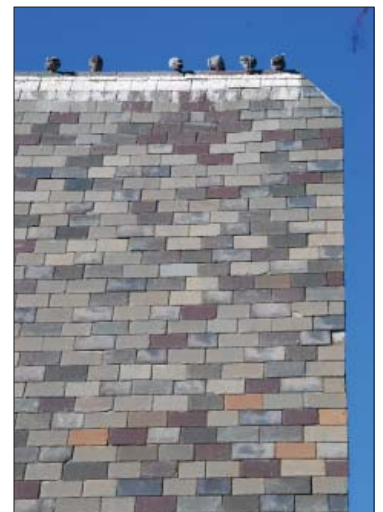
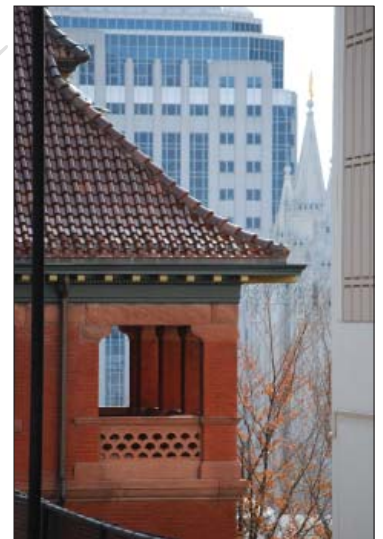
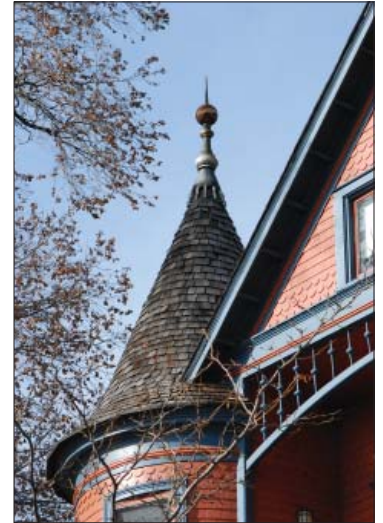
- They must be large enough to handle the discharge.
- They must have sufficient pitch to carry the water off quickly.
- They must not leak.
- They must not be clogged with debris.



Gutters and downspouts may be a considered part of the building design.

Maintenance Tips for Roofs

- Maintain gutters and downspouts in good condition.
- Keep gutters and downspouts free from debris to ensure proper drainage.
- Patch holes in gutters and downspouts to keep water from seeping onto walls and foundations.
- Install gutters in a manner that is not detrimental to historic building materials.



Cedar, clay and slate create special roof texture, color and character.



Roofs on Additions

Roof Top, Side or Rear Additions

It is important that the roof form of an addition be compatible with the roof form of the primary structure, in terms of its pitch and orientation. In planning a roof top addition, one should avoid altering the angle of the roof and instead should maintain the perceived historic roof line, as seen from the street.

Dormers

Historically a dormer was sometimes added to create more head room in attic spaces: it typically had a vertical emphasis and was usually placed as a single or in a pair on a roof. One exception to this would be a more horizontal proportion often found in the bungalow style. A dormer did not dominate a roof form, as it was subordinate in scale to the primary roof. Thus, a new dormer should always read as a subordinate element to the primary roof plane. A new dormer should never be so large that the original roof line is obscured. It should also be set back from the roof edge and located below the roof ridge in most cases. In addition, the style of the new dormer should be in keeping with the style of the house.



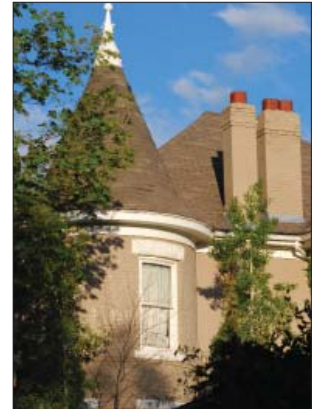
New roof forms can compliment the original.

7.4 When planning a roof-top addition, the overall appearance of the original roof should be preserved.

- An addition should avoid interrupting the original ridgeline whenever possible.
- See also the design guidelines for Additions beginning on page

7.5 The visual impact of skylights and other rooftop devices should be minimized

- Skylights or solar panels should not be installed to interrupt the plane of the historic roof.
- They should be lower than the ridgeline, when possible.
- Flat sky-lights that are parallel with the roof plane may be considered on the rear and sides of the roof. Avoid locating a skylight on a front roof plane wherever possible.



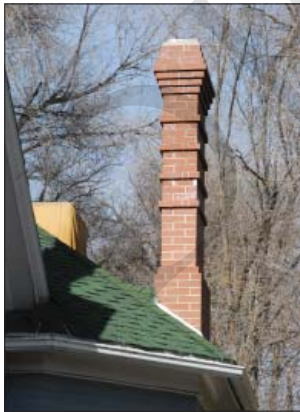
7.6 Conjectural materials or features on a roof should be avoided.

- Applying a modern material that is supposed to look like slate but is not slate, to a contributing structure, for example, will overpower and detract from the architectural integrity of the home.
- Adding a widow's walk (an ornate railing around the roof ridge) on a house, where there is no evidence that one existed, creates a false impression of the home's original appearance, and is inappropriate.



Dormer design is usually an integral part of the composition.





Additional Information

Park, Sharon C. *Preservation Briefs 19: The Repair and Replacement of Historic Wooden Shingle Roofs*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Levine, Jeffrey S. *Preservation Briefs 29: The Repair, Replacement and Maintenance of Historic Slate Roofs*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Grimmer, Anne E. and Paul K. Williams. *Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Pieper, Richard. *Preservation Tech Notes: Metals #2: Restoring Metal Roof Cornices*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.



Many historic buildings have experienced additions over time, as need for additional space occurs, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen.

An early addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and was often located to the side or rear, such that the primary facade remained predominant.

An addition was often constructed of materials that were similar to those in use historically. Clapboard siding, brick and vertical, narrow bead boards were the most common. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

This tradition of adding onto historic buildings should be continued. It is important, however, that new additions be designed in such a manner that they preserve the historic character of the primary structure.

DESIGN OBJECTIVE

If a new addition to a historic building is considered, it should be designed to ensure that the early character is maintained. Older additions that have taken on significance also should be considered for preservation.

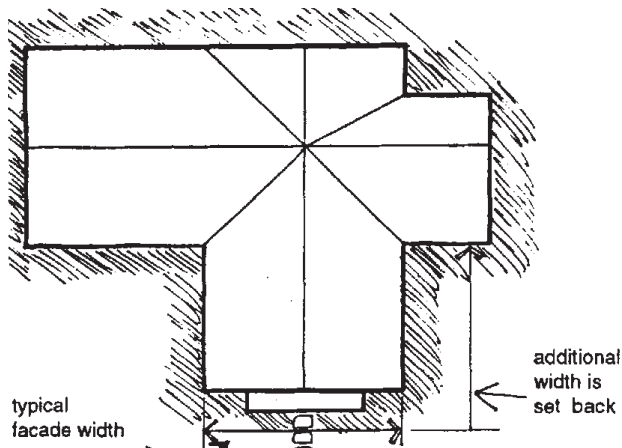
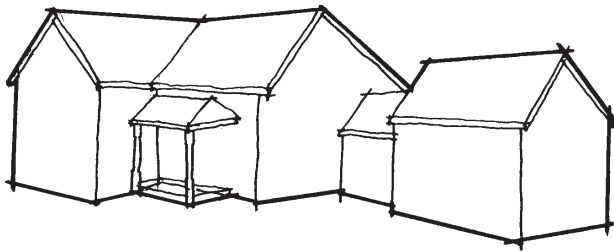
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Existing Additions	2
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This addition to the rear adopts similar design language, detailing and materials



This recent addition reflects the design traditions of the original with a change in material to siding. The change from original to new is emphasized by a break in the wall plane and roof pitch.



Set back an addition from historically important primary facades in order to allow the original proportions and character to remain prominent, or set the addition apart from the historic building and connect it with a connecting "link" (Top)



This rear addition respects the principal building by continuation of wall plane, eaves and bracket details, while changing the materials and fenestration

Existing Additions

Some early additions may have taken on historic significance. One constructed in a manner that was compatible with the original building, and that is also associated with the period of historic significance, may merit preservation in its own right. Such an addition should be carefully evaluated before developing plans for its alteration.

In contrast, more recent additions usually have no historic significance. Some later additions in fact detract from the character of the building, and may obscure significant historic architectural features, particularly in the case of an enclosed front porch. Where this is the case removing such noncontributing additions should be considered.

Basic Principles for New Additions

When planning an addition to a historic building or structure, one should minimize negative effects that may occur to the historic building fabric, as well as to its character. While some destruction of historic materials is almost always a part of constructing an addition, such loss should be minimized. Locating an addition such that existing side or rear doors may be used for access, for example, will help to minimize the amount of historic wall material that must be removed.

The addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also should be in keeping with the design character of the historic structure. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood.

This can be achieved in a variety of subtle ways. Keeping the size of the addition smaller and subservient, in relation to the main structure, will also help to minimize its visual impacts. If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic portion of the building.

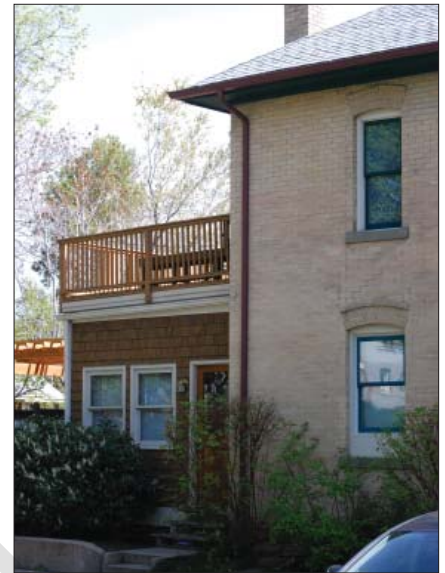
It is important that the addition should not obscure significant features of the historic building. If the addition is set to the rear, it is less likely to affect such features.

In historic districts, one should consider the effect the addition may have on the character of the district, as seen from the public right of way. A side addition, for example, may change the sense of rhythm established by the side yards in the block. Locating the addition to the rear could be a better solution in such a case.

Two distinct types of additions should be considered: First, ground level additions, which involve expanding the footprint of the structure. Secondly, rooftop additions, which often are accomplished by installing new dormers to provide more headroom in an attic space. In either case, an addition should be sited such that it minimizes negative effects on the building and its setting. At the same time, the roof pitch, materials, window design and general form should be compatible with the context.

8.1 An addition to a historic structure should be designed in a way that will not destroy or obscure historically important architectural features.

- Loss or alteration of architectural details, cornices and eave lines, for example, should be avoided.



Small rear addition of individual design and materials, though traditional in character



Small rear addition of contrasting style continuing the eavesline, with additional separate garage with accommodation above



Larger rear addition incorporating garage space with accommodation above



Rear addition with second story space above designed to complement and be distinguished from the original house



Small staggered rear addition continuing the axis and eavesline of the residence and distinguished in design and materials



This rear addition continues the design tradition and language of the original with a change in external materials

8.2 An addition should be designed to be compatible in size and scale with the main building.

- An addition should be set back from the historically important primary facades in order to allow the original proportions and character to remain prominent.
- The addition should be kept visually subordinate to the historic building.
- If it is necessary to design an addition that is taller than the historic building, it should be set back substantially from significant facades, with a “connector” link to the original building.

8.3 An addition should be sited to the rear of a building or set back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.

- Locating an addition at the front of a structure is usually inappropriate.

8.4 A new addition should be designed to be recognized as a product of its own time.

- An addition should be made distinguishable from the historic building, while also remaining visually compatible with these earlier features.
- A change in setbacks of the addition from the historic building, a subtle change in material, or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction.
- Creating a jog in the foundation between the original building and the addition may help to establish a more sound structural design to resist earthquake damage, while helping to define it as a later addition.

8.5 A new addition should be designed to preserve the established massing and orientation of the historic building.

- For example, if the building historically has a horizontal emphasis, this should be reflected in the addition.

8.6 A new addition or alteration should not hinder one's ability to interpret the historic character of the building or structure.

- A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate.
- An alteration that seeks to imply an earlier period than that of the building should be avoided.
- An alteration that seeks to imply an inaccurate variation on the historic style is inappropriate.
- An alteration that covers historically significant features should be avoided.

8.7 When planning an addition to a building, the historic alignments that may exist on the street should be preserved.

- Some roof lines and porch eaves on historic buildings in the area may align at approximately the same height.
- An addition should not be placed in a location where these relationships would be altered or obscured.

8.8 Exterior materials that are similar to the historic materials of the primary building or used traditionally should be considered for a new addition.

- Painted wood clapboard and brick are typical of many traditional residential additions.
- See also the discussion of specific building types and styles.



Addition to the rear of this house adopts the scale and design of the original and is clearly identified by a change in materials



The rear addition steps back from the side facade of the house and integrates two story accommodation in a manner which does not dominate the original building



Recent garage with accommodation above designed to reflect scale and character of the context



Rear addition designed to echo the original scale and form



Front and rear views of substantial rear addition adopting original design cues

8.9 The negative technical effects to original features should be minimized when designing an addition.

- Construction methods that would cause vibration which might damage historic foundations should be avoided.
- New alterations also should be designed in such a way that they can be removed without destroying original materials or features wherever possible

8.10 The style of windows in the addition should be similar in character to those of the historic building or structure where readily visible.

- If the historic windows are wood, double-hung, for example, new windows should appear to be similar to them.

Rooftop Additions

8.11 When constructing a rooftop addition, the mass and scale should be subordinate to the scale of the historic building.

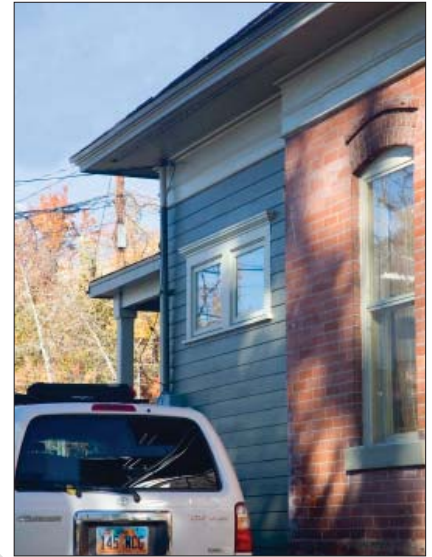
- An addition should not overhang the lower floors of the historic building in the front or on the side.

8.12 A rooftop addition should be set back from the front of the building.

- This will help preserve the original profile of the historically significant building as seen from the street.
- Greater flexibility may be considered in the setback of a dormer addition on a hipped or pyramidal roof.

8.13 The roof form and slope of the addition should be in character with the historic building.

- If the roof of the historic building is symmetrically proportioned, the roof of the addition should be similar.
- Eave lines on the addition should be similar to those of the historic building or structure.
- Dormers should be subordinate to the overall roof mass and should be in scale with those seen traditionally.



Rear addition reflecting form and scale and distinguished by wall plane, fenestration, detail and materials

Ground Level Additions

8.14 A new addition should be kept physically and visually subordinate to the historic building.

- The addition should be set back significantly from primary facades.
- The addition should be consistent with the scale and character of the historic building or structure.
- Large additions should be separated from the historic building by using a smaller connecting element to link the two where possible.



Separate and linked addition including garage and accommodation space

8.15 Roof forms should be similar to those of the historic building.

- Typically, gable, hip and shed roofs are appropriate.
- Flat roofs are generally inappropriate, except where the original building has a flat roof.

8.16 On primary facades of an addition, a 'solid-to-void' ratio that is similar to that of the historic building should be used.

- The solid-to-void ratio is the relative percentage of wall to windows and doors seen on the facade.



Second story addition to a historic plan form, closely reflecting the original design and identified by a change in materials

Chapter 8. Additions



Additional Information

Weeks, Kay D., Preservation Briefs #14: New Exterior Additions to Historic Buildings: Preservation Concerns. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior, 1987.

Bock, Gordon. "Making Sense of Sensitive Additions, Ways to Get a Handle on Enlarging Old Houses." Old House Journal, May/June, 1995.

Accessory structures include garages, carriage houses or sheds. Traditionally these structures were important elements of a residential site. Because secondary structures help interpret how an entire site was used historically, their retention and preservation is strongly encouraged.

DESIGN OBJECTIVE

Significant historic accessory structures should be preserved when feasible. This may include preserving the structure in its present condition, rehabilitating it or executing an adaptive use so that the accessory structure provides new functions.

History of Secondary Structures

Studies of secondary structures indicate that the garage has been a natural evolution from the barn and the carriage house, as early structures which have been built to shelter transportation. When the automobile arrived, it was often stored in the carriage house. Later, however, as the automobile became prevalent, the garage took on a building form of its own. According to "Garages in Salt Lake City's Avenues District," many characteristics of the garage were adapted to accommodate the car.

For instance, due to fear of its potential flammability, the garage was detached from the house and located a distance from it, usually along an alley, if one existed. Also, various fire resistant materials were used in garage walls, including: vitrified brick, cast concrete, pressed metals or hollow tile. Roof materials included slate, metal, terracotta, wood, asphalt and asbestos.

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Primary Materials	3
Roof Form & Materials	3



Accessory structures include garages, carriage houses, or sheds. Traditionally these structures were important elements of the residential site.

A variety of roof forms were historically used for garages, including gable, shed and flat roofs

Preserve historic accessory buildings when feasible.

When treating a historic accessory building, respect its character-defining features such as the primary materials, roof materials, roof form, historic windows, historic doors and architectural details.

In the case of a two-car garage two single doors are preferable and present a less blank look to the street.

Traditionally, garages were sited as a separate structure at the rear of a lot; this pattern should be maintained.



Continuing scale and/or use of early rear garage structures with shared access driveway.



Street facing accessory structure reflecting the house design.



Early garage sliding door arrangement with later alterations.

Originally garage doors were similar to those seen customarily on barns; double doors that slide horizontally. The use of double doors eventually gave way to a vertically rolling garage door, which was the prototype for the electric garage door. The location of the garage itself moved as owners became less worried about the threat of flammability. During the 1920s, homeowners began to build garages to the side of their house; eventually the garage became part of the facade of the house.

Preserving or Rehabilitating Historic Accessory Structures

Primary Materials

Many of the materials that have been used traditionally in accessory structures are those employed in the construction of primary buildings. This is addressed in the preceding chapters. In preserving or rehabilitating accessory structures, it is important that the character-defining materials be preserved to retain the character of the original building and the relationship to the house.

Roof Forms and Materials

Traditionally accessory structures had gabled or shed roofs. Roofing materials included slate, metal, terracotta, wood, asphalt and asbestos. Property owners are encouraged to use traditional roof forms and materials if undertaking more extensive projects, such as converting an accessory structure to a new use. However, because accessory structures are often subordinate to the main house, greater flexibility in their treatment may be appropriate.

9.1 Preserve a historic accessory building when feasible.

- When treating a historic accessory building, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details.
- Avoid moving a historic secondary structure from its original location if possible.



This garage reflects the design of the house in form, details and materials.

9.2 Accessory buildings should be constructed to be compatible with the primary structure.

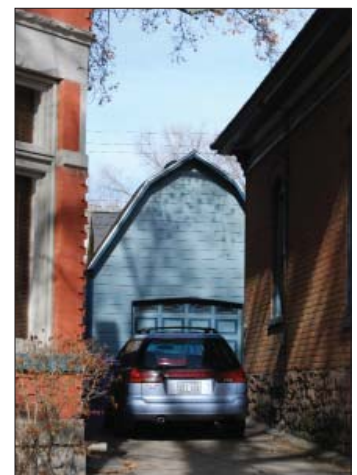
- In general, garages should be unobtrusive and not compete visually with the house.
- While the roofline does not have to match the house, it is best if it does not vary significantly.
- Appropriate materials include horizontal siding, brick, and in some cases stucco.
- In the case of a two-car garage consider using two single doors since they help to retain a sense of human scale and present a less blank look to the street.



Garage & accessory accommodation designed to complement the house.

9.3 Attaching garages and carports to the primary structure should be avoided.

- Traditionally, garages were sited as a separate structure at the rear of the lot, and this pattern should be maintained where possible.
- The allowance of attached accessory structures is reviewed on a case-by-case basis.



Individual design of garage and accessory space.

Chapter 9. Accessory Structures



Early street facing 'sunken' garage using river rock facing



Early multi-car garage with simple form and materials



Recent street facing garage addition designed to respect scale & character.



Rear garage designed to complement the house.

Additional Information

Miller, Lisa. "Garages in Salt Lake City's Avenues Historic District." Published by the Utah Heritage Foundation.

Preservation Tech Notes 1100: Doors #1: Historic Garage and Carriage Doors: Rehabilitation Solutions. Washington, D.C.: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.



Context sensitive design of accessory accommodation & garage

Many historic structures were built during times when there was less knowledge of seismic design and building codes were less restrictive. This makes them vulnerable to destruction in earthquakes. However, today there are methods of reducing the risk of earthquake damage. If carefully planned and executed, these retrofitting techniques can upgrade the safety of the home, while at the same time being sensitive to the historic fabric of the house. By upgrading such features as foundations, floors, ceilings, walls, columns, and roofs, homeowners can improve the resiliency of their historic houses. This will ensure increased personal safety and protection of their investments.

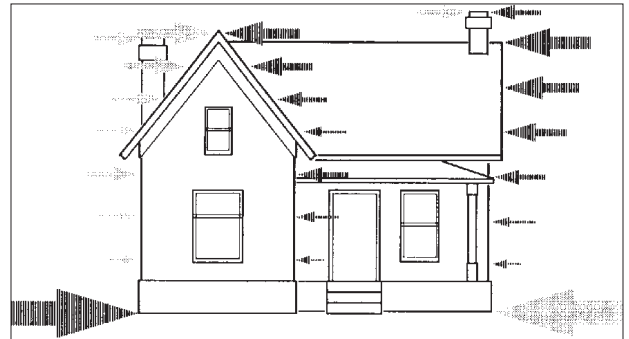
The first step in retrofitting a historic house is to investigate the premises and identify its weak points and features that can be strengthened and reinforced. For an inspection checklist and more information, see “Bracing for the Big One: Seismic Retrofit of Historic Houses,” published by the State of Utah’s State Historic Preservation Office.

DESIGN OBJECTIVE

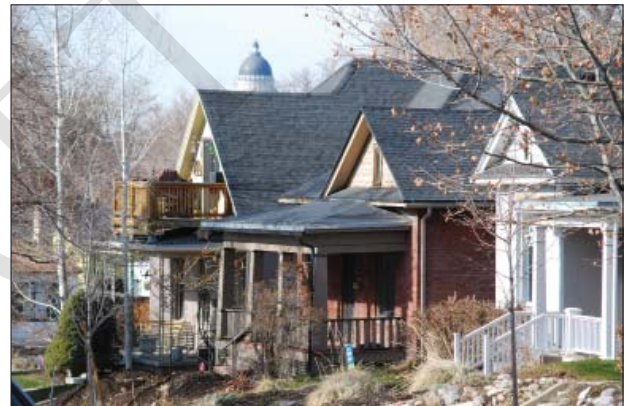
Retrofitting a historic structure in Salt Lake City to improve its ability to withstand seismic events can be carried out while minimizing any negative impacts upon historic features and building materials.

10.1 Seismic retrofitting of a historic building should be designed in a way that has the least impact on the architectural integrity of the building.

- Building materials used in seismic retrofitting should be located on the interior and/or blended with other existing architectural features.



Horizontal forces of earthquakes cause damage to historic structures. (Courtesy of Utah Division of State History, Office of Historic Preservation)

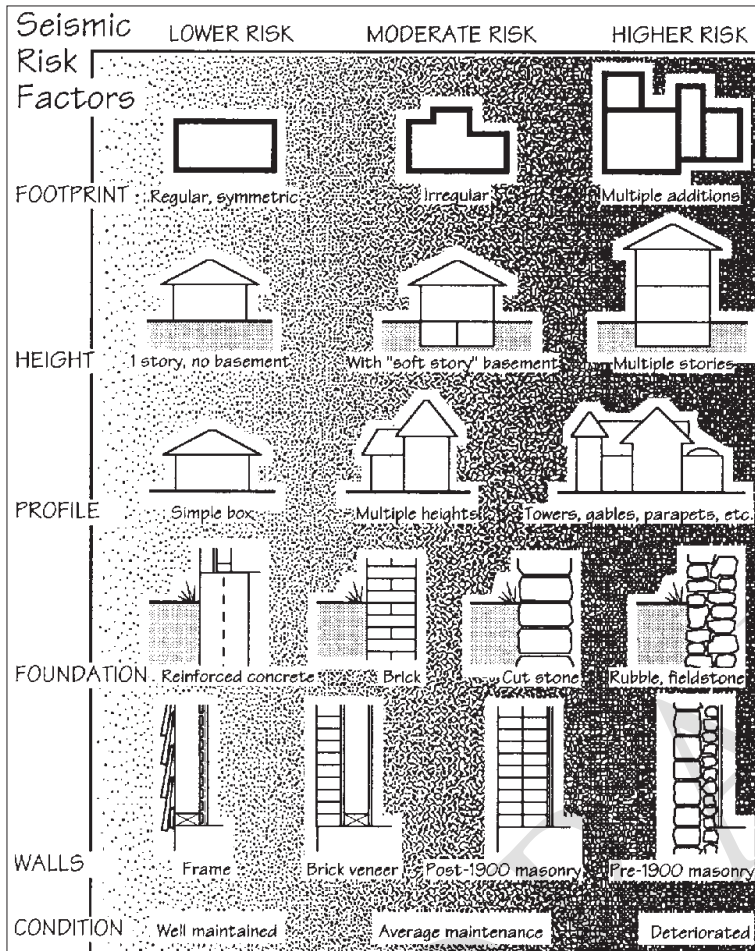


Salt Lake City lies within an area regarded as seismically active



The Stanley F Taylor building, a residence dating to c.1906. was recently seismically upgraded as part of an extensive rehabilitation

Chapter 10. Seismic Retrofitting



Seismic bracing on one of the many decorative chimney stacks in the city.

Seismic Risk Factors (Courtesy of Utah Division of State History, Office of Historic Preservation).



Vista from the Avenues highlighting architectural variety in historic and topographic contexts

Additional Information

Utah Division of State History, Office of Preservation. "Bracing for the Big One: Seismic Retrofit of Historic Houses," 1993.

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



Memorandum

Planning Division
Community & Economic Development Department

To: Historic Landmark Commission

From: Carl Leith, Senior Historic Preservation Planner

Date: October 20, 2011

Re: **PLNHLC2011-00471 Revisions to the Residential Design Guidelines for Historic Districts and Landmark Sites** - A petition initiated by Mayor Ralph Becker to revise the Design Guidelines for Residential Historic Districts in Salt Lake City regulated by the H Historic Overlay Zone.

Introduction

This Memorandum introduces the initial draft of nine revised chapters of the Residential Design Guidelines and the work session provides an opportunity for the Commission to review and discuss the new format and design, the content of the revised document to date, and to identify areas requiring additional attention, amplification or revision. Staff is still working on the first draft revision of the complete document. With the benefit of the Commissioners' thoughts this evening, and subsequently through the Commission Work Group on the residential design guidelines, a complete first draft will be available for a Historic Landmark Commission public hearing on November 3, 2011.

Background

The Commission will recall that the proposed revisions to the design guidelines were discussed in a work session on May 5, 2011. The Staff Memo addressed Residential, Commercial and Sign Design Guidelines, and outlined the proposed revised format for the guidelines – a characteristic format which would be common to each set of guidelines, and an example of how this proposed format would provide a more considered and structured framework for design review. See Attachment C.

More recently, the Commission had the opportunity to discuss in slightly greater detail the Issues, Objectives and Content of the proposed revision of the Residential Design Guidelines at a work session on September 1, 2011. That Staff Memo outlined the proposed guidelines revisions under several headings, including Purpose, Issues & Objectives, Information, Clarity, Flexibility, Rationale

and Benefits, Coverage, Architectural Style and Character, New Construction and Restoration, and Process and Procedure. A range of issues were highlighted and discussed and have informed the revision process to date, and will continue to do so. This Memo, and the extract from the minutes of the meeting on September 1, form Attachment B of this Memo.

Matters raised at the September 1 work session included:

- Notification of the Open House & notification in general
- Material available for the Open House
- Clarity in the best practice intent of the guidelines & practice to avoid
- Issues relating to the character of more recent residential development and whether this character was something we would seek to retain
- Definitions of compatibility in new construction or major additions which might be less than compatible to the essential character of the context
- The relevance of the 50 year age-based threshold for district consideration
- Current designation criteria
- Avoidance of information overload in building in web-links to additional resources
- The importance of conveying “why” in the material covering the rationale of preservation and in conveying the reasoning behind the guidelines
- How to manage the principal body of the design guidelines, yet tailor these for the individual character of each district – one document, or several, or both (area specific pamphlets)
- The importance of identifying the key characteristics for each district
- The need to define community settlement and architectural patterns as a basis of defining compatibility in specific districts
- The importance of defining effective guidance for windows linked with educational outreach material, and more precision in defining what is ‘repairable’
- Enhanced graphic coverage to illustrate best practice in many areas
- Balancing the importance of the various architectural characteristics of a building

Since that time the revision of the Residential Design Guidelines has been an item at the Public Open House on September 12, 2011. This Open House was in general well attended and fourteen people expressed an interest in the process and wished to be kept informed of progress. A sample chapter (Ch.1) was available for further review that evening, as well as copies of the staff memos mentioned above, a summary sheet outlining the issues and the objectives of the revisions together with sign-in sheets and comment forms. At this point no further comments have been received. See Attachment D.

First Draft Revisions – Initial Chapters

This Memo introduces nine revised chapters of the Residential Design Guidelines. Assuming that the Residential Design Guidelines largely follow the existing chapter structure, the attached revised sections and current progress are identified below.

PRESERVATION IN SALT LAKE CITY	Incomplete
ARCHITECTURAL STYLES OF SLC	Incomplete
REHABILITATION DESIGN GUIDELINES FOR HISTORIC PROPERTIES:	
1. SITE FEATURES	Attached

2. MATERIALS	Attached
3. WINDOWS	Incomplete
4. DOORS	Attached
5. PORCHES	Attached
6. ARCHITECTURAL DETAILS	Attached
7. ROOFS	Attached
8. ADDITIONS	Attached
9. ACCESSORY STRUCTURES	Attached
10. SEISMIC DESIGN	Attached
11. DESIGN GUIDELINES FOR NEW CONSTRUCTION	Incomplete
12. GENERAL DESIGN GUIDELINES	Incomplete
13. HISTORIC DISTRICTS	Incomplete

The redrafted chapters to date include a series of revisions, to varying degrees. These are summarized below.

Design, Layout & Format

The chapters are redesigned to combine the design guidelines with the explanatory text, as defined in the proposed guideline format. In turn each design guideline is redrafted to highlight the guideline itself, and the ‘application points’ in bullet point form. The graphics and captions are designed to illustrate design details and/or principles.

Each chapter which has several sections or topics opens with a contents list at the top right corner for ease of reference and to supplement the main Table of Contents.

A two column format has been adopted to provide additional clarity to the page contents and provide a better balance between text and graphic. In this two column format the graphics are generally placed on the outer column of each page.

Each chapter opens on a right hand page. Pagination, currently at least, follows a chapter & page number form, i.e. 1: 1, 1:2, etc.

Coverage, Language & Text

The text has been redrafted to remove the current reference to “standards” and the associated regulatory connotations of some of the language, i.e. “shall” and “not allowed” for example. This removes the confusion created by using the current rather more rigid ‘regulation’ terminology, ensuring that the future language will convey the flexibility which is central to the concept of effective preservation design guidelines.

The opening policy wording, currently framed at the top of the first page of each section or chapter has been moved, and in some cases revised, to become a “design objective” placed after the opening character and context description.

Wherever possible the language used has been framed in a positive, and hopefully informative, manner.

Some new material has been added, especially in areas where there was previously text and no design guideline/s (e.g. Site Features), or where coverage in general has been very limited (e.g. Materials). Beyond this first redraft stage it is anticipated that further material might be considered, subject to discussions from here on.

This draft has not been revised to include additional live links to additional resources at this point. This is still the intent and with the view that this be organized through the redesigned HLC website.

Illustrations

To date the majority of the line drawings have been retained and re-used.

All of the original black & white photographs have been replaced with new color photographs. This obviously is a 'work in progress' and there will be further scope to improve the quality and topic focus of these photographs. Where original photographs have initially been re-used (e.g. in the Doors chapter) there is currently insufficient new material to replace the old.

It is anticipated that historic black & white photographs will be re-used and perhaps supplemented with additional photographic archive material.

Next Stages

1. Circulation of additional revised material, with review & discussion with the Commission work group
2. Public Open House October 27, 2011 – Residential Design Guidelines
3. Public Hearing, Historic Landmark Commission - November 3, 2011

This Memorandum has the following attachments:

Attachments

- A. First Draft Residential Design Guidelines – Nine Chapters**
- B. “Residential Design Guidelines Revision – Issues, Objectives & Content” Staff Memorandum to HLC September 1, 2011, & extract from Minutes - Sept 1**
- C. “Revision & Refinement of the Design Guidelines – Residential, Commercial & Signs” Staff Memorandum to HLC May 5, 2011**
- D. Public Open House - September 12, 2011 Materials & Attendance**

ATTACHMENT A

Residential Design Guidelines – Revised Chapters

ATTACHMENT B

Residential Design Guidelines Revision – Issues, Objectives & Content

Staff Memorandum to HLC Sept. 1, 2011 & Extract of Minutes



Memorandum

Planning Division
Community & Economic Development Department

To: Historic Landmark Commission

From: Carl Leith, Senior Historic Preservation Planner

Date: September 1, 2011

Re: **Residential Design Guidelines Revision - Issues, Objectives & Content**

Purpose

The review, update and refinement of the Residential Design Guidelines is identified as a priority by Staff and City Council. It is also a priority in the Draft City Historic Preservation Plan (Goal 2.10).

At the commencement of the revision of the Residential Design Guidelines the purpose of this Memorandum is to highlight primary issues and objectives, briefly outlining in the process some of the content of the new guidelines, as currently envisioned by Staff. It provides an initial opportunity for the Commission to review, discuss, highlight and/or agree primary objectives and content of the forthcoming document. The discussions, of course, will be a continuum from this point through to the end of the review and revision process, with scope to review and refine the guidelines at various stages until December.

Concurrently, City Council is reviewing the range of urban character and preservation tools which are envisioned as part of the forthcoming Preservation Plan and program. The adoption of the series of design guidelines and provisions for conservation districts are regarded as key elements in this program.

Commissioners will recall the Memorandum presented during a work session on May 5, 2011 (see Attachment A). That Memo summarized the anticipated revision and approval process for the three sets of design guidelines, including the Commercial and Sign Guidelines, as well as the Residential, as key components of the range of design tools available to the Commission to implement the preservation program. The May Memo also introduced this review of the Residential Design Guidelines and briefly explained the proposed 'format of a design guideline' as a design reasoning and review tool, which will be revised in the three sets of design guidelines. As confirmed at the time,

the revised design guidelines will form part of a series, initially residential, commercial and signs, sharing common sections of resource information, such as glossary and procedural material.

Since the new Commercial and Sign guidelines have been largely agreed by the Commission with incremental and detailed review since 2009, the latter stages of the final review and approval of those design guidelines is anticipated being relatively straightforward. It is important however that they are revised and refined to reflect the new format and organization, since they had been drafted to reflect the character of the adopted Residential Design Guidelines.

This Memorandum identifies a series of primary objectives in the revision of the Residential Design Guidelines, highlights a number of the issues with the existing document, and summarizes the concentrated process timeline for these revisions. The Revisions program is summarized as Attachment B of this memo.

Issues and Objectives

The current Residential Design Guidelines provide a comprehensive foundation for advice and review within the historic districts and for the range of landmark buildings within the City. They, as with the Ordinance Standards, are based upon the Secretary of Interior's Standards for Historic Preservation, and are designed to provide guidance and flexibility to suit the circumstances of each case. Some of the terminology used in the guidelines, however, promotes confusion with the more prescriptive language used in the ordinance standards; contrary to the inherent advantages of adaptability and flexibility which make design guidelines such a valuable resource in the stewardship of the city's historic and architectural character.

Since the adoption of the guidelines in 1999 the preservation program in the city has matured and success can be measured in the incremental enhancement and desirability of designated historic neighborhoods. During this period the city has added one local historic district and several national historic districts. Across the country, historic preservation philosophy, policy and practice has also become more sophisticated, and is increasingly accepted as integral to economic and cultural vitality, and city livability. It is also regarded as a key part of national and global policy on environmental sustainability. Emphasis therefore has changed in response to policy priorities, research, experience and refinement in approach; refinement echoed also in the form and organization of design guidelines.

There are consequently several areas of the current residential design guidelines which would benefit from revision and refinement to better serve as advice and review guidance for the community, the commission and the city. Commissioners will have additional thoughts on where further material and clarification might be important, based upon seasoned experience using the guidelines.

Information

A primary goal of the design guidelines is to provide information and advice. The majority of home owners seek guidance on what to do and how to approach a project, first and foremost. Information on procedures for approval, although essential, comes second. A key objective therefore in revising the residential design guidelines is to enhance the information and resources within the document and to expand the range of 'live' links to additional information available remotely. Anticipating that much use of the guidelines will be digital, accessed from the City preservation website or a

downloaded digital copy, major potential lies in creating design guidance which is both interactive & dynamic. The guidelines would be closely linked with the website which would be updated regularly, and would also be linked with the key sources of preservation information nationally.

Clarity

Improved clarity can be achieved in several areas, including the document, the page design, enhanced graphics, and the form of a design guideline.

The structure of the guidelines should provide ready access to the design guidelines sections placing these closer to the front of the document, supported by and cross referenced to information on neighborhood character and architectural style and type.

Page design and layout will also be enhanced. Using a two column design to improve the visual balance and relative weight of text and graphics, there should be sharper layout with greater use of 'white space' to enhance visual clarity and coherence, with specific focus on each design criterion and each guideline.

As covered briefly in the previous Memo, the form of the guideline will also be revised and clarified. The revised format will link the context or character analysis and description, and the associated design objective/s, with the numbered design guideline or guidelines themselves. They are both integral parts of a design guideline, although currently they are covered in different parts of each chapter; this presently gives rise to impressions of duplication, with the repetition of headings and text. The design guideline should provide a coherent design evaluation tool, which can both inform and suggest direction or solution, even where the precise nature of the proposal or issue may not exactly 'fit' the guideline text. A clear indication of appropriate direction should be provided by the hierarchy of reasoning between the general direction and the detailed advice provided. Attachment A of the Memorandum (5/5/11) provides an indicative definition and an example of the components of a design guideline, and how they are designed to interrelate.

The separate Policy wording, which presently opens each section, will form part of the introductory text, in the form of an 'over-arching' design goal. To improve navigation, each section or chapter will have its own 'table of contents', supplementing the primary Table of Contents, and listing the topic headings within each section.

Flexibility

The terminology used in the current residential guidelines interchanges the terms 'standard' and 'guideline'. Standard implies a defined threshold which must be met – a 'yes' or 'no', rather more rigid, requirement. A design guideline, however, provides advice and guidance and indicates a direction of action/s which would be appropriate in meeting the standards in the ordinance; the characteristic here is one of providing the flexibility necessary to address the unique combined circumstances of the property, the setting and the project. Presently, the interchangeability of the two terms in the residential design guidelines causes confusion with the design standards in the ordinance and implies a rigidity which is counter-productive to the effective flexibility of design guidelines and their application. The way this flexibility works, using the review hierarchy of a design guideline, is described in the paragraph above.

The guidelines will be re-crafted to remove all language referring to the guidelines as standards, and such terms as "shall" and "not allowed", which appear periodically in the present document.

Rationale & Benefits

Historic preservation needs to be defined at the outset – understanding the “WHAT”. It is essentially the stewardship of our cultural resources through the sensitive management of change.

Consequently, it is about change, and the resulting evolution of urban form, building upon the richness of previous incremental changes, and retaining the best of that or those layers of character.

The rationale and philosophy underlying preservation is already addressed in the design guidelines, as are many of the spectrum of benefits associated with historic preservation. Focus and research in this area has evolved over the last 12 years, as has the primacy of environmental sustainability policy. Our understanding of what works and what works well is that much more mature, and there are correspondingly more examples of best preservation practice and associated success stories. The revision of the design guidelines should reflect where the policy and practice in preservation have moved over this period.

Preservation rationale and philosophy have been directly influenced by national, and in some cases international, thinking and research, in turn informed by many individual local pioneering initiatives. It is important that the guidelines effectively present the “WHY” before they explain the “HOW”. An understanding of this is critical to the context of advice provided by the guidelines. Rationale in the design guidelines can be enhanced with stronger background covering such areas as the role of community and city identity, the importance of safeguarding the integrity and authenticity of our historic resources, and the expression of time and maturity in our historic buildings and neighborhoods.

Identifying the range of benefits associated with preservation now has a much more significant body of research substantiating and supplementing preservation benefits identified in the later 1990s. This will change the weight of the reasoning, provide access to enhanced information and resources, and inform the thinking associated with the guidelines.

The stewardship of our traditional neighborhoods and our earlier building stock has such a key role to play in reducing carbon emissions and re-teaching us many inherently energy efficient characteristics we appear to have forgotten over more recent decades. The present guidelines began to identify these strengths and advantages when initially drafted. Research and understanding has moved so much further in the interim, yet we still counter ill-informed pressure and initiatives to replace these resources with superficial and short term ‘expedients’. The revised guidelines will draw more extensively upon this information, and build in interactive links to keep in touch with new thinking and research.

Coverage

Sections of the current document have text covering certain topics but no accompanying design guidelines. Additional guidelines will be added to ensure coverage where this is needed. Text will be redrafted to dovetail character description, design objective and guideline points.

The Historic Landmark Commission’s Policy Document, used as a working policy document for many years to record new or revised policy has several matters which need to be covered in the revised design guidelines. Other items are more appropriately ordinance material. The Policy Document will ‘go away’ after these inclusions are accommodated elsewhere. Additional guidance will be provided to cover several topics, including alternative materials and renewable energy.

The residential guidelines currently address the individual history and character of specific districts and include additional design guidelines to supplement the coverage and advice in the context of this character. In some cases there are guidelines within one district section which have pertinent application elsewhere, perhaps residing most effectively in the main body of the series. These will be reviewed and revised accordingly.

In 2010 Westmoreland Place was designated a new city local historic district, and subsequently designated as a national historic district. A new section of the residential design guidelines will be drafted to address the history and character of Westmoreland, with additional design guidelines as appropriate.

Architectural Style & Character

As time has moved on, and with it the 50 year threshold for buildings to be considered 'historic', there is a need to address some areas of architectural character where more recent construction, e.g. in the 1950s, became simpler, changing in construction methods and style, and experimenting with different materials. Design guideline coverage will be supplemented to accommodate these characteristics.

New Construction & Restoration

Currently the residential guidelines have an effective series of context design guidelines addressing the construction of new infill buildings in an established residential neighborhood. These are based on the basic ground rules for context sensitive design and establish essential maxims for height, scale, setbacks, profile, fenestration, etc. There may be supplementary guidance which can amplify advice in this section, supported by more extensive graphic coverage of recent successful infill design. Commissioners will have their own thoughts on where additional material would be beneficial.

There is an immediate distinction within the ordinance, and consequently the design guidelines, between a contributing and a non-contributing building within an historic district. This is based directly on the national rules (administered by the state) on methodology and criteria employed in building surveys. 'Non-contributing' status has two categories:

C – "Ineligible: built during the historic period but has had major alterations or additions; no longer retains integrity. The resource may still have local historic significance."

D – "Out-of-Period: constructed outside the historic period."

Designation as Non-Contributing adversely affects eligibility for tax credits, although the assumption is that if subsequent adverse alterations can be reversed and the building integrity reinstated then there is the potential to re-evaluate and re-categorize as 'contributing'. There are different ordinance standards that apply if a building is designated non-contributing, assuming that the loss of the building will not adversely affect the character of the district. These regulations do not take account of the degree of alteration, potential for restoration, local historic significance, or growing maturity. The design guidelines, in consequence, currently have little to say about non-contributing status.

Recognizing that today's "out-of-period" is likely to be tomorrow's historic resource, potential 'local historic significance' and the desire and scope for restoring the integrity and character of previous adverse alterations or additions, should be recognized and addressed. Additional design guidelines providing advice for this type of situation and project would be valuable.

Process and Procedure

The current guidelines include their own section on application and procedures. Inevitably, such information changes frequently and is rapidly out of date. The revised design guidelines will address this information in the form of an 'appendix' (common to the complete design guidelines series), which will include a range of live links to application and review procedures kept up to date on the City website.

Summary

Distilling the Issues and Objectives identified in this Memo, thoughts and discussion might focus around several overlapping questions.

- What are we missing?
- Where are the current design guidelines unclear?
- Where does the emphasis or the advice need to change?
- How can we make the design guidelines more informative and helpful?
- How can we improve the clarity yet retain the essential flexibility?
- Where do we need better graphics coverage?

Next Stages

1. Confirmation of the Residential Design Guidelines HLC Work Group
2. Public Open House Sept. 12, 2011 – Residential Design Guidelines
3. Public Hearing, Historic Landmark Commission October 6, 2011

This Memorandum has the following attachments:

Attachments

- A. **“Revision & Refinement of the Design Guidelines – Residential, Commercial & Signs”
Staff Memorandum to HLC May 5, 2011**
- B. **Preservation Tools Process Timeline (Aug. to Dec. 2011)**

SALT LAKE CITY HISTORIC LANDMARK COMMISSION

Minutes of the Meeting
Room 326, 451 South State Street
September 1, 2011

This document along with the digital recording constitute the official minutes of the Historic Landmark Commission regular session meeting held on September 1, 2011.

Historic Landmark Commission Meetings are televised on SLCTV 17. Archived video of this meeting can be found at the following link under, "Historic Landmark Commission and RDA": http://www.slctv.com/vid_demand.htm,

A regular meeting of the Historic Landmark Commission was called to order on Thursday, September 1, 2011, at [5:41:07 PM](#) in Room 326 of the City and County Building, located at 451 South State Street, Salt Lake City, Utah, 84111. Commissioners present for the meeting included Dave Richards, Earle Bevins III, Bill Davis, Arla Funk, Stephen James, Chairperson Anne Oliver. Commissioner's Sheleigh Harding and Polly Hart were excused.

Planning staff present for the meeting included Cheri Coffey, Assistant Planning Director; Joel Paterson, Planning Manager Carl Leith, Senior Planner; Michaela Oktay, Principal Planner; and Michelle Moeller, Senior Secretary. City Attorney Paul Nielson was also present.

FIELD TRIP [5:41:49 PM](#)

The Field Trip was canceled due to the postponement of item PLNHLC2011-00466 Ronald McDonald House.

DINNER [5:08:48 PM](#)

Dinner was served to the Commission and staff at 5:00 p.m. in Room 126. The Commission had no substantive business to discuss.

WORK SESSION [5:42:06 PM](#)

Residential Design Guidelines – Mr. Carl Leith, Senior Planner, briefed the Commission on the proposed changes to the Residential Design Guidelines.

He explained the purpose of the review was to

- highlight primary issues and objectives, briefly outlining some of the content of the new guidelines, as currently envisioned by Staff,
- provide an initial opportunity for the Commission to review, discuss, highlight and/or agree on primary objectives and content of the forthcoming document,
- discuss a continuum from this point through to the end of the review and revision process, with scope to review and refine the guidelines at various stages until December.

Mr. Leith stated that City Council was concurrently reviewing the range of urban character and preservation tools which are envisioned as part of the forthcoming Preservation Plan and program. The adoption of the series of updated and new historic design guidelines, and new provisions for conservation districts, are regarded as key elements in this program. He asked the Commissioners to recall the Memorandum presented during a work session on May 5, 2011 (Attachment A of this Memo). He said the

subject memo summarized the anticipated revision and approval process for the three sets of design guidelines Commercial, Signs and Residential.

Mr. Leith stated these were key components of the range of design tools available to the Commission to implement the preservation program. He explained the May Memo also introduced the review of the Residential Design Guidelines and briefly explained the proposed 'format of a design guideline' as a design reasoning and review tool. Mr. Leith explained the detailed review of the Commercial and Signs guidelines would be relatively straight forward as the Commission have already agreed most of these guidelines over the last eighteen months. For the Residential Design Guidelines he explained the need to clarify the language in the guidelines to alleviate confusion with the more prescriptive language used in the ordinance standards; Mr. Leith reviewed the history of the guidelines and explained their use across the country. He stated there were consequently several areas of the current Residential Design Guidelines that would benefit from revision and refinement to better serve as advice and review guidance for the community, the commission and the city.

Mr. Leith briefly reviewed the following points that would help improve clarity in several areas, including the document, the page design, enhanced graphics, and the form of a design guideline. He explained that the interchangeability of the terms, 'standard' and 'guideline', in the existing residential design guidelines causes confusion with the design standards in the ordinance and implies a rigidity which was counter-productive to the effective flexibility of design guidelines and their application. Mr. Leith stated that the guidelines will be rewritten to remove all language referring to the guidelines as standards, and such terms as "shall" and "not allowed", which appear periodically in the present document. He explained that the benefits and rationale of historic preservation associated with the guidelines could be enhanced with stronger background covering such areas as the role of community and city identity, the importance of safeguarding the integrity and authenticity of our historic resources, and the expression of time and maturity in our historic buildings and neighborhoods.

Mr. Leith briefly reviewed the primary objectives of the revisions. These included enhanced Information, Clarity, Flexibility, Rationale and Benefits, Coverage, Architectural Style & Character, New Construction and Restoration, and Process and Procedure as outlined in the Memo. He explained the next stages were as follows:

1. Confirmation of the Residential Design Guidelines HLC Work Group
2. Public Open House Sept. 12, 2011 – Residential Design Guidelines
3. Public Hearing, Historic Landmark Commission October 6, 2011

COMMISSIONER COMMENTS [5:57:37 PM](#)

Commissioner Richards asked what groups were notified of the Open House. He explained it would be beneficial for the individuals directly affected to be notified of the proposed changes.

Mr. Leith stated Open House notices were mainly posted on the web and Listserv.

Ms. Cheri Coffey, Assistant Planning Director, stated a notice was not sent to individuals for Open Houses. She explained to whom the Listserv reached and how the Open House notices were posted.

Commissioner Richards asked if all of the districts had fairly active Community Councils that would notify the residents.

Ms. Coffey said the Community Councils are active. She stated some of the Councils send notices to everyone in their areas.

Commissioner Davis asked if it would be posted on Open City Hall.

Mr. Leith stated yes it would be.

The Commission expressed their concerns about notifying individuals, contractors and home/property owners directly affected by the changes to the guidelines in order to give everyone a chance to express opinions and give suggestions.

Staff agreed it would be beneficial to notify those individuals and would do so in time for the upcoming Open House.

Commissioner Funk stated she was concerned that the information presented was not adequate for an Open House. She felt it needed to be developed further so people could clearly consider it.

Mr. Leith stated the focus would be on a revised draft that was in the works.

Commissioner Funk asked if the representative layout would be completed at that point, as it was necessary for a proper evaluation.

Mr. Leith stated the layout would be available.

Ms. Coffey stated in terms of the schedule, it was to receive feedback early on and continue the discussion. Staff anticipated that the Landmarks Commission would make a final decision by December. She explained this was just the first step in the process.

Mr. Leith referred to the timeline provided as Attachment B of the Staff Memo.

Commissioner James asked if the guideline in its proposed form would have a strong point of view about what was good or perceived to be good. He asked if it was objective or subjective and how was Staff working with the notation of the purpose of a design guideline.

Mr. Leith stated the main focus of each design guideline was based upon a premise of best practice within that topic area, so the precise wording of the guideline itself should give a clear indication of where one might go. He stated the application bullet points that follow each design guideline provide additional information in terms of how one might apply the guideline. Mr. Leith said however, given the variety of the cases, and the individuality of the buildings and their settings, the precise wording was not going to fit in more than a portion of occasions. He said the idea of the character and context description and the design objective that precedes the design guideline or perhaps a number of guidelines, for that topic, should give an indication of the overall direction in terms of appropriate response and action.

Commissioner James asked if it provided flexibility and an array of opportunities did it also note those things that should be avoided. He asked how Staff planned to manage that aspect.

Mr. Leith stated it did but in trying to keep the wording of the design guideline positive, a number of the application points frequently addressed things to avoid in that context.

Commissioner James stated Mr. Leith remarked there were going to be later architectural periods turning fifty years old that thus might be considered historic. He said it seemed that during the 1960's and 1970's the whole perspective of planning really had a direct impact on community livability. He wondered how or whether the Commission started to protect some of the characteristics that may have had an unexpected impact on community such as automobile access or materials and craftsmanship that as a community we may not want to preserve.

Mr. Leith stated those were good points. He felt that most of the city neighborhoods likely to be looked at, over the course of maybe the next ten years as possible future historic districts, were not areas where the pattern would be loose or open.

Commissioner James identified one thing that came to mind regarding the influence of non-contributing structures. He gave the example of new homes in the Avenues that are still compatible with the traditional look but might still have the 20 feet of house and 40 feet of garage. Commissioner James stated home owners are catching on to the look of the traditional character but the overarching function of the neighborhood starts to alter. He said he wondered how, in the development of a guideline, through either infill development or adaptation of non-contributing structures, the sense of livability and community cohesiveness could be retained.

Mr. Leith stated those were essential points and certainly design criteria might be enhanced.

Chairperson Oliver expressed her concern about limiting the amount of information in the documents to individual areas. She felt it was better to keep the guidelines as one document in order to help address all questions one might have.

Commissioner James stated the preservation movement was set up to protect against what was coming.

Commissioner Funk asked if fifty years was a character defining aspect of a historic district. She said she thought it was a national requirement but wondered if it was something that could be eliminated from historic preservation while including other means for determining what was worth preserving and what was not.

Commissioner James stated that was where he thought the idea of performance based community making came into play. He said determining what a community actually consists of, what its material make up is and how it looks are more important than how old it was.

Mr. Leith stated age was only one of the criteria for historic district designation.

Commissioner James stated he agreed with the comments and thought there were more factors to look at when determining the historical value of a property.

Commissioner Bevins asked how big the umbrella would get that would cover all this, because now historic districts have to be either national or local. He said he felt it was unrealistic because of the amount of buildings that could be included within this 50 year category.

Mr. Leith stated it raised the question of whether fifty years was long enough to actually evaluate the resources in that context.

Commissioner Funk asked what should come first, the district or the guidelines.

Chairperson Oliver stated the guidelines would be revised again in ten years so it would be addressed.

Mr. Leith stated, if possible, staff could use the current guidelines as the process moves forward. He said there should be links included so people were potentially informed on current debate though other preservation websites, such as the National Trust website.

Ms. Coffey stated Staff was working with the Council regarding the draft preservation plan. She said Staff was working with the Council to make adjustments as part of the ongoing dialog but one of the

things that was anticipated was after the preservation plan is adopted the ordinance would be updated as well. Ms. Coffey explained one of the things that Staff would look at was the designation criteria and at that time the fifty year criteria would be addressed as well as how big a district should be. She stated currently the ordinance reflected the national ideas and may need to be more tailored for Salt Lake City. Ms. Coffey said a discussion on that topic would be addressed after the preservation plan was adopted which would likely be at the first of 2012.

Mr. Leith stated it was probably fair to say that at the national level there was quite a bit of debate running about the same issues.

Chairperson Oliver asked who volunteered for the subcommittee to review the guidelines.

Mr. Leith stated it was Commissioners James and Richards.

Commissioners James, Oliver and Richards agreed to be on the subcommittee.

Chairperson Oliver asked about the “links” reference in the information section of the memo. She stated in this day and age there was potential for information overload, and an annotated list was needed to prepare people and introduce and summarize the information. She stated there didn’t need to be a list with infinite amounts of information as people would be confused. Chairperson Oliver stated her other concern was if things are not looked at carefully there might be mild contradictions in what is referenced. She said information needed to be clear regarding what took precedence.

Mr. Leith suggested that links to additional resources confirmed that additional information was for reference purposes only and not part of the guidelines.

Chairperson Oliver stated under the rationale and benefits section of the Memo that she wanted to strongly agree that wherever possible the “why” needed to be explained and stated. She said there was a reason for guidance and she thought that was great especially to address items that usually come to the Commission.

Commissioner Richards stated he also thought that including the “why” was a really good idea. Chairperson Oliver agreed that it does help. People need to know the “why” to make it more understandable. She asked about the coverage regarding the different historic districts and it needed to be considered that some of them have slightly different mandates, e.g. Central City was more about form and shape and less keyed into details. Chairperson Oliver stated it needed to be clear with a set of general guidelines linked back to specific neighborhoods. She was not sure how that could be solved but it was something that was discussed previously and she would like to address it again.

Mr. Leith suggested that Central City might be reappraised at some point in time. The thinking when it was initially designated may not be as appropriate now.

Commissioner Richards asked whether Staff could identify the critical characteristics of a historic district. He said a document would need to include everything that was relevant for the area and not bother with everything else for the other districts.

Chairperson Oliver asked if multiple design guidelines for each district were the ideal solution. She was of the opinion if that was the case there would be much duplication.

Commissioner James said if each one ended up being eight pages it would be manageable for people. He said there was nothing more intimidating then a big document and having to flip back and forth to

reference it. Commissioner James stated if he could just look at something and know it was relevant to him that would make it easier.

Chairperson Oliver stated if they did that there was also the danger of catering to the least common denominator. She said in one district people may not have to worry about details where in another district it would be important to focus on the details. She explained it was her opinion that when push comes to shove it was better to keep the information instead of worrying about needing it later.

Mr. Leith suggested there were not enough cross reference links currently. He said there are district guidelines available but after reading the main body of the document the district guidelines are less apparent. Mr. Leith stated it would be a lot easier to actually dovetail the two and end up with an interactive digital form with cross-reference “buttons” that would take a reader to the correct areas.

Commissioner Funk stated when historic districts were first established, each district had an area specific pamphlet and taking into account what Commissioner James said maybe this was another approach that could be used. She said there could be a general document that would be inclusive for all of the districts and then an individual one for each district.

Mr. Leith stated that would certainly work with the idea of it being available online in PDF form. He said Staff would be breaking it down so the PDFs themselves would be designed to be lifted out and actually operate as a separate pamphlet. He said he didn’t know how best to actually link it back to the main body of the information in this context, but it certainly had potential.

Commissioner James stated that the community patterns would need to be identified so that the essential elements at a district scale were addressed and then a separate piece to address architectural patterns because there might be an architectural approach that exists in all of the districts. He explained the documents might have community levels, architectural levels, landscape level and it would all be addressed around what was essential to the district. Commissioner James said he was sure Staff had thought through how to make it all work.

Commissioner Richards referred to the last section of the memo entitled Summary. Under the questions raised that windows are missing and he thought there needed to be clear guidelines for the application decisions regarding windows, especially when it comes to historic repair/replacement standards. He said he would like to see more of an outreach program so home owners understand the benefits. Commissioner Richards stated a great example was the section about caring for an historic home and building. He said it would be nice if home owners and districts received something like that, because if they understood how to care for those windows then the Commission would see fewer issues with people coming to replace ones that have deteriorated. Commissioner Richards said he liked the idea about better graphics coverage as some of the language gets abstract and if an example was available it would be easier to follow.

Commissioner James asked for clarity on windows. He thought there should be a discussion of the hierarchy of importance of the character-defining elements of a building. He said it seemed in some instances the debate about windows went on and on, but there was no consideration about the look of the rest of the house and it seemed that preservation was really finding ways to balance all the aspects of home building.

Commissioner Richards stated it was holistic, but the window issues have come up a lot recently. He gave an example of when a Staff Report may say the windows are ‘repairable’, but that was sort of a vague statement for most people to interpret. He said it would be beneficial to have someone like Phil Kearns talk to the Commission and help to better grasp what was really reasonable when repairing a

window and what really wasn't. He said that the purview was strictly not to look at a cost basis, but he thought there was a need to be sensitive, and that at some point it was throwing good money after bad money when trying to repair a window.

Mr. Leith stated the next stage of the windows work sessions would focus on window condition and repair, with a much more hands on approach.

ADMINISTRATIVE BUSINESS [6:28:00 PM](#)

Report of the Chair and Vice Chair [6:28:04 PM](#)

Chairperson Oliver noted she had nothing to report. She asked Ms. Coffey to report on the agenda for the mid month meeting.

Ms. Coffey raised a question to the Commission about whether a proposed garage should be included agendas an item for the September 15, meeting. She stated the only reason the item needed to be addressed by the Commission was it was over 600 square feet. She explained the previous decision to have the second monthly meeting strictly for the purpose of discussing items such as the design guidelines. Ms. Coffey asked for Staff to be given the ability to administratively approve the application as it met the criteria for a Certificate of Appropriateness and did not violate the size limitation of the zoning ordinance. She stated there was language in the Commission's policy document that referred to building size which prohibited Staff from administratively approving the application. Ms. Coffey explained she did not know why the issue of size was put into the policy because usually anything besides a demolition could be approved by Staff unless Staff did not feel comfortable with the proposal.

Chairperson Oliver stated the issue was that the mid month meeting was to discuss policy and design guideline items and to not hear any cases. She stated the option was to let Staff approve the case administratively or to hear the case in two weeks.

Commissioner Richards stated based on the size it was within the normal zoning requirements so he did not see any point in the Commission reviewing the application.

Mr. Paul Nielson, Salt Lake City Senior Attorney, stated it was more of an amendment to the policies and procedures and he felt that should be noticed as something that happened in the work session.

Commissioner Funk stated she was concerned about not notifying the neighbors.

Commissioner Richards stated he was less concerned if it met the typical zoning requirements for the area.

Commissioner Funk asked for clarification on the size.

Ms. Coffey stated it was 714 square feet and a garage up to 720 square feet could be approved over the counter.

Commissioner Richards stated if it was over the limit he would definitely agree to hear the case.

Mr. Neilson stated it was really more of an internal policy so the public did not have the right to provide feedback. He stated it was more of a question of putting it on the agenda so there was a record of what happened and when. Mr. Neilson stated it was typical practice, when the policy and procedures for the Commission were being amended, to have it listed on the agenda.

Chairperson Oliver stated she did not feel it was a permanent amendment; it was just making an exception to the general rule on that case.

ATTACHMENT C

Revision & Refinement of Design Guidelines – Residential, Commercial
& Signs

Staff Memorandum to HLC May 5, 2011



Memorandum

Planning Division
Community & Economic Development Department

To: Historic Landmark Commission

From: Carl Leith, Senior Historic Preservation Planner

Date: May 5, 2011

Re: **Revision & Refinement of the Design Guidelines – Residential,
Commercial & Signs**

Purpose

This Memorandum is to appraise the Commission of proposals to review, update and refine the design guidelines for residential and commercial structures, and for signs. In preparation for the adoption of the Salt Lake City Preservation Plan City Council is identifying priorities for the first year of implementation of the Plan. High on this priority list are the update, refinement and adoption of the series of design guidelines for historic districts and properties within the city.

Consequently, over the coming months staff will be working with the Commission to review, refine and update the design guidelines to reflect current and new issues and to improve the information and clarity they provide. A time schedule, yet to be finalized, will integrate the parallel programs for the three sets of design guidelines and to include review by the Commissioners in regular meetings and work sessions.

Commercial Design Guidelines

Over the last 18 months or so the Commission has reviewed a series of draft sections of the new Commercial Design Guidelines. Major investment in review and discussion time by the Commissioners and staff, working independently and with the consultant, has ensured that the recent draft of the guidelines reflects the majority of the commercial design criteria, organized in an increasingly coherent form. The latest draft did not include the design guidelines for signs, nor the glossary, from the earlier drafts. Both, staff concluded, needed more attention. Further comments on this latest draft were made by Commissioners at your meeting on March 2, 2011, and the document has since had the benefit of further staff review.

The brief for the consultant in this case was to develop a document which was compatible with, and consequently to reflect the organizational structure and graphic design approach of the Residential

Design Guidelines. The latest draft of the Commercial Design Guidelines closely reflects the structure, format and approach of residential guidelines.

Design guidelines for 'non-residential' properties are identified as a priority in the Draft City Historic Preservation Plan (Goal 2.10).

Sign Design Guidelines

Design guidelines for signs are identified as a priority in the Draft Historic Preservation Plan.

The current draft of the Sign Design Guidelines has been developed as a section of the emerging commercial guidelines. This section required more work and attention than the main body of the guidelines. It also makes sense to regard this section as a distinct set of design guidelines, since issues of signage generally raise their own review questions and are usually considered independently of other preservation matters focusing on rehabilitation, repair and construction. Sign approvals also refer to a distinct section of the City code, which in turn may require some updating and refinement.

Residential Design Guidelines

The Residential Design Guidelines have been in daily use by the commission, staff, applicants and property owners, since their adoption in 1999. They amplify, explain and provide guidance on the application of the historic design review standards in the Zoning Ordinance, which in turn are based upon the Secretary of the Interior's Standards for Historic Preservation. Addressing the complexity and multiplicity of individual circumstance which necessarily arise in the context of any single 'preservation' project, they are also detailed in their coverage, with the objective of providing guidance which is sufficiently flexible to be tailored to the individual circumstances of the case in hand. Coverage also addresses the individual character of each of the city's local historic districts to ensure that these characteristics are recognized and maintained in the design review of local proposals.

The residential guidelines are generally thorough in their coverage and reflect the preservation and stewardship goals and approach which were the 'state of the art' at the time of their adoption. In their clarity and organization however, and to an extent in their emphasis and coverage in certain areas, the guidelines would benefit from review and refinement to address these issues. Further, the emergence of new materials and recent research in aspects of preservation practice, including sustainability, prompt a review of coverage to ensure that the guidelines address current knowledge and practice.

A review, update and refinement of the Residential Design Guidelines is identified as a priority by staff and City Council. It is also identified as a priority in the Draft City Historic Preservation Plan (Goal 2.10).

Further design guidelines for multi-family development are also identified as a priority in the Draft City Historic Preservation Plan (Goal 2.10).

A Future Package of City Design Guidelines

It makes sense to ensure that all design guidelines follow a similar format and operate as complementary parts of a 'package' of city design guidelines. As such, they would share common resources, including the glossary, process and procedures and informational references and

weblinks. This would avoid duplication and provide the opportunity to update specific information in particular sections or appendices, without having to revise a major proportion of the document.

Alignment of the design guidelines is a priority of the Draft City Historic Preservation Plan (Goal 2.10).

The Format of a Design Guideline

The clarity and coherence of the format of each design guideline can be enhanced, in relation to current guidelines. Presently in the Residential Design Guidelines, and consequently in the latest drafts of the guidelines for commercial properties and signs, the character definition and design objectives material for all of the following design guidelines forms the first part of each section or chapter. The subsequent guidelines are thus separated from the design policy and reasoning upon which they and their application rely. This creates apparent duplication, and requires reference back to earlier material to understand the character and design objectives for each guideline. The character and design objective/s discussion should immediately precede the design guideline/s to which they relate, to enable direct reference between them.

The format of each design guideline can also be improved. Each guideline should address only one design criteria, with the following explanatory supporting text taking the form of specific guideline application points (in bullet point form), to support and enhance review clarity and reasoning. Accompanying illustration/s should also be a complementary and explanatory aid to the appropriate application of the guideline in relation to the individual circumstances of the proposal.

Each guideline should operate as a hierarchy of guidance and advice, working from the description of the importance of that topic area in defining the character to be retained, the resulting design objective/s to ensure the maintenance of that character criterion, specific design guidance in the form of the guideline itself, and supporting information points and illustrations which help to define the most appropriate review in the circumstances of the case in hand. Thus, where the specific design guideline and its supporting points may not seem to directly address the individual circumstances of that case, then the design objective and character definition should provide guidance direction. These complementary levels of review guidance provide a framework which is flexible and adaptable to a variety of circumstances and variables, recognizing that no two cases will be the same, and that each will require design review tailored to the individuality of the property and the proposal.

A sample design guideline format is attached to illustrate this reasoning and these points.

Schedule

Staff will be developing a related program of review of the three sets of guidelines, which will involve a series of phased discussion and review sessions with staff and the commission. There will be the opportunity to discuss this program in the near future.

Attachments

This Memorandum has the following attachment for illustrative purposes.

A. The Format of a Guideline - ILLUSTRATIVE ONLY

The Format of a Guideline

The intent of this format and structure is to establish a hierarchical framework which provides detailed design advice and options where they relate to the circumstances of the site or building. Where the relationship is less obvious the design objective and character definition sections provide general direction on the design intent.

Each design guideline in the document typically will have five components:

- i. **Character Definition.** This describes the elements of the character of the building and/or its setting that it is important to retain. These provide the foundation for the design objective.
- ii. **Design Objective.** The design objective describes the desired state or condition of the design element or elements under discussion.
- iii. **Design Guideline.** The design guideline is typically performance-oriented, and describes a desired design treatment.
- iv. **Guideline Application Points.** Additional application points may provide expanded explanation of the guideline, suggestions on how to meet the objective, or additional applications to consider. This information is listed in bullet form.
- v. **Guideline Illustrations.** Illustration is provided to clarify the intent of the guideline.

11.0 Open Space

i. Character Definition

→ Open space has several roles, in the context of rural or semi-rural development. It defines the relationship between a building and its site boundaries or the public way, and often defines the relationship between a group of buildings.

ii. Design Objective

→ **Open space associated with the traditional settlement patterns should be respected and retained in a site planning or development project. It should also be considered as the focus of a new development building cluster, if this is located within the sphere of influence of a traditional building group.**

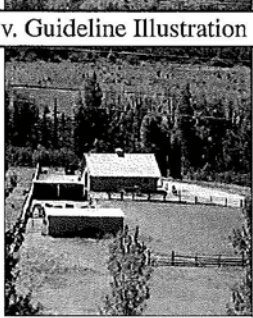
iii. Design Guideline

→ **11.1 Respect and retain traditional forms and areas of open space when considering a site planning project or an addition to an existing building.**

iv. Guideline Application Point(s)

→ • Avoid encroachment into traditional front garden or farmyard open space when planning an addition.

v. Guideline Illustration



The working yard, displayed here, is an integral part of the open space arrangement of the site and should be preserved.

Example design guideline format.

A DESIGN GUIDELINES SERIES

The Residential Design Guidelines review and update is identified as a priority in the Draft City Historic Preservation Plan (Goal 2.10), and by City Council, the Historic Landmark Commission and City Staff. The current guidelines were adopted in 1999 and have been in daily use since that time.

Over the last 12 years practice and policy in historic preservation has matured, the craft of writing design guidelines has been refined, and the body of research and examples of good practice are much more extensive. Further issues have come to the fore, and there is a broader understanding of the integral role of historic preservation in economic and cultural vitality, and city livability. There is a need therefore to update and to enhance the City's design guidelines, making them a better support resource for homeowners and an enhanced aid for design review.

The revision and update of the Residential Design Guidelines coincides with the final review and refinement of the new design guidelines for Commercial properties and for Signs. All guidelines will form a series of design guidance and advice, sharing some common reference material and, as far as practical, a common format. Concurrently, City Council is reviewing the range of urban character and preservation tools envisioned as part of the forthcoming Preservation Plan and program. The adoption of this series of design guidelines and ordinance revisions and provisions for conservation districts are regarded as key elements in this future program.

PRIMARY OBJECTIVES

Key objectives of this revision of the residential design guidelines are currently summarized as:

Update

To bring the guidelines up to date with regard to more recent information & best practices, and to address recent research, issues and designation.

Information & Resources

To enhance the information and resource material within and accessed via the design guidelines, supporting consideration of the best way to approach a project, alternative options, and direct reference and links to other information and advice, making the Design Guidelines a more valuable resource for a spectrum of rehabilitation and repair information.

Clarity

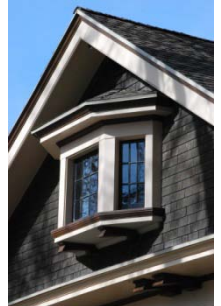
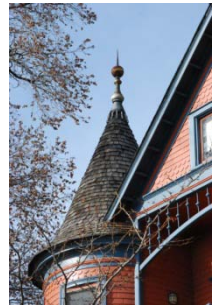
To improve the clarity and understanding in the way that the information is written, presented, organized and illustrated, including the format of each guideline and the explanatory material which accompanies it.

Rationale

To enhance the understanding of WHY the care of our cultural resources and consequently the unique character of the City is so important to its current and future livability, and economic and cultural vitality.

Benefits

To identify the many benefits associated with the sensitive management of our cultural resources in terms of economic, cultural, community and environmental sustainability.



Flexibility

To redraft the design guidelines to avoid any confusion with ordinance 'standards' and regulations, with that implied and associated rigidity, and to ensure that the guidelines provide the flexibility required of so many unique projects, circumstances and contexts.

Coverage

To include additional information on preservation policy, current priorities such as sustainability, and also a neighborhood history, with specific guidelines, for the recently designated local historic district of Westmoreland Place.

Building Type & Architectural Style

To enhance the information available on building type and style, especially to address some of the more recent house types.

New Construction

To ensure that guidance and advice on context-sensitive design and construction is as supportive as possible.

Restoration

To include more advice, guidance and information for those seeking to rehabilitate, restore and enhance the historic architectural character of their property, including owners hoping to upgrade from 'non-contributing' to 'contributing' survey status, with improved potential tax credit eligibility.

Process & Procedure

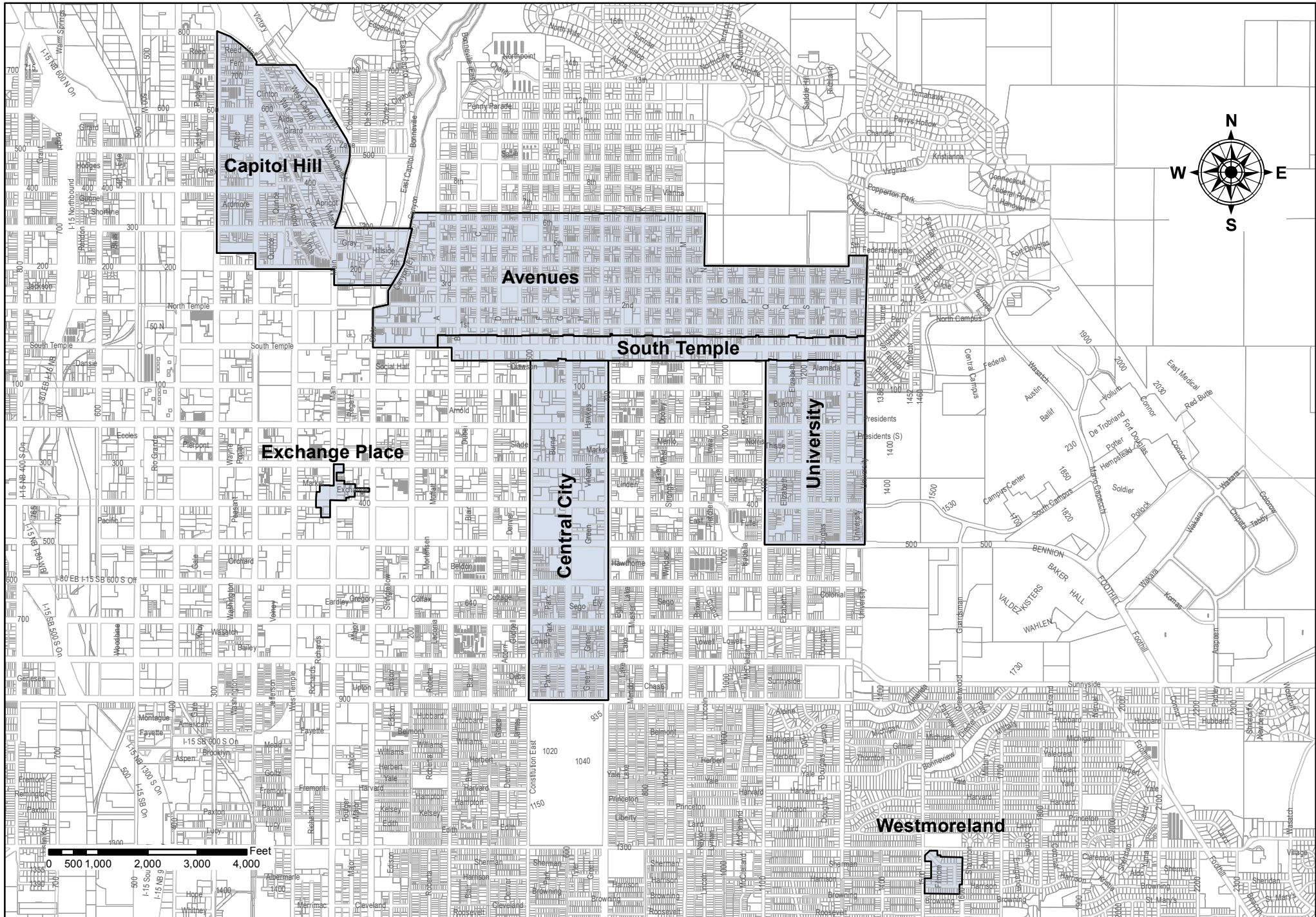
To redraft the section outlining application and design review process and procedure, using a series of direct reference links to enhanced information, available in PDF form and on the City website, to ensure that all advice is current and comprehensive.

For a more detailed explanation see also Memorandum to Historic Landmark Commission 9/1/11:
http://www.slcgov.com/boards/HLC/agenda/2011/09.11/RDG_rpt_9.1.11.pdf

Contact:

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Salt Lake City Local Historic Districts



HISTORIC PRESERVATION RESOURCES

Salt Lake City Corporation - Design Guidelines & Draft Policy

Historic Landmark Commission Website - Home Page

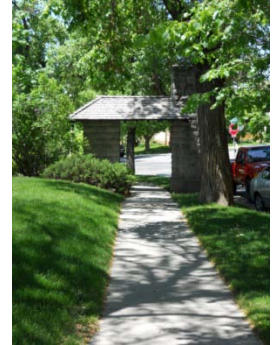
<http://www.slcgov.com/ced/hlc/default.asp>

Residential Design Guidelines 1999

http://www.slcgov.com/ced/hlc/content/Design_Guidelines_Book.asp

Draft Historic Preservation Plan 2010

<http://www.slcgov.com/ced/planning/pages/HistoricPresMP.htm>



State Historic Preservation Office - Financial & Other Resources

Tax Credits

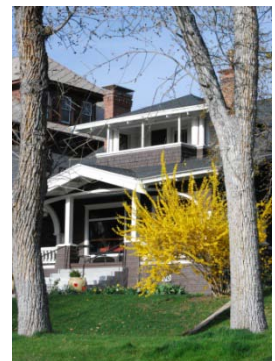
http://history.utah.gov/historic_buildings/financial_assistance/index.html

Historic Architecture

<http://history.utah.gov/architecture/index.html>

Contractors Directory

<http://history.utah.gov/apps/contractors.html>

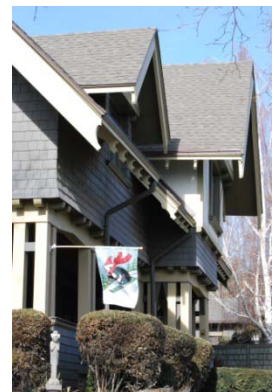


Utah Heritage Foundation

<http://utahheritagefoundation.com/>

Financial Support

<http://utahheritagefoundation.com/preservation-resources/financial-resources>



National Park Service - National Historic Preservation Standards & Technical Publications

Secretary of the Interior's Standards for Historic Preservation

<http://www.nps.gov/hps/tps/standguide/>

Historic Preservation Briefs

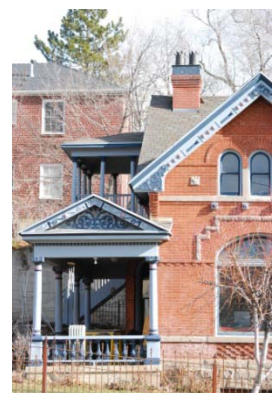
<http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>

National Trust for Historic Preservation - Resources & News on Historic Preservation

<http://www.preservationnation.org/>

Resources on Weatherization

<http://www.preservationnation.org/issues/weatherization/>



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QUESTIONS & COMMENTS

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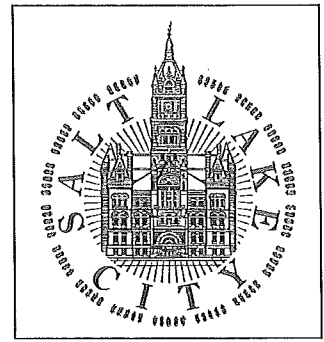
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Please leave your name, e-mail address, phone number and/or postal address to help us keep you up to date on the progress with the design guidelines

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OPEN HOUSE
PUBLIC CONTACT SHEET
September 12, 2011
Residential Design Guidelines
2011 Revision & Update

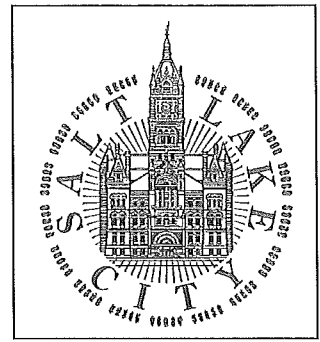


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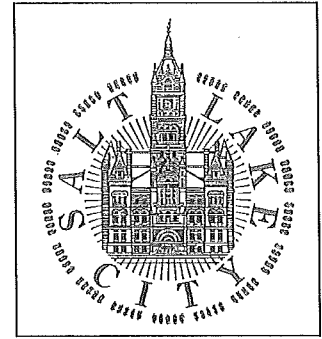
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Monday 12 September 2011

My name is David Garcia.

The first time I worked on an historic home was in Aspen Colorado in 1971. I was there for three years working as a laborer and carpenter, and that's where I fell in love with old houses. This affection continued during a 25 year spell in New Orleans Louisiana. On a sporadic basis, I've been involved in perhaps 20 old-house projects. Importantly, I have an appreciation for both the top-down aspect, overall look-and-feel, an architect or designer's perspective, and the bottom-up aspect, sifting through a stack of salvage pine wainscoating for grain match. I know materials well because I have worked with them, up close and personal, over many years.

With that background in mind, three points:

- The quality of Wood, particularly from a durability standpoint, is steadily getting worse. Because of the tendency to shrink and warp, for many purposes wood is, in my opinion, no longer a viable replacement product. This is particularly pertinent for porch and window rehabilitation / replacement. Factors: basic material characteristics, curing process
- Synthetic materials, specifically those which would be substitutes for wood, are getting better. In at least one instance, Hardie Board (cement board), the synthetic material is in my opinion, equal to or superior to wood in every respect.
- Early versions of Synthetic materials are usually ugly. A glaring example to my eye is vinyl fencing. A product which started truly ugly but has morphed to being visually almost acceptable is decking.

Three points: degraded wood quality, availability of synthetics, the synthetics tend to start ugly but migrate over time toward visually pleasing.

I applaud this review session today, and would urge such sessions be periodically scheduled, perhaps every two years. Periodic reviews enable a review of what is available in the marketplace and how such products might make sense to be on the "approved" list for historic homes. To me, the visuals are still the trump cards. With that in mind, I would hope that alternative non-wood items, particularly for selective aspects of porches and windows, can be constructively added to the approved list.

Materials Review

QUESTIONS & COMMENTS

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4025^s 6400 ✓ ✓ VCUT

84128 (801) 414 3637

MOISES GARCIA

Please leave your name, e-mail address, phone number and/or postal address to help us keep you up to date on the progress with the design guidelines

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CRAIG PAYNE Payne.ca@ZSC.COM 801 381 7181

ATTACHMENT D

Public Open House - September 12, 2011 Materials & Attendance