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# 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

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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](http://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](http://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.



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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.

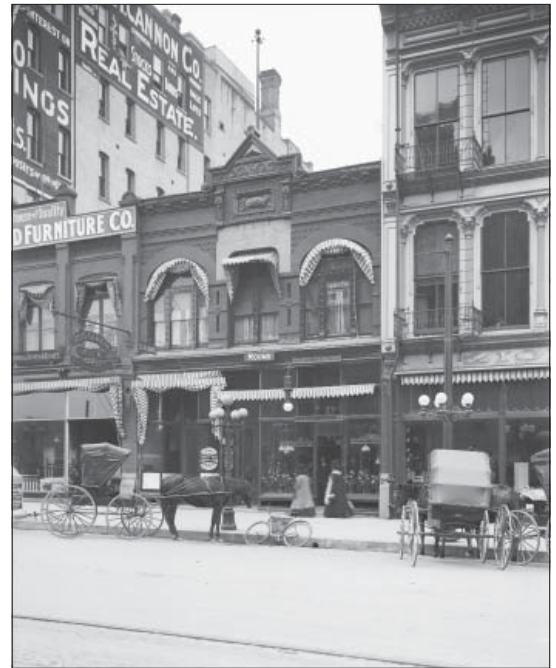


Kahn Brothers Wholesale Grocery shown in 1905.

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

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*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.

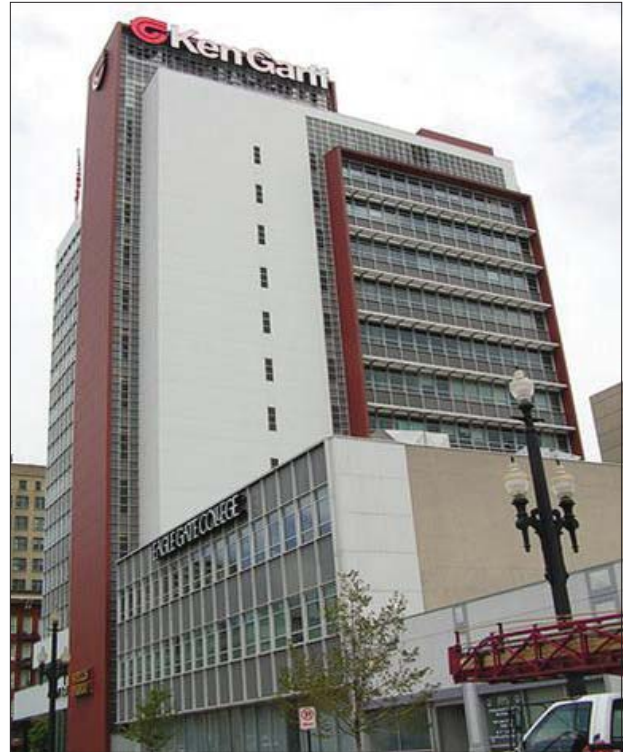




*F. J. Lucas Grocery at 267-269 West 200 South (demo.), shown in 1909.*

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.

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*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.

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## 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](http://www.history.utah.gov/architecture).

ONE-PART COMMERCIAL BLOCK	2 : 2
TWO-PART COMMERCIAL BLOCK	2 : 2
ENFRAMED WINDOW WALL	2 : 3
TWO-PART VERTICAL BLOCK	2 : 3
THREE-PART VERTICAL BLOCK	2 : 4
ARCADED BLOCK	2 : 4
VAULT	2 : 5
TEMPLE FRONT	2 : 5
CENTRAL BLOCK WITH WINGS	2 : 6
ENFRAMED BLOCK	2 : 6
NEIGHBORHOOD SHOPPING COMMERCIAL CENTER	2 : 7
NEIGHBORHOOD CORNER COMMERCIAL	2 : 7
HOUSE STORE	2 : 8
OFFICE BUILDINGS & MEDICAL COMPLEXES	2 : 8

## 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.*

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### House Stores, 1890-1940

Salt Lake City is distinctive in having numerous house store examples within the Avenues, University and Capitol Hill Historic Districts. This commercial building form combines commercial and residential structures in one location, but with distinct separate architectural units. The form is characterized by a one or two story commercial structure attached to a residential structure on a side 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)*

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## 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.

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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



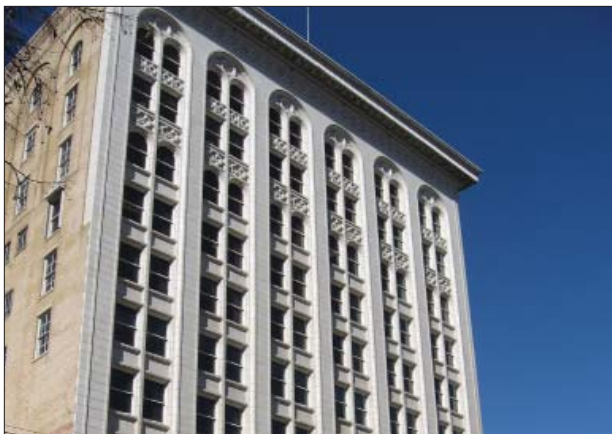
*The Salt Lake Stock and Mining Exchange at 39 Exchange Place demonstrates the Neoclassical style with prominent classical columns and accentuated entrances.*

### 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.

