



Design Guidelines for
Historic Commercial Properties & Districts
in Salt Lake City

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Part of the content of these Design Guidelines is adapted from the adopted 1999 design guidelines prepared by Winter & Company, in association with Clarion Associates.

Draft Design Guidelines for Commercial Historic Districts in Salt Lake City 2010

The contents of these design guidelines are based on a document prepared for Salt Lake City by Thomason & Associates in close consultation with Planning Division staff.

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PART I

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PART I
Preservation in Salt Lake City



Cover Page Image:

The New York Hotel, located at 72 West 400 South, was constructed in 1906 for Orange J. Salisbury, a prominent mining and businessman of Salt Lake City. The building was designed by well-known architect Richard K. A. Kletting, who was also the architect of Utah's State Capitol Building.

1. Overview

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

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

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Boston (left) and Newhouse (right) twin structures, classically detailed and part of the Exchange Place Historic District.

PART I Preservation in Salt Lake City

The design standards set forth in Section 21A.34.020 of the City Zoning Ordinance provide the regulatory foundation for the review of proposals affecting the historic sites and districts in the city. The design standards can be found as Appendix A of this document. These advisory design guidelines have been adopted by the City to help evaluate and interpret the design standards. The basic approach is to identify, retain and rehabilitate those buildings and features that define the City's unique historic character. This emphasis is reflected through the use of terms such as retain, maintain, repair and replace in kind.

Included in this document is information on current preservation practices, recommendations for maintaining the site and setting of historic properties, and guidance for new construction. Photographs of buildings and architectural details in Salt Lake City are included to familiarize property owners with typical features and characteristics. These design guidelines will be supplemented by separate introductory and historic district sections that will be used for the residential and sign design guidelines.

Who should use these design guidelines?

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

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

Some properties originally constructed as residential buildings have been converted for commercial purposes. If the historic use of the building was as a residence, the building will be reviewed under the current residential design guidelines. This includes residential buildings that have been altered to accommodate offices or other commercial uses. However, if a building historically used as a residence underwent a major exterior conversion, such as the addition of a storefront to the main façade, and its appearance is more in line with that of a commercial property, then the storefront will be reviewed under the commercial design guidelines.

Financial Incentives

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

Tax Incentives for Rehabilitation

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

The State of Utah provides a tax credit for the rehabilitation of historic buildings occupied by owners or used as residential rentals. Qualified applicants can deduct 20% of all qualifying rehabilitation costs from their Utah income or corporate franchise taxes. To qualify, a building must be listed on the National Register or be a contributing building in a National Register-listed district, and be used for residential purposes after rehabilitation.

For more information on both tax incentives, contact the Utah State Historic Preservation Office at 801-533-3562 or visit the website at www.history.utah.gov/historic_buildings.



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



Identify, retain and preserve buildings of character, 122 West Pierpont Avenue.

Redevelopment Agency of Salt Lake City

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

Historic Overview

Salt Lake City was laid out in 1847 in an orderly plan that anticipated growth. Large blocks were bounded by wide streets oriented in cardinal directions. However, the plan made no provision for a business district. Main Street and other major thoroughfares were lined by residential “inheritances,” assigned to residents by the Church of Jesus Christ of Latter-day Saints. Early manufacturing in the agrarian village included scattered sites for milling, furniture making, spinning and weaving, but no central concentration of commercial activity.

Of necessity, a commercial district began to take shape. In 1850 James Livingston and Charles Kinkead erected Salt Lake City’s first store on Main Street, and other mercantile establishments soon followed, centered on the west side of Main Street between South Temple and 100 South Streets. These 1850s buildings were either adobe or frame, with adobe most prevalent. For roughly a decade, Salt Lake City’s commercial area was contained within a couple of blocks.

Fort Douglas opened in 1862, making Main Street and South Temple Street busy thoroughfares as merchants traveled between the fort and downtown and increasing commercial activity along Main Street. Commercial buildings became more refined during the 1860s—generally one or two stories high and one to three bays wide with gabled roofs and extended false “frontier town” fronts that made their roofs appear flat. Establishments included clothing stores, dressmakers and tailors, groceries, dry goods stores, bakers, hotels, restaurants, saloons, a telegraph office, bank, a blacksmith and livery stables.



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

A wave of growth and change swept through Salt Lake City’s commercial community with the completion of the transcontinental railroad in 1869, linking Utah to the rest of the country. With the celebrated driving of the “golden spike” at Promontory Summit just 80 miles to the north, Salt Lake City gained access to national markets.

A more complex economy developed locally, one based on cash rather than trade, and based on capitalism instead of subsistence. Most notably, the presence of the railroad opened the mining industry in Utah, and fortunes were made. Salt Lake City became more urban within a decade.

The railroad also enabled Salt Lake businessmen to keep pace with the architectural mainstream. By the mid-1860s a variety of styles—Neoclassical, Romanesque and Gothic Revival—were finding expression in the new masonry commercial buildings going up at a fast clip along Main Street.

PART I Preservation in Salt Lake City



ZCMI, Main Street between 100 South and South Temple Street (1868).

In 1864, Utah's first millionaire, William Jennings, built his Eagle Emporium on the southwest corner of Main Street and 100 South Street. Strongly Romanesque with Neoclassical elements, the two story building sported distinctive spires along its roofline. The Eagle Emporium is considered the oldest existing commercial building in downtown Salt Lake City.

In 1868, at the request of Brigham Young for a church-sponsored cooperative system, the building became Zion's Cooperative Mercantile Institution's (ZCMI's) first and main store. In 1876, the company constructed a larger building to the north on Main Street that housed a magnificent retail store. In rapid succession, other businesses began to fill in both sides of the street. The west side of Main Street, its numerous brick buildings distinguished by pronounced Romanesque arches, became the commercial center of the territory.

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

Meanwhile, in the railroad terminal area west of the central business district, Salt Lake businessman constructed warehouses and light manufacturing plants. This development was concentrated from about 300 West to 600 West. Today, the best concentration of these warehouses from the late 19th century remains as the Westside Warehouse National Register Historic District located between 200 South and Pierpont Avenue and 300 and 400 West.

The Union Pacific Railroad built a depot on South Temple at 400 West, while the Denver and Rio Grande Railroad located its depot on 300 South at 450 West. A network of rails began to work its way into the City. By 1900, the tracks of fifteen railroads extended into the central sections of Salt Lake City.

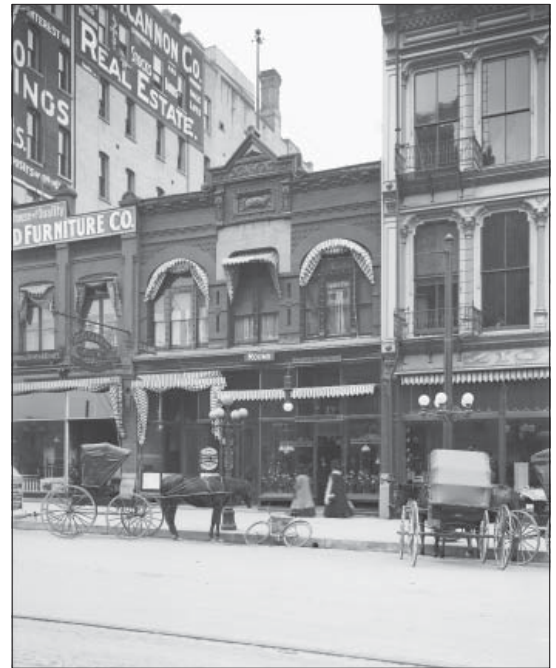


Kahn Brothers Wholesale Grocery shown in 1905.

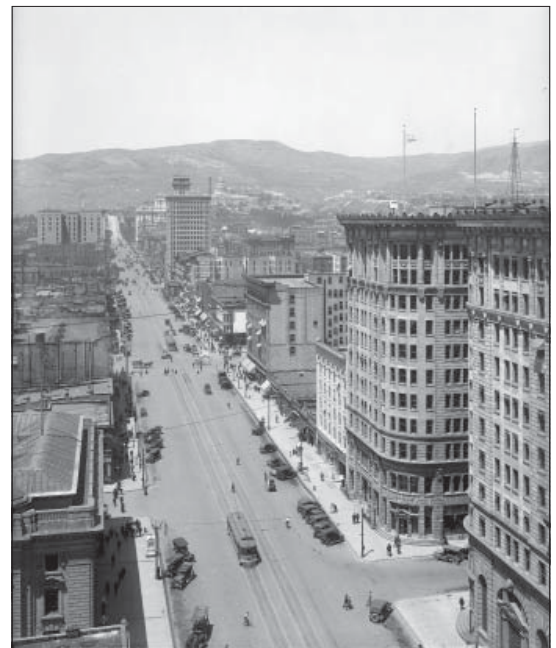
By the turn of the century, Salt Lake City's growing commercial district was complemented by impressive civic and religious buildings. The six-spired Salt Lake Temple was completed in 1892. Two years later, the elaborately sculptured Romanesque Revival style City and County Building, which also served as the state capitol, was completed. In 1906, the City saw the opening of a Classical Revival style Federal Building and Post Office. The new Union Pacific Station on South Temple Street featured a slate-shingle mansard roof typical of Second Empire styles and stained-glass windows inside. The Romanesque style Denver and Rio Grande railroad station, completed in 1909, quickly became a city landmark. In 1911 the opulent Hotel Utah, a fabulous example of Neoclassical style, opened with ten stories and 500 rooms at the northeast corner of South Temple and Main Streets. A beautiful representation of Renaissance Revival style, the Utah State Capitol was completed in 1915.

Commercial building during the early years of the 20th century was no less impressive. As the rising cost of downtown land made buildings taller than six stories desirable and as passenger elevators made them practical, Salt Lake City businessmen hired architects to design buildings of ten stories and more. The remarkable period of Romanesque building in Salt Lake City was over, and early skyscrapers had arrived.

The classically detailed Boston and Newhouse buildings on adjacent corners of Exchange Place were completed in 1910. Hailed as the City's first skyscrapers, these eleven-story buildings employed a protected steel frame and masonry facing. The Boston and the Newhouse were the work of Samuel Newhouse, who used his vast interests in local mining fields to develop a new non-Mormon financial center in downtown Salt Lake City.



This photograph of Main Street in 1909 shows the intermingling of earlier two-story commercial buildings with newer, multi-story buildings as Salt Lake City's economy benefited from the construction of rail lines.



Skyscrapers, like the 11-story Boston Building (1909), at Exchange Place and Main Street, became more common with the development of a lucrative mining economy.

PART I Preservation in Salt Lake City



Commercial Club Building at 32 Exchange Place (1908).



Kearns Building at 130-142 S. Main Street (1911).

Mormon-Gentile rivalry had always played a role in Salt Lake City commerce, but in the early 1900s this rivalry played out in the polarization of two commercial centers. The Mormon district tended to be concentrated to the north of 200 South. In contrast, the Gentile commercial center rested to the south in Newhouse's newly developed Exchange Place. On Exchange Place, Newhouse not only built the Boston, the Newhouse and the Newhouse Hotel, but he also donated land for the Commercial Club, financed the Chamber of Commerce headquarters and provided land for the Stock and Mining Exchange building.

During this period of rapid growth, even the City's early skyscrapers quickly changed architectural styles. The Kearns Building was completed in 1911 on Main Street. It rises ten stories above the street and is highly decorative in the Sullivanesque manner. Only a year later, the tallest building between the Missouri River and the west coast opened on Salt Lake City's Main Street. The sixteen-story Walker Building had a simpler façade, a harbinger of starker modern design to come.

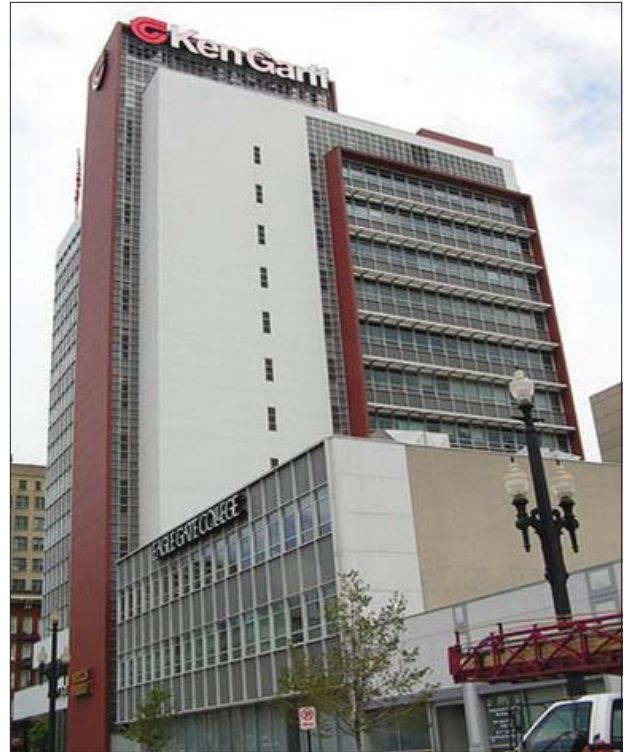
In addition to downtown development, neighborhood commercial buildings were constructed in the early 20th century. Commercial buildings were mainly groceries and markets on the corners of prominent intersections. In some cases, another building was added on to an existing building creating a distinctive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



F. J. Lucas Grocery at 267-269 West 200 South (demo.), shown in 1909.

Commercial expansion fueled by the region's rich mineral resources continued into the 1920s. Meanwhile, the City's population nearly tripled between 1900 and 1930, reaching 140,000. With the rest of the nation, Salt Lake City's economy plummeted following the stock market crash in 1929. The value of products from Utah's mines dropped 80% from \$115 million to \$23 million. By the winter of 1932-33, Utah's unemployment rate was nearly 36 percent. Understandably, construction of commercial buildings had come to a standstill.

Fortunately, the New Deal brought public works jobs to 30,000 Utahans. A few years later, World War II revitalized Utah's economy with war industries and military installations. Industrial expansion was a factor in the City's population, which reached 189,454 by 1960. The population of Salt Lake City dropped during the 1960's, mostly because of a trend toward suburban living. Several commercial and service centers were built in the suburbs, drawing businesses and residents away from the downtown area. To help counteract this movement, The Church of Jesus Christ of Latter-day Saints invested \$40 million in the 1970s in development of a downtown shopping mall, the ZCMI Center Mall on the east side of Main Street between 100 South and South Temple Street.



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

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

Salt Lake City's downtown construction boom continued into the 1970s, and in 1972 the twenty-eight story LDS Church Office Building was completed. This building was distinguished by its vertical emphasis and exterior of quartzite columns and narrow windows. Additional skyscrapers were built over the next several decades.

PART I Preservation in Salt Lake City



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



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

With the construction of modern skyscrapers, older blocks were razed to make way for new buildings. Many citizens were disturbed by the demolition of irreplaceable landmarks, and a preservation ethic emerged. Salt Lake City took a second look at the City's historic buildings, and classic older buildings began to see renovation. In recent years many commercial buildings along Main Street, Exchange Place and other sections of downtown have been rehabilitated using federal and state tax credits and other financial incentives.

In neighborhoods such as Capitol Hill and the Avenues few new commercial buildings were constructed after 1950. However, in Central City and along South Temple Street, a number of modern commercial buildings were built in the 1950s and 1960s. Influenced by the International Style, these buildings were designed with various exterior materials such as marble and stone panels and with steel and aluminum doors and windows. Most were built with flat roofs and minimal architectural detailing.

2. Building Types

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

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

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One-Part Commercial Block

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



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

Two-Part Commercial Block

The majority of commercial buildings in Salt Lake City can be characterized in form as two-part commercial blocks. These are buildings which have two primary components – storefronts and upper facades. Original storefronts are largely transparent and consist of display windows resting on bulkheads, transoms, and entrances with glass and wood doors. Upper facades have one or more floors of windows and decorative detailing such as brick, concrete or terra-cotta panels and cornices at rooflines. These buildings are generally two to four stories in height.



The building 342 West 200 South are representative of Salt Lake City's two-part commercial blocks.

Enframed Window Wall

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



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

Two-Part Vertical Block

The two-part vertical block is a building type of four or more stories constructed as a way to simplify and unify facades as buildings grew taller in the late 19th century. The buildings generally have two zones: the base of the building and the upper facade. The base is usually the storefront or storefront and similar designed second story with a continuous designed facade above. First floors typically served as commercial space while upper floors were used for a variety of purposes, including residential or office use, or additional retail space. The upper facade often repeats the design on each floor and then terminates at the roofline with a cornice or parapet. Numerous examples of this building type can be found in downtown Salt Lake City.



The Felt Building at 335-339 S. Main Street (1909) has a separate storefront zone and unified upper facade. The building is distinguished by its glazed terra-cotta and arched panels below the cornice.

Three-Part Vertical Block

The three-part vertical block building is similar to the two-part vertical block except that it has three separate and distinct zones. This building type is generally associated with tall buildings constructed in the early 20th century. It is related to the designs of architect Louis Sullivan who felt that buildings should have separate zones including a base, shaft and capital. Many of the older high rise buildings in downtown Salt Lake City are three-part vertical block designs.



The Commercial Club Building (1908) at 32 Exchange Place features inlaid panels of colorful mosaic tiles.

Arcaded Block

Arcaded block buildings are characterized by a series of evenly spaced, rounded arch openings on the primary facade. These arches can be one-story in height or extend over several stories. They reflect the large loggias or arcading built in Italy during the Renaissance and are often essential features of the Renaissance Revival style of the early 20th century. Arcaded blocks were often used for banks, large retail stores, post offices and theaters.



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

Vault

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



The Tracy Loan Trust Company (1916) was constructed at 151 S. Main Street. This vault design features a large central bay with a pedimented entrance flanked by Ionic columns. In addition to the entrance, the central bay is composed of a large window wall.

Temple Front

Temple Front buildings are derived from the designs of classical Greece or Rome and feature classical columns, pilasters and pedimented entrances. They are generally of one continuous design or composition across the width of the facade. They are usually two to three stories in height. The solidity and formal appearance of these buildings was popular with banks and other financial institutions.



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

Central Block With Wings

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



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

Enframed Block

The enframed block is generally two to three stories in height with most of the facade divided into bays by classical columns or pilasters. There is usually a continuous central bay section flanked by narrow bays at each end. The bays often display windows or other openings. This design was popular for public buildings, banks and other financial institutions.



The Federal Building and former Post Office at 350 S. Main Street (1906) is an example of an enframed block designed in the Neoclassical style. The building is distinguished by its long row of engaged Doric columns on each facade.

Neighborhood Shopping Commercial Centers, 1890-1960

As residential areas developed outside the downtown area, small individual businesses often clustered together on major streets to serve the residents of the neighborhood. The businesses were often small markets or groceries, drug stores and sometimes restaurants, dry cleaners or other service types. The buildings were typically one or two stories, housed a single business, and were owner occupied. The buildings were sometimes built in a row or had houses built in between. Built and owned by small business owners, the buildings generally were simple vernacular designs and did not display the high style architecture of downtown commercial buildings.

Characteristics

- One to two stories in height
- Simple architectural design
- Traditional storefront on first story
- Linear clusters along the street



The O. P. Skaggs building at 422-426 North 300 West (1926) is a good example of the type of commercial buildings built along 300 West.

Neighborhood Corner Commercial, 1890-1960

Often neighborhood commercial buildings were located on corners at primary cross streets within neighborhoods. These locations gave a business good visibility to potential customers and offered easy access. Corner commercial buildings were often two stories in height and featured a recessed corner entrance. In many cases the first floor business owners resided in rooms on the second floor. Neighborhood commercial buildings were also constructed in the middle of blocks but corner locations were preferred.

Characteristics

- location on corner lot or mid-block
- recessed corner entrance
- simple design



Corner entrances and corner lot locations gave neighborhood commercial buildings such as this one at 740 East 2nd Avenue (1891) easy access to customers.

PART I Preservation in Salt Lake City

House Stores, 1890-1940

Salt Lake City is distinctive in having numerous house store examples within the Avenues, University and Capitol Hill Historic Districts. This commercial building form combines commercial and residential structures in one location, but with distinct separate architectural units. The form is characterized by a one or two story commercial structure attached to a residential structure on a side facade. The commercial unit typically is the dominant structure and features a traditional commercial storefront. The residential unit is commonly set back from the facade of the commercial unit and features a more domestic, yet compatible, architectural design. This type of building form allowed business owners to maintain businesses on their own property and closely combine their work and living space, yet maintain distinctly separate spaces for each.

Characteristics

- one to two story commercial structure laterally attached to a one story residential structure.
- traditional storefront on commercial section
- domestic architectural design of residential unit
- residential units set further back from the street than commercial unit



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

Office Buildings and Medical Complexes, 1950-1980

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



348 E. South Temple Street (1961)

3. Architectural Styles

Architectural Overview

Salt Lake City contains a wide range of commercial architectural styles and designs. Historic commercial buildings in the City date from the late 19th century through the mid-20th century and reflect the City's commercial growth. The commercial buildings in Salt Lake City follow the stylistic designs of the period. Those built from about 1880 to 1910 generally display the influences of the Italianate and Romanesque styles. These styles placed an emphasis on round-arched windows, decorative cornices at the roofline and extensive decorative detailing on upper facades. Romanesque-influenced buildings also often featured a variety of materials on upper facades including stone arches and terracotta decorative panels.

By the early 20th century, commercial buildings exhibited the influence of the Colonial Revival and Neoclassical styles. Buildings with Colonial Revival characteristics were generally built with rectangular rather than arched windows and with classical detailing such as Doric and Ionic pilasters, and cornices with dentils and modillion blocks. Neoclassical designs featured a dominant entrance and large classical columns typically with Ionic or Corinthian capitals.

ARCHITECTURAL OVERVIEW	3 : 1
ROMANESQUE	3 : 2
COLONIAL REVIVAL	3 : 3
NEOCLASSICAL	3 : 3
SULLIVANESQUE	3 : 4
MODERNISTIC	3 : 4
INTERNATIONAL	3 : 5
LATE MODERN	3 : 5

As Salt Lake City grew and its residential areas expanded, many neighborhoods supported local commercial businesses that were housed in one or two story buildings on primary streets within residential areas. Often these neighborhood commercial buildings were located on prominent corners for high profile and easy access. These neighborhood commercial buildings tended to be simpler interpretations of the high-style buildings found downtown.

Advances in construction technology also led to the development of the first multi-storied buildings or “skyscrapers” during the early 20th century. Many of these reflect the Chicago School style, also known as Sullivanese after architect Louis Sullivan who popularized the modern design. These tall buildings emphasized their verticality through rows of windows within a steel frame grid pattern topped with a bold cornice.

PART I Preservation in Salt Lake City

In the 1920s and 1930s commercial buildings generally became more restrained in their use of detailing and many buildings were designed with simple inset concrete or brick panels on the upper facade. An increased emphasis on commercial marketing in the 1930s and 1940s led to the remodeling of storefronts with new materials such as colored glass known as Carrara glass, copper and glass display windows, and recessed entrances with terrazzo floors. Since World War II, some of Salt Lake City's commercial buildings have been remodeled with new storefronts and some upper facades have been concealed beneath false fronts. In some cases, changes to buildings that were made over fifty years ago can be architecturally or historically important, and in such cases are to be retained when the building is rehabilitated. Typical changes include the addition of Carrara glass in storefronts and terrazzo floor entrances, which gave the buildings a more modern appearance. In other cases it may be more appropriate to remove later additions when rehabilitating a building.

Romanesque, 1880-1900

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

Characteristics

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



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

Colonial Revival, 1900-1955

The Colonial Revival style recalls the symmetrical and unadorned architecture of the nation's colonial period. A widely dominant style in American residential architecture throughout the first half of the 20th century, Colonial Revival designs were also prominent in commercial architecture. The style emphasizes symmetry and balance and employs classical detailing such as dentil molding. Pilasters are often utilized to divide storefronts into a balanced facade. Decorative embellishments, if present, are minimal.

Characteristics

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



Neoclassical, 1895-1950

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

Characteristics

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



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

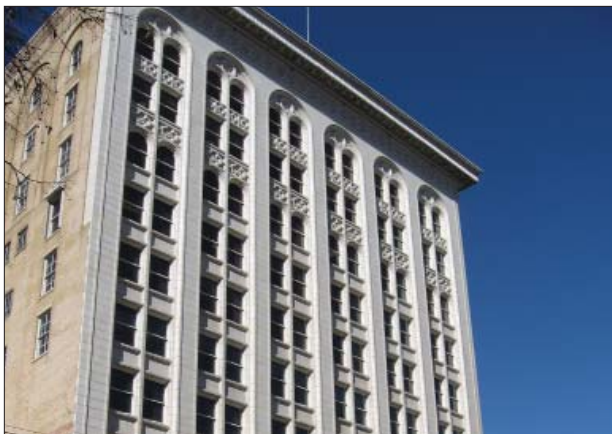
PART I Preservation in Salt Lake City

Sullivanese, 1885-1920

Tall commercial buildings, those over six stories in height, became possible in the late 1880s after advances in construction technology such as the use of iron and steel skeleton frames, wind bracing, elevators, and improved foundation technology became available. This new technology was initiated by Chicago architects in the late 19th century, and the tall commercial buildings that they produced became known as the Chicago School style. The Chicago architect best associated with the style was Louis Sullivan. His distinct designs divided the tall buildings into three divisions similar to a classical column: a base consisting of the lower two stories; a main shaft that emphasized the verticality of the building via piers between windows; and an elaborate projecting cornice, often of terra-cotta. Ornamental details often included foliate designs at the entrance and window divisions.

Characteristics

- multiple stories
- windows fill a large portion of wall space
- elaborate decorative cornice
- decorative embellishments at entrance
- piers between windows



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

Modernistic, 1930-1960

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

Characteristics

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



The McKay Jewelry Company at 157 S. Main Street (ca. 1950) features a restrained upper facade and original aluminum and glass storefront.

International, 1950-1970

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

Characteristics

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



The First Security Bank Building at 405 S. Main Street (1955) features an exterior curtain wall of glass, aluminum, and enameled porcelain panels.

Late Modern, 1950-1970s

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



PART II
Design Guidelines
Rehabilitation / New Construction

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1. Site Features

Context & Character

Site features and plantings are important elements that provide a context and setting for a historic building. The relationships between buildings, walkways, landscape features and open space together contribute to the distinctive character of a property and neighborhood. They also add variety in scale, texture and materials to the street scene, enhancing the public experience.

In its early years, downtown Salt Lake City originally had streets and sidewalks of dirt which were both dusty and muddy depending on the weather. As the City grew, sidewalks of wood planks were added and these in turn were replaced by brick and concrete sidewalks in the late 19th and early 20th centuries. Most commercial buildings were constructed directly adjacent to the public sidewalk, resulting in little need for retaining walls or similar features.

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

CONTEXT & CHARACTER	1 : 1
DESIGN OBJECTIVE	1 : 2
GENERAL	1 : 2



South Temple is a mature boulevard notable for its large older shade trees.



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



Historic wrought or cast iron fences provide visual richness and contribute to the unique character of the street scene.

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

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

Design Objective

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

General

1.1 Historically significant site features should be preserved and maintained.

- This can include original site features such as fencing, retaining walls and driveways.
- Grading profiles and designs in front of commercial buildings should be retained where they are a historic characteristic.
- Repair masonry retaining walls, walkways and drive strips using compatible mortar mixes and materials.

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

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

1.3 New site features should be designed to recognize and strengthen the sense of visual continuity and cohesiveness on a block.

- Design a wall to reflect those found traditionally.
- Design new landscaping to integrate with existing mature planting.
- Select indigenous plants suitable to the climate.

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

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

1.5 An outdoor dining area should be compatible with the character of the building and streetscape.

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



Outdoor activities enhance the pedestrian experience.

2. Storefronts

Context & Character

Storefronts are often the most prominent or important architectural feature of a historic commercial building. They attract attention, provide effective display space, invite pedestrian activity, allow natural light into the store and enhance the character of the street scene. A storefront's distinguishing design, architectural details and materials are character-defining features of the building and often help to convey its architectural style.

Historically, a storefront comprises the first story of a commercial building's primary facade and is visually separated from the upper floors of the building through design and architectural details. Common components of storefronts include awnings, display windows, bulkheads, pilasters, entrances, beltcourses and cornices. Large display windows allowed proprietors to showcase their merchandise and entice prospective customers into their stores. Many storefronts of the late 19th and early to mid-20th centuries featured recessed entrances, which simultaneously helped to extend the display area and draw pedestrians inward.

In the 19th and early 20th centuries, signs were an integral component of storefronts. Today, signs continue to play an important role in promoting a business and attracting attention, and usually contribute to the character of an area. Refer to the Design Guidelines for Signs for more information.

CONTEXT & CHARACTER	2 : 1
DESIGN OBJECTIVE	2 : 2
GENERAL	2 : 3
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WINDOWS & BULKHEADS	2 : 6
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Traditional storefronts tend to comprise similar design elements. (68 N. 'K' Street)



The bowed display windows at 140 E. South Temple Street are a unique feature of the building facade and district.



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

With changes in merchandising trends, technology and tenants, original storefronts were particularly vulnerable to remodeling. Storefronts from the 1920s to the 1940s reflect an important movement in merchandising and sales of the period and also are highly decorative in their designs. Materials such as marble, tile, and colored glass, commonly known as “Carrara” glass, were all used to update storefronts during these decades. Commercial buildings constructed in the 1950s and 1960s may also possess storefronts with historically significant materials and detailing. See also Chapter 2 on materials and repair.

Storefronts on older buildings which were altered within the past fifty years are often not compatible with overall building character and their removal may be appropriate when rehabilitation is undertaken. Later materials that may cover or conceal original or early storefront elements, should be removed with care to avoid damage to underlying historic materials.

Design Objective

Historic storefronts should be retained, repaired and restored if necessary. Later alterations that have achieved historical significance should be retained and preserved.

General

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

- Storefront components include display windows, bulkheads, transoms, doors, cornices, pillars and pilasters.
- Deteriorated or damaged storefronts and their components should be repaired to retain their historic appearance.
- Covering or concealing historic storefront components with modern materials should be avoided.

2.2 If a historic storefront has been altered or components are missing, consider reinstatement.

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

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

- The new design should take into consideration the proportions, dimensions and hierarchy of the historic building.
- A simplified interpretation of a traditional storefront is appropriate.
- The new design should be subtly differentiated so that a false historical appearance is not created.



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



This simply detailed storefront is typical of the early 20th century.



This is one design approach for replacing a missing storefront.



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



The awning fits within the window opening at 501 East 300 South.



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

Awnings & Canopies

Historically, shopkeepers commonly used awnings on their storefronts. Not only did they provide shelter for shoppers, but they also helped in climate control. Awnings were simple in design, sloped in form and fit within the opening they covered. Canvas fabric was most common for awnings prior to the 1940s, when metal awnings became prevalent. Awning use declined as air conditioning became more common after the 1940s. Today, they maintain a significant role in solar shading, regulating the amount of sunlight that penetrates building windows.

Early canopies were generally modest in detail and reflected the character of the building to which they were attached. As the design of buildings grew to be more elaborate, the detailing of canopies also became more sophisticated. Usually horizontal, they provided shelter and shade for the entrance or across the front of the building.

2.4 Preserve a historic awning or canopy when feasible.

- Maintain and repair existing original elements of awnings and canopies.
- Replace in kind only those parts that are beyond repair.
- Substitute materials may be considered if they convey the same visual appearance of the replacement part.

2.5 If a canopy has been altered or is missing consider restoring it to the original design.

- Use photographic evidence to determine the original design of the canopy.
- Where an original canopy is missing, and no evidence of the original design exists, consider using a simplified interpretation of a traditional canopy as a replacement.

2.6 Replacement awnings of historical designs should be selected.

- Simple shed awnings are appropriate for rectangular openings.
- Arched awnings may be appropriate for arched openings.
- Awnings may be retractable or fixed in place.
- The use of bubble, concave, or convex awning forms is discouraged except where used originally.

2.7 New awnings should be designed and placed so that they do not span or detract from character-defining details and features of the building.

- Storefronts are an appropriate location for awnings.
- If pilasters or columns define the storefront, place awnings within this framework rather than overlap the entire storefront.
- Transom lights of prism glass or stained glass are important features of a building and should not be covered with an awning.

2.8 Awnings should be of materials used historically such as canvas.

- Alternative materials may be considered if they resemble canvas in appearance.
- Metal awnings may be appropriate for some building styles.
- Internally lit awnings and vinyl awnings are generally inappropriate.

2.9 Solar panels should not be placed on front facade awnings or canopies.

- Solar collectors should be installed in an unobtrusive location.

2.10 Refer to the Design Guidelines for Signs for appropriate advertising space.



This shed awning draws attention to the window at 736 North 300 West.



Awnings are generally simple in design, angled and fit within the building opening.



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



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



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

Windows & Bulkheads

Display windows and bulkheads are essential elements of traditional storefronts which provide a sense of scale and aesthetic quality to the facade of a commercial building. The arrangement, proportions and design of openings (“fenestration”) are important design elements of the architectural composition. Traditional storefronts of the late 19th and early to mid-20th centuries featured large plate glass windows at the street level of the facade to display merchandise. The lower panels or bulkheads on which the display window rest are often of wood or brick.

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

2.11 Original window configurations and bulkheads should be preserved and maintained.

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

2.12 Design a replacement window and bulkhead that reflects the traditional hierarchy of storefront elements.

- If original display windows or bulkheads are missing or deteriorated beyond repair, replace with new to match the originals.
- If the original window design is unknown, a replacement window should maintain the traditional proportions and transparent quality of a storefront.
- Where the original bulkhead design is unknown, a complementary replacement design in wood, masonry, metal or other material that is compatible with the facade may be used.
- Tinted glass is only appropriate if it was used historically.

2.13 Transom lights should not be obscured.

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



An original tile bulkhead at 422-426 North 300 West.



Bulkheads act as a platform for display windows.



Wood doors on the Utah Commercial & Savings Bank Building at 22 East 100 South.



Traditional storefronts consisted of recessed single or double doors flanked by display windows.



These three center bays are framed by four freestanding Ionic columns. Salt Lake Stock and Mining Exchange, 39 Exchange Place.

Doors & Entrances

As points of entry, doors and entrances are important visual elements of commercial buildings. Common door designs for commercial properties of the late 19th and early to mid-20th centuries are single-light wood or metal forms, varying from simple flush or paneled designs to those with elaborate decorative detail. Double doors are common, and many entrances feature transoms of a decorative nature. Traditional materials include wood and various metals, often with glazing. Because they are a key focal point of commercial properties, major alterations to entrances or replacement with inappropriate doors can severely affect the character of a historic building.

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

- Primary doors, or those on the main facade, should be preserved.
- Original framing such as jambs, sills, and headers of openings should be retained and maintained.
- Removing or altering original doors, surrounds, transoms, or sidelights should be avoided.
- Filling or partially blocking historic door openings is inappropriate.

2.15 Repairs to deteriorated or damaged historic doors should maintain the historic materials.

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

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

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

2.17 New openings should be located on side or rear facades rather than the main facade to minimize visual impact.



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



Staircases & Steps

Because of changes in grade along Salt Lake City's streets, not all commercial entrances are at street level and some commercial buildings have exterior steps or staircases as part of their original design. Staircases and steps that are original to a site are therefore important character-defining features of a historic property.

2.18 Original staircases and steps should be retained.

2.19 Repairs should be made with similar materials.

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

2.20 If the original steps are beyond repair, replacement stairs should match the originals or complement the character of the building.

2.21 Adding exterior staircases or steps to key building facade where none historically existed should be avoided.

2.22 The design of additional handrails should contribute to the architectural character of the building.

- Historic stairs or steps that never had handrails may have wood or metal handrails added if they are compatible with the style and design of the building.
- New or replacement stairs or steps can be designed to include handrails that are simple in design.



A progression of spaces between the street and the building, including a walkway, steps and landscape features, is typical of most buildings along South Temple.

Lighting

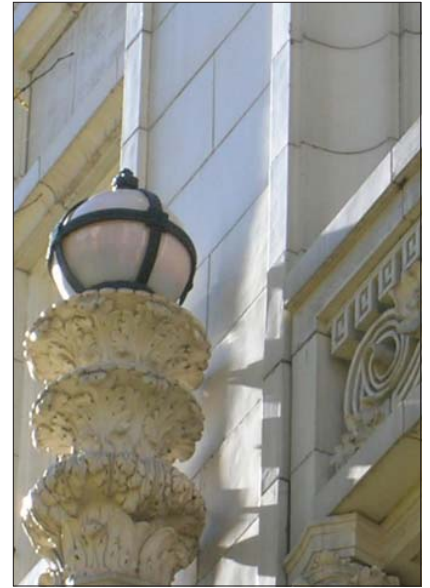
Adequate exterior lighting has long been an important consideration for business owners. The advent of electric lighting enabled store owners to call attention to their entrance and display windows and permitted shopping at night. Original light fixtures contribute to a building's unique historic character and detail, and help to convey a sense of time and place.

2.23 Historic light fixtures should be preserved and maintained.

- Deteriorated or damaged historic light fixtures should be repaired using methods that allow them to retain their historic appearance.

2.24 Replacements for missing or severely damaged historic light fixtures should replicate the originals where possible.

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



Historic lighting provides distinctive detail to the Kearns Building at 136 S. Main Street.



Architectural lighting provides illumination as well as ornamentation on the Commercial Club Building at 32 Exchange Place.

Additional Information

Jandl, H. Ward. *Preservation Briefs 11: Rehabilitating Historic Storefronts*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior. 1982

www.nps.gov/history/hps/tps/briefs/brief32.htm



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

2.25 New exterior light fixtures should be simple in design and appropriate to the scale and character of the building.

- If modern light fixtures are desired as replacements or where light fixtures previously did not exist, ensure that they are unobtrusive and shield the light source.
- The use of exterior spotlights on a key character-defining facade is discouraged.
- Light fixtures that are installed in a way that damages or obscures architectural features or other building elements should be avoided.
- Lights should be positioned in a manner that enhances visibility without detracting from the building's historic character.

3. Building Materials & Finishes

Context & Character

The exterior surfaces of a building are important elements to a building’s composition and relationship with adjacent buildings. The distinctive qualities of building materials, including pattern, texture, finish and color, add character and scale. Many buildings in the districts are distinguished by their masonry wall surfaces (brick, stone, terra-cotta). There are a few frame buildings, but wood is frequently the material used for window and door framing, trim and moldings. Glass is usually a character-defining feature for storefronts. Ornamentation, such as columns, piers and pilasters of the storefront, is of various materials including metals.

In the mid-20th century a number of new materials were introduced for use on commercial building facades. These include colored glass, also known as “Carrara Glass” which was a popular material for storefronts in the 1930s and 1940s. Other storefront materials include aluminum and stainless steel for display window surrounds.

During the 1950s, the use of thin veneers for exterior sheathing became popular and these materials included marble and other stone. The use of porcelain panels was also introduced during these years. Concrete panels and glass curtain walls were used for Salt Lake City’s high rise commercial buildings in the 1950s and 1960s.

CONTEXT & CHARACTER	3 : 1
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The decorative combination of contrasting masonry materials, color and texture is used to full architectural effect at 328 S. Main Street.



Brickwork, combined with contrasting masonry details, can enhance the appearance of a building facade.



Masonry can be worked to create unique classical detailing.



Rounded arches and textured masonry are common features of the Richardsonian Romanesque style. Utah Commercial and Savings Bank, 22 East 100 South.

Design Objective

Primary historic building materials should be preserved in place whenever feasible. Retard deterioration or prevent damage through routine maintenance and repair. If damaged, repair or minimal replacement with matching material should be the objective.

General

3.1 Historic building materials, such as brick, stone, terra-cotta, cast concrete, mortar, wood, stucco and metals should be preserved and maintained.

- Harsh or abrasive cleaning treatments should be avoided.
- When the material is damaged, then limited replacement, matching the original, may be considered.
- Covering or concealing historic building material should be avoided.

Masonry

Masonry includes a range of building materials, such as stone, brick, terra-cotta, concrete and stucco. Brick and stone were the most prevalent types of masonry used in Salt Lake City. The unique scale, texture, color and finish of the brick or stone used in a given building are important character-defining features.

The color, texture, and joint profile of the historic mortar are also important characteristics. Soft mortar with a high ratio of lime was traditionally used in masonry buildings constructed prior to the 1930s. Relatively low proportions of Portland cement were used if any. Harder mortars appear in more modern buildings.

If properly maintained, masonry can last indefinitely. The keys to brick and mortar preservation are to keep water out and to apply the correct type of mortar when repairs are needed.

Treatments of historic masonry including cleaning, strengthening, repointing, etc, can be complex and it may be necessary to consult with a historic architect, architectural conservator, or experienced contractor to determine the appropriate treatment.

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

3.3 When cleaning masonry, use the gentlest means possible.

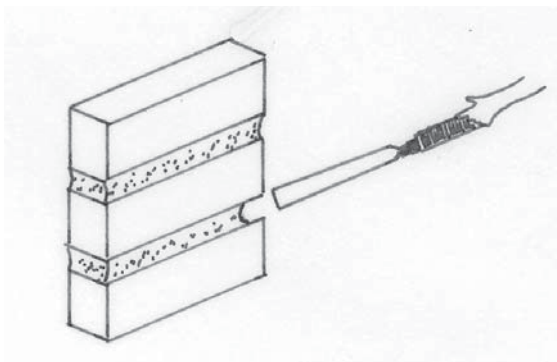
- Historic masonry should only be cleaned when necessary to halt deterioration or to remove graffiti and stains.
- When cleaning masonry, it is advisable to test a small area first to ensure the procedure and cleaning agent are compatible with the masonry.
- The use of detergent cleansers to remove dirt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



Variations in brickwork color, texture and pattern can provide interest to a relatively simple street facade.



The appearance and integrity of original masonry can be successfully maintained through appropriate repair. Commercial Club Building, 32 Exchange Place.



Hand tools are preferred when removing mortar.



Hard impermeable modern mortars force moisture through the more permeable brick and allow mechanical stresses to be relieved through the softer brick which may lead to cracking, spalling and erosion. Here, new mortar fails to match the original.

3.4 Masonry materials should be protected from water deterioration.

- If water is penetrating historic masonry, water-repellent coatings can be used.
- There are very good non-paint related treatments that are highly effective in strengthening damaged sandblasted or abrasively cleaned masonry and rendering it more water repellent and resistant to the elements.
- Avoid the use of silicone-based sealants on masonry walls they do not allow the brick or stone to “breathe” and can trap moisture within walls.
- Proper drainage is essential to ensure that water does not collect and penetrate flat, horizontal surfaces or accumulate in decorative features.
- Positive drainage away from masonry foundations should be provided to minimize moisture migration from the ground.

3.5 Covering or concealing original masonry surfaces with other materials such as stucco, metal or vinyl should be avoided.

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

- Power tools can readily damage masonry and are not recommended when removing mortar.
- Hand tools allow for precision work and help to avoid damage to adjacent brick and stone.

3.7 When repointing is necessary use mortar mixes similar to the original.

- New mortar should match the original mortar in width, depth, color, joint profile, and texture.
- It is important to use a mix that is softer and more permeable than the masonry units to ensure the preservation of the historic masonry.
- Hard and impermeable modern mortar is inappropriate for repointing older brick and stone because it will force moisture through the more permeable softer masonry accelerating deterioration.
- Modern mortars may contain harmful soluble salts that further accelerate brick and stone deterioration.
- Water-driven deterioration mechanisms like freeze-thaw will be relieved in the masonry rather than the mortar if the latter is harder than the former.

3.8 Historic masonry should remain unpainted.

- Painting masonry that has never been painted should be avoided.
- Painting masonry can seal in moisture already in the material, not allowing it to breathe and causing extensive damage over time.
- Painting masonry establishes a future cycle of periodic repainting.



Painting brick changes the character of a building.

Wood Siding



Shiplap siding



Clapboard siding

Wood

Wood has been used historically for framing, cladding, trim and decorative features. These elements contribute to the authenticity of the building as a historic resource. Historic wood building materials were generally carefully selected, seasoned and resilient. Original woodwork will last a long time with periodic maintenance.

3.9 Original wood features should be preserved and maintained.

- Loss of original wood features will adversely affect the historic character of a building.

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

- Repair wood features by patching, splicing, consolidating or other reinforcement treatments.
- If portions of the woodwork must be replaced due to deterioration, match the dimensions, profile, detail and finish of the original.
- Replace in kind an entire wood feature that is too deteriorated to repair.

3.11 Exterior woodwork should be cleaned with the gentlest means possible.

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

3.12 Historic wood should be protected from deterioration.

- If the building had a painted finish historically, it should remain painted.
- Properly prepare new and old wood surfaces first and apply a coating such as paint to help protect the wood from moisture and ultraviolet light.
- Paint removal should be considered only where paint is damaged or has lost its bond to the surface.
- Proper drainage should be provided to minimize decay.
- Paint color is not reviewed.

3.13 Original wood siding should be retained and preserved.

- Removing deteriorated siding that can be repaired in place should be avoided because significant damage may result from its removal.
- If portions of the siding must be replaced, match the style, dimensions, profile and finish of the original siding.
- Only siding that is deteriorated and beyond repair should be removed.

3.14 Synthetic or substitute materials such as vinyl, aluminum and asbestos are not recommended as replacement siding materials on earlier historic buildings.

- Generally, synthetic or substitute sidings do not adequately replicate siding of traditional materials and greatly detract from a building's historic appearance.
- These types of materials might be suitable for buildings constructed in more recent decades if the materials were used originally.



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



The wood framing distinguishes this historic window design, profile and detailing in an upper story window treatment.

Maintenance Tip for Windows

- *Protect woodwork with a good coat of paint.*
- *Prepare the surface or substrate well prior to applying new paint.*
- *Use special procedures for removal, preparation for new paint, or encapsulation of older paint layers that may contain lead.*



3.15 Original wood building materials should not be covered.

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



Metals

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

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

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

Original materials demonstrate a record of labor and craftsmanship of an earlier time that is lost when it is replaced.

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

- Soft metals such as bronze, lead, tin, and copper should be cleaned with appropriate chemical methods because their finish can easily be damaged with abrasive methods.
- Use the gentlest cleaning methods for cast iron, wrought iron and steel to remove paint buildup and corrosion.
- If hand-scraping and wire brushing have proven ineffective, low pressure dry grit blasting (less than 100 pounds per square inch) may be appropriate as long as it does not damage the surface.

3.18 Metal features should be repaired by patching, splicing, or otherwise reinforcing the metal using recommended preservation methods.

- For extensively deteriorated or missing parts, repair may also include limited replacement in kind or with a compatible substitute material.
- Substitute material should be physically compatible with the original metal and have no possibility of a galvanic reaction.

3.19 Missing elements should be replicated with new metal to match the original as closely as possible in texture, profile, and appearance.

- There may be sufficient documentation for an accurate reconstruction of the original.
- In some situations, substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used.



Decorative metal detailing is a significant characteristic of the street facade.



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



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



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



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

Tinted Glass, Marble & Stone Veneers, Concrete Panels, Porcelain & Aluminum

Beginning in the mid-20th century, a new generation of stores, office buildings and medical complexes became incorporated into Salt Lake City's commercial and sometimes residential districts. These buildings introduced a number of new cladding materials for building facades, including tinted glass, aluminum and stainless steel for window surrounds, porcelain panels, concrete panels and glass curtain walls. Some of these materials are no longer manufactured, and pose a challenge to match, repair or replace.

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

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

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

Paint

Historic buildings clad with wood siding were typically painted to provide a weather protective coating. Some stucco and concrete buildings may also have been painted. Property owners are encouraged to use historic color schemes when performing regular painting maintenance of wood surfaces, which visually unifies the elements of a historic building.

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

- The painted surface of historically painted buildings or features should be maintained.
- Masonry buildings that have never been painted should not be painted.
- Consider removing paint from previously painted masonry surfaces that were not painted historically.

3.23 Use non-abrasive methods to remove paint and protect historic materials during removal.

- To remove paint, non-abrasive methods such as chemical cleaning, hand-scraping, or hand-sanding should be used.
- Remove damaged or deteriorated paint to the next sound layer.
- Abrasive or high-pressure removal methods can be destructive and should be avoided.
- If continuous patterns of deep cracks and/or extensive blistering and peeling occur, remove the old paint completely before repainting.
- Apply a protective paint coating following proper surface preparation.
- Use special methods for removal of older paint layers that may contain lead.

Safety concerns relating to handling lead-based paint should be borne in mind when working with paintwork dating from before 1978. There are a series of recommendations and/or requirements for lead-safe working which should be reviewed prior to any work. Lead-based paint should not be considered a reason to remove and replace historic, character-defining materials or features, including windows, doors details and trim. There are remedial techniques which can be used to either safely remove or encapsulate any lead-based paint. See the accompanying links for further information.

www.preservationnation.org/issues/lead-paint/
www.nps.gov/history/hps/tps/briefs/brief37.pdf



Color contributes to the character of the building at 128 S. Main Street.

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

- Sample paint history in a discrete location, using a simple means of sanding through each layer revealing the color of different paint layers over time.
- Professional paint analysis and color matching is also an option.
- If the color scheme is not known, use historic paint schemes as a basis for decision on a new color scheme.
- Use a comprehensive color scheme for a building's entire exterior, so that upper and lower floors and subordinate masses are seen as components of a single building.

Additional Information

Masonry & Ceramics

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4. Windows

Context & Character

Windows are some of the most significant architectural features and visual components of a historic building. Window design, placement and arrangement (“fenestration”) all help to convey the early character of a building. Just as windows define the character of a building, they also contribute to the unique visual and historic qualities and character of a neighborhood or downtown.

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

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

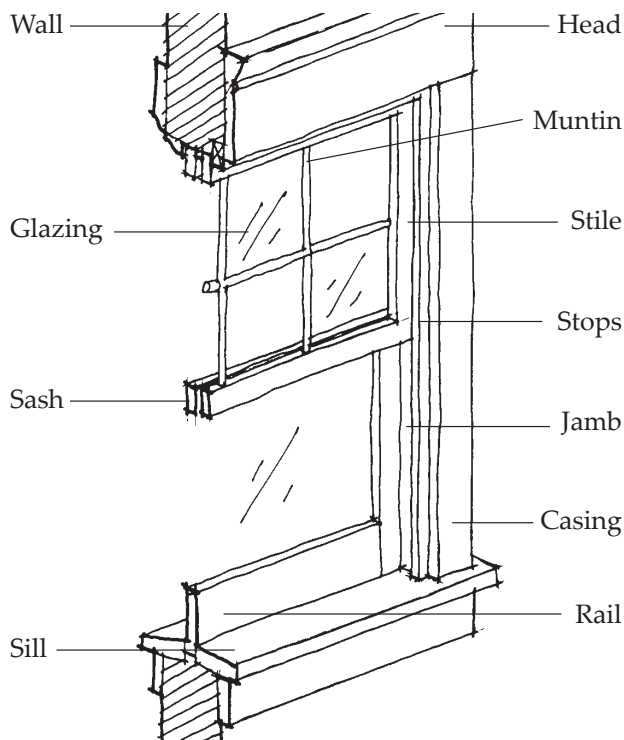
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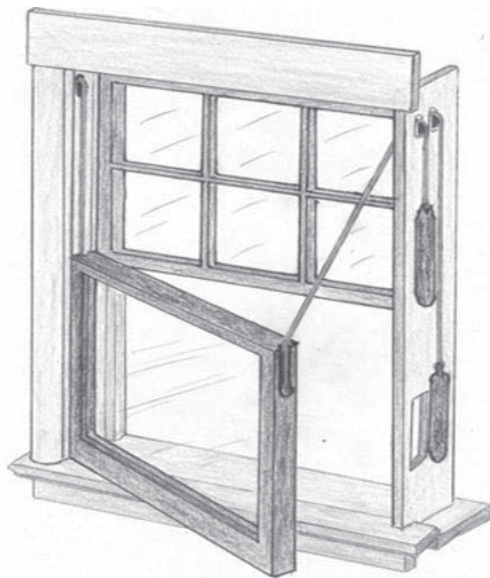
Window configuration and detailing can be important to the composition of a facade.



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



Double-hung window components



Profile of typical sash weights and cords.

Energy efficiency is a common concern when considering window alterations, and is frequently cited as a reason to install modern replacement windows. Most historic windows are inherently energy efficient and durable. They can be made more energy efficient with proper maintenance and by installing weather-stripping. Adding internal or external storm windows will also improve the thermal efficiency of a window. These treatments can match or exceed the performance of replacement windows. They also have distinct cost advantages over the replacement of original windows.

Design Objective

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

General

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

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

4.2 The traditional ratio of window opening to solid wall (“solid to void”) should be maintained on a primary facade.

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

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

- Changes to original window openings in a key character-defining facade should be avoided.
- The proportions of the original window should be respected and retained in any alterations or repair.

4.4 The functional and decorative features of early or original wood windows should be retained and repaired if necessary.

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



The pattern and alignment of windows is essential to the facade composition.



Steel frame windows are characteristic of many historic buildings of the 20th century.

4.5 Upgrade historic steel windows through routine maintenance, repair and weatherization.

- Remedial work will restore the profiles of the opening and fixed sections of the frame and the precise fit of the original frame.
- Caulk around the masonry openings and apply weather stripping to reduce air infiltration, and enhance energy and acoustic efficiency.



The number and position of glass panes in a window are important character-defining features of a building.



Regular maintenance is essential and will markedly improve the longevity of a historic window.

Maintenance Tips for Windows

- *Maintain a good coat of paint on all exposed surfaces.*
- *Replace old cracked glazing compound.*
- *Install new weather-stripping to reduce air leaks.*

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

- The acceptability of any replacement window is based upon matching the appearance of a historic window through appropriate dimensions, profile, finish, depth of frame, and the appearance of true divided lights.
- Using the same material as the original is preferred.
- When replacing a historic window, it is important to retain original window casings and trim when possible.
- Match the replacement window to the original in the number, position and size of glass panes. True divided lights are preferred.
- In some cases exterior applied muntins may be appropriate if the appearance of the muntins will match that of the original in dimension, profile and detail.
- Alternative materials may be appropriate in secondary locations if the appearance of the window will match that of the original in design, dimension, profile and finish.

4.7 Missing original windows should be replicated to match the original.

- Consult historical, pictorial and physical documentation to help determine the original design.
- Match the original window in style, frame, sash, glazing and muntin configuration.
- Use materials that match the original.
- A new design may be appropriate if it is compatible with the window opening and historic character of the building.

4.8 A new window opening may be appropriate in a less public location if the design of the window is compatible with the historic character of the building.

Storm Windows

The installation of storm windows can help in lowering energy costs and improve acoustic efficiency. Storm windows also provide additional protection from the weather and can be an effective tool in retaining historic windows. They should, however, be carefully integrated with historic framing and details.

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

- The installation of a storm window, combined with weather-stripping, will notably enhance energy conservation.
- Consider installing a storm window on the interior if feasible. This will allow the external character and profile of the original window to be seen.
- If a storm window is to be installed on the exterior, match the design of the original windows and keep it as simple as possible.
- A storm window should fit tightly within the window opening without the need for subframes, and be set back from the plane of the wall surface as far as possible.
- Select painted wood, anodized aluminum or baked enamel storm windows, preferably matching the materials of the original or historic windows.

Security Doors & Windows

Security can be an important issue to commercial businesses, with many owners choosing to install security doors and windows to protect their properties. There are increasingly broader options for security including the addition of alarms and video surveillance.

4.10 Keep security doors and windows to rear and side facades wherever possible.

- Entrance doors and windows on a character-defining facade are key visual elements of historic building. Security doors and windows can detract from the building's historic appearance.

4.11 Where security doors or windows are installed, they should not detract from a building's historic character and appearance.

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



Security bars are more appropriate on side or rear facades.



Installing security bars on the inside of windows is a solution that accommodates both design and security considerations.



Lower level windows may be protected by unobtrusive security measures.

4.12 Match security doors and windows to the historic door.

- Security doors and windows with ornate or decorative grillwork can obscure historic features and if so should be avoided.

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

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

Additional Information

Maintenance, Repair, Weatherization & Energy Efficiency

"How to Restore Sash Windows", "Window Repair Tips", & "Glass Replacement" *Old House Journal*
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5. Architectural Details

Context & Character

Architectural details are essential to historic character, defining building styles, exhibiting design and craftsmanship and adding visual interest. Architectural details can include columns, pilasters, window hoods and surrounds, brackets, cornices, windows, decorative panels and other ornamentation. A variety of finishes and materials, including brick, stone, concrete, metal and tile, are used to provide unique features to individual buildings. Character-defining features of historic buildings collectively contribute to the design vitality, human scale and visual continuity of a street scene. Refer to Chapter 3 for appropriate repair of materials and methods.

Design Objective

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

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



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



Decorative keystone of the Commercial Club Building at 32 Exchange Place.



Molded terra-cotta rosettes adorn the facade of the Kearns Building at 136 S. Main Street.

General

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

- Proper care and maintenance will help to ensure the integrity and longevity of historic features.
- Avoid the removal or concealment of original architectural features to prevent undermining a building's overall historic character.
- It may be necessary to consult with a historic architect, architectural conservator or experienced contractor to determine the appropriate treatment.

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

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

5.3 When repairing deteriorated or damaged historic architectural features, retain their historic appearance and as much of the building's historic material as possible.

- For decaying wood, it is appropriate to apply epoxy to strengthen damaged areas and fill in small openings.
- For large areas of decay, cutting out damaged areas and piecing-in new wood into the gap are appropriate.
- For light metal corrosion, hand scraping, hand chipping and use of a wire brush are appropriate ways to remove rust and damaged paint.
- With heavy corrosion on architectural metals, alternative methods include low pressure grit or sand blasting, flame cleaning, and chemical treatment.
- Adjacent materials such as masonry, glass, and wood should be covered during grit or sand blasting for their protection.
- Metal pieces should be painted or sealed immediately following rust and paint removal. Epoxies may be used to fill small gaps.



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



Decorative embellishment plays a significant role in the facade composition of the Alta Club at 100 E. South Temple Street.



Classical adornment at the Salt Lake Stock and Mining Exchange, 39 Exchange Place.



Cornices and balustrade add classical detailing to the street facade at 151 S. Main Street.



An ornate cornice crowns the Herald Building at 169 S. Main Street.

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

- Replacements to the original should match in design, proportion, and detail.
- Original features may be documented through photographs, drawings, graphics, or physical evidence.
- Where no such evidence exists, a simple design in keeping with the building's historic architectural style and period is appropriate.
- Replication with the same material is encouraged.
- Substitute materials may be considered if:
 - They successfully match the original detail appearance.
 - Are not readily visible from the street, such as along upper facades and cornices.
 - Have an established record for durability and weathering.
 - They are installed in a manner that tolerates differences in physical properties between materials.

5.5 Adding architectural features to buildings where none historically existed will adversely affect historic integrity and should be avoided.

Cornices & Parapets

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

5.6 A historic cornice or parapet should be preserved and maintained.

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

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

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

5.9 Adding cornices or parapets to a building should be avoided if the building appears to have never had such a feature.

- This will detract from the building's integrity.



Salt Lake City commercial buildings offer a wide variety of cornice styles and materials, each helping to create the distinct character and identity of the building.



Broadway Hotel, 222 West 300 South.



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

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

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

Additional Information

One of the best sources for historic photographs is **Utah State Historical Society**, which maintains early photographs for thousands of buildings.

archives.slco.org/recMgmt/recMgmt.html

6. Roofs

Context & Character

Roof shape and design are major features of historic buildings. Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of the building. Roof pitch, profiles, materials, size, and orientation are all distinct features that convey the historic character of a building. Repetitions of similar roof forms along a street or block create or add to the sense of rhythm, scale, and cohesiveness.

The most common roof forms for commercial buildings are flat or shed roofs, with gable and hipped forms being less common. Traditional materials include wood, slate and tile. Associated detailing may include parapets, cornices and decorative elements such as finials and cresting. In many cases, these are an expression of the building's architectural style.

Design Objective

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

General

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

- Removing original or early roofing material that is in good condition should be avoided.
- Avoid altering the angle of an original roof.
- Original features including parapets, cornices, decorative features and chimneys should be retained.

CONTEXT & CHARACTER	6 : 1
DESIGN OBJECTIVE	6 : 1
GENERAL	6 : 1
CHIMNEYS	6 : 2
GUTTERS & DOWNSPOUTS	6 : 3
SKYLIGHTS	6 : 5
ADDITIONAL INFORMATION	6 : 5



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



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



A decorative chimney can be a unique element of the city's skyline.



This chimney is incorporated into the building facade.

6.2 Materials that convey a scale and physical quality similar to those used historically should be used where replacement is necessary.

- Style, texture and color are important characteristics.
- 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.

6.3 The profiles associated with the original historic eave depth should be preserved.

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

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

- New roof elements should not be highly visible from the street or obscure original features.

Chimneys

The design of a historic chimney may be decorative as well as functional. A chimney may be integrated into a building wall or it may form an important part of the roof profile, adding to the visual quality of the surrounding skyline. Removing an original chimney may adversely affect the architectural integrity of the building.

6.5 Original chimneys should be retained and repaired.

- Care for chimneys should follow the guidelines for brickwork/masonry in Chapter 3.
- Match the original material, color and shape as closely as possible when making repairs and finding replacement material.
- A disused chimney should be retained, but may be capped in an unobtrusive manner.

6.6 Consider reconstructing a previously existing historic chimney if historical documentation supports that it was a significant feature of the building and previously removed or damaged.

6.7 Chimneys may be supported for seismic stability.

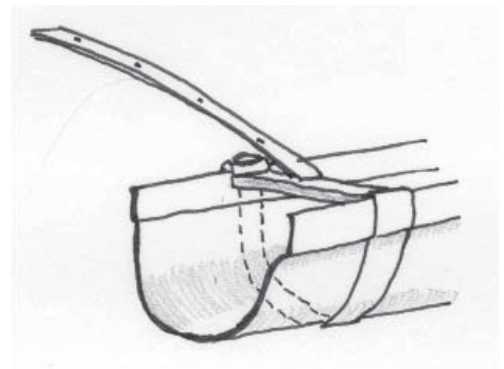
- Physical structural supports may include metal straps or brackets anchored to the roof framing.
- Seismic upgrades should not be over-engineered.

Gutters & Downspouts

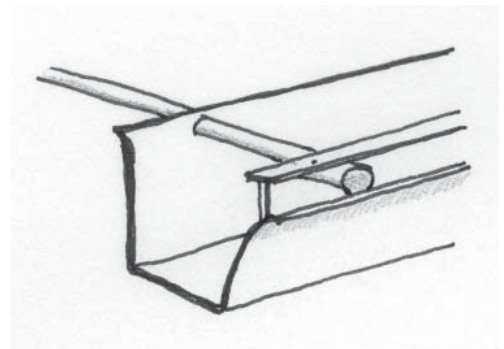
Gutters and downspouts are important utilitarian elements used to safely convey water away from buildings. Some historic buildings were clearly built with gutters and downspouts. Boxed or built-in gutters, an internal gutter system integrated within the structure of a roof, are the type most used through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



Chimneys can be an integral part of the roof composition.



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



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



Underground downspout extensions move water away from the foundation.



An appropriate downspout and splash block.

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

- Existing boxed or built-in gutters should be retained and kept in good working order.
- Deteriorated or damaged historic external gutters should be repaired to match wherever possible.
- Perform seasonal maintenance to ensure proper drainage.

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

- Retain historic molding and rafter details.
- Ogee or “K” design gutters may be considered, if there is no evidence of an external gutter or the original design of a gutter.
- New external gutters should be simple in design and not detract from the historic character of a building.

6.10 Downspouts should be located away from architectural features and on the least public facade of the building.

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

Skylights

Original skylights on historic buildings often play a significant architectural role in the exterior of the building, while also adding more natural light to a building's interior. The installation of new skylights can enhance daylighting of a historic building, but should only be considered when these features do not adversely affect the architectural integrity of the building.

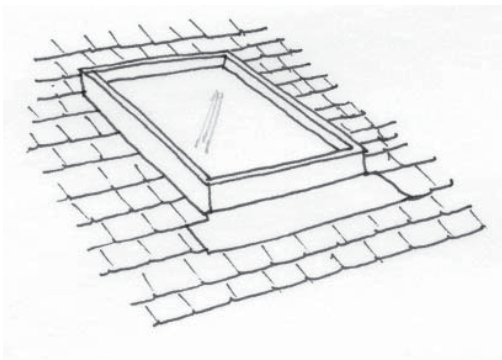
6.11 Skylights that are original to a building should be preserved and maintained.

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

- Skylights should not be readily visible from the street.
- Skylights should be placed in less obvious locations such as on rear rooflines or behind gables, parapets, or dormers.

6.13 Use appropriate skylight design.

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



A skylight constructed flush with the roof.

7. Foundations

Context & Character

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

Design Objective

Preserve and maintain original foundation design, profile, texture and materials.

General

7.1 Original foundations should be preserved and maintained.

- This would include original foundation materials, finish, design and detailing.
- Avoid covering original foundations with other materials or finishes.

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

- See the design guidelines on Building Materials & Finishes in Chapter 3.

CONTEXT & CHARACTER	7 : 1
DESIGN OBJECTIVE	7 : 1
GENERAL	7 : 1



Foundation walls with high quality materials and intricate detailing are important in establishing the architectural character of a historic building.



Moisture, wind-borne grit and pollutants can affect all types of foundation materials.

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

- Replacement materials should match the historic foundation.
- Install using similar construction techniques if possible.
- It may be necessary to consult with a historical architect, architectural conservator, or experienced contractor to identify the appropriate treatment.

7.4 Direct water away from foundations as much as possible.

- Site and direct irrigation devices away from foundations.
- Woody shrubs and trees should be kept away to prevent damage to historic materials.
- Downspouts should drain away from foundations through the use of splashblocks, drains, site grading etc.
- Avoid contact between foundation and salts or other ice melts to avoid destructive effects on historic masonry.

8. Additions

Context & Character

Additions provide owners with flexibility in their building use. As businesses grow and change, they often require more space and additions fill this need. Additions may range in form from expanding the footprint of a building to a rooftop addition. When adding to historic commercial buildings, the most important consideration is to minimize any negative effects to the historic fabric of a building as well as to its character and setting.

Design Objective

The placement, design and materials of an addition should respect and complement the historic character of the building and its context.

General

8.1 A new addition should be situated and 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.

CONTEXT & CHARACTER	8 : 1
DESIGN OBJECTIVE	8 : 1
GENERAL	8 : 1
GROUND LEVEL ADDITIONS	8 : 3
ROOFTOP ADDITIONS	8 : 4
ADDITIONAL INFORMATION	8 : 4



A change in material and a differentiation between historic and more current styles help define the change from old to new construction.



Variations in setback and materials can provide a visual distinction between the historic building and its addition.

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

- The addition should be compatible with the original building in scale, proportion and rhythm.
- Elements such as roof form, window design, ratio of solids to voids, materials and general form of the addition should complement the original building.
- The design of the addition should be distinguishable from the historic building.
- Subtle differences in materials or detailing can help differentiate new from original portions of the building.

8.3 An addition should not obscure or damage significant architectural features.

- Loss or alteration of cornices, architectural details, and other important features should be avoided.
- A new addition should cause minimal damage to significant materials.
- An addition should minimize the overall loss of historic walls and roofs.
- Use existing openings to connect the building and the addition where possible.
- Drainage patterns should not be adversely affected in siting and designing an addition.

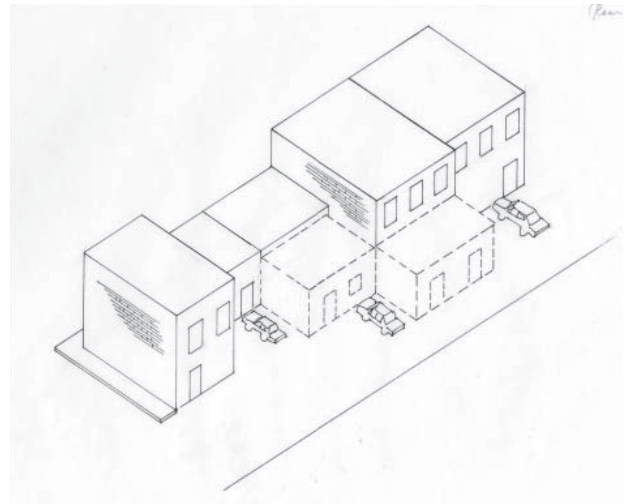
8.4 Consider materials that are similar to the historic materials of the primary building for a new addition.

- Brick, stone and wood are the predominant materials in the districts and their use in new construction is preferred.
- Use building materials that are similar in their dimensions to historic units.
- New materials may be considered if they are a quality material that conveys a sense of scale similar to that seen in historic materials.

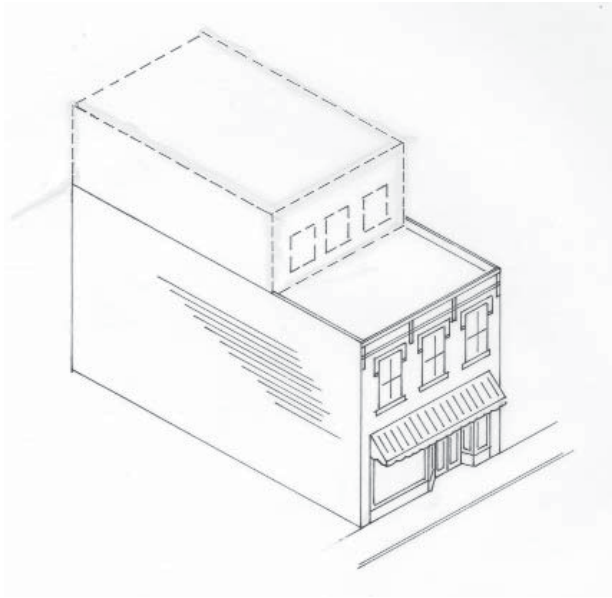
Ground Level Additions

8.5 The addition should be physically and visually subordinate to the historic building and compatible with the scale of the historic building.

- Locating an addition at the front of a building is usually inappropriate.
- An addition should be sited to the rear of a building or set back from the front wall plane to allow the original proportions and character of the historic building to remain prominent.
- Rear additions should not be prominently visible from the street.
- If it is necessary to install a lateral addition, set it apart from the historic building and use a “connector” to link it.



Constructing a new addition on a less visible rear facade will help preserve the character of the original building.



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

Rooftop Additions

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

- The original profile of the historic building as seen from the street should be maintained.
- The mass and scale of the key character-defining facades should be preserved; the rooftop addition should not overwhelm or overhang the facade.
- An addition should be constructed so that it is recessed to minimize visibility from the street.
- An addition should be designed so that it will appear subordinate to the original building in form, height, massing, materials and color.
- The addition of rooftop gardens, terraces, decks and outdoor dining are encouraged.

Additional Information

Celebrating Compatible Design. Creating New Spaces in Historic Homes. Utah Heritage Foundation, 2008

Weeks, Kay D., *Preservation Briefs #14: New Exterior Additions to Historic Buildings: Preservation Concerns.* Washington, DC: Technical Preservation Services, National Park Service, US Department of the Interior. 1987
www.nps.gov/hps/tps/briefs/brief14.htm

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

Alterations to Rear Elevations. Washington, DC: Technical Preservation Services, National Park Service, US Department of the Interior, 2005.
www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS33-RearElevation-Alterations.pdf

Rooftop Additions. Washington, DC: Technical Preservation Services, National Park Service, US Department of the Interior, 2006.
www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS36-Rooftop-Additions.pdf

Rear Additions to Historic Houses. Washington, DC: Technical Preservation Services, National Park Service, US Department of the Interior, 2006.
www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS37-Houses-RearAdditions.pdf

9. Accessibility

Context & Character

The Americans with Disabilities Act (ADA) was passed in 1990 and requires that all places of public accommodation be accessible to everyone. Historic commercial buildings must meet ADA requirements. Local and state codes apply as well. Commercial property owners need to consult the Americans with Disability Act Accessibility Guidelines (ADAAG) when complying with ADA requirements. State and local requirements, however, may differ from the ADA requirements, and property owners need to be aware of all applicable accessibility requirements before making any modifications to their buildings.

Compliance with ADA requirements, however, does not mean that the historic integrity of a building has to be compromised. Property owners can reach the goal of providing a high level of accessibility without compromising significant features or the overall character of their historic property. Creative solutions include incorporating ramps, installing wheelchair lifts, creating new entrances, and modifying doors, hardware, and thresholds. In addition, alternative measures can be considered if there is a threat to the historic resource.

Design Objective

Modifications to a building or site to meet ADA accessibility requirements should not adversely affect character-defining spaces, architectural features or finishes.

CONTEXT & CHARACTER	9 : 1
DESIGN OBJECTIVE	9 : 1
GENERAL	9 : 1
ADDITIONAL INFORMATION	9 : 2



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

General

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

9.2 Identify and evaluate accessibility options within a preservation context.

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



This accessibility ramp is successfully integrated with the historic building both in scale and materials.



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

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

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

9.4 Access to historic buildings through a primary public entrance should be retained.

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

9.5 Accessible elevators should be inconspicuous from the public way.

- New elevators should be enclosed by an additional structure compatible with the design of the building.
- Consider using a glass cladding system.

Additional Information

Jester, Thomas C. and Sharon C. Park, AIA. *Preservation Briefs 32: Making Historic Properties Accessible*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior. 1995
www.nps.gov/history/hps/tps/briefs/brief32.htm

10. Seismic Design

Context & Character

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

Design Objective

If a seismic upgrade to a historic building is considered, it should be sensitive to historic architectural features and building materials.

General

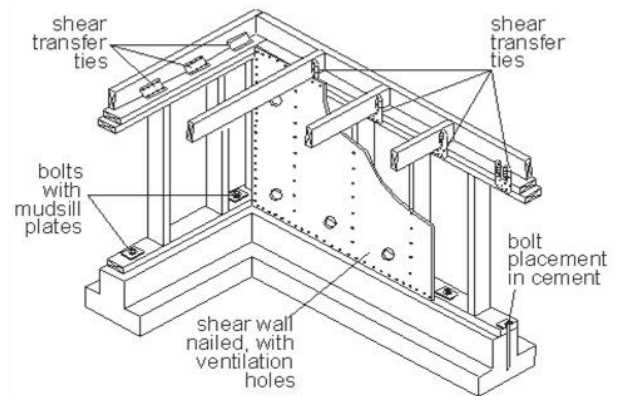
10.1 Historic materials should be preserved and retained to the greatest extent possible.

- The wholesale replacement of historic material should be avoided.

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

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

CONTEXT & CHARACTER	10 : 1
DESIGN OBJECTIVE	10 : 1
GENERAL	10 : 1
ADDITIONAL INFORMATION	10 : 2



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



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

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

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

10.4 Seismic work should be “reversible” to the greatest extent possible.

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

Additional Information

Utah Division of State History, Office of Preservation. “Bracing for the Big One: Seismic Retrofit of Historic Houses,” 1993 history.utah.gov/historic_buildings/information_and_research/bracing_for_the_big_one.html

“Controlling Disaster: Earthquake-Hazard Reduction for Historic Buildings.” *Information Series*, National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington DC 20036. 1992 www.preservationbooks.org/Bookstore.asp?Type=epolicy&Item=1172

Look David W., Terry Wong, PE and Sylvia Rose Augustus, *Preservation Briefs 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior. 1997 www.nps.gov/history/hps/tps/briefs/brief41.htm

11. Streetscape Elements

Context & Character

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

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

Design Objective

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

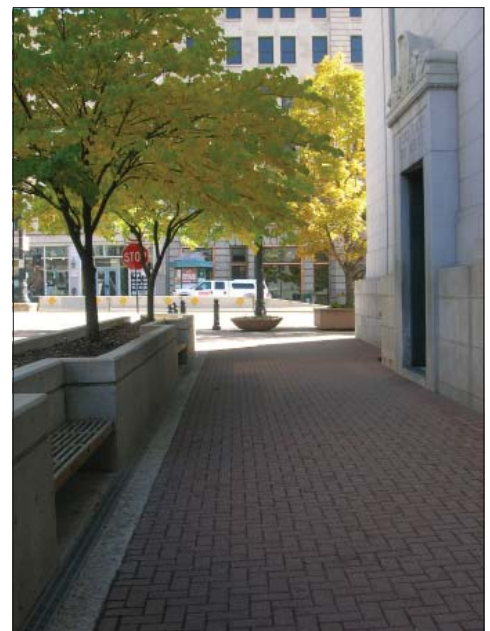
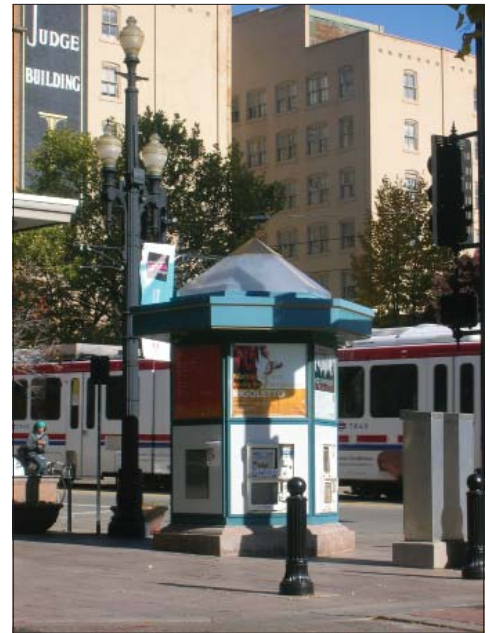
General

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

- Retain the distinctive historic features that give a streetscape and/or district its distinguishing character.
- Original street lights should be preserved and maintained.

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

CONTEXT & CHARACTER	11 : 1
DESIGN OBJECTIVE	11 : 1
GENERAL	11 : 1



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



South Temple has a unified treatment of streetscape features that contribute to the character of the district.



With steeper topography, steps become a significant element of the street scene.

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

- This includes street furniture, trash receptacles, bike racks, planters and landscaping.
- New elements should be simple in design and compatible with the appearance and scale of adjacent buildings, structures and public spaces.
- Curb cuts, driveways and off street parking should be carefully planned to protect the historic character of the streetscape and/or district.
- Use indigenous plants for landscaping, when feasible.
- Signs are an integral part of the street scene; see the Design Guidelines for Signs for more information.
- An outdoor dining area should complement the building facade and streetscape in terms of design character, materials, finishes and color.

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

- The visual cohesiveness and historic character of the area should be maintained through the use of complementary materials.
- Consider a compatible substitute material if using the same kind of material is not feasible.

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

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

12. Mechanical Equipment & Service Utilities

Context & Character

Modern developments in technology have resulted in the increased use of devices such as satellite dishes, solar panels and air conditioning systems. Commercial buildings also require trash and recycling storage areas and other equipment. These elements can be effectively integrated into historic properties without detracting from their historic character as long as property owners are conscientious about their placement and installation.

Design Objective

Minimize the visual impacts of mechanical equipment and service utilities to the historic character of a building and its setting. Locate equipment such that it will not damage historic building fabric.

Satellite Dishes

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

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

12.2 Satellite dishes that are small in size are more appropriate.

CONTEXT & CHARACTER	12 : 1
DESIGN OBJECTIVE	12 : 1
SATELLITE DISHES	12 : 1
SOLAR COLLECTION SYSTEMS	12 : 2
UTILITIES	12 : 2
TRASH AND RECYCLING STORAGE	12 : 3
FIRE ESCAPES	12 : 3



This satellite dish is appropriately placed towards the rear of the building.



Rooftops may be an appropriate location for solar panels.



This low-profile mechanical equipment is situated in an inconspicuous area on top of the building.



Meters are correctly placed on a secondary facade.

Solar Collection Systems

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

- Rooftops, rear and side yards or rear accessory buildings are the preferred locations for solar devices.

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

- Solar panels should be mounted on rooftops flush with the roofline or hidden behind cornices or parapet walls.
- Consider appearance and situation to minimize visual impact.

12.5 Install to minimize damage to character-defining features of the building, structure or site.

Utilities

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

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

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

12.8 Meters, conduits, and associated equipment should be designed and located to avoid detracting from the appearance of the building and damage to original facade materials.

Trash & Recycling Storage Areas

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

- Consider location.
- Consider well designed screening.

Fire Escapes

12.10 Original fire escapes should be retained when possible.

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

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

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

12.12 The addition of a fire escape should not damage or obscure historic architectural features.

12.13 New fire escapes may be either open or enclosed.

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



Historic fire escapes, such as the one at 379 S. Main Street, can be decorative as well as functional.



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

13. New Construction

Context & Character

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

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

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

CONTEXT & CHARACTER	13 : 1
SITE DESIGN & ORIENTATION	13 : 2
MASS , SCALE & FORM	13 : 4
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BUILDING & STREET FACADE EVALUATION	13 : 14



Maintains the distinction between the ground level and upper floor, and features high quality materials that add scale, texture and variety.



Building placement includes consideration of setbacks, orientation, open space and parking.



This simplified version of a one-part commercial block, while a compatible design could have been improved by stepping it forward to the street frontage. The rear of the building would have been a better location for the surface parking.

Site Design & Orientation

The elements within and adjacent to the public way, including lighting, trees and landscaping, sidewalks and street furniture, commonly referred to as the streetscape, all combine to establish the unique character of a block or district. Successful new development recognizes, reinforces and enhances the sense of place associated with a particular urban setting.

The street block, often with its network of secondary streets and alleys, provides a common, unifying framework for the pattern, scale, dimensions and orientation of the individual lots, and consequently the buildings. Commercial buildings traditionally have storefronts and primary entrances oriented toward the street. Buildings are also generally oriented with their primary facades parallel with the front property boundary of the lot. This arrangement and relationship respects the established grid street pattern that is prevalent in most historic districts, with the exception of the Capitol Hill Historic District.

Since the automobile was not a consideration when the city first developed, incorporating modern parking requirements into a historic context can be a challenge. Siting and design should minimize the impacts of parking and driveways on the appearance of the street scene.

13.1 The traditional historic development pattern should be recognized and maintained in new development.

- A new building should be situated on its site in a manner similar to the historic buildings in the area.
- Orient a building facade and primary entrance toward the street.
- The relationship between building, landscape features and open space should relate to existing front yard setbacks and spacing of side yard setbacks within the block.

13.2 Historic street patterns should be maintained.

- New construction should not interfere with or encroach upon historic or early street or alley patterns and widths.
- Extend intern alley networks wherever possible.

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

- A corner entrance can be used to accentuate corner sites.
- Both street facades should be designed as important public facades.
- Design emphasis can accentuate the corner role.

13.4 Indigenous plant materials should be included in new landscape designs.

- Drought-tolerant varieties, which are in character with plantings used historically, are preferred.



These street facades maintain the pattern of a strongly defined building wall at the sidewalk's edge.



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



A cutaway corner entrance emphasizes the corner location.



The new infill buildings maintain and continue the characteristic scale and rhythm of the streetscape.



Typical facades that enhance the pedestrian-friendly quality of the street scene.



Smaller building “modules” can be expressed within a single building using variations in window patterns and cornice detailing.

Mass, Scale & Form

Mass and scale are significant design considerations with major influence on compatible infill construction. Historically, commercial buildings had varied heights, a similarity of form, visually interesting profiles and a sense of human scale. While the trend has been for commercial buildings to become increasingly larger over time, it is important that new construction respect the scale of buildings in the immediate context and within the historic district.

13.5 The height of a new building design should reflect the established building scale of the setting and area.

- Design the building to equate with the height range seen in the area.
- Consider stepping back upper stories from the plane of the primary facade where a building is taller than those found in the block.
- The mass of a new tall building should step down in height to lower adjacent development.

13.6 The massing characteristics of the area should form the basis for the scale of new development.

- Simple rectangular solids on smaller lots are typically appropriate.
- Consider more complex massing on large sites.
- If a new building would be wider than the buildings along the block, consider dividing the building into parts that are similar in scale to buildings seen historically.

3.7 The street facade should appear similar in scale to the established scale of the current street block.

- The primary plane of the front facade should reflect the typical widths and heights of historic buildings in the block.
- The front facade should include a one-story storefront element influenced by traditional design proportions.

13.8 A new building should be designed to reinforce a sense of human scale.

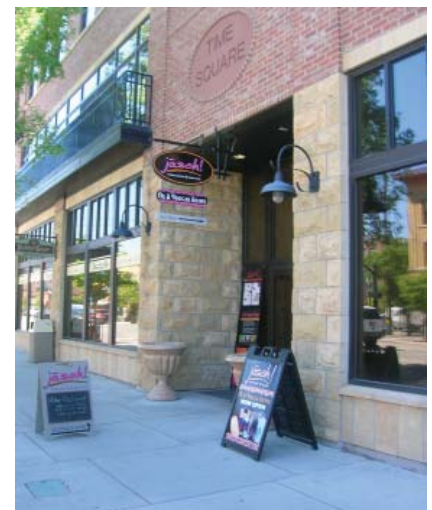
- A new building may convey a sense of human scale by employing techniques such as these:
 - Using quality building materials that help express human scale in their design, detail and proportions.
 - Using changes in building materials, color and texture.
 - Using vertical and horizontal divisions and emphasis.
 - Using architectural features to create visual interest.

13.9 Roof forms should be an integral part of the building design and overall form of the building.

- Where roof lines are visible, they should relate to the general design of other commercial roofs in the district.
- Flat roof forms are characteristic and appropriate for primary roof forms in most commercial areas.
- Screen roof top mechanical equipment from view with architecturally compatible screening features or parapet walls.



Compatible infill construction respects the established rhythms and architectural patterns found along the street frontage.



Architectural proportions and detailing of the street facade create a friendly pedestrian experience.



This contemporary interpretation of a traditional storefront features a display window that is predominantly transparent glass.



Street-facing facades should be well designed and feature high quality detailing and materials.

Architectural Character

While it is important that new development reinforce the basic character-defining features in an area, it is not necessary that it replicate or echo historic architectural styles. Stylistic distinctions between new buildings and historic buildings are preferred, when the design of the new building is sensitive and complementary to the context. These guidelines are intended to encourage creative design solutions. At the same time, they respect the patterns and characteristics of the historic districts.

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

- A new design should draw upon the fundamental design elements of its context.
- An interpretation of a historic style may be considered if it is subtly distinguishable as being new.
- New storefront designs create interest and visual compatibility, while helping to convey the fact that a building is new.

13.11 The exact imitation of earlier architectural styles is discouraged.

- This can blur the distinction between old and new buildings making it difficult to interpret the architectural evolution of the district.
- New buildings should reflect their period of construction.

13.12 Creative interpretations of historical architectural details can be successful.

- New designs for traditional detailing such as columns and cornices can be used in new ways to create aesthetic appeal.
- Materials, finishes, structural systems and construction methods may be used to express a compatible new building design.

Facade Elements

The range and variety of facade elements along a street frontage can play an important role in defining the unique character of historic districts. In particular, windows, doors and architectural detailing such as cornices and moldings appear frequently. These integral elements of a building facade create a three-dimensional quality that adds to the complexity of the design. The architectural characteristics of surrounding buildings can help new buildings fit into the existing context, especially if a consistent architectural pattern is already established.

13.13 The design of a new building should include the three basic building elements: a base, a middle and a top.

- On low rise buildings, the different parts might be expressed through detailing at the building base and eave or cornice line.
- On taller buildings, the distinction between upper and lower floors can be expressed through detailing, material, fenestration and color.
- Departures may be considered if the project better meets the intent of the design guidelines.



This building has a clearly delineated base, middle and top that conveys a sense of human scale. This is defined by a ground level storefront, the fenestration pattern as well as cornice elements and other types of horizontal banding.



Facade articulation enables a larger building to successfully integrate with its setting. It also provides an opportunity to focus visual interest and invite pedestrian activity.



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

- Historically, the first floor usually received greater design attention and embellishment.
- Primary building entrances should be clearly identifiable and help define a human scale.
- The ground level of the primary facade is generally predominantly transparent glass.
- Facades that are visible from the public way should be visually interesting.
- Extensive blank walls detract from the experience and appearance of an active street scene.
- The use of shaded or reflective glass should be avoided.



13.15 Design elements and details should be employed to integrate a new building with its setting.

- Scale, proportion and composition should be influenced by the design traditions found in the immediate and wider setting.
- Similarity in fenestration patterns (arrangement of openings) among buildings in a block is an important characteristic to continue.
- Overhangs, projections, moldings and reveals create light and shadow patterns and are encouraged.
- Other elements might include signs, lighting, cornices, parapets, awnings and other decorative features.
- The absence of ornamentation may be appropriate for contemporary interpretations of modern architecture.

Creative new designs for windows, storefronts and architectural details help convey the fact that a building is new.

13.16 Consider building designs that emphasize floor levels.

- Express the distinction between the street level and upper floors through rhythm and patterns of windows, building materials and other architectural features.
- Adequate visual access and potential physical access to ground floor spaces should be provided.

13.17 Canopies and awnings should be considered to emphasize the first floor and entrance.

- Install awnings that fit the dimensions of the opening to emphasize the rhythm and proportions.
- Cloth, canvas, or metal awnings or canopies are appropriate.
- Vinyl and other synthetic materials are discouraged.
- Illumination that shines through an awning is inappropriate and should be avoided.

13.18 Consider signs as an integral design feature of the overall facade composition.

- Refer to the Design Guidelines for Signs.

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



Transparent storefronts bring in more sunlight and glow at night with illumination and vitality.



Canopies provide shelter of the public, can be used to define an entry and add interest to a building facade.



Awnings add color and enliven storefronts while enhancing the character of the street scene.



This building design uses a material palette that conveys the building's construction period.



The heavy stone base creates a visual transition from sidewalk to building wall.



Simple building forms can be enlivened with the creative use of materials and color.

Building Materials

Building materials are an essential characteristic of the visual continuity of a historic district. Masonry, predominantly brick and stone, was the material primarily used for historic commercial buildings; however, wood was also used. New construction that draws from this palette of materials helps to reinforce the quality and integrity of its historic context.

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

- Materials should be varied to provide architectural interest.
- Combine building materials in patterns to articulate the design and create a sense of human scale through the scale of the components.
- The character and properties of materials should inform the facade design.

13.21 New alternative materials that are compatible in character to historical materials may be acceptable with appropriate detailing.

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

13.22 Large areas of wall plane should have an appropriate finish.

- Consider articulation and modeling of the materials.
- Mirrored glass should be avoided as a primary material.

Lighting

Commercial buildings often have exterior lighting to enhance the visibility of the businesses. Historically, this type of lighting or presence has usually been limited and subtle, with modest fixtures that accentuate features such as entrances, architectural details and/or signs. This overall effect of simple, directed lighting can be effective and appropriate on new buildings.

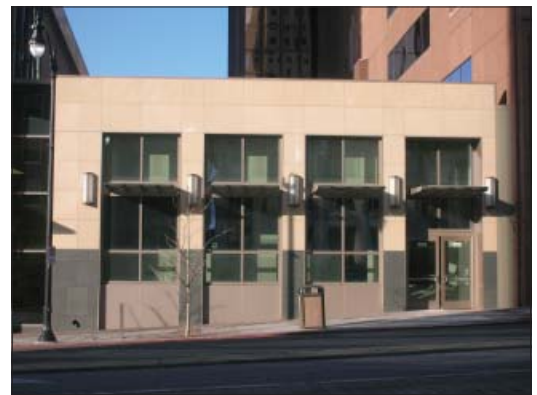
13.23 The visual impact of site and architectural lighting should be minimized.

- Lighting should be a subtle addition to the property.
- It should not visually dominate the site or intrude on adjacent property.
- Where used, lighting should accent architectural details, building entrances and signs.
- Avoid lighting expansive wall planes.

13.24 Fixture design should complement the design of the building.



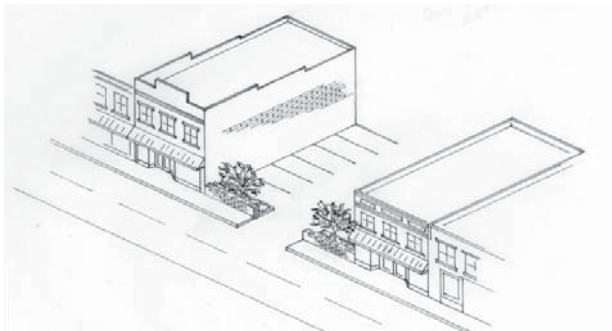
Lighting used to highlight the building entrance and windows.



Lighting can enhance a facade and as a design element provide visual interest along the street



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



Landscaping helps to screen this parking lot.

Parking

Most older buildings were not designed to accommodate the automobile. So vehicle parking may detract from the visual character and quality of an area. Therefore, a new parking facility should be an attractive, well designed addition to the area.

3.25 Parking areas should be located away from the street frontage and where they are least visually obtrusive.

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

13.26 Landscaping should be integrated with surface parking to screen the view of parked vehicles from the street.

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

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

13.28 Parking structures should be sensitive to the surrounding historic neighborhood and streetscape.

- Pay particular attention to the visual continuity and cohesiveness of the street scene.
- Mass, scale, materials, detailing and fenestration should be comparable to historic buildings.
- Allow space for active uses that provide pedestrian interest along the sidewalk.
- This may include retail or office space, display windows, built-in benches or street furniture, murals and public art, and plantings.
- Sloping circulation bays should be internal to the building and not expressed in the exterior treatment of the building.

13.29 Consider locating a parking structure behind a commercial and/or residential front to shield the facility from the street.

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



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

Building & Street Facade Evaluation



These are illustrations of the application of the Design Guidelines for New Construction.

The facing page evaluates the role and 'performance' of the design guidelines in the composition of the street facade.



New Construction Design Guidelines

Criteria & Performance Evaluation

SITE DESIGN GUIDELINES

(13.1, 13.2, 13.3, 13.4)

Respects typical orientation & setbacks

Frontage and entrances orient to the street

Maintains street patterns

PARKING

(13.25, 13.26, 13.27, 13.28, 13.29, 13.30)

Vehicle parking is internal to the project and effectively screened from the street

MASS, SCALE & FORM

(13.5, 13.6, 13.7, 13.8, 13.9)

Height falls within the established range

The sense of human scale, established by variations in materials, texture, patterns, color and architectural details, is reinforced

Uses complex massing, variations in height and vertical bay divisions, to reduce mass

Reflects the character of roof forms in the area

ARCHITECTURAL CHARACTER

(13.10, 13.11, 13.12)

Draws upon the fundamental similarities among historic buildings without replicating them

FACADE ELEMENTS

(13.13, 13.14, 13.15, 13.16, 13.17)

Vertically articulates the street facade, establishing different treatment for the building's base, middle and top

Employs a different architectural treatment on the ground floor facade than upper floors

Employs shade and shadow to enhance the composition

BUILDING MATERIALS

(13.20, 13.21, 13.22)

The palette of materials reinforces massing and changes in horizontal or vertical planes

Materials contribute to a sense of human scale

Materials appear to have a proven durability

LIGHTING

(13.23, 13.24)

Provides a subtle addition to the building design

PART III

Historic Districts

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PART III
Historic Districts

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14. The Avenues

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

From its inception, the Avenues differed from the rest of the City in that it was laid out in smaller blocks with smaller building lots. Smaller lot size and narrower streets and sidewalks, coupled with large scale houses, made the Avenues denser than other 19th century Salt Lake City neighborhoods. The result is a particularly rich collection of era-specific urban architecture.

Many of the early houses in the Avenues are best described as Victorian Eclectic, indicating a flexible approach to Victorian design. On the other hand, a few Avenues residents adopted high-style architecture such as Queen Anne, Shingle, Colonial, Classical Revival and Italianate styles. Soon after 1910, bungalows came into vogue, and the streets of the Avenues reflected the popularity of these livable, low-profile homes. Churches and schools were also located in the Avenues.



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



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

To serve the Avenues residents, stores were built throughout the neighborhood from approximately 1910 to 1950. These buildings housed neighborhood services such as grocery stores, hardware stores, barbershops and restaurants. While some were constructed in the middle of blocks, others were built at prominent corner locations. Typically these commercial buildings were two stories in height with large storefronts and businesses on the first floor and living quarters for the proprietors on the second story. Known as two-part commercial blocks, these buildings were designed with detailing of the period such as Romanesque, Colonial Revival, and Craftsman. These commercial buildings in the neighborhood continue to provide important business locations while others have been converted into residences.

Additional Information

Haglund, Karl T. & Notarianni, Philip F. *The Avenues of Salt Lake City*. Published by Utah State Historical Society. 1980 books.google.com/books/about/The_avenues_of_Salt_Lake_City.html?id=yrciAAAACAAJ

LeSieur, Cevan *The Avenues*. Images of America. Published by Arcadia Publishing. 2012 books.google.com/books/about/The_avenues_of_Salt_Lake_City.html?id=yrciAAAACAAJ

15. Capitol Hill

The Capitol Hill Historic District lays claim to being the City's most distinctive neighborhood. Its steep and varying topography demands construction features such as high foundations and retaining walls. Blocks are oddly shaped, street patterns are unpredictable and dwellings are haphazardly oriented to the street. In both layout and architecture Capitol Hill is highly eclectic, with a continuum of building styles and types that span early settlement to the present.

During the 1880s when water became more widely available in the Capitol Hill area, development intensified and, for the first time, was carried out in an orderly manner. The earliest lots had been arranged haphazardly along the hills. During the rapid growth of the 1880s, standard rectangles were laid out. As a result, the orientation of houses changed from facing the hillside, regardless of relationship to the street, to being parallel to the street. This is one source of today's interesting Capitol Hill streetscapes.

In addition to the various residential buildings, a number of brick and frame commercial buildings were also constructed in the neighborhood. Most of these were one-part commercial blocks with large storefronts and detailing on the upper facade such as corbelled brick cornices. Businesses in these buildings provided groceries, restaurants, and other services for the neighborhood. These types of commercial buildings are scattered throughout the Capitol Hill Historic District and continue to be used for restaurants and other businesses.



A good example of a one-part commercial block is the building at 361 N Main Street (ca. 1919).



The building at 736 North 300 West is an example of the commercial buildings that continued to be constructed into the 1940s.

The Capitol Hill neighborhood was also served by a neighborhood shopping area along 300 West. A series of one-story brick commercial buildings were built along this busy street in the early 20th century and provided a cluster of businesses to serve the neighborhood. In addition to stores such as groceries and hardware stores, clothing stores and other retail specialty shops were located along several blocks of this street on the western edge of the district.

16. Central City

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

Within the Central City Neighborhood are a number of commercial buildings. Many of these have been built within the past thirty years, especially those along sections of 400 South. However, there are still a number of corner commercial buildings constructed in the early 20th century. Most of these are modest one-part commercial blocks with minimal architectural detailing.

As a dense inner city neighborhood, Central City has always been beset by land-use conflicts. Its large blocks led to haphazard, incompatible development as early as 1900, and the area has been subject to the problems associated with absentee ownership for decades.

400 South has developed as a major commercial corridor. In addition, the area incorporates a mix of transportation options. Elements of connection include the Trax light rail system, street system, bus transit system, bicycle system and pedestrian system. The City has undertaken a number of actions to encourage transit oriented development that integrates land use and transportation to help create vibrant and sustainable development in this area.



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



17. Exchange Place

The distinctive buildings that make up the Exchange Place Historic District appear much as they did when they were built between 1903 and 1917. Their architecture suggests a mini Wall Street for their era, a major financial center for the rapidly developing American West. Developed as a result of Mormon-Gentile commercial rivalry, this narrow street, one block long, was Salt Lake City's second major business district.

Commercial Rivalry

In 1855, east of the temple block stood the Deseret Store, General Tithing Office, Bishop's Storehouse, the territorial mint and Deseret News buildings. In an effort to establish a non-Mormon counterweight to this dominant business hub, a small group of businessmen set out to move the focus of Salt Lake finance and enterprise to Exchange Place four blocks to the south.

The most important contributor to Exchange Place was Samuel Newhouse. Before he was forty, Newhouse had made several million dollars in western mines. With vast interests in Utah mining fields and with offices in New York, London and Paris, Newhouse attracted large sums of capital to Salt Lake City. It was Newhouse who financed the hallmark buildings of the district—Utah's first skyscrapers, the 12-story Boston and Newhouse, completed in 1910. These twin structures frame the entrance to Exchange Place and even today tower over nearby buildings. With their distinctive New York look, the Boston and the Newhouse buildings reflect Samuel Newhouse's desire to transplant the affluent image of East Coast cities to Utah.

Major Institutions

Newhouse donated Exchange Place land for a new Commercial Club Building. Essentially the Chamber of Commerce of its day, the Commercial Club chose to build a luxurious building designed to look like a smaller version of the New York Athletic Club, complete with a swimming pool, banquet room, private dining rooms, and game rooms. The building was designed with the influences of the Second Renaissance Revival style in its arched windows and entrance on the first floor and elaborate cornice at the roofline.

Locating the Commercial Club in Exchange Place helped assure the area's success, but even more important was the Salt Lake Stock and Mining Exchange. Organized in 1888, the exchange provided the mechanism for raising capital to develop Utah's lucrative mines. Built in 1908, the building was designed in the Neoclassical style with prominent Ionic columns supporting a dentilled pediment. The engine that drove Salt Lake City growth for decades, the Exchange was especially vibrant during the uranium boom of the 1950s when a mania for buying penny stocks to finance the development of uranium mines swept the country. Because of the speculative nature of the uranium trade, one historian described Salt Lake City in the 1950s as "the gambling capital of the world."

Decades of Success and Recent Sustainability

Prominent Utah businessman Orange J. Salisbury shared Samuel Newhouse's goal of shifting the center of Salt Lake City's business district to the south end of downtown. He financed the Felt Building, an early example of Sullivanesque architecture in Utah. Salisbury also financed the New York Hotel with the latest in luxury—steam heat and electric lights in every room. Other buildings in the district include the New Grand Hotel, also built with wealth from Utah mines, and the Hotel Plandome, built by non-Mormon businessman Albert Fisher. In addition, the U.S. government built a Classical Revival style Federal Building and Post Office on Main Street where it served as a visual terminus for Exchange Place. The overall effect was powerful.



The Felt Building (1910) at 339 S. Main Street displays early use of terra-cotta as a decorative element.



The Commercial Club Building (1908) borrows its architectural detailing and overall style from the Second Renaissance Revival style.

This early 20th century flurry of building on Exchange Place was dramatic. Not only did the buildings rise high, opulently and quickly, they did indeed draw focus from Temple Square. However, by 1915 Samuel Newhouse was bankrupt. The Newhouse Hotel, originally planned as one of the premier hotels in the West, was quite austere in the end.

Exchange Place was a busy business center for decades, but during the 1960s and 1970s, the area experienced neglect. By the late 1970s, the State and the City were encouraging the restoration and preservation of Exchange Place's unique buildings and streetscape. Fortunately, the district's original feel remains intact and, with the recent addition of adequate parking, attractive to business. With its narrow streets and sense of enclosure, Exchange Place is more protected and intimate than many parts of the City. There is even a milder microclimate at the street level where pedestrians are shielded from the weather. What Newhouse intended in 1900, a New York-like streetscape housing a financial center, remains intact today.

18. South Temple

South Temple, formally known as Brigham Street, is frequently referred to as Utah's premier residential boulevard, a testament to the transformation of Salt Lake City from an agricultural village to an urban center that could support the elegant architecture along this street.

During the 1850s and 1860s, South Temple was rural, lined with adobe homes, orchards and barns. Then the railroad arrived, and fortunes were made. By 1880 frame and brick had replaced adobe. Orchards and barns were replaced with two-story shops and homes. By the 1890s South Temple was fulfilling Brigham Young's prediction that it would become the finest street in Zion. As the 20th century began, South Temple took on the elegant appearance we associate with it today. The most imposing mansions belonged to an influential group of men who had earned great wealth through mining and who had no cultural or religious association with the LDS Church. Their desire to separate themselves socially led to the establishment of the Alta and the University clubs while the construction of the Cathedral of the Madeleine and the First Presbyterian Church announced that non-Mormons had a permanent stake in this prestigious area of the City.

Professional people who were not as wealthy but prominent nonetheless were also building in the South Temple area. They built four-square boxes, Shingle style houses and Arts and Crafts bungalows. These styles were popular throughout the City, but South Temple residents built more elaborate versions representing some of the finest work of the State's best-known architects.



This storefront was an early addition to the foursquare house at 434 E South Temple Street.



The storefront was a 1930s addition to the building at 754 E South Temple Street.



The building at 430 E South Temple Street was constructed to serve as a garage for the production of electric automobiles.



445 E South Temple Street (1959)



633 E. South Temple Street (1960)

South Temple's grandeur began to wane during the 1920s and 1930s. Wealthy families aged and dispersed. New construction along South Temple during this period consisted primarily of apartment buildings and clubhouses for fraternal and women's organizations. While these buildings were among the most elegant clubs and multifamily structures in the City, they still represented change for South Temple. Zoning changes allowed commercial encroachment and higher residential densities. As land value increased, many architecturally significant single family residences were lost.

As residences were demolished they were replaced in the 1950s and 1960s with modern commercial and office buildings. These buildings brought a different character to the street and represent a wave of construction that is now appreciated for its mid-20th century modern and late modern designs. The City designated South Temple as an historic district in 1976, providing for the preservation of the unique buildings and street features that once made South Temple the City's premier address.

Additional Information

Lester, Margaret D. Brigham Street. Published by Utah State Historical Society. 1979
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19. University

Between 1900 and 1920, Salt Lake City experienced prosperity and growth, and the University Historic District is lasting evidence of that expansion. The success of this East Bench community was assured when the University of Utah was established in 1901. Soon after, the City installed utilities and extended electric streetcar lines to the University area. Stimulated by the presence of the University, the district filled with homes and businesses relatively quickly, making for a homogenous blend of architecture and consistent streetscapes. More than any other Salt Lake City historic district, the University Historic District has a uniform character and identity.

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



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



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

Appendices

Appendix A. Salt Lake City Historic Design Standards & Secretary of the Interior's Standards

Part 1 - Salt Lake City Ordinance

Part 2 - The Secretary of the Interior's Standards for the Treatment of Historic Properties

Appendix B. Information & Resources

Part 1 - Arranged by Subject

Part 2 - Arranged by Key Websites

Part 3 - Preservation Briefs. Preservation Technical Services, National Park Service

Appendix C. Glossary of Terms

Appendix A. Historic Design Standards for Alterations & New Construction

Part 1. Salt Lake City Ordinance

This appendix displays relevant excerpts taken from the Salt Lake City Code. This code is available online at:

www.sterlingcodifiers.com/codebook/index.php?book_id=672

Section 21A.34.020.G

G. Standards For Certificate Of Appropriateness For Alteration Of A Landmark Site Or Contributing

Structure: In considering an application for a certificate of appropriateness for alteration of a landmark site or contributing structure, the historic

landmark commission, or the planning director, for administrative decisions, shall find that the project substantially complies with all of the following general standards that pertain to the application and that the decision is in the best interest of the city:

1. A property shall be used for its historic purpose or be used for a purpose that requires minimal change to the defining characteristics of the building and its site and environment;
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided;
3. All sites, structures and objects shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create a false sense of history or architecture are not allowed;
4. Alterations or additions that have acquired historic significance in their own right shall be retained and preserved;
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved;
6. Deteriorated architectural features shall be repaired rather than replaced wherever feasible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects;

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SECTION 21A.34.020.G	A : 1
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PART 2 - THE SECRETARY OF THE INTERIOR'S STANDARDS	A : 4
A1 THE TREATMENT OF HISTORIC PROPERTIES	A : 4
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Appendix A. Part 1. Salt Lake City Ordinance

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible;
8. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural or archaeological material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment;
9. Additions or alterations to structures and objects shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired. The new work shall be differentiated from the old and shall be compatible in massing, size, scale and architectural features to protect the historic integrity of the property and its environment;
10. Certain building materials are prohibited including the following:
 - a. Vinyl or aluminum cladding when applied directly to an original or historic material, and
 - b. Any other imitation siding material designed to look like wood siding but fabricated from an imitation material or materials;
11. Any new sign and any change in the appearance of any existing sign located on a landmark site or within the H historic preservation overlay district, which is visible from any public way or open space shall be consistent with the historic character of the landmark site or H historic preservation overlay district and shall comply with the standards outlined in chapter 21A.46 of this title;
12. Additional design standards adopted by the historic landmark commission and city council.

Section 21A.34.020.H

- H. Standards For Certificate Of Appropriateness Involving New Construction Or Alteration Of A Noncontributing Structure: In considering an application for a certificate of appropriateness involving new construction, or alterations of noncontributing structures, the historic landmark commission, or planning director when the application involves the alteration of a noncontributing structure, shall determine whether the project substantially complies with all of the following standards that pertain to the application, is visually compatible with surrounding structures and streetscape as illustrated in any design standards adopted by the historic landmark commission and city council and is in the best interest of the city:
1. Scale And Form:
 - a. Height And Width: The proposed height and width shall be visually compatible with surrounding structures and streetscape;
 - b. Proportion Of Principal Facades: The relationship of the width to the height of the principal elevations shall be in scale with surrounding structures and streetscape;
 - c. Roof Shape: The roof shape of a structure shall be visually compatible with the surrounding structures and streetscape; and
 - d. Scale Of A Structure: The size and mass of the structures shall be visually compatible with the size and mass of surrounding structure and streetscape.

2. Composition Of Principal Facades:
 - a. Proportion Of Openings: The relationship of the width to the height of windows and doors of the structure shall be visually compatible with surrounding structures and streetscape;
 - b. Rhythm Of Solids To Voids In Facades: The relationship of solids to voids in the facade of the structure shall be visually compatible with surrounding structures and streetscape;
 - c. Rhythm Of Entrance Porch And Other Projections: The relationship of entrances and other projections to sidewalks shall be visually compatible with surrounding structures and streetscape; and
 - d. Relationship Of Materials: The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in surrounding structures and streetscape.
3. Relationship To Street:
 - a. Walls Of Continuity: Facades and site structures, such as walls, fences and landscape masses, shall, when it is characteristic of the area, form continuity along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related;
 - b. Rhythm Of Spacing And Structures On Streets: The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related;
 - c. Directional Expression Of Principal Elevation: A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its orientation toward the street; and
 - d. Streetscape; Pedestrian Improvements: Streetscape and pedestrian improvements and any change in its appearance shall be compatible to the historic character of the landmark site or H historic preservation overlay district.
4. Subdivision Of Lots: The planning director shall review subdivision plats proposed for property within an H historic preservation overlay district or of a landmark site and may require changes to ensure the proposed subdivision will be compatible with the historic character of the district and/or site(s).

Part 2. The Secretary of the Interior's Standards for the Treatment of Historic Properties

A1 The Treatment of Historic Properties

www.nps.gov/tps/standards.htm

The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. The Guidelines offer general design and technical recommendations to assist in applying the Standards to a specific property. Together, they provide a framework and guidance for decision-making about work or changes to a historic property.

The Standards and Guidelines can be applied to historic properties of all types, materials, construction, sizes, and use. They include both the exterior and the interior and extend to a property's landscape features, site, environment, as well as related new construction.

Federal agencies use the Standards and Guidelines in carrying out their historic preservation responsibilities. State and local officials use them in reviewing both Federal and nonfederal rehabilitation proposals. Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review processes.

The Standards offer four distinct approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction with Guidelines for each.

The Standards for the Treatment of Historic Properties are regulatory for all grant-in-aid projects assisted through the national Historic Preservation Fund.

The Standards for Rehabilitation, codified in 36 CFR 67, are regulatory for the review of rehabilitation work in the Historic Preservation Tax Incentives program.

The Guidelines are advisory, not regulatory.

A2 Selecting a Treatment

www.nps.gov/tps/standards/four-treatments.htm

Choosing an appropriate treatment for a historic building or landscape is critical.

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.

The choice of treatment depends on a variety of factors, including the property's historical significance, physical condition, proposed use, and intended interpretation. Historic buildings are used as an example below. The decision making process would be similar for other property types.

Relative importance in history. Is the building nationally significant? Is it a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their "exceptional significance in American history," or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the National Register more frequently undergo Rehabilitation for a compatible new use.

Physical condition. What is the existing condition, or degree of material integrity, of the building prior to work? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment.

Proposed use. An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character. However, special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

Mandated code requirements. Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, code-required work may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

The Guidelines for the Treatment of Historic Properties illustrate the practical application of each treatment to historic properties. These Guidelines are also available in PDF format and are sold in printed format.

The Guidelines for the Treatment of Cultural Landscapes apply the treatment standards to historic cultural landscapes.

B1 Standards for Preservation

www.nps.gov/tps/standards/four-treatments/treatment-preservation.htm

A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Appendix A. Part 2. The Secretary of the Interior's Standards

Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Preservation as a Treatment

When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

The Guidelines for the Treatment of Historic Properties illustrate the practical application of these treatment standards to historic properties. These Guidelines are also available in PDF format.

The Guidelines for the Treatment of Cultural Landscapes apply these treatment standards to historic cultural landscapes.

B2 Standards for Rehabilitation

www.nps.gov/tps/standards/four-treatments/treatment-rehabilitation.htm

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Rehabilitation as a Treatment

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

The Guidelines for the Treatment of Historic Properties illustrate the practical application of these treatment standards to historic properties. These Guidelines are also available in PDF format.

The Guidelines for the Treatment of Cultural Landscapes apply these treatment standards to historic cultural landscapes.

B3 Standards for Restoration

www.nps.gov/tps/standards/four-treatments/treatment-restoration.htm

A property will be used as it was historically or be given a new use which reflects the property's restoration period.

Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.

Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Designs that were never executed historically will not be constructed.

Restoration as a Treatment

When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

The Guidelines for the Treatment of Historic Properties illustrate the practical application of these treatment standards to historic properties. These Guidelines are also available in PDF format.

The Guidelines for the Treatment of Cultural Landscapes apply these treatment standards to historic cultural landscapes.

Appendix B. Information & Advice

Part 1. Arranged by Subject

National Park Service. National Register of Historic Places Program. **Glossary of National Register Terms**

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[CHAPTER 3]

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PART 1 - ARRANGED BY SUBJECT	B : 1
PART 2 - ARRANGED BY KEY WEBSITES	B : 6
PART 3 - PRESERVATION BRIEFS	B : 8

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“How to Restore Sash Windows”, “Window Repair Tips”, & “Glass Replacement” *Old House Journal*
www.oldhouseonline.com/how-to-restore-sash-windows/
www.oldhouseonline.com/window-repair-tips-from-john-leeke/
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National Park Service. Technical Preservation Services.

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www.barnesandnoble.com/w/repairing-old-and-historic-windows-new-york-landmarks-conservancy/1022158945?ean=9780471144182&itm=8&usri=windows+repair

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www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/windows-replacement.htm

ARCHITECTURAL DETAILS [CHAPTER 5]

One of the best sources for historic photographs is **Salt Lake County Records Management**, which maintains early tax photographs for thousands of buildings
archives.slco.org/recMgmt/recMgmt.html

ROOFS [CHAPTER 6]

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www.slcclassic.com/ced/planning/
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**NATIONAL PARK SERVICE – TECHNICAL
PRESERVATION SERVICES**

www.nps.gov/tps/

S of I Standards

Four Approaches to the Treatment of Historic Properties

www.nps.gov/tps/standards/four-treatments.htm
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Interpreting the Standards Bulletins

www.nps.gov/tps/standards/applying-rehabilitation/standards-bulletins.htm

Applying Rehabilitation

www.nps.gov/tps/standards/applying-rehabilitation.htm

S of I Guidelines

www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm

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National Register of Historic Places Program

Publications & Links

www.nps.gov/history/nr/publications/index.htm
www.nps.gov/history/nr/preservation_links.htm

Glossary of National Register Terms

www.nps.gov/history/nr/publications/bulletins/nrb16a/nrb16a_appendix_IV.htm

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Incentives

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National Center for Preservation Technology & Training

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STATE HISTORIC PRESERVATION OFFICE, UTAH

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National Register of Historic Places

history.utah.gov/historic_buildings/national_register/index.html

Research

history.utah.gov/historic_buildings/information_and_research/index.html

Certified Local Government

history.utah.gov/historic_buildings/certified_local_government/index.html

Financial Assistance

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Historic Preservation Contractor Directory

history.utah.gov/apps/contractors.html

Utah's Historic Architecture Guide

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Preservation Organizations

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Publications

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UTAH HERITAGE FOUNDATION

www.utahheritagefoundation.com/

Financial Assistance

www.utahheritagefoundation.com/preservation-resources/financial-resources

Resources

www.utahheritagefoundation.com/preservation-resources

Tours and Events

www.utahheritagefoundation.com/tours-and-events

Awards

www.utahheritagefoundation.com/saving-places/heritage-awards

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NATIONAL TRUST FOR HISTORIC PRESERVATION

www.preservationnation.org/

Resources for Homeowners

www.preservationnation.org/resources/homeowners/

Sustainability

www.preservationnation.org/issues/sustainability/

Community Revitalization

www.preservationnation.org/issues/community-revitalization/

ADVISORY COUNCIL ON HISTORIC PRESERVATION

www.achp.gov/

Economic Impact of Historic Preservation

www.achp.gov/economicstudies.html

NATIONAL ALLIANCE OF PRESERVATION COMMISSIONS

napc.uga.edu/

Publications

napc.uga.edu/programs/napc/publications.htm

Preservation Links

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THE ASSOCIATION FOR PRESERVATION TECHNOLOGY INTERNATIONAL

www.apti.org/

Publications

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Resources

www.apti.org/publications/tech-publications.cfm

PRESERVATION TRADES NETWORK

www.iptw.org/

WINDOW PRESERVATION STANDARDS COLLABORATIVE

ptnresource.org/WPSC/about/

NATIONAL PRESERVATION INSTITUTE

www.npi.org/

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www.nps.gov/tps/how-to-preserve/briefs.htm

Preservation Briefs help historic building owners recognize and resolve common problems prior to work.

The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

Some of the web versions of the Preservation Briefs differ somewhat from the printed versions. Many illustrations are new and in color rather than black and white; Captions are simplified and some complex charts are omitted. To order hard copies of the Briefs, see Printed Publications.

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Appendix C. Glossary of Terms

See also “Utah’s Historic Architecture” Glossary
history.utah.gov/architecture/glossary.html

Procedural Definitions

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

Process The established procedures by which the various actions that may be take by the Historic Landmark Commission are is carried out.

Public notice Notice provided to interested parties before a commission takes action.

PROCEDURAL DEFINITIONS	C : 1
TECHNICAL DEFINITIONS	C : 1
ARCHITECTURAL TERMS	C : 4

Technical Definitions

Adaptive Use Original use such as a residence converted into offices. The reuse of a building or structure, usually for purposes different from the original use such as residence converted into offices.

Addition New construction added to an existing building or structure.

Alteration Work that affects the exterior appearance of a property.

Building A structure with a roof, intended for shelter or enclosure such as a dwelling or garage.

Character The qualities and attributes of a building, structure, site, street or district.

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

Compatible In harmony with surroundings.

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

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

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

Appendices

Design Guidelines Criteria developed to provide direction to projects conducted within the context of an area regarding design concerns and to help ensure that rehabilitation projects and new construction respect the character of designated buildings and districts.

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

Elevation Anyone of the external vertical planes of a building. (or) An external vertical plane of a structure.

Fabric The physical material of a building, structure, site, or community conveying an interweaving of component parts.

Floor Area Ratio The relationship of the total floor area of a building to the land area of its site, as defined in a ratio in which the numerator is the floor area, and the denominator is the site area.

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

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

Historic Landmark Commission The City's governmental entity responsible for administering the criteria set forth in this document and in the Salt Lake City Zoning Ordinance (Section 21A.34.020) as applies to locally-designated landmark sites and historic districts.

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

Landmark Site Any site included on the Salt Lake City Register of Cultural Resources. Such sites are of exceptional importance to the City, State, region or nation and impart high artistic, historic and/or cultural values.

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

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

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

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

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

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

Protection The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

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

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

Renovation The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

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

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

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

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

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

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

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

Stabilization The act or process of applying measures to reestablish a weather resistant enclosure and the structural stability of a deteriorated property while maintaining its present form.

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

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

Visual Continuity A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Architectural Terms

Alignment The arrangement of objects along a straight line.

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

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

Ashlar A square, hewn stone used in building. It also refers to a thick dressed, square stone used for facing brick walls, etc.

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

Balcony A platform projecting from the wall of an upper story, enclosed by a railing or balustrade, with an entrance from the building and supported by brackets, columns, or cantilevered out.

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

Balustrade An entire rail system with top rail and balusters.

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

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

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

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

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

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

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

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

Came Metal struts supporting leaded glass.

Canopy A roofed structure constructed of fabric or other material placed so as to extend outward from a building providing a protective shield for doors, windows and other openings, supported by the building and supports extended to the ground directly under the canopy or cantilevered from the building.

Capital The head of a column or pilaster.

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

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

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

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

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

Column A cylindrical or square vertical structural or ornamental member.

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

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

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

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

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

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

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

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

Dormer window A window that projects from a roof.

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

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

EIFS Stands for “Exterior Insulating and Finish System.” This is a process by which a styrene board is adhered to wall sheathing and an elastomeric, synthetic stucco is applied. At this writing EIFS is generally referred to as “dryvit,” but this is a brand name.

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

Engaged column A column that is in direct contact with a wall; at least half of the column extends beyond the plane of the wall to which it is attached.

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

Facade Any of the exterior faces of a building.

False Front A front wall which extends beyond the sidewalls of a building to create a more imposing facade.

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

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

Fenestration The arrangement of windows and other exterior openings on a building.

Finial A projecting decorative element at the top of a roof turret or gable.

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

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

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

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

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

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

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

Appendices

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

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

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

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

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

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

Hipped roof A roof with uniform slopes on all sides.

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

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

Jack arch (see Flat arch)

Joist One of the horizontal wood beams that support the floors or ceilings of a house. They are set parallel to one another—usually from 1'0" to 2'0" apart—and span between supporting walls or larger wood beams.

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

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

Lancet Window A narrow, vertical window that ends in a point.

Lap Siding See clapboards.

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

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

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

Masonry Work using brick, stone, concrete block, tile, adobe or similar materials.

Massing The three-dimensional form of a building.

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

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

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

Molding A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Mullion A heavy vertical divider between windows or doors.

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

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

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

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

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

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

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

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

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

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

Pitch The degree of the slope of a roof.

Pony wall Low wall, between 24" to 36" high, that are used to enclose porches or balconies. Also known as "wing" walls.

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

Portland cement A strong, inflexible hydraulic cement used to bind mortar.

Post A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

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

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

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

Rafter Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

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

Roof The top covering of a building. Following are some types:

- **Gable** roof has a pitched roof with ridge and vertical ends.
- **Hip** roof has sloped ends instead of vertical ends.
- **Shed** roof (lean-to) has one slope only and is built against a higher wall.
- **Clipped gable or hipped gable** is similar to gable but with the end clipped back.
- **Gambrel** roof is a variation of a gable roof, each side of which has a shallower slope above a steeper one.
- **Mansard** roof is a roof with a double slope; the lower slope is steeper than the upper.

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

Sash The moveable framework containing the glass in a window.

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

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

Shape The general outline of a building or its facade.

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

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

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

Siding The exterior wall covering or sheathing of a structure.

Sill The bottom crosspiece of a window frame.

Appendices

Soffit The underside of a structural part, as of a beam, arch, etc.

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

Stile A vertical piece in a panel or frame, as of a door or window.

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

Stucco An exterior wall covering that consists of lime, cement and sand, applied directly or over a wood or metal lath. It is usually applied in three coats.

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

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

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

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

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

Turret A small slender tower.

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

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

Vernacular A regional form or adaptation of an architectural style.

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

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

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

Window Parts The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called mullions. For a diagram of window parts, see PART II 3 : 5.