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# SALT LAKE CITY CORPORATION

COMMUNITY DEVELOPMENT  
PLANNING AND ZONING DIVISION


ROSS C. ANDERSON  
MAYOR

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## MEMORANDUM

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**TO:** Salt Lake City Council Members

**FROM:** Louis Zunguze, Planning Director 

**RE:** **Attachment for City Council Briefing Regarding Legislative Action on Historic Preservation**

**DATE:** February 7, 2005

### Introduction

Attached please find a "long version" of the Planning Division's presentation for the City Council briefing regarding the Legislative Action for Historic Preservation. The presentation will address the items from the Implementation Table of the Administration's Response to the Council's Legislative Action that the Planning Division considers most critical: 1) **the preparation of a historic preservation plan**; and 2) **updating the historic resource surveys**.

### Items Included in the Attachment

The attached document includes the following information:

- An explanation of the role and significance of historic preservation plans and historic resource surveys;
- An explanation of the components of a historic preservation plan and historic resource surveys;
- An estimated cost of preparing a plan and surveys;
- Priorities for implementation of the plan and the surveys;
- A proposed phasing of the preparation of the plan and the surveys.

### Recommended Course of Action

The Planning Division has determined that the production of a historic preservation plan is the most critical task to insuring the success of historic preservation planning in Salt

Lake City. The Staff has identified three options to producing a plan. The first option is to hire a full-service consultant, who would conduct outreach, write most of the report elements, and take an active role in the report production. This is the most expensive option. The second option is to hire a consultant who would also conduct research, write some of the report elements, but would play more of an advisor role and the Planning Division Staff would have the primary responsibility for the production of the plan. The third option is to have the Planning Division Staff prepare the plan "in-house." The Planning Division staff has included estimated costs of hiring a consultant for the first two approaches. In the third scenario, the Planning Division has anticipated the extra workload that the preparation of an "in-house" plan would entail, and has thus added in the cost of hiring an additional planner to either prepare the plan or pick up the workload set aside while the existing staff prepares the plan.

The Planning Division recommends that the City Council and Administration pursue the second option for the preparation of a historic preservation plan: hiring a consultant who plays the role of an advisor. This option is most appropriate because it minimizes the costs (financial and services) and retains ownership of the product in the Division.

Regarding the surveys, the Planning Division recognizes that fully updating all the surveys is an expensive endeavor. The surveys can be undertaken concurrently with the plan and/or phased as separate projects. The Planning Division has identified updating the South Temple Historic District survey as the highest priority for re-survey of the districts.

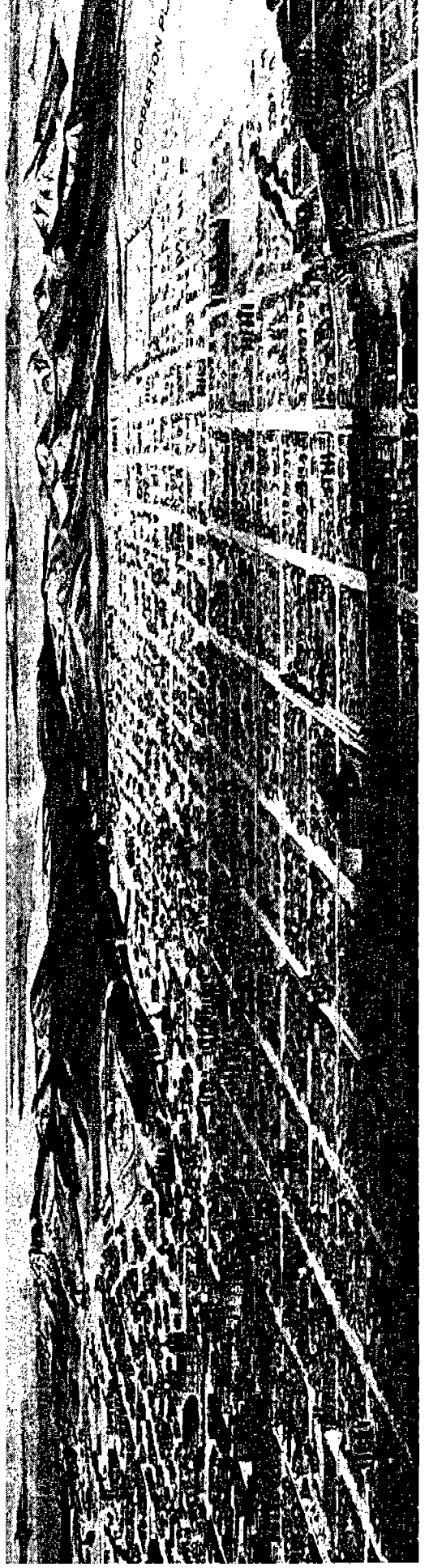
The completion of a historic preservation plan and the update of the surveys for Salt Lake City's locally-designated historic districts are fundamental steps in the Division's ability to undertake the third and final course of action: revising the City's master plans to insure compatibility between master plan policies and the protection of the City's historic resources.

C:     Ross C. Anderson, Mayor  
       Rocky Fluhart, Chief Administrative Officer  
       David Dobbins, Community Development Director  
       Brent Wilde, Deputy Planning Director  
       Doug Wheelwright, Deputy Planning Director  
       Kevin LoPiccolo, Zoning Administrator  
       Elizabeth Giraud, Senior Planner  
       HLC Members

# Preservation in Salt Lake City

City Council Briefing

2005



# Implementation Table

Most pressing needs:

#1: Prepare city-wide preservation plan

#2: Update surveys

Completion of these items will help resolve the following items identified in the implementation table:

- Examination of zoning issues
- Examination of boundaries of existing districts
- Changes to HLC ordinance
- Revisiting master plan policies and updating design guidelines

# The Preservation Plan

# Why Should SLC Have a Preservation Plan?

- To clarify role of historic preservation planning in a city-wide context
  - Similar to other plans focused on specific topics, such as housing and open space
- To constructively identify and resolve conflicts between preservation and other land-use tools such as zoning and master plans
- To guide decision-making

# Goals of Preservation Plan

- Eliminate uncertainty and confusion of the purpose, meaning and context of preservation in SLC
- Ensure consistency between various City policies
- Strengthen legal basis of historic preservation
- Comprehensively address issues relating to zoning, development patterns and design affecting City's historic resources
- Encourage economic development through historic preservation

# Additional Goals of Preservation Plan

- Prioritize additional survey efforts
- Prioritize designation of future districts
- Identify areas of historic districts in need of extra assistance and attention
- Identify public-, private- and non-profit sector roles and responsibilities
- Identify and build support for additional incentives
- Establish a work plan to make best use of human and financial resources



# Historic Resource Surveys

# What is a Historic Resource Survey?

- A survey is a systematic method of documenting and evaluating historic buildings in a community
- A survey is a decision-making tool
- Key element in ensuring compatibility between planning and preservation goals
  - Survey should be an ongoing endeavor
  - Surveys need to continually be updated

# The Purpose of Historic Resource Surveys

- Documents historical development of community or neighborhood
  - Allows planners and City officials to insure that planning efforts will reinforce historic resources
- Describes character-defining features of buildings and neighborhoods
  - Necessary for implementing design guidelines
  - Determines contributing/non-contributing status
- Determines appropriate boundaries of historic districts
- Important educational tool

*An historic district should never be  
designated until a survey has been  
undertaken!*

# Value of Historic Resource Surveys

- Provides legal basis for proving that due process has been followed
  - Avoids claim that specific property owners are singled out
- Establishes rationale for decisions in design review
  - Helps review process function effectively
  - Leads to consistent decision making
- Assists in evaluating the impact of new development in a historic neighborhood.
  - Identifies concentrations of historic buildings
- Useful in developing special planning tools and incentives
  - Signage that enhances, not obscures, historic features
  - Assists other boards (Planning Commission, BOA)
    - Variances
    - Conditional uses

# Types of Surveys

- Reconnaissance-Level Survey
- Intensive-Level Survey
- National Register Documentation

# Reconnaissance-Level Survey

- First step, or "cut," in documentation
- Used for evaluating large groups of buildings
  - Only a visual evaluation; does not provide assessment of associations with historical events or individuals
- Two approaches can be used:
  - Standard: all buildings are examined
    - Example: the Avenues, Gilmer Park
  - Selective: appropriate in areas with a low percentage of historic resources
    - Example: Glendale, East Sugar House

# Elements of a Reconnaissance- Level Survey

- Overview of area surveyed
- Map delineating concentrations of "contributing" and "non-contributing" buildings
  - Contributing:
    - At least 50 years old
    - At the least, contribute to broad patterns of history; and
    - Retain high degree of original appearance, or appearance from the identified historic period
  - Non-contributing:
    - Less than 50 years old; or
    - Older than 50, but building has so many alterations, its original appearance is not discernible
- Photograph of each building or site
- Information about each site (style, materials, approximate date, etc.)
- Recommendations for future research at intensive level, and proposals for potential National Register districts or individual listings



# Intensive-Level Surveys

- Second step of documentation
  - Preceded by reconnaissance-level survey
  - Important step prior to preparation of a National Register nomination
- Opportunity to determine if a building or site is identified with
  - A prominent or accomplished citizen
  - An historical event or theme
  - The work of an architect, builder, style or use of material

# Elements of an Intensive-Level Survey

- Involves in-depth research on a property and its owners
  - Title searches
  - Obituary records
  - Journals, newspaper, building permits, etc.
  - Tax assessment records
  - Census research
- The necessary research raises the cost of intensive-level survey

# National Register Level

- Nominations are presented in a format established by the National Park Service
- Include historical context of property
- Individual properties must have higher significance than those within historic districts
- The significance of historic districts within the context of the community or subject matter provides the rationale for listing
  - Generally, significance of the history of the community or neighborhood provides the rationale for listing, vs. the significance of individual properties within a district

# Survey Priorities

# Rationale Behind Survey Priorities

Updating the reconnaissance- and intensive-level surveys are the necessary levels of documentation, because:

- Surveys for most districts previously conducted at these levels are outdated
- Survey methodology has changed
- Gaps in documentation exist

# Survey Priority #1: Update the South Temple Survey

- Earliest-designated district (last surveyed in 1978)
- Needs survey at both reconnaissance level and intensive level
  - The buildings and district should be evaluated beyond the original period of significance (1880-1920)
  - Need to be entered in Utah State Historic Preservation Office (SHPO) database
    - Will assist in tax-credit administration (SHPO administers the tax credits)
  - Survey methodology has changed since earlier surveys were conducted
  - Numerous buildings have achieved significance between 1930 and 1960
  - New research could reveal unknown significance

# Survey Priority #2: Update the Avenues Survey

- Last surveyed 1978-80
- Like South Temple, the Avenues needs to be surveyed at both the reconnaissance level and the intensive level, because:
  - The buildings and district should be evaluated beyond the original period of significance (1850's - 1930's)
  - Survey methodology has changed since earlier surveys were conducted
  - Numerous buildings have achieved significance between 1930 and 1960
  - New research could reveal unknown significance

# Survey Priority #3: Update the Capitol Hill Survey

- Last surveyed 1978-80
- Like South Temple and the Avenues, Capitol Hill needs to be surveyed at both the reconnaissance level and the intensive level, because:
  - The buildings and district should be evaluated beyond the original period of significance of 1855-1910
  - Survey methodology has changed since earlier surveys were conducted
  - Numerous buildings have achieved significance between 1930 and 1960
  - New research could reveal unknown significance



# Survey Priority #4: Resurvey the Central City Historic District

- Reconnaissance-level survey conducted in 1994
- Like University, few buildings were surveyed at intensive level
- District needs re-survey at both the reconnaissance- and intensive-level survey because:
  - The district has undergone many changes since its designation in 1991
  - Buildings of "recent past" 1945-1960 should be identified for intensive-level research
  - The buildings and districts should be evaluated beyond the original period of significance of 1870-1930

# Survey Priority #5: Resurvey the University Historic District

- Standard reconnaissance-level survey completed in 1993 (district est. 1991)
  - However, few buildings in this district were ever surveyed at intensive level
- Intensive-level survey could determine:
  - If building is associated with prominent individual, an historical event or theme, or is the work of a particular architect or builder
  - Buildings of "recent past" (c. 1945-1960) that may have significant architectural or historical associations

# Survey Priority #6: Continue Survey Activity Beyond Local Districts

These surveys have been funded through CDBG and CLG monies

- Provide impetus for National Register listing
  - No regulatory component
  - Potential tax incentive
- Provides data for other planning activities:
  - Compatibility ordinances
  - TOD
  - Walkable communities
  - Redevelopment
  - CIP
- Undertaken at request of community, if funding available

# Surveyed Areas Beyond Local Districts

Name & Year of Survey	# of Properties
West Salt Lake (1991)	1,489
Bryant (1995)	664
Gilmer Park (1996)	244
Highland Park (1998)	601
SLC Business District (1998)	81
Bennion-Douglas (2000)	1,385
Capitol Hill Boundary Ext. (2000)	357
East Liberty (2002)	1,175
Sugar House (2003)	2,420
Yalecrest (underway)	1,485
<b>TOTAL PROPERTIES</b>	<b>9,901</b>

# Administration of the Survey

Collaborate with State Historic Preservation Office

- City Staff will use SHPO standards to maintain consistency with current survey methodology and tax credit incentives
  - Official repository for research
  - SHPO sets survey standards for consistency with state-wide database and National Register requirements

Hire Professional Consultant

- Provides qualifications and body of knowledge necessary to complete the survey.
  - Architectural history
  - Urban/community history
  - Research skills

Anticipate that surveys have to be updated!

Ideally, surveys should be updated every ten years

# Preservation Plan Costs and Options

# Preservation Plan Costs and Elements

Four phases to anticipate:

- Assessment of existing conditions
  - Research, data analysis, presentation
- Policy Development
  - Engage key stakeholders, resolve conflicting objectives
- Develop Preservation Strategies
  - Describes tools for development, role of players, priorities for implementation, identify resources
- Adoption of plan
  - Build consensus, seek endorsement from partners, official adoption

# Preservation Plan Option #1: Hire a Full-Service Consultant

If the consultant plays the active role:

- Conducts outreach
- Write all of report elements
- Responsible for all production
- Staff still plays significant role

Anticipated percentage of workload of one existing staff person: 15-20 %

Impact on existing staff capacity and level of service to public: low



# Preservation Plan Option #2: Hire a Consultant in Supporting Role

If the consultant plays a supporting role:

- The consultant plays an advisor role
- Helps conduct outreach
- Write some of report elements
- Staff responsible for report production, layout

Anticipated percentage of workload of one existing staff person:  
30-50%

Impact on existing staff capacity and level of service to public:  
medium

# Preservation Plan Option #3: Plan is Prepared In-House

Staff would conduct the following:

- All research
- Outreach
- Public workshops
- Write report
- Design layout
- Oversee production

Anticipated percentage of workload of one staff person: 80-90%

Impact on existing staff capacity and level of service to public: high

- Would require an additional staff person

# Estimated Costs of Plan and Options

Option	Consultant Fee or Staff Cost	Consultant's Expenses	Production Costs: Postage, printing notices & final plan, supplies	Total
#1: Active Consultant Role	109,000	6,000	30,000	\$145,000
#2: Supporting Consultant Role	64,000	6,000	30,000	\$100,000
#3: In-house Preparation	50,000		30,000	\$80,000

Staff recommendation: Option #2, Hire consultant as supporting role

# Survey Priorities and Costs

# Survey Costs for Priority #1: South Temple Historic District

## Reconnaissance:

155 buildings x \$10/bldg.      \$1,550

## Intensive:

Buildings dating from 1930-1960

21 buildings x \$500/bldg.      \$10,500

**TOTAL RECON. & INTENSIVE:      \$12,050**

# Survey Costs for Priority #2: Avenues Historic District

Reconnaissance:  
1,934 buildings x \$10/bldg.                      \$19,340

Intensive:  
Buildings constructed prior to 1930:  
    54 x \$500/bldg.                                      \$27,000  
Buildings constructed from 1930-1960:  
    138 x \$500/bldg.                                    \$69,000  
Total Intensive:                                        \$96,000

**TOTAL RECON. & INTENSIVE        \$115,340**

# Survey Costs for Priority #3: Capitol Hill Historic District

Reconnaissance:	\$8,300
830 buildings x \$10/bldg.	
Intensive:	
Buildings constructed prior to 1930:	
8 x \$500/bldg.	\$4,000
Buildings constructed from 1930-1960:	
52 x \$500/bldg.	\$26,000
Total Intensive:	\$30,000
<b>TOTAL RECON. &amp; INTENSIVE</b>	<b>\$38,300</b>

# Survey Costs for Priority #4: Resurvey Central City Historic District

Reconnaissance:	\$5,770
577 buildings x \$10/bldg.	
Intensive:	
Buildings constructed prior to 1941: 411 x \$500/bldg.	\$205,500
Buildings constructed from 1945-1960: 20 x \$500/bldg.	\$10,000
Total Intensive:	\$215,500
<b>TOTAL RECON. &amp; INTENSIVE</b>	<b>\$221,270</b>



# Survey Costs for Priority #5: Re-Survey of University Historic District

Reconnaissance:	587 buildings x \$10/bldg.	\$5,870
Intensive:		
Buildings constructed prior to 1930:	439 x \$500/bldg.	\$219,500
Buildings constructed from 1930-1960:	35 x \$500/bldg.	\$17,500
Total Intensive:		\$237,000
<b>TOTAL RECON. &amp; INTENSIVE</b>		<b>\$242,870</b>

# Prioritized Costs of Survey

Priority No.	Level of Survey	No. bldgs.	Cost/bldg.	Total for Survey
Priority #1 South Temple	Reconnaissance	155	\$10	1,550
	Intensive	21	\$500	10,500
<i>Subtotal</i>				\$12,050
Priority #2 Avenues	Reconnaissance	1,934	\$10	19,340
	Intensive	192	\$500	96,000
<i>Subtotal</i>				\$115,340
Priority #3 Capitol Hill	Reconnaissance	830	\$10	8,300
	Intensive	60	\$500	30,000
<i>Subtotal</i>				\$38,300
Priority #4 Central City	Reconnaissance	577	\$10	5,770
	Intensive	431	\$500	215,500
<i>Subtotal</i>				\$221,270
Priority #5 University	Reconnaissance	587	\$10	5,870
	Intensive	474	\$500	237,000
<i>Subtotal</i>				\$242,870
<b>TOTAL COSTS</b>				\$629,830

# Recommended Course of Action

# Recommended for Phase 1

Years 1 & 2

Hire Consultant for Plan	\$70,000
Production of Plan	\$30,000
<b>TOTAL</b>	<b>\$100,000</b>

# Phase 2

Year 3

Survey of South Temple	\$12,050
Reconnaissance Survey of Avenues	\$19,340
<b>TOTAL</b>	<b>\$31,390</b>

# Phase 3

Year 4

Intensive Survey of Avenues	\$96,000
Reconnaissance Survey of Capitol Hill	\$8,300
<b>Total</b>	<b>\$104,300</b>

# Phase 4

Year 5

Intensive Survey of Capitol Hill	\$30,000
Reconnaissance Survey of Central City	\$5,770
<b>TOTAL</b>	<b>\$35,770</b>

# Phase 5

Year 6

Intensive Survey of Central City	\$215,500
Reconnaissance Survey of University	\$5,870
<b>TOTAL</b>	<b>\$221,370</b>



# Phase 6

Year 7

Intensive Survey University	\$237,000
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JUL 26 2004

ALISON WEYHER  
DIRECTOR

**SALT LAKE CITY CORPORATION**  
COMMUNITY AND ECONOMIC DEVELOPMENT

ROSS C. "ROCKY" ANDERSON  
MAYOR

**COUNCIL TRANSMITTAL**

**TO:** Rocky Fluhart, Chief Administrative Officer **DATE:** July 21, 2004  
**FROM:** Lee Martinez, CED Director *lee*  
**RE:** Legislative Action – Request by the City Council for the Administration to review Salt Lake City's approach to historic preservation

**STAFF CONTACT:** Louis Zunguze, Planning Director  
Tel: 535-7757

**RECOMMENDATION:** That the City Council review the attached report and determine a suitable course of further action.

**DOCUMENT TYPE:** Written briefing

**BUDGET IMPACT:** None

**DISCUSSION:** Council Member Eric Jergensen initiated this request to review the City's Historic Preservation Program on May 23, 2003. Council Member Jergensen's Legislative Action requested that the administration provide the following information:

1. A written summary of the historic preservation approach presently taken by the Historic Landmark Commission (HLC), including a review of the policies, assumptions, objectives, and philosophies employed in the consideration of projects brought before the HLC. Please include guidelines, in addition to those listed in city ordinance, which provide the basis for such consideration, for example, federal guidelines, professional best practices, etc...
2. An assessment of the City's 1995 decision to change the HLC from an advisory body to a decision-making body, including a review of the pros and cons associated with both approaches.
3. A review of the scope of the Commission's duties, as defined by ordinance, compared with duties that may be presently performed but are outside the ordinance and the efficacy of such "outside of scope" duties. (For example, the Council Office has received an inquiry about whether it is the role of the Commission to design or redesign projects that are before them for consideration.)
4. An overall evaluation of the extent to which the current ordinances, policies and processes are conducive to creating an effective balance between preservation of historic areas and the natural evolution and maintenance of vibrant neighborhoods as envisioned by the City's development goals. For instance, how does the Commission ensure that historic neighborhoods are provided sufficient flexibility to assure broad demographic



# **A Review of Salt Lake City's Approach to Historic Preservation**

**Administration Response to the City Council's  
Legislative Action**

Prepared by the  
Salt Lake City Planning Division  
April, 2004

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## INTRODUCTION

Salt Lake City has a unique history that is apparent not only in its culture but in its physical layout. It is famous for its wide streets and large blocks – the result of the implementation of LDS founder Joseph Smith’s “Plat of the City of Zion.” After the construction of the transcontinental railway, Salt Lake City developed much like other communities in the West, in that it absorbed an influx of newcomers from many cultures who contributed to its growth. The buildings and urban fabric reflect both its distinctive early roots and its integration into mainstream American culture. Salt Lake is fortunate to have a rich architectural heritage, from Temple Square to Exchange Place, from the mansions of South Temple to the workers’ cottages of Central City’s inner block courts.

The adoption of Salt Lake City’s ordinance in 1976 was an acknowledgement by City officials that the protection of this heritage was a worthy goal. Today, over 5,000 properties fall under the aegis of the Historic Landmark Commission (HLC) and are protected by the “H” *Historic Preservation Overlay District* provision of the zoning ordinance. Although the HLC undertakes activities that can be defined as purely outreach, their primary responsibility is executing the regulatory component of the overlay zone, by insuring that exterior alterations, new construction and demolition of designated properties will be consistent with the historic appearance of a building or neighborhood. The legislation and administration of such an ordinance places historic preservation in the political realm, where controversies abound and compromises are necessary. Historic preservation, however, is all about compromise: changing the use of an old building in order to preserve its economic viability, conserving selected older neighborhoods while redeveloping others, or retaining an irreplaceable landmark but accommodating contemporary needs in a compatibly-designed addition.

After providing a brief overview of the development of historic preservation, both nationally and locally, the following text addresses the questions posed by the City Council:

1. Is the administration of historic preservation in Salt Lake City in accordance with national standards and philosophy?
2. Should the HLC revert back to being a subcommittee of the Planning Commission?
3. What is the scope of the HLC’s duties, and is the HLC working outside of this scope?
4. Are the current ordinance policies and processes conducive to creating an effective balance between historic preservation and the natural evolution and maintenance of vibrant neighborhoods? What changes to the ordinance are necessary to more effectively allow the HLC to create such a balance?
5. What level of staffing and expertise is necessary to administer the historic preservation program?

The Administration's response to each question is discussed as a separate section with a summary at the end of each section. Recommendations for further action follow each response, ending with several appendices that augment the text.

## **OVERVIEW OF HISTORIC PRESERVATION**

Historic preservation is not a new concept in Salt Lake City – numerous documents illustrate that local interest in saving historic sites dates back as early as the nineteenth century. This interest was expressed as advocacy in reaction to the threat of demolition of a beloved landmark, or outrage once the landmark was razed. But it was not until 1976 that Salt Lake City adopted an ordinance regulating alterations, demolitions and new construction in its first historic district: South Temple. Since that time, preservation efforts at the City level have focused on the administration of this ordinance, known in the 1995 zoning code as the "H" *Historic Preservation Overlay District*.

### **Development of Historic Preservation in the United States**

The development of historic preservation in Salt Lake City parallels that of thousands of communities across the United States. Interested citizens have rallied to protect historic buildings in this country since the early 1800's (a famous example being the preservation of Mount Vernon after the Civil War) but it was not until the 1960's that the existing framework of historic preservation at the national, state, and local level took shape. In 1966, the National Historic Preservation Act was passed, establishing the National Register of Historic Places, State Historic Preservation Offices (SHPOs), and a review process to mitigate the effect of federal projects on historic sites. Preservationists, however, realized that the true power and responsibility to preserve historic structures rested at the local level, where historic preservation could be implemented as an ordinance to achieve its role in furthering the health, welfare, and benefit of its citizens.

The city of Charleston, South Carolina, adopted the first historic preservation ordinance as part of its zoning code in 1931. Several other cities, including New Orleans and Boston, quickly followed suit. During the 1960's, the acceleration of demolitions, the escalating national environmental movement and the establishment of the federal preservation framework inspired hundreds of communities to adopt historic preservation ordinances as part of their zoning code. Throughout the 1970's and 1980's, preservationists devised and refined the tools needed to administer their regulations, such as the preparation of design guidelines and the implementation of economic incentives.

The validity of local ordinances was upheld in an influential Supreme Court Case, *Penn Central Transportation Corporation vs. City of New York* in 1978. In their decision, which ruled in favor of the City of New York's denial of the construction of a 50-story tower above Grand Central Station, the Supreme Court established the following:

- 1) Aesthetic considerations can be a basis for the government to use the police power.



- 2) Local preservation laws are nothing more or less than another form of land-use regulation when economic impact is involved;
- 3) Owners must show that retaining a historic structure will deny him or her all reasonable economic use, not simply a diminution of value.
- 4) A municipality is not discriminating against a property owner by designating a landmark.

Today, over 2,500 communities in the United States have historic preservation ordinances. According to the Utah State Historic Preservation Office, approximately 15 communities in the state have historic preservation ordinances with design review provisions, but only Ogden, Park City and Provo have programs similar to Salt Lake City's that are administered with professional staff.

### Development of Historic Preservation in Salt Lake City

As stated earlier, the Salt Lake City Council adopted its first historic preservation ordinance in 1976, as allowed by state enabling legislation. The City designated the first historic district, South Temple, and established the Historic Landmark Committee. Designation of the Avenues and Exchange Place historic districts quickly followed in 1978. By the time the City Council designated Capitol Hill as a local historic district in 1984 much of the local historic preservation infrastructure was in place. The City provided financial incentives for rehabilitation of historic properties, which have since evolved into the City's housing program.

Salt Lake City Corporation responded to citizens' demands for preservation. The historic preservation ordinance was adopted in 1976. A local architect completed design guidelines addressing appropriate renovation solutions in 1979. The Planning Division hired its first planner in 1980 to address preservation issues in the city and to staff the Historic Landmark Committee. The HLC continued to review applications for alterations, demolition and new construction.

The R/UDAT project, undertaken in 1988, cited the preservation of historic buildings as an important component in the revitalization of downtown, and suggested that the city should have a stronger anti-demolition provision. R/UDAT was instrumental in instigating the city-wide rewrite of the zoning ordinance, adopted in 1995. As part of the new zoning code, a stricter, anti-demolition ordinance was incorporated into the historic preservation ordinance. In addition, the status of the HLC changed from a committee of the Planning Commission to a separate commission. Four years later, the City Council adopted updated design guidelines, entitled *Design Guidelines for Residential Historic Districts in Salt Lake City*, prepared by Winter and Company, a consulting firm from Boulder, Colorado with nationally-recognized expertise.

Most Salt Lake City residents are probably unaware that rehabilitation projects such as Trolley Square, the Governor's Mansion and the City and County Building, have attracted national attention for their inventive re-use or incorporation of sophisticated technology. As noteworthy as these efforts are, historic preservation in Salt Lake City is

most significant and successful because it has been a grass-roots effort, carried forward by the commitment of individual property owners of mostly modest means and undertaken in incremental steps. This success has reversed deterioration in residential neighborhoods and contributed to the economic health of the city.

## LEGISLATIVE ACTION ITEM #1

Summary of the historic preservation approach presently taken by the Historic Landmark Commission (HLC), including a review of the policies, assumptions, objectives and philosophies employed in the consideration of projects brought before the HLC. Please include guidelines, in addition to those listed in City ordinance, which provide the basis for such consideration, for example federal guidelines, professional best practices, etc. . . .

## BASIC PHILOSOPHY OF HISTORIC PRESERVATION

Broadly stated, the objective of historic preservation is to save architecturally and historically significant places and buildings and put them to good use. This objective is based on the belief that certain neighborhoods and sites have value because of this historic and architectural significance. Preservationists do not support creating features that never existed on a structure in order to make it look old or "freezing" the appearance of a building or neighborhood. Rather, sound historic preservation practice requires the identification of historic areas and of features that characterize a particular historic resource, the retention of these features once identified, the repair of these features if necessary, and the replacement in kind if the feature cannot be repaired. The goal of preservation is to implement this practice, to make the resource viable for ongoing use, and to guide new development that allows the historic and architectural qualities to be discerned. This is the essence of preservation philosophy.

This philosophy is the bedrock of the guidelines and standards used by the HLC to guide its decisions. The following discussion starts with the approach taken to the designation of sites to the *Salt Lake City Register of Cultural Resources* and historic districts and the use of the standards of the National Register of Historic Places in assessing this designation. HLC members and staff spend the majority of their time conducting design review for buildings regulated according to the provisions of Section 21A.34.020(G) *Standards for Certificate of Appropriateness for Alteration of a Landmark Site or Contributing Building* of the zoning ordinance, which incorporate the federal *Secretary of the Interior's Standards for Rehabilitation*. Because both the federal standards and those included in the zoning ordinance are general, they are further refined in *Design Guidelines for Residential Historic Districts in Salt Lake City*, a document adopted by HLC in 1997 and the City Council in 1999. The standards for new construction in the ordinance and the design guidelines consider the visual consistency with the streetscape of the historic district. The standards for demolition in the ordinance were drawn from ordinances from other cities and under the advice of a national land-use planning firm, Clarion and Associates, during the Zoning Rewrite in 1995. These four actions – designation of districts and historic sites, review of alterations, new construction, and demolition – form the core of the "H" *Historic Preservation Overlay District* ordinance and thus are the center of the HLC's responsibilities. The philosophies, approaches, and objectives of each of these actions are discussed below.

## DESIGNATION OF LANDMARK SITES AND DISTRICTS

The designation of properties to the Salt Lake City Register of Cultural Resources is a serious endeavor, as is the adoption of local historic districts. Designation runs with the land, and owners incur additional regulations when undertaking exterior work. As described above, the criteria for listing individual properties on the *Salt Lake City Register of Cultural Resources* is listed in Section 21A.34.020(C)(2) of the ordinance, and are based on those used for listing on the National Register of Historic Places. Since 1995, three properties have been listed on the local register at the request of owners seeking conditional uses for historic buildings.

The ordinance requires that when considering a new district, the HLC will evaluate each parcel of property within the proposed district. This language essentially refers to the completion of a historic resource survey, which entails the evaluation of each building or site in a proposed district, the determination of the overall context establishing the significance of a district, and a map. The methodology, standards, and criterion for conducting a survey for districts proposed for both National Register and locally-designated districts are the same. Surveys tell a community what historic resources exist, describes the characteristics of those resources, and lists recommendations for further study.

Historic resource surveys are recognized as the starting point of a community's preservation activities, serve as the cornerstone for its preservation policy, and are a very critical component of a community's historic preservation program. Surveys involving extensive research for the South Temple, Avenues, Exchange Place and Capitol Hill historic districts were undertaken prior to their designation. These surveys were funded by Community Development Block Grant funds at a time when federal money was comparatively plentiful. Approximately twenty-five interns were paid to research property titles, Polk Directories, obituary indices and building permit records for almost every property.

Neighborhood volunteers undertook a survey of the University Historic District prior to its designation in 1991. Three years later, the area was resurveyed by a University of Utah student and the data was compiled into the SHPO database. No survey was undertaken of Central City prior to its designation in 1991, but in 1994, the Planning Division hired a consultant to complete a survey of the area using Certified Local Government funding from SHPO.

Applications for designation of sites on the *Salt Lake City Register of Cultural Resources* and for locally-designated historic districts are considered a zoning map amendment and must meet the standards listed in Section 21A.34.020(C)(2) *Criteria for Selection of An H Historic Preservation Overlay District or Landmark Site*, but also 21A.50.50 *Standards for General Amendments*. For sites or districts proposed for the National Register, federal regulations require that the HLC forward comments to the Utah State Historic Sites Board. The SHPO then forwards the nomination to the National Park Service.

Because National Register carries no regulatory burden for the property owner, no legislative action on the part of the corresponding municipality is necessary.

A list of properties and districts listed on both the Salt Lake City Register of Cultural Resources and the National Register are included in Appendix 5. It is worth noting, however, that while the City undertook surveys back in the 1990s the results of these surveys were not reviewed and adopted by the Commission or the City Council. In addition, since then the City has not, as required by Ordinance, diligently updated the surveys. The practical effect of these omissions are having significant negative impacts on both Preservation and Development efforts of the City. These impacts will be fully explored later in the Report under Item #4.

#### National Register of Historic Places Standards in the "H" Historic Preservation Overlay District

As *The Secretary of the Interior's Standards for Rehabilitation* provide a baseline for review of alterations to historic properties, the standards and criterion of the National Register of Historic Places are used to guide the HLC in the consideration of designation of individual sites and historic districts. It is important to note that listing a district or individual property on the National Register differs from designating an historic district at the local level or listing a property on the City's register, known as the *Salt Lake City Register of Cultural Resources*. Inclusion on the National Register is purely honorific and incurs no responsibility on the part of the owner to maintain a historic property. It is the designation of a property on the *Salt Lake City Register of Cultural Resources* or designating a local district places the property or district under the purview of the HLC and requires owners to adhere to the provisions of the *H Historic Preservation Overlay District*.

The National Register is the nation's inventory of historic places. The National Register is administered by the National Park Service. Nominations for listing historic properties come from the State Historic Preservation Office (SHPO); in Utah, the SHPO is part of the Utah State Historical Society, which is located in the former Rio Grande Depot. The criteria for listing on the National Register were incorporated into Section 21A.34.020(C)(2) of the *H Historic Preservation Overlay Zone* and were also included in the pre-1995 historic preservation chapter of the ordinance. The designation criteria represent a nationally-recognized, consistent set of standards that can be applied to a variety of historic resource types. In Salt Lake City, these standards might be used to list such disparate sites or buildings as the Memory Grove, the State Capitol, the Hawk Cabin or Gilgal Garden.

The standards included in Section 21A.34.020(C)(2) are the following:

- a. Significance in local, regional, State or national history, architecture, engineering or culture, associated with at least one of the following:

1. Events that have made significant contribution to the broad patterns of history, or
  2. Lives of persons significant in the history of the City, region, State, or Nation, or
  3. The distinctive characteristics of a type, period or method of construction; or the work of a notable architect or master craftsman, or
  4. Information important in the understanding of the prehistory or history of Salt Lake City; and
- b. Physical integrity in terms of location, design, setting, material, workmanship, setting and association as defined by the National Park Service for the National Register of Historic Places; and
  - c. Sites must be at least fifty years old, or have achieved significance within the past fifty years if the properties are of exceptional importance.

These standards are used primarily for selecting and evaluating individual sites. The standards used for National Register Districts are incorporated in the standards for the selection of boundaries for a historic district in Section 21A.34.020(C)(3)::

[The boundaries of an "*H*" *Historic Overlay District*" shall]

- a. Contain documented historic or architectural resources;
- b. Coincide with documented historic boundaries such as early roadways, canals, subdivision plats or property lines;
- c. Coincide with logical physical or manmade features and reflect recognized neighborhood boundaries; and
- d. Contain non-historic resources or vacant land only where necessary to create appropriate boundaries to meet the criteria of subsection 2 [described above] of this Section.

### **REVIEW OF ALTERATIONS TO A LANDMARK SITE OR CONTRIBUTING STRUCTURE**

The HLC and Planning Staff spend the majority of their time conducting design review for proposed alterations to buildings regulated by the ordinance. The most common requests include additions, window replacement, and the construction of accessory structures. The following text describes the use of the *Secretary of the Interior's Standards for Rehabilitation*, the foundation of design review pertaining to alterations to historic buildings, and a description and role of the *Design Guidelines for Residential Historic Districts in Salt Lake City* for the HLC.

## Significance of the Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation are a seminal set of standards that are incorporated not only in Salt Lake City's ordinance, but in ordinances for hundreds of communities in the United States. These standards were developed by the National Park Service and are general rehabilitation guidelines that serve as a starting point for more detailed rehabilitation standards. They present a framework for undertaking work on a historic property in a variety of situations.



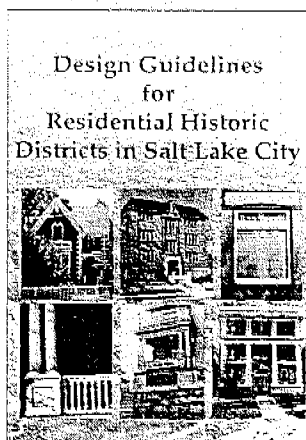
The Secretary of the Interior's Standards for Rehabilitation  
Illustrated Guidelines for Rehabilitating Historic Buildings

*The Secretary of the Interior's Standards for Rehabilitation are nationally used as a basis to guide renovation decisions.*

The Secretary of the Interior's Standards are incorporated into the zoning ordinance in section 21A.34.020(G), *Standards for Certificate of Appropriateness for Alteration of a Landmark Site or Contributing Structure* of the chapter governing the HLC, the "H" Historic Preservation Overlay District. HLC members and Planning Staff use this section of the Zoning Ordinance most frequently, because almost all of their work involves the review of alterations to designated properties.

But because the *Standards* express a philosophy, they are written in broad terms. In order to give more direction to decision makers and the public, communities typically prepare a set of design guidelines to define preservation requirements in specific terms. In Salt Lake City, design guidelines for HLC were first prepared in 1979. (*A copy of the Secretary of the Interior's Standards is included in Appendix 4*).

### How the Design Guidelines for Residential Historic Districts in Salt Lake City are Used by HLC and Others



In 1993, the Planning Division applied for and received Community Development Block Grant money to hire a consultant to update the design guidelines. HLC members and staff determined that a new document was necessary to address renovation efforts in greater detail for all the districts, but especially for the University and Central City historic districts, which were designated in 1991. The Planning Division hired Winter and Company of Boulder, Colorado, to prepare the guidelines. Winter and Company has prepared design guidelines for hundreds of communities across the country, and the Planning Staff wanted the advantage of this national perspective.

*The City's Design Guidelines were adopted in 1999.*

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Like the ordinance, the guidelines incorporate the *Secretary of the Interior's Standards* but provide an expanded explanation, illustrations and photographs, and policy statements pertaining to individual building elements. The guidelines also include descriptions of building styles and characteristics and goals of each district to assist in the design review process. The updated design guidelines were prepared over a series of meetings with the consultants and incorporated comments from a broad section of property and business owners, the design and construction community and community councils. The guidelines were adopted by the City Council in 1999, and have become a model for use by other communities nationally. The process of preparing the design guidelines required the HLC to refine its policies regarding specific renovation issues, including window replacement, additions, accessory structures, new construction, and the use of alternative materials, resulting in clear, flexible, and consistent standards for these types of projects (*A copy of the Design Guidelines for Residential Historic Districts in Salt Lake City is included in Appendix 3*).

### **REVIEW OF NEW CONSTRUCTION OF PRIMARY STRUCTURES IN HISTORIC DISTRICTS AND OF LANDMARK SITES**

The HLC reviews all new construction of primary structures in historic districts and replacements to Landmark Sites after demolition. The HLC members and Planning Staff review proposals for new construction according to standards Section 21A.34.020(H) of the zoning ordinance. These standards require the HLC to consider the massing, scale, projections (such as porches), materials, wall openings, building orientation, pedestrian amenities and subdivision requirements of the proposed new construction to insure its visual compatibility with surrounding structures and the streetscape. These standards do not differ substantially from the pre-1995 ordinance, and are commonly found in most preservation ordinances. The ordinance also refers members, staff and applicants to the design guidelines, which describe principles for design of new construction in the historic districts in much greater detail.

The underlying base zone determines the use of proposed new construction in the historic districts, and it also determines the "envelope" of height and setbacks that limit the size of a new structure. Large areas of the historic districts have the same zoning, for example, most of the Avenues and Capitol Hill are SR-1, University is predominantly R-1-5000 and the southern half of Central City is RMF-30. This consistency of zoning insures that new construction in the districts will have some measure of uniformity with the existing structures. Salt Lake City's historic districts are characterized by the variety of



*This house was constructed in 1994 in the Avenues Historic District. It incorporates details and massing found in historic Avenues homes.*



architectural styles that developed over the decades of their periods of significance. Neighborhoods within districts have distinctive characteristics; for example, the character of Bueno Court differs from 1200 East in the University Historic District, and the Marmalade neighborhood differs from Arsenal Hill or 200 West in the Capitol Hill Historic District. This richness of historic architecture has led the HLC to approve an assortment of new structures representing a variety of design perspectives. This flexibility has several advantages. It allows new construction in the district to accommodate different household needs, as long as basic zoning requirements are met. It also allows the HLC to approve a variety of approaches to design, evident in the traditional and contemporary examples of new construction in the districts. This flexibility provides for creativity on architects' part and respects the rich continuum of architecture found in the districts.

However, the flexibility of the HLC in its review in new construction has left the HLC vulnerable to charges of subjectivity and a misunderstanding from the public about the role of HLC. The HLC places the highest priority on the requirement of the "*H*" *Historic Preservation Overlay District* that new construction in the historic districts must be "**visually compatible with the surrounding structures and the streetscape.**" Because the districts contain such variety of architecture, what strengthens the character of one block of a district might have the opposite effect in another block. For example, streets with several 1960's apartment buildings could accommodate a new modernist design more readily than one that would greatly disrupt the architectural unity of Quince Street. The philosophy of HLC, as it is for most preservation commissions, is not to slavishly imitate historic styles, but to insure that new development in a historic district reinforces, beyond the requirements of the underlying zoning code, the character-defining features of the surrounding streetscape.

### **DEMOLITION PROVISIONS OF THE "H" HISTORIC PRESERVATION OVERLAY DISTRICT**

Regulations against demolition are an important part of a preservation ordinance and are usually included in ordinances governing local historic districts, but they vary in terms of strictness and methods. Cities generally adopt one of two approaches: **a time restraint or an economic provision.** A time restraint prohibits demolition for a specified length of time, after which an applicant can proceed with demolition. The time restraint has the advantage of providing preservationists and interested citizens a way to find alternatives to demolition. It places the burden of a solution on a preservation commission or preservation advocates. However, a demolition ordinance that consists merely of a time restraint is ultimately weak, as the applicant only has to wait out the time period. If the time period is long (over several years), surrounding property owners could be stuck with a property that is simply allowed to deteriorate.

An economic provision is stricter, and places the burden of proof on the applicant that denying a demolition application would deprive him or her of **all** reasonable return of the property. Cities adopt an economic hardship clause in order to avoid the claim of a "taking" and the related violation of the Fifth Amendment.

Prior to 1995, the HLC had a weak demolition ordinance. Demolitions of any landmark site or contributing structure could only be delayed for five months. It was easy and painless for a developer to wait this period out. The 1988 R/UDAT study emphatically noted that the demolition ordinance should be strengthened. During the zoning rewrite, the HLC determined that the option to deny outright requests for demolition of contributing structures and landmark sites could offer the most protection to the city's historic buildings.

For Landmark Sites, an owner has to prove either economic hardship or the building has to be declared unsafe by the building official. Thus, the economic restraint was adopted into the ordinance pertaining to the demolition of Landmark Sites. For contributing structures, the demolition section of the zoning ordinance incorporates both time and economic restraints. The use of these restraints depends on the outcome of the Commission's review of six standards in the demolition section of the ordinance.

If the applicant meets all six standards, HLC must approve the demolition. If an applicant meets between three to five of the standards, the HLC defers its decision for up to one year, during which the applicant must conduct a bona fide effort to preserve the building. This deferral represents the time restraint component of the demolition ordinance in Salt Lake City, but differs from other ordinances in that the one-year clock does not begin until the applicant instigates measures to investigate other options. If the applicant meets two or less of the six standards, demolition must be denied, and the applicant can pursue the economic component of the demolition ordinance, by proving that retaining the contributing building would deprive the owner of all economic return.

A three-member Economic Review Panel determines whether a denial of demolition removes all reasonable economic return of the property. The panel consists of a member chosen by the HLC, a member chosen by the applicant, and a member agreed upon by the HLC and applicant's representative. The HLC can only overturn the finding of the Economic Review Panel if the HLC finds that the panel erred procedurally or if there was a substantial error of material fact.

The Planning Division modeled the economic hardship section of the ordinance after that of Atlanta, Georgia. At the time of the rewrite, staff found it difficult to find examples from other cities that had taken a vigorous anti-demolition stand. The economic hardship provision is the section of the "*H*" *Historic Preservation Overlay District* that has garnered the greatest concern within the Administration, among applicants and among HLC members. Pro-development advocates contend that the economic hardship provisions are anti-development and do not provide a way to balance preservation concerns with other considerations. Preservation supporters contend that the ordinance offers too many loopholes to effectively prevent demolition.

The economic hardship process is difficult to administer for many reasons and criticism from both sides of the issue is warranted. However, the Planning Staff is of the strong view that the core of the problem lies not with the economic hardship provision itself, but

with other aspects of the demolition ordinance and of the City's overall land use policies. It is the underlying zoning that plays the most important role in determining the fate of contributing buildings and landmark sites. Almost all of the demolitions in the historic districts since the 1995 Rewrite have occurred where the zoning was incompatible with the contributing structure. The issues concerning demolition are also described at greater length under Legislative Action Item #4.

## SUMMARY

Two of the four major components of the "*H*" *Historic Overlay District*, designation of historic districts and individual sites to the *Salt Lake City Register of Cultural Resources* and the review of alterations to contributing structures, incorporate the theories and tenets of the National Register of Historic Places, and *the Secretary of the Interior's Standards for Rehabilitation*, respectively. The elements considered for new construction are used by commissions everywhere, and are recommended in the "bible" of preservation law, *A Handbook on Historic Preservation Law*, published by the Conservation Foundation and the National Center for Preservation Law. The demolition section of the ordinance was crafted after reviewing the ordinances from other cities that had a strong, anti-demolition stance.

The failure by the City to review and adopt the results of the historic resource surveys, coupled by the lack of systematically updating these surveys has created two significant flaws. First, the ability of the City to determine appropriate land use policies, particularly with regard, to assigning appropriate zoning classifications to areas with high concentrations of historic structures/resources. Second, it has created operational difficulties in establishing a balance between the City's preservation and development interests. In addition, as noted earlier, the current implementation process of the City's demolition ordinance has also created tension between preservation and development interests in the City. Remedies to these noted problems are suggested in the discussion of Item #4 of the Report.

## LEGISLATIVE ACTION ITEM #2:

**An assessment of the City's 1995 decision to change the HLC from an advisory body to a decision-making body, including a review of the pros and cons associated with both approaches.**

### INTRODUCTION

Prior to the City-wide Zoning Rewrite in 1995, the Historic Landmark Committee (HLC) functioned as a Sub-Committee of the City's Planning Commission. A member of the Planning Commission sat on the HLC. Decisions of the Committee were ratified at the following Planning Commission meeting, most often as consent items. Any appeals of decisions made by the HLC first went to the Planning Commission, and then to the City Council. In 1995, the Zoning Rewrite accorded full Commission status to the Committee, with appeals going directly to City Council. Appeals of HLC decisions were later redirected to the Land Use Appeals Board, upon creation of the Board in 1996. This section attempts to provide details on how this decision was made, and the reasons behind the decision. As requested, an assessment of the pros and cons associated with this change is also included.

### EXAMINATION OF 1995 DECISION

Review of records associated with the City's zoning rewrite in the early 1990s trace the concept of changing the HLC from a Sub-Committee of the Planning Commission to an independent decision making Commission back to at least 1980, when the City Attorney supplied a legal opinion to the Planning Staff on the city's legal authority to make this change. At the time, the City Attorney gave the opinion that such a change was permissible under the enabling provisions of Utah State law, but additional action to pursue the change to full Commission status was not pursued at the time. The topic remained on the back-burner for eleven years, until preliminary discussion of the Zoning Rewrite began in 1991. At a meeting of the HLC on July 16, 1991, the Planning Staff and HLC members discussed the Zoning Rewrite process and outlined a list of issues with the old ordinance that should be addressed in the new ordinance. One of the topics discussed was whether or not the HLC should have the same status as the Planning Commission and report directly to the City Council.

GSBS Architects, the consultants for the zoning rewrite, addressed the administration of the city's historic districts in their "**Zoning Rewrite Phase 4 Concepts and Approaches**" document, issued September 26, 1991. In the memo, the consultants recommended that the Commission retain its current status as a committee to the Planning Commission. This recommendation was based upon the consultants' view that it would be "**premature to recommend a major structural change to the status of this committee without evidence of internal study and analysis of the merits of such a change.**" The consultants also raised the issue of the HLC potentially basing its

decisions on land use issues that, by State statute, were to be decided by the Planning Commission. These recommendations and issues were discussed at meetings of the Zoning Review Committee, the ad-hoc advisory committee of stakeholders, the Planning Commission, and the HLC in the fall of 1991. The following passage from the October 16, 1991 meeting of the HLC is insightful to note:

*It was noted that people are becoming very frustrated with "the process" and the length of time it takes. It was pointed out that the appeal process could be shortened if the Landmark Committee decisions could be appealed directly to the City Council rather than having to appeal to the Planning Commission and then to the City Council. The committee members were in agreement on this issue.*

The HLC's November 6, 1991 "Zoning Rewrite Position Paper" also notes another reason to change the committee's status:

*The Historic Landmark Committee is composed of architects, landscape architects, and people who have expertise in and are concerned with historical preservation. The Planning Commission is comprised primarily of individuals whose expertise lies in the area of land use and land use regulations. It does not make sense to have a commission review the work of a committee when the committee has far greater expertise in historical preservation than the commission. If an action of the Historic Landmark Committee is to be reversed, it should be on a political basis, not on a preservation basis. Therefore, the body that reviews Landmark's decisions should be a political body; i.e. the City Council. It therefore seems reasonable to make the Historic Landmark Committee a commission responsible to the City Council.*

Planning Director Bill Wright included these arguments in his transmittal and presentation of the "**Zoning Rewrite Phase 4 Concepts and Approaches**" to the City Council in December of 1991, and noted that the Planning Commission would direct the consultants to re-structure the Historic Landmark Committee to be fully independent from the Planning Commission. Mr. Wright emphasized that land use decisions would remain the purview of the Planning Commission. Minutes of the City Council's December 5, 1991 work session show that this decision was discussed, and no objection was raised by the Council Members. Mr. Wright told the HLC of this decision at their February 5, 1992 meeting.

According to minutes, the Planning Commission discussed this issue in depth on November 17, 1994 and February 16, 1995, but no details of the discussion are apparent from the minutes. Following their discussion, the Planning Commission voted to recommend that the City Council adopt the February 16, 1995 draft, which included the change to commission status of the HLC.

After public hearings in March and April of 1995, the City Council voted to adopt the new zoning ordinance as Ordinance 26 of 1995. There was little discussion at the City Council's public hearings of the historic overlay district chapter and the new structure of

the HLC, although several citizens spoke in favor of the proposed changes regarding the HLC.

### **PROS AND CONS OF 1995 DECISION**

The discussion during the adoption of the new ordinance highlights the principal pros and cons associated with the decision to make the HLC a decision-making body. First, the decision shortened the length of time required for decisions of the commission to become final. Before the 1995 rewrite, the decisions of the commission were finalized only upon ratification of the Planning Commission at their next meeting. In most cases, this was the night after the meeting of the HLC. However, when the meeting schedule of either body changed, applicants were required to wait for up to two weeks before their approval was formalized and then obtain a building permit. To address this delay, the Planning Division instituted a system of "partial permits" that allowed a property owner to obtain his or her permit before final ratification by the Planning Commission. This system left the City legally vulnerable, created a high degree of uncertainty for the applicant, and created difficulties when a decision of the HLC was appealed to either the Planning Commission or the City Council. In such cases, the permit had to be retracted and construction stopped. The obvious flaws in this process directly led to the change in HLC status and review authority. When combined with the broader number of types of projects that can receive staff approval, this considerably shortened the review time for most projects within the historic districts.

Another advantage cited, City Council review of appeals, has been eliminated by city ordinance changes since the 1995 rewrite. Appeals of HLC and Planning Commission decisions are now reviewed by the City Land Use Appeals Board. The board is charged with overturning a decision by either commission only in cases of procedural error or erroneous findings of material fact. This change has relieved the City Council of hearing appeals and freed the Council's time for other business.

An additional advantage of the current system is the continuity, experience and expertise that a Commission focused on preservation issues provides. Like the Commissions in over 2,500 other communities nationwide, the HLC is composed of members with an interest in the many aspects of historic preservation, including design and real estate professionals, craftspeople, and historic property owners. This expertise will be vital as the Planning Division begins the modifications to the City's Historic Preservation Program, as outlined in the recommendations of this report. The challenges and initiatives noted in this report are best served by retaining the existing commission structure and diversity in membership, in order to focus and elevate the sense of importance that the City places on preservation issues.

While there currently exists a perception of lack of balance between the City's preservation and development interests, it is worth noting that, the perception is largely a result of the following factors: (a) failure on the part of the City to adopt and diligently undertake periodic updates of historic resource surveys; (b) failure to seriously consider and incorporate preservation issues in the City's land use policies; and (c)

implementation flaws associated with the demolition section of the City's preservation ordinance. It is Planning Staff's considered view that addressing these issues will create an environment where balance is restored between the City's preservation and development interests. Furthermore, we are of the strong view that to effectively address these noted issues requires strong leadership and participation by the Historic Landmark Commission -- both of these aspects can only prevail, if the Commission structure is maintained for the HLC.

### SUMMARY

Planning Staff's review of the records associated with the City Zoning Rewrite Project indicate that the decision to make the Historic Landmark Committee a Commission was made after extensive discussion and public hearings by the Zoning Review Committee, the Planning Commission and the City Council, as well as the HLC.

The records of the 1995 Zoning Rewrite list the denotative reasoning behind the change to Commission status. The Planning Division is of the opinion that the decision also carried a connotative reason that is not shown in the records of the 1995 Zoning Rewrite. The elevation of the Committee to the status of a full commission carried a message that historic preservation was an integral element of creating livable, vibrant, and unique neighborhoods within the city. It also acknowledged the long-standing and passionate commitment of residents of the historic districts such as the Avenues and Capitol Hill to preserve and solidify the exceptional character of their neighborhoods.

The Planning Division does not recommend reverting the HLC back to its former status as a committee of the Planning Commission. This would cause delays to applicants by extending the review period to allow for adoption of the HLC's decisions by the Planning Commission. On a more significant level, it would diminish the perception of the City's commitment to its historic resources, a key aspect of creating a unique and livable city.

While the record dealing with the HLC's change in status in 1995 is not quite revealing, it is the Planning Division's opinion that in light of the issues and recommendations noted in the response to Item #4, there is good justification for the HLC to retain Commission status, and in addition, there remains a desire and commitment by owners and residents to preserve and strengthen Salt Lake City's neighborhoods through historic preservation where appropriate. This desire and commitment should be supported by the city.

### LEGISLATIVE ACTION ITEM #3

A review of the scope of the Commission's duties, as defined by ordinance, compared with duties that may be presently performed but are outside the ordinance and the efficacy of such "outside of scope" duties. (For example, the Council Office has received an inquiry about whether it is the role of the Commission to design or redesign projects that are before them for consideration).

### INTRODUCTION

The response to this item defines the scope of the HLC's duties as contained within the city's ordinance, and examines the question of whether the HLC is working outside of this scope.

### SCOPE OF THE HISTORIC LANDMARK COMMISSION'S DUTIES

A review of the language contained with the City Zoning Ordinance shows that the HLC is expected to function both as a review body for applications for Certificates of Appropriateness within a historic district, and as the primary advocate for historic preservation within the city system. The official duties of the Historic Landmark Commission are outlined in section 21A.06.050.B-C of the City Code:

B. General Purposes. The purposes of the historic landmark commission are to:

1. Preserve buildings and related structures of historic and architectural significance as part of the city's most important cultural, educational and economic assets;
2. Encourage proper development and utilization of lands and areas adjacent to historical areas and to encourage complimentary, contemporary design and construction;
3. Protect and enhance the attraction of the city's historic landmarks for tourists and visitors;
4. Safeguard the heritage of the city by providing for the protection of landmarks representing significant elements of its history;
5. Promote the private and public use of landmarks and the historical areas within the H historic preservation overlay district for the education, prosperity and general welfare of the people;
6. Increase public awareness of the value of historic, cultural and architectural preservation; and



7. Recommend design standards pertaining to the protection of H historic preservation overlay districts and landmark sites.

C. Jurisdiction and Authority. In addition to carrying out the general purposes set forth in subsection B of this section, the historic landmark commission shall:

1. Conduct surveys of significant historic, architectural, and cultural landmarks and historic districts within the city;
2. Petition the city council to designate identified structures, areas or resources as landmark sites or H historic preservation overlay districts;
3. Review and approve or deny an application for a certificate of appropriateness pursuant to the provisions of Part III, Chapter 21A.34, H Historic Preservation Overlay District;
4. Develop and participate in public education programs to increase public awareness of the value of historic, architectural and cultural preservation;
5. Review and approve or deny applications for the demolition of structures in the H historic preservation overlay district pursuant to Part III, Chapter 21A.34;
6. Recommend to the planning commission the boundaries for the establishment of an H historic preservation overlay district and landmark sites;
7. Make recommendations when requested by the planning commission, the board of adjustment or the city council, as appropriate, on applications for zoning amendments, conditional uses and special exceptions involving H historic preservation overlay districts and landmark sites;
8. Make recommendations to the city council concerning the utilization of state, federal or private funds to promote the preservation of landmark sites and H historic preservation overlay districts within the city;
9. Make recommendations to the city council regarding the acquisition of landmark structures or structures eligible for landmark status where preservation is essential to the purposes of Part III, Chapter 21A.34, Section 21A.34.010, H historic preservation overlay district, and where private preservation is infeasible;
10. Make recommendations to the planning commission in connection with the preparation of the general plan of the city; and
11. Make recommendations to the city council on policies and ordinances that may encourage preservation of buildings and related structures of historic and architectural significance.

## IMPLICATIONS OF THE SCOPE OF HLC'S DUTIES

The dual role of the HLC has at times become problematic, because the HLC may be forced to take a position on a case or preservation issue that may be in the best interest of the City, but conflicts with the primary mission of the HLC to preserve the built heritage of Salt Lake. This has occurred most notably on demolition cases within the Central City Historic District and Capitol Hill Historic District. Full detail on the cases and the issues involved is contained in the Planning Division's response to Item #4. However, it is our view that a great deal of the problems would be eliminated should the City follow through with the recommendations noted in the response to Item #4.

## SUMMARY

The City's ordinance expects the Historic Landmark Commission to function both as a regulatory body and as advocates for historic preservation in Salt Lake City. At times, this dual role becomes problematic, and has the potential to conflict with other city goals, as recent demolition cases in the Central City and Capitol Hill historic districts have illustrated. In other cases, the Commission has been criticized for exceeding the perceived bounds of its authority as a design review body, or in making recommendations on planning issues, such as master plans, that do not involve design review of a specific project. However, the process of design review often involves issues that go beyond the historic or architectural details of a building, such as use, density and building height. The other criticism in that vein relates to the use of the Architectural Committee, primarily, by staff to aid in the review of projects without express referral from the Commission. The HLC and Planning Staff have already taken steps to remedy this situation by proposing amendments to the HLC's *Rules of Procedure* that ensure clear separation of review authority between staff and the Commission, and better delineation of the role of the Architectural Committee.

The HLC is also charged by the ordinance to make recommendations to the Planning Commission or City Council on a wide range of cases that have the potential to affect the city's historic resources. The HLC should always carefully tie its projects to the standards in the ordinance and the design guidelines. Care and training should ensure that suggestions intended to assist an owner, contractor, or architect in meeting the ordinance are not perceived as an effort to "redesign the project."

#### LEGISLATIVE ACTION ITEM #4

An overall evaluation of the extent to which the current ordinances, policies and processes are conducive to creating an effective balance between preservation of historic areas and the natural evolution and maintenance of vibrant neighborhoods as envisioned by the City's development goals. For instance, how does the Commission ensure that historic neighborhoods are provided sufficient flexibility to assure broad demographic retention and the provision of vital neighborhoods services? If so, what changes to the ordinance are necessary to more effectively allow the Commission to create such a balance?

#### INTRODUCTION

Since the designation of the historic districts in Salt Lake City and the inception of the HLC, preservationists have sought to guide development, not prevent it, and to preserve the character of old structures while adapting them for ongoing use. These goals guide historic preservation policies at all levels of government throughout the United States. The revitalization of the City's oldest historic districts illustrates the powerful tool that preservation can be in establishing desirable, vibrant neighborhoods. Businesses in renovated old buildings are the economic bright spot of downtown. The effective use of historic preservation contributes to neighborhood livability and quality of life, promotes diversity in household types, and provides economic benefits.

In evaluating the administration of the HLC, the Planning Division staff has determined that the policies and procedures concerned with the ongoing, everyday administration of the historic preservation are partially conducive to the balance of creating vibrant neighborhoods while upholding the City's development goals. In order to balance efficiency with the review requirements of the zoning ordinance, the HLC adopted a policy statement in 1993 allowing the HLC staff to review routine work subject to the provisions of the ordinance. This administrative review was codified in the zoning rewrite of 1995. By relying on the provisions of the ordinance and the design guidelines, adopted by the City Council in 1999, hundreds of requests for work in the historic districts have been approved with minimal delay.

However, a review of several key components of the "*H*" *Historic Preservation Overlay District* ordinance, master plans and other land-use actions indicate that there are opportunities for regulatory improvements to create a more appropriate balance between historic preservation and economic development in the city. **These components include:**

1. **Outdated historic resource surveys;**
2. **A lack of compatibility between historic structures and underlying zoning;**
3. **Problems with the demolition section of the ordinance;**
4. **The effective coordination of preservation development goals in master plans; and**
5. **The lack of a historic preservation plan.**

The result has been that historic preservation has not been accorded sufficient attention compared to other land use issues and conflicts have resulted. The following text examines the detrimental effect of outdated surveys and broader land-use policies on the administration of the "H" *Historic Preservation Overlay District*. The text also presents possible solutions and the resources necessary to rectifying these issues.

### **EXISTING POLICIES THAT BALANCE HISTORIC PRESERVATION WITH THE NATURAL EVOLUTION OF VIBRANT NEIGHBORHOODS**

Past efforts undertaken by the Planning Division staff and HLC have clarified HLC policies and processes, provided renovation assistance to the public, and insured that exterior work on old buildings reinforces their historic character while providing for their continued use. The success of the HLC and Planning Division staff in reviewing projects with little delay and directing applicants to solutions that meet their needs without compromising a building's architectural integrity is most apparent in areas where land-use conflicts are not an issue, such as the Avenues, University, South Temple, most of Capitol Hill and Central City south of 400 South. The HLC and staff are involved in property improvements that contribute to the ongoing maintenance and vibrancy of neighborhoods in the historic districts and the economic well-being of the city. Because these improvements raise no controversy, they are taken for granted. The following text describes the actions, tools and policies that allow so many projects to be approved with so little dispute.

#### **Outreach Activities**

HLC members and staff work proactively to support preservation in the historic districts and in other areas of the city. For the most part, the staff has concentrated its outreach activities to informing owners of their property's local district status and in providing basic information about the HLC and preservation in general. For example, in 1994, the Planning Division put notices on the titles of all properties listed in the historic districts so that as real estate transactions occurred, new property owners would be aware of the local historic district status of their property. This action has almost completely eliminated the complaint that "when I bought the house, I didn't know I was in a historic district." This notice on the title also led to increases in the number of new owners contacting the Planning Division with inquiries on the requirements of the HLC. This provides an opportunity to educate property owners about the potential tax credits and other benefits of historic ownership.

In addition, the staff used federal grant money in 2002 to hire a consultant to design a web site with the assistance of the HLC staff. The new website includes maps of the districts, application forms, the design guidelines, the ordinance, agendas and minutes, a description of funding sources and links to helpful sites. The HLC staff also successfully applied for a grant from the National Trust for Historic Preservation/Utah Initiative Program to pay for mailing a postcard informing all property owners of the website. The HLC staff has received many positive responses, as well as helpful suggestions, for this effort. The website address is [www.sl.gov/ced/hlc](http://www.sl.gov/ced/hlc).

Other proactive efforts include writing letters of support to citizen boards or government agencies on behalf of an owner wishing to sensitively renovate an older home, speaking at local preservation conferences organized by SHPO and the Utah Heritage Foundation, organizing an awards ceremony for successful renovation and new construction projects in the historic districts, and instigating nominations of large areas for National Register designation. HLC members and staff would like to participate in and sponsor more outreach activities in order to proactively promote historic preservation, but they are limited in time and budget.

### **Listing of Large Historic Districts on the National Register of Historic Places**

The HLC staff has facilitated the listing of properties, especially large districts, on the National Register of Historic Places. Unlike locally-designated districts and sties, listing on the National Register does not impose any controls on a property. It does, however, enable property owners to apply for state and federal tax credits.

Because the City administers few incentives for owners of historic buildings, all the local districts are listed on the National Register to balance the regulations associated with local designation. Property owners in neighborhoods not locally designated have been interested in pursuing tax credits, but because the application process for National Register listing is time-consuming, the staff relies on the hiring of consultants to prepare these nominations. Funding sources for consultants have included Certified Local Government grants administered by SHPO, Community Development Block Grants, and the Redevelopment Agency.

The money used for consultants is substantially leveraged by the investment made by property owners pursuing tax credits in National Register districts. Since the passage of the state legislation making the state tax credits available, the SHPO has approved \$22,749,328 worth of rehabilitation state tax credit projects in Salt Lake City, for a total of 644 housing units. The average cost per project is \$46,439. This is money that not only stabilizes neighborhoods, but contributes to the local economy by creating jobs and increasing property and sales tax revenue. The HLC staff has made it a priority to encourage and support National Register listing, especially of large districts. Since 2000, over 4,600 properties have been listed in National Register historic districts.

### **Administrative Review Process**

Salt Lake City's historic districts encompass over 5,000 properties in six locally-designated historic districts. In order to balance efficiency with the review requirements of the zoning ordinance, the HLC adopted a policy statement in 1993 allowing the preservation staff to review routine work subject to the provisions of the ordinance. This administrative review was codified in the zoning rewrite in 1995. During the past nine years, the staff has issued between 175 and 350 Certificates of Appropriateness per year for minor alterations, including porch renovation, installation of new window and doors,

and construction of accessory structures. The staff relies on the adopted design guidelines as the basis for making decisions.

This streamlined review clearly fulfills one of CED's policies as stated on the CED web page:

*Creates policies and systems that are simple and effective, and to change cumbersome procedures that hinder business development.*

The delegation of these approvals to staff saves applicants valuable time. Revising the system so that the Planning staff would no longer review projects would drastically lengthen the review process for property owners. Furthermore, it could hinder business development, particularly for small, locally-owned businesses.

### **Achieving Balance in Typical Projects**

Developing the design guidelines in the mid-1990's required the HLC to establish firm policies for the most commonly-requested alterations, including additions, and new construction. The refinement of these policies corresponded to HLC's desire to protect historic properties and to attract and retain a variety of households over time as their needs changed. The ongoing usefulness of historic buildings is essential for their continued preservation.

### **HLC's Approach to the Construction of Additions in the Historic Districts**

HLC and staff have reviewed and approved at least 350 additions to residential structures during the last eight years. Allowing property owners to construct additions insures the continued use of historic buildings, which is essential to their preservation, and strengthens the potential of historic districts to accommodate changing household needs. This flexibility encourages property owners to make long-term investments in their homes that contribute to neighborhood stability.

At the same time, the HLC must insure that proposed additions do not detract from the historic character of the building or neighborhood. The guidelines suggest numerous solutions to accomplish this goal, such as locating additions behind the building, minimizing if not totally alleviating their effect on the streetscape, and using dormers to achieve second or third story interior living space.

The size of additions is constrained not so much by the requirements of the design guidelines and the review of the HLC, but by the underlying zoning restrictions and historic land use patterns found in the historic districts. Therefore, at some point owners may need to look elsewhere to meet their changing family needs, regardless of the historic district status of their property.



*An example of the improvement brought about by the HLC's review. The left photograph is the "before" condition. The middle photo represents the design of a second floor addition before HLC approval and building permits were obtained. The right photograph illustrates changes to the massing that make the addition more compatible with the streetscape.*

### HLC's Approach to New Construction in the Historic Districts

The review of new construction of primary structures is one of the HLC's most important functions, and is carefully considered at the full HLC level. Indeed, the designation of historic districts appeals to proponents not only because of a desire to preserve the historic character of a neighborhood but as a way to control the aesthetics of future development.

The HLC strives to allow new construction that relates to the fundamental characteristics of the district while conveying contemporary architectural trends. Designs that slavishly imitate historic models are not encouraged, in order to respect the dynamic quality of the districts that portray their development over many decades. Exceedingly contemporary new designs are discouraged if the commission finds that they would detract from the character of the district.



*A new house with bungalow massing and details on Ely Court in the Central City Historic District.*

But within these extremes the HLC has approved new construction representing traditional and modernist approaches to new design. The HLC must consider if the proposal for new construction relates to the fundamental characteristics of the district within the environment of the surrounding structures. For example, a very contemporary new single-family house that is approved on West Capitol Street, where there are few buildings with which to visually relate the new construction, would be out of place in the Marmalade neighborhood of the Capitol Hill Historic District. Requiring an architect to build a home with very traditional elements might be unnecessarily stringent on a street that has suffered from numerous incompatible intrusions. By providing flexibility to applicants proposing a new structure, the HLC has insured that the dynamic quality of the districts will continue, that a range of tastes and budgets will be accommodated, and that the creativity of architects will not be obstructed. This balance is extremely important in insuring the ongoing viability of the historic districts.

## **PROPOSED CHANGES TO HLC ADMINISTRATION**

It is the Planning Division's recommendation that the current system of administering the "H" *Historic Preservation Overlay District* remain the same in most respects. The following text describes minor changes the Planning Division staff to improve the ongoing administration of the HLC.

### **Retain and Codify Architectural Committee**

Staff recommends retaining the Architectural Subcommittee review process, but the role of this committee should be clarified in the zoning ordinance. The Architectural Committee should be used to provide technical or design assistance on projects that are referred to the Architectural Committee only by the Commission. The Architectural Committee offers a valuable and free service to applicants for small-scale development, and provides a forum for design review for larger projects, such as the Cathedral of the Madeleine Choir School. The Choir School, which recently purchased the former Rowland Hall-St. Mark's Avenues Campus, initially approached the City with a conceptual master plan that proposed demolishing large portions of the historic main building on the campus, and constructing large gymnasium and performance hall additions that could have potentially had a negative effect of the surrounding Avenues neighborhood. After an initial review by the full HLC, representatives of the school met with the Architectural Committee several times to discuss possible revisions to the master plan. The Subcommittee meetings provided a working forum to discuss these solutions that would not be possible within the formal public hearing format of the HLC. Following the Architectural Committee meetings, Madeleine Choir School returned to the full HLC with a revised master plan that was easily approved. School officials have repeatedly stated that the focus on the needs of the school and the concerns of HLC created an improved master plan for the school's long-term needs.

### **Reduce the Number of Commission Members and Provide for Balanced Membership**

Currently, the membership of the Commission may vary from between nine and fifteen members, as outlined in Section 21A.06050 of the Zoning Ordinance. The Zoning Ordinance requires membership from each of the City's historic districts and at-large representatives from anywhere in the city, along with representatives of the Utah Heritage Foundation, Utah State Historical Society and the American Institute of Architects. At fifteen members, the Planning Division considers the Commission to be too large to conduct business and make decisions effectively. The Planning Division recommends reducing the maximum number of members to eleven. This may be most easily accomplished by reducing the number of at-large spots from six to two.

The Planning Division recognizes the need for a balanced commission with a wide variety of backgrounds. Recent Commission members have included natives of Iran, Croatia, and Russia. The inclusion of a number of architects on Salt Lake's HLC has also



given the HLC a more practical bent than is found on preservation commissions in other parts of the country.

### **EXISTING POLICIES THAT PREVENT THE BALANCE OF HISTORIC PRESERVATION WITH THE NATURAL EVOLUTION OF VIBRANT NEIGHBORHOODS**

The following text describes land-use and preservation policies that need to be addressed. These issues have been at the root of conflicts between the development community, including the RDA, and preservationists.

#### **Outdated Historic Resource Surveys and Associated Conflicts**

The Planning Division has found that a lack of predictability has been at the core of the HLC's most problematic cases. The City's zoning ordinance provides for different standards of approval regarding demolition or alterations to buildings defined as *contributing* or *non-contributing* within a given historic district. The contributing or non-contributing status of each building must be established at the time a given district is created by the City Council. Currently, the City does not have an updated list of contributing and non-contributing structures delineated in historic districts. In addition, the City has not adopted the results of the surveys of its historic assets conducted in the early 1980s and 1990s. Furthermore, no systematic updates of these surveys have been undertaken since then. The overall effect of these omissions is that a majority of the re-development efforts proposed in the City's Historic Districts tend to be very contentious, particularly when they involve proposed demolitions of structures.

Definitions of contributing and non-contributing buildings should be determined by a survey of the history and architectural integrity of each building within a historic district, and based upon nationally-recognized standards, such as those used for the National Register of Historic Places. The undertaking of historic resource surveys is regarded as the starting point for any local preservation program. As attorney Chris Duerksen writes in *A Handbook on Historic Preservation Law*:

*Historic building surveys are a key element in making city preservation planning and the development goals complementary. Such surveys help in evaluating the impact of new development; they enable planning decisions to be made against a preservation background; they are useful in developing special planning tools and incentives; and by making information available early in the project planning process, such surveys help the review process to operate more efficiently.<sup>1</sup>*

Resurveying the South Temple, Avenues, and Capitol Hill historic districts should be the highest priority, as they were initially surveyed in the 1970's and early 1980's. (The University and Central City historic districts were surveyed in the early 1990's, and

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<sup>1</sup> Christopher J. Duerksen, editor, *A Handbook on Historic Preservation Law*, The Conservation Foundation and the National Center for Preservation Law, Washington, D.C., 1983, p. 39.

except for the demolition of the Newhouse Hotel in 1982, the Exchange Place Historic District has remained intact). The existing surveys contain historical information for the majority of the properties but in many cases buildings have been renovated, restored or even demolished.

In other cases, such as the RDA's recent examination of the properties at Reed Avenue and 300 West, properties that were considered contributing in 1980 have been modified to the extent that they can no longer be considered contributing structures within the district. Because the status of the property had not been definitively established, there were questions over whether the building could be demolished. Updating the surveys and formal adoption of these surveys by the HLC and the City Council would clarify the status of such buildings for current owners, potential developers and city officials, and avoid the case-by-case evaluation that is the current practice when such questions arise.

Updated surveys would also form the basis for evaluating possible rezoning or modifications to the historic district boundaries as proposed by Planning Staff. Areas that no longer retain their historic character would clearly emerge, as well as areas that are worthy of preservation and might be rezoned to protect and enhance the vitality of these historic resources and assets. Finally, an updated, adopted survey will provide a clear statement of the buildings within a district that have been determined worthy of historic protection, and help to focus educational, financial and technical assistance efforts on these buildings and areas.

Although the Planning Staff is qualified to undertake historic resource surveys, their day-to-day responsibilities leave them no time to complete the surveys. Therefore, the Planning Division staff hopes that one outcome of the City Council's review of the legislative intent will be to fund the hiring of professional consultants to complete the surveys within a practical time frame. The Planning Division can provide an estimate of this cost, broken down by district. The Planning Division also recommends that upon completion, the HLC and the City Council formally adopt the surveys, in order to provide the survey with acceptance from both the administrative and legislative sides of government. The Planning Division anticipates that funding for the surveys for each district would only be necessary every five to ten years; the expense would not be an annual request.

### **Lack of Compatibility Between Underlying Zoning and Historic Resources**

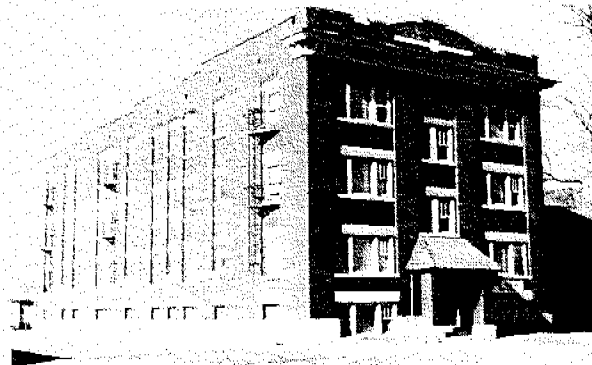
Applications for the demolition of Landmark Sites and contributing buildings within historic districts create the greatest controversy for the HLC. Demolition requests occur where the value of the land and new construction outstrip the value of retaining historic structures. This value is controlled by zoning, and because the base zoning in most of the historic districts does not allow such density as to make demolition and redevelopment attractive, the HLC receives very few requests for demolition.

The exception is in the blocks abutting the 400 South corridor in the Central City Historic District. Thirteen buildings were considered for demolition for the Fred Meyer

development and the Family Center under the pre-1995 preservation ordinance that delayed demolition for only five months. The applications for the demolitions and the new development occurred in the midst of discussions of the revision of the zoning code, and motivated the HLC, neighborhood activists and concerned citizens to push for a much stricter demolition ordinance.

Unfortunately, the Planning Division staff did not anticipate the effect of the proposed base zoning on the contributing structures in Central City during the zoning rewrite. The disparity between the zoning and the historic district status resulted in conflicting expectations of preservationists and developers when an application to demolish fourteen contributing structures located on the Vernier Court block (300 to 400 South, 500 to 600 East) for a high-density development known as "Emigration Court" was presented to the HLC in 1997. Most of the land associated with Emigration Court is zoned R-MU, sending a message to developers that the City encouraged high-density development on this block. Preservationists believed that the stricter demolition ordinance, requiring an applicant to prove that retaining the contributing buildings would create an economic hardship, would adequately protect the buildings from demolition.

However, during the economic hardship process, it became obvious that despite the stricter demolition code, the land value derived from high-density zoning, in this case R-MU, would always prevail in the economic consideration of retaining historic structures. In the end, fourteen contributing buildings were approved for demolition, even after going through a rigorous economic review process. The experience made the flaws of the demolition and economic hardship provisions of the ordinance apparent to the Planning Division staff, but more importantly, it demonstrated that no economic case can be made for preservation when the zoning is so incompatible with the available uses of a historic structure.



*The numbers for the economics of preserving the Juel Apartments on 600 East actually showed a small profit. But the requirement for a large parcel for the number of units in the RMF-35 zone drove up the land costs, making the potential profit too small to justify saving the building.*

It should be noted that prior to the designation of the Central City Historic District in 1991, a historic resource survey was not undertaken. Such information would have assisted in drawing the boundaries of the district, and avoiding the potential conflicts between development interests and preservation expectations. In this case, the lack of relevant survey data led the City to make zoning changes that exacerbated the disparity between the size of the historic buildings and the development potential available due to the underlying zoning.

With these issues in mind, the Planning Division is in the midst of studying zoning and historic district boundary issues in Central City, as per Petition No. 400-03-13, initiated

on February 26, 2003. The staff has completed most of the analysis for this petition. At this writing, the analysis indicates that most of the zoning changes will not be dramatic, if the boundaries of the district are changed to better reflect the concentration of contributing structures and exclude the areas with no contributing buildings.

### **Issues with the Demolition Section of the "H" Historic Preservation Overlay Ordinance**

Both preservationists and applicants are frustrated by the economic hardship and demolition sections of the "*H*" *Historic Preservation Overlay District* ordinance. Preservationists contend that the ordinance is ineffective because several contributing buildings and a Landmark Site (the Promised Valley Playhouse) were demolished and developers contend that the process is too time-consuming and complex. The existing demolition section of the ordinance needs extensive revision. Specific issues are discussed below.

- Currently, the HLC is not provided with real decision-making power in reviewing the findings of the economic hardship panel. The economic hardship panel is composed of a member chosen by the applicant, a member chosen by the HLC, and a third member agreed upon by the other two members. The HLC must rely on a panel that is not elected, not appointed by the Mayor, nor hired as City staff, yet they are empowered to determine the fate of an historic structure in a local district or a Landmark Site. The City Attorney's Office has stated discomfort with this, and believes that the role of the panel should be advisory to the Commission.
- The staff has a difficult time finding members to serve, without pay, to represent HLC or the neutral party. Because the current ordinance has no provision preventing the applicant from representing himself on the EHP, the two other members are at a disadvantage in analyzing the application. With one exception, the City has not provided the resources, such as appraisals and cost-estimating services, to counter the numbers presented by the applicant on land and renovation costs. Ordinances from other cities with economic hardship processes require that an economic hardship panel member cannot:
  - Have a financial interest in the property
  - Be an employee of the property owner
  - Be a city employee
  - Be a member of the HLC
  - Be compensated by the applicant

Staff is of the view that the process would be much better served if similar requirements were incorporated into the ordinance, and if resources could be provided to the HLC representative and the neutral party.

- The ordinance provides the HLC with little flexibility in reviewing demolition. The standards are not helpful in allowing the HLC to approve demolition in cases in which the new proposal would reinforce the historic district. The standards should be revised so that they are not redundant and so that the process provides more flexibility. Additional standards could be incorporated into the ordinance, such as consideration of the master plan and if the proposed project has significant benefits or special merit to the community by virtue of exemplary architecture, specific features of land planning, or social or other benefits having a high priority for community services.
- HLC members and citizens no longer have a political avenue to formally engage elected City officials in preventing demolition because of the current appeals process. This process allows an applicant or aggrieved party to appeal to the Land Use Appeals Board (LUAB), but LUAB only reviews appeals based on prejudicial error and erroneous findings of fact. This puts the HLC in the position of sole decision maker and provides no conduit for HLC members or interested citizens to affect the outcome through a political process.

The Planning Division staff contends that a strong, anti-demolition provision in the "H" Historic Preservation Overlay Zone is a critical component to ensuring the preservation of Landmark Sites and contributing structures. A provision for economic hardship is necessary in order to avoid the potential of an applicant claiming a "taking" of his or her property. But allowing more flexibility in the review of demolition applications could allow the HLC opportunity to balance preservation and overall City goals, and avert unnecessary conflicts that are not in the best interest of the City, the applicant, or historic preservation interests.

### **Conflicting Goals Within Master Plans**

Salt Lake City master plans include historic preservation elements, but they do not provide a mechanism to resolve disputes when a development proposal threatens a historic building, or when the presence of a historic building impedes the ability to revitalize a neighborhood. Master plans offer *general*, rather than *specific*, direction to determine the appropriate type and scale of development in a neighborhood, and cannot definitively resolve individual development issues. Site development proposals are instead resolved through a development review process.

Interpretation of master plan policies have been problematic for all parties in the review of applications for new development on Vernier Court (described previously) and in West Capitol Hill. When policies in master plans that could adversely affect historic properties have been included, the Planning Division assumed that the restrictions and design review provisions of the "*H*" *Historic Preservation Overlay District* would resolve the conflict. Again, this assumption has only resulted in sending a mixed message to applicants and preservationists.

To resolve these conflicting assumptions, the Planning Division intends to revisit its master plan policies to eliminate conflicting expectations, to provide clear land use and historic preservation policies that are consistent, and create mechanisms to establish priorities in cases of disputes and conflicts. The Planning Division staff intends to undertake the following: 1) restructure the city master planning process to include prioritization of historic preservation concerns; and 2) prepare a city-wide historic preservation plan, similar to the Open Space Plan, that will establish priorities, policies and goals for historic preservation in the City.

### **The Necessity of a Comprehensive Historic Preservation Planning Process**

The Planning Division proposes that a comprehensive, city-wide historic preservation plan be prepared as a way of providing a deliberate, thoughtful process to decide how to carry out historic preservation for the public good. The City has integrated historic preservation concerns into its master plans for each planning community since the adoption of the Avenues Master Plan in 1987, but there has never been a city-wide effort to coordinate the historic preservation policies in these plans. A preservation plan could be similar to other plans that focus on specific topics, such as open space, housing, or transportation, as opposed to master plans that are geographically based. A preservation plan would clarify the role of preservation in broader community planning.

A preservation plan and its related process could be a constructive way of identifying and resolving the perception of conflicts between the City's goal of preservation of its historic neighborhoods and other city land use goals, such as increasing the residential density of Central City and West Capitol Hill or transit-oriented development in Central City. A balance between preservation and these goals could be found and outlined through the policy statements within the plan. In addition, a preservation plan could also accomplish these further purposes, as outlined in the American Planning Association's *Preparing a Historic Preservation Plan*:

- To state clearly the goals of historic preservation in the Salt Lake City;
- To let current and future property owners know in advance how the community intends to grow and what the community intends to protect;
- To strengthen the legal basis of the H Historic Preservation Overlay District and help provide a legal defense against lawsuits alleging unfair treatment of property owners or arbitrary decisions by government;
- To eliminate uncertainty or confusion about the purpose, meaning and content of the existing H-Historic Preservation Overlay District ordinance and the *Design Guidelines for Residential Historic Districts in Salt Lake City*;
- To ensure consistency, or eliminate inconsistency, between various City policies that affect the community's historic resources;
- To comprehensively address issues relating to tourism, zoning, traffic patterns, development patterns and design that affect the City's historic resources;
- To encourage economic development through the preservation of historic resources;

- To strengthen the political understanding and support for preservation policies.

The Staff would also expect a preservation plan to accomplish the following goals:

- To prioritize additional survey efforts;
- To prioritize designation of historic districts, both local and national;
- To identify areas of historic districts that are in need of redevelopment to eliminate blight;
- To establish a work plan of goals and objectives to make the best use of HLC's limited resources.

A comprehensive preservation planning process could also provide a framework for the HLC to provide input and recommendations into important preservation issues that are not within established historic districts, such as downtown redevelopment. The Council's *Statement on the Future Economic Development of Downtown* includes the following statement:

*The City Council supports a greater emphasis on leveraging historic preservation as an economic development tool by working more closely with the Utah Heritage Foundation to find opportunities to use Salt Lake City's historic buildings in new and exciting ways, for office, cultural, retail, and institutional uses.(p.7)*

The Planning Division notes that in addition to the Utah Heritage Foundation, the HLC could also support the Council's goal. As noted previously, the zoning ordinance calls for the Historic Landmark Commission to be advocates for preservation throughout the city. The expertise and experience of the members of the HLC and staff with regard to preservation issues could be a valuable resource for the Council, Administration and other Boards and Commissions to draw upon when making decisions affecting historic resources within the city.

## SUMMARY

Historic preservation in Salt Lake City has played an important role in neighborhood revitalization and economic development during the last thirty years. It has not, however, been used to its full potential. To some extent, this is due to the lack of coordination of land-use policies in conjunction with preservation and the resulting conflict that frustrates both the preservation and development communities.

To alleviate this conflict, the Planning Division staff has identified the updating and formal adoption of historic resource surveys as the most pressing and critical action that is needed to resolve disparities between land-use policies and preservation. An up-to-date survey of all the districts could greatly assist in re-assessing the boundaries of the historic districts and evaluating the underlying base zoning. It would also provide a measure of certainty to owners, residents, developers and preservationists on where to focus preservation and investment efforts.

Additionally, the Planning Division recommends revisions to the demolition section of the "*H*" *Historic Preservation Overlay District*, re-assessing the approach of master plans from community-based to community-wide, and the preparation of a comprehensive historic preservation plan. Other proposed actions include the codification of the architectural subcommittee in the ordinance and the reduction of the number of members from fifteen to eleven.

The ongoing administration of the "*H*" *Historic Preservation Overlay District* is efficient, and only minor changes need to be made in this regard. Most requests to alter the exterior of buildings within a historic district or a Landmark Site are accommodated with little delay. Among the many actions reviewed by the staff and the HLC, are numerous additions that allow households to expand or accommodate changing needs. The review of new construction in the historic districts can be challenging, if only because of the rich diversity of architectural styles within the historic districts. The HLC and staff rely on the policies of the design guidelines, and the standards specified in the ordinance, to make their decisions regarding alterations, additions and new construction.



## **LEGISLATIVE ACTION ITEM #5**

**How many Planning staff members are needed to carry out the duties and responsibilities associated with the preservation districts, and what level of expertise is necessary?**

### **INTRODUCTION**

The Planning Division oversees development activities in Historic Preservation Overlay Districts and also provides support staff to the HLC. However, there are three (3) Planning Division staff members charged with primary responsibilities associated with historic districts. The staff consists of one Planning Programs Supervisor, Elizabeth Giraud, and two Associate Planners, Nelson Knight and Janice Lew. Mr. Knight's and Ms. Lew's primary responsibilities are as staff to HLC and other Planning Division functions. The response to Legislative Action Item #5 describes the primary duties of HLC staff. This includes a survey of ten cities throughout the country with programs and ordinances similar to Salt Lake City's and compares Salt Lake's staffing levels to the average of these cities. (A table portraying the staff levels of the other cities is included in Appendix 8). A description of the qualifications commonly sought in local preservation planning jobs follows the comparison with staff levels in other cities. Resumes of the current HLC staff are included in Appendix 7.

### **DUTIES OF THE HLC STAFF**

Responsibilities of the HLC staff include:

#### **Provide Staff Support to the Historic Landmark Commission**

The HLC has included professionals, such as architects, contractors and realtors, as well as, concerned citizens and residents of the historic districts since its inception in 1976. Service on the Commission is on a volunteer basis. The Mayor, with the City Council's approval, appoints members to the Commission, which must consist of not less than nine or more than fifteen voting members. A quorum of the HLC includes a majority of the voting members who are currently appointed. The HLC currently consists of nine members.

The Commission meets at least once a month. Regular meetings are held on the first and third Wednesday, April through October and typically the first Wednesday of the month, November through March. Issues presented by staff to the Historic Landmark Commission for consideration are accompanied by an oral presentation and a written staff report detailing the overview, proposal, analysis and staff recommendations which include findings of fact and conditions of approval. The Planning staff is also responsible for providing Commissioner training in a variety of formats: conducting educational sessions themselves, arranging workshops with consultants, and arranging travel to national conferences.

### **Review Applications for Alterations, New Construction and Demolition**

The HLC members and staff share the task of reviewing applications for alterations to landmark sites and buildings within the historic districts. Prior to 1993, almost all exterior work was presented to the full HLC for review. In 1994, the HLC determined that many projects could be reviewed at the staff level, in order to streamline the process for the property owners and avoid excessive scrutiny. Staff reviews minor alterations or additions to a contributing site, substantial alterations to a non-contributing site, partial demolition of a contributing site, and demolition of an accessory structure or non-contributing structure. The average annual design review work load includes the following:

- Certificates of Appropriateness – 235
- Cases reviewed by the full Commission – 24
- Number of Commission meetings - 18
- Cases reviewed by Architectural Subcommittee – 52
- Number of Subcommittee meetings held - 18

All applications for new construction and demolition of primary structures, and relocation are reviewed by the full HLC.

### **Proposing Ordinance Changes Relating to Preservation**

The Planning staff prepares the documentation to submit changes to the ordinance that relate to historic preservation. The most recent change to the ordinance was the amendment to the *Non-residential Uses of Landmark Sites in Residential Districts* (Section 21A.24.020(S)) to allow house museums in buildings listed on the Salt Lake City Register of Cultural Resources.

### **Update Policies and Procedures**

The City's preservation program is directed by standards, guidelines and procedures, as per Section 21A.06.050(M). Policies incorporate actions that assist the HLC and staff in making decisions. These policies are periodically revised to reflect concerns with the administration of the "*H*" *Historic Preservation Overlay District* or with specific issues. For example, currently the Planning staff is revising its signage policy, so that it addresses proposed signage on a variety of building types within the historic districts. The *Rules of Procedure* define the responsibilities of staff and HLC members.

### **Provide Historic Preservation Policy Guidance to Other Planning Division Sections**

The HLC staff makes recommendations and/or process applications for zoning amendments, conditional uses, special exceptions and master plans involving the historic overlay districts and landmark sites.

### **Represent the HLC in a Variety of Forums**

The preservation planning staff promotes the preservation of important historic sites within the city through representation at Community Council meetings and other boards and committees involved with preservation work. For example, staff has provided support to the Utah Heritage Foundation by sitting on various committees, Pioneer Park Stakeholders Committee, Memory Grove Restoration Steering Committee, Liberty Park Stakeholders, Conservancy and Use Committee for the City and County Building, and Capitol Hill and Sugar House Master Plan Steering Committees. Additionally, staff assists the efforts of other preservation organizations, such as the SHPO and Utah Heritage Foundation, by participating in their special events and regular education programs to increase public awareness of Utah's historic resources and the need to protect them.

### **Management of the Certified Local Government Program**

The Certified Local Government (CLG) program was established as an amendment in 1980 to the National Historic Preservation Act as a way of including local governments as "partners in preservation" to state preservation offices and the National Park Service. The 1980 amendments specify requirements for the participation of local communities in the (CLG) program. Cities and counties which have been "certified" by the State Historic Preservation Office (SHPO) and the National Park Service are eligible to apply for grants. Certification includes passing an approved historic preservation ordinance and appointing a historic preservation commission. Salt Lake City has been a Certified Local Government since August 19, 1985.

The program provides assistance to local governments in documenting and promoting the preservation of historic sites. Local governments are required to match the grant amount on a 50/50 basis with local funds, donations, services. They are also required to maintain adequate financial and administrative records. This has been managed by the HLC staff. Examples of projects completed using this funding source since 1994 include the following:

- Conducting historic resource surveys.
- Preparing an historic structure report for the Isaac Chase house in Liberty Park.
- Funding for HLC members and staff to attend the National Alliance for Preservation Commissions conferences.
- Hiring consultants for services such as designing the HLC website or conducting workshops with HLC and City staff.

### **Administer Grants**

Because no money is specifically allocated for historic preservation in the City budget, with the exception of staff positions, mailings for notices and food for HLC meetings, the HLC has had to pursue financial assistance from outside sources for long-range

preservation activities or one-time studies to protect specific buildings. Most recently, staff was awarded a grant from the Preservation Services Fund of the National Trust of Historic Preservation to conduct a public relations campaign that consisted of two informational mailings. The first mailing provided information regarding the special federal and state tax incentives available to owners of historic property within the City's newly created historic districts listed on the National Register of Historic Places. The second mailing announced the completion of the expansion of the Historic Landmark Commission web page.

Survey work has been funded through CLG money. Community Development Block Grant money has funded the hiring of consultants to prepare National Register Historic District nominations.

### **Designation of Properties to the Federal and Local Registers**

Although the staff is able to prepare National Register nominations, they do not have the time to prepare them in-house. Therefore, most research and documentation work is conducted by professional consultants. Such work must be conducted in accordance with specific federal and local standards. The preservation staff oversees these activities.

### **LEVEL OF STAFFING OF HLC**

The Planning staff surveyed ten cities across the country that they considered administer preservation programs similar to Salt Lake City. Several of the names of the cities were provided by Noré Winter of Winter and Company, a historic preservation and planning consulting firm with national experience. Other contacts have come to the attention of HLC staff from observations at national conferences. A chart outlining the statistics and information gleaned from these other cities is included in Appendix 8.

Essentially, the HLC staff wanted to find the answer to two basic questions:

- 1) How many buildings or sites per preservation planner are in historic districts or are designated landmarks? The rationale behind this question is that a higher number of buildings or sites per planner results in a greater number of project reviews and applications, and because the review of projects comprises the bulk of the HLC staff members' time, this information would be a valuable indicator to compare HLC staff members' workload with other cities.
- 2) What is the number of project reviews per planner? Again, this is a good indicator of the staff workload compared to other cities.

### **Findings of Staff Level Survey**

The statistics indicate that Salt Lake City has substantially fewer planners devoted to historic preservation than the subject cities. The number of properties designated either

as individual sites or in local historic districts as an average of the cities surveyed are 1,215. In Salt Lake City, the number of properties designated either as individual sites or in local historic districts are 2,142 per planner. Thus, 76 percent more buildings or sites are designated individually or in historic districts per planner in Salt Lake City than the average of the cities in the staff survey.

For review of projects, including both at the staff level and those presented to a full historic preservation commission, the average of the cities surveyed was 74 projects per planner annually. In Salt Lake City, the HLC staff reviews 106 projects per year (average over eight years), or 43 percent more projects per planner.

These numbers and percentages illustrate that Salt Lake City has more buildings designated under its preservation ordinance per planner than other cities with similar programs. The Planning Division would like to revisit the question of staffing levels, after the recommendations regarding updating historic resource surveys and coordinating land-use policies addressed in Item #4 are resolved.

#### **TYPICAL PRESERVATION PLANNING STAFF QUALIFICATIONS**

As stated above, Salt Lake City employs three personnel to carry out the operations of the section including: a program supervisor, one full time associate planner and one part-time associate planner. Staff's research regarding qualifications for current job opportunities in the preservation field, indicates that minimum requirements for a typical preservation planning position include the following: a bachelor's degree in Historic Preservation or Preservation Planning, Architectural History or Urban Studies, History, or Urban Planning. Preference is often given to applicants with a master's degree or education and experience satisfying the federal professional qualifications.

Ms. Giraud has a master's degree in historic preservation planning from Cornell University and has worked as a preservation planner in the Salt Lake City Planning Division since 1992. Prior to that, she was the State Architectural Historian for the Idaho State Historic Preservation Office, managing the National Register and survey activity for the state. Mr. Knight has a bachelor's degree in historic preservation from Mary Washington College in Fredericksburg, Virginia. He has worked as a preservation planner in the Salt Lake City Planning Division since 1998. Prior to working here, he worked for Smith-Hyatt Architects as a preservation specialist for four years. Ms. Lew has a bachelor's degree in urban studies and a master's degree in historic preservation from the University of Utah. She has been with the City as an Associate Planner since 2001. Prior to returning to graduate school, she worked for the Park City Planning Department for seven years, providing staff support to the Historic District Commission.

The resumes of the current preservation planning staff are included in Appendix 7.

## SUMMARY

The HLC staff spends most its time reviewing projects for alterations, new construction or demolition as part of the administration of "*H*" *Historic Preservation Overlay District* ordinance. Most of these projects are reviewed at the staff level; those that are presented to the full HLC require the preparation of a staff report. Other duties include serving on City or community committees when preservation issues exist, administering grants, and working on other planning projects, such as master plans or conditional uses, that involve historic preservation. Salt Lake City has fewer planners assigned to preservation and HLC than ten other cities that have comparable ordinances and preservation programs. The qualifications of the HLC staff are consistent with established professional standards. The HLC staff has many years of experience in various aspects of historic preservation and their qualifications, both in terms of education and experience, are more than adequate to effectively administer the program.

## IMPLEMENTATION

This implementation strategy summary chart outlines actions necessary to carry out the recommendations of this report. The identification of priorities will be determined after consultation with the City Council.

Proposed Action	Timeline
Immediate	0-6 months
Short Term	6-12 months
Mid Term	1-3 years
Long Term	3-5 years

Update and formally adopt the city's historic surveys to establish contributing/non-contributing status of each property within the city's historic districts. This will allow current and future property owners to know in advance the historic resources the community intends to protect. Existing city historic districts should be surveyed first, followed by other areas of the city developed before c.1955. Priority should be given to the following districts that were surveyed prior to the adoption of current federal and state standards for historic resource surveys:

1. South Temple Historic District
2. Avenues Historic District
3. Capitol Hill Historic District

(See Response to Item #4, p.27)

Develop and adopt a comprehensive preservation plan for Salt Lake City. The Plan should serve the following purposes:

- To state clearly the goals of historic preservation in the Salt Lake City;
- To strengthen the political understanding and support for preservation policies.
- To eliminate uncertainty or confusion about the purpose, meaning and content of the existing H-Historic Preservation Overlay District ordinance and the Design Guidelines for Residential Historic Districts in Salt Lake City;
- To let current and future property owners know in advance how the community intends to grow and what the community intends to protect;
- To ensure consistency, or eliminate inconsistency, between various City policies that affect the community's historic resources;
- To comprehensively address issues relating to tourism, zoning, traffic patterns, development patterns and design that affect the City's historic resources;
- To encourage economic development through the preservation of historic resources;
- To prioritize additional survey efforts;
- To prioritize designation of historic districts, both local and national;
- To identify areas of historic districts that are threatened with redevelopment or blight;
- To establish a work plan of goals and objectives to make the best use of HLC's limited resources.
- To strengthen the legal basis of the H Historic Preservation Overlay District and help provide a legal defense against lawsuits alleging unfair treatment of property owners or arbitrary decisions by government;

(See Response to Item #4, p.32-33)

Examine zoning issues within the City's historic districts and landmark sites. Identify areas within the city's historic districts where the base zoning is incompatible with the reuse of the historic building and allows development that is substantially different than the historic character of a neighborhood. Resolve these conflicts, considering such solutions as rezoning the properties to a more compatible zoning or changing the district boundaries to exclude non-contributing or out-of-period structures.

(See Response to Item #4, p.28-30)

Examine the boundaries of the existing SLC historic districts. Identify areas that no longer retain their historic integrity or have large concentrations of out-of-period buildings and consider removing them from the boundaries of the historic district.
(See Response to Item #4, p.30-31)
Rewrite the Ordinance so that the HLC Has More Flexibility in Reviewing Demolitions. Consider adoption of a "special merit" provision to allow demolition of contributing buildings in cases.
(See Response to Item #4, p.32-33)
Revise the Economic Hardship Section of the zoning ordinance to make the economic hardship panel more of a neutral and true "numbers crunching" exercise, and place the responsibility of the final determination of economic hardship with the Historic Landmark Commission, with appeals of the HLC's decision to the LUAB. Provide funding to assist the HLC and its representatives in determining the veracity of the numbers provided by applicants.
(See Response to Item #4, p.32-33)
Revisit master plan policies to eliminate conflicting expectations, to provide clear land use and historic preservation policies that are consistent, and create mechanisms to establish priorities in cases of disputes and conflicts.
(See Response to Item #4, p.33)
Revisit and update existing design guidelines, to address new materials and advances in technology since the guidelines were adopted, and incorporate any policy changes arising out of this legislative action.
Consider a Compatibility Review Process in Selected City Neighborhoods.
Amend HLC Policies to make Architectural Committee directly responsible to the Historic Landmark Commission.
(See Response to Item #4, p.26)
Provide training to HLC members and staff to ensure that standards of review for projects and the nature of suggestions are clearly communicated to citizens during the review process, in order to avoid the perception that HLC or staff is "redesigning" projects.
(See Response to Item #3, p.22)
Reduce Number of Commission Members and Provide for Balanced Membership.
(See Response to Item #4, p.26)
Provide funding to strengthen historic preservation. Considering providing funding for the following items: <ul style="list-style-type: none"> <li>• Assist the HLC, Economic Hardship Panel and City Staff to determine the validity of data in economic hardship cases. (See Response to Item #4, p.30-31)</li> <li>• Planning Projects, including updating of surveys and preparing a preservation plan. (See Response to Item #4, p.30-31)</li> </ul>



## APPENDICES

Appendix 1.....	Salt Lake City Zoning Ordinance 21A.34.020 <i>"H" Historic Preservation Overlay District</i>
Appendix 2.....	Historic Landmark Commission Rules of Procedure and Policy Document
Appendix 3.....	<i>Design Guidelines for Residential Historic Districts in Salt Lake City</i>
Appendix 4.....	<i>The Secretary of Interior's Standards for Rehabilitation</i>
Appendix 5.....	Salt Lake City Register of Cultural Resources List and Maps of Historic Districts and Landmark Sites
Appendix 6.....	Enabling Legislation Historic Districts Act – Utah State Code 17A-3-1301 - 17A-3-1306
Appendix 7.....	HLC Staff Resumes
Appendix 8.....	Comparative Table of Preservation Programs in Similar Cities
Appendix 9.....	Historic Landmark Commission Response to Legislative Action
Appendix 10.....	Redevelopment Agency Comments

**21A.34.020 H Historic Preservation Overlay District:**

A.Purpose Statement: In order to contribute to the welfare, prosperity and education of the people of Salt Lake City, the purpose of the H historic preservation overlay district is to:

1. Provide the means to protect and preserve areas of the city and individual structures and sites having historic, architectural or cultural significance;
2. Encourage new development, redevelopment and the subdivision of lots in historic districts that is compatible with the character of existing development of historic districts or individual landmarks;
3. Abate the destruction and demolition of historic structures;
4. Implement adopted plans of the city related to historic preservation;
5. Foster civic pride in the history of Salt Lake City;
6. Protect and enhance the attraction of the city's historic landmarks and districts for tourists and visitors; and
7. Foster economic development consistent with historic preservation.

B.Definitions:

1. H Historic Preservation Overlay District: A geographically or thematically definable area which contains buildings, structures, sites, objects, landscape features, archeological sites and works of art, or a combination thereof, that contribute to the historic preservation goals of Salt Lake City.
2. Contributing Structure: A contributing structure is a structure or site within an H historic preservation overlay district that meets the criteria outlined in subsection C2 of this section and is of moderate importance to the city, state, region or nation because it imparts artistic, historic or cultural values. A contributing structure has its major character defining features intact and although minor alterations may have occurred they are generally reversible. Historic materials may have been covered but evidence indicates they are intact.
3. Noncontributing Structure: A noncontributing structure is a structure within an H historic preservation overlay district that does not meet the criteria listed in subsection C2 of this Section. The major character-defining features have been so altered as to make the original and/or historic form, materials and details indistinguishable and alterations are irreversible. Noncontributing structures also include those which are less than fifty (50) years old.
4. Landmark Site: A landmark site is any site included on the Salt Lake City Register of Cultural Resources that meets the criteria outlined in subsection C2 of this Section. Such sites are of exceptional importance to the City, State, region or Nation and impart high artistic, historic or cultural values. A landmark site clearly conveys a sense of time

and place and enables the public to interpret the historic character of the site.

5. New Construction: The building of a new principal structure on a lot or property within an H Historic Preservation Overlay District or on a landmark site.

6. Demolition: Any act or process which destroys a structure, object or property within an H Historic Preservation Overlay District or a landmark site. (See subsection B7 of this Section.)

7. Demolition, Partial: Partial demolition includes any act which destroys a portion of a structure consisting of not more than twenty five percent (25%) of the floor area of the structure, and where the portion of the structure to be demolished is not readily visible from the street. Partial demolition also includes the demolition or removal of additions or materials not of the historic period on any exterior elevation exceeding twenty five percent (25%) when the demolition is part of an act of restoring original historic elements of a structure and/or restoring a structure to its historical mass and size.

C.1. Procedure For Establishment Of An H Historic Preservation Overlay District Or Landmark Site: An H Historic Preservation Overlay District or landmark site shall be established pursuant to the procedures for amending the Zoning Map of this Title in Part V, Chapter 21A.50 of this Title. An application for a map amendment to establish an H Historic Preservation Overlay District or landmark site shall be prepared by the Historic Landmark Commission and submitted to the Planning Commission. Any individual or organization can request that the Historic Landmark Commission consider preparing an application of a landmark site or H Historic Preservation Overlay District. The application shall contain information and recommendations concerning the areas, buildings and premises for areas included in the amendment application.

2. Criteria For Selection Of An H Historic Preservation Overlay District Or Landmark Site: The Historic Landmark Commission shall evaluate each parcel of property within a proposed H Historic Preservation Overlay District or the parcel of property associated with a landmark site. Individual parcels within a proposed district, the district as a whole, and landmark sites shall be evaluated according to the following:

a. Significance in local, regional, State or national history, architecture, engineering or culture, associated with at least one of the following:

i. Events that have made significant contribution to the broad patterns of history, or

ii. Lives of persons significant in the history of the City, region, State, or Nation, or

iii. The distinctive characteristics of a type, period or method of construction; or the work of a notable architect or master craftsman, or

iv. Information important in the understanding of the prehistory or history of Salt Lake City; and

b. Physical integrity in terms of location, design, setting, materials, workmanship, feeling and association as defined by the National Park Service for the National Register of Historic Places; and

c. The age of the site. Sites must be at least fifty (50) years old, or have achieved significance within the past fifty (50) years if the properties are of exceptional importance.

3. Boundaries Of A Proposed Historic Preservation Overlay District: When applying the evaluation criteria in subsection C2 of this Section, the Historic Landmark Commission shall recommend boundaries of a proposed H Historic Preservation Overlay District to ensure that the boundaries:

- a. Contain documented historic or architectural resources;
- b. Coincide with documented historic boundaries such as early roadways, canals, subdivision plats or property lines;
- c. Coincide with logical physical or manmade features and reflect recognized neighborhood boundaries; and
- d. Contain nonhistoric resources or vacant land only where necessary to create appropriate boundaries to meet the criteria of subsection C2 of this Section.

4. Boundaries Of A Proposed Landmark Site: When applying the evaluation criteria in subsection C2 of this Section, the Historic Landmark Commission shall draw the boundaries of a landmark site to ensure that historical associations, and/or those which best enhance the integrity of the site comprise the boundaries.

D. The Adjustment Of Boundaries Of An H Historic Preservation Overlay District And The Revocation Of The Designation Of Landmark Site:

1. Procedure: The procedure for the adjustment of boundaries of an H Historic Preservation Overlay District and the revocation of the designation of a landmark site shall be the same as that outlined in subsection C1 of this Section.

2. Criteria For Adjusting The Boundaries Of An H Historic Preservation Overlay District: Criteria for adjusting the boundaries of an H Historic Preservation Overlay District are as follows:

- a. The properties have ceased to meet the criteria for inclusion within an H Historic Preservation Overlay District because the qualities which caused them to be originally included have been lost or destroyed, or such qualities were lost subsequent to the Historic Landmark Commission recommendation and adoption of the District;
- b. Additional information indicates that the properties do not comply with the criteria for selection of the H Historic Preservation Overlay District as outlined in subsection C2 of this Section; or
- c. Additional information indicates that the inclusion of additional properties would better convey the historical and architectural integrity of the H Historic Preservation Overlay District, provided they meet the standards outlined in subsection C2 of this Section.

3. Criteria For The Revocation Of The Designation Of A Landmark Site: Criteria for the revocation of the designation of a landmark site are as follows:

- a. The property has ceased to meet the criteria for designation as a landmark site because the qualities that caused it to be originally designated have been lost or destroyed or the structure has been demolished.
- b. Additional information indicates that the landmark site does not comply with the criteria for selection of a landmark site as outlined in subsection C2 of this Section.
- c. Additional information indicates that the landmark site is not of exceptional importance to the City, State, region or Nation.

E. Certificate Of Appropriateness Required: After the establishment of an H Historic Preservation Overlay District, or the designation of a landmark site, no alteration in the exterior appearance of a structure, site, object or work of art affecting the landmark site or a property within the H Historic Preservation Overlay District shall be made or permitted to be made unless or until the application for a certificate of appropriateness has been submitted to, and approved by, the Historic Landmark Commission, or administratively by the Planning Director, as applicable, pursuant to subsection F of this Section. Certificates of appropriateness shall be required for:

1. Any construction needing a building permit;
2. Removal and replacement or alteration of architectural detailing, such as porch columns, railing, window moldings cornices and siding;
3. Relocation of a structure or object on the same site or to another site;
4. Construction of additions or decks;
5. Alteration or construction of accessory structures, such as garages, etc.;
6. Alterations to windows and doors, including replacement or changes in fenestration patterns;
7. Construction or alteration of porches;
8. Masonry work including, but not limited to, tuckpointing, sandblasting and chemical cleaning;
9. The construction or alterations of site features including, but not limited to, fencing, walls, paving and grading;
10. Installation or alteration of any exterior sign;
11. Any demolition;

12. New construction; and

13. Installation of an awning over a window or door.

F. Procedure For Issuance Of Certificate Of Appropriateness:

1. Administrative Decision: Certain types of construction or demolition may be approved administratively subject to the following procedures:

a. Types Of Construction Allowed Which May Be Approved By Administrative Decision:

- i. Minor alteration of or addition to a landmark site or contributing site;
- ii. Substantial alteration of or addition to a noncontributing site;
- iii. Partial demolition of either a landmark site or a contributing structure;
- iv. Demolition of an accessory structure; and
- v. Demolition of a noncontributing structure.

b. Submission Of Application: An application for a certificate of appropriateness shall be made on a form prepared by the Planning Director and shall be submitted to the Planning Division. The Planning Director shall make a determination of completeness pursuant to Section 21A.10.010 of this Title, and shall forward the application for review and decision.

c. Materials Submitted With Application: The application shall include photographs, construction drawings, and other documentation such as an architectural or massing model, window frame sections and samples deemed necessary to consider the application properly and completely.

d. Notice For Application For Demolition Of A Noncontributing Structure: An application for demolition of a noncontributing structure shall require notice for determination of noncontributing sites pursuant to subsection 21A.10.020F of this Title.

e. Standards For Approval: The application shall be reviewed according to the standards set forth in subsections G and H of this Section, whichever is applicable.

f. Review And Decision By The Planning Director: On the basis of written findings of fact, the Planning Director or the Planning Director's designee shall either approve, deny or conditionally approve the certificate of appropriateness based on the standards in subsections G and H of this Section, whichever is applicable, within thirty (30) days following receipt of a completed application. The decision of the Planning Director shall become effective at the time the decision is made.

- g. Referral Of Application By Planning Director To Historic Landmark Commission: The Planning Director may refer any application to the Historic Landmark Commission due to the complexity of the application, the significance of change to the landmark site or contributing structure in the H Historic Preservation Overlay District, or the need for consultation for expertise regarding architectural, construction or preservation issues.
- h. Appeal Of Administrative Decision To Historic Landmark Commission: The applicant, if aggrieved by the administrative decision, may appeal the decision to the Historic Landmark Commission within thirty (30) days following the administrative decision. Once an appeal of an administrative decision has been filed, the procedure shall be as outlined in subsection F2 of this Section.
2. Historic Landmark Commission: Certain types of construction, demolition and relocation shall only be allowed to be approved by the Historic Landmark Commission subject to the following procedures:
- a. Types Of Construction To Be Reviewed By The Historic Landmark Commission:
- i. Substantial alteration or addition to a landmark site or contributing site;
  - ii. New construction of principal building in H Historic Preservation Overlay District;
  - iii. Relocation of landmark site or contributing site;
  - iv. Demolition of landmark site or contributing site;
  - v. Applications for administrative approval referred by the Planning Director; and
  - vi. Appeal of administrative decisions by the applicant.
- b. Submission Of Application: The procedure for an application for a certificate of appropriateness shall be the same as specified in subsection F1b of this Section.
- c. Materials Submitted With Application: The requirements for the materials to be submitted upon application for a certificate of appropriateness shall be the same as specified in subsection F1c of this Section. Applications for a certificate of appropriateness for demolition shall also submit a reuse plan for the property.
- d. Notice: Applications for a certificate of appropriateness shall require notice pursuant to subsection 21A.10.020E of this Title.
- e. Public Hearing: Applications for a certificate of appropriateness shall require a public hearing pursuant to Section 21A.10.030 of this Title.
- f. Standards For Approval: The application shall be reviewed according to the standards set forth in subsections G through L of this Section, whichever are applicable.

g. Review And Decision By The Historic Landmark Commission: The Historic Landmark Commission shall make a decision at a regularly scheduled meeting, within sixty (60) days following receipt of a completed application, except that a review and decision on an application for a certificate of appropriateness for demolition of a landmark site or contributing structure declaring an economic hardship shall be made within one hundred twenty (120) days following receipt of a completed application.

i. After reviewing all materials submitted for the case, the recommendation of the planning division and conducting a field inspection, if necessary, the Historic Landmark Commission shall make written findings of fact based on the standards of approval as outlined in subsections F through L of this Section, whichever are applicable.

ii. On the basis of its written findings of fact the Historic Landmark Commission shall either approve, deny or conditionally approve the certificate of appropriateness. A decision on an application for a certificate of appropriateness for demolition of a contributing structure may be deferred for up to one year pursuant to subsections L and M of this Section.

iii. The decision of the Historic Landmark Commission shall become effective at the time the decision is made. Demolition permits for landmark sites or contributing structures shall not be issued until the appeal period has expired.

iv. Written notice of the decision of the Historic Landmark Commission on the application, including a copy of the findings of fact, shall be sent by first-class mail to the applicant within ten (10) working days following the Historic Landmark Commission's decision.

h. Appeal Of Historic Landmark Commission Decision To Land Use Appeals Board: The applicant, any owner of abutting property or of property located within the same H Historic Preservation Overlay District, any recognized or registered organization pursuant to Chapter 2.62 of this Code, the Utah State Historical Society or the Utah Heritage Foundation, aggrieved by the Historic Landmark Commissions' decision, may object to the decision by filing a written appeal with the Land Use Appeals Board within thirty (30) days following the decision. The filing of the appeal shall stay the decision of the Historic Landmark Commission pending the outcome of the appeal, except that the filing of the appeal shall not stay the decision of the Historic Landmark Commission if such decision defers a demolition request for up to one year pursuant to the provisions of subsections L and M of this Section.

i. The appeal shall specify any alleged error made by the Historic Landmark Commission.

ii. The appeal shall be considered by the Land Use Appeals Board on the record made before the Historic Landmark Commission. No new evidence will be heard by the Land Use Appeals Board unless such evidence was improperly excluded from consideration by the Historic Landmark Commission.

iii. The Land Use Appeals Board shall review and decide the appeal according to



the standards in subsections G through L of this Section, whichever are applicable to the appeal. The Land Use Appeals Board may, in its discretion, choose to consider an appeal on the basis of the record of the proceedings before the Historic Landmark Commission:

(A) Without any additional hearing; or

(B) With a formal hearing allowing both the appellant and the respondent to present oral argument on the evidence in the record.

iv. The Land Use Appeals Board shall uphold the decision of the Historic Landmark Commission unless the Land Use Appeals Board determines that a prejudicial procedural error occurred or that the decision of the Historic Landmark Commission was not supported by the findings of fact based upon the applicable standards of approval.

v. At least fourteen (14) calendar days in advance of each hearing held before the Land Use Appeals Board the City shall publish a notice of such hearing in a newspaper of general circulation in Salt Lake City and the City will send notice of the hearing by first class mail to the appellant(s), the respondent(s) and to all other parties who attended the hearing before the Historic Landmark Commission.

i. Review By City Attorney: Following the filing of an appeal to the City Council of a decision of the Historic Landmark Commission to deny or defer a certificate of appropriateness for demolition, the Planning Director shall secure an opinion of the City Attorney evaluating whether the denial or deferral of a decision of the demolition would result in an unconstitutional taking of property without just compensation under the Utah and United States constitutions or otherwise violate any applicable constitutional provision, law, ordinance or regulation.

j. Appeal Of Land Use Appeals Board Decision To District Court: Any party aggrieved by the decision of the Land Use Appeals Board may appeal that decision to the District Court within thirty (30) days following the decision of the Land Use Appeals Board. The filing of an appeal of the Land Use Appeals Board decision shall stay the decision of the Land Use Appeals Board pending the outcome of the appeal, except that the filing of the appeal shall not stay the decision of the Land Use Appeals Board if such decision defers a demolition request for up to one year pursuant to the provisions of subsections L and M of this Section.

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;
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 Part IV, Chapter 21A.46 of this Title;

12. Additional design standards adopted by the Historic Landmark Commission and City Council.

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).

I. Standards for Certificate of Appropriateness for Relocation of Landmark Site or Contributing Structure. In considering an application for a certificate of appropriateness for relocation of a landmark site or a contributing structure, the historic landmark commission shall find that the project substantially complies with the following standards:

1. The proposed relocation will abate demolition of the structure;

2. The proposed relocation will not diminish the overall physical integrity of the district or diminish the historical associations used to define the boundaries of the district;

3. The proposed relocation will not diminish the historical or architectural significance of the structure;

4. The proposed relocation will not have a detrimental effect on the structural soundness of the building or structure;

5. A professional building mover will move the building and protect it while being stored; and

6. A financial guarantee to ensure the rehabilitation of the structure once the relocation has occurred is provided to the city. The financial guarantee shall be in a form approved by the city attorney, in an amount determined by the planning director sufficient to cover the estimated cost to rehabilitate the structure as approved by the historic landmark commission and restore the grade and landscape the property from which the structure was removed in the event the land is to be left vacant once the relocation of the

structure occurs.

J. Standards for Certificate of Appropriateness for Demolition of Landmark Site. In considering an application for a certificate of appropriateness for demolition of a landmark site, the historic landmark commission shall only approve the application upon finding that the project fully complies with one of the following standards:

1. The demolition is required to alleviate a threat to public health and safety pursuant to subsection Q of this section; or
2. The demolition is required to rectify a condition of economic hardship, as defined and determined pursuant to the provisions of subsection k of this section.

K. Definition and Determination of Economic Hardship. The determination of economic hardship shall require the applicant to provide evidence sufficient to demonstrate that the application of the standards and regulations of this section deprives the applicant of all reasonable economic use or return on the subject property.

1. Application for Determination of Economic Hardship. An application for a determination of economic hardship shall be made on a form prepared by the planning director and shall be submitted to the planning division. The application must include photographs, information pertaining to the historic significance of the landmark site and all information necessary to make findings on the standards for determination of economic hardship.

2. Standards for Determination of Economic Hardship. The historic landmark commission shall apply the following standards and make findings concerning economic hardship:

- a. The applicant's knowledge of the landmark designation at the time of acquisition, or whether the property was designated subsequent to acquisition;
- b. The current level of economic return on the property as considered in relation to the following:
  - i. The amount paid for the property, the date of purchase, and party from whom purchased, including a description of the relationship, if any, between the owner of record or applicant, and the person from whom the property was purchased,
  - ii. The annual gross and net income, if any, from the property for the previous three years; itemized operating and maintenance expenses for the previous three years; and depreciation deduction and annual cash flow before and after debt service, if any, for the previous three years,
  - iii. Remaining balance on any mortgage or other financing secured by the property and annual debt service, if any, during the previous three years,
  - iv. Real estate taxes for the previous four years and assessed value of the property according to the two most recent assessed valuations by the Salt Lake County Assessor,

v. All appraisals obtained within the previous two years by the owner or applicant in connection with the purchase, financing or ownership of the property,

vi. The fair market value of the property immediately prior to its designation as a landmark site and the fair market value of the property as a landmark site at the time the application is filed,

vii. Form of ownership or operation of the property, i.e. sole proprietorship, for-profit corporation or not-for-profit corporation, limited partnership, joint venture, etc., and

viii. Any state or federal income tax returns on or relating to the property for the previous two years;

c. The marketability of the property for sale or lease, considered in relation to any listing of the property for sale or lease, and price asked and offers received, if any, within the previous two years. This determination can include testimony and relevant documents regarding:

i. Any real estate broker or firm engaged to sell or lease the property,

ii. Reasonableness of the price or rent sought by the applicant, and

iii. Any advertisements placed for the sale or rent of the property;

d. The infeasibility of alternative uses that can earn a reasonable economic return for the property as considered in relation to the following:

i. A report from a licensed engineer or architect with experience in rehabilitation as to the structural soundness of any structures on the property and their suitability for rehabilitation,

ii. Estimate of the cost of the proposed construction, alteration, demolition or removal, and an estimate of any additional cost that would be incurred to comply with the decision of the historic landmark commission concerning the appropriateness of proposed alterations,

iii. Estimated market value of the property in the current condition after completion of the demolition and proposed new construction; and after renovation of the existing property for continued use, and

iv. The testimony of an architect, developer, real estate consultant, appraiser, or other professional experienced in rehabilitation as to the economic feasibility of rehabilitation or reuse of the existing structure on the property;

e. Economic incentives and/or funding available to the applicant through federal, state, city, or private programs.

### 3. Procedure for Determination of Economic Hardship. The historic landmark

commission shall establish a three-person economic review panel. This panel shall be comprised of three real estate and redevelopment experts knowledgeable in real estate economics in general, and more specifically, in the economics of renovation, redevelopment and other aspects of rehabilitation. The panel shall consist of one person selected by the historic landmark commission, one person selected by the applicant, and one person selected by the first two appointees. If the first two appointees cannot agree on a third person within thirty days of the date of the initial public hearing, the third appointee shall be selected by the mayor within five days after the expiration of the thirty-day period.

a. Review of Evidence. All of the evidence and documentation presented to the historic landmark commission shall be made available to and reviewed by the economic review panel. The economic review panel shall convene a meeting complying with the Open Meetings Act to review the evidence of economic hardship in relation to the standards set forth in subsection K2 of this section. The economic review panel may, at its discretion, convene a public hearing to receive testimony by any interested party; provided, that notice for such public hearing shall be in accordance with Part II, Chapter 21A.10, General Application and Public Hearing Procedures, Sections 21A.10.020E and 21A.10.030.

b. Report of Economic Review Panel. Within forty-five days after the economic review panel is established, the panel shall complete an evaluation of economic hardship, applying the standards set forth in subsection K2 of this section and shall forward a written report with its findings of fact and conclusions to the Historic Landmark Commission.

**c. Historic Landmark Commission Determination Of Economic Hardship:** At the next regular Historic Landmark Commission meeting following receipt of the report of the economic review panel, the Historic Landmark Commission shall reconvene its public hearing to take final action on the application.

i. **Finding Of Economic Hardship:** If after reviewing all of the evidence, the Historic Landmark Commission finds that the application of the standards set forth in subsection K2 of this Section results in economic hardship, then the Historic Landmark Commission shall issue a certificate of appropriateness for demolition.

ii. **Denial Of Economic Hardship:** If the Historic Landmark Commission finds that the application of the standards set forth in subsection K2 of this Section does not result in economic hardship then the certificate of appropriateness for demolition shall be denied.

iii. **Consistency With The Economic Review Panel Report:** The Historic Landmark Commission decision shall be consistent with the conclusions reached by the economic review panel unless, based on all of the evidence and documentation presented to the Historic Landmark Commission, the Historic Landmark Commission finds by a vote of three-fourths (3/4) majority of a quorum present that the economic review panel acted in an arbitrary manner, or that its report was based on an erroneous finding of a material fact.

**L. Standards For Certificate Of Appropriateness For Demolition Of A Contributing Structure In An H Historic Preservation Overlay District:** In considering an application for a certificate of appropriateness for demolition of a contributing structure, the Historic Landmark Commission shall determine whether the project substantially complies with the following standards:

**1. Standards For Approval Of A Certificate Of Appropriateness For Demolition:**

a. The physical integrity of the site as defined in subsection C2b of this Section is no longer evident;

b. The streetscape within the context of the H Historic Preservation Overlay District would not be negatively affected;

c. The demolition would not adversely affect the H Historic Preservation Overlay District due to the surrounding noncontributing structures;

d. The base zoning of the site is incompatible with reuse of the structure;

e. The reuse plan is consistent with the standards outlined in subsection H of this Section;

f. The site has not suffered from wilful neglect, as evidenced by the following:



- i. Wilful or negligent acts by the owner that deteriorates the structure,
  - ii. Failure to perform normal maintenance and repairs,
  - iii. Failure to diligently solicit and retain tenants, and
  - iv. Failure to secure and board the structure if vacant; and
- g. The denial of a certificate of appropriateness for demolition would cause an economic hardship as defined and determined pursuant to the provisions of subsection K of this Section.

**2. Historic Landmark Commission Determination Of Compliance With Standards Of Approval:** The Historic Landmark Commission shall make a decision based upon compliance with the requisite number of standards in subsection L1 of this Section as set forth below.

**a. Approval Of Certificate Of Appropriateness For Demolition:** Upon making findings that at least six (6) of the standards are met, the Historic Landmark Commission shall approve the certificate of appropriateness for demolition.

**b. Denial Of Certificate Of Appropriateness For Demolition:** Upon making findings that two (2) or less of the standards are met, the Historic Landmark Commission shall deny the certificate of appropriateness for demolition.

**c. Deferral Of Decision For Up To One Year:** Upon making findings that three (3) to five (5) of the standards are met, the Historic Landmark Commission shall defer a decision for up to one year during which the applicant must conduct a bona fide effort to preserve the site pursuant to subsection M of this Section.

**M. Bona Fide Preservation Effort:** Upon the decision of the Historic Landmark Commission to defer the decision of a certificate of appropriateness for demolition for up to one year, the applicant must undertake bona fide efforts to preserve the structure. The one year period shall begin only when the bona fide effort has commenced. A bona fide effort shall consist of all of the following actions:

1. Marketing the property for sale or lease;
2. Filing an application for alternative funding sources for preservation, such as Federal or State preservation tax credits, Utah Heritage Revolving Fund loans, redevelopment agency loans, etc.;
3. Filing an application for alternative uses if available or feasible, such as conditional uses, special exceptions, etc.; and
4. Obtaining written statements from licensed building contractors or architects detailing the actual costs to rehabilitate the property.

**N. Final Decision For Certificate Of Appropriateness For Demolition Following One Year Deferral:** Upon the completion of the one year period and if the applicant provides evidence of a bona fide preservation effort, the Historic Landmark Commission shall make a final decision for the certificate of appropriateness for demolition pursuant to subsection F2 of this Section. The Historic Landmark Commission shall approve the certificate of appropriateness for demolition and approve, approve with modifications or deny the certificate of appropriateness for the reuse plan for new construction pursuant to subsection F2, H or P of this Section.

**O. Recordation Requirement For Approved Certificate Of Appropriateness For Demolition:** Upon approval of a certificate of appropriateness for demolition of a landmark site or a contributing structure, the Historic Landmark Commission shall require the applicant to provide archival quality photographs, plans or elevation drawings, as available, necessary to record the structure(s) being demolished.

**P. Review Of Post-Demolition Plan For New Construction Or Landscape Plan And Bond Requirements For Approved Certificate Of Appropriateness For Demolition:** Prior to approval of any certificate of appropriateness for demolition the Historic Landmark Commission shall review the post-demolition plans to assure that the plans comply with the standards of subsection H of this Section. If the post-demolition plan is to landscape the site, a bond shall be required to ensure the completion of the landscape plan approved by the Historic Landmark Commission. The design standards and guidelines for the landscape plan are provided in Section 21A.48.050 of this Title.

1. The bond shall be issued in a form approved by the City Attorney. The bond shall be in an amount determined by the Zoning Administrator and shall be sufficient to cover the estimated cost, to: a) restore the grade as required by Title 18 of this Code; b) install an automatic sprinkling system; and c) revegetate and landscape as per the approved plan.
2. The bond shall require installation of landscaping and sprinklers within six (6) months, unless the owner has obtained a building permit and commenced construction of a building or structure on the site.

**Q. Exceptions Of Certificate Of Appropriateness For Demolition Of Hazardous Structures:** A hazardous structure shall be exempt from the provisions governing demolition if the Building Official determines, in writing, that the building currently is an imminent hazard to public safety. Hazardous structures demolished under this Section shall comply with subsection P of this Section. Prior to the issuance of a demolition permit, the Building Official shall notify the Planning Director of the decision. (Ord. 35-99 §§ 42-44, 1999; Ord. 83-96 §§ 4, 5, 1996; Ord. 70-96 § 1, 1996; Ord. 88-95 § 1 (Exh. A), 1995; Ord. 26-95 § 2(17-1), 1995)

**SALT LAKE CITY  
HISTORIC LANDMARK COMMISSION  
RULES OF PROCEDURE**

**A. PURPOSE**

1. To more fully implement the requirements of and responsibilities outlined in the local ordinances to preserve historic structures and areas of Salt Lake City by establishing procedures for the organization of the business of the Salt Lake City Historic Landmark Commission hereafter termed Commission and processing applications for:
  - a. Exterior remodeling or alterations of structures or sites in historic districts or landmark sites;
  - b. Design of new structures; and
  - c. Demolition of landmark sites and structures within historic districts.

**B. GENERAL RULES**

2. The Commission shall be governed by the terms of the Salt Lake City Zoning Ordinance, especially Chapter 21A.34.020 entitled "H" Historic Preservation Overlay District as they may be amended or revised.

**C. ORGANIZATION**

3. Appointment of Chair and Vice Chair: The Commission, at its first regular meeting in August shall select a Chair and Vice Chair. Members shall be notified in writing of the upcoming election of officers at least fourteen (14) days prior to the election.
4. The Chair to Preside at Commission Meetings: The Chair shall preside at all meetings of the Commission and shall provide general direction for the meetings.
5. Duties of the Vice Chair: The Vice Chair, during the absence of the Chair, shall have and perform all of the duties and functions of the Chair. Should the Chair resign from the Commission, the Vice Chair shall serve as Chair until elections are held at the next available meeting for which fourteen (14) days written notice has been provided to the members of the Commission.
6. Temporary Chair: In the event of the absence or the disability of both the Chair and the Vice Chair, the most senior member of the Commission present at the meeting shall serve as Chair until the Chair or Vice Chair

returns. In such event, the temporary Chair shall have all the powers and perform the functions and duties assigned to the Chair of the Commission.

7. Elections Should both the Chair and Vice Chair Resign: Should both the Chair and Vice Chair resign from the Commission, the most senior member of the Commission shall serve as Chair until elections can be held at the next available meeting for which fourteen (14) days notice has been provided to the members of the Commission.
8. Planner: A Planning Division staff person shall act as the liaison between the Planning Division and the Commission. This staff person's duties shall include, but not be limited to, setting agendas, preparing staff reports, and handling administrative duties for the Commission. This person shall be the Planning Director or his or her designee(s), and shall serve as an ex officio member of the Commission without vote, as per Section 21A.06.050.D of the City's zoning ordinance.
9. Secretary: A Planning Division secretary shall serve as secretary of the Historic Landmark Commission.

#### **D. RIGHTS AND DUTIES OF MEMBERS**

10. Meeting Attendance: Every member of the Commission shall attend the sessions of the Commission unless unable to attend because of extenuating circumstances. Any member desiring to be excused shall notify the secretary. The secretary shall inform the Chair and the Planning Director, or his/her appointed designee, of the absence.
  - a. If a Commission member misses three consecutive meetings or six meetings in a calendar year, the Chair shall confer with the member regarding the ability, interest and commitment of the member to continue his/her membership on the Commission.
  - b. If the Commission member continues to miss meetings, the Chair shall bring the matter to the full Commission. The Commission will decide upon an appropriate recommendation to the Mayor as to whether the member shall be removed from the Commission.
11. Leave of Absence: The Commission may grant its members leaves-of absence not to exceed six months.

## 12. Conflict of Interest:

- a. If a Commission member believes he/she cannot render an objective review, the Commission member may declare a conflict of interest from specific agenda items.
- b. Members of the Commission who feel that they may have an actual, apparent, or reasonably foreseeable conflict of interest on any matter that is on the Commission agenda, shall explain the apparent conflict to the Commission. The Commission may then vote to decide whether the requested disqualification is justified.
- c. After declaring a conflict of interest, or after the Commission has made a determination of a conflict of interest, a Commission member shall not participate in the discussion and vote of that matter, nor attempt to use his/her influence with other Commission members before, during, or after the meeting.
- d. Any member declaring a conflict of interest shall be disqualified and shall leave the table and not participate in or be present at the public hearing, the discussion, vote pertaining to that particular matter as a member of the Commission. A Commissioner may appear before the Commission through his/her employment as an advocate or agent for an applicant only after the Commissioner has disqualified him/or herself from the subject case as a member of the Commission.

Below are some guidelines for conduct:

1. There may be a conflict of interest if there are personal, familial relationships, or financial ties between a Commission member and proponent/opponent of any item of business.
2. A Commission member may appear before the Commission through his/her employment as an advocate or agent for an applicant or as a property owner only after the Commissioner's disqualification on the subject matter.
3. A Commission member must not sell or offer to sell services or solicit prospective clients or employment by stating an ability to influence the decisions of any City board.
4. A Commission member must not use the power of office to seek or obtain a special advantage that is not in the public interest

nor any special advantage that is not a matter of public knowledge.

- e. Architectural Committee: Conflict of interest rules, procedures, and guidelines shall also apply to the Architectural Committee, and other ad hoc committees established by the Commission.

## E. MEETINGS

13. Place: All meetings of the Commission shall be held in Room 126 of the City and County Building, 451 South State Street, Salt Lake City, Utah, or at such other place as the Commission or Planning Division may designate. A meeting having been convened at the place designated, may be adjourned by the Commission to any other place within Salt Lake City for the sole purpose of investigating some particular matter of business which may be more conveniently investigated at such other place, or may be adjourned to any other room more convenient for conducting the business of the Commission so long as proper notice of meeting location is posted for the general public.
14. Regular Meetings – Time for Notice: Regular meetings of the Commission shall be held on the first and third Wednesdays of each month at the hour of 4:00 P.M. At the discretion of the Chair, field trips or work sessions may be held on the first and third Wednesdays of each month at the hour of 3:00 P.M. or at such other appropriate time.
15. Special Meetings: The secretary shall give notice of the time and purpose of every special meeting of the Commission at least twenty-four (24) hours prior to such meeting. Such notice shall be delivered to each member of the Commission personally, or by telephone. Such notice may also be given by the United States Mail, directed to the member of the Commission so to be notified at the member's residence and mailed no less than five (5) days prior to the time fixed for such special meeting. It is specifically provided, however, that any member may, in writing, waive prior notice of the meeting.
16. Meetings – Matters Considered: Other business items pertaining to the affairs of the Salt Lake City Historic Landmark Commission and falling within the authority and jurisdiction of the Commission may be considered and acted upon at any regular meeting of the Commission.
17. Quorum: A quorum of the Historic Landmark Commission shall consist of a majority of the voting members who are currently appointed. Any member disqualified because of a conflict of interest shall not be considered when determining whether a quorum is constituted. Members abstaining from a vote, however, shall count toward consideration of a quorum. Except as

otherwise specifically provided in these rules, a majority vote of the Commission members present at a meeting shall be required and shall be sufficient to transact any business before the Commission.

## F. PROCEDURE – ORDER OF BUSINESS

18. Order of business: The order of business shall be as follows:
  - a. Field trip;
  - b. Comments to the Commission;
  - c. Roll taken by the secretary;
  - d. Approval of minutes;
  - e. Consideration of agenda items, and
  - f. Other business at the discretion of the Chair.
19. Field trips: On those occasions when site inspections are deemed advisable, field trips shall be held prior to the Historic Landmark Commission meetings, and the time of the field trip to be posted on the agenda. Only Historic Landmark Commission members and pertinent Planning Staff shall be allowed to attend the field trip in the City-owned van. The public shall be allowed at the sites of the field trip but are encouraged to present their case at the Historic Landmark Commission meeting, not during the field trip. Field trips shall be for the purpose of gathering information, not for discussing decisions.
20. Agenda for Meetings: The Planning Staff, with the assistance of the Chair, shall prepare a written agenda for each meeting as far in advance as possible and shall place such agenda in the hands of each member of the Commission prior to the commencement of the meeting. Such agenda shall be delivered to the members of the Commission fourteen (14) days prior to each meeting.
21. Agenda Deadline: Requests for Historic Landmark Commission consideration must be properly presented (i.e., fees paid, completed applications, zoning compliance), to the Planning Division within a time period to be determined by the Planning Staff. The time period must be sufficient to allow Staff to complete an analysis of the project prior to the Historic Landmark Commission consideration of the project. The deadline for such applications should be no earlier than three (3) weeks prior to the Commission meeting.

22. Staff Report: All major issues presented to the Historic Landmark Commission for its consideration shall be accompanied by a staff report detailing the overview, proposal, analysis, and Staff recommendations which shall include findings of fact and conditions for approval. Staff reports shall address the portion of adopted guidelines/ordinances which relate to the project. Staff reports shall be as concise as possible while allowing for adequate coverage of the subject matter and shall be made available to the petitioner and anyone else requesting a copy.

Copies of staff reports and other pertinent materials shall be made available to the Historic Landmark Commission members five (5) days prior to regularly scheduled Historic Landmark Commission meetings.

23. Submission of application: Applicants and/or their representative should submit written and graphic materials to the Planning at least three weeks, or a time period established in any submittal schedules approved by the Planning Director, prior to the agendaed meeting to allow the Planning Division staff adequate time to review the materials, determine the appropriate recommendation and prepare a staff report.
24. Submission of materials by interested parties: Interested parties may submit written comments at any time prior to the Historic Landmark Commission or during the public comment period that pertains to a particular case or issue. If the interested party intends his/her comments to be included in the staff report, the comments must be submitted five (5) prior to the Historic Landmark Commission meeting. Interested parties may also submit verbal comments to staff prior to the Historic Landmark Commission meeting to convey to the Commission members during the staff presentation of the application.
25. Notification of Public Hearings: Notices of all items scheduled for Historic Landmark Commission meetings shall be mailed in accordance with Section 21A.10.020(E) of the City's zoning ordinance. Anyone wishing to receive notice of Historic Landmark Commission meeting agendas, copies of minutes and/or staff reports may be placed on the regular mailing list by contacting the Historic Landmark Commission secretary. All notifications shall be consistent with the City Ordinance.

#### **G. PROCEDURE – ORDER AND DECORUM**

26. Order of Consideration of Items: The following procedure will normally be observed, however, it may be rearranged by the Chair for individual items if necessary for the expeditious conduct of business:



- a. Item introduction by Chair;
- b. Staff presentation and recommendation;
- c. Applicant presentation of proposal;
- d. Community Council presentation/response
- e. Public comment;
- f. Motion and vote to close the public hearing; and
- g. Historic Landmark Commission discussion and vote in executive session. The discussion is closed to Staff, the applicant, and public unless the Historic Landmark Commission requests additional information of them. If additional information is required by the Commission, the public portion of the meeting may be reopened.

#### H. PROCEDURE – MOTIONS

27. Making Motions: Any Commission member, with the exception of the Chair, may make or second a motion. Motions should state findings for approval or denial within the motion:
- a. Motions should state findings at the beginning of the motion followed by the recommendation to the appropriate body, if any, and should be concluded with the conditions of approval. The motion may refer to the staff report for the detail of the findings of fact and conditions for approval if the author of the motion finds them acceptable.
  - b. The staff summary should be sufficient in detail to assist the Commission in stating findings.
  - c. Motions may be repeated for clarification following discussion and prior to the vote at the request of any Commissioner.
  - d. Commissioners may request legal advice from the City Attorney in the preparation, discussion and deliberation of motions.
  - e. Second Required: Each motion of the Commission must be seconded with the exception of motions to amend a motion and motions to adjourn the Commission meeting.
  - f. Withdrawing a Motion: After a motion is stated, the motion shall be in the possession of the Commission but may be withdrawn by the author

of the motion prior to the vote. Withdrawal of a second is not necessary.

- g. Motion to Table: A motion to table an agenda item for further study should be accompanied by specific reasons for continuing the matter and whenever possible, a specific date to rehear the matter should be rescheduled.
- h. Amending Motions: When a motion is pending before the Commission, any member may suggest an amendment without a second, at any time prior to the Chair putting the motion to a vote. The amendment must be accepted by the author and the second of the motion in order for it to amend the stated motion. The author and the second may choose not to accept the amendment.
- i. Amending Amendments to Motions: An amendment to a motion may be amended, no second required, at any time prior to the Chair putting the motion to a vote. The amendment to the amendment must be accepted by the author and the second of the motion in order for it to amend the stated motion. The author and the second may choose not to accept the additional amendment.
- j. Substitute Motions: A substitute motion, which shall replace the original motion may be made prior to a vote on the original motion.
- k. To Rescind a Motion: A motion to rescind or make void the results of a prior motion may take place when the applicant and other persons directly affected by the motion have not materially changed their positioning reliance on the Commission's action on the motion.
- l. To Reconsider a Motion: To recall a previous motion for further evaluation and/or action, a motion for reconsideration may be made by a Commissioner who voted with the majority. The motion to reconsider must pass with a majority vote. If it is determined that the motion should stand as previously approved, no formal vote is necessary. If the former motion is to be amended or made void, the motion shall be put to a formal vote of the Commission. Motions to reconsider a previous motion must take place during the same meeting the motion was made or when the minutes containing the particular item are approved.
- m. Motion to Open and Close Public Hearings: The Chair shall open and close the public portion of each informal hearing prior to the Commission discussion and vote on the matter.

- n. Motion to Recess: The Chair shall call for a break for a specific purpose while also stipulating a specific time to reconvene the meeting. The time to reconvene must be during the same day as the meeting in which the motion to recess was made.
- o. Motion to Adjourn: The Chair shall adjourn the meeting at the end of each Commission meeting.

## I. PROCEDURE – VOTING

- 28. Changing a Vote: No member may change his/her vote after the decision is announced by the Chair.
- 29. Tie vote: Tie votes shall be broken by the Chair casting a vote.
- 30. Abstention: Any member abstaining from a vote may remain seated at the table and participate in the discussion. Reasons for abstention may be stated at the time of the abstention and such reason shall not be considered a conflict of interest.
- 31. Explaining the Vote: After the vote is taken, any member of the Commission desiring to explain his/her vote shall be allowed an opportunity to do so.
- 32. Not to Vote Unless Present: No member of the Commission is permitted to vote on any motion unless the member shall be present when the vote is taken.

## J. PROCEDURE – SUSPENSION OF RULES

- 33. Suspension of Alternation of Rules: No standing rules of the Historic Landmark Commission shall be altered, amended, suspended, or rescinded without the vote of a majority of the members of the Commission.

## K. APPROVED APPLICATION

- 34. If the application is approved, the Planning staff shall prepare a Certificate of Appropriateness. A copy of the Certificate of Appropriateness shall be provided to the applicant or the appropriate representative to be submitted to the Permits Counter when a building permit is obtained. The Certificate of Appropriateness is a document that should be attached to all sets of plans available to the appropriate building inspector and/or enforcement officer, who are responsible for its enforcement.

**L. DENIED APPLICATION**

35. If an application is denied, a copy of the minutes for the meeting and written reason(s) for denial shall be mailed to the applicant.

**M. LETTER FROM PLANNER**

36. After the Historic Landmark Commission hearing, the Planning staff shall prepare a letter stating the decision of the Commission, and outlining any subsequent action the applicant must take. This letter shall accompany the Findings and Orders prepared by the Commission secretary, and shall be forwarded to the appropriate building inspector and/or enforcement officer and the Permits Counter Supervisor, who are responsible for its enforcement.

**N. MODIFICATIONS OF APPLICATIONS**

37. An approved or pending application for a Certificate of Appropriateness may be modified by a written request from the applicant to the Planning Staff. Such a request shall include a description of the proposed change and shall be accompanied by elevations, plans, or sketches, where necessary. If the Planning Staff finds that the modification constitutes a substantial change, the applicant shall submit the information as a new application to the full Commission for approval.

**O. RECONSIDERATION OF APPLICATIONS WHICH HAVE BEEN DENIED**

38. The order of business for reconsideration of applications for Certificate of Appropriateness which previously have been denied shall be, as follows:
  - a. The applicant must submit to the Planning staff, evidence which supports claims that the application has been altered to the extent that it warrants reconsideration.
  - b. The Planning staff shall be charged with presenting such evidence to the Commission. Such evidence shall be limited to that which is necessary to enable the Commission to determine whether or not there has been a substantial change in the facts, evidence, or conditions relating to the application provided; however, that the applicant shall be given the opportunity to present any other additional supporting evidence, if the Commission decides to reconsider the application.

- c. After receiving the evidence, the Commission shall proceed to deliberate whether or not there has been a substantial change in the facts, evidence, or conditions relating to the application which would warrant reconsideration. If the Commission finds that there has been such a change, it shall thereupon treat the request as a new application received at that time.

## P. APPEALS

39. Appeals of the recommendation of the Commission may be made, as follows:

An applicant, any owner of abutting property or of property located within the same "H" Historic Landmark Overlay District, any recognized or registered organization pursuant to Chapter 2.62 of the Salt Lake City Code, the Utah State Historic Society or the Utah Heritage Foundation, may object to the decision by filing a written appeal with the Land Use Appeals Board within thirty (30) days following the decision.

## Q. COMMITTEES

40. The Historic Landmark Commission shall establish standing or ad hoc committees, consisting of members from the full Commission, to address specific issues or to perform specific tasks. These committees shall meet on an as-needed basis. Their recommendations shall be forwarded to the Historic Landmark Commission prior to the subsequent regularly-scheduled meeting.
41. Architectural Committee: It shall be the policy of the Historic Landmark Commission that an Architectural Committee of the Commission shall be available to meet with applicants to give them technical advice regarding their project upon the direction of the Commission.
  - a. The Architectural Committee, in the Architectural Committee meeting collectively and individually, shall not indicate the approval or disapproval of the application. No advice or opinion given, or reported as having been given, by any member of the Architectural Committee at such an informal meeting shall be in any way official or binding. The Commission shall direct the staff to issue final approval of projects reviewed by the Architectural Committee, or require the applicant to return to the Commission for final review after the applicant has worked with the Architectural Committee.

- b. In most cases regarding new construction, the applicant should first meet with the Historic Landmark Commission in order to obtain a general direction from all of the members of the Commission. Once the general direction is given and the issues have been raised, the Historic Landmark Commission may direct the applicant to meet with the Architectural Committee to work out the technical details on the project. The Commission shall determine if the application for new construction shall be issued final approval by the staff or referred back to the Commission for further review and/or final approval after the applicant or representative has met with the Architectural Committee.
- c. The Planning staff attending the Architectural Committee shall take notes of the discussion. The recommendation of the Architectural Committee shall be presented in written form to the Historic Landmark Commission prior to their subsequent public hearing.

#### **R. ADMINISTRATIVE APPROVAL (SCREENING)**

- 43. It shall be the policy of the Historic Landmark Commission that alteration requests may be administratively approved by the Planning Staff. The Planning Staff shall have the authority to approve routine alterations determined to be "ordinary maintenance," the replacement of deteriorated elements which match the original in design and materials, alterations to the rear of the structure which are not visible from the public rights-of-way and work that meets the adopted criteria for such work in historic districts or on designated landmark sites.
- 44. If the Planning Staff denies a request for a Certificate of Appropriateness, the applicant has the option of revising the request to meet the standards of the ordinance and design guidelines and reapplying for an administrative approval, or appealing the administrative decision to the Commission. The appealed administrative decision shall be treated as a routine application. Records shall be kept of all administrative approvals. A written report of these decisions shall be included in the Historic Landmark Commission Annual Report and with each Commission meeting's packet of information.

#### **S. ANNUAL REPORT**

- 45. The Planning Staff shall prepare an Annual Report to be presented to the Historic Landmark Commission at its regularly scheduled meeting in February. The report shall include information about the number, type and disposition of standard cases, administrative review cases, and information regarding other City or Staff activities involving historic preservation. The

Annual Report will be compiled with additional information detailing the activities of the Planning Division and forwarded to the City Council.

**T. AMENDMENT OF RULES OF PROCEDURE**

46. These Rules of Procedure may be amended at any meeting of the Historic Landmark Commission held after not less than fourteen (14) days written notice of the proposal to amend the rules, upon a majority vote of all of the members of the Historic Landmark Commission.

**U. RECORDING OF RULES**

47. These rules and all subsequent amendments shall be recorded by the secretary in the Historic Landmark Commission Members Handbook and copies shall be furnished to each member of the Commission.

Approved by the Historic Landmark Commission on March 17, 2004.

  
\_\_\_\_\_  
Signature of the Chair  
Salt Lake City Historic Landmark Commission

# POLICY DOCUMENT

## SALT LAKE CITY HISTORIC LANDMARK COMMISSION

The original Policy Document was approved by the Historical Landmark Committee, which is now the Historic Landmark Commission, on February 1, 1984.

(The dates of the amendments are noted.)

### 1.0 PURPOSE

To set forth the basic approaches and philosophies that guide the Historic Landmark Commission in its decision making and courses of action; to help define the way the Historic Landmark Commission consistently carries out its function and implications for action, in particular preservation issues and design review situations. This serves as a framework within which the Historic Landmark Commission makes its specific recommendations, as well as a position statement on certain issues. The intention is to formalize the Historic Landmark Commission's explicit policies as much as possible; additional, more implicit intentions may be established in this statement as they are developed into policies through the Historic Landmark Commission's experience.

It is hoped this statement will facilitate an understanding of the Historic Landmark Commission's determinations, direction and courses of action from the public, potential applicants, and officials responsible for decisions effecting the City's preservation program and efforts.

### 2.0 DESIGN GUIDELINES

In interpreting the compatibility criteria specified in Chapter 21.74 of the Salt Lake City Zoning Ordinance (i.e. Historic Districts and Landmark Sites)

the Historic Landmark Commission hereby adopts the design guidelines set forth in *Historic District Design Guidelines* prepared for Salt Lake City by the Utah State Historical Society. The Historic Landmark Commission also adopts the *Secretary of the Interior's Standards for Rehabilitation* and guidelines for applying them. Applicants will be referred to these documents in developing proposals for alterations, construction, and demolition. The purpose of these guidelines is to provide more specific information on which to base determinations of whether proposed changes to the exterior form and appearance of the structure is consistent with the historic or visual character of the district or site.

### 3.0 CONDITIONAL USES IN HISTORIC BUILDINGS

The Historic Landmark Commission hereby adopts by reference, the policy statement entitled *Guidelines for Conditional Use Approval in a Historic Structure*.

### 4.0 ARTIFICIAL MATERIAL

The use of artificial material in a building which is listed on the Salt Lake City Register of Cultural Resources (either as a landmark site or as part of an historic district) shall not be approved unless it is proven necessary for the preservation of the building.

Examples of artificial materials addressed by the Historic Landmark Commission:

- Vinyl siding;
- Aluminum siding;
- Asbestos siding;
- Non-historic metal roofing material;



- Masonite particle board roofing;  
and
- Others as may be specified by the  
Historic Landmark Commission.  
(Adopted by HLC 9/30/1980)

## 5.0 SIGNS

A sign is an integral part of the building façade in both design and function and should complement the building in terms of location, size, illumination, materials, style, and color. The Historic Landmark Commission considers the entire principal façade as the "sign" (i.e. in context). Signs should relate to the architecture of the building and not have a negative impact on neighboring properties and the streetscape.

In commercial areas of historic districts (such as South Temple), the Historic Landmark Commission encourages the use of low-key, sophisticated signage such as brass lettering, painted signs in an historical character etc. The Historic Landmark Commission encourages the spot-lighting of buildings rather than illuminated signs in most cases. Back-lit plastic and animated signs are discouraged. Indirect lighting is preferred.

The Historic Landmark Commission considers the request for a sign in the context of the owner's comprehensive (total) signage plan for the building. For office/commercial uses, only one building identification sign will be approved by the Historic Landmark Commission. Tenants should be identified in an interior building directory.

## 6.0 REVIEW OF LARGE SCALE PROJECTS

The Historic Landmark Commission, in order to both expedite the review process

and promote a well thought out design effort, encourage applicants of large-scale projects to develop master plans which can be approved and serve as the parameters for individual decisions for the owner. This procedure improves the design of a project by providing a coordinated and comprehensive concept and a long-range overview of the project for the owner, tenant, and Historic Landmark Commission. It avoids a piecemeal approach which is often not in the best interests of the project, causes time delays, and creates a fragmented decision making approach for all concerned. Good planning is essential. Examples of this master plan approach have been used in such areas as site development, landscaping, and signage.

It is the applicant's responsibility to prepare these master plans and submit them for the Historic Landmark Commission's review. Once these are approved, staff may, through the administrative review process, screen individual portions of each proposal as they arise and are presented for permits (either by the developer or the tenant). This involves minimal time.

## 7.0 EXPIRATION OF APPROVALS

All plans for new construction and demolition approved by the Historic Landmark Commission expire one year from the date of Historic Landmark Commission meeting at which approval was granted. Upon written request by the applicant, the Historic Landmark Commission may grant an extension of time for an additional six months. However, the Historic Landmark Commission may elect to have the plans submitted by the applicant as a new case.

8.0 RECOMMENDATION OF  
VARIANCES TO THE BOARD  
OF ADJUSTMENT

In cases where the Historic Landmark Commission feels that a zoning variance will result in a substantially better design solution for a particular project, the Historic Landmark Commission may actively support or recommend the granting of a variance by the Board of Adjustment. The Historic Landmark Commission may elect not to have any input in the Board of Adjustment's decisions regarding variances in cases where a project is approved with minimal compatibility to the Historic Landmark Commission's guidelines. In cases of incompatibility resulting in denial of an application by the Historic Landmark Commission, a negative recommendation concerning any variances will be conveyed to the Board.

9.0 DRIVEWAYS

Where a new driveway which will replace lawn and/or landscaping is being proposed, the Historic Landmark Commission shall approve drive strips with lawn in between rather than a solid hard surfaced drive to mitigate the change from greenery to hard surfacing. Additional landscaping may be required. The Historic Landmark Commission may require this treatment in cases where solid hard surfaced driveways are being replaced, upgraded, or resurfaced.

10.0 SPECIAL STATEMENTS

The Historic Landmark Commission formally recognizes the following special statements written to clarify the Historic Landmark Commission's philosophies and/or policies regarding issues under its jurisdiction:

- a. *South Temple Historic District*, by R. L. Bliss (9/3/78);
- b. *Stylistic Plagiarism and Architecture For Our Time*, by R. L. Bliss (4/1981); and
- c. *Imitation Architecture in Salt Lake City's Historic Districts*, by K. Harris (4/1981).

11.0 STREET TREES

Street tree plantings will be required of all new construction projects, landscaping proposals, and other major applications. Street tree plantings will be installed according to the Historic Landmark Commission's specifications as to size, type, spacing, and location.

12.0 BONDS

Completion of bonds may be required by the Historic Landmark Commission for rehabilitation and/or landscaping work involving such cases as Conditional Uses in Historic Buildings, applicants who are previous violators of Historic Landmark Commission actions where completion is uncertain, and in cases where substantial but incomplete compliance has occurred and occupancy permit is being requested by the applicant.

In the case on non-compliance with landscaping plans, such as in the case where weather does not permit installation, a bond may be required in order for the applicant to occupy the building provided the bond amount covers all costs of installing the landscaping and includes provisions to hold the bond for at least one growing season to ensure subsequent replacement of landscaping if necessary.

### 13.0 BUILDING CODES AND HISTORIC BUILDINGS

The Historic Landmark Commission acknowledges the health and life safety issues which the City's building codes address while also recognizing that the application of present building codes often result in the destruction of the character of historically significant buildings. This apparent conflict between preservation objectives and building codes should be addressed by City officials. The Historic Landmark Commission feels the City should encourage the preservation of the historical value of significant buildings while providing reasonable safety from fire, seismic, or other hazards for occupants of these buildings. This can be accomplished by the sensitive, responsive, and flexible application of present codes, in addition to utilizing those sections allowing for exemptions and equivalences. If necessary, an alternative historic building code should be adopted by the City.

### 14.0 FENCES

The relationship between a historic building and landscape features help to define the historic character of the site. Among the various visual aspects relating to the setting of an historic property are such site features as fences, including their design and materials. Appropriate fencing materials in historic districts or around historic properties include the following:

- Wood;
- Wrought Iron; and
- Masonry.

As a rule, chain link fences are prohibited in historic districts or around landmark sites except for the following conditions:

- a. The topography of the lot is such that chain link fencing would be more appropriate than other types of fencing;
- b. The fencing is not visible from the public right-of-way; and
- c. If the fencing is visible from the public right-of-way, it must be screened by wood slats or mature shrubbery which will hide the chain link. Vines are not an appropriate screening device because they lose their foliage in the winter months and the chain link is visible during this time.

(HLC adopted on 2/3/93)

### 15.0 ADDITIONS

Additions on historic residential structures are sometimes a necessary part of maintaining the viability of historic properties and districts. However, new additions should be designed in such a manner that they preserve the historic character of the primary structure. In general, large additions and those which effect the primary elevation of the residence have a greater potential to adversely affect the historic integrity of a historic house. Furthermore, because the roofline of a historic home is a character-defining feature, additions that require the alteration of the roofline of the original, early, or historic portion of the house should be avoided. Thus, in the following instances, the full Historic Landmark Commission should review proposals for additions that involve the following actions:

- a. If an addition is substantially visible from the street;

- b. If the footprint of the addition equals fifty (50) percent or larger of the existing footprint of the house; or
- c. If the addition requires a change in roofline (excluding dormers) of the primary structure.

(Adopted by HLC on 6/21/2000)

## 16.0 GARAGES

The Historic Landmark Commission recognizes that garages are a necessary part of maintaining the viability of historic properties and districts, and accessory structures have always been features in the historic landscape of Salt Lake City. However, garages, when not designed to be compatible with the primary structure or when not visually subordinate to the primary structure, can have an adverse effect on the historic character of a district. For this reason, the Historic Landmark Commission should review garages with the following characteristics:

- a. The garage is larger than 600 square feet;
- b. The garage creates a substantial presence on the streetscape because it would be located on a corner lot or visible from a public way;
- c. It is more than one-story in height; or
- d. It will be used for an auxiliary use that could lead to disruptive activity in a neighborhood.

(Adopted by HLC on 6/21/2000)

## 17.0 CARPORTS

Carports are generally not allowed on contributing structures in an historic

district or on a landmark site, or when visible from the street or public right-of-way on a non-contributing structure in an historic district. Carports are allowed when staff determines that they will not have an adverse affect on the streetscape within an historic district and are associated with a non-contributing structure. In the event that the staff determines that approving a carport would have an adverse effect on a property, streetscape or environment within an historic district, the property owner can appeal the staff's decision to the full Historic Landmark Commission.

(Adopted by HLC on 6/21/2000)

## 18.0 RECORDATION REQUIREMENT OF APPROVED CERTIFICATE OF APPROPRIATENESS FOR DEMOLITION

The Historic Landmark Commission shall, as a condition of approval for a Certificate of Appropriateness for Demolition, require the property owner to provide the Historic Landmark Commission with documentation of the building, structure, or site according to the standards outlined in this policy. Such documentation may include photographs, floor plans, measured drawings, an archeological survey, written history or any other information specified by the Documentation Subcommittee, which may be relevant to the historical or architectural aspects of the building, structure, or site.

Documentation shall meet one of the following documentation levels as determined by the Documentation Subcommittee following a field inspection, if necessary, of the subject property. In determining the level of documentation, the Subcommittee shall evaluate whether the building, structure, or site demonstrates a quality of

significance as defined in Section 21A.34.020(B) of the Salt Lake City Zoning Ordinance:

Landmark Site: Such sites are of exceptional importance to the City, State, Region, or Nation and impart high artistic, historic, or cultural values. A landmark site clearly conveys a sense of time and place and enables the public to interpret the historic character of the site.

Contributing Structure: A contributing structure is typically of moderate importance to the City, State, Region, or Nation because it imparts artistic, historic, or cultural values. A contributing structure has its major character-defining features intact and although minor alterations may have occurred they are generally reversible. Historic materials may have been covered but evidence indicates they are intact.

Non-contributing Structure: The major character-defining features of a non-contributing structure have been so altered as to make the original and/or historic form, materials, and details indistinguishable and alterations are irreversible. Non-contributing structures also include those that are less than fifty (50) years old.

Based upon the level of significance of the building, structure, or site, different levels of documentation may be required. In keeping within the framework of the *Secretary of the Interior's Guidelines for Architectural and Engineering Documentation*, the documentation package may consist of the following:

A. Level 1 (typical landmark site):

1. Drawings – A full set of measured drawings that includes the following should be sufficient to provide a permanent record of the structure:
  - a. 1/16" = 1'0" site plan showing the location of the building and its access;
  - b. 1/8" = 1'0" scale, dimensioned and labeled floor plans; and
  - c. 1/8" = 1'0" scale, dimensioned and labeled building elevations and sections (two perpendiculars) with reference to building materials.
2. Photographs – Copy negatives and prints should be archivally treated.
  - a. Twenty-five (25) to thirty (30) black and white photographs (including interior and exterior views) done with 35 mm film as well as 35 mm slides. Specific details may be requested following a site visit, (negatives, contact sheets, or small prints).
  - b. Ten (10) black and white large-format (4" x 5" negatives) photographs showing several interior views, entire views of each elevation, and corner views showing two sides of the building, (negatives and contact prints).
3. Written Data – History and description. Specific information that is unique to the building,

structure, or site and the context of the building in Salt Lake City history may be requested.

B. Level 2 (typical contributing structure):

1. Drawings – A set of measured drawings that includes the following should be sufficient to provide a permanent record of the structure:

- a. 1/8" = 1'0" scale, dimensioned and labeled floor plans;
- b. 1/8" = 1'0" scale, dimensioned and labeled building elevations; and

2. Photographs – Copy negatives and prints should be archivally treated.

- a. Ten (10) black and white photographs (including interior and exterior views) done with 35 mm film. Photographs of the exterior should include such details as trim, porch rails, and window treatments, (negatives, contact sheets, or 3" x 5" prints).

3. Written date – History and description.

C. Level 3 (typical non-contributing structure):

1. Photographs – Copy negatives and prints should be archivally treated.

- a. Ten (10) black and white photographs (including interior and exterior views)

done with 35 mm film showing several interior views, entire views of each elevation, and any other pertinent details, (negatives, contact sheets, of 3" x 5" prints).

2. Written date – History and description.

Based upon the level of significance of the building, structure, or site, the Documentation Subcommittee may request any of the following drawings:

- Site plan;
- Landscaping plan, including walkways, retaining walls, fountains and pools, trees and plantings, statues, and other decorative elements, such as light posts, railings, etc.;
- Building plans including basement and roof plans;
- Ceiling plans with architectural features such as skylights, plaster work, etc.;
- Building exterior elevations;
- Interior elevations with architectural features;
- Building sections; and/or
- Specific architectural, structural, mechanical, and electrical details.

Available research sources for written documentation include the following:

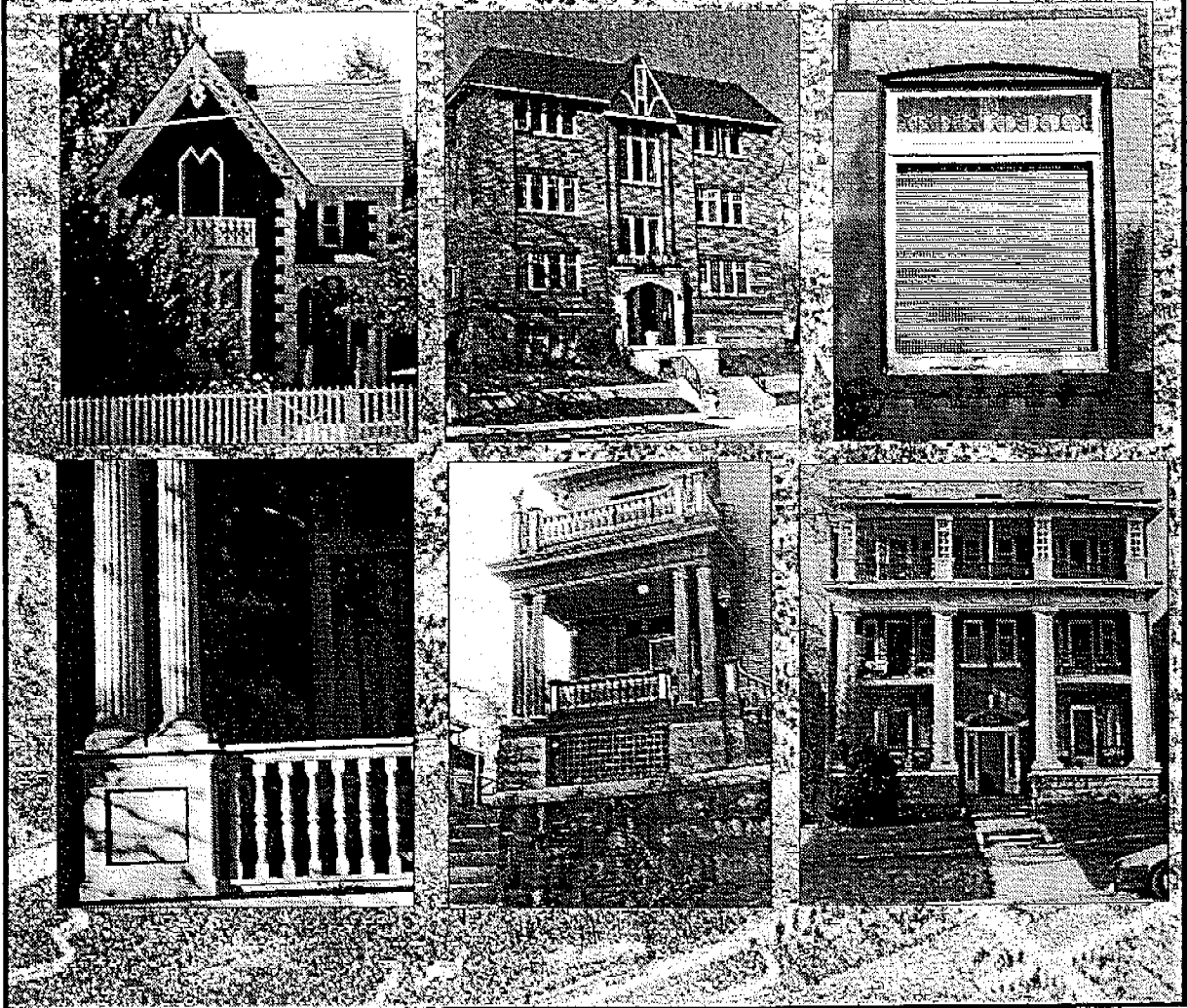
- Abstract of title;
- Tax card and photograph;
- Building permit;
- Sanborn Maps;
- Obituary index;
- City directories/gazetteers;
- Census records;
- Biographical encyclopedias;
- Newspapers;

- City/County histories;
- Personal interviews;
- Utah State Historical Society Library;
- Utah State Historical Society Library Preservation Files;
- Utah State Historical Society Library Architects File;
- Church of Jesus Christ of Latter-day Saints Family History Library;
- Marriot Library, University of Utah; and/or
- Local library.

Documentation shall be submitted to the Documentation Subcommittee, prior to the issuance of a Certificate of Appropriateness by the Preservation Staff. Following a determination by the Documentation Subcommittee that the documentation package is complete, a duplicate of the material should be submitted as well. These documents, which record the evolution of historic districts and structures in Salt Lake City, will be stored and available for public use at two separate locations (City and Utah State historical Society Library).

(Adopted by HLC 8/21/2002)

# Design Guidelines for Residential Historic Districts in Salt Lake City





**Design Guidelines  
for  
Residential Historic Districts  
in Salt Lake City**

**February 11, 1999**

Prepared for the  
Salt Lake City Corporation  
by  
Winter & Company  
with  
Clarion Associates

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### OTHER RESOURCES

Elizabeth Egleston Giraud, Salt Lake City Planning Division, wrote the "Historic Overview of Salt Lake City," the styles sections and the histories of the districts.

The Utah State Historic Preservation Office provided useful information. Other valuable references included the *Policy Document*, Salt Lake City Historical Landmark Committee, 1984 and the *Salt Lake City Utah Zoning Ordinance*, Title 21A of the Salt Lake City Code, 1995.

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All other photographs were taken by Lisa Miller, Salt Lake City Planning Division, and the staff of Winter & Company.

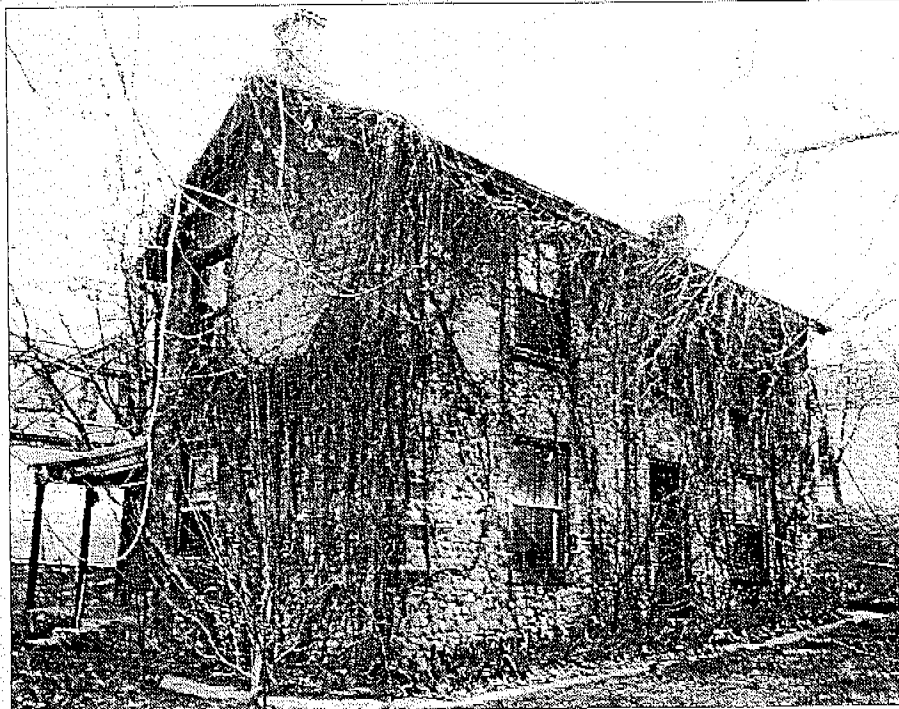
## WHICH CHAPTERS APPLY TO YOUR PROJECT?

Use the chart below to determine which section of this book you should use in planning your project.

<i>Type of work:</i>	<i>Sections to use:</i>	Preservation in Salt Lake City, Page 1	Architectural Styles of Salt Lake, Page 21	Rehabilitation Standards for Historic Properties, Page 51	Standards for New Construction, Page 119	General Design Standards, Page 131	Historic District Standards, Page 139
To renovate or alter a historic property:		X	X	X		X	X*
To construct an addition to a historic building:		X	X	X		X	X*
To alter a noncontributing building in a historic district:		X	X		X	X	X*
To construct a new building in a historic district:		X	X		X	X	X*
To make site improvements to a historic property:		X	X	X		X	X*
To make site improvements to a noncontributing property in a historic district:		X	X			X	X*

\* These standards may apply if the property is located within a locally-designated historic district.

## Preservation in Salt Lake City



*Before*



*After*

*The John and Emily Platts home at 364 Quince Street appears on the previous page. Platts was an English stone mason who came to Salt Lake in 1854 and built this house four years later. When the current owners purchased the house in 1975 it was in the state of disrepair seen in the top photograph. Over the years, they have renovated it so that it is a functional house for their family, while preserving the historic character of the home.*

## PRESERVATION IN SALT LAKE CITY

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These design standards apply to construction work associated with locally-designated historic landmarks. They also apply to work within locally-designated historic districts in Salt Lake City, including the rehabilitation of historic structures, alterations to "noncontributing" buildings and to new construction. Specific standards are also provided for the Avenues, Capitol Hill, South Temple, Central City and University historic districts.

General standards for the treatment of historic properties apply city-wide and are based on nationally-accepted principles for preservation. While these general standards have universal application, unique combinations of historic resources exist in the districts that establish a distinct context for each neighborhood. Variables that define a distinct context include topography, age, landscape features, and lot size. Standards that are custom-tailored to these individual situations are therefore provided to supplement the general standards.

### THE DESIGN REVIEW SYSTEM

#### Why have design standards?

The design standards provide a basis for making consistent decisions about the treatment of historic resources. They also serve as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic resources.

While the design standards are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

The purpose of the standards and the review process through which they are administered is to promote preservation of the historic and architectural heritage of the city. These resources are fragile and are vulnerable to inappropriate alteration and demolition.

Pressure exists to alter or demolish historic buildings because the close-in neighborhoods where they are found are once-more attractive areas to live and work. These pressures are increasing as the population grows along the Wasatch Front and, as residents face longer commutes, inner-city properties become more inviting alternatives.

Passage of the state's Economic Incentives for Historic Preservation bill in 1993, which provides income tax credits for rehabilitation work exceeding \$10,000 for properties listed on the National Register of Historic Places, also has brought new investors into Salt Lake City's historic neighborhoods.

#### Determining potential compliance with the standards

The Historic Landmark Commission and the staff of the Planning Division administer the standards. In doing so, they will consider how each proposed project meets the standards and how the proposed work would therefore help to accomplish the design goals set forth in this document and in the Salt Lake City Zoning Ordinance. A project is deemed to merit a Certificate of Appropriateness when they determine that a sufficient number of the standards have been adequately met.

#### The Historic Landmark Commission

The Mayor, with the consent of the City Council, appoints members of the Historic Landmark Commission (HLC). The HLC is comprised of between nine and fifteen voting members who are city residents, have an expressed interest in preservation, and are knowledgeable about the heritage of the city. The HLC reviews all applications for demolition and new construction within a historic district. They do not review interior work or paint color, only exterior alterations. The majority of projects presented to the HLC are either approved as submitted or approved with modifications. The HLC does not deny many applications.

All exterior alteration projects that require a building permit must be reviewed by the HLC or the staff. Smaller projects, such as window replacement, garages, and many additions, can be reviewed by the staff and administratively approved.

### Architectural Subcommittee

The Architectural Subcommittee (ASC) consists of HLC members who are architects. They are practicing professionals experienced in architectural restoration who provide technical assistance for projects in historic districts. The ASC frequently reviews projects already considered by the full commission that need further refinement, as well as those projects that the staff feels are too complex for administrative approval. Contact the Planning Division to schedule a time on the next ASC agenda.

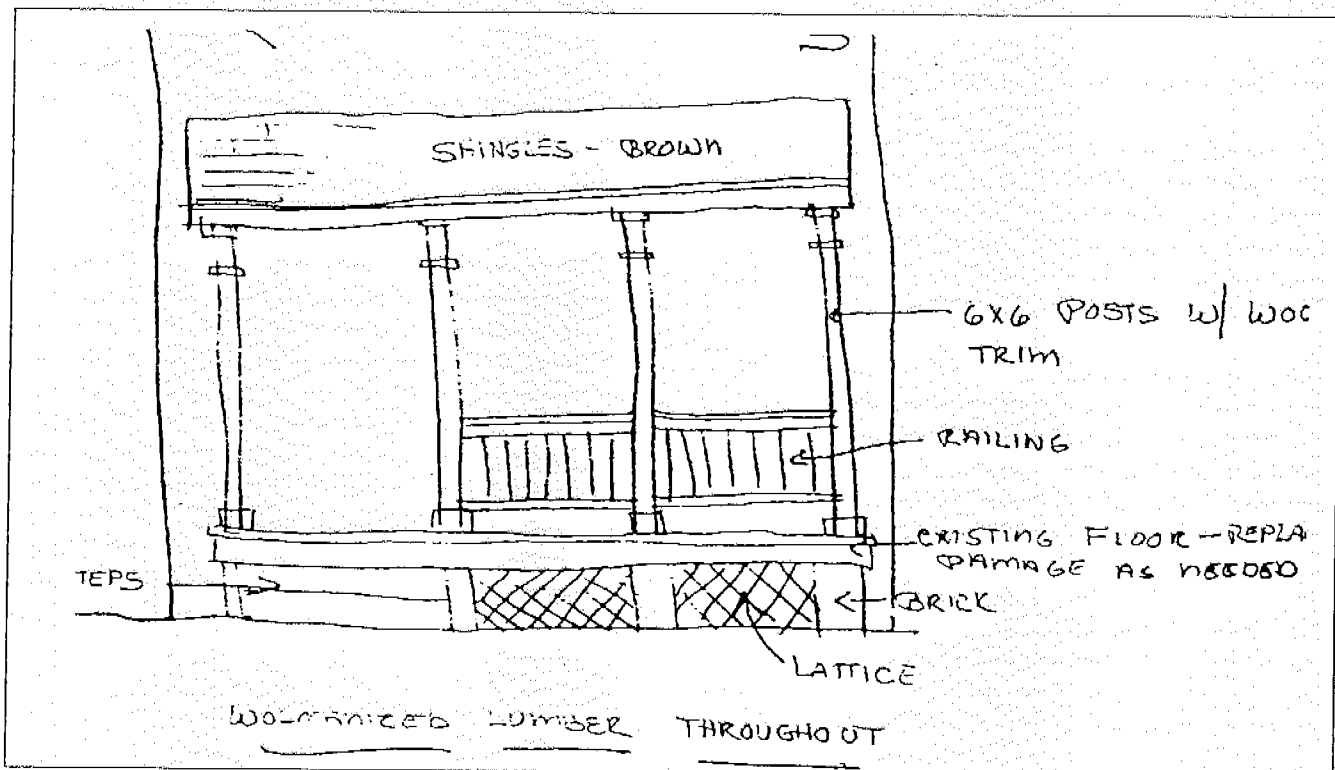
### The Review/Approval Process

Although the preservation staff is often available to assist drop-in requests, it is best to schedule an appointment by calling the Planning Division. Most requests for smaller projects are administratively approved by the staff the day they are received.

All requests for demolition of a principal structure and new construction must be presented to the Historic Landmarks Commission (HLC) for review, and should be submitted to the Planning office two weeks prior to the HLC meeting date. Information required for submittal is outlined on the application. Contact the Planning Division to obtain information about the meeting schedule.

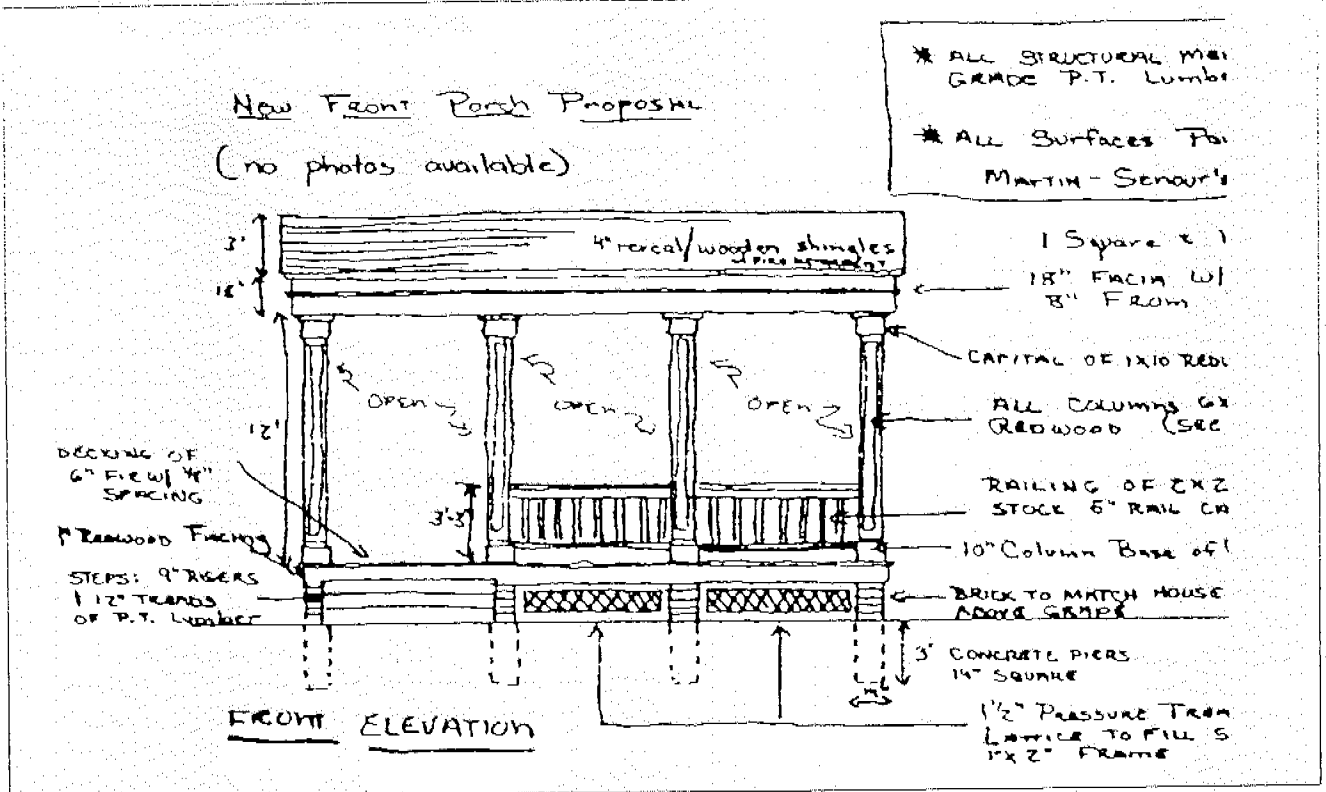
Regardless of whether a project is reviewed administratively by the staff, by the Architectural Subcommittee or the full Commission, the amount and type of information an applicant supplies is crucial to getting a project reviewed. Always provide photographs, or at least check with the staff to see if they can produce some. Provide drawings of the work to be done, as illustrated on the following page. Also provide manufacturers' brochures if possible for items such as windows and doors, and samples of materials if they are available. The more information that an applicant provides in the beginning of the process, the more quickly the project can be reviewed.

The following illustrations (courtesy of the City of Galena, Illinois Historic District Advisory Board) indicate the types of plans that should be submitted.

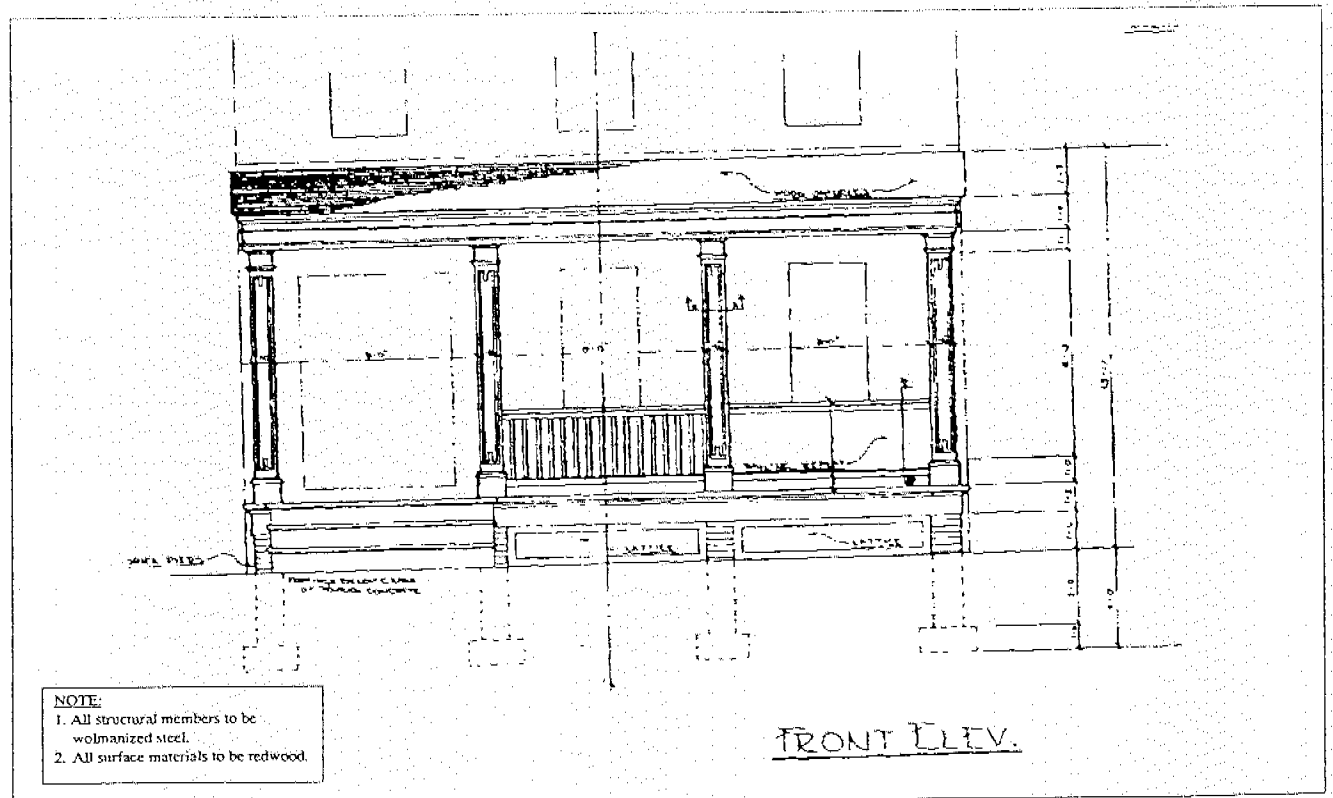


Inadequate drawing: Scale and character are not clearly conveyed.





Appropriate drawing: While in free-hand, this drawing adequately conveys the scale and character of the proposed work.



Appropriate drawing: Mechanically drafted to scale, this drawing best conveys the character of the proposed work.

### Importance of acquiring a permit

Obtaining a building permit is a crucial step in any construction process. State law requires the City to require building permits for all construction, renovation, alteration and demolition. The application for a permit gets an owner or contractor into the City's process, so that the permit can be routed to the necessary departments for review. The Building and Licensing Division administers almost all of the permits required for work in a historic district. Permits can be applied for in Room 215 of the City and County Building at 451 South State Street. Here plans will be checked to see that they conform to zoning regulations and the building code. If further review is necessary, for example for transportation, utility or subdivision considerations, these departments will be notified. A common perception exists that no building permit is required if the cost of the work is under a certain amount; this is not true. **There is no minimum threshold instigating the need for a permit.**

If a City building or zoning inspector finds that work is occurring without a permit, the work is stopped, or "red tagged." In the simplest situation, construction or demolition is delayed; in more contentious situations the work has to be reversed or rebuilt, resulting in long delays, additional fees, and occasionally court appearances.

Building permits are not only a way for the City to keep track of applications, but they also serve as protection for the owner. Many appeals have come about after work has been stopped by a zoning or building inspector in situations in which the owner or contractor was unaware that a permit was necessary or refused to obtain one. A permit, signed by an employee of the Building and Licensing Division, is the appellant's proof that they have tried to comply with the City's regulations. Most importantly, obtaining a building permit means that the work will be inspected to determine that it has been executed correctly, which provides a long-term safeguard for the property owner.

### Certified Local Government (CLG) status

Salt Lake City has agreed to support the principles of the Secretary of the Interior's Standards for Rehabilitation of Historic Buildings in a contract with the State Historic Preservation Officer. In that contract, the city received status as a "Certified Local Government," under the National Historic Preservation Act. This act provides that a local government, when it meets certain standards for operation of a preservation program, may become so certified and therefore become eligible for technical and financial assistance to administer its preservation activities.

### National and Local Register designations

It is important to distinguish the city's designation of historic districts through its local ordinance process from designation to the National Register. The National Register of Historic Places is a list of sites and properties of historic significance. Properties so listed may have national significance, but they may also may be listed if they are determined to have significance at a state or local level. The National Register is administered by the National Park Service and nominations are submitted through the State Historic Preservation Officer, using criteria adopted by the Secretary of the Interior.

Properties listed on the National Register are eligible for federal income tax credit incentives and federal actions that may affect these properties must be reviewed for their potential impact. Alterations are not reviewed if the property owner is not seeking the federal income tax incentive or if no federal actions are involved.

By contrast, the local designation process is established through the police powers of the city's zoning ordinance. Criteria for designation are set forth in the City code and designated properties are subject to protections outlined in the ordinance, including demolition and design review.

## The scope of design review

Design standards provide guidance for achieving the community's design policies about historic preservation. They clarify accepted principles of historic preservation and provide a common basis for making decisions about design. The standards are "reactive," in that they apply to proposed actions initiated by the property owner. While they guide an approach to certain design problems by offering alternative solutions, they do not dictate a specific outcome and they do not require a property owner to instigate improvements that are not contemplated. For example, if a property owner wishes to repair a deteriorated porch of a historic house, the standards indicate appropriate methods for planning such work. If porch repair is the only work proposed by the property owner, the process does not require that other deteriorated features, such as a roof in poor condition, be repaired.

It is also important to note that in most cases the standards apply only to exterior work that is in view from a public way. In a few limited situations, alterations to hidden features and even historic interiors that have been officially designated by the city may be subject to review as well. At this time, no interiors have been designated.

### Type of work reviewed

The design standards address the following categories of work:

- **Rehabilitation and alterations to historic buildings -**

These may be individually designated landmark structures or they may be properties designated as "contributing" in a locally defined historic district. Alterations to the exterior of a historic building, including construction of an addition, are subject to review.

- **Alterations to "noncontributing" structures in historic districts -**

These are properties that may be old but have lost their integrity as historic structures, or they may be newer buildings that have not achieved historic significance. In general, the standards for new construction apply to these properties.

- **Site work -**

This includes landscaping of grounds as well as new grading and construction of driveways affecting an individually designated landmark and for any property within a locally-designated historic district.

- **New building -**

Construction of new, freestanding structures, either as primary or secondary buildings within a locally designated historic district, are subject to review.

- **Sign work -**

Installation of a new sign or alteration of an existing one that is associated with an individually designated landmark or that is within a locally designated historic district is also subject to review.

Note that these standards apply in addition to provisions in the zoning ordinance and building codes for construction of buildings, site work and signs.

## Policies underlying the design standards

The standards are founded on the goals for preservation as stated in the Salt Lake City Zoning Ordinance Title 21A of the Salt Lake City Code, Chapter 34.020 "Purpose Statement." These preservation goals provide direction to projects executed within the historic context of each district.

The standards are intended to be used in a number of ways: property owners and architects should use the standards when beginning a project; city staff will use the standards when advising property owners and in administrative reviews and the HLC will use the standards when considering issuance of a Certificate of Appropriateness. The standards are based on the criteria and standards set forth in Chapter 34.020 of Title 21A, of the Salt Lake Code, the city zoning ordinance, which provides for creation of historic preservation overlay districts.

The design standards also incorporate principles set out in the *Secretary of the Interiors Standards for Treatment of Historic Properties*, a widely-accepted set of basic preservation design guidelines. It is the intent of this document to be compatible with the *Secretary of the Interior's Standards*, while expanding on those basic preservation principles.

Compliance with the standards is enforced through the city's permitting processes, including the building permit review system. Property owners should recognize that most projects require a building permit, which is issued by the city's building official, in addition to the Certificate of Appropriateness that is issued by the HLC.

## How to use this document

The chapters containing design standards are organized in a format that provides background information as well as specific regulatory language. Each of these chapters contains the following components:

- **Policy statement**

A broad statement explaining the city's basic approach for the treatment of the design feature being discussed is presented. This statement provides the basis for the more detailed background information and design standards that follow. In cases in which special conditions in a specific project are such that the detailed design standards that follow do not appear to address the situation, then this broad policy statement should serve as the basis for determining the appropriateness of the proposed work.

- **Background information**

A discussion of the issues typically associated with the specific design topic is presented next. This may include technical information, such as factors associated with the preservation of a historic building material, as well as general preservation theory that is relevant to the topic at hand.

- **Pertinent sub-topics**

The sections following the background information are divided into pertinent sub-topics. For example, in the chapter addressing *Site Features*, the sub-topic, "Walkways," is among those discussed. This organization allows the user to quickly select the specific design topics within a section that are relevant.

- **Design standards**

The specific design standards are presented as **bold face** statements under each sub-topic. These are also numbered to indicate their relative position within the chapter and to aid in specific reference in the review process. The city must determine that these standards have been adequately met in order to issue a Certificate of Appropriateness for the proposed work.

- **Maintenance tips**

Special information about the appropriate maintenance of selected historic building materials and features is provided occasionally at the bottom of a page. This is separated from the design standards by a bold line. This information is provided as an aid to property owners who seek to preserve their buildings in a

manner that will maintain the character and finish of historic building materials.

- **Additional information**

Finally, a separate section provides a brief list of other publications that may be particularly useful for readers who desire more information about the treatment of a specific building element in more detail.

## Format for chapters on historic districts

For those chapters providing guidance for individual historic districts, some other organizational features merit note:

1. **Historic overview of the district**

A general description of the district, including a brief summary of the history of its development, is presented first.

2. **Discussion of development trends**

A brief statement noting the general trends in development is provided, to indicate the types of construction issues that the city typically expects to encounter in the area.

3. **A statement of design goals for the district**

These design goals establish the long-range view for the character of the district and provide a foundation for the design standards that follow. In cases in which the special conditions in a specific project are such that the detailed design standards that follow do not appear to address the situation, then this goals statement should serve as the basis for determining the appropriateness of the proposed work.

4. **Description of design features**

A general description of the design character of the district is presented. This provides a context within which alterations and new construction should be considered to assure their appropriateness with the district.

5. **Design standards**

The specific design standards are presented as **bold face** statements under each sub-topic. These are also numbered to indicate their relative position within the chapter and to aid in specific reference in the review process. The city must determine that these standards have been adequately met in order to issue a Certificate of Appropriateness for the proposed work.

*A sample Design Standard*

*A typical design standard in this document contains three components:*

The design standard itself. This sets forth a basic principle for treatment of a selected design topic.

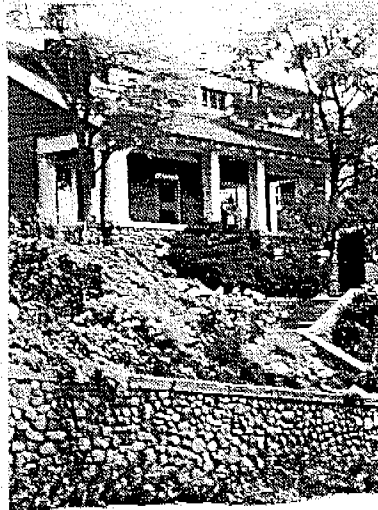
Supplementary requirements, listed under the standard. These clarify the primary design standard statement and may suggest specific methods for complying with it.

An illustration, in the form of a sketch or photograph that depicts a method of complying with the standard.

## Retaining Walls

### 1.5 Maintain the historic height of a retaining wall.

Increasing the height of a wall to create a privacy screen is inappropriate. If a fence is needed for security, consider using a wrought iron one that is mounted on top of the wall. This will preserve the wall, allow views into the yard and minimize the overall visual impact of the new fence.



Retaining walls are often important historic resources that reflect unique masonry patterns and textures.

## WHY PRESERVE HISTORIC RESOURCES?

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Salt Lake City.

### Construction quality

Most of the historic structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to "full dimensions" as well, which often yielded stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim were generally of high quality, all features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

### Adaptability

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable life-styles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of each structure and open space often exists on a lot to accommodate an addition, if needed.

### Livability and quality of life

When groups of older buildings occur as historic districts, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Mature trees, stone walls and decorative architectural features also contribute to a sense of identity that is unique for each historic neighborhood, an attribute that is rare and difficult to achieve in newer areas of the city. This physical sense of neighborhood can also reinforce desirable community social

patterns and contribute to a sense of security. Many residents of historic districts, for example, note how easily they get to know their neighbors and praise the fact that they are recognized by others who live in the vicinity.

### Environmental benefits

Preserving a historic structure is also sound environmental conservation policy because "recycling" it saves energy and reduces the need for producing new construction materials. Three types of energy savings occur: First, energy is not consumed to demolish the existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials as a historic building, pressure is also reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

Living in historic neighborhoods also helps reduce the city's dependence upon automobiles. Because these older places are in close proximity to the original downtown, they provide opportunities for many people to work close to where they live, and because commuting distances are reduced, so are vehicle miles traveled. Public transportation is also a feasible option for many in these neighborhoods, further reducing automobile use. A reduction in gasoline consumed and in air pollution from emissions discharged are therefore positive results of living in historic neighborhoods.

### Economic benefits

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where local historic districts are established, property values typically rise, or at least are stabilized. In this sense, designation of a historic district appears to

help establish a climate for investment. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the value of one's own property. People invest in a neighborhood as much as the individual structure itself and, in historic districts where investment is attracted, property owners recognize that each benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic districts, are under local jurisdictions.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic building also can cost less than constructing a new one. In fact, the standards for rehabilitation of historic structures presented in this document promote cost-saving measures: They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive. In some instances, appropriate restoration procedures *may* cost more than less sensitive treatments, however. In such cases, property owners are compensated for this extra effort, to some extent, in the added value that historic district designation provides. Special economic incentives also exist to help offset potential added costs.

### Incentives for preservation

While these economic benefits are substantial, special incentives also exist to help offset potential added costs of appropriate rehabilitation procedures. Income tax credits are offered at the state and federal levels for appropriate rehabilitation. In some cases, the city also can provide special zoning incentives and can help to expedite development review associated with preservation projects. Low-interest loans are also available through the Utah Heritage Foundation, a statewide non-profit organization, as an additional incentive.

### Responsibility of ownership

Ownership of a historic property carries both the benefits described above and also a responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. In the case of new construction, for example, these design standards focus on *where* a building should be located on a site and what its basic scale and character should be. The standards do *not* dictate the style of the new building or the degree of detail that it should have, factors which could affect building costs. (In fact, imitating historic styles is discouraged in these design standards.) Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's historic resources.

## BASIC PRESERVATION THEORY

### The concept of historic significance

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly is significant. Historic properties must have qualities that give them significance. A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Salt Lake City's prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period, or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association that form a district as defined by the National Register of Historic Places Standards administered by the National Park Service.

### Period of Significance

In most cases, a property is significant because it represents or is associated with a particular period in its history. Frequently, this begins with the construction of the building and continues through the peak of its early occupation. Building fabric and features that date from the period of significance typically contribute to the character of the structure.

### Concept of Integrity

In addition to being historically significant, a property also must have integrity, in that a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall

mass and form of the building. It is these elements that allow a building or district to be recognized as a product of its own time.

## Selecting a Preservation Approach

Each preservation project is unique. It may include a variety of treatment techniques, including the repair and replacement of features and maintenance of those already in good condition. Some of the basic preservation treatments are described in the section that follows. In each case, it is important to develop an overall strategy for treatment that is based on an analysis of the building and its setting.

This research should begin with an investigation of the history of the property. This may identify design alterations that have occurred and may help in developing an understanding of the significance of the building as a whole as well as its individual components.

This historical research should be followed on an on-site assessment of existing conditions. In this inspection, identify those elements that are original and those that have been altered. Also determine the condition of individual building components.

Finally, list the requirements for continued use of the property. Is additional space needed? Or should the work focus on preserving and maintaining the existing configuration?

By combining an understanding of the history of the house, its present condition, and the need for actions that will lead into the future, one can then develop a preservation approach. In doing so, consider the terms that follow:

### Adaptive Use

Converting a building to a new use that is different from that which its design reflects is considered to be "adaptive use." For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating its new functions.



### Maintenance

Some work focuses on keeping the property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition so that more aggressive measures of rehabilitation, restoration or reconstruction are not needed.

### Preservation

The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, and the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials. Essentially, the property is kept in its current good condition.

### Rehabilitation

Rehabilitation is the process of returning a property to a state which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural and cultural values. Rehabilitation may include the adaptive reuse of the building and major or minor additions may also occur. Most good preservation projects in Salt Lake City may be considered rehabilitation projects.

### Renovation

To renovate means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

### Restoration

To restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style—either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. A restoration approach is used on missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

### Remodeling

To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings in Salt Lake City.

### Combining Preservation Strategies

Many successful rehabilitation projects that involve historic structures in Salt Lake City may include a combination of preservation, restoration, and other appropriate treatments. For example, a house may be adapted to use as a restaurant, and in the process, missing porch brackets may be replicated in order to restore the original appearance, while existing original dormers may be preserved.

## **PRESERVATION PRINCIPLES**

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The following preservation principles should be applied to all historic properties in Salt Lake City:

### **Respect the historic design character of the building.**

Don't try to change its style or make it look older than it really is. Confusing the character by mixing elements of different styles is also an example of disrespect.

### **Seek uses that are compatible with the historic character of the building.**

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture.

Note that the Historic Landmark Commission does not review uses; however, property owners should consider the impacts that some changes in use would have upon their historic properties, since this may affect design considerations that are reviewed by the Commission. In addition, the zoning code provides some incentives associated with certain uses and these may require Commission comment.

These uses may aid in interpreting how the building was used historically. Check the zoning code to determine which uses are allowed.

When a more radical change in use is necessary to keep the building in active service, then those uses that require the least alteration to significant elements are preferred. It may be, that in order to adapt your building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. Experience has shown,

however, that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions. Note that more radical changes in use can make projects more expensive or result in the loss of significant features. Carefully evaluate the cost of alteration as adaptation for a radical change may prove too costly or destroy too many significant features.

### **Protect and maintain significant features and stylistic elements.**

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

### **Preserve any existing original site features or original building materials and features.**

Preserve original site features such as grading, rock walls, etc. Avoid removing or altering original materials and features. Preserve original doors, windows, porches and other architectural features.

### **Repair deteriorated historic features, and replace only those elements that cannot be repaired.**

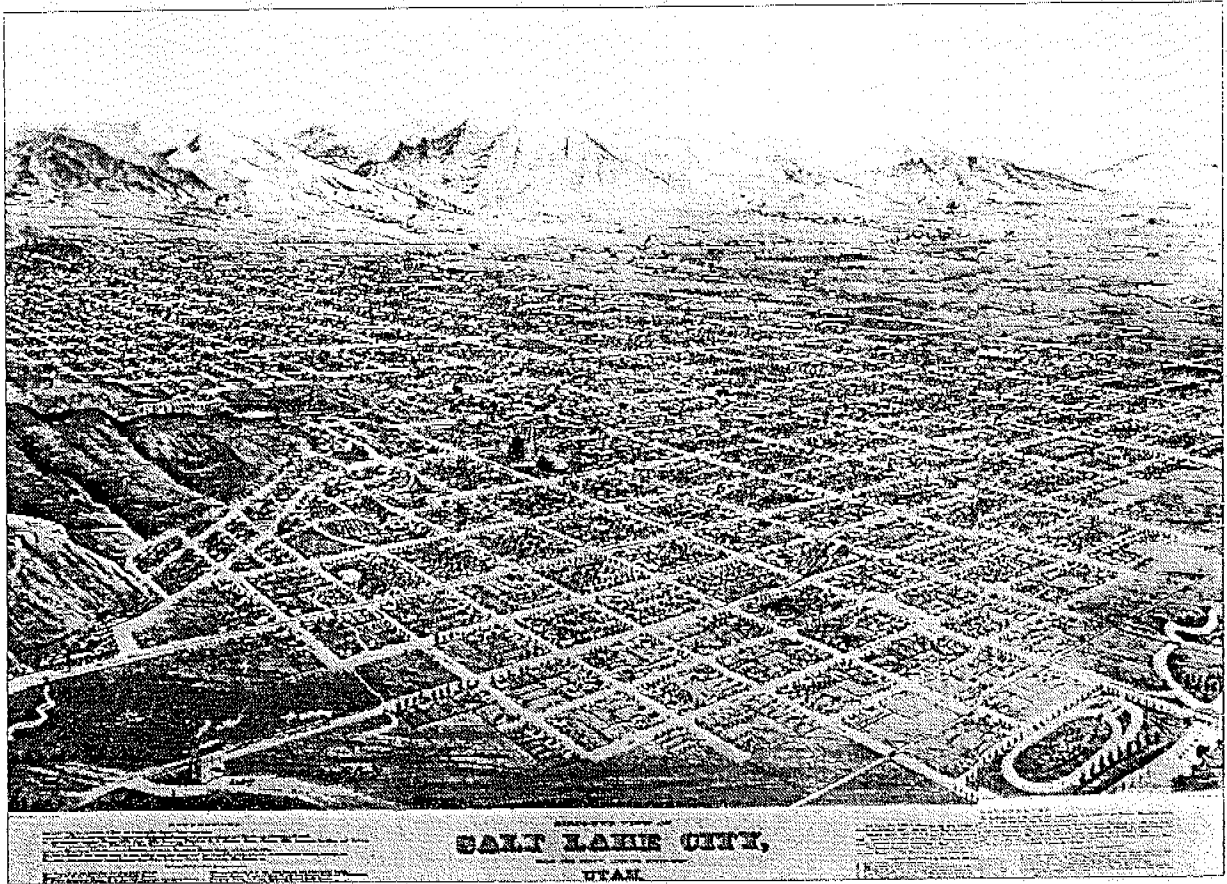
Upgrade existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and replacing original configuration.

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## **For additional information:**

Murtagh, William J. *Keeping Time: The History and Theory of Preservation in America*. Pittstown, New Jersey: The Main Street Press, 1988.

## HISTORIC OVERVIEW OF SALT LAKE CITY



*The uniform grid of the City of Zion Plan is readily apparent in this early birds-eye view.*

The story of Salt Lake City's architectural past begins with its physical layout, which loosely conformed to Mormon founder Joseph Smith's Plat of the City of Zion. Salt Lake City was divided into blocks of 10 acres, with a block in the center reserved for the temple and wide streets of 132 feet. The blocks were divided into 8 lots of 1.25 acres each, enough to accommodate a family and the agricultural needs of everyday living, such as a vegetable garden, fruit trees and a few livestock and chickens. Residents travelled beyond the city wall at 900 South to farm the land that L.D.S. church leaders had assigned to them; resources such as timber and water were communally owned. This system was designed to establish an efficient use of land and prevent social isolation. Although the blocks were later subdivided into smaller parcels and any semblance to its early appearance as an agrarian village has long disappeared, Salt Lake's orderly pattern and wide streets indicate that it was a planned community from its inception.

As in any new settlement isolated from an industrial society, the Mormons were driven by expediency and thrift when it came to providing permanent shelter. Dwellings were simple: ornamentation was sparse, and floor plans consisted of a "double pen," "hall parlor," or a "central hall" arrangement. Their symmetry, balance, and simplicity displayed at a very basic level the classicism associated with the Greek Revival style.

Adobe, rather than wood, was the predominant material in the Salt Lake valley from 1847 until fired bricks became available in the 1860s. We tend to forget this because so few adobe structures from this period have survived and because log cabins are so lovingly presented in public places. None other than Brigham Young, however, admonished against the use of logs, stating that "log buildings do not make a sightly city." While adobe had the disadvantage that it could not withstand poor weather and did not lend itself to

complicated construction, it was cheap, if not free, and didn't require skilled labor. It was used not only for homes, but also for outbuildings, such as barns and sheds, and also for public buildings, such as Social Hall.

While the initial village layout prevailed, both physically and socially, throughout the 1860s, the city began to push beyond its original boundaries. The establishment of Fort Douglas in 1862, the activity of the Red Butte quarry, and the moving of the slaughter yards in 1860 to the mouth of Dry Canyon drew residents eastward. Residents also began to consider moving to the lower slopes of the Avenues and Capitol Hill to escape the noise and confusion of Main Street as well as South Temple, which had become a busy thoroughfare, as merchants travelled between the fort and downtown. Gradually people began to use fired brick instead of adobe. The biggest factor that affected architecture, however, was the completion of the transcontinental railroad in 1869, so that the built domain began to reflect Salt Lake City's new link to the outside world. Now residents had access to the building guides, pattern books and home magazines used nationally as well as the necessary materials to construct the homes promoted in the literature.

The railroad was the first, important step that enabled Salt Lake residents to keep pace with the architectural mainstream. Access to national markets made for a more complex economy, one based on cash, rather than trade, and based on capitalism, instead of subsistence. Most notably for the territory, it opened up the mining industry. In response to this economic development, Salt Lake City became more urban within a decade. A variety of styles, such as the Second Empire, Italianate, and Gothic Revival and the Queen Anne were used and builders quickly produced the complicated floor plans, asymmetrical facades and mass-produced ornamentation that were used in the late Victorian era.

The growth of the city led to municipal improvements such as better water distribution, the installation of gas lamps and electric street lights and a mass transportation system using electric railway cars. This last development enabled people to live increasingly farther from where they worked and resulted in the development of "streetcar suburbs," especially in the area

southeast of Liberty Park. Class differences emerged and characterized many neighborhoods. In general, working class residents lived in Central City and west of the railroad tracks. Professional, middle class people chose the Avenues and outlying suburbs in which to build or purchase homes—more expensive real estate because it was quieter and located on the benches, out of the smog. By the end of the 1880s, Salt Lake City had made the transition from a theocratic utopia to a regional center, one that looked like many other communities west of the Mississippi.

Also by this time, Salt Lake City was home to several millionaires who had made great fortunes in mining and other industrial pursuits. They built imposing residences, usually in classical styles such as Renaissance, Classical and Georgian revival. Although several still stand in Central City, Capitol Hill, and the Avenues, the most lavish were located on South Temple. Salt Lake's prosperity attracted architects such as Richard Kletting, Frederick Ware, and Frederick Albert Hale. Their professional training and experience coupled with their clients' means led to a new, more sophisticated approach to architecture. During the period from about 1895 to 1915 these architects and others designed structures to house the new state's institutions, such as the State Capitol, the public Library (now the planetarium) and the University of Utah in its current location, as well as clubs such as the Alta and University clubs (the latter demolished in the 1960s) in which people could separate themselves socially from the rest of society. The Salt Lake Temple was completed in 1893; the construction of the Cathedral of the Madeleine and the First Presbyterian Church announced that non-Mormons had a permanent stake in the city.

Concurrently a steady influx of new residents provided a healthy market for residential development at the lower end. This occurred both at corporate and individual levels. James Anderson founded the Anderson Realty Investment Corporation in 1892 and constructed many Victorian Eclectic houses, several of which can be seen along 300 South between 600 and 700 East. These were substantial, two story structures with a boxy shape that Anderson could build for about \$3,200 and sell quickly at almost twice the price. Occasionally widows would subdivide their property and build two or three houses next door in order to get a

monthly income and make a capital investment. Such homes — either of professional developers or individuals — adhered to no particular style and were designed according to the whim of the owner. They might be a bungalow, a Foursquare or “box” type or display a Victorian influence.

About 1900, developers began to invest in large apartment buildings. This was a new building type for Salt Lake City — one that created a more urban landscape and indicated a substantial shift in demographics. They attracted a variety of residents: the wealthy who didn’t want the trouble of owning a house; the widowed who didn’t need the space of a house, and people just starting out who couldn’t afford a house. W.C.A. Vissing constructed several buildings for the Covey Investment Company and was the city’s most prolific apartment builder. Elegant apartment buildings, such as the Maryland, were constructed on South Temple, while others, less prestigious but still comfortable, were located east and north of downtown and in the Avenues.

Bungalows and Period Revival cottages dominated the residential building scene from the end of World War I through the 1920s but with the onset of the Great Depression, the construction industry ground to a halt. The few people who could afford to build a new home generally picked traditional designs, such as the Cape Cod cottage or a revival style, such as Dutch Colonial. In rare instances the International or Art Moderne styles were used.

After World War II birth rates soared. Construction boomed and new subdivisions were developed. Unprecedented numbers of people could afford cars and the many new consumer goods that flooded the market. With the rise of the automobile, the popularity of the new suburb, and the encroachment of commercial development east of downtown, many of Salt Lake’s older neighborhoods began to decline. But as usual, this trend reversed. People grew weary of commuting and were disturbed by the demolition of irreplaceable landmarks. A preservation ethic emerged and slowly people began to take a second look at the city’s old buildings. They painstakingly restored historic homes and in the process, revitalized neighborhoods. Today, these neighborhoods are Salt Lake City’s most desirable real estate. Much has been lost but even more has been saved.

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## For additional information:

Brolin, Brent C. *Architecture in Context: Fitting New Buildings with Old*. New York: Van Nostrand Reinhold Company, 1980.

## GLOSSARY

**Alignment** The arrangement of objects along a straight line.

**Arch** A structure built to support the weight above an opening. A true arch is curved. It consists of wedge-shaped stones or bricks called voussoirs (vu-swar'), put together to make a curved bridge which spans the opening.

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

**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** A short, upright column or urn-shaped support of a railing.

**Balustrade** A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

**Bargeboard** A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

**Bay Window** A window or set of windows which project out from a wall, forming an alcove or small space in a room; ordinarily begins at ground level, but may be carried out on brackets or corbels.

**Board and Batten** Vertical plank siding with joints covered by narrow wood strips.

**Bracket** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

**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.

**Clapboards** Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

**Column** A slender upright structure, generally consisting of a cylindrical shaft, a base, and a capital; pillar: It is usually a supporting or ornamental member in a building.

**Dormer** A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

**Dentil molding** A molding with a series of small blocks that look like teeth, usually seen under a cornice.

**Eave** The underside of a sloping roof projecting beyond the wall of a building.

**E.I.F.S.** 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 E.I.F.S. is generally referred to as "dryvit," but this is a brand name.

**Elevation** A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

**Facade** Front or principal face of a building, any side of a building that faces a street or other open space.

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

**Fascia** A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

**Fenestration** The arrangement and design of windows in a building.

**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.

**Finial** The decorative, pointed terminus of a roof or roof form.

**Frame** A window component: see window parts.

**Gable** The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

**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.

**Lancet Window** A narrow, vertical window that ends in a point.

**Lap Siding** See clapboards.

**Lintel** A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

**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.

**Oriel Window** A projecting bay with windows, which emerges from the building at a point above ground level. It is often confused with a bay window which ordinarily begins at ground level.

**Pier** The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall; a buttress.

**Pilaster** A support or pier treated architecturally as a column, with a base, shaft, and capital that is attached to a wall surface.

**Pony Walls** Low walls, between 24" to 36" high, that are used to enclose porches or balconies. Also known as "wing" walls.

**Post** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

**Preservation** The act or process of applying measures to sustain the existing form, integrity, and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**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.

**Quoin** (koin) Dressed stones or bricks at the corners of the buildings, laid so that their faces are alternately large and small. Originally used to add strength to the masonry wall, later used decoratively.

**Rafter** Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

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

**Rehabilitation** The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.

**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 recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**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.
- **Jerkin-head** (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 longer than the upper.

**Sash** See window parts.

**Shape** The general outline of a building or its facade.

**Siding** The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

**Sill** The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Size** The dimensions in height and width of a building's face.

**Soffit** The underside of a structural part, as of a beam, arch, etc.

**Stile** A vertical piece in a panel or frame, as of a door or window.

**Stabilization** The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

**Store Front** The street level facade of a commercial building, usually having display windows.

**Stucco** An exterior wall covering that consists of Portland cement mixed with lime, applied over a wood or metal lath. It is usually applied in three coats. See "E.I.F.S." in the glossary.

**Transom** A window located above a door or larger window.

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

**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 *mulions*. For a diagram of window parts, see pages 72 and 73.



# Architectural Styles



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*The house pictured on the previous page, located at 1172 E. 100 S., was constructed in 1894 for William A. Neldon, a prominent businessman and civic leader. It was designed by Frederic Albert Hale, who was also the architect of the Alta Club and the Keith-Brown mansion on South Temple.*

## CHAPTER 3: ARCHITECTURAL STYLES

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### Introduction to Architectural Styles

Salt Lake City contains a multitude of architectural styles. This rich architectural heritage enhances the city and provides a strong "sense of place." It also provides clues about the evolution of Salt Lake City, in terms of the sequence of development in different neighborhoods.

This chapter provides a brief overview of various historic styles found in Salt Lake City. While this section makes reference to a wide range of styles found here, it is not exhaustive. Certain architectural styles may exist that are not included in this section.

Property owners should review these descriptions carefully. In many cases the design standards that follow make reference to the characteristics of styles that are presented in this chapter. In some cases, specific design guidance is included in the style description, depending on the prevalence of the style being described. For example, the section on Bungalows provides special guidance because the bungalow is a prevalent building type in many historic districts in Salt Lake City. The homeowner is encouraged to use the styles section in analyzing the overall historic character of his/her building, as well as distinguishing its character-defining features. Ultimately, this should aid the homeowner in choosing an appropriate design solution for any proposed work.

## CLASSICAL STYLES

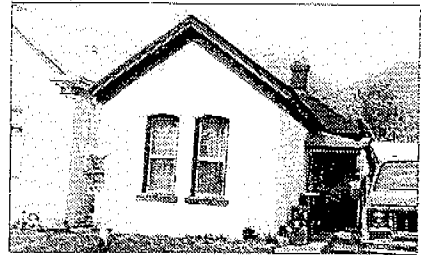
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c. 1851-1885

Although long out of fashion in the eastern half of the United States, variants of the classical styles, Georgian, Federal and particularly Greek Revival, continued to be popular in Utah into the 1880s. They were familiar styles to pioneers arriving from New England, upstate New York and the Midwest. These styles are characterized by their symmetry and the use of classical features: a wide frieze or fascia at the cornice, pediments over the windows or doors and round columns on porches. The homes from this period are generally side-gabled, so that when viewed from the side they resemble small temples. Alternatively they often have one-story, shed-roof additions at the rear for a "salt-box" profile.

### Characteristics

- usually side-gabled massing, one or two rooms deep
- one or two stories
- symmetrical facade, with the entrance in the middle
- stone foundations
- smooth plaster walls or clapboard siding
- two-over-two or one-over-one, double-hung windows
- wood cornices and fascia
- stone, projecting window sills
- low-pitch roof with cornice returns
- divided transoms over the doorways
- one-story, shed-roof addition at rear



*This is an unusual example of a front-facing Greek Revival style building in the Capitol Hill Historic District. Despite the rarity of its orientation, its massing, stucco finish, pronounced wood cornices and fascia are clearly in keeping with this style and period.*



*Classical porch, at central entry*

## PICTURESQUE STYLES

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c. 1865-1885

Nationally, Picturesque styles — especially the Gothic Revival and the Italianate — represented in part a rejection of the Greek Revival, which was seen as being too discordant with the landscape and not easy to remodel, especially for additions. During the 1830s, a group of influential reformers called for a house style that would reinforce righteous living, that would help shore up Americans in the face of social upheaval caused by westward expansion and industrialization. Reformers wrote about residential architecture in terms of morality, and different styles were described as dishonest or honest. Locally, residents might have been aware of the theory behind the promotion of these styles, but it is more likely they represented something fashionable that was newly available. The use of the Picturesque styles pushed Salt Lake citizens a little closer to the American mainstream after enduring two decades of isolation.



*Gothic Revival*

**PICTURESQUE STYLES, continued...**

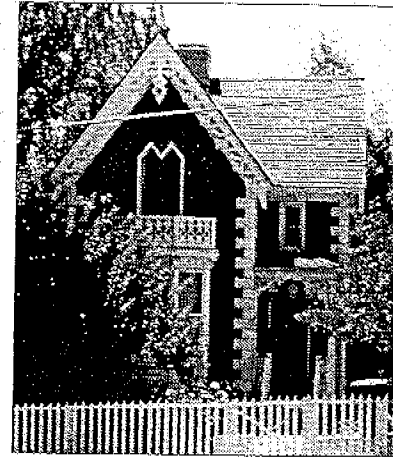
**Gothic Revival**

c. 1865-1880

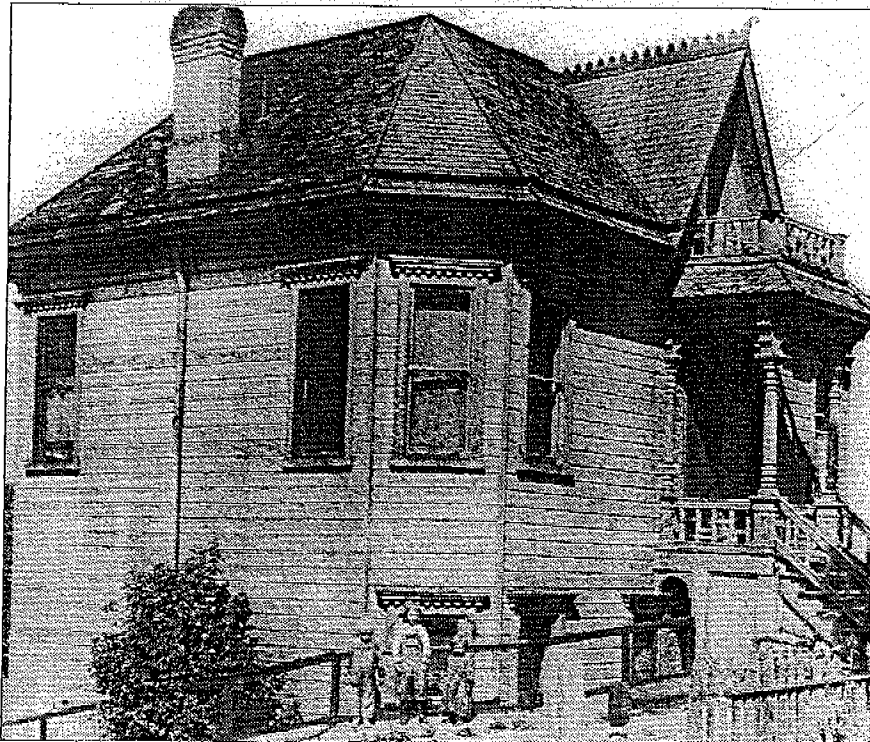
According to *Utah's Historic Architecture, 1847-1940*, the Gothic Revival style was most popular in Utah during the 1870s, and in a broader context, was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and the use of applied ornament. Few such homes exist in Salt Lake's historic districts, but because this style is so unique in this area they greatly contribute to the architectural texture and richness of the city. Three can be found along Quince Street in the Capitol Hill Historic District; another, built in 1860, is located on B Street in the Avenues Historic District.

**Characteristics**

- steeply pitched roof
- cross gable roof plan, or
- side gable roof plan with central cross gable over the door
- clapboard or plaster siding
- quoins
- decorative barge board along eaves of main gables and dormers
- two-over-two, double-hung sash windows
- pediments over windows
- bay windows
- lancet windows
- elaborate porch railings: turned posts, cut-out boards



*Gothic revival*



## PICTURESQUE STYLES, continued...

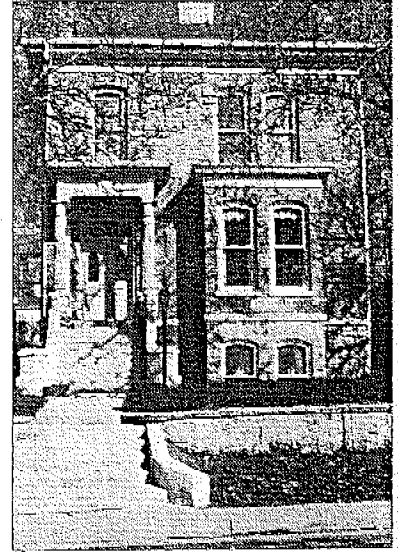
### Italianate

c. 1870-95

The Italianate style was introduced by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*. He extolled the virtues of the Gothic Revival, but offered the "villa," a version based on Italian country houses that veered more toward classicism and did not have the religious overtones of the Gothic Revival. The style was used in Salt Lake after 1870, but it was not widely used and few examples remain.

#### Characteristics

- brick, wood clapboard, plaster
- double-hung, narrow windows, often with round arch heads
- window panes are either one-over-one or two-over-two
- protruding sills
- ornate treatment of the eaves, including the use of brackets, modillions and dentil courses
- low-pitched, hipped roof
- blocky, cube shape, with a side-passage plan, or cross-gable
- bay windows, often rectangular shape
- quoins
- bay windows
- cresting
- transom, often curved, above the front door
- ornate porch treatment, with round columns or square posts, and bargeboard ornament



*Italianate*

## *PICTURESQUE STYLES, continued...*

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### Second Empire

c. 1870-1890

The Second Empire refers to the French reign of Louis Napoleon, the grand-nephew of Napoleon Bonaparte, who ruled from 1852 to 1870. In both France and America, the Second Empire style coincided with a period of prosperity and materialism, and was associated with urbanity and cosmopolitan society. In many cities in the United States it was used for government structures, but it was popular for residences as well. Classical details, such as quoins, round columns and heavy friezes were often used; however, there was usually so much going on that Second Empire buildings, at least high-style examples, took on a life of their own. Extant Second Empire houses in Salt Lake were constructed of brick and wood, and thus do not have the rich, sculptural wall texture found in examples in other parts of the country. Instead, builders and architects achieved the exuberance of this style by using asymmetrical and complicated massing and by applying plenty of ornament: cresting, railings, and moldings.



*Second Empire*

#### Characteristics

- steeply pitched, mansard roof
- roof can be either straight or concave, and is interrupted by dormers
- complex massing forms
- brick, stucco or wood clapboard
- wrought-iron ornament, such as cresting on roof or heavy, ornate fencing
- wide eaves, often with modillions
- corbelled chimney
- dormers with heavy moldings
- double-hung windows, either one-over-one or two-over-two lights
- hood moldings over the windows
- sandstone foundation, porch steps



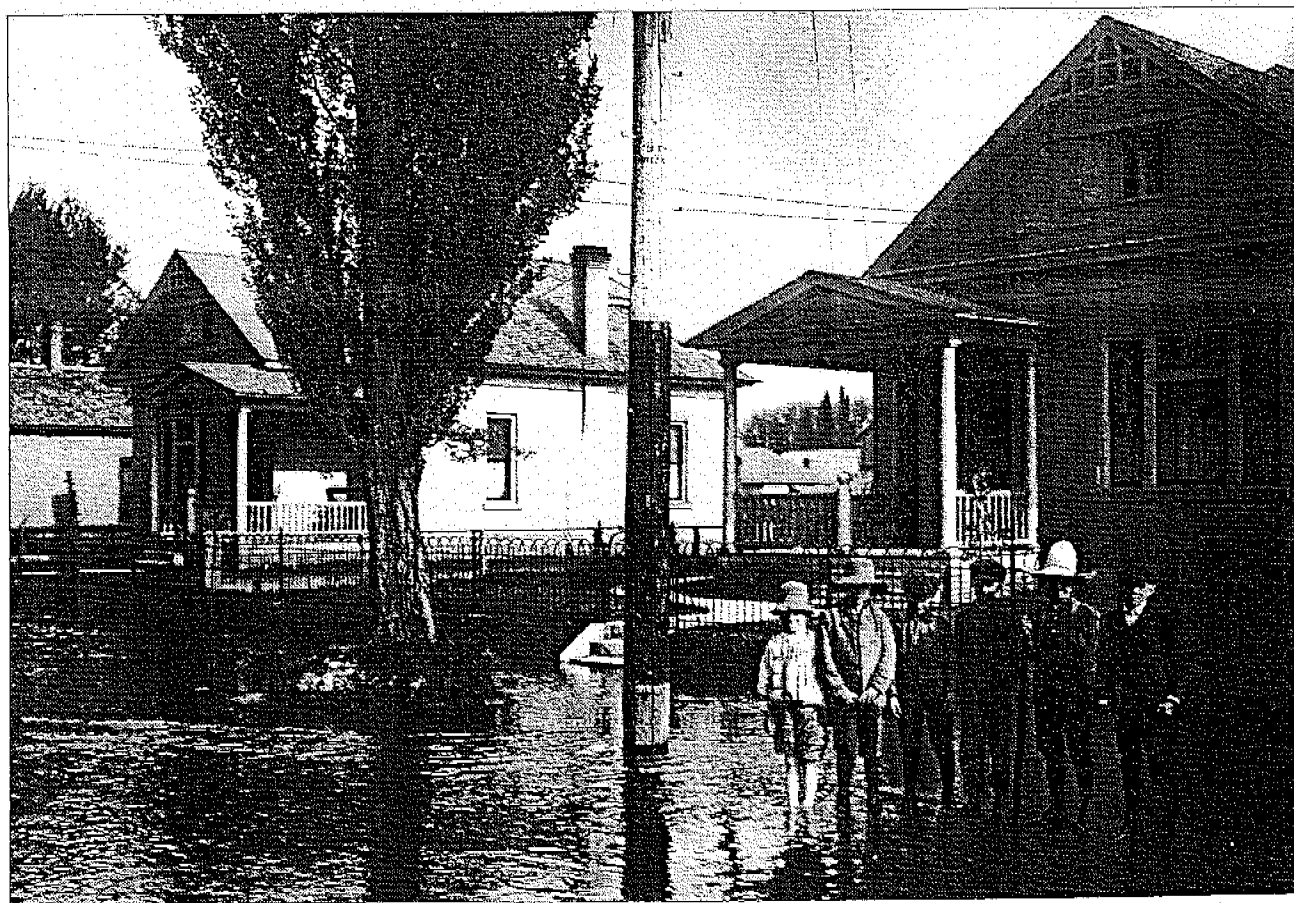
## VICTORIAN ERA STYLES

c. 1870-1910

Technically the word "Victorian" refers to the long reign of Queen Victoria, which lasted from 1833 to 1901 and encompassed the rich variety of architectural styles that were popular during the nineteenth century. Architecturally the word "Victorian" evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions. The use of Victorian era styles in Salt Lake City became available with the advent of rail transportation; access to national markets and culture was reflected in its architecture.



*Victorian Eclectic*



*Decorative shingles, window trim and porch details of Victorian era*

## **VICTORIAN ERA STYLES, continued...**

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Three specific styles popular during this period are discussed below; other examples, such as the Richardsonian Romanesque, Eastlake and Stick style can be found in Salt Lake's historic districts but not in great quantity. (For more information about these styles, refer to *Utah's Historic Architecture* or *A Field Guide to American Houses*.) The majority of Salt Lake's "Victorian" houses do not represent pure examples of anything; simply describing a house built in Salt Lake after 1880 as "Victorian" can be misleading because residents and builders tended to take elements from one style and mix it with another. Still, among most Salt Lake residents the term conjures up the image of a house built about 1890, either one or two story, with an asymmetrical form, a steeply-pitched roof and "lots of gingerbread." No matter if the house is Queen Anne, Shingle, "eclectic" or "transitional," if it can truly be termed "Victorian" it will have several of the following characteristics:



### **Complex Massing**

- The massing of Victorian era homes is often a profusion of towers, turrets, dormers, gables, bay windows and porches. Even small homes look complicated through the use of a cross-wing floor plan and roofs with a variety of planes and slopes.

### **Surface Ornamentation and Materials**

Because fired brick was the most commonly used building material from 1865 on, Victorian era homes in Salt Lake do not display the abundance of wall decoration as those in cities where wood construction predominated. Still, Salt Lake Victorian era structures display a variety of materials.

- Shingles are the most commonly used embellishment on Victorian era

*VICTORIAN ERA STYLES, continued...*

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- homes in Salt Lake, especially in gable ends and dormer walls.
- Horizontal wood siding, although also used during other periods, can be seen on Victorian era homes. The siding has a crispness that gives the building a repetition of light and shadow that is texturally rich.
- Fancy scroll cut wood work, especially around gables and porches.
- Ornamental brick work, such as corbelling and rows of soldiers bricks as lintels.
- Use of wrought or cast iron as cresting along ridge lines or as railings and fencing. The metal was heavy in a complicated pattern and is generally found in more pretentious structures and sites, as opposed to the "licorice stick" porch railing that became popular in the 1950s.
- Use of stone for foundations (sandstone, in a variety of colors and quality, is the most common).
- Combinations of materials. For example, horizontal siding can be seen on the first story and shingles are used on the second. A very common combination is the use of sandstone for the foundation, the use of fired brick on the walls, and wooden shingles in the gable ends.



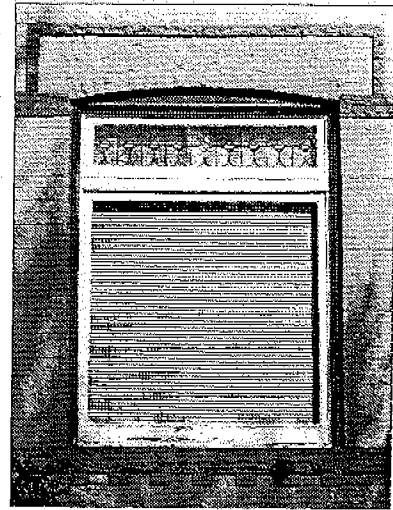
*Classical details combined with Victorian eclectic massing*

## VICTORIAN ERA STYLES, *continued...*

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### Windows

- The standard window in a Victorian era house is the double-hung sash, made of wood.
- A large, plate-glass window with a fixed transom, often with leaded or stained glass, is commonly used in the front of the house. These are sometimes flanked by narrower windows that are usually in a one-over-one configuration.
- Palladian windows are frequently in the gable ends.
- Windows are often grouped in thirds (tripartite) in varying combinations.



*Plate glass window with leaded glass transom*

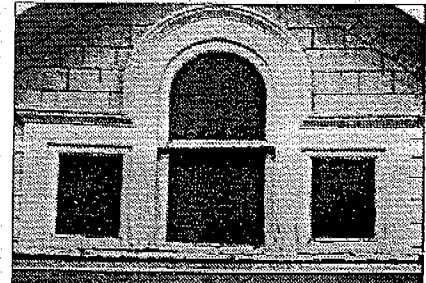
### Victorian Eclectic

c. 1885-1910

As Thomas Carter and Peter Goss point out in *Utah's Historic Architecture, 1847-1940*, "Victorian Eclectic is less a distinct style than an amalgamation of elements from many popular nineteenth century styles." It often has a massing defined by the Utah State Historic Preservation Office as a "central block with projecting wings"--a central cube with a hipped roof from which a shallow gabled wing projects. Thousands of examples of the one-story form can be seen throughout Utah, but many two-story examples can be found as well.

### Characteristics

- hipped roof over the main block; projecting wing with front-facing gable
- porch with shed roof on one-story; often a gable on two-story examples
- usually round columns
- tripartite, often Palladian window in upper story of gable
- tripartite division of windows on projecting wing



*Palladian window*



*Victorian Eclectic*

## VICTORIAN ERA STYLES, *continued...*

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### Queen Anne

c. 1885-1905

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture that preceded its namesake's reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures and a desire to bring about a close relationship of architecture and ornament.

In the United States, it developed from a desire to identify a national style. Both the Centennial Exposition, held in Philadelphia in 1876, and the popularity of New England coastal towns exposed Americans to their colonial, vernacular architectural past. The wood clapboard and shingle houses that were constructed in eastern Massachusetts during the seventeenth and early eighteenth centuries brought about the usual longing of security and simplicity that earlier ages always evoke, and were all the more appealing because they were seen as pure "American." The new Queen Anne style used the broad gables, long sloping roofs and small pane windows of these early houses for the exterior, while giant hearths inglenooks and spacious, inviting halls influenced interior design. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels.



*Queen Anne with turret*

#### Characteristics

- irregular, asymmetrical massing
- use of bay windows, towers, turrets, dormers, gables — anything that protrudes from the wall and the roof
- use of varying wall textures
- use of ornament: wooden scroll work on porches and gables, complicated brick patterns, ornate metal railings
- windows with leaded or stained glass
- windows with large panes of glass surrounded by small panes
- tall brick chimneys

## VICTORIAN ERA STYLES, *continued...*

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### Shingle Style

c. 1885-1900

The Shingle style is closely related to the Queen Anne and the Colonial Revival styles, in the use of asymmetrical massing, broad front porches and window treatments. Its defining characteristic is the extensive use of shingles. The Shingle style can be seen on high-style, architect-designed homes; it was not used for housing those of lower incomes.

#### Characteristics

- structure is almost entirely clad with shingles
- secondary materials include sandstone foundations and wood for windows and trim
- large, dominant front gable
- asymmetrical massing, including the use of towers, dormers and eyebrow windows
- the porch is a prominent feature that is tucked under the main roof line
- use of classical features, such as round columns on porches, one-over-one double-hung sash windows and Palladian windows



*Shingle style*

## PERIOD REVIVAL STYLES

---

c. 1890-1940

Period Revival styles encompass the reworked versions of the Spanish Colonial, the English Tudor, French Norman, and classically-inspired architecture along with many other variants used throughout the country's colonial history. With the exception of the Neoclassical, which was generally reserved for mansions, period revival styles lent themselves well to designs for modest homes and offered an alternative to the bungalow. Developers and builders found that evoking a cozy image of the past sold well, and that revival styles satisfied the need of home buyers to conform to tradition while making use of contemporary convenience and floor plans, such as the "L-shaped" living room. Several neighborhoods in Salt Lake were constructed with rows of period revival "cottages" — such as the area near the 1500 South and 1500 East intersection, in the same way that scores of bungalows were used in subdivisions surrounding Liberty Park. However, many Period Revival styles, especially the Spanish Colonial and the English Tudor, are scarce in the city's local historic districts because their development occurred prior to the popularity of these styles. Still, Period Revival homes add interest to the streetscape and contribute to the eclectic character of the districts.

### Spanish Colonial Revival

c. 1915-1935

This style was popularized by the Panama-California Exposition, held in San Diego in 1915. The exposition was widely publicized, and the use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past. Several modest and high-style examples of this style exist in the historic districts.

#### Characteristics

- use of stucco, often with a textured pattern
- use of tile roofs, usually red
- use of wrought-iron for balcony and porch railings
- decorative wall surfaces, using tile or low-relief terra cotta sculpture
- round-arched opening



## *PERIOD REVIVAL STYLES, continued...*

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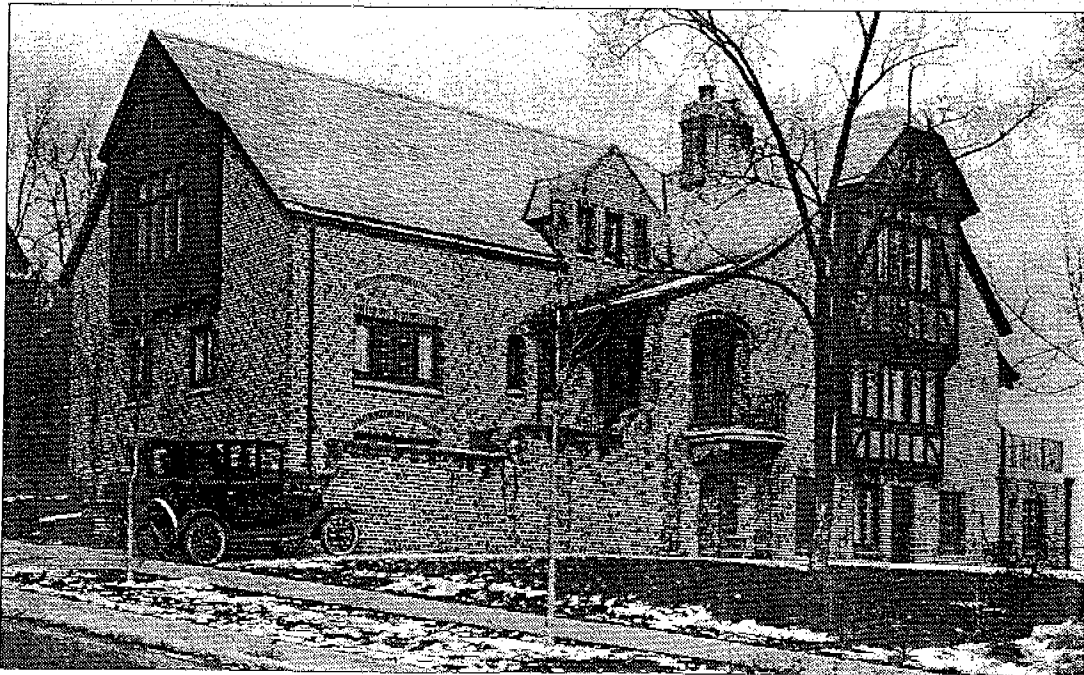
### Tudor Revival

c. 1915-1935

As with many styles, the Tudor Revival does not adhere to the source of its inspiration--sixteenth-century English architecture, but instead is a mixture of elements from an American image of medieval forms that resulted in something "quaint." The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck and the Aladdin Company, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States. The style was used extensively during the 1920s and 1930s; it was used both in large, formal examples (particularly in the University Historic District) and for smaller, modest homes.

#### Characteristics

- steeply pitched roof
- cross-gabled roof lines
- decorative half-timbering
- decorative masonry
- arched doorways
- casement windows, often with leaded, diamond panes
- projecting entryway that follows slope of front gable
- rolled edges on roofing (an attempt to imitate thatch)
- use of stucco or brick



*Tudor Revival*



*PERIOD REVIVAL STYLES, continued...*

**Colonial Revival**

c. 1890-1940

"Colonial Revival" encompasses many variants of residential architecture used from about the turn of the century through the 1930s, and was especially popular during the teens. It can apply to a Georgian Revival mansion, a Neo-classical home, a Dutch Colonial house or a structure in which elements of several of these styles were used. Massing forms vary but they often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

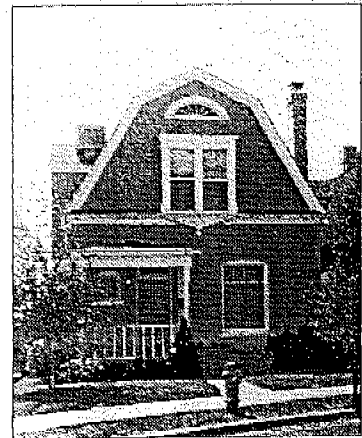


*Colonial Revival*

**Dutch Colonial Revival (c. 1890-1915)**

The example shown at right portrays a style known as "Dutch Colonial Revival," because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

- gambrel roof. Both side-and front-facing variations can be found.
- shingle gable end
- two story
- prominent front porch, with classically-detailed porch supports and plain balustrades
- double-hung sash windows, with either single panes or multiple panes in the upper light.
- lunette windows in the upper gable.
- large, single pane windows with a fixed transom on the first story



*Dutch Colonial Revival*

**Georgian Revival (c. 1895-1930)**

- usually large, elaborate
- brick (often red) or wood clapboard
- ornate moldings, such as dentils and modillions
- round columns with complex capitals
- hipped roofs with shallow pitches
- dormers
- double-hung windows, either one-over-one, six-over-one or six-over-six
- low porch railings with turned balusters
- prominent center window on second story, often arched or curved
- quoins
- shutters



*Georgian Revival*

## ***PERIOD REVIVAL (continued) AND FOURSQUARE STYLES***

---

### **Neo-Classical Revival (c. 1895-1925)**

- full-height porch with a pediment, round columns with complex capitals. In some instances the porches are curved porticoes
- hipped roofs
- eaves with dentils, modillions, prominent frieze
- shutters
- panelled doors surrounded by pilasters and a pediment
- double-hung windows; usually one-over-one, but sometimes six-over-six or six-over-one
- low porch rails with turned balusters



*Neo-classical*

### **The "Foursquare," also known as "the Box"**

c. 1895-1915

The Foursquare, also known as "the box," is really more of a type or a form than a style and architectural historians differ as to its origins. Some say that it is a descendent of the classical styles that were popular in the United States during the late 17th and 18th centuries because of their blocky shape and hipped roofs. These early houses, however, were wide and two rooms deep and not suitable for urban lots one hundred years later. The Foursquare was thus devised to adapt to narrow parcels of land. Other historians claim that it is merely a transition between the Victorian era and the bungalow — lacking the fussiness of the former but not achieving the cozy, earth-hugging quality of the latter. Mail order catalogs disseminated the style from 1900 to the 1930s. throughout the country. Salt Lake City has numerous examples, and this style is especially prevalent in the Avenues and in the blocks east of 1000 East on South Temple.



*The Foursquare*

#### **Characteristics**

- looks like a box
- low-pitched hipped roof
- one-over-one, double-hung windows, or
- one-light, fixed window; with fixed transom
- prominent lintels and sills
- full, open porch
- wide eaves

*FOURSQUARE STYLES, continued...*

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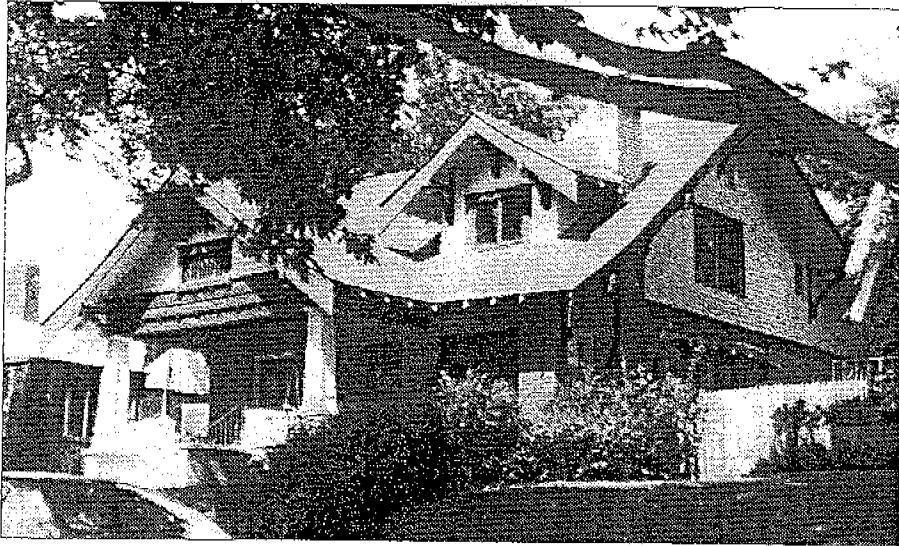
- brackets in some instances
- dormers: shed roof, hipped (with a low pitch), gabled (sometimes with a pediment)
- outside siding: wood clapboard, stucco, brick. Dormer walls shingled in Craftsman examples.
- rare examples have quoins
- concrete or brick foundation
- rear, frame, shed roof addition (or secondary space) at rear
- if classical or Colonial Revival: vertical rail balustrade on porch, round porch columns with Doric capitals that are sometimes doubled and a broad fascia that is an entablature
- if Craftsman, porch has square posts, tapered arched openings, brick pony walls



*Because of its simplicity, the Foursquare lends itself to many styles. With thick, square posts and exposed rafters it takes on a Craftsman tone. With round porch columns and a pediment on the porch roof it becomes classical.*

## BUNGALOW STYLES

---



*Bungalow with projecting porch*

### c. 1905-1925

Like the term "Foursquare," the word "bungalow" denotes a type rather than a style. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era, from the Arts and Crafts movement, and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of "art" glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie-style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance.

Thousands of the second type were built in new subdivisions in Salt Lake City about 1910. These are especially prevalent east and west of Liberty Park, and although many examples can be found in the city's historic district, the districts are old enough that by the time the bungalow appeared there was not enough undeveloped land to build rows and rows of them. Still, in all the historic districts they represent an important era in the city's architectural development, continuing to evoke their original intent: comfortable, informal living.



*Bungalow with inset porch*

## ***BUNGALOW STYLES, continued...***

### **Characteristics**

- a rectangular plan with one or two stories
- different roof types: a steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch
- exposed rafters, brackets — anything to evoke the structural composition of the building
- brick, wood shingle or clapboard siding
- broad eaves
- thick, tapered porch posts
- rectangular bay windows
- casement windows
- large, plate glass windows
- wing walls from the porch
- dormers that follow the line of the roof
- use of cobblestone
- concrete cap around porch wall
- both sandstone and concrete foundations were historically used on bungalows. Concrete foundations generally extend one to two inches beyond the wall.

### **Wall Materials**

Many wall materials were historically used on bungalows.

- Arts and Crafts bungalows often had wooden shingles or shakes, cobblestone and brick.
- Prairie-style bungalows are usually brick, and sometimes have a brick wainscoting with stucco above.
- Although a variety of materials were often used on the same house, too many materials can ruin the simplicity that is an inherent characteristic of the bungalow. Shingles, for example, would be inappropriate on Prairie-style bungalow.

### **Windows**

Many different window types are appropriate for bungalows. Solutions will depend on what style the bungalow is and where the window is located on the house.



*Arts and Crafts-style bungalow with rock porch piers*

## ***BUNGALOW STYLES, continued...***

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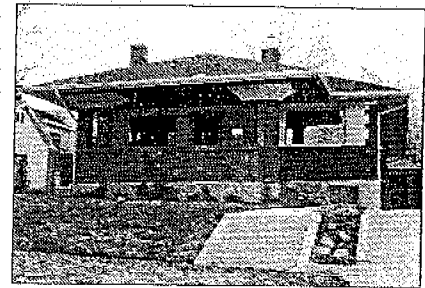
### **Arts and Crafts**

These windows are generally more complex than those of the Prairie style.

- Tripartite (divided into thirds) arrangements: two long windows flanking a wider central window which has a transom; windows of an even size, either aligned vertically or horizontally.
- Small paned windows. These are frequently seen in attic windows, in transoms and in the upper sashes of single hung windows.
- Casement. Probably not as prevalent in Arts and Crafts, but still appropriate.

### **Prairie**

- Large, plate glass windows are appropriate for this style.
- Casement windows are a hallmark of this style, and are appropriate. Single or double-hung windows can also be used.
- Long, wide concrete lintels and sills are frequently seen on this style; these features should be retained.



*Prairie-style bungalow*

### **Doors**

The doors of bungalows often imitate the geometric qualities found with this house type.

- Historically the doors are wooden with panels and windows in the upper third.
- Sidelights were occasionally used, but is not a common feature. If they exist, they should be retained.
- Doors with Victorian era elements, such as ovals or frosted glass, are not in keeping with the bungalow style.
- Heavy, elaborate storm doors should not be used.

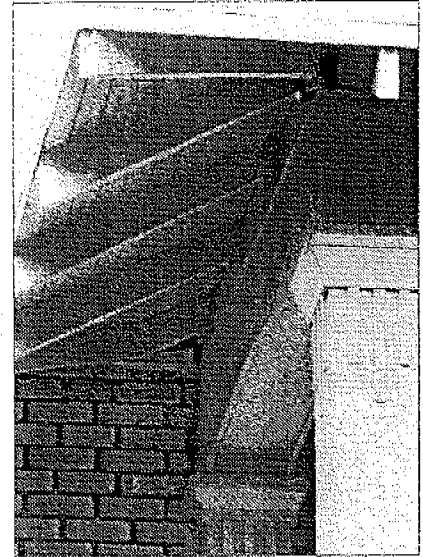
*BUNGALOW STYLES, continued...*

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**Porches**

Along with the wide eaves and the broad roof form, the wide, prominent porch is the most important feature of the bungalow and should be maintained.

- A variety of posts is appropriate. Shapes can be tapered, square or round columns. Materials can be brick; brick to the rail level with wood above; stucco; wood; and for Arts and Crafts bungalows, cobblestone and shingles. Again, it is a good idea not to mix too many materials.
- Railings also took on different designs. Balusters can be wooden 2 by 2's, spaced about 2 inches apart. They can be flat with a "cut-out" shape. The wall around the porch could also be brick, particularly appropriate for Prairie-style bungalows; or if the house is shingled, the porch wall might also be shingled. In a few instances, a heavy, curved wrought-iron was used.



*Porch columns with Arts and Crafts details*



*Bungalow with Arts and Crafts details*

## MODERN STYLES

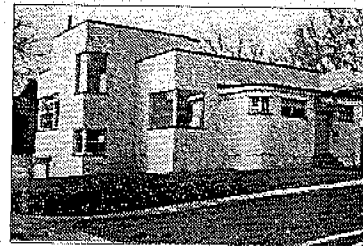
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The modern styles discussed below derive their origin from a variety of sources, but overall the impetus to the "modern" styles was generated by a rejection of all historical references. Proponents of modernity did not differ from reformers of other eras in their desire to use design to address social issues, but they distinguished themselves by shunning the past as well as cultural or national contexts. Additionally, modern architects stressed the emphasis on volume and the inherent value and elegance of materials. Architects had new structural options, primarily the steel frame and reinforced concrete, so that flat roofs, greater window space and cantilevered elements could be used. They embraced new technology and "the machine age," and their imprint has had a profound effect on American architecture and urbanism.

### International Style

c. 1930-1940

The use of the words "international style" refers to the title of the exhibit promoted by the Museum of Modern Art in New York City in 1931 presenting the work of forty architects from fifteen countries. It has become synonymous with modern styles and post-World War II architecture.



*International style*

#### Characteristics

- flat roofs
- an emphasis on volume, rather than mass, most often expressed through an extensive use of glass and angular, horizontal shapes
- asymmetrical facades
- corner windows
- metal casement windows, often with small panes.
- metal pipes used for balusters
- no surface ornamentation
- an attempt to create smooth wall surfaces, although brick, as the predominant Utah material, was often used



## MODERN STYLES, continued...

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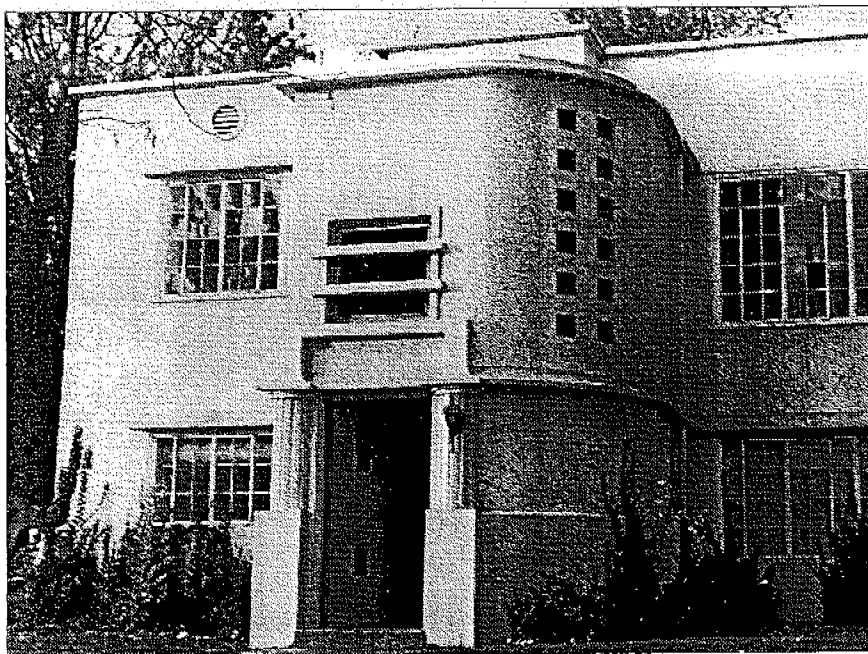
### Art Moderne

c. 1930-1940

Often closely related to the International Style in appearance, the Art Moderne was devised as a way of incorporating the machine aesthetic into architecture, in the sense that buildings could emulate motion and efficiency. It is also referred to as the **Streamlined Moderne**, and always carried the aura of the futuristic. Whatever the term, in this case architecture followed industrial design, as "the slick look" was used for everything from irons to baby carriages.

#### Characteristics

- an asymmetrical facade, with a combination of rounded corners and angular shapes
- use of glass block
- use of metal sash windows with small panes, often placed at corners
- horizontal bands at the cornice, referred to as "speed bands"
- references to ocean lines, as in the use of "porthole" windows and metal railings



*Art Moderne*

## POST-WAR STYLES

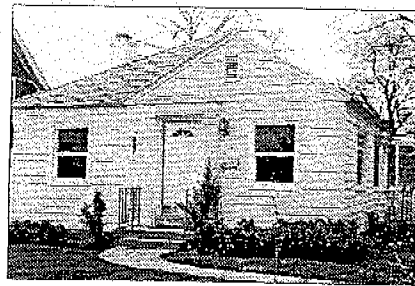
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### Post-war Cottage

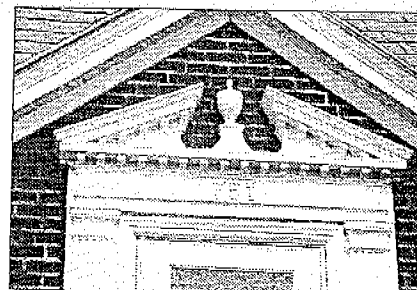
The Post-War Cottage (sometimes referred to as a "Cape Cod cottage" or a "World War II-Era cottage") is often considered as a sub-category of the Colonial Revival. They mark a transition between the Colonial Revival examples constructed before the war and the ubiquitous ranch type homes built afterwards. Because of their relatively recent construction many people have a difficult time thinking of them as "historic," but in most instances they have met the fifty-year mark establishing significance, and their distinctive characteristics (listed below) make these buildings worthy of a sensitive and appropriate preservation approach.

c. 1930-1950

- brick, shingles or wood clapboard
- panelled door, surrounded by pilasters and an entablature
- small entrance porch with round columns with a simple capital
- double-hung windows, often with six-over-six lights
- multi-pane metal sash windows
- shutters
- dormers on front roof slope



*Cape-Cod Cottage*



*Detail on a Post-War Cottage*

### Ranch Style

c. 1946-1970

The ranch style, with its roomy interior and "easy living" connotation, appealed to the post-World War II generation. Because of the Depression and the war, Americans had been deprived of consumer goods for fifteen years. During this period the home-building industry was at a standstill, but after 1945, the pent-up demand, coupled with the provisions of the G.I. Bill, led to an explosion of single-family home construction. Sometimes referred to as a "rambler," ranch style homes were built in great quantities. Not many can be seen in the city's historic districts because the style achieved popularity after their development; instead, they were built as infill housing.



*Ranch Style house*

#### Characteristics

- flat or slightly pitched roof
- prominent, built-in garages
- one story
- decorative iron or wooden porch supports
- asymmetrical massing and forms
- metal or wood window frames
- use of flagstone for decorative purposes, such as planter boxes

## MULTI-FAMILY STRUCTURES STYLES

### Multi-Family Structures

#### Apartment Buildings

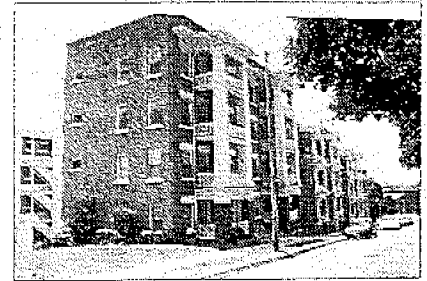
The construction of apartment buildings at the turn of the century represented one indication of the urbanization of Salt Lake City. An article in the Salt Lake Tribune in 1902 stated:

It is generally recognized by farseeing investors that the period of cottages in Salt Lake has reached its highest point and the period of flat buildings, marking another stage in the evolution from town to city, has just begun. (July 27, 1902, p. 32).

During the period from 1902 to 1931, at least 180 apartment buildings were constructed in the central-city (including the Avenues) sections of Salt Lake. They did not house the inner city poor; rather their occupants included members of the middle-class who were at a transient period of their lives: unmarried young adults, widows, childless couples, retired workers and people starting new careers.

All of the apartment buildings had fired brick exteriors and were usually at least three stories tall. Prior to World War I, "walk-up" apartments were the norm. They contained six to eight units (three or four stories) with two units off of a central hallway. They almost always have projecting porches on the front and frame utility porches with back stairways at the rear.

After World War I the "double-loaded corridor" type replaced the walk-up. These have a narrow end facing the street and are long, rectangular blocks. They are usually between three and five stories tall. There are several units on each floor that flank a long corridor. These apartments were well-suited to the large, deep blocks in Salt Lake.



*The Kensington Apartments were constructed about 1905, and represent a type of apartment known as a "walk-up."*

## ***MULTI-FAMILY STRUCTURES STYLES, continued...***

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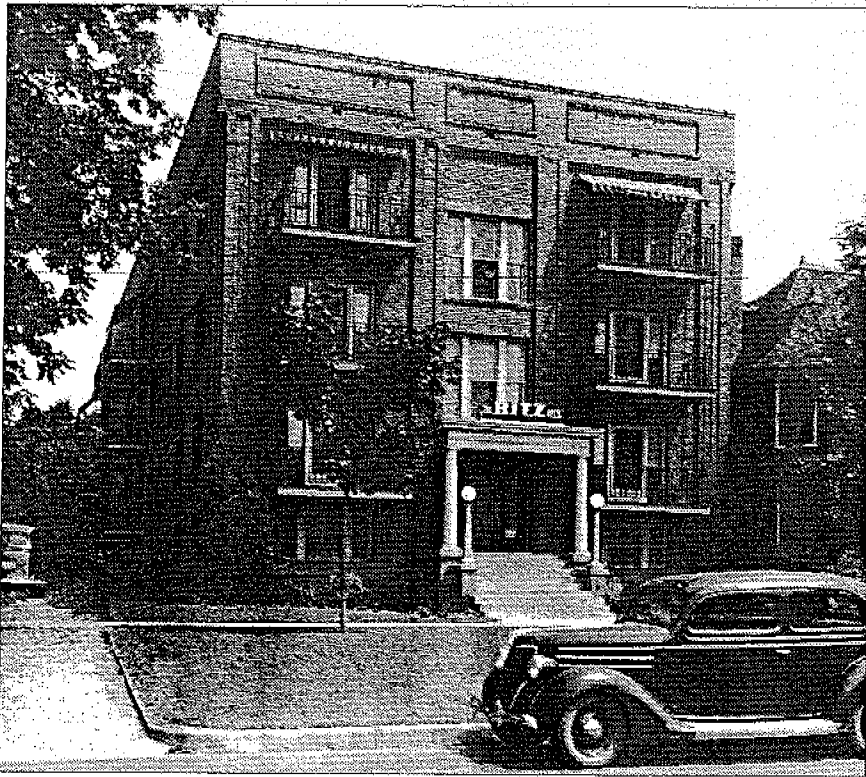
Other variants exist, but are not as numerous. These include the "U," the "H," and the hotel block (similar to the "U" but with a commercial use on the first story)."

### **Walk-up**

- brick exterior walls
- flat roof
- front porch bay that extends the full height of the building
- frame, often enclosed, porch at the rear
- high, raised basements, often stone but also concrete
- defined front and back facades

### **Double-loaded corridor**

- brick exterior walls
- flat roof
- if balconies exist, they are purely ornamental, very shallow, often with wrought iron railings
- bay windows or French doors on the street facade
- the "front" of the apartment, from the perspective of the tenant, is the corridor, and the exterior side walls form the "back."



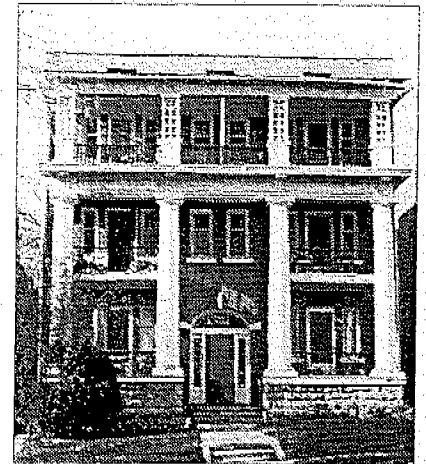
*A Double-loaded corridor apartment building*

***MULTI-FAMILY STRUCTURES STYLES, continued...***

Both types exhibit a variety of styles, most commonly Classical or Colonial Revival. Walk-ups are generally classical.

**Classical Revival**

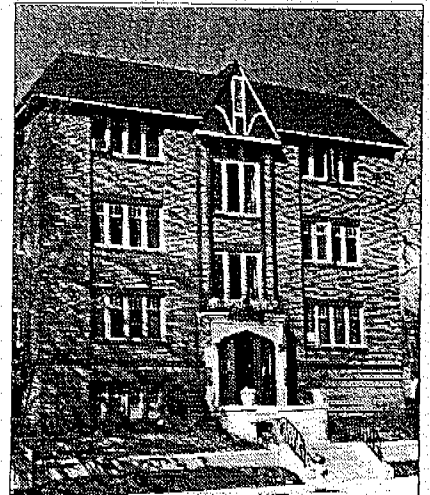
- Appearance of a parapet because of an applied, projecting cornice, usually about one foot from the top of the wall.
- Round columns on porches
- Large capitals, especially Corinthian, at the top of the porches of walk-ups.
- Quoins
- Pastiche keystones and imposts over doorway arches
- The use of mutules, dentil courses
- Pediments over the porches.



*Classical Revival*

**Tudor Revival**

- Steeply pitched roofs over the entrances
- Multi-pane windows, sometimes diagonal panes
- Crenulation as a cornice detail
- Half-timbering
- Crenulation around the entrance way



*Tudor Revival*

**Prairie style**

- Casement windows
- Wide, overhanging eaves
- Heavy lintels to emphasize horizontal orientation



*Prairie style*

## COMMERCIAL STRUCTURES STYLES

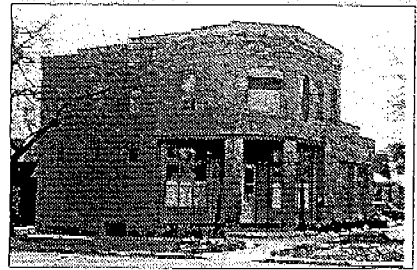
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c. 1900

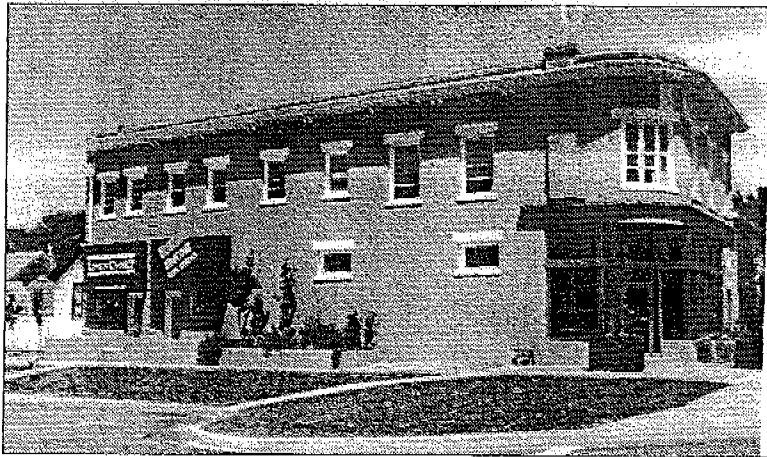
Few historic commercial structures exist in the Avenues, South Temple, Central City, Capitol Hill and University districts. Those that do remain were usually used as stores, and were either one- or two-story buildings. Despite the fact that many have been converted into residences, their original purpose is easily discerned.

### Characteristics

- one- or two-story
- flat roof
- The street elevation of the first story is almost all plate glass above a knee wall. There is often a transom above the plate glass.
- There is often a parapet wall on the street elevation, with decorative corbelling.
- Signage was either painted on the building above the transom; most often the business was identified by the use of an awning. The awning was angled (not rounded) with a valance of about 4".



*Historic commercial structure with traditional storefront. This building was converted into a single-family dwelling.*



*A corner store*

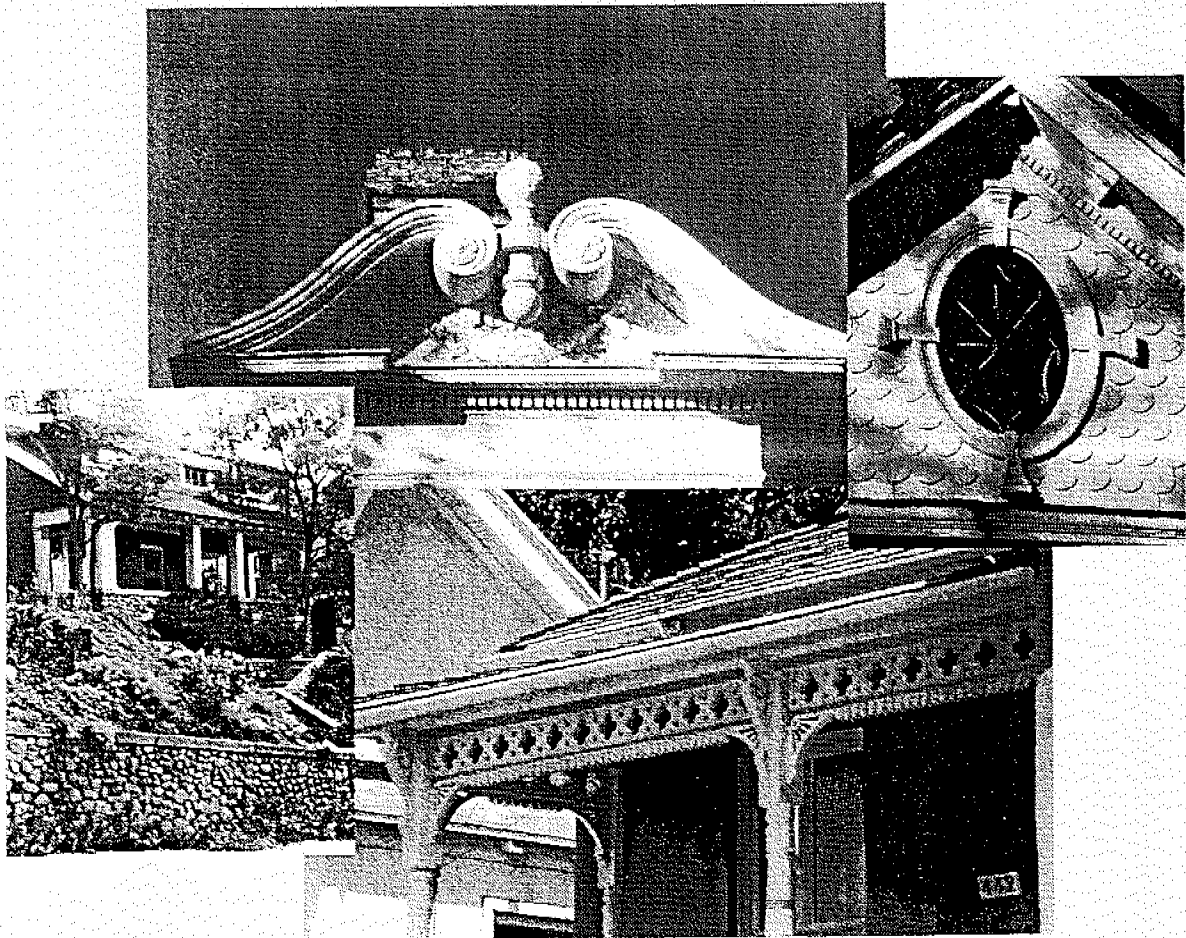
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## For additional information:

Carter, Thomas and Peter Goss. *Utah's Historic Architecture, 1847-1940*. Salt Lake City, Utah: University of Utah and Utah State Historical Society, 1988.

McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

# Rehabilitation Standards for Historic Properties



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## 1.0 HISTORIC SITE FEATURES

### Policy:

Historic landscape features that survive should be preserved when feasible. In addition, new landscape features should be compatible with the historic context.

### Background

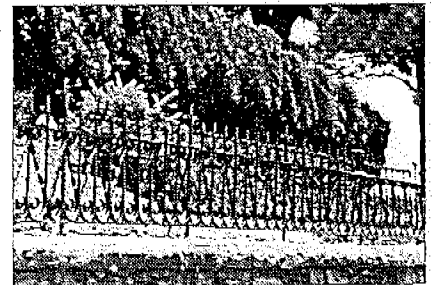
A variety of site features appeared in early Salt Lake City neighborhoods. Fences were popular and often defined property boundaries; masonry walls were used to retain steep hillsides and various paving materials, particularly concrete and sandstone, were used for walkways. A variety of plantings, including trees, lawns and shrubbery also was seen. In a few cases, distinctive lawn ornaments or sculpture were introduced, or an irrigation ditch ran across a site. Each of these elements contributed to the historic character of a neighborhood. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

### Historic Fences

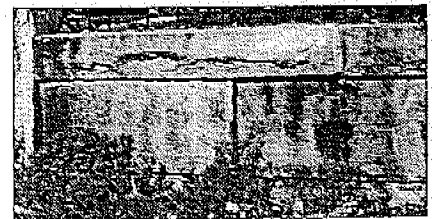
Originally, painted wood picket fences were used to enclose many front yards. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. Wrought iron and wire fences also were used in early domestic landscapes.

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

Historic photographs portray fence heights at a much lower level than we are used to seeing today, probably because of the current prevalence of chain link, which has been installed at a standard height of four feet for residential uses. While fence heights that are the maximum height allowed by the zoning code (generally 6' in the rear yard and 4' in the side and front yards) are allowed, depending on the material, consider using a lower height for a fence in the front yard, so as to better enhance both the individual house and the streetscape.



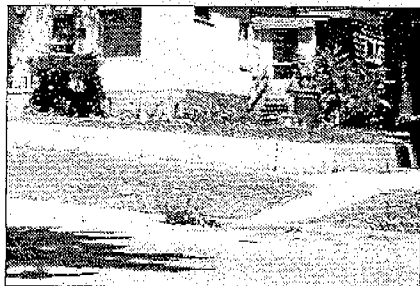
*Historic wrought iron fences provide visual richness to the streetscape.*



*The raked mortar joints of this stone retaining wall contribute to its character. Such features should be preserved.*

*Typical retaining walls for historic sites in Salt Lake City*

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**Early concrete wall**



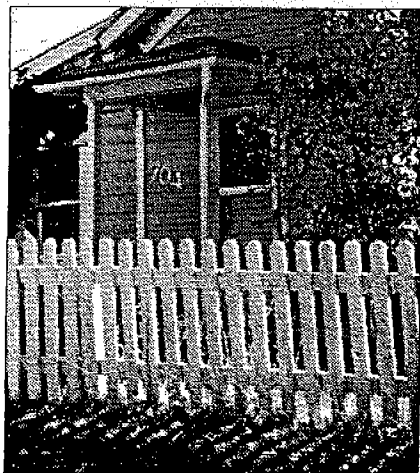
**Sandstone retaining wall**



**Cobblestone retaining wall**

*Typical fences for historic sites in Salt Lake City*

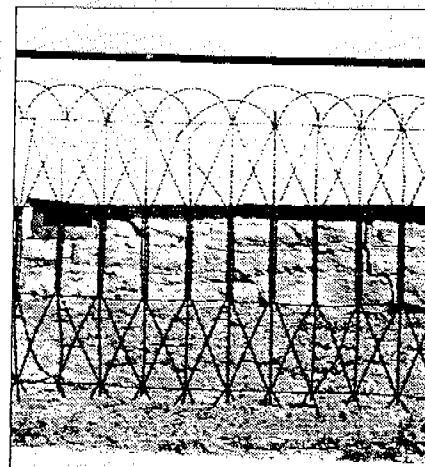
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**Wood picket fence**



**Wrought iron fence**



**Wire fence**

## *HISTORIC SITE FEATURES, continued...*

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### Masonry Retaining Walls

Sandstone retaining walls were often used in neighborhoods where steep slopes occurred. Many of these walls survive and often are important character-defining features for individual properties and for the districts in which they are found. Some early concrete retaining walls also exist. These should be preserved.

As retaining walls frequently align along the edges of sidewalks, they help establish a sense of visual continuity in neighborhoods. These walls also may have distinct mortar characteristics. Some joints are deeply raked, with the mortar recessed, creating strong shadow lines. Others have mortar that is flush with the stone surface, while some have a bead that projects beyond the stone face. The color and finish of the stone, as well as its mortar style, are distinctive features that contribute to the historic character of the neighborhoods.

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

### Plant Materials

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

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

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## **Maintenance tip:**

Many historic masonry retaining walls are damaged by water pressure that builds up behind the wall. This may result from watering a lawn or from natural site drainage. This pressure can erode mortar and it can cause movement of stones. Water pressure can be reduced by improving the drainage uphill of the wall. Small weep holes or drains also may be created in the wall to allow moisture to pass through.

## *HISTORIC SITE FEATURES, continued...*

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### Historic Grading Characteristics

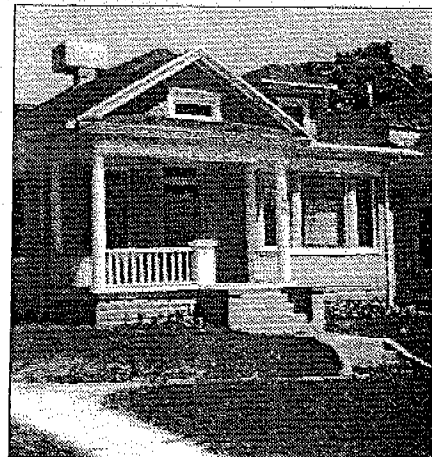
In some areas, steep topography dictated that building sites be sloped. Portions of the Capitol Hill Historic District are examples. Yards typically incline steeply in these locations, reflecting the original topography. This historic grading pattern is an important characteristic that should be preserved.

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

### Walkways

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

New site work that alters the historic character of the block can negatively affect its visual continuity and cohesiveness. The use of appropriate materials is a key factor in preserving the historic character and the relationship between the historic building and its context.



*A progression of spaces between the street and the house, including a walkway, steps and porch, is typical of most historic houses.*

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## For additional information:

Coney, William B., *Preservation Briefs 15: Preservation of Historic Concrete: Problems and General Approaches*. Washington, DC: Division of Cultural Resources, National Park Service, U.S. Department of the Interior.

"Fences that Stand": *Old House Journal*, p. 40-43. July-August 1994.

## *HISTORIC SITE FEATURES, continued...*

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### **Site Lighting**

Lighting in the historic districts, although sometimes ignored, affects the manner in which historic resources are interpreted at night. Lighting is a design feature therefore that is very important in site planning; the approach to a lighting scheme should consider lighting intensity, spillover into adjacent properties and fixture design.

### **Parkways**

A parkway is a large grassed or treed median that lines the center of a street such as along 600 East. Where they are found, parkways add unique character to the streetscape. Thus, where parkways have been established, they should remain.

### **Park Strips**

In many historic areas of Salt Lake City the streetscape contains park strips, the band of grass between the curb and the sidewalk. These may contain rows of street trees if the park strip is wide enough to support the root system. This coupling of planting strips and street trees provides a rhythm along the block, as well as shade for pedestrians and should be preserved. Only if the park strip is less than 24" wide are impervious materials such as brick pavers, concrete pavers and concrete allowed. Refer to Chapter 21A.48.060 (E) of the Salt Lake City Zoning Ordinance for information on the landscaping of park strips.

### **Street Lighting**

When new street lights are to be installed, they should be designed to be compatible with the neighborhood and with other elements of the streetscape. It is also important that the design for street lighting be subtle and unobtrusive. A design for new street lighting that has not been documented or that invokes a false sense of history is not recommended.

## DESIGN STANDARDS FOR SITE FEATURES

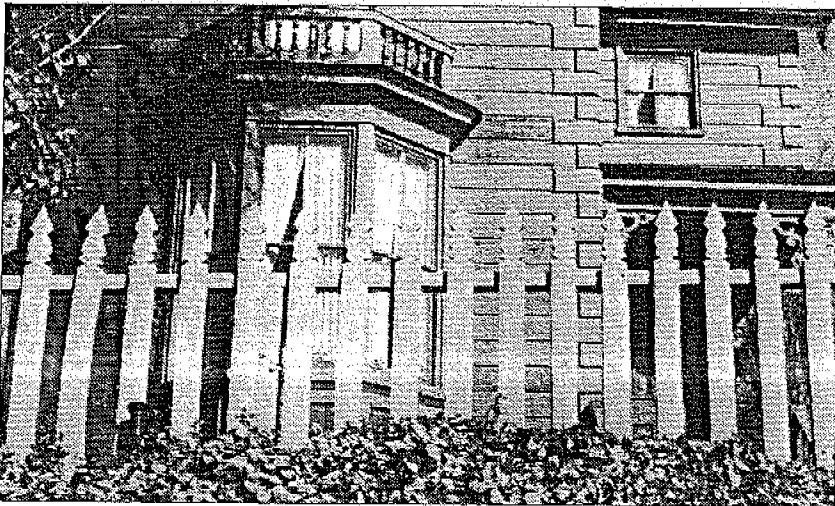
### 1.1 Preserve historically significant site features.

These may include historic retaining walls, irrigation ditches, gardens, driveways and walkways. Fences and street trees are also examples of original site features that should be preserved. Sidewalks, parkways, planting strips, street trees and street lighting are examples of historic streetscape elements that should be considered in all civic projects.

#### *Fences*

### 1.2 *Preserve original fences.*

Replace only those portions that are deteriorated beyond repair.



*Although this picket fence is not original, it is compatible with the style of the house and the streetscape in the Capitol Hill Historic District.*

### 1.3 For a replacement fence, use materials that appear similar to that of the original.

A painted wood picket fence is an appropriate replacement in most locations. A simple metal fence, similar to traditional "wrought iron" or wire, also may be considered. In all cases, the fence components should be similar in scale to those seen historically in the neighborhood.

### 1.4 A replacement fence should have a "transparent" quality, allowing views into the yard from the street.

Using a solid fence, with no spacing between the boards, is inappropriate in a front yard. Chain link is not allowed as a fence material where it would be visible from the street. Vinyl fencing is reviewed on a case by case basis. In some instances, it is allowed if it is not seen from the street, if the style of the fence is compatible with the house and if the vinyl fence is not replacing a historic fence or landscape feature.



*Chain link fences are not allowed when visible from the street.*

**DESIGN STANDARDS FOR SITE FEATURES, continued...****Retaining Walls****1.5 Maintain the historic height of a retaining wall.**

Increasing the height of a wall to create a privacy screen is inappropriate. If a fence is needed for security, consider using a wrought iron one that is mounted on top of the wall. This will preserve the wall, allow views into the yard and minimize the overall visual impact of the new fence.

**1.6 Maintain the historic finish of a masonry retaining wall.**

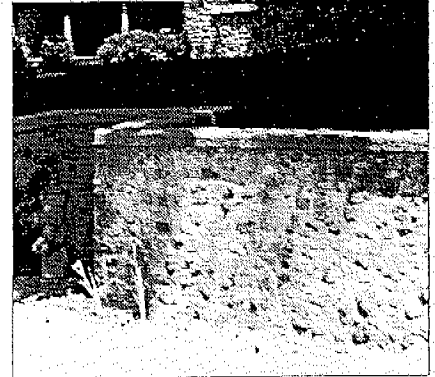
If repointing is necessary, use a mortar mix that is similar to that used historically and apply it in a joint design that matches the original. Painting a historic masonry retaining wall, or covering it with stucco or other cementitious coating, is not allowed.

**1.7 Preserve the materials of a historic masonry retaining wall.**

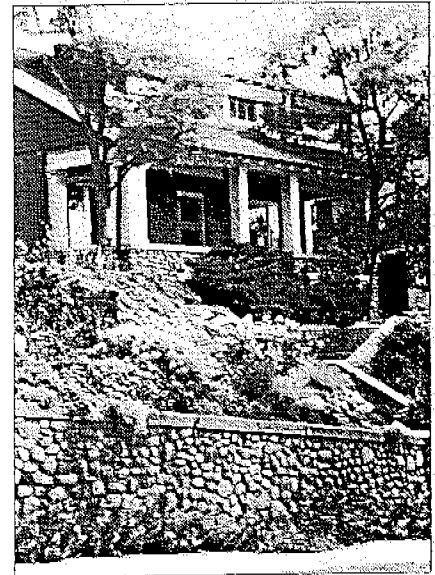
If portions of the wall are deteriorated, replace only those portions that are beyond repair. Any replacement material shall match the original in color, texture and finish. Masonry units of a size similar to that used historically shall be employed.

**Site grading****1.8 Preserve the historic grading design of the site.**

Altering the overall appearance of the historic grading is inappropriate. While some changes may be considered, these should remain subordinate and the overall historic grading character shall be preserved.



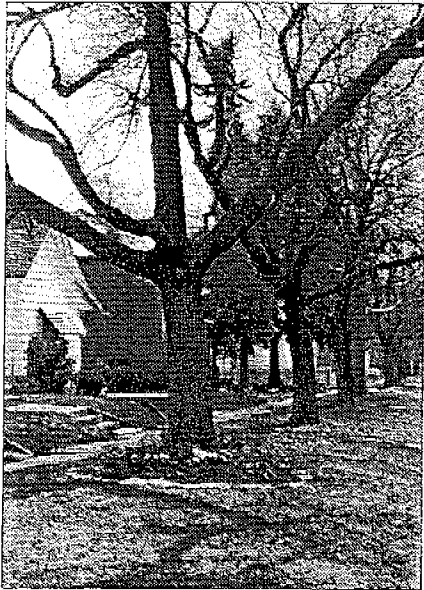
*Preserve historic retaining walls.*



*Retaining walls are often important historic resources that reflect unique masonry patterns and textures.*

**DESIGN STANDARDS FOR SITE FEATURES, continued...**

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*If a row of street trees is an established historic feature, this should be preserved. Existing trees in such a setting that are in good condition should be maintained.*

***Planting designs***

**1.9 Preserve historically significant planting designs.**

For example, if a row of street trees is an established historic feature, this should be preserved. Existing trees in such a setting that are in good condition should be maintained. If removal of a tree is necessary, replanting with a species that is similar in character to that used historically should be considered. Retaining historic planting beds, landscape features and walkways also is encouraged.

***Site lighting***

**1.10 Minimize the visual impacts of site lighting.**

Site lighting should be shielded to avoid glare onto adjacent properties. Focus lighting on walks and entries, rather than up trees and facade planes. The fixture style should be in character with the neighborhood.



## 2.0 PRIMARY HISTORIC BUILDING MATERIALS

### Policy:

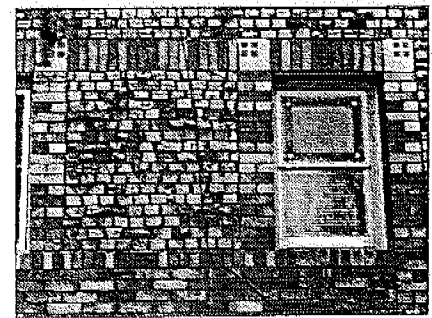
Primary historic building materials should be preserved in place whenever feasible. When the material is damaged, then limited replacement, matching the original, may be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

This section addresses the treatment of primary historic building materials that compose the dominant exterior surfaces of historic buildings. The standards address preservation and repair as well as replacement of these primary historic building materials. The treatment of materials used for architectural trim and details is addressed in a separate section, which begins on page 93.

### Background

In Salt Lake City, wood siding and brick were typical primary building materials. Stone and adobe also were used, although adobe frequently was clad with clapboard siding. Wood siding occurred in a variety of forms but painted, horizontal clapboard and novelty siding was the most popular. A variety of lap profiles were used.

In each case, the distinct characteristics of the primary building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building. In a brick wall, for example, the particular size of brick used and the manner in which it was laid was distinct: in early masonry buildings, a soft mortar was used, which employed a high ratio of lime. Little, if any, Portland cement was employed. This soft mortar was laid in thin "butter" joints, and the inherent color of the material also was an important characteristic. The size of the bricks contributed to the sense of scale of the wall, as did the texture of the mortar joints. When repointing such walls, it is important to use a mortar mix that approximates the original. Many contemporary mortars are harder in composition than those used historically. These should not be used in mortar repairs because this stronger material is often more durable than the brick itself. As a result, the newer mortar is too strong for the older brick, causing it to break off during movement or swelling. When the wall shifts during the normal change in temperatures, the brick units themselves can be damaged and spalling can occur.

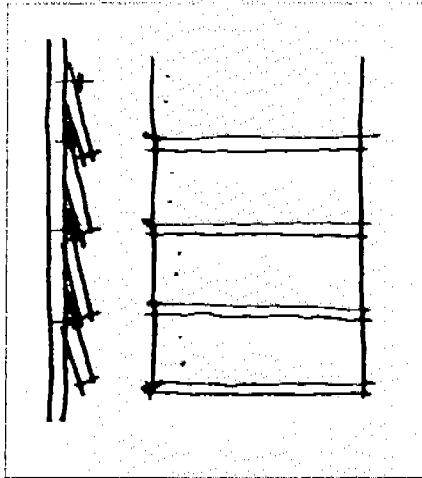


*The distinct characteristics of the primary building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.*

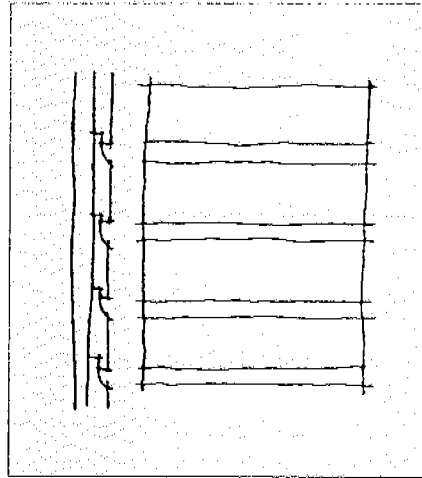
*Typical historic building materials in Salt Lake City*

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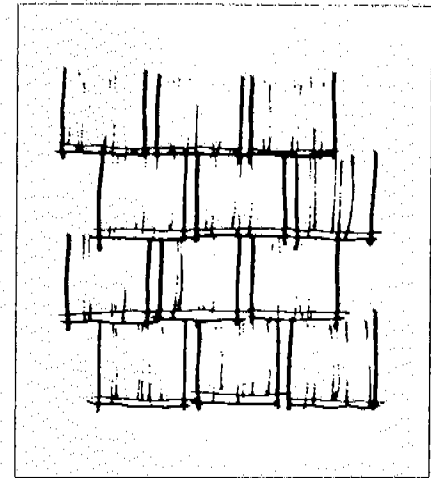
**Wood Siding**



**Clapboard siding**

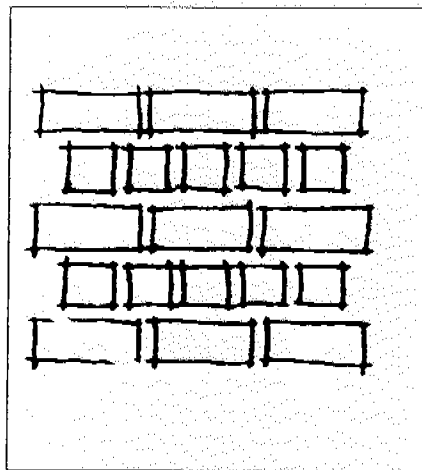


**Drop or Novelty siding**

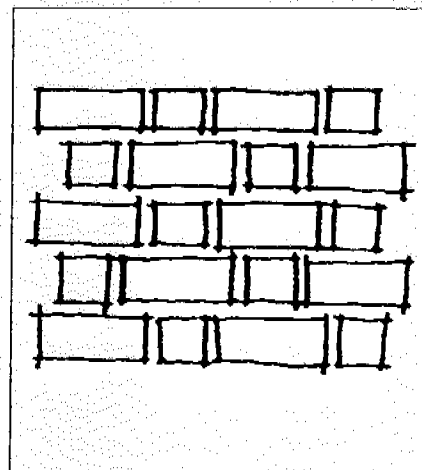


**Shingle siding**

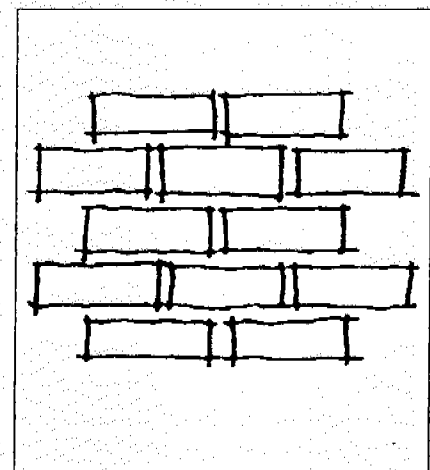
**Masonry Walls**



**English brick pattern**



**Flemish brick pattern**



**American stretcher pattern**

## PRIMARY HISTORIC BUILDING MATERIALS, *continued...*

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

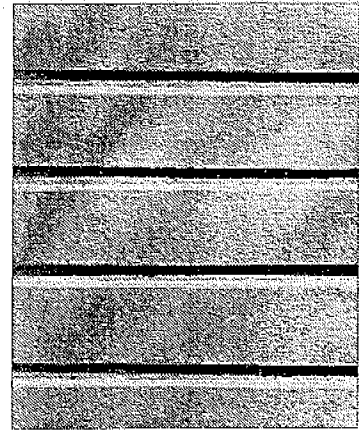
In some cases, historic building materials may be deteriorated. Horizontal surfaces such as chimneys, sills, and parapet copings are most likely to show the most deterioration because they are more exposed to weather and are more likely to hold water for longer periods.

When deterioration occurs, repair the material and any other related problems. Frequently, damaged materials can be patched or consolidated.

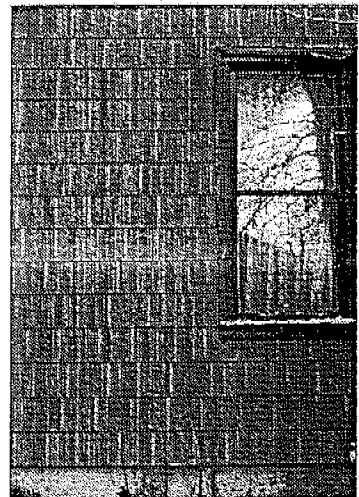
In other situations, however, some portions of the material may be beyond repair. In such a case, consider replacement. In the case of primary historic building materials, the new material should match the original. If wood siding had been used historically, for example, the replacement also should be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

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

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.



*Wood surfaces should be protected with a good application of paint.*



*Inappropriate: These shingles cover original wood siding. Using any material, either synthetic or conventional to cover historic materials, is not allowed. Doing so would obscure the original character and change the dimensions of walls, which is particularly noticeable around door and wood openings.*

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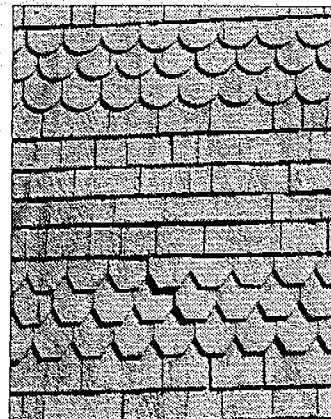
### **Maintenance tip:**

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

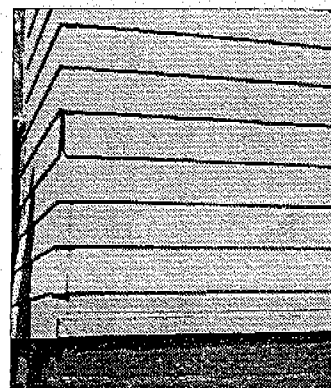
## PRIMARY HISTORIC BUILDING MATERIALS, continued...

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Rather than replace siding, some property owners consider covering the original building material. Aluminum and vinyl siding are examples of materials that are often discussed. Using any material, either synthetic or conventional to cover historic materials, is not allowed. Doing so would obscure the original character and change the dimensions of walls, which is particularly noticeable around door and wood openings. This covering may conceal continuing deterioration. The extra layer may in fact cause additional decay, both by its method of attachment and because it may trap moisture inside the historic wall. For similar reasons, if original wall materials are presently covered with a more recent siding, remove the outer layer and restore the original. When damaged, these materials also can be more difficult to repaint, repair or replace.



*Decorative wood siding should be preserved.*



*This metal siding covers original wood clapboards. Using synthetic material to cover historic materials is not allowed.*

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## For additional information:

- Grimmer, Anne E. , *Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.
- London, Mark, *Respectful Rehabilitation - Masonry - How to Care for Old and Historic Brick and Stone*. Washington, DC: The National Trust for Historic Preservation, 1988.
- Myers, John H. , revised by Gary L. Hume, *Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings - The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, 1984.
- Park, Sharon C., *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.
- Weeks, Kay D. and David W. Look, *Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, 1982.

## ***DESIGN STANDARDS FOR PRIMARY MATERIALS***

### *Treatment of Original Materials*

**2.1 Preserve the historic appearance of original materials.** Preservation includes proper maintenance of the material to prevent deterioration.

### *Covering materials*

**2.2 Covering original building materials with new materials is not allowed.**

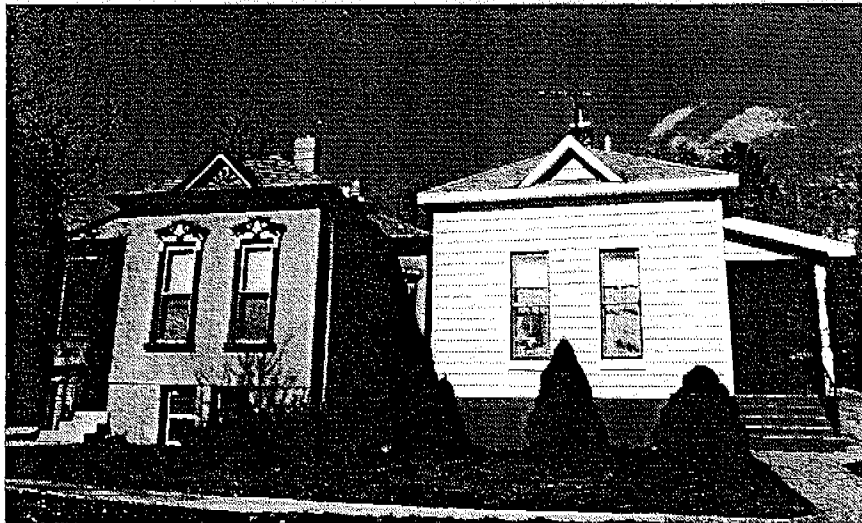
Covering original building materials with new materials is not allowed. Vinyl or aluminum siding is prohibited on historic buildings, as well as any other imitation siding material that may be designed to look like wood siding but that is fabricated from other materials.

**2.3 Consider removing later covering materials that have not achieved historic significance.**

Once the siding is removed, repair the original material. Removal of other materials, such as stucco, must be tested to assure that the original material will not be damaged. If masonry has a stucco finish, removing the covering may be difficult, since original brick finishes were sometimes chipped to provide a connection for the stucco application. If removing stucco is to be considered, first remove the material from a test patch to determine the condition of the underlying masonry.



*Covering original building materials with new materials is not allowed. This rock veneer, for example, obscures the original wood siding.*



*The house on the right is clad with siding that obscures the original material, which is similar to that of the house on the left. Such coverings are not allowed in historic districts.*

**DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...****Painting masonry****2.4 Avoid painting masonry, unless this is needed to provide a weather protective coating to soft brick.**

Painting brick changes the character of the building and may affect a sense of visual continuity among other masonry structures in the area. If brick is presently painted but was not painted historically, it may be removed if the procedure will not damage the original finish. Also consider repainting it rather than stripping the paint.

**Repair of materials****2.5 Repair deteriorated primary building materials.**

Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

**2.6 When repointing masonry, preserve original mortar characteristics, including its composition, profile, and color.**

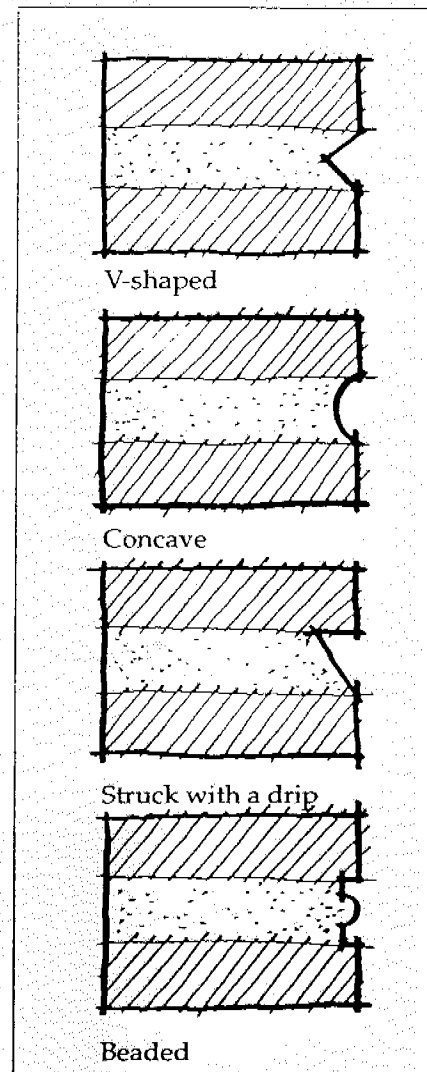
In some cases, matching the composition of the historic mortar mix may be essential to the preservation of the brick itself.

**2.7 Use the gentlest means possible to clean the surface of a structure.**

Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character. Harsh cleaning methods, such as sandblasting, damage the weather-protective glaze on brick and change its historic appearance. Such procedures are prohibited. If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed.

**Replacement materials****2.8 Match the original material in composition, scale and finish when replacing materials on primary surfaces.**

If the original material was wood clapboard, for example, then the replacement material should be wood. It should match the original in size, the amount of materials exposed, and in finish, traditionally a smooth finish, which was then painted. The amount of exposed lap should match. Replace only the amount required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.



*Typical masonry joint types: When repointing masonry, the original joint design should be preserved.*

***DESIGN STANDARDS FOR PRIMARY MATERIALS, continued...***

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**2.9 Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as a replacement for primary building materials.**

In some instances, substitute materials may be used for replacing architectural details but doing so is not encouraged. If it is necessary to use a new material, such as fiberglass for a replacement column, the style and detail should match that of the historic model. Primary building materials such as masonry, wood siding and asphalt shingles shall not be replaced with synthetic materials. Modular materials may not be used as replacement materials. Synthetic stucco, and panelized brick, for example, are inappropriate.

***Masonry replacement*****2.10 Match the size, proportions, finish, and color of the original masonry unit, if a portion of a historic masonry wall must be replaced.**





### 3.0 WINDOWS

#### Policy:

The character-defining features of historic windows and their distinct arrangement should be preserved. In addition, new windows should be in character with the historic building. This is especially important on primary facades.

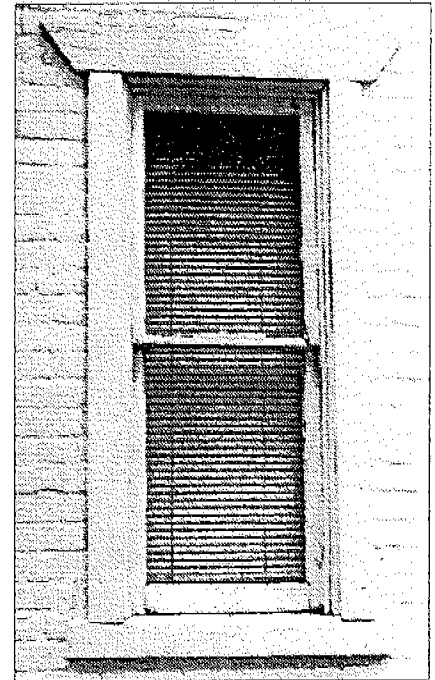
#### Background

Windows are some of the most important character-defining features of most historic structures. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window designs in fact help define many historic building styles. Windows often are inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that cast shadows that contribute to the character of the historic style. Because windows so significantly affect the character of a historic structure, the treatment of a historic window and the design of a new one are therefore very important considerations.

#### Window Features

The size, shape and proportions of a historic window are among its essential features. Many early residential windows in Salt Lake City were vertically-proportioned, for example. Another important feature is the number of "lights," or panes, into which a window is divided. Typical windows for many late nineteenth century cottages were of a "one-over-one" type, in which one large pane of glass was hung above another single pane. The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features. Most early windows were made of wood although some historic metal casement windows are found. In either case, the elements themselves had distinct dimensions, profiles and finishes.

The manner in which windows are combined or arranged on a building face also may be distinctly associated with a building style. For example, on some bungalows a large central pane of fixed glass was flanked by a pair of vertically-proportioned casement windows. This compound window frequently occurred on building fronts under broad porches. (See the discussion of individual building styles for additional information about specific window types.) All of these features are elements of historic window designs that should be preserved.

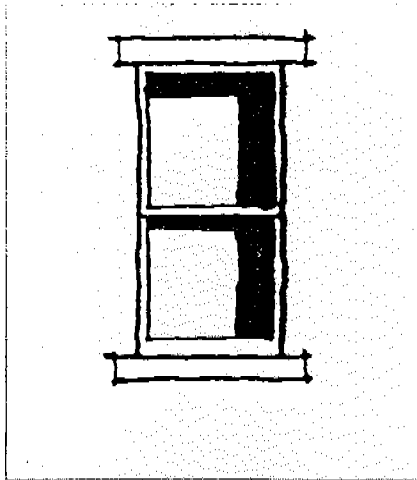


*Windows are some of the most important character-defining features of most historic structures.*



*Ornamental trim around historic windows should be preserved.*

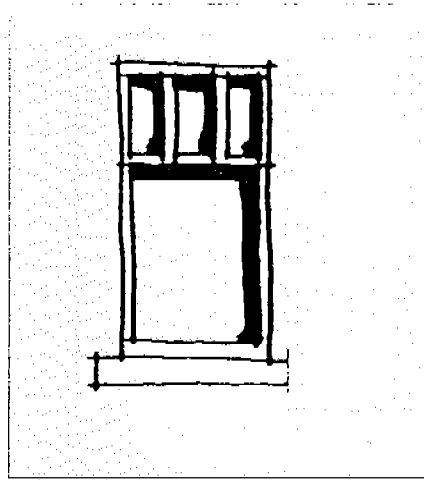
*Typical window types for historic buildings in Salt Lake City*



**Double-hung window**

Appropriate for:

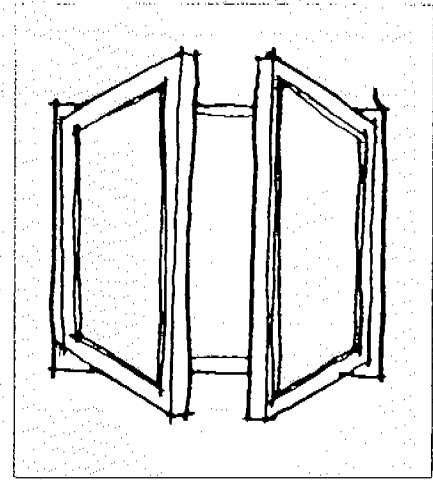
- All styles except Art Moderne or International Style



**Craftsman window**

Appropriate for:

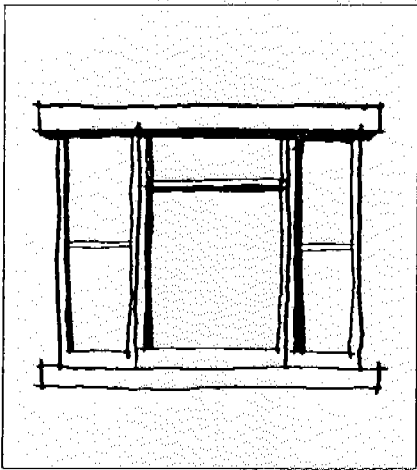
- Bungalow
- Prairie Style
- Foursquare



**Casement window**

Appropriate for:

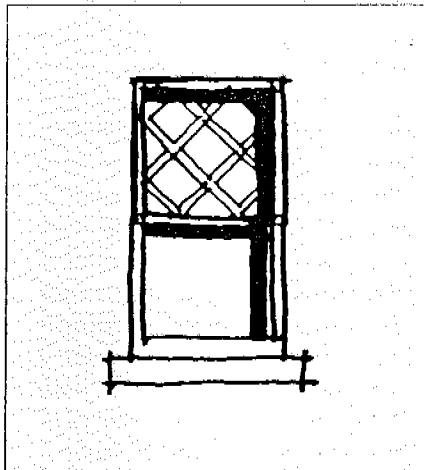
- Tudor Revival
- Prairie Style
- International Style (with steel muntins)
- Arts & Crafts
- Ranch



**Composite window**

Appropriate for:

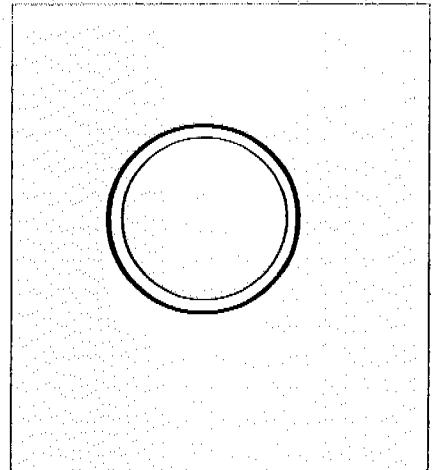
- Classical Revival (simpler than above)
- Bungalow
- All Victorian styles
- Dutch Colonial Revival
- Four Square



**Diamond pattern window**

Appropriate for:

- Tudor Revival
- Dutch Colonial Revival



**Geometric window**

Appropriate for:

- Queen Anne
- Italianate
- Second Empire
- Art Moderne

*WINDOWS, continued...***Window Types**

Windows types typically found in historic structures in Salt Lake City include:

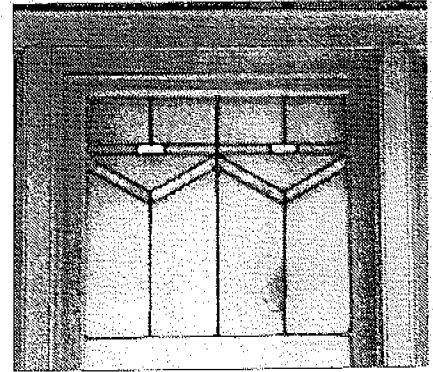
**Casement** - Hinged windows that swing open, typically to the outside

**Double hung** - Two sash elements, one above the other. Both upper and lower sash slide within tracks on the window jambs.

**Fixed** - The sash does not move.

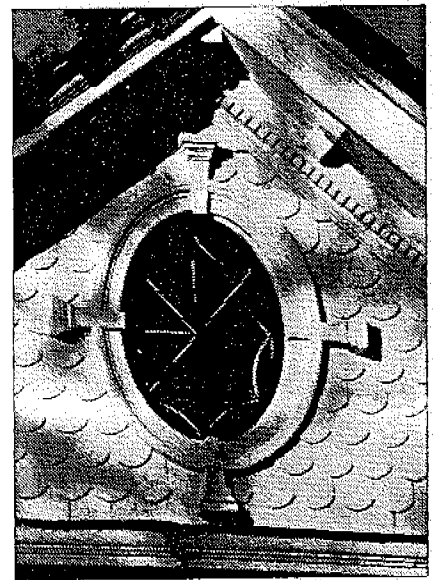
**Single hung** - Two sash elements, one above the other. Only the lower sash moves.

**Ornamental or specialty windows** - Unusual shapes, such as a circular window; or distinct glazing patterns, such as a diamond-shaped, multi-pane window, which may be associated with distinct building styles. These may be fixed or operable.

**Deterioration of Historic Windows**

Properly maintained, original windows will provide excellent service for centuries. Most problems that occur result from a lack of maintenance. The accumulation of layers of paint on wood sash may make operation difficult. Using proper painting techniques, such as removing upper paint layers and preparing a proper substrate, can solve this problem.

Water damage and the ultra violet degradation caused by sunlight also are major concerns. If surfaces fail to drain properly, water may be introduced. Condensation during winter months also can cause problems. Damage occurs when the painted layer is cracked or peeling. Decay results that may make operation of the window difficult and if left untreated can result in significant deterioration of window components. In most cases, windows are not susceptible to damage if a good coat of paint is maintained.

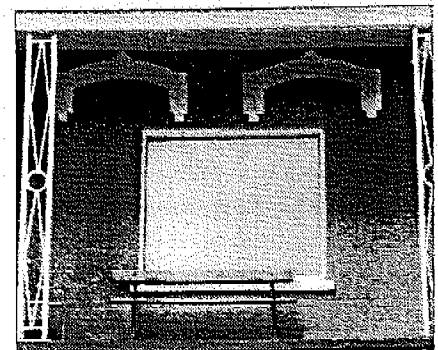


*Ornamental windows such as this oval window and the stained glass window above are character-defining features that often indicate the architectural style of a house.*

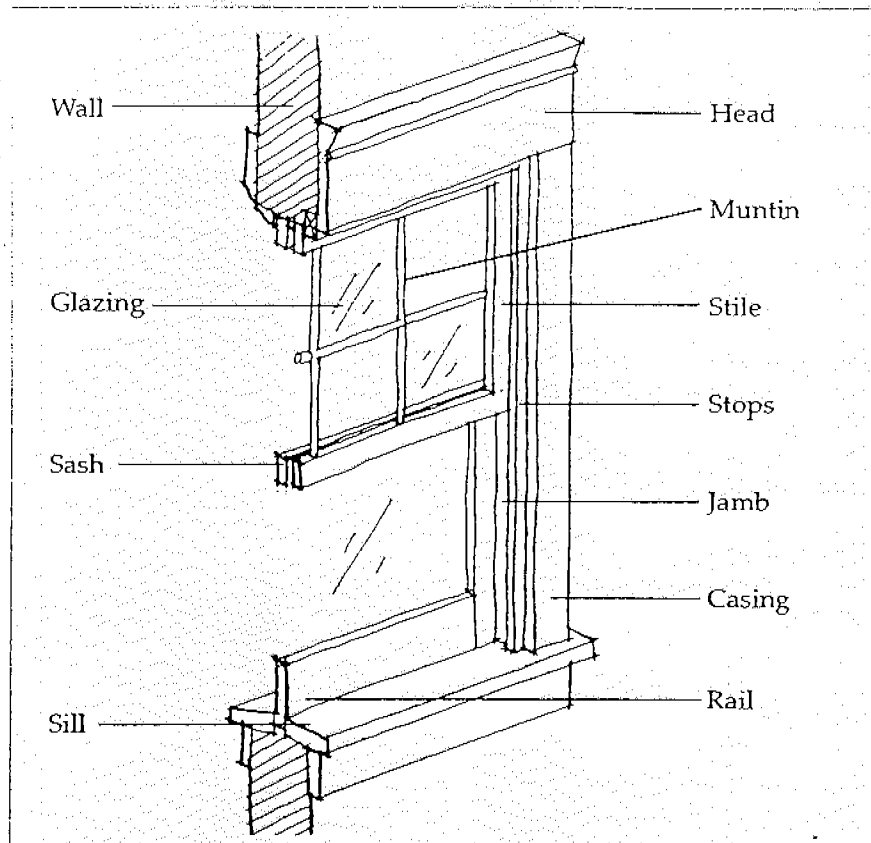
**Repair of Historic Windows**

Whenever possible, repair a historic window, rather than replace it. In most cases it is in fact easier, and more economical, to repair an existing window rather than to replace it, because the original materials contribute to the historic character of the building. Even when replaced with an exact duplicate window, a portion of the historic building fabric is lost and therefore such treatment should be avoided. When considering whether to repair or replace a historic window, consider the following:

First, determine the window's architectural significance. Is it a key character-defining element of the building? Typically, windows on the front of the building and on sides designed to be visible from the street, are key character-defining elements. A window in an obscure location, or on the rear of a structure may not be. Greater flexibility in the treatment or replacement of such secondary windows may be considered.



*Enclosing a historic window opening on a key character-defining facade, such as the upper center window in this photograph, destroys much of the home's historic character.*



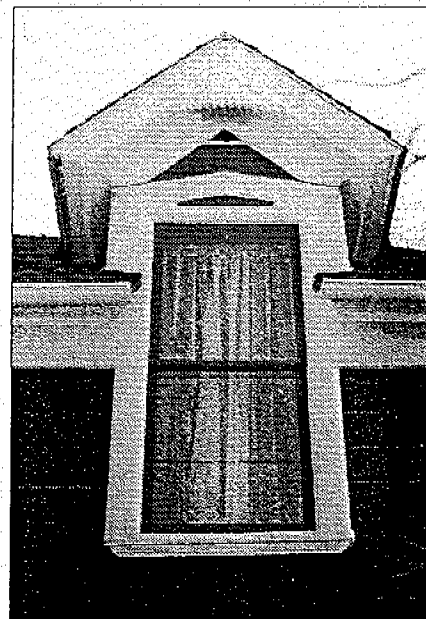
Double-hung window components

Second, inspect the window to determine its condition. Distinguish superficial signs of deterioration from actual failure of window components. Peeling paint and dried wood, for example, are serious problems, but often do not indicate that a window is beyond repair. What constitutes a deteriorated window? A rotted sill may dictate its replacement, but it does not indicate the need for an entire new window. Determining window condition must occur on a case-by-case basis, however as a general rule, a window merits preservation, with perhaps selective replacement of components, when more than 50 percent of the window components can be repaired.

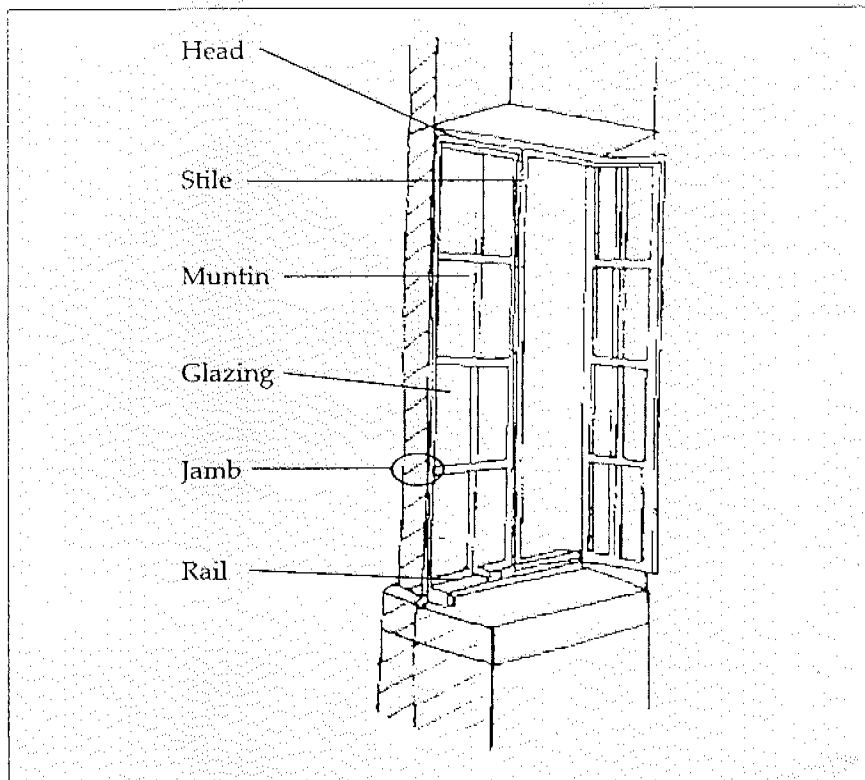
Third, determine the appropriate treatment for the window. Surfaces may require cleaning and patching. Some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case, rather than replacing the entire window. If the entire window must be replaced, the new one should match the original in appearance. (See "Replacement Windows" in following section.)

### Energy Conservation

In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older window may make a room uncomfortable and increase heating costs. In fact, most heat loss is associated with air leakage



*As a general rule, a window merits preservation, with perhaps selective replacement of elements, when more than 50 percent of the window components can be repaired.*

*WINDOWS, continued...**Casement window components*

though gaps in an older window that are the result of a lack of maintenance, rather than loss of energy through the single pane of glass found in historic windows. Glazing compound may be cracked or missing, allowing air to move around the glass. Sash members also may have shifted, leaving a gap for heat loss.

The most cost-effective energy conservation measures for most historic windows are to replace glazing compound, repair wood members and install weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm window. This may be applied to the interior or the exterior of the window. It should be designed to match the historic window divisions such that the exterior appearance of the original window is not obscured.

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## **Maintenance tips for windows:**

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

## WINDOWS, continued...

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### Replacement Windows

While replacing an entire window assembly is discouraged, it may be necessary in some cases. When a window is to be replaced, the new one should match the appearance of the original to the greatest extent possible. To do so, the size and proportion of window elements, including glass and sash components, should match the original. In most cases, the original profile, or outline of the sash components, should be the same as the original. At a minimum, the replacement components should match the original in dimension and profile and the original depth of the window opening should be maintained.

A frequent concern is the material of the replacement window. While wood was most often used historically, metal and vinyl clad windows are common on the market today and sometimes are suggested as replacement options by window suppliers. In general, using the same material as the original is preferred. If the historic window was wood, then using a wood replacement is the best approach.

However, it is possible to consider alternative materials in some special cases, if the resulting appearance will match that of the original, in terms of the finish of the material, its proportions and profile of sash members. For example, if a metal window is to be used as a substitute for a wood one, the sash components should be similar in size and design to those of the original. The substitute material also should have a demonstrated durability in similar applications in this climate.

Finally, when replacing a historic window, it is important to preserve the original casing when feasible. This trim element often conveys distinctive stylistic features associated with the historic building style and may be costly to reproduce. Many good window manufacturers today provide replacement windows that will fit exactly within historic window casings.



*When a window is to be replaced, the new one should match the appearance of the original to the greatest extent possible.*



*Replacement windows that do not match historic dimensions are inappropriate*

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## For additional information:

- Park, Sharon C. *Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.
- New York Landmarks Conservancy. *Repairing Old and Historic Windows: A Manual for Architects and Homeowners*. Washington, DC: National Trust for Historic Preservation, 1992.
- National Trust for Historic Preservation. *New Energy for Old Buildings*. Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1981.
- The Old House Journal*. "Anatomy of a Double-hung Window."

## DESIGN STANDARDS FOR WINDOWS

### *Treatment of existing windows*

#### **3.1 Preserve the functional and decorative features of a historic window.**

Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, and groupings of windows. Repair frames and sashes rather than replacing them whenever conditions permit.

#### **3.2 Preserve the position, number, and arrangement of historic windows in a building wall.**

Enclosing a historic window opening in a key character-defining facade is inappropriate, as is adding a new window opening. This is especially important on primary facades where the historic ratio of solid-to-void is a character-defining feature. Greater flexibility in installing new windows may be considered on rear walls.

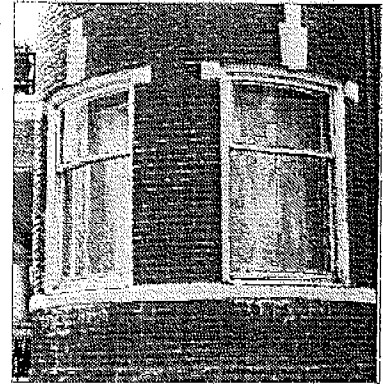
### *Replacement windows*

#### **3.3 Preserve the historic ratio of window openings to solid wall on a primary facade.**

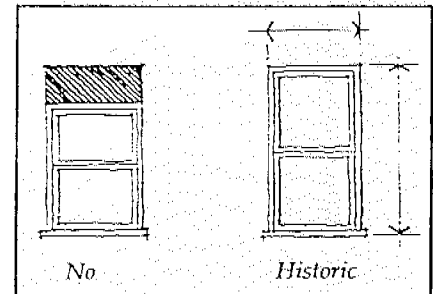
Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

#### **3.4 Preserve the size and proportion of a historic window opening.**

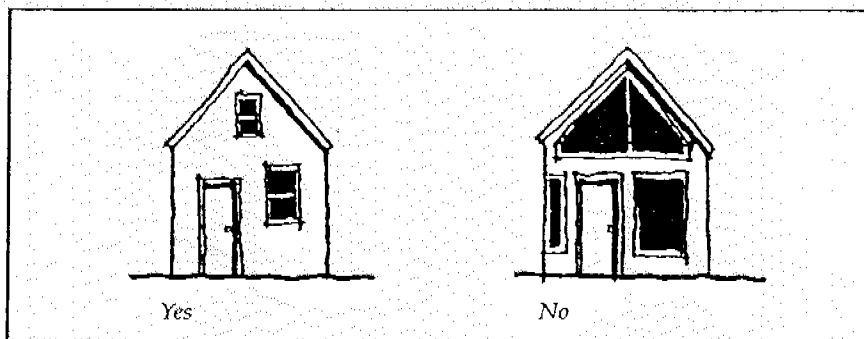
Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window are inappropriate measures.



*The curved sash in these windows are distinctive features that should be preserved.*



*A replacement window shall match the original in its design. This new window (on the left) is smaller than the historic opening and is inappropriate.*



*Preserve the historic ratio of window openings to solid wall on a primary facade.*

## DESIGN STANDARDS FOR WINDOWS, *continued...*

### 3.5 Match a replacement window to the original in its design.

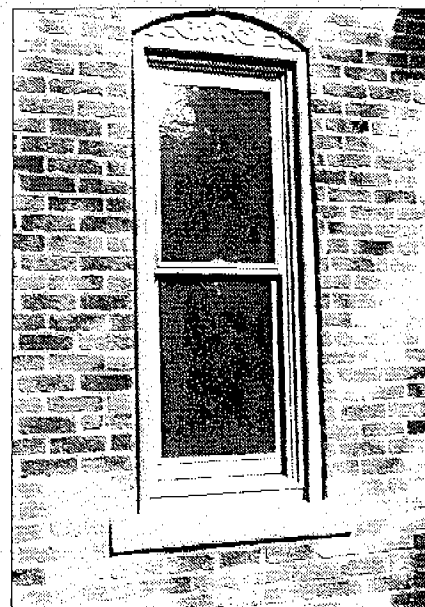
If the original is double-hung, then the replacement window should also be double-hung, or at a minimum appear to be so. Match the replacement also in the number and position of glass panes. Matching the original design is particularly important on key character-defining facades.

### 3.6 Match the profile of the sash and its components, as closely as possible to that of the original window.

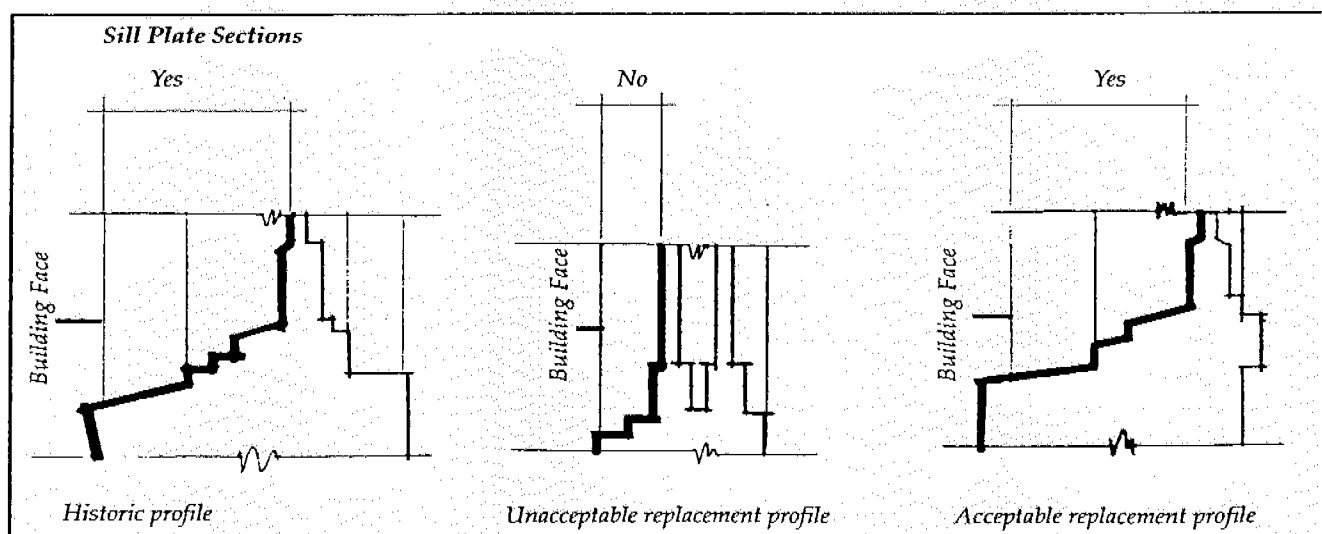
A historic wood window has a complex profile—within its casing, the sash steps back to the plane of the glazing (glass) in several increments (see illustrations of a head and jamb section on p. 72 and 73). These increments, which individually only measure in eighths or quarters of inches, are important details. They distinguish the actual window from the surrounding plane of the wall. The profiles of wood windows allow a double-hung window, for example, to bring a rich texture to the simplest structure. In general, it is best to replace wood windows with wood on contributing structures, especially on the primary facade. Non-wood materials, such as vinyl or aluminum, will be reviewed on a case-by-case basis, and the following will be considered: will the original casing be preserved? Will the glazing be substantially diminished? What finish is proposed? Most importantly, what is the profile of the proposed replacement window?

### 3.7 In a replacement window, use materials that appear similar to the original.

Using the same material as the original is preferred, especially on key character-defining facades. However, a substitute material may be considered in secondary locations if the appearance of the window components will match those of the original in dimension, profile and finish.



*Aluminum or vinyl materials can be used for replacement windows in some circumstances. The photo above illustrates the use of a vinyl clad window which was acceptable because the profile of the window and its original size were maintained and the original casing, lintel and sill were preserved. Furthermore, the replacement window coordinates with the color scheme of the house and is located on the side of the house.*



*When replacing a historic window, match the profile of the sash and its components, as closely as possible to that of the original window.*



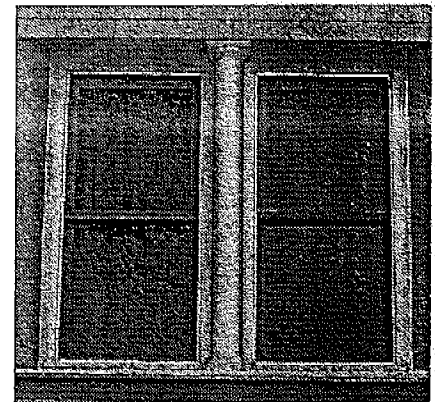
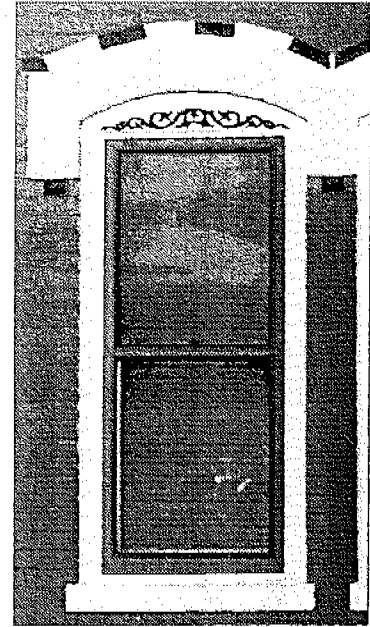
## DESIGN STANDARDS FOR WINDOWS, *continued...*

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### *Energy Conservation*

#### **3.8 Use a storm window to enhance energy conservation rather than replace a historic window.**

Install a storm window on the interior where feasible. This will allow the character of the original window to be seen from the public way. If a storm window is to be installed on the exterior, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window. It should fit tightly within the window opening without the need for subframes or panning around the perimeter. Match the color of the storm window sash with the color of the window frame; do not use an anodized or a milled (a silvery metallic) finish. Finally, set the sash of the storm window back from the plane of the wall surface as far as possible.



*If a storm window is to be installed on the exterior, match the sash design of the original window (as the ones above do).*



## 4.0 DOORS

### Policy:

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

### Background

Doors, which are often important character-defining features of historic structures, give scale to buildings and provide visual interest to the composition of individual building facades. Some doors are associated with specific architectural styles. For example, glass paneled doors with stained glass are used in a variety of period designs. Many historic doors are noted for their materials, placement and finishes. Because an inappropriate door can severely affect the character of a historic house, one should be careful to avoid radical alteration to an old door and to choose a new door that is appropriate to the design of the house.

### Door Features

Important features include the door and its frame, the sill, head, jamb and any flanking windows or transoms.

### Door Types

Door types found on historic structures in Salt Lake City include:

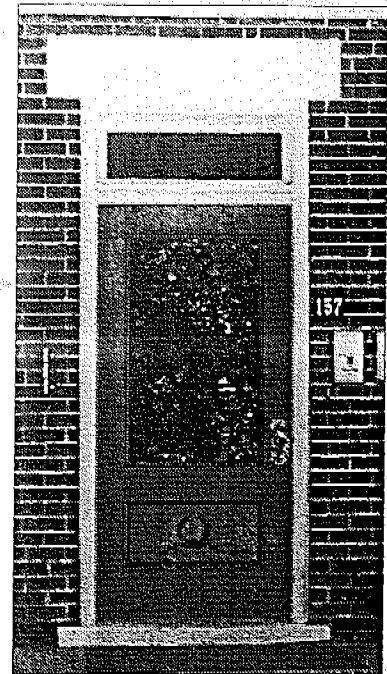
**Doorway with transom and sidelights**--Typically a wooden door flanked by sidelights and topped with a rectangular transom.

**Double doors**--Comprised of two slender doors that swing out; these doors usually have sashes.

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

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

**Paneled door**--Wooden door with raised panels

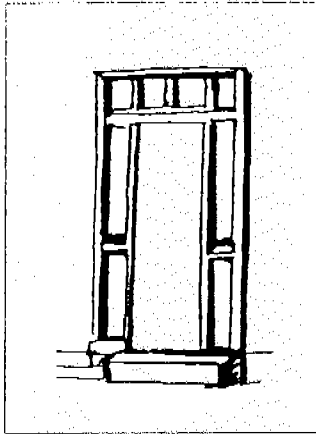


*Ornamental trim on historic doors should be preserved.*

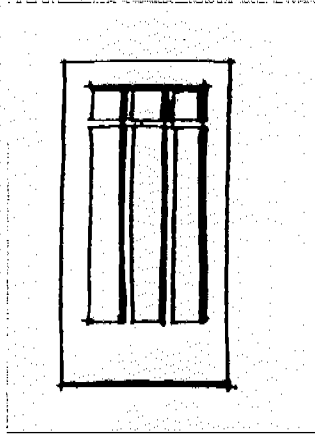
*Typical door types for historic buildings in Salt Lake City*

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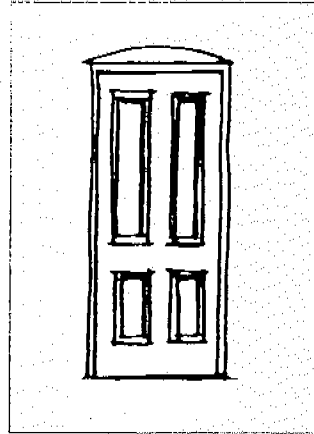
**APPROPRIATE FRONT DOORS**



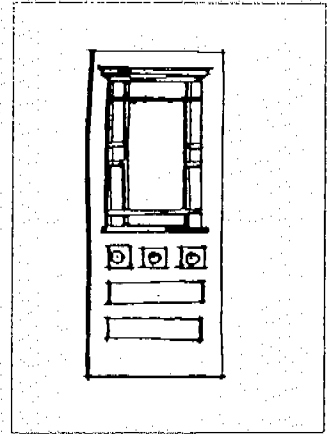
**Door with transom/  
sidelight**



**Craftsman door**

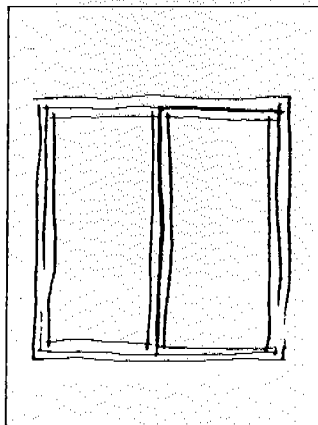


**Paneled door**

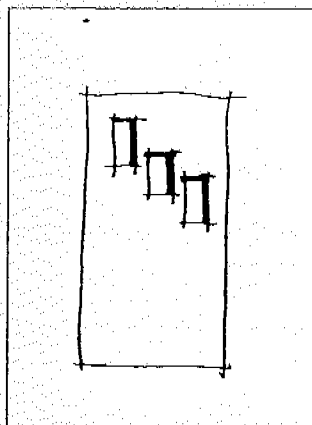


**Glass paneled door**

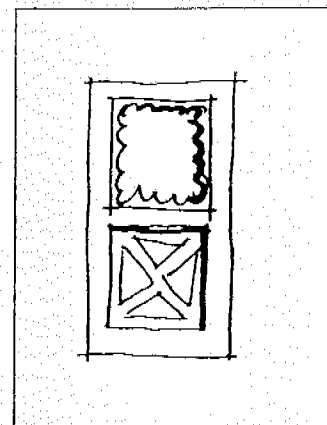
**INAPPROPRIATE FRONT DOORS**



**Sliding aluminum  
patio door**



**Flush face door with  
small lights**



**Imitation "Dutch" door**

*DOORS, continued...***Maintenance Issues of Historic Doors**

Because a historic door is typically constructed of a thick plank of wood and is often sheltered by a porch, it tends to be long-lasting. However, most problems that occur result from a lack of maintenance and from swelling and warping due to climatic changes. A door also may be worn and sagging as a result of weathering and constant use. As a result, some historic doors do not properly fit their openings and allow moisture and air into the house.

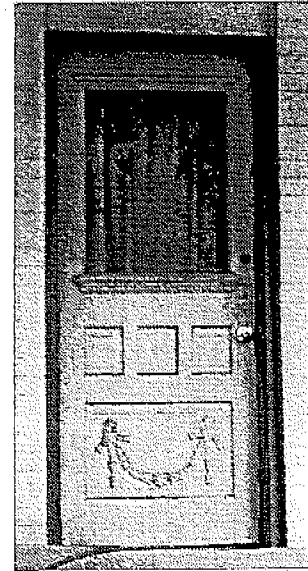
Water damage and the assault of sunlight are major concerns. Condensation during winter months also can cause problems with glass panels and sashes on doors. Damage occurs when the painted or finished layer is cracked or peeling. Decay may make operation of the door difficult and, if left untreated,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

**Repair of Historic Doors**

In many cases a historic door merely needs to be rehung. This treatment is preferred rather than replacing the door altogether. Often repairing a historic door is necessary, in which case, repairing it rather than replacing it is suggested. In most cases it is in fact easier, and more economical, to repair an existing door rather than to replace it. This is preferred by the HLC because the original materials contribute to the historic character of the building. Even when replaced with an exact duplicate door, a portion of the historic building fabric is lost. Such treatment should be avoided. When deciding whether to repair or replace a historic door, consider the following:

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

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



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

## *DOORS, continued...*

Third, determine the appropriate treatment for the door. In many cases the door may not fit the door jamb or threshold as it should. In this case the hinges and the threshold of the door should be tightened or refit to allow smooth opening and closing of the door. Shaving or undercutting the door to fit the door frame is not recommended as a solution.

Surfaces may require cleaning and patching. Some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case, rather than replacing the entire door. If the entire door must be replaced, the new one should match the original in its general appearance and should be in character with the building style. When rehabilitating a historic door it is important to maintain original doors, jambs, transoms, window panes and hardware where feasible.

### **Energy Conservation**

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

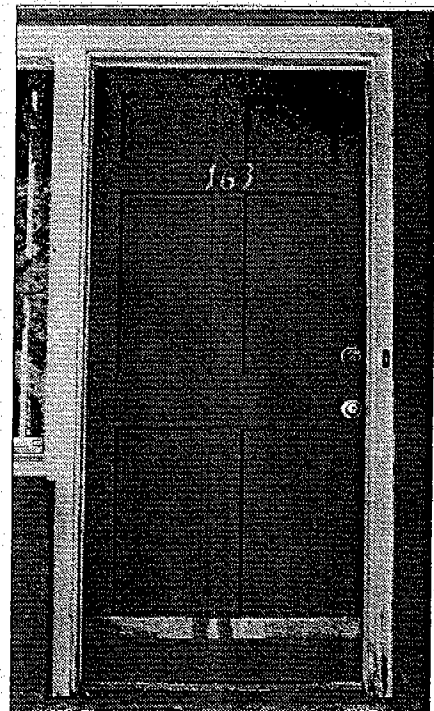
The most cost-effective energy conservation measures for a typical historic door is to install weather stripping along the door frame, to fit the door to the jamb and threshold and to caulk any window panes. These measures will dramatically reduce heat loss while preserving historic features.

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

### **Replacement Doors**

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

A frequent concern is the material of the replacement door. In general, using the same material as the original is preferred. If the historic door was wood, then using a wood replacement is the best approach. A metal door, if seen from the street, will detract from the character of the historic house and generally is not allowed.



*When a door is to be replaced, the new one should match the appearance of the original.*

## DESIGN STANDARDS FOR DOORS

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

### 4.1 Preserve the functional, proportional and decorative features of a primary entrance.

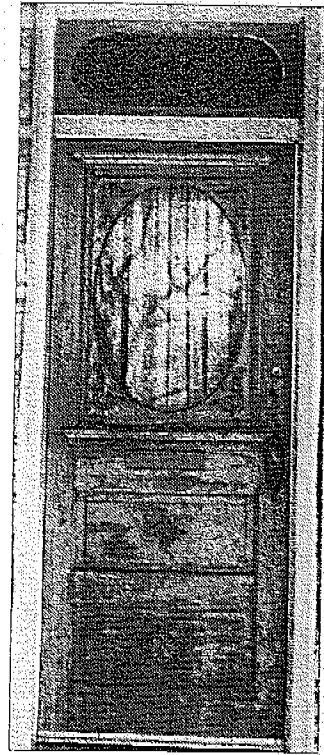
Maintain features important to the character of a historic doorway. These may include: the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights. Avoid changing the position and function of original front doors and primary entrances. If necessary, use replacement doors with designs and finishes similar to historic doors.

### 4.2 When a historic door is damaged, repair it and maintain its general historic appearance.

### 4.3 When replacing a door, use materials that appear similar to that of the original.

A metal door, if seen from the street, is inappropriate where the original was wood.

### 4.4 When replacing a door, use a design that has an appearance similar to the original door or a door associated with the style of the house.



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





## 5.0 PORCHES

### Policy:

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



*A porch often connects a house to its context by orienting the entrance to the street.*

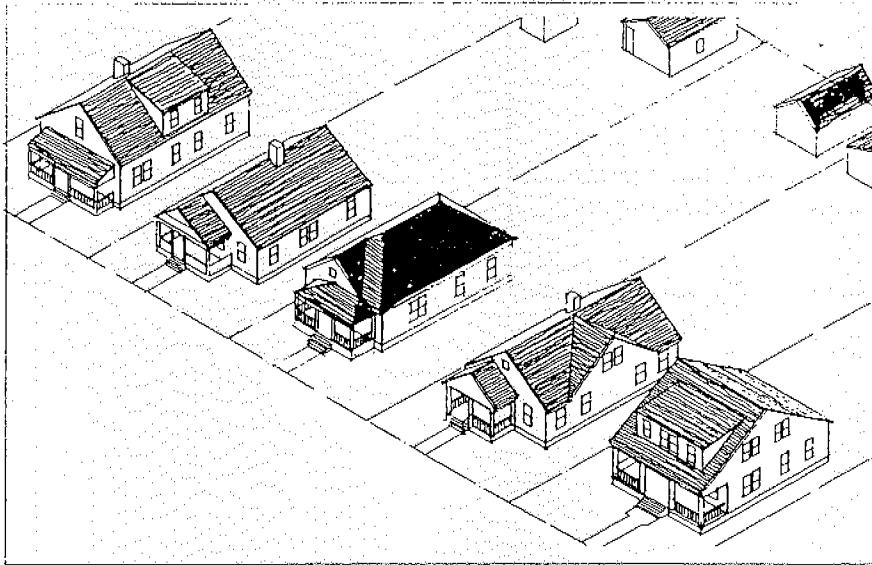
### Background

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

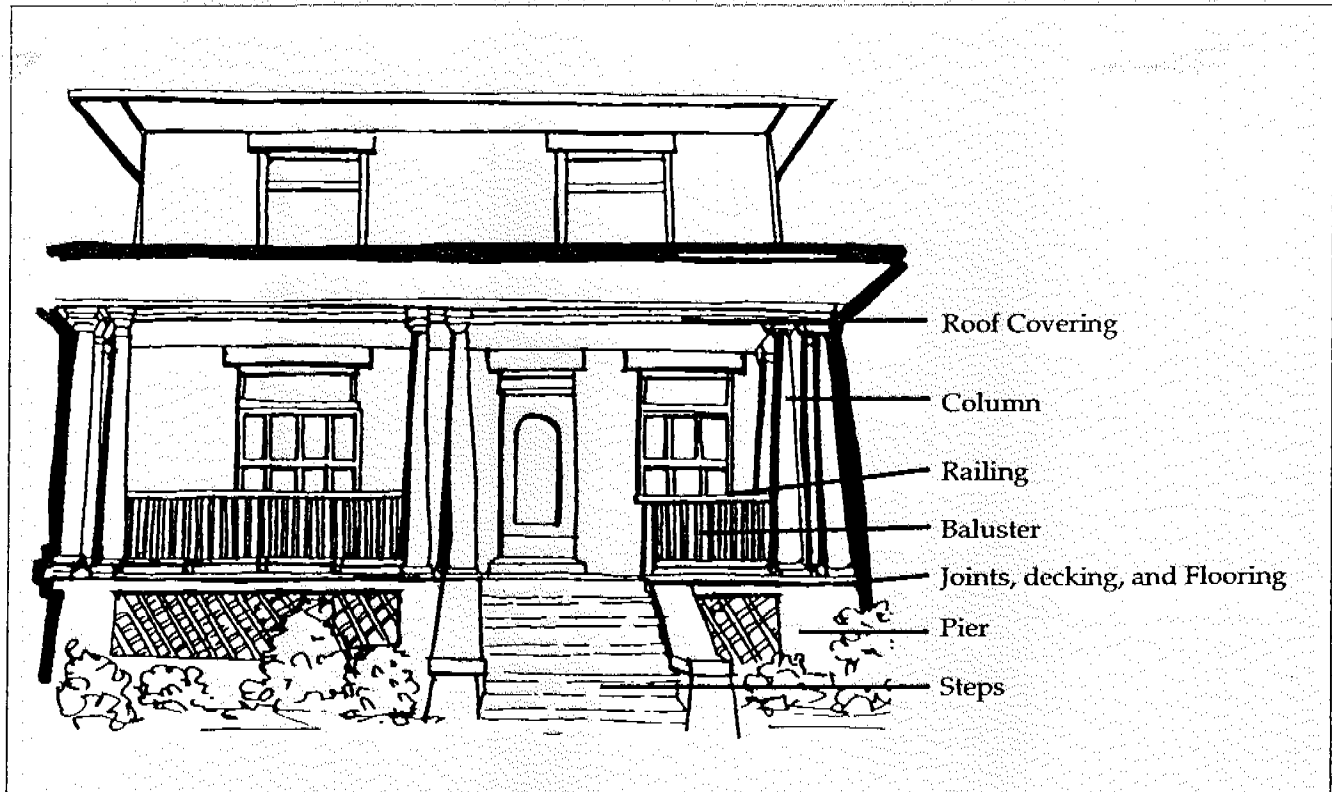


*Historically porches were popular features in residential design. From the period of the Classical Revival of the nineteenth century to the Craftsman and Period Revivals of the early and middle twentieth century, architects have integrated porches into their buildings.*

### *Porches on historic buildings in Salt Lake City*



*Porches have various functions: they orient buildings to the street, tie houses to their larger contexts and are often catalysts for personal interaction.*



*Typical porch components.*

*PORCHES, continued...*

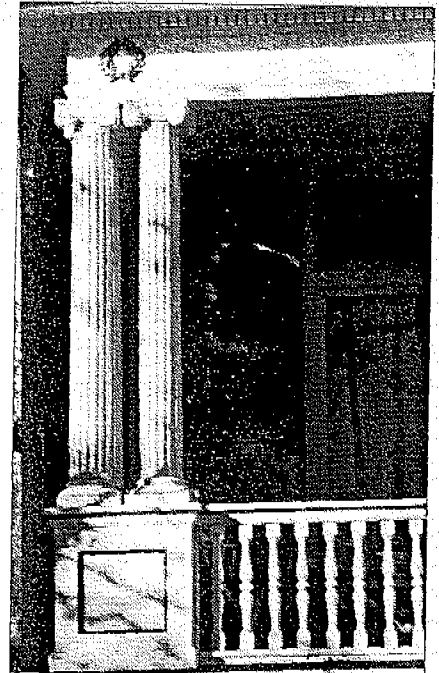
Many architectural styles and building types, such as the Victorian era style and the Craftsman style, developed with the porch as a prime feature of the front facade. Some porches even convey the design expression of the house, such as the Prairie style porch, which often echoes the horizontal orientation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

### Porch Features

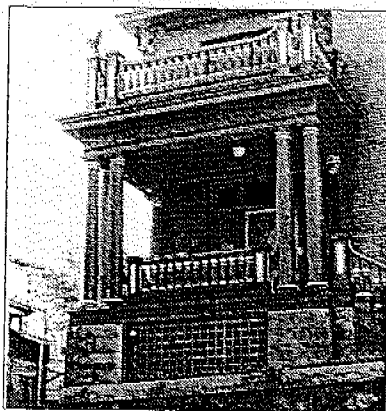
Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. Porches may be simple one or two story structures. A porch may project or wrap and have elaborate details and finishes. Although they vary in character, most porches have a few elements in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

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

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



*Paired fluted columns support an architrave with dentil molding on this porch. These are distinct features that should be preserved.*



*This classical detail porch includes paired Doric columns.*



*Supports for bungalow porches often have a sloped or "battered" design, which is a key feature.*



*Square posts are distinct features of this inset, full-width porch.*

## *PORCHES, continued...*

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### Porch Deterioration

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

### Porch Alterations

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

### Repair of Porches

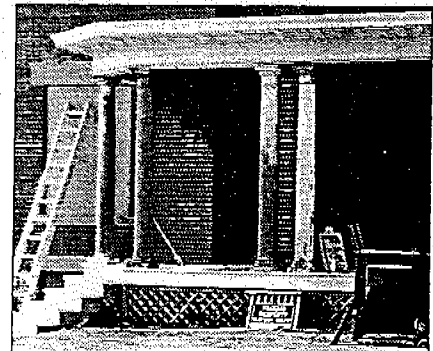
After discovering structural or cosmetic problems with a porch, one should begin to formulate a strategy for its treatment. The most sensitive strategy is to repair the porch. This treatment is preferred, rather than replacing the porch altogether. In most cases it is in fact easier, and more economical,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



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



*This porch has been altered. As a result, the historic character is compromised.*

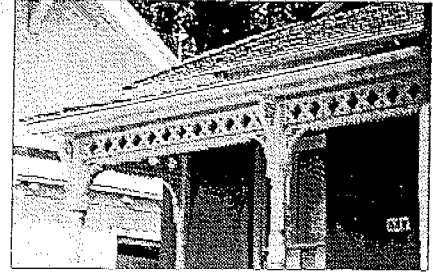


*Repairing rather than replacing porch elements is the preferred approach.*

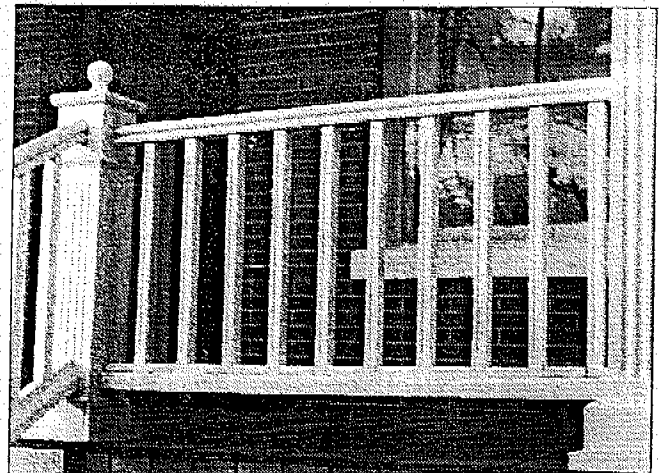
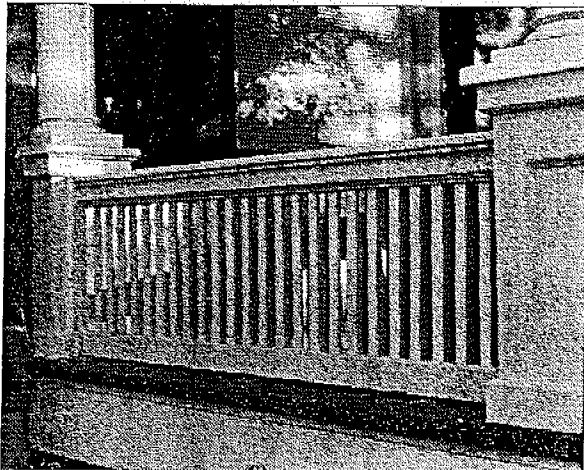
*PORCHES, continued...***Replacing a Porch**

While replacing an entire porch is discouraged, it may be necessary in some cases. When a porch is to be replaced, the first step is to investigate the status of the current porch to determine its history, as well as to ascertain which features, if any, are original. The second step is to research the history of the house to determine the appearance and materials of the original porch. In doing so, one should search for: 1) written documentation of the original porch in the form of historic photographs, sketches and/or house plans; 2) physical evidence of the original porch, including "ghost lines" on walls that indicate the outline of the porch and/or holes on the exterior wall that indicate where the porch may have been attached to the front facade; 3) examples of other houses of the same period and style that may provide clues about the design and location of the original porch.

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



*Wood detailing on porches, such as this jigsaw ornamentation should be preserved.*



*It is not necessary to strictly replicate the details of the porch on most "contributing" buildings; however, it is important that new details be compatible with the design of the porch and the style of the house. The replacement railing on the left is in scale with that seen historically, whereas the balusters are spaced too widely in the one on the right.*

*PORCHES, continued...*

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**The Back Porch**

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

---

**Maintenance tips for porches:**

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

## DESIGN STANDARDS FOR PORCHES

### 5.1 Preserve an original porch when feasible.

Replace missing posts and railings when necessary. Match the original proportions and spacing of balusters when replacing missing ones. Unless used historically, wrought iron, especially the "licorice stick" style that emerged in the 1950s and 1960s, is not allowed.

### 5.2 Avoid removing or covering historic materials and details on a porch.

Removing an original balustrade, for example, is inappropriate.

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

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



*The replacement post on the right is out of character with this house style.*



*The porch to the left has experienced inappropriate alteration; metal posts have replaced original wood piers. In the case that adequate documentation is not available for reconstruction, consulting houses of similar character and age, such as the one to the right, is acceptable.*

*DESIGN STANDARDS FOR PORCHES, continued...*

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**5.4 Do not permanently enclose a historic front porch.**

Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is not allowed.



*Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is not allowed. (Note that the porch on the left has been enclosed, altering its historic character, which was similar to that of the house to the right.)*

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**For additional information:**

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



## 6.0 ARCHITECTURAL DETAILS

### Policy:

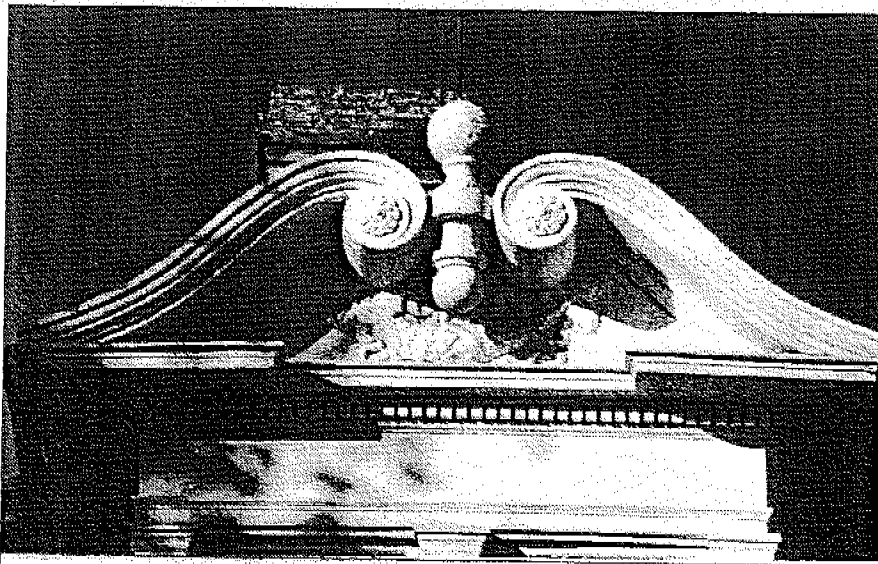
Architectural details help establish a historic building's distinct visual character; thus, they should be preserved whenever feasible. If architectural details are damaged beyond repair, their replacement, matching the original detailing, is recommended.

### Background

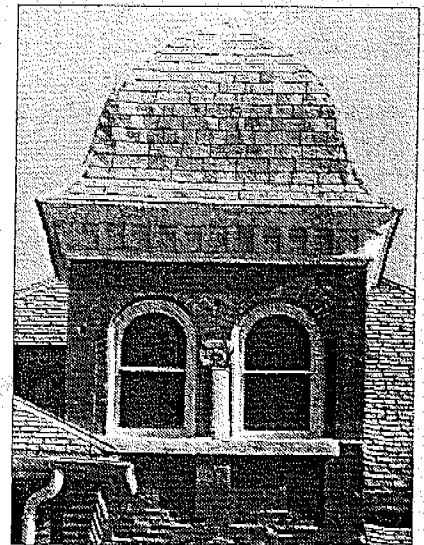
Architectural details play several roles in defining the character of a historic structure; they add visual interest, define certain building styles and types, and often showcase superior craftsmanship and architectural design. Features such as window hoods, brackets and columns exhibit materials and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

### Treatment of Architectural Features

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



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



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

## ARCHITECTURAL DETAILS, *continued...*

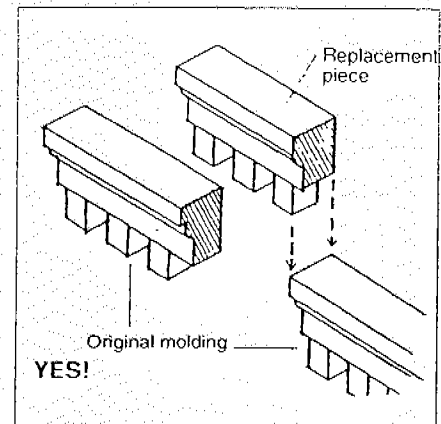
### *Replacement materials*

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

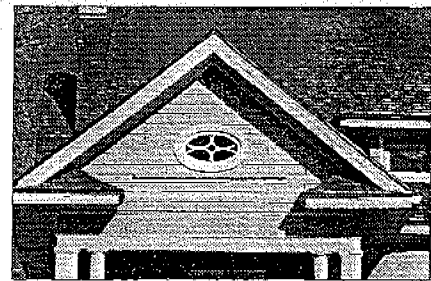
In the past, substitute materials were employed as cheaper, quicker methods of producing architectural features. For example, in the late nineteenth century cast metal window hoods replaced those previously constructed of wood or stone. Many of these historic "substitutes" are now referred to as traditional materials. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable substitutes. In *Preservation Brief 16* titled *The Use of Substitute Material*, the National Park Service comments that "some preservationists advocate that substitute materials should be avoided in all but limited cases. The fact is, however, that substitute materials are being used more frequently than ever. They can be cost-effective, can permit the accurate visual duplication of historic materials, and last a reasonable time."

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

Another factor which may determine the appropriateness of using substitute materials for architectural details depends on their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. In this case, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged. Conversely, the use of fiberglass to reproduce a cornice on a second story may be successful.



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



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

## **STANDARDS FOR ARCHITECTURAL DETAILS**

### **6.1 Protect and maintain significant stylistic elements.**

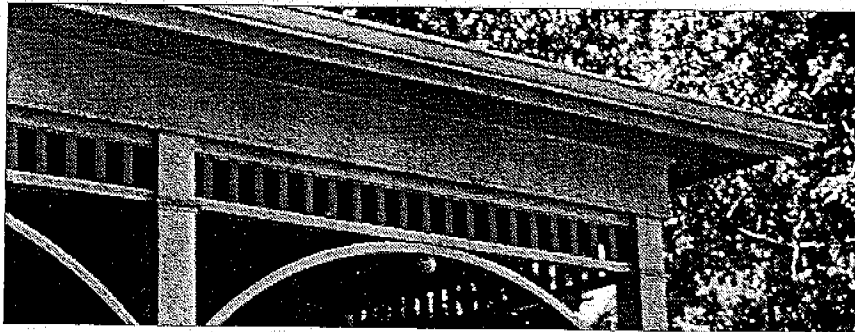
Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Protection includes maintenance through rust removal, caulking, limited paint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

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

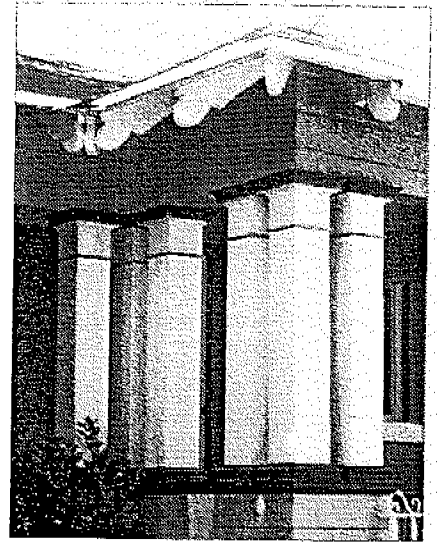
The design should be substantiated by physical or pictorial evidence. One of the best sources for historic photographs is Salt Lake County Records Management, which maintains early tax photographs for thousands of buildings. In historic districts, intact structures of similar age may offer clues about the appearance of specific architectural details or features. Speculative reconstruction is not appropriate for individual landmarks, as these structures have achieved significance because of their historical and architectural integrity. This integrity may be jeopardized by speculative reconstruction. Replacement details should match the original in scale, proportion, finish and appearance.

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

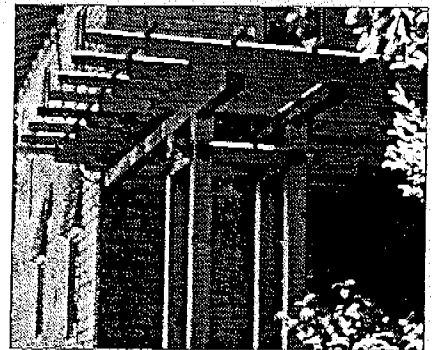
The new element should relate to comparable features in general size, shape, scale and finish. Such a replacement should be identifiable as being new. Use materials similar to those that were used historically, if feasible.



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



*Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity.*



*Protect and maintain significant stylistic elements.*



## 7.0 ROOFS

**Policy:**

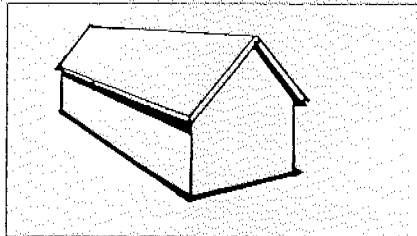
The character of a historical roof should be preserved, including its form and materials whenever feasible.

### Background

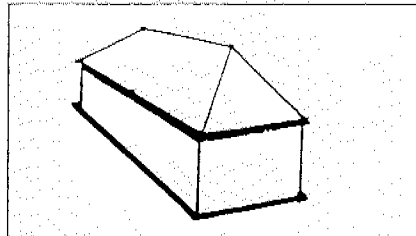
The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms also contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features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

Although the function of a roof is to protect a house from the elements, it also contributes to the overall character of the building. Historically the roof shape was dictated by climatic considerations, which determined roof forms and pitch. Salt Lake City has seen the construction of various roof forms:

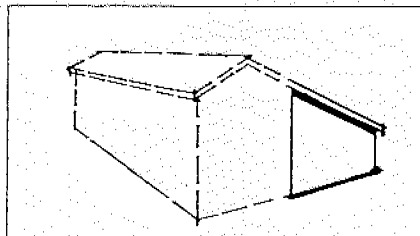
### TYPICAL ROOF TYPES



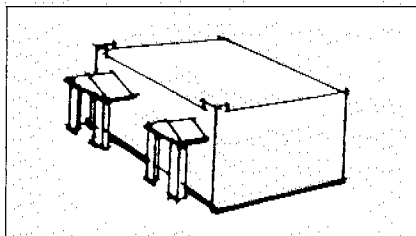
**Gabled roof**



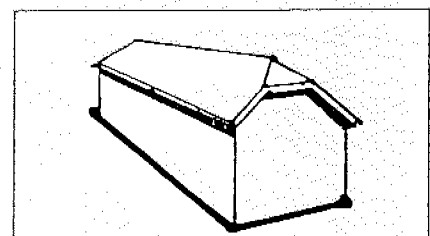
**Hipped roof**



**Shed roof**



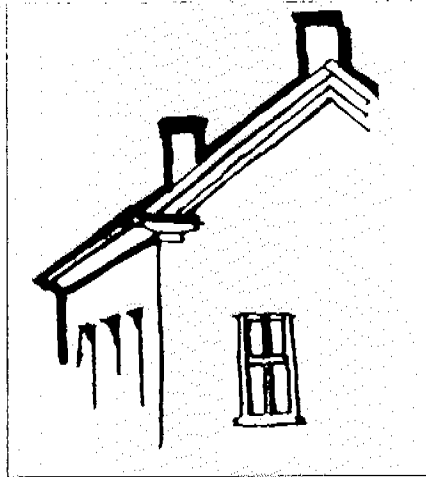
**Flat roof**



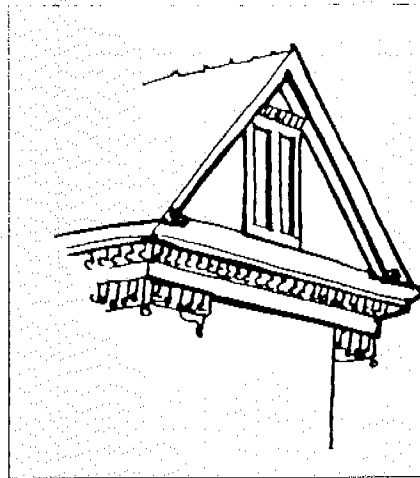
**Clipped Gable**

*Appropriate Eaves Depths on Various Architectural Styles*

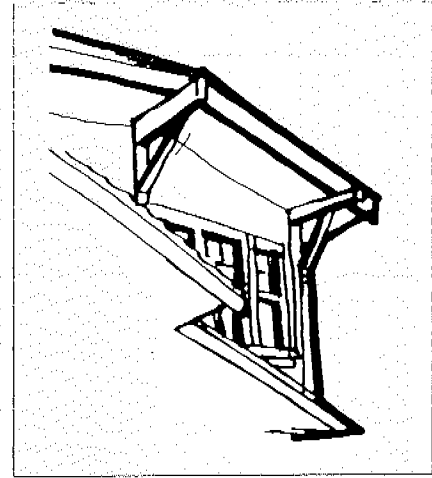
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Vernacular building



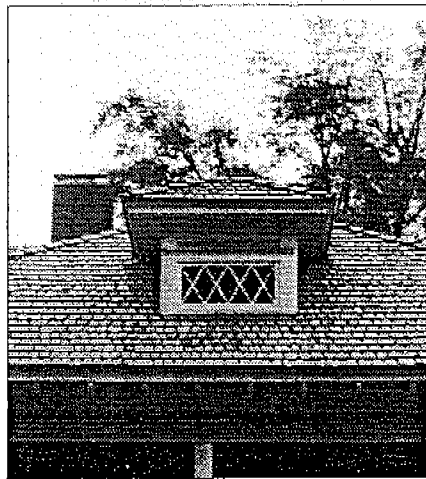
Queen Anne Style



Bungalow

*Appropriate roofing materials*

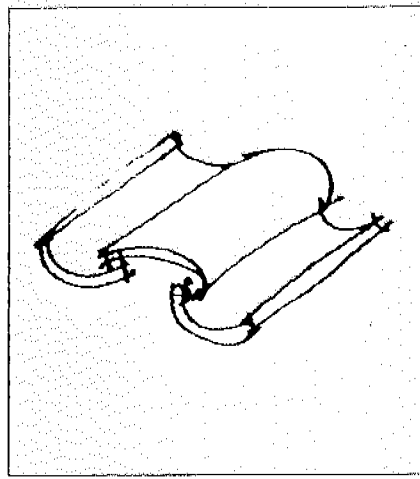
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Wood shingles

Appropriate for:

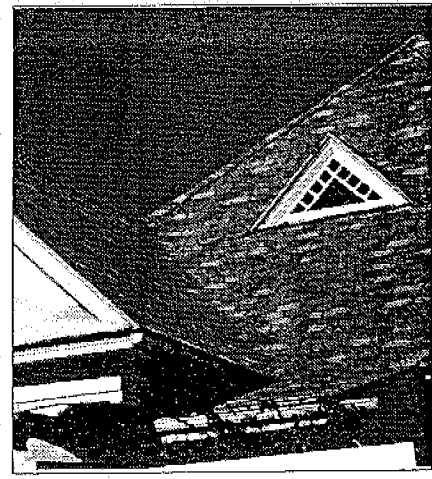
- All styles except Ranch Style



Bar-Tiles

Appropriate for:

- Spanish Colonial Revival buildings



Asphalt shingles

Appropriate for:

- All styles

*ROOFS, continued...***Roof Deterioration**

The roof is the structure's main defense against the elements. However, all components of the roofing system are vulnerable to leaking and damage. When the roof begins to experience failure, many other parts of the house may also be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry
- Loose flashing around chimneys and ridges
- Loose or missing roof shingles
- Cracks in roof membranes caused by settling rafters
- Water backup from plugged gutters or moss accumulation on shingles

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

**Repairing a Historic Roof***Roof form*

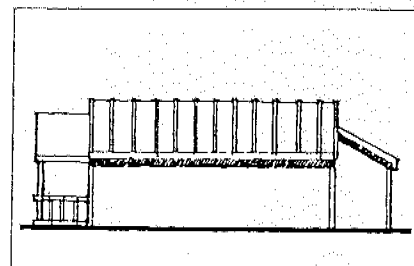
In repairing or altering a historic roof it is important to preserve its historic character. For instance, one should not alter the pitch of the historic roof, the perceived line of the roof from the street, or the orientation of the roof to the street. The historic depth of overhang of the eaves, which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

*Roof materials*

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

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

Unless the existence of a former metal roof can be demonstrated, either by existing material or through historic documentation such as photographs, the use of metal shingle roofs on contributing structures is not allowed because of their texture, application and reflectivity.



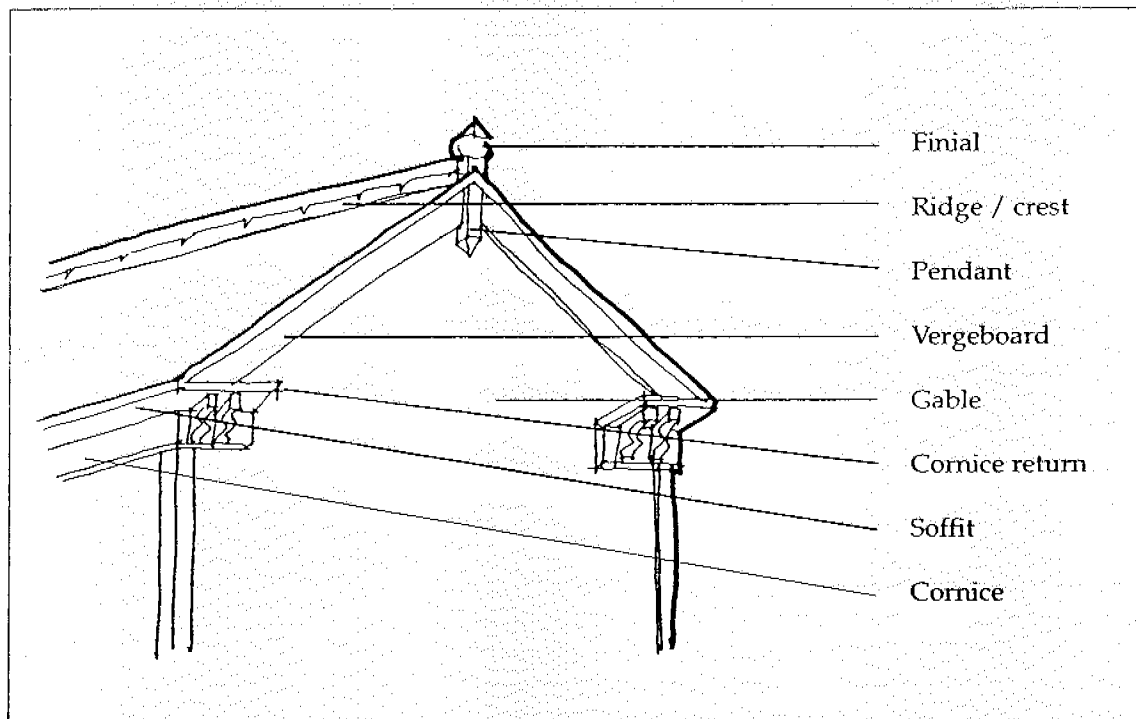
*Metal roofing, such as standing seam metal, is not appropriate.*

**ROOFS, continued...**

**Gutters and Downspouts**

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

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



*Roof Parts*

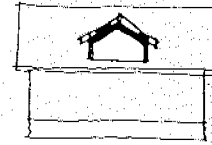


**ROOFS, continued...****Roofs on Additions*****Roof top, side or rear additions***

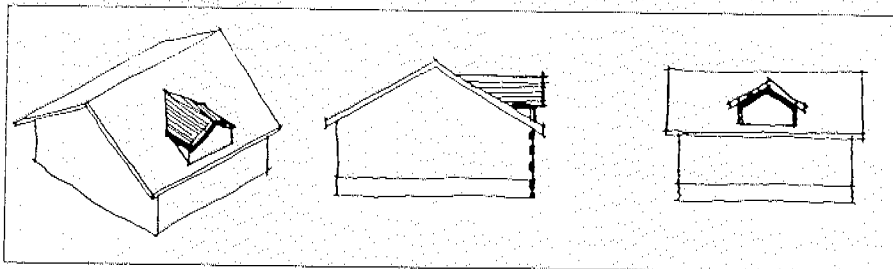
The roof form of an addition should be compatible with the roof form of the primary structure, in terms of its pitch and orientation. In planning a roof top addition, one should avoid altering the angle of the roof and instead should maintain the perceived historic roof line, as seen from the street.

***Dormers***

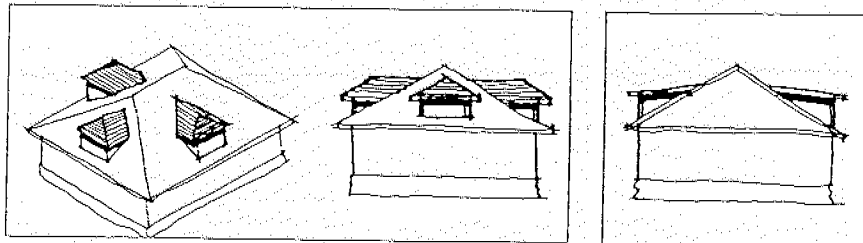
Historically a dormer was sometimes added to create more head room in attic spaces: it typically had a vertical emphasis and was usually placed as a single or in a pair on a roof. A dormer did not dominate a roof form, as it was subordinate in scale to the primary roof. Thus, a new dormer should always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

*Gable roof:**Hip roof:*

*Place a new dormer such that the roof line is preserved, as in the sketches above.*

**Gabled dormer**

Appropriate for:  
Most architectural styles

**Hip dormer**

Appropriate for:  
Most architectural styles

**Shed dormer**

Appropriate for:  
Bungalows

## **STANDARDS FOR ROOFS**

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### **7.1 Preserve the original roof form.**

Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street. Also retain and repair roof detailing.

### **7.2 Preserve original roof materials where feasible.**

Avoid removing historic roofing material that is in good condition. Where replacement is necessary, use materials that are similar to the original in both style as well as physical qualities. Use a color that is similar to that seen historically. Specialty materials such as tile or slate should be replaced with matching material whenever feasible.

### **7.3 Preserve the original historic eave depth.**

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

### **7.4 Minimize the visual impact of skylights and other rooftop devices.**

The addition of features such as skylights or solar panels should not be installed in a manner such that they will interrupt the plane of the historic roof. They should be lower than the ridgeline, when possible. Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight on a front roof plane is inappropriate.

### **7.5 When planning a roof-top addition, preserve the overall appearance of the original roof.**

An addition should not interrupt the original ridgeline when possible. See also the Standards for Additions beginning on page 105.

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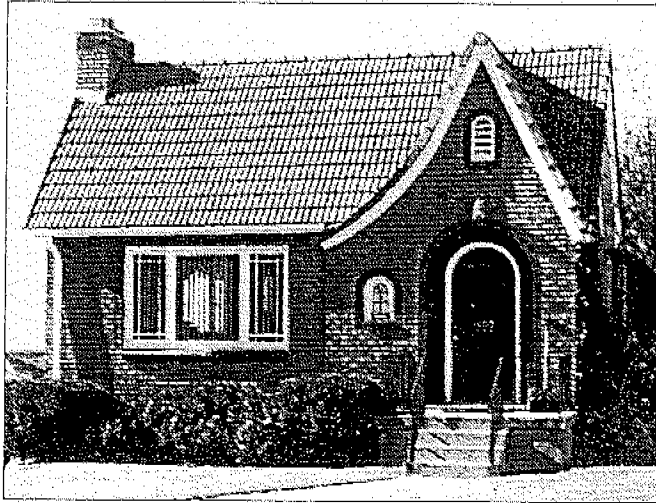
## **Maintenance tips for roofs:**

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

## STANDARDS FOR ROOFS, *continued...*

### 7.6 Avoid using conjectural materials or features on a roof.

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



*This bar-tile replacement roof would be more appropriate for a Spanish Colonial Revival style building. In the case of a Tudor Revival structure as shown above, the bar-tile roof is overpowering and is inconsistent with roof materials historically used for this style.*

### For additional information:

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

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

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

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



## 8.0 ADDITIONS

### Policy:

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

### Background

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

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

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

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

### Existing Additions

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

In contrast, more recent additions usually have no historic significance. Some later additions in fact detract from the character of the building, and may obscure significant features, particularly enclosed porches. Removing such noncontributing additions should be considered.



*Many historic buildings have experienced additions over time. Some early additions may have taken on historic significance. One constructed in a manner that was compatible with the original building and that is associated with the period of historic significance may merit preservation in its own right.*

## ADDITIONS, continued...

### Basic Principles for New Additions

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

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

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

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

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

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



*Appropriate: If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking element, as this one is.*

### **For additional information:**

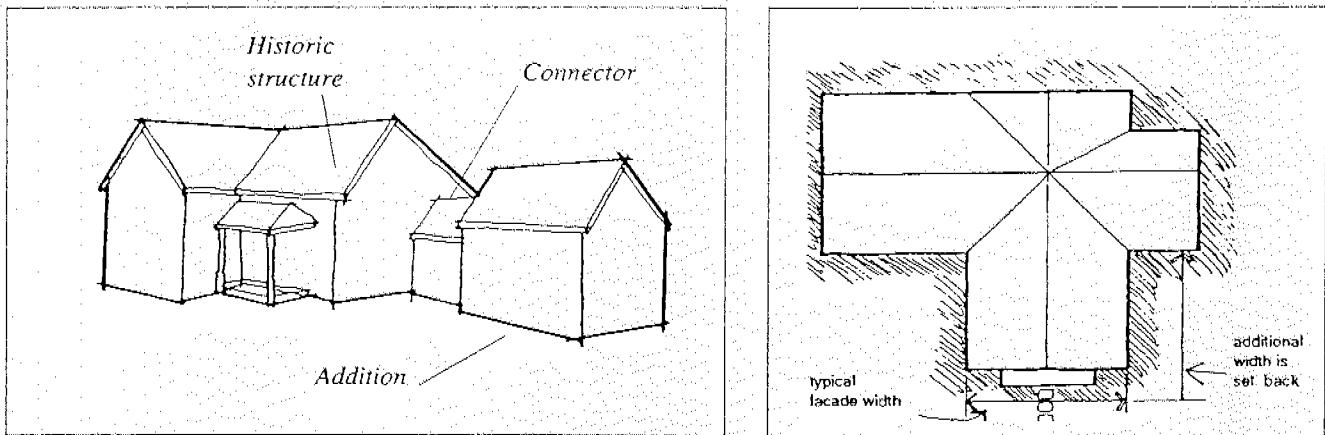
Weeks, Kay D., *Preservation Briefs #14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior, 1987.

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

## DESIGN STANDARDS FOR ADDITIONS

### 8.1 Design an addition to a historic structure such that it will not destroy or obscure historically important architectural features.

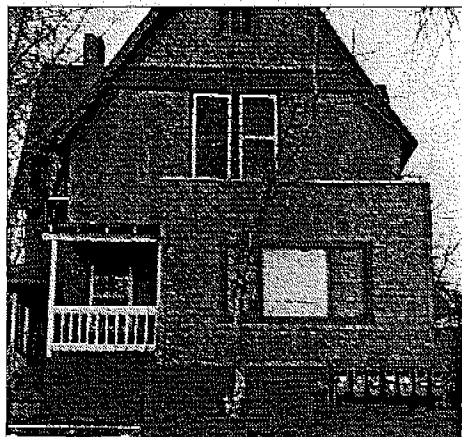
For example, loss or alteration of architectural details, cornices and eavelines should be avoided.



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

### 8.2 Design an addition to be compatible in size and scale with the main building.

Set back an addition from historically important primary facades in order to allow the original proportions and character to remain prominent. Keep the addition visually subordinate to the historic building. If it is necessary to design an addition that is taller than the historic building, set it back substantially from significant facades and use a "connector" to link it.



*Design an addition to a historic structure such that it will not destroy or obscure historically important architectural features. This addition obscures the front porch, for example, and is inappropriate.*

***DESIGN STANDARDS FOR ADDITIONS, continued...***

**8.3 Place an addition at the rear of a building or set it back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.**

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

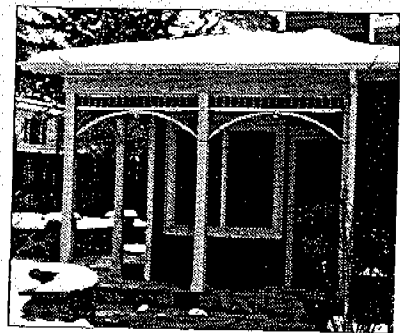


*Appropriate: Locate an addition to the rear, as this one is.*

**8.4 Design a new addition to be recognized as a product of its own time.**

An addition shall be made distinguishable from the historic building, while also remaining visually compatible with these earlier features. A change in setbacks of the addition from the historic building, a subtle change in material, or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction.

Creating a jog in the foundation between the original building and the addition also may establish a more sound structural design to resist earthquake damage, while helping to define it as a later addition.



*Appropriate: An addition shall be made distinguishable from the historic elements while also remaining visually compatible with these earlier features.*



*DESIGN STANDARDS FOR ADDITIONS, continued...*

*Appropriate: A change in setbacks of the addition from the historic building or structure, a subtle change in material, or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction.*

**8.5 Design a new addition to preserve the established massing and orientation of the historic building.**

For example, if the building historically had a horizontal emphasis, this orientation shall be continued in the addition.

**8.6 Do not construct a new addition or alteration that will hinder one's ability to interpret the historic character of the building or structure.**

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



*This addition is easily distinguished from the original building, but the massing, windows and materials are clearly incompatible with the historic house form.*

**DESIGN STANDARDS FOR ADDITIONS, continued...**

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**8.7 When planning an addition to a building, preserve historic alignments that may exist on the street.**

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



*Inappropriate: Keep rooftop additions back from the front of the building or structure.*

**8.8 Use exterior materials that are similar to the historic materials of the primary building on a new addition.**

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

**8.9 Minimize negative technical effects to original features when designing an addition.**

Avoid construction methods, for example that would cause vibration that may damage historic foundations. New alterations also should be designed in such a way that they can be removed without destroying original materials or features.



*When constructing a rooftop addition, keep the mass and scale subordinate to the scale of the historic building or structure.*

**8.10 Use windows in the addition that are similar in character to those of the historic building or structure.**

If the historic windows are wood, double-hung, for example, new windows should appear to be similar to them. Depending on the detailing, clad wood or synthetic materials may be considered.

**Rooftop Additions**

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

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



*Appropriate: Keep dormers subordinate to the overall roof mass.*

**8.12 Set a rooftop addition back from the front of the building.**

This will help preserve the original profile of the historically significant building as seen from the street. A minimum setback of 10 feet is recommended. Greater flexibility may be considered in the setback of a dormer addition on a hipped or pyramidal roof.

**DESIGN STANDARDS FOR ADDITIONS, continued...****8.13 The roof form and slope of the addition must be in character with the historic building.**

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

**Ground Level Additions****8.14 Keep a new addition physically and visually subordinate to the historic building.**

The addition shall be set back significantly from primary facades. A minimum setback of 10 feet is recommended. The addition should be consistent with the scale and character of the historic building or structure. Large additions should be separated from the historic building by using a smaller connecting element to link the two.

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

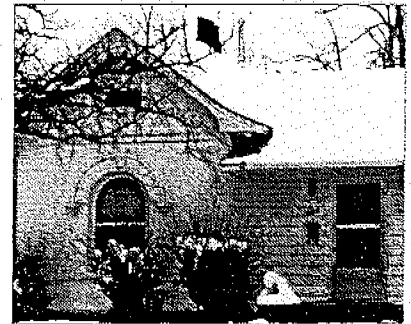
Typically, gable, hip and shed roofs are appropriate. Flat roofs are generally inappropriate.

**8.16 On primary facades of an addition, use a solid-to-void ratio that is similar to that of the historic building.**

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



*Inappropriate: The roof slope of an addition shall be in character with that of the historic building.*



*Inappropriate: The exterior materials of a new addition shall be similar to those of the historic building.*



*Inappropriate: On the primary facades of an addition, the solid-to-void ratio should be similar to that of the historic building. In this illustration, placing a window in the upper gable of the front facade would improve the solid-to-void ratio.*



## 9.0 ACCESSORY STRUCTURES

### Policy:

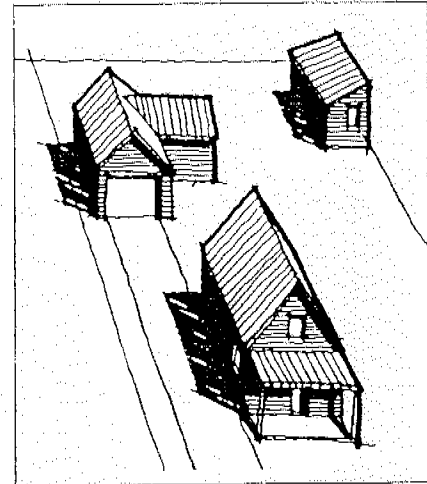
Historic accessory structures should be preserved when feasible. This may include preserving the structure in its present condition, rehabilitating it or executing an adaptive use so that the accessory structure provides new functions.

### Background

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

#### *History of Secondary Structures*

Studies of secondary structures indicate that the garage has been a natural evolution from the barn and carriage house, structures which have been built to shelter transportation. When the automobile arrived, it was often stored in the carriage house. Later, however, as the automobile became prevalent, the garage took on a building form of its own. According to "Garages in Salt Lake City's Avenues District," many characteristics of the garage were adapted to accommodate the car. For instance, due to fear of its potential flammability, the garage was detached from the house and located a distance from it, usually along an alley, if one existed. Also, various fire resistant materials were used in garage walls, including: vitrified brick, cast concrete, pressed metals or hollow tile. Roof materials included slate, metal, terra cotta, wood, asphalt and asbestos. Originally garage doors were similar to those seen customarily on barns—double doors that slide horizontally. The use of double doors eventually gave way to a vertically rolling garage door, which was the prototype for the electric garage door. The location of the garage itself shifted as automobile owners became less worried about the threat of flammability. During the 1920s, homeowners began to build garages to the side of their house; eventually the garage became part of the facade of the house.



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

### For additional information:

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

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

## ***ACCESSORY STRUCTURES, continued...***

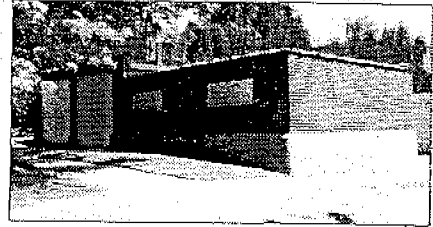
### **Preserving or Rehabilitating Historic Accessory Structures**

#### *Primary Materials*

Many of the materials that have been used traditionally in secondary structures are those employed in the construction of primary buildings. This is addressed in the preceding chapters. In preserving or rehabilitating secondary structures, it is important that the character-defining materials be preserved.

#### *Roof forms and materials*

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



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

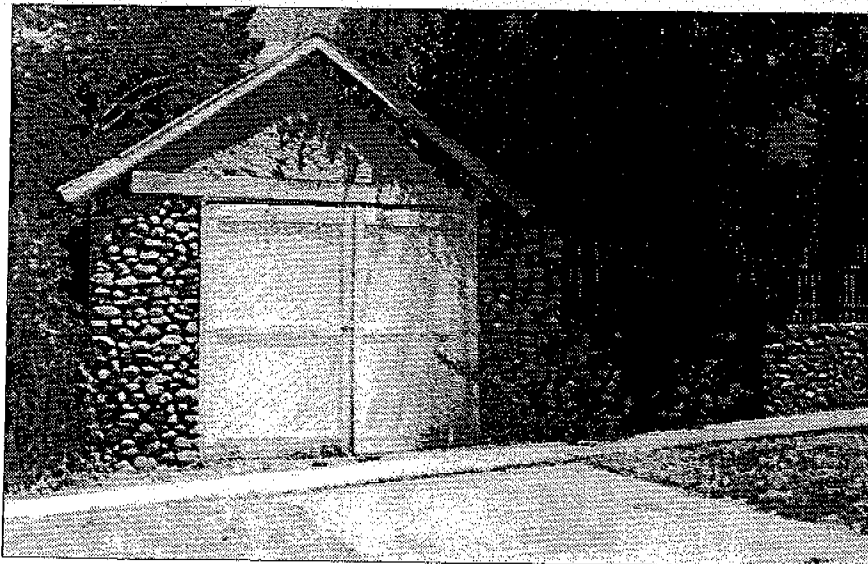


*Preserve historic accessory buildings when feasible.*

## ***STANDARDS FOR ACCESSORY STRUCTURES***

### **9.1 Preserve a historic accessory building when feasible.**

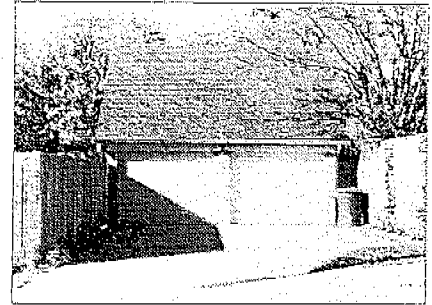
When treating a historic accessory building, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details. Avoid moving a historic secondary structure from its original location.



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

**ACCESSORY STRUCTURES, continued...****9.2 Construct accessory buildings that are compatible with the primary structure.**

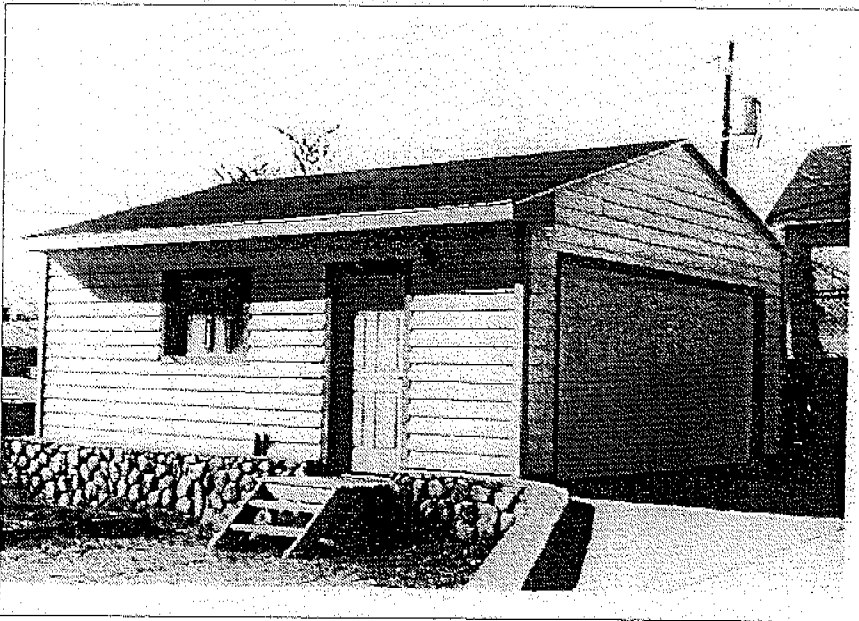
In general, garages should be unobtrusive and not compete visually with the house. While the roofline does not have to match the house, it is best if it does not vary significantly. Allowable materials include horizontal siding, brick, and in some cases stucco. Vinyl and aluminum siding are not allowed for the walls but are acceptable for the soffits. In the case of a two-car garage two single doors are preferable and present a less blank look to the street; however, double doors are allowed.



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

**9.3 Do not attach garages and carports to the primary structure.**

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



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





## 10.0 SEISMIC RETROFITTING

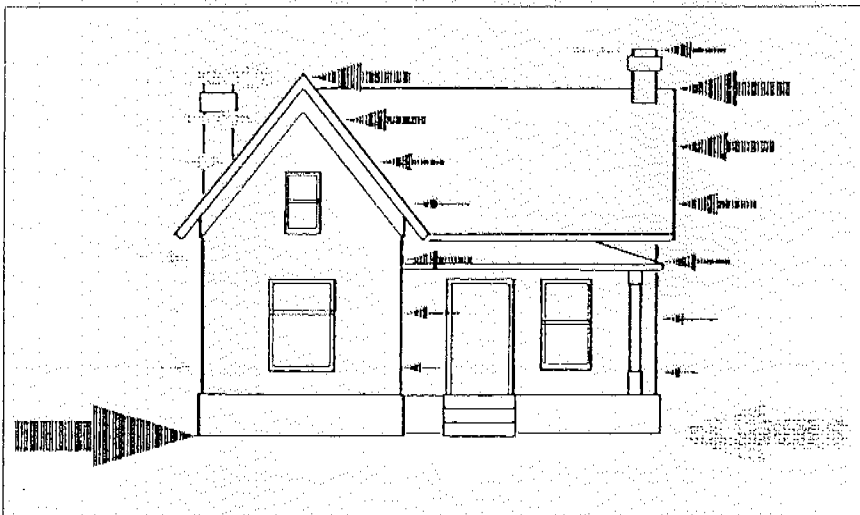
### Policy:

When retrofitting a historic structure in Salt Lake City to improve its ability to withstand seismic events, any negative impacts upon historic features and building materials should be minimized.

### Background

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

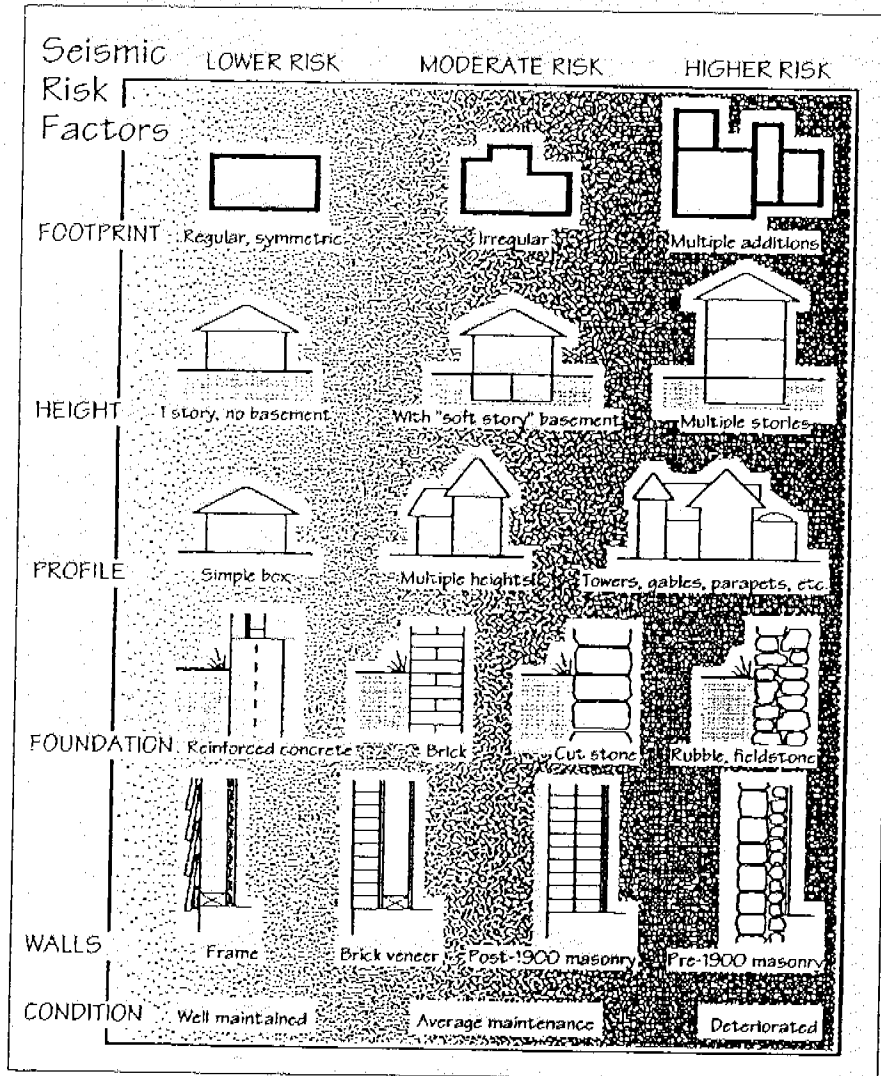
The first step in retrofitting a historic house is to investigate the premises and identify its weak points and features that can be strengthened and reinforced. For an inspection checklist and more information, see "Bracing for the Big One: Seismic Retrofit of Historic Houses," published by the State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



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

## STANDARDS FOR SEISMIC DESIGN

**10.1 Execute the seismic retrofitting of a historic building so that it has the least impact on its architectural integrity.** Building materials used in seismic retrofitting should be located on the interior and/or blended with other existing architectural features.



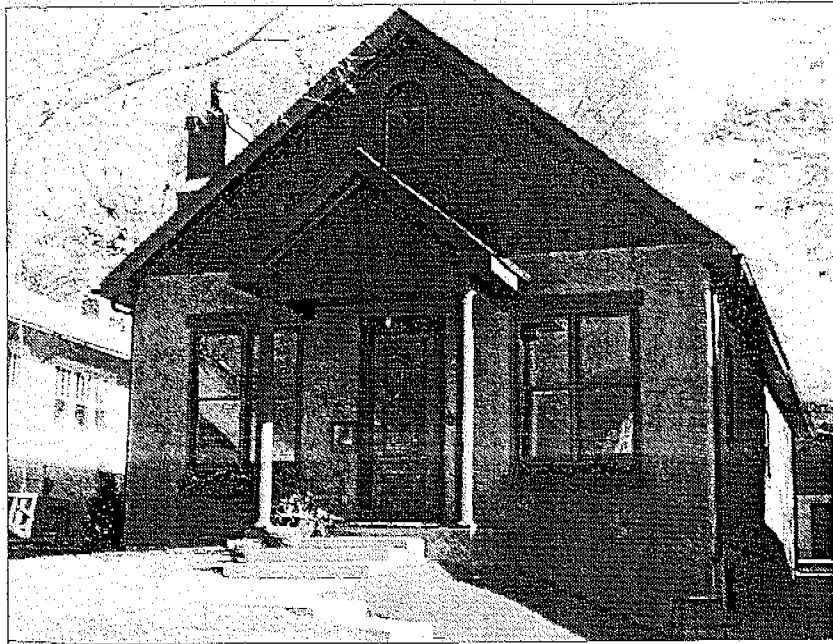
*Seismic Risk Factors  
(Courtesy of Utah Division of State  
History, Office of Historic  
Preservation)*

### For additional information:

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

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

# Standards for New Construction in Historic Districts



*This house, constructed in 1994, blends in well with the traditional Avenues streetscape because of the fenestration pattern, the roofline and the materials. In addition, the porch complements the design of the house and serves as an important transitional element between the house and the street.*

## **11.0 NEW CONSTRUCTION IN HISTORIC DISTRICTS**

These standards apply to the design of new buildings in locally-designated historic districts. They apply in addition to specific district standards provided in chapters that follow later in the book.

Creative solutions that are compatible with the desired character of a historic neighborhood are strongly encouraged, while designs that seek to contrast with the existing context simply for the sake of being different are discouraged. This guidance will help protect the established character of each neighborhood, while also allowing new, compatible design.

### ***DESIGN CONSIDERATIONS***

#### **Basic approach**

Designing a building to fit within a historic district requires careful thought. First, it is important to realize that, while a historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Designating a district does not freeze it in time, but it does assure that, when new building does occur, it will be in a manner that reinforces the basic visual characteristics of the area. This does not mean, however, that new buildings must look old. In fact, imitating historic styles found in a historic district is generally discouraged; historians prefer to be able to "read" the evolution of the street, discerning the apparent age of each building by its style and method of construction. They do so by interpreting the age of a building, placing its style in relative chronological order. When a new building is designed to imitate a historic style, this ability to interpret the history of the street is confused.

Rather than imitating older buildings, a new design should relate to the *fundamental* characteristics of the district while also conveying the stylistic trends of today. It may do so by drawing upon basic ways of building that make up a part of the character of an individual historic district. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results.

These basic design relationships are more fundamental than the details of individual architectural styles and, therefore, it is possible to be compatible with the historic context of the district while also producing a design that is distinguishable as being newer than the historic buildings of the area.

## ***NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued...***

Some people may be confused about this concept; for many, the initial assumption is that any new building in the historic district should appear to be old. On the contrary, the design standards that follow encourage new buildings that can be distinguished as being of their own time. At the same time, they do promote new building designs that would relate to the more fundamental similarities of the historic district.

Some of the more fundamental design features that would help a building relate to its context in any historic district in the city are described in the section that follows. (More specific concerns about the unique character of each of the local historic district follow in separate chapters.) These are features that should be considered when one is planning new construction in a historic district.

### **District Street Patterns**

Historic settlement patterns seen in street and alley plans often contribute to the distinct character of a historic district and therefore they should be preserved. The details of street layouts may vary for each district and even for sub-areas within an individual district but these are nonetheless very important features that should be respected. These street plans influence the manner in which primary structures are sited and they also shape the manner in which secondary structures and landscape features may occur on the site.

### **Building Orientation**

Traditionally, a typical building had its primary entrances oriented to the street. This helped establish a "pedestrian-friendly" quality, which encouraged walking. In most cases, similar entry ways were evenly spaced along a block, creating a rhythm that also contributed to the sense of visual continuity for a neighborhood. This characteristic should be maintained where it exists. Locating the entrance of a new building in a manner that is similar to those seen traditional is a means of doing so.

### **Mass and scale**

The mass and scale of a building is also an important design issue in a historic district. The traditional scale of single-family houses dominates many of the neighborhoods, and this similarity of scale also enhances the pedestrian-friendly character of many streets. In frequent cases, earlier buildings were smaller than current tastes support; nonetheless, a new building should, to the greatest extent possible, maintain this established scale. While new buildings and additions are anticipated that may be larger than many of the earlier structures, this new construction should not be so dramatically greater in scale than the established context such that the visual continuity of the historic district would be compromised.



*This Avenues house was constructed in 1993. The builders rotated the garage so that the doors would not be a dominating streetscape feature, thus maintaining the traditional "pedestrian-friendly" quality of the street.*

## ***NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued...***

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### **Building Height**

A similarity in building heights is also an important factor that contributes to the visual continuity to an individual district. In this context a new building should not overwhelm historic structures in terms of building height, but rather should be within the range of heights found historically in the vicinity. Similarities in heights among prominent building features, such as porches and cornices, are equally important. These features often appear to align along the block and contribute to the sense of visual continuity.

### **Building Width**

In many of the districts, people constructed buildings that were similar in width to nearby structures. This helped to establish a relatively uniform scale for the neighborhood and, when these buildings were evenly spaced along a block, a sense of rhythm resulted. In such a case, the perceived width of a new building should appear similar in size to that of historic buildings in the neighborhood in order to help maintain this sense of visual continuity. For example, if a new building would be wider than those seen historically, should be divided it into modules that appear similar in width to traditional buildings.

### **Building form**

In most districts, a similarity of building forms also contributes to a sense of visual continuity. In order to maintain this sense of visual continuity, a new building should have basic roof and building forms that are similar to those seen traditionally. Overall facade proportions also should be in harmony with the context.

### **Solid to Void Ratio**

In most historic residential districts, a typical building appeared to be a rectangular solid, with small holes "punched" in the walls for windows and doors. Most buildings had relatively similar amounts of glass, resulting in a relatively uniform solid to void ratio. This ratio on a new building, the amount of facade that is devoted to wall surface, as compared to that developed as openings, should be similar to that of historic buildings within the neighborhood.

## ***NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued***

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### **Rhythm and spacing of windows and doors**

The manner in which openings are distributed across a facade also can be an important feature in a district. When similar distribution patterns occur among buildings in a block, a sense of visual continuity also results. When such characteristics occur, this sense of similarity should be preserved.

The following section presents specific design standards that relate to the design features described above.



# **STANDARDS FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS**

## **SITE DESIGN STANDARDS**

### *District Street Patterns*

#### **11.1 Respect historic settlement patterns.**

Site new buildings such that they are arranged on their sites in ways similar to historic buildings in the area. This includes consideration of building setbacks, orientation and open space, all of which are addressed in more detail in the individual district standards.

#### **11.2 Preserve the historic district's street plan.**

Most historic parts of the city developed in traditional grid patterns, with the exception of Capitol Hill. In this neighborhood the street system initially followed the steep topography and later a grid system was overlaid with little regard for the slope. Historic street patterns should be maintained. See specific district standards for more detail.

The overall shape of a building can influence one's ability to interpret the town grid. Oddly shaped structures, as opposed to linear forms, would diminish one's perception of the grid, for example. In a similar manner, buildings that are sited at eccentric angles could also weaken the perception of the grid, even if the building itself is rectilinear in shape. Closing streets or alleys and aggregating lots into larger properties would also diminish the perception of the grid.

### *Building Orientation*

#### **11.3 Orient the front of a primary structure to the street.**

The building should be oriented parallel to the lot lines, maintaining the traditional grid pattern of the block. An exception is where early developments have introduced curvilinear streets, like Capitol Hill.

*These standards apply to all new construction in historic districts. In addition, standards in the General section may apply, as well as relevant standards in the specific historic district.*

**STANDARDS FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued...**

**BUILDING SCALE STANDARDS**

*Mass and Scale*

**11.4 Construct a new building to reinforce a sense of human scale.**

A new building may convey a sense of human scale by employing techniques such as these:

- Using building materials that are of traditional dimensions.
- Providing a one-story porch that is similar to that seen traditionally.
- Using a building mass that is similar in size to those seen traditionally.
- Using a solid-to-void that is similar to that seen traditionally, and using window openings that are similar in size to those seen traditionally.

**11.5 Construct a new building to appear similar in scale to the scale that is established in the block.**

Subdivide larger masses into smaller "modules" that are similar in size to buildings seen traditionally.

**11.6 Design a front elevation to be similar in scale to those seen traditionally in the block.**

The front shall include a one-story element, such as a porch. The primary plane of the front should not appear taller than those of typical historic structures in the block. A single wall plane should not exceed the typical maximum facade width in the district.



*Appropriate: Design a front elevation to be similar in scale to those seen traditionally in the block.*

*Height*

**11.7 Build to heights that appear similar to those found historically in the district.**

This is an important standard which should be met in all projects.

**11.8 The back side of a building may be taller than the established norm if the change in scale will not be perceived from public ways.**

*Width*

**11.9 Design a new building to appear similar in width to that of nearby historic buildings.**

If a building would be wider overall than structures seen historically, the facade should be divided into subordinate planes that are similar in width to those of the context.

**STANDARDS FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued...***Solid-to-void ratio*

**11.10 Use a ratio of wall-to-window (solid to void) that is similar to that found on historic structures in the district.**

Large surfaces of glass are inappropriate in residential structures. Divide large glass surfaces into smaller windows.

**BUILDING FORM STANDARDS**

**11.11 Use building forms that are similar to those seen traditionally on the block.**

Simple rectangular solids are typically appropriate.

**11.12 Use roof forms that are similar to those seen traditionally in the block.**

Visually, the roof is the single most important element in an overall building form. Gable and hip roofs are appropriate for primary roof forms in most residential areas. Shed roofs are appropriate for some additions. Roof pitches should be 6:12 or greater. Flat roofs should be used only in areas where it is appropriate to the context. They are appropriate for multiple apartment buildings, duplexes, and fourplexes. In commercial areas, a wider variety of roof forms may occur.

*Proportion of building facade elements*

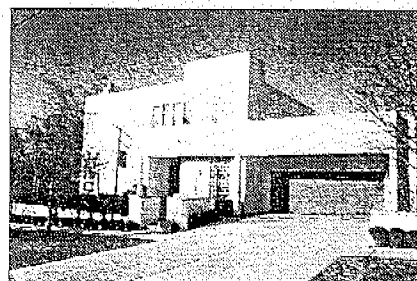
**11.13 Design overall facade proportions to be similar to those of historic buildings in the neighborhood.**

The "overall proportion" is the ratio of the width to height of the building, especially the front facade. See the discussions of individual districts and of typical historic building styles for more details about facade proportions.

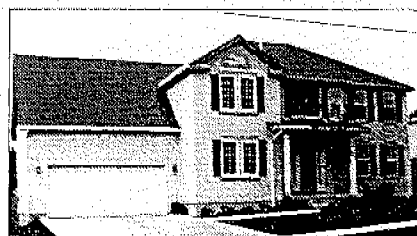
*Rhythm and spacing*

**11.14 Keep the proportions of window and door openings similar to those of historic buildings in the area.**

This is an important design standard because these details strongly influence the compatibility of a building within its context. Large expanses of glass, either vertical or horizontal, are generally inappropriate on new buildings in the historic districts.



*This building is an example of one approach to new design in a historic district—that of purely contemporary design. This house is reminiscent of the International Style, of which a few examples can be found in the Avenues. It reflects the eclectic architectural development of this neighborhood.*



*This attached garage is minimized by setting it back several feet from the wall plane of the house.*



*The proportions of window and door openings should be similar to those of historic buildings in the area.*

**STANDARDS FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued...**

**BUILDING DETAILS**

*Materials*

**11.15 Use building materials that contribute to the traditional sense of scale of the block.**

This will reinforce the sense of visual continuity in the district.

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

Alternative materials should appear similar in scale, proportion, texture and finish to those used historically. They also must have a proven durability in similar locations in this climate. Metal products are allowed for soffits and eaves only.

*Architectural Character*

**11.17 Use building components that are similar in size and shape to those found historically along the street.**

These include windows, doors, and porches.

**11.18 If they are to be used, design ornamental elements, such as brackets and porches to be in scale with similar historic features.**

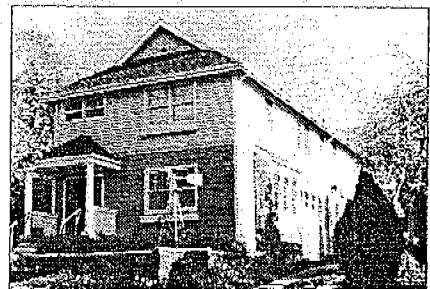
Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional details.

**11.19 Contemporary interpretations of traditional details are encouraged.**

New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new. Contemporary details for porch railings and columns are other examples. New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.

**11.20 The imitation of older historic styles is discouraged.**

One should not replicate historic styles, because this blurs the distinction between old and new buildings, as well as making it more difficult to visually interpret the architectural evolution of the district. Interpretations of historic styles may be considered if they are subtly distinguishable as new.



*In new construction, use building components that are similar in size and shape to those found historically along the street.*



*Contemporary interpretations of traditional details are encouraged in new construction.*

***STANDARDS FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS, continued...***

*Windows*

**11.21 Windows with vertical emphasis are encouraged.**

A general rule is that the height of the window should be twice the dimension of the width in most residential contexts. See also the discussions of the character of the relevant historic district and architectural styles.

**11.22 Frame windows and doors in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.**

Double-hung windows with traditional depth and trim are preferred in most districts. ( See also the rehabilitation section on windows as well as the discussions of specific historic districts and relevant architectural styles.)

**11.23 Windows shall be simple in shape.**

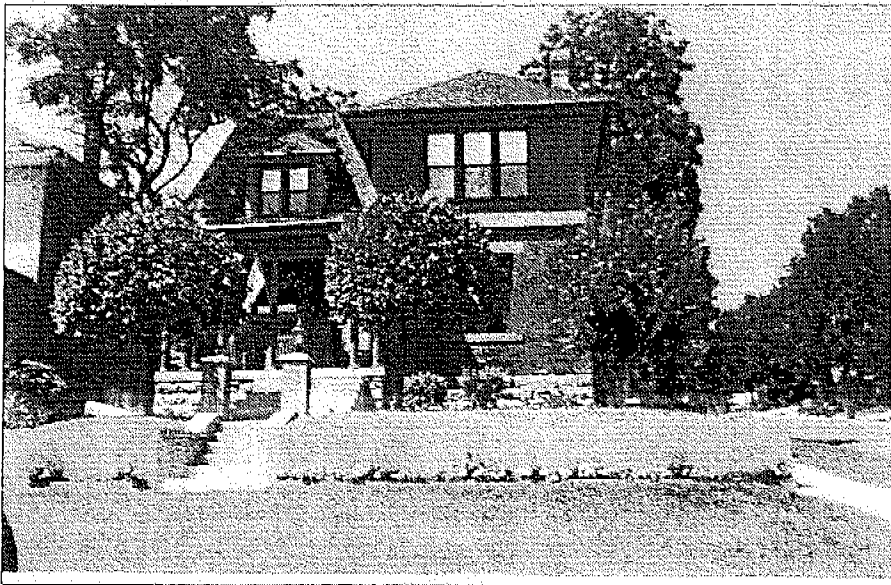
Odd window shapes such as octagons, circles, diamonds, etc. are discouraged.



*Windows and doors should be framed in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.*



# General Design Standards







## 12.0 GENERAL DESIGN STANDARDS

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This section discusses design topics that may be associated with all types of projects, including those affecting historic properties as well as other work in local historic districts.

### Color

Color schemes vary throughout the historic districts in Salt Lake City. Many are associated with individual building types and styles, while others reflect the tastes of distinct historical periods. While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context. Property owners should refer to more detailed discussions of specific color schemes associated with individual architectural styles.

With respect to colors on a historic building, a scheme that reflects the historic style is preferred, although some new color selections can be compatible. For a newer building in a historic district, a color scheme that complements the historic character of the district should be used. Property owners are particularly encouraged to employ colors that will help establish a sense of visual continuity for the block.

### Mechanical Equipment

New technologies in heating, ventilating and telecommunications have introduced mechanical equipment into historic areas where they were not seen traditionally. Satellite dishes and rooftop heating and ventilating equipment are among those that may now intrude upon the visual appearance of historic districts. Wherever feasible, the visual impacts of such systems should be minimized such that one's ability to perceive the historic character of the context is not negatively affected. Locating equipment such that it is screened from public view is the best approach.

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### For additional information:

- Moss, Roger W. and Gail Caskey Winkler. *Victorian Exterior Decoration, How to Paint Your Nineteenth-Century American House Historically*. New York: Henry Holt and Co., 1987.
- Schwin III, Lawrence. *Old House Colors-An Expert's Guide to Painting Your Old (Or Not So Old) House*. New York: Sterling Publishing Co., Inc., 1990.
- Alderson, Caroline. "Re-creating A 19th Century Paint Palette", APT Vol. XVI No. 1, pgs. 47-56. 1984.
- Bock, Gordon. "Colorful Issues In Choosing Exterior Paint", Old-House Journal, pgs. 50-55. July/August 1996.

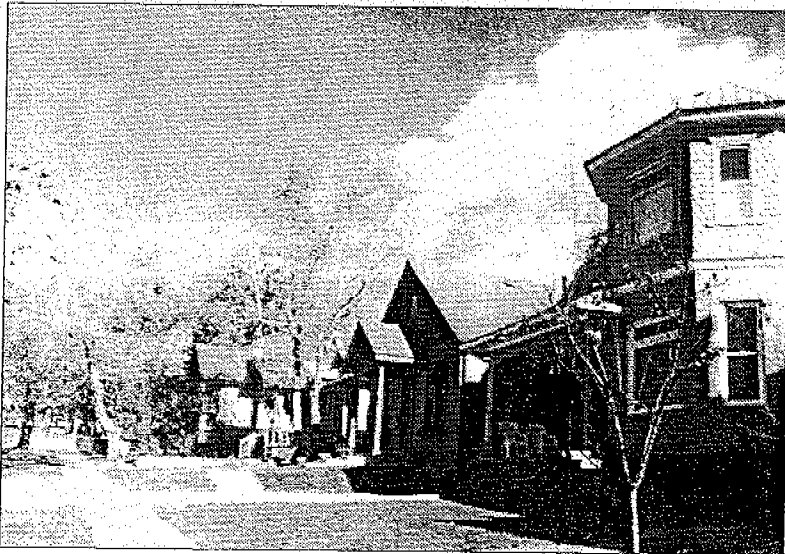
## *GENERAL DESIGN STANDARDS, continued*

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### Landscaping

Native and acclimated plant materials significantly contribute to the sense of a "natural setting" that is part of the heritage in many of the historic districts. Where buildings are set back from the sidewalk, they typically have yards, walks, fences and plant materials that all contribute to the sense of open space in the community. This character should be maintained as it plays an important role in establishing a context for the historic buildings. Preserving established street trees and replacing them when necessary is an example.

The following standards apply to all types of projects, including those associated with a historic property as well as all work in local historic districts.



*Where buildings are set back from the sidewalk, they typically have yards, walks, fences and plant materials that all contribute to the sense of open space in the community. This character should be maintained as it plays an important role in establishing a context for the historic buildings.*

## *GENERAL DESIGN STANDARDS, continued...*

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### *Color*

#### **12.1 Keep color schemes simple.**

Using one base color for the building is preferred. Muted colors are appropriate for the base color. Using only one or two accent colors is also encouraged, except where precedent exists for using more than two colors with some architectural styles. See also the discussion of specific architectural styles.

#### **12.2 Coordinating the entire building in one color scheme is usually more successful than working with a variety of palettes.**

Using the color scheme to establish a sense of overall composition for the building is strongly encouraged.

### *Accessibility*

In 1990 the passage of the Americans with Disabilities Act mandated that all places of public accommodation are to be accessible to everyone. This includes historic structures that are used for commercial and multi-family uses. While all buildings must comply, alternative measures may be considered when the integrity of a historic resource may be threatened. In most cases, property owners can comply without compromising the historic resource.

#### **12.3 These standards should not prevent or inhibit compliance with accessibility laws.**

All new construction should comply completely with the ADA. Owners of historic properties should comply to the fullest extent possible, while also preserving the integrity of the character-defining features of their buildings. Special provisions for historic buildings exist in the law that allow some alternatives in meeting the ADA standards.

### *Mechanical Equipment*

#### **12.4 Minimize the visual impacts of mechanical equipment as seen from the public way.**

Screen mechanical equipment from view. Screen ground mounted units with fences, stone walls, or hedges. Where roof top units are visible, provide screening with materials that are compatible with those of the building itself. Do not locate window air conditioning units in the primary facade.

## **GENERAL DESIGN STANDARDS, continued...**

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Use low-profile mechanical units on rooftops so they will not be visible from the street or alley. Also minimize the visual impacts of utility connections and service boxes. Use smaller satellite dishes and mount them low to the ground away from front yards, significant building facades or highly visible roof planes when feasible. Use muted colors on telecommunications and mechanical equipment that will minimize their appearance by blending with their background.

### **12.5 Locate standpipes and other service equipment such that they will not damage historic facade materials.**

Cutting channels into historic facade materials damages the historic building fabric and is inappropriate. Avoid locating equipment on the front facade.

#### *Service Areas*

### **12.6 Minimize the visual impacts of service areas as seen from the street.**

When it is feasible, screen service areas, especially those associated with commercial and multifamily developments, from view. This includes locations for trash containers and loading docks. Also locate service areas from view, when feasible.

#### *Landscaping*

### **12.7 Maintain established native or acclimated plantings on site.**

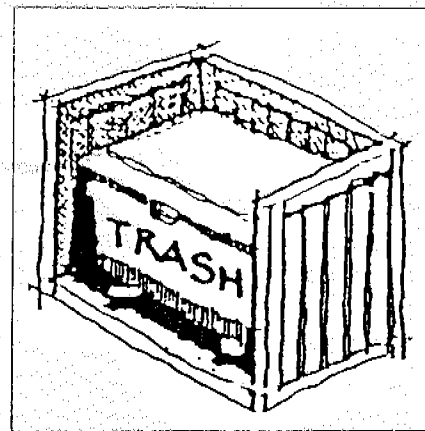
Established trees should be preserved on site when feasible. Protect established vegetation during construction to avoid damage. Replace damaged, aged or diseased trees. If street trees must be removed as part of a development, replace them with species of a large enough scale to have a visual impact in the early years of the project.

### **12.8 Incorporate indigenous plant materials in new landscape designs.**

Drought-tolerant varieties that are in character with plantings used historically are preferred. The use of gravel and other inorganic surface materials in front yards is prohibited in the Salt Lake City zoning ordinance. A list of drought-tolerant plants is available from the Salt Lake City Planning Division.

### **12.9 The use of traditional site structures is encouraged.**

Constructing retaining walls and fences that are similar in scale, texture and finish to those used historically is appropriate. See also Section 1.0.



*Screen service areas, especially those associated with commercial and multifamily developments, from public view.*

**GENERAL DESIGN STANDARDS, continued...**

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*Parking*

**12.10 Large parking areas, especially those for commercial and multifamily uses, shall not be visually obtrusive.**

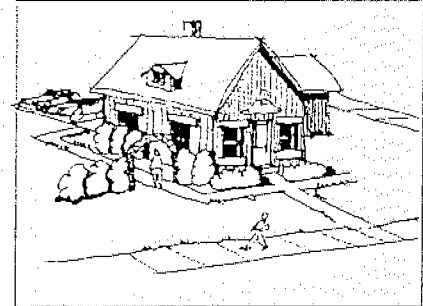
Locate parking areas to the rear of the property, when physical conditions permit. An alley should serve as the primary access to parking, when physical conditions permit. Parking should not be located in the front yard, except in the driveway, if it exists.

**12.11 Avoid large expanses of parking.**

Divide large parking lots with planting areas. Large parking areas are those with more than five cars.

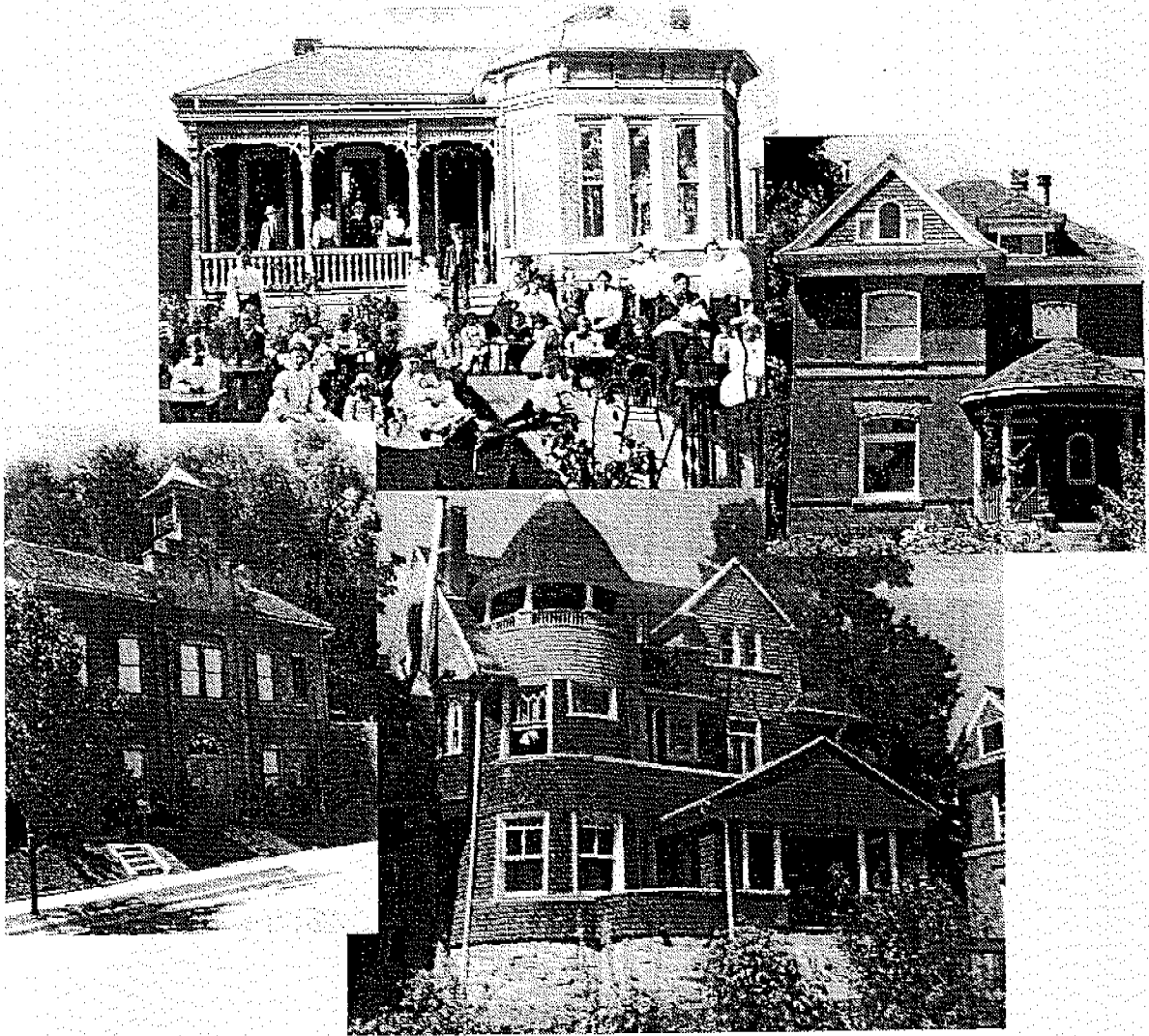
**12.12 Screen parking areas from view of the street.**

Automobile headlight illumination from parking areas shall be screened from adjacent lots and the street. Fences, walls, and plantings, or a combination of these, should be used to screen parking.



*Locate parking areas to the rear of the property, when physical conditions permit.*

# Historic Districts



## *HISTORIC DISTRICTS*

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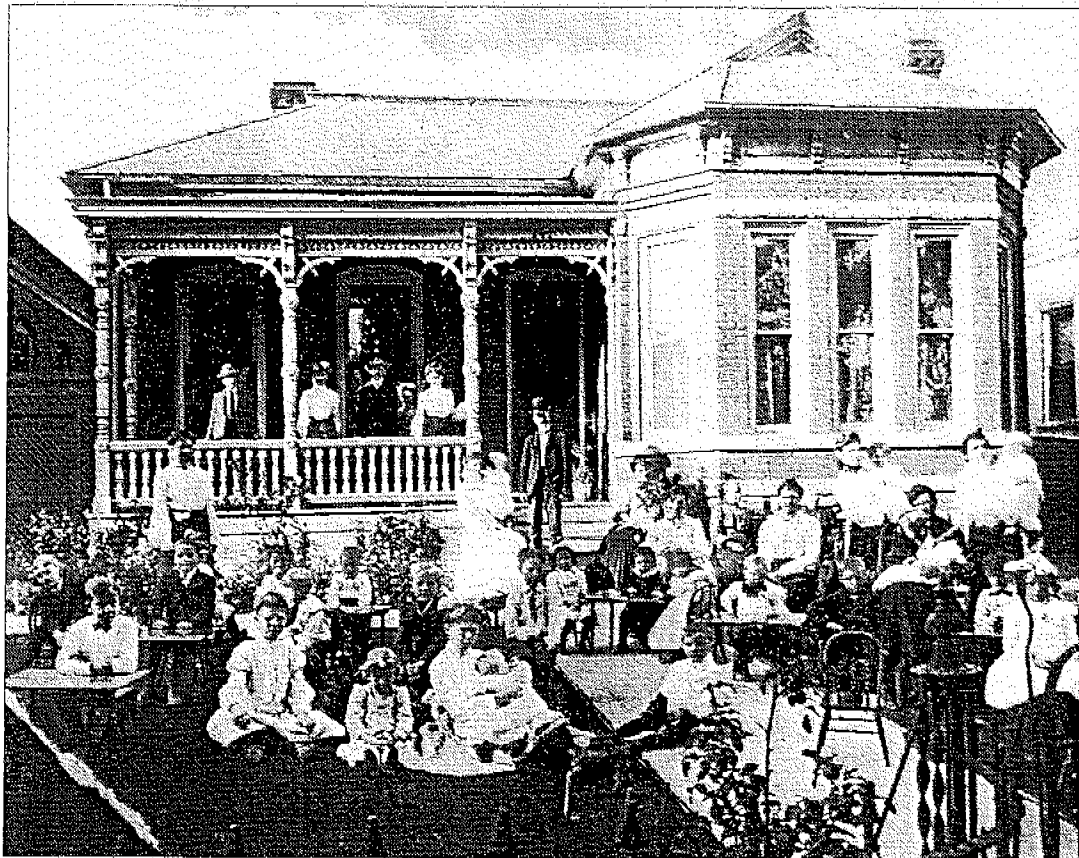
### **Introduction**

The standards that follow apply to five locally-designated historic districts in Salt Lake City: the Avenues, Capitol Hill, Central City, South Temple and University. The purpose of this section is to highlight the character of each district, as well as to offer guidelines that address issues and trends unique to each historic district. These standards are meant to preserve the historic character of each district, without "freezing" it in time. Some of the standards presented may repeat topics covered in other sections of the document, but have been reiterated here in order to reinforce their applicability and appropriateness to the relevant district. Each historic district section has five components: a developmental history, a description of development trends, a statement of goals for the district, a description of design character and the design standards.

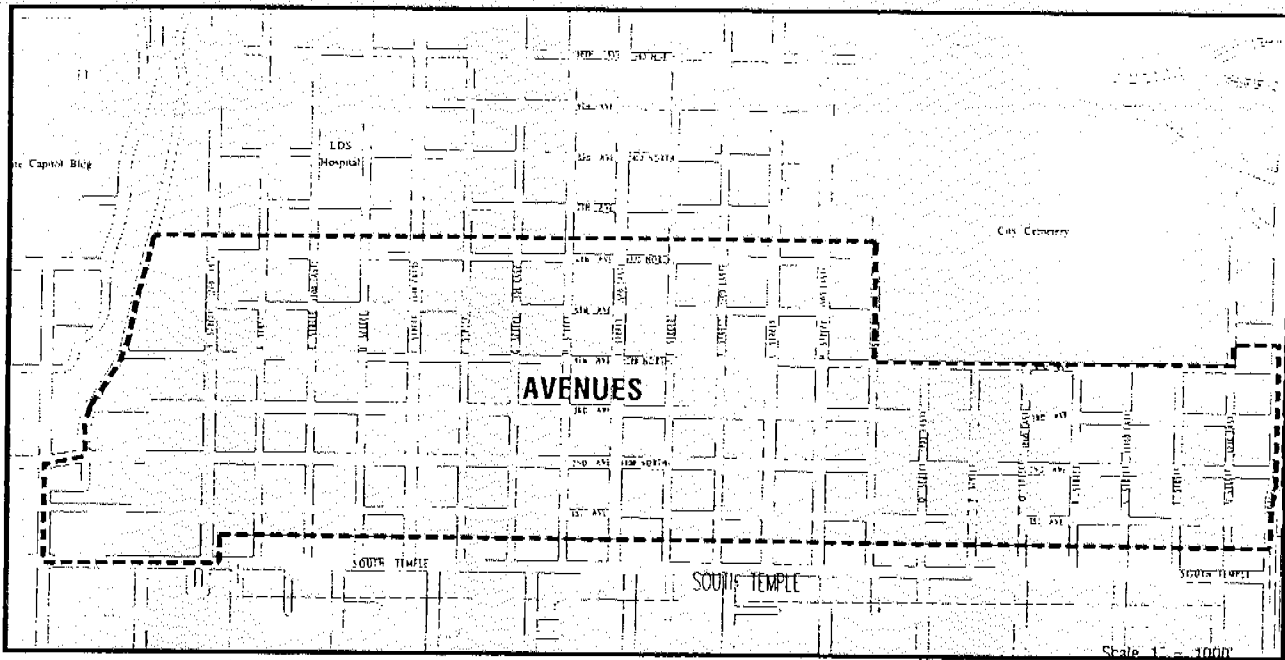
Each district has its own distinct character, which is due in part to factors such as topography and pattern of development. The developmental history for each district explains its evolution. This information, along with the summary of development trends, statement of goals and description of design character, provides an orientation to the context for property owners. The design standards that then follow provide special design principles that apply to the specific context.

## Design Standards for the Avenues Historic District

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**THE AVENUES**  
Historic District

Scale: NTS

*Previous page: The photo on the preceding page is noted as being Elmer Romney's birthday party. In the background, Queen Anne details add interest to a cottage typical of the Avenues.*

## THE AVENUES

The Avenues is Salt Lake City's largest locally-designated historic district, and the one best-known for the preservation efforts undertaken by its property owners. The fine views of the valley, the proximity to downtown and the long-standing diversity of both its architecture and population make the Avenues a desirable place to live. The appearance of this district is characterized by the predominantly residential use of the buildings, by the variety of styles exhibited, and by the unity of the streetscape. Although platted in the 1850s with development occurring in the 1870s, the neighborhood did not begin to grow until about 1880, when the difficulty of bringing water up the steep topography was alleviated by diverting water from City Creek Canyon along Sixth Avenue. The subsequent growth of the Avenues corresponded both with the emergence of Salt Lake City as a regional center, and the variety of architectural styles popular in the United States during the last half of the nineteenth century. By 1889 most of the residents were middle- or upper-middle class professionals and tradespeople. Some hired architects to design their homes, but the majority relied on building firms who used pattern books and constructed small scale developments of three or four houses using repetitious designs. Although several pre-1880 homes exist, most of the buildings in the district date from the fifty year period of 1880 to 1930 and include many variants of the Victorian style as well as bungalows.

From its inception the Avenues differed from the rest of the city. First surveyed in the 1850s as Plat D, the Avenues was platted in 56 blocks of 2.5 acres, each with a block subdivided into four lots. This deviated from the rest of Salt Lake, which was laid out in ten-acre blocks with eight lots per block. The smaller lots and narrower streets and sidewalks, coupled with the large scale of many of the houses, made the Avenues appear much denser than other neighborhoods that developed during the same period. Originally the east-west streets were known as Fruit, Garden, Bluff and Wall (First through Fourth avenues, respectively), and north-south streets were named after various species of trees. By 1885 the east-west streets had become First through Fourth and the north-south streets had been given the alphabetical titles of A through V (V later became Virginia). When the word "street" was changed to "avenue" the area became known as the Avenues.

Prior to 1880, development in the Avenues was confined to two areas. The earliest Avenues residents constructed homes in the 1850s in the portion encompassed by A and N streets and First and Fourth avenues (Fourth Avenue following the wall of the city). In 1860 slaughter yards were moved to the mouth of Dry Canyon in order to take advantage of the water sources of Dry and Red Butte canyons. Men who wanted to live close to work built houses for their families in the eastern portion of the Avenues and present-day Federal Heights — a neighborhood known as "Butcherville."



*Historic residences, such as the one above, indicate the strong Victorian era influence in the Avenues historic district.*

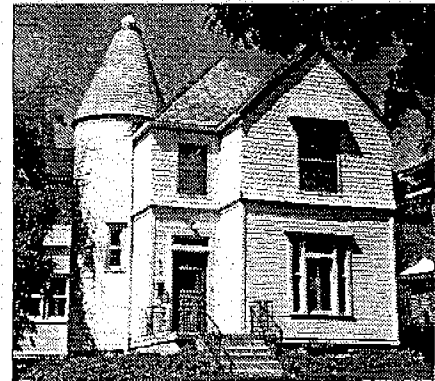
The availability of water paralleled other civic improvements, most notably the municipal rail transportation. One of the earliest routes in the Avenues was in place by 1875 with mules providing the power. In 1889 an electric rail system was available and within several years trolley lines ran along Third, Sixth and Ninth avenues, which explains why these streets are wider and flatter than others in the neighborhood. Once the necessary infrastructure was constructed, Salt Lake's expanding economy and growing population assured the development of the Avenues.

"Victorian Eclectic," a loose but apt description, was the most popular style used in the first wave of building after about 1885. In the context of the Avenues, as in other neighborhoods throughout the city, the term indicates the "casual and general approach to house design" and not a slavish adherence to a particular style. It also indicates the flexibility this term provides.

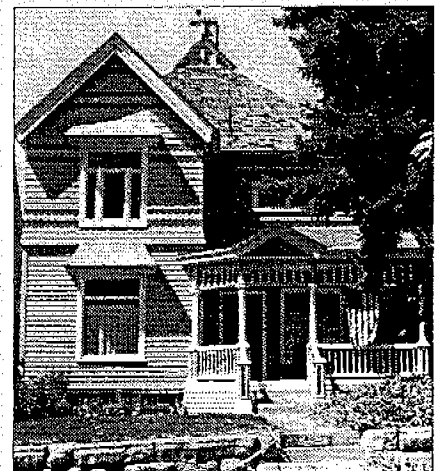
While not as numerous, examples of more high-style architecture also can be seen throughout the district, and include such styles as Queen Anne; Shingle; Dutch, Colonial and Classical revival and Italianate. Residential design immediately after the turn of the century consisted primarily of two types, rather than styles, of structures: the bungalow and the box.

Toward the end of the nineteenth century the numbers of renters in the Avenues increased. Rental properties were typically managed by widows who needed the income after their husbands died, and by builders and development companies, who constructed both apartment buildings and subdivision homes. Often individuals would acquire two or three lots and build houses, then sell them to large real estate corporations. While small-scale rental properties were constructed throughout the entire district, large apartment complexes exist primarily in the southwest quadrant of the Avenues, closest to Temple Square and downtown. Apartment buildings of the historic period were built in a number of styles, such as Classical Revival, Prairie (Caithness), Tudor Revival and Art Moderne.

Churches, schools and small businesses were also located in the Avenues. Few non-Mormon denominations built churches in the Avenues. Members of the Catholic and Presbyterian religions could worship at the Cathedral of the Madeleine or First Presbyterian Church, respectively, on South Temple, and Episcopalians had the option of St. Mark's Cathedral or, after 1928, St. Paul's. The Danish Evangelical Lutheran Church was one of the few non-Mormon churches built on the Avenues. This structure was finished in 1911 but was converted into offices in the 1970s. No historic public schools are extant. Rowland Hall-St. Marks is a private school located in the block between First and Second avenues and A and B streets. Historic buildings on this campus include four homes, a chapel and a classroom wing. Neighborhood stores also sprang up throughout the Avenues. In general these were one or two story structures with flat roofs and parapet walls.



*A two story frame structure of the Victorian era. The porch has been altered.*



*The porch of this Victorian era house exhibits turned wood details of the Queen Anne style.*

In the mid-twentieth century, the popularity of the Avenues declined as other subdivisions were constructed. Federal Heights also offered proximity to downtown and the University of Utah but offered more consistently high-end housing. Subdivisions were developed throughout the city; mass-transit and the automobile made living close to the workplace less of a consideration. By the 1960s absentee landowners owned much of the property and the resulting deterioration was obvious. High-density residential zoning resulted in the demolition of many historic properties and the construction of apartment buildings that were inconsistent with the character of the surrounding buildings. Gradually the Avenues were rediscovered, however, by those interested in historic homes and by those tired of long commuting distances. Low-interest loans provided by the City assisted renovation activity, and the neighborhood was declared a local historic district in 1978. The next year residents successfully petitioned the city to downzone most of the Avenues to a land use designation that is more compatible with its historic character.

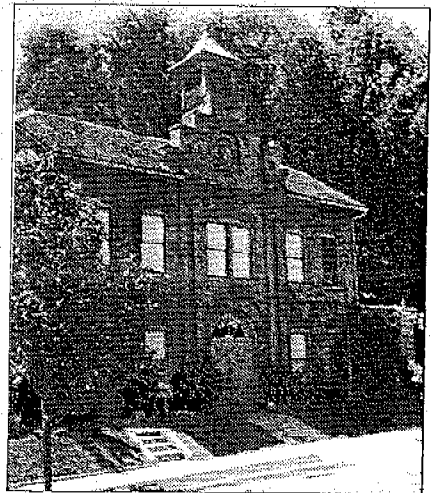
## CANYON ROAD AND MEMORY GROVE

The environs of Canyon Road and Memory Grove are divided between the Avenues and the Capitol Hill historic districts. Their dramatic siting at the mouth of City Creek Canyon makes this area unique and geographically isolated. City Creek, the stream that originally ran down the center of the canyon was one of the determining factors in the Mormons' decision to settle in the Great Salt Lake Valley. William Clayton, one of the first pioneers to arrive in the valley, described the mouth of the City Creek in his journal:

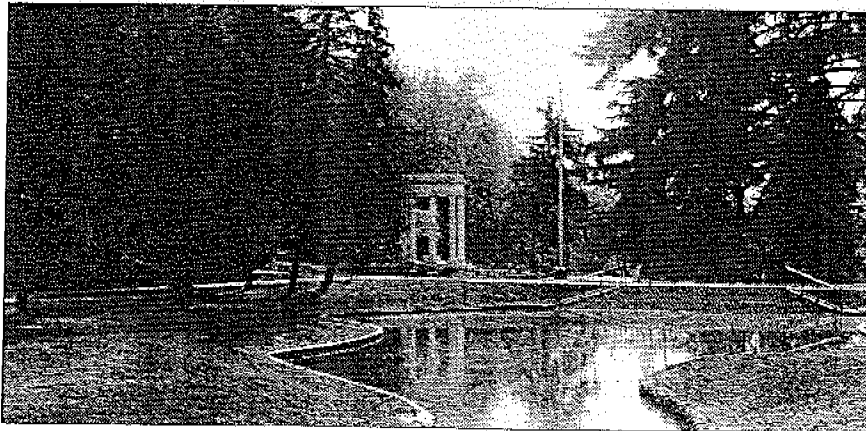
"At the east part [of their camp] there is a considerable creek of clean, cold water descending from the mountains, and just above this place it branches into two forks, one running northwest, the other southwest, and the two nicely surround this place and so well arranged that should a city be built here the water can be turned into every street at pleasure."

The source of water led to the construction of several mills along the canyon — the first as early as 1847 or 1848. The earliest homes were built in the area in the 1880s, many by prominent L.D.S. leaders. Architecturally the homes are no different than those seen in the Avenues or Capitol Hill, and vernacular, Eastlake, Italianate and other late Victorian styles, Dutch Colonial Revival and bungalows are among the styles represented. The Veteran Volunteer Firemen's Association building, also known as Ottinger Hall, is an unusual institutional use in the city but is visually compatible with the density of the buildings along Canyon Road.

This part of the district consists of about eighty acres and approximately 52 buildings. Two-thirds of the area consists of a park, Memory Grove, that is north of Canyon Road. It was used by the P.J. Moran Asphalt Company as a source of sand and gravel. Moran sold the land in 1904 to Salt Lake City for the use of a park. The park was not substantially developed until the Service Star Legion, a group women whose sons had served during World War I, asked the city if the area could be set aside as a memorial to those who died during the war. The area was dedicated as a memorial park in 1924 and since that time monuments have been erected to citizens who have served in subsequent wars.



*Ottinger Hall was constructed in 1900 for the Volunteer Firemen's Association.*



*Memory Grove's contemplative ambience is a significant feature of this park.*

## THE AVENUES HISTORIC DISTRICT

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### Development trends:

Known for its ongoing preservation efforts, the Avenues District is experiencing continued investment in the area, including renovation, additions to existing structures and infill construction.

### Goals for the district:

The design goal for the Avenues District is to preserve its historic scale and unique character, while accommodating compatible new construction. The distinctive design characteristics of individual building types and styles should be preserved here. New construction should be compatible with its historic context while also reflecting current design.

## DESIGN CHARACTER

The following is a brief discussion of features that contribute to the design character of the district.

### Streetscape features

#### *Park strips / street trees*

Park strips, the bands of grass that lie between the curb and the sidewalk, are found throughout the Avenues District. Often mature trees grow in the tree lawn. This coupling of planting strips and mature trees lining the streets provides a shaded environment for pedestrian activity. These elements also establish a rhythm along each block and contribute to a sense of its visual continuity. The Avenues District is especially characterized by its mature vegetation, which adds a sense of visual richness to the area. This should be preserved.



*The Avenues District is especially characterized by its mature vegetation, which adds a sense of visual richness to the area.*

## *DESIGN CHARACTER, continued...*

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### *Walkways*

Typically, a "progression" of walking experiences is encountered along the street. This begins with a walkway that leads from the sidewalk to each building entry; this in turn is occasionally punctuated by a series of steps. Dictated by the topography, the walk often slopes, sometimes quite steeply. Because the Avenues was plotted on a grid, and many architectural and landscape features appear consistent, this system of walks contributes strongly to the character of the district. This progression of entry elements is important, and of these, the walkway itself is an extremely significant element. This progression should be preserved.

### **Site design features**

Due to its small, gridiron plan platted on steep slopes, the development patterns of the neighborhood have distinguished the Avenues as an area with smaller blocks and concentrated residential growth.

### *Front setback of primary structures*

Historically, uniform setbacks in the Avenues established a sense of visual continuity, sometimes expressed as an "architectural wall." Although a variety in setbacks is seen throughout the district, in fact the setback depths lie within a narrow range, and within an individual block, most buildings appear to align. This generally uniform setback alignment should be maintained.

### *Side yard setback of primary structure*

In the Avenues, side yards are generally very narrow and in some cases almost nonexistent. This pattern of moderate density was first established during the early development of the neighborhood, when the blocks were subdivided into long, narrow lots. This pattern creates an urban feel. As a result, the narrow end of the house often faced the street, and the side yards were tight.

### *Accessory Structures*

Garages in the Avenues District are simple wood or iron structures generally detached and located behind the house. Most are accessed from single-car width driveways from the street, while a few are accessed through a rear alley. New garages in the district should follow these development patterns in terms of location, size, and character.

*DESIGN CHARACTER, continued...***Landscape design features***Fences and Retaining Walls*

In many sections of the Avenues, yards are bounded by retaining walls. Because many yards have natural slopes, retaining walls have always been features of the district. Walls or terraced yards are often used to create level building sites. Historically, these walls were often topped with cast iron fences. The repetition of masonry retaining walls and fences throughout the district lends a sense of continuity and character to the streetscape that should be continued.

**Architectural features***Building form*

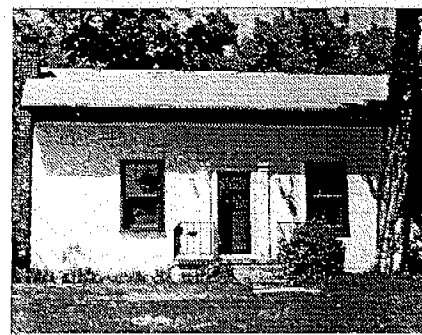
Within the Avenues District a range of architectural styles exists, which results in a variety of building forms. The large number of Victorian-era structures in the area has established a precedence for construction of buildings with irregular forms and a profusion of wall planes and details. Depending on the style, some are simple rectangles, with details applied; others are more complex, asymmetrical forms composed of several subordinate masses. Other structures, such as the bungalow and box types, consist of simpler shapes. Free-form, domed or angular forms are not part of the building tradition in the district.

*Building materials*

Historically, masonry and wood building materials characterized the district. Painted clapboard is typical of frame buildings, although stained shingles appear in wall planes of gables and dormers. Brick is most frequently unpainted.

**Appropriateness of Use**

In some cases, a residential structure in the Avenues may be converted to commercial use. When this occurs, the residential character should be retained, such that the traditional character of the neighborhood is maintained. Site planning and landscaping should also be designed to respect the residential character of the neighborhood.



*A modest yet handsome vernacular building in the Avenues. Classical detailing frames the door.*



*DESIGN CHARACTER, continued...*

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The following is a summary of key features of the district.

**Characteristics of the Avenues Historic District**

- Concrete is the common paving material for sidewalks in the Avenues. A few remnants of sandstone sidewalks remain; these should be retained.
- Streets are in a regular grid pattern; blocks are 2.5 acres each.
- Lots and setbacks are uniform.
- Overall development is dense.
- Current commercial uses are few, generally consisting of small grocery stores and laundromats.
- Garages are located behind houses; if they exist they are detached. Most are accessed from single-car wide driveways from the street, although a few blocks have alleys with access to rear-yard parking.
- Architectural styles are varied; landscaping is mature.



*Complex, asymmetrical forms compose many of the Victorian-era structures in the Avenues.*

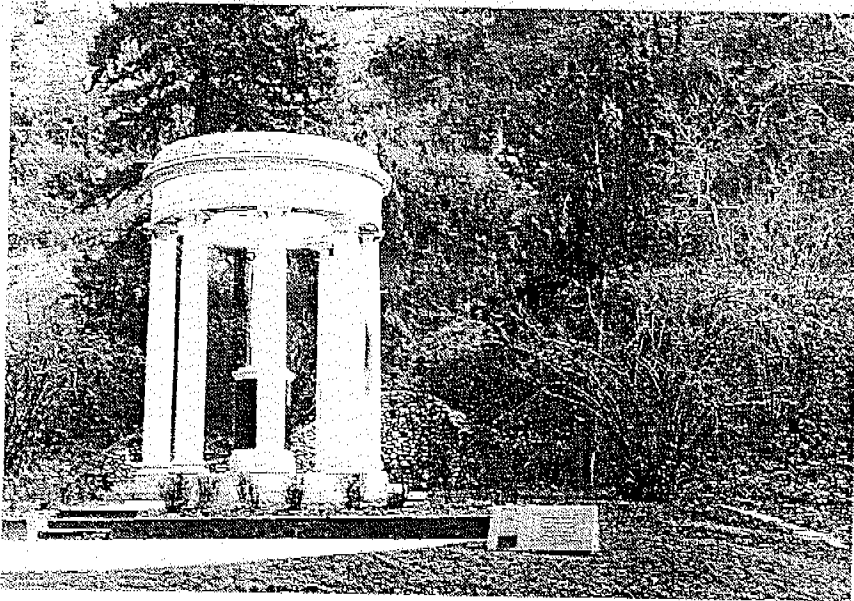
*DESIGN CHARACTER, continued...*

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### Characteristics of Canyon Road and Memory Grove

- The siting of the homes in Canyon Road makes the neighborhood unique. On the east side of the canyon they follow the slope and a dense pattern is created. Also, Canyon Road splits into two streets, forming a promontory.
- The neighborhood has narrow streets; Spencer Court is particularly narrow.
- Many homes do not have garages. Except on Spencer Court garages are not a part of the streetscape.
- Memorials of several varieties — buildings, a chapel, tanks, flagpoles — are placed against the east side of the park. This forms a “presentation” that can be viewed from the road on the west side.
- Memory Grove has a formal landscape pattern; the hillsides do not.

*Specific design standards that respond to the design character of the neighborhood follow on the next page.*



*World War I monument in Memory Grove*

## **DESIGN STANDARDS FOR THE AVENUES**

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### **Streetscape Standards**

**13.1 Where a sidewalk exists, maintain its historic materials and position, usually detached from the curb, and separated by a planting buffer.**

Keep planting materials in the buffer as low as possible to maintain visibility. Also, preserve historic paving material, such as sandstone sidewalks, where it exists.

**13.2 Provide a walk to the primary building entry from the public sidewalk.**

The walkway should be distinct from any driveway. Concrete is the dominant material; however, other materials, including modular pavers, also are appropriate.

**13.3 Minimize the use of curb cuts in the Avenues District.**

In an effort to preserve the character of the sidewalk and the adjoining streetscape, avoid installing new curb cuts, whenever feasible. Historically, the use of curb cuts was quite limited. New curb cuts will interrupt the continuity of the sidewalks, and will potentially destroy historic paving material where it exists.

### **Setback**

**13.4 Keep the front setback of a new structure in line with the range of setbacks seen historically on the block.**

In general, larger, taller masses should be set back farther from the front than smaller structures.

**13.5 Maintain similar side yard setbacks of a new structure or an addition to those seen traditionally in the block.**

Follow the traditional building pattern in order to continue the historic character of the street. Consider the visual impact that new construction and additions will have on neighbors along side yards. Consider varying the setback and height of the structure along the side yard to minimize impacts of abrupt changes in scale in these areas.

**13.6 Because side yard spaces are relatively small between residences in this area, plan additions and alterations so that they have minimal visual impacts on adjacent properties.**

Avoid locating a massive addition where it may directly overlook inhabited rooms on adjacent properties or obstruct views from them.

*These design standards apply in addition to those in relevant preceding chapters, which may include Rehabilitation Standards, Standards for New Construction and General Design Standards. See the matrix on page 4 to determine which chapters apply.*

***DESIGN STANDARDS FOR THE AVENUES, continued...***

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***Secondary Structures*****13.7 Construct and locate secondary structures in a manner similar to those seen historically in the district.**

Most secondary structures were built along the rear of the lot, accessed by the alley, if one existed. This should be continued. Garages, as well as driveways, should not dominate the streetscape; therefore, they should be detached from the main house and located to the rear of the house, if possible. Historically, garages and carriage houses in the Avenues were simple wood structures covered with a gabled or hipped roof. A new secondary structure should follow historic precedent, in terms of materials and form.

**Architectural Standards*****Scale*****13.8 Design new buildings to be similar in scale to the scale that was seen traditionally on the block.**

Historically, most houses in the Avenues appeared to have a height of one, one-and-one-half or two stories. Front facades should appear similar in height to those seen historically in the block. Taller portions should be set back farther on the lot. Story heights should appear similar to those seen historically. Use architectural details to convey a sense of the traditional scale of the block.



*Front facades should appear similar in height to those seen historically in the block.*

**DESIGN STANDARDS FOR THE AVENUES, continued...**

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*Materials*

**13.9 Use primary materials on a building that are similar to those used historically.**

Appropriate building materials include: brick, stucco, and wood. Building in brick, in sizes and colors similar to those used historically, is preferred. Jumbo, or oversized brick is inappropriate. Using stone, similar to that used historically, also is preferred. Using field stone, or veneers applied with the bedding plane in a vertical position, is inappropriate. Stucco should appear similar to that used historically. Using panelized products in a manner that reveals large panel modules is inappropriate. In general, panelized and synthetic materials are inappropriate for primary structures. They may be considered on secondary buildings.

*Appropriateness of Use*

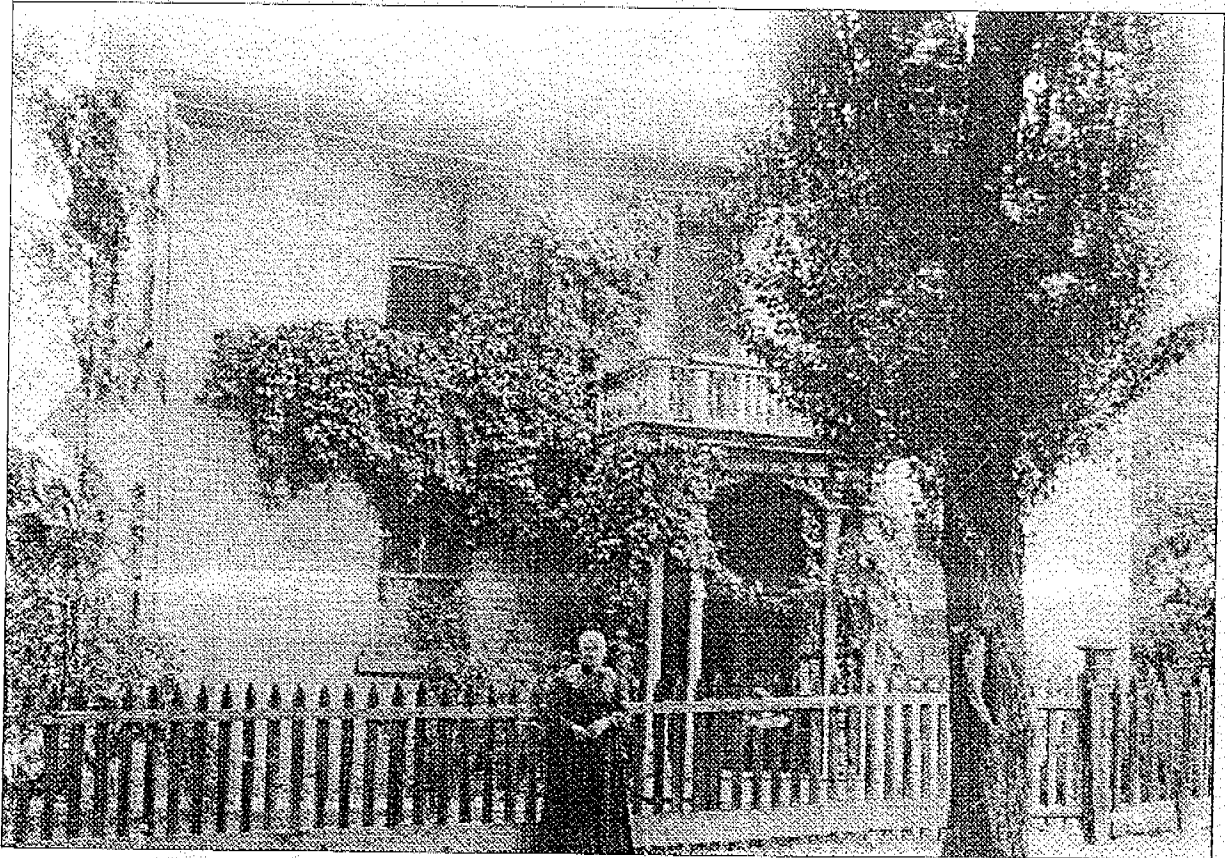
**13.10 When adapting a residence to a new use, preserve the original design character of the building.**

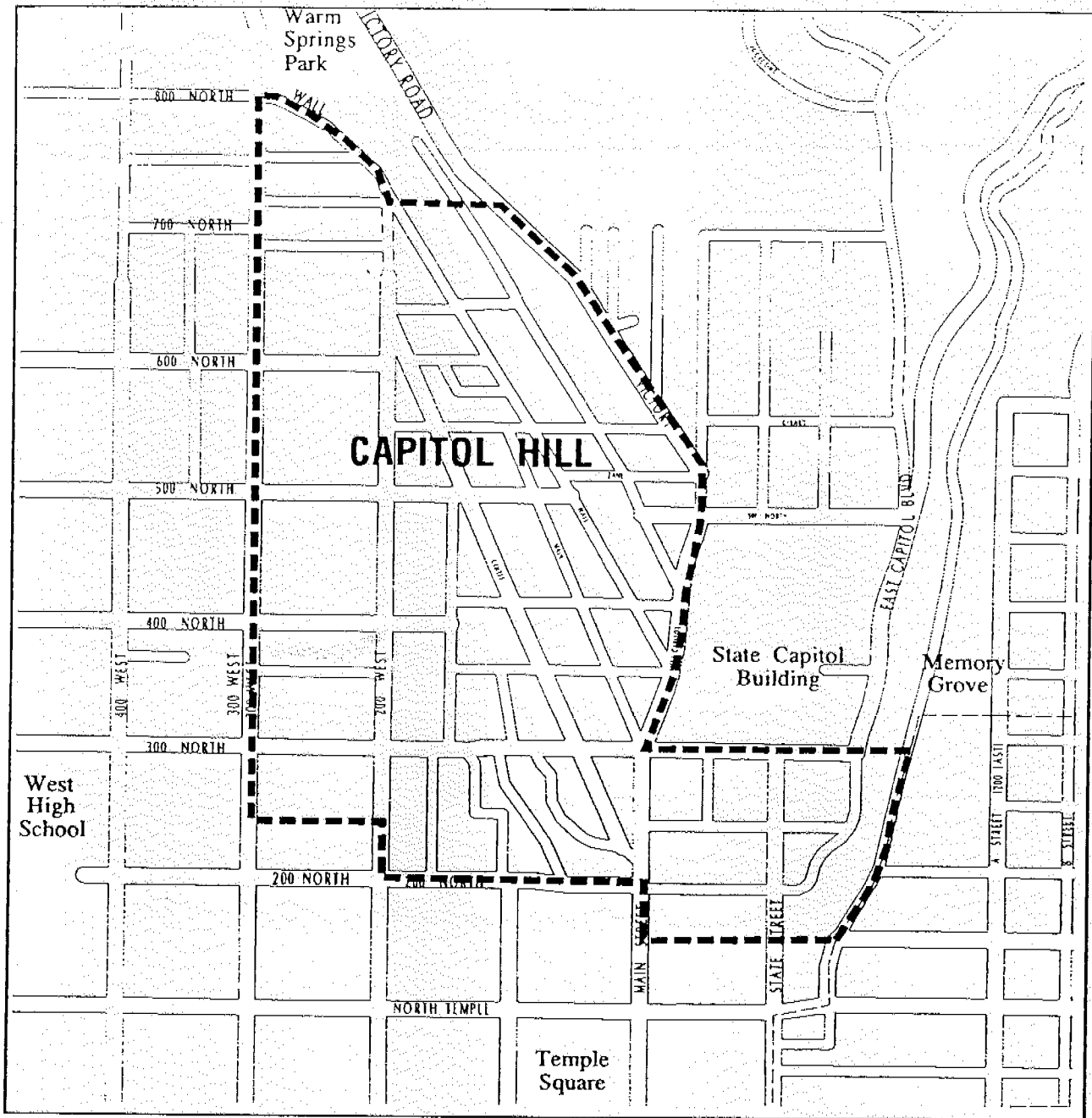
When converted to a new use, a house should retain its residential image.

**13.11 If the change from residential to another use requires more parking, locate spaces to the rear of the property and provide landscaping as a buffer.**

## Design Standards for the Capitol Hill Historic District

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**THE CAPITOL HILL  
Historic District**

**Scale: 1" = 1000'**

*Previous page: Sarah Hancock Beesley in front of the home of Ebenezer Beesley on Second Street North. Italianate posts support a railing with turned balusters for a second floor porch in the background. Also note the wooden picket fence.*

## CAPITOL HILL

The area encompassed by the Capitol Hill Historic District has always been predominantly residential, but while the land use pattern historically has been consistent, it is the high degree of physical diversity that makes the neighborhood distinct. This is the result of a varying topography, which resulted in construction features such as high foundations and retaining walls, in oddly-shaped blocks, a chaotic street pattern and a haphazard orientation of dwellings to the street; and to the architecture itself, which represents a continuum of styles and building types that span early settlement to the present. Like the Avenues, over the last twenty years Capitol Hill residents have saved their neighborhood from derelict housing, neighborhood apathy and the perception that the area was an undesirable place to live. Both areas have benefited from widespread downzoning that occurred during the 1980s and from the commitment of residents to undertake the expense and effort of appropriate renovation.

Despite the poor quality of the soil and the difficulty of obtaining water, Capitol Hill has always been a popular place to live. It was close to Main Street businesses and nearby manufacturing establishments, and yet was

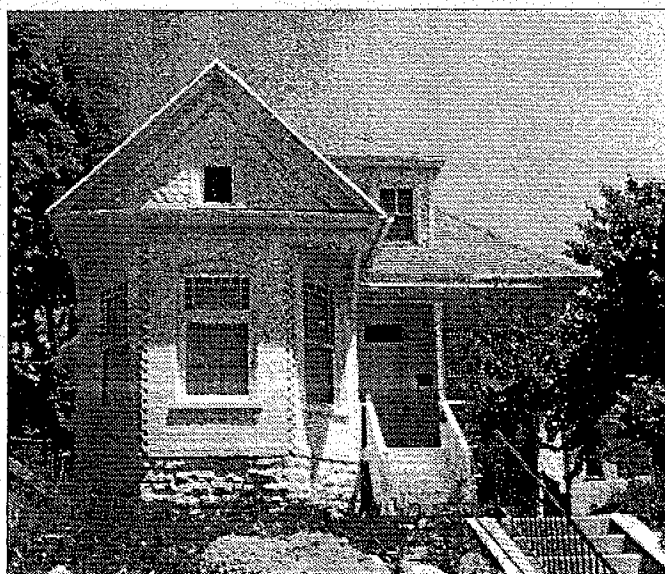


*This Victorian Eclectic structure exemplifies the visual and architectural richness of buildings in the Capitol Hill district.*

removed from the noise and commotion of downtown. The earliest residents were Mormon immigrants of limited means, from Great Britain and Scandinavia, and even after 1900 the neighborhood continued to attract recent arrivals in similar social and economic circumstances. Because the water supply was erratic and sparse until the 1900s, early settlement occurred only on the lower western and southern reaches of the slope. Prior to about 1890, therefore, the neighborhood had a rural appearance. In fact, one of its most notable characteristics was the proliferation of orchards.



Most Capitol Hill residents during this time were craftsmen, and their homes reflected their trade. John Platts, for example, was a stonemason who arrived in the valley from England in 1854. The original block of his home at 364 Quince Street is a one-story fieldstone structure with a hall-parlor plan. Although simple in massing and materials, Platts' use of sandstone quoins, red rock sills and lintels indicates his pride in his home and that he viewed it as permanent shelter. Similarly, another L.D.S. immigrant, William Asper, arrived in Salt Lake in 1861 and built a house down the street from Platts at 325 Quince Street. Asper was a carpenter who eventually founded a lumber and planing mill. His house, constructed of brick in 1870, has a profusion of wooden moldings and trim.



*Decorative shingles in the gable, turned posts on the porch and the interlocking brick bay of this house exhibit the high degree of craftsmanship and attention to detail that mark many houses in the neighborhood.*

By the 1880s water had become available through a series of cast iron mains that extended from City Creek to distributing reservoirs at high points along the foothills. The reservoir that serviced most of Capitol Hill was situated northeast of where the Capitol is now. The accessibility of water made more intense development possible and this, combined with changing architectural styles, altered the appearance of Capitol Hill. The subdivision of lots shifted from the earlier haphazard arrangement to that of a standard rectangular lot, so that the orientation of the houses changed from one of facing the hillside, regardless of the relationship to the streets, to that of being parallel to the street and later, of being oriented to the points of the compass even if the street ran at a diagonal.

Capitol Hill was becoming an increasingly fashionable place to live. Although it remained a predominantly Mormon enclave longer than other Salt Lake neighborhoods, it began to change as the city's population accommodated the influx of non-Mormons during the last two decades of the nineteenth century. The families of men in mining, Denver and Rio Grande Western Railroad workers, and the trades associated with the new industries of the telegraph and the telephone found Capitol Hill as appealing as their Mormon neighbors. In an effort to create a stylish image, street names on the west slope were changed from "Bird", "Cross" and "Locust" to those of names of fruits, and this "sub-neighborhood" became known as "the Marmalade District."

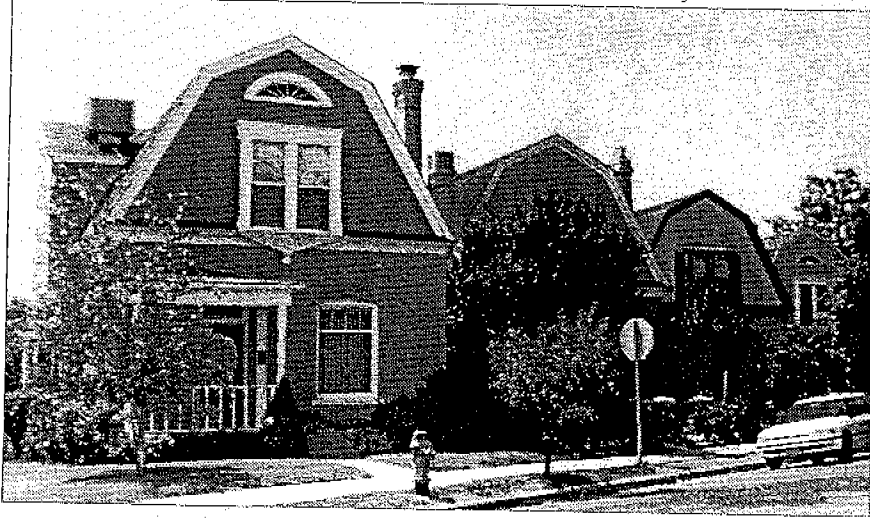
The designs of residential architecture shifted from the simplicity and balance of classical styles, exhibited on many of the most modest pioneer dwellings in the district, to the exuberance of the late Victorian era. These newer residents used many Victorian styles, but Queen Anne variants and the ubiquitous Victorian Eclectic prevail in the older sections of Capitol Hill. Some owners remodeled homes that were built during the earlier years of settlement, updating them with elaborate porches or bay windows.

Another neighborhood within the district, known as "Arsenal Hill," developed later than the Marmalade district and the lower slopes. It consists of the upper portion of the south slope, and it did not take on its current layout and appearance until the 1890s. This area takes its name from the fact that the city arsenal was located here; when forty tons of blasting powder accidentally exploded there in 1876 the city ceased to operate the facility and eventually the large amount of land formerly used for the arsenal became available for building. By this time Salt Lake was undergoing a period of rapid urbanization and prosperity; this, combined with the fine views and close location of downtown made Arsenal Hill appealing to residents who could afford high style, architect-designed houses.

The completion of the State Capitol building added to the neighborhood's desirability. Its extensive grounds and the imposing structure at the top of the hill spurred new residential construction to the south and the west. Today, Arsenal Hill contains the only large historic apartment buildings in the district. Apartments such as the Kensington at 180 N. Main (1906) and the Kestler at 264 and 268 N. State (1913 - 1915) are similar to others built during the "apartment boom" that occurred between 1900 and 1930.

After World War II and the ensuing exodus to the suburbs, the housing stock and overall atmosphere of Capitol Hill began to decline. The neighborhood was too eclectic and too old to compete with the postwar attitude that valued new goods and conformity. By the 1960s the area had a reputation of housing unstable residents with questionable backgrounds. Architecturally, Capitol Hill fell to its nadir with the construction of Zion's Summit, which was built in the early 1970s. These high-rise condominiums dwarfed the surrounding structures and have marred the historic

ambiance of the Marmalade district. Other modern buildings, particularly apartments, have detracted from the architectural integrity of the area, but not to the extent of the "twin towers." Happily, about this time preservationists and "urban pioneers" began to invest in Capitol Hill by renovating historic homes. The small scale of the neighborhood, its close location to downtown, and its unique architectural resources — the very qualities that drove residents away earlier — now proved to be its biggest appeal. Today it is a vibrant neighborhood with many examples of successful renovation projects that have been sensitively restored.



*A row of Dutch Colonial structures angled with the street provides a distinct character to the streetscape of this block in the Capitol Hill district.*

## *CAPITOL HILL HISTORIC DISTRICT*

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### **Development trends:**

Known for its ongoing preservation efforts, the Capitol Hill District is experiencing continued investment in the area, including renovation, additions to existing structures and infill construction. A wide range of renovation and new construction projects is therefore anticipated.

### **Goals for the district:**

The design goals for Capitol Hill are to preserve the unique historic character of the district and ensure that improvements respect the contrasting character of the two subdistricts, which differ in several aspects: topography, street pattern, orientation of houses to the street and size/ornamentation of housing stock. Preservation of the key details of high style buildings should be a priority as well. New building should respect the historic scale of construction which consists of structures no higher than four or five stories.

## *DESIGN CHARACTER*

The following is a brief discussion of features that contribute to design character of the district.

### **Streetscape features**

#### *Walkways*

Typically, a "progression" of walking experiences is encountered along the streets of Capitol Hill. This begins with a walkway that leads from the sidewalk and is occasionally punctuated by a series of steps. Dictated by the topography, the walkway is often sloping, sometimes quite steeply. In most cases, this walk leads to a front entry, which is clearly defined. In sections of the district without a gridded street pattern, no system of walks is prevalent. However, this system is found in other parts of Capitol Hill, especially in the Arsenal Hill subdistrict. Where these walks were seen historically, they should be maintained.

#### *Street Pattern*

The two subdistricts developed distinctly different street patterns, which provide the district with a high degree of visual diversity. This diversity characterizes the neighborhood, provides clues about the developmental history of the district, and therefore, should be preserved.

## **DESIGN CHARACTER, continued...**

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### **Site design features**

#### ***Front setback of primary structure***

The southern edge of the district (Arsenal Hill)—This area of the Capitol Hill district was settled on a gridded pattern similar to that of the Avenues district, with more uniform setbacks and lot patterns.

Marmalade District—In this area of the district, the orientation of a building to the street varies, depending on the angle of the street itself. This irregular organization developed because many buildings were constructed to the points of the compass rather than at right angles to the street. The result is a wider variety in setback and orientation of buildings to the street.

Because distinct differences in street pattern exist, the setback and orientation of the primary structure to the street should continue to be based on the established character of the subdistrict.

#### ***Orientation***

Despite the variety of setbacks and the mixture of lot shapes in the district, buildings in Capitol Hill traditionally had their primary entrance oriented to the street. This relationship should be continued.

### **Landscape design features**

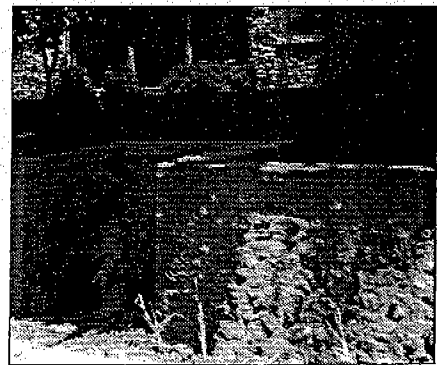
#### ***Fences and Retaining Walls***

The steep topography of the entire Capitol Hill district dictates the need for an extensive system of large retaining walls. These retaining walls, which have been used frequently to adjust for changes in slope, vary in texture, length and layout and are often paired with fences and plant materials. As a result, they provide visual interest to the street, and serve as distinct character-defining features. This characteristic should be preserved.

### **Architectural features**

#### ***Building form***

Within the Capitol Hill district a wide range of architectural styles exists, which yields a variety of building forms. Perhaps what is the most distinctive feature of the Marmalade subdistrict is the profusion of dwellings of simple design and detailing and of modest scale. Although Arsenal Hill has examples of vernacular designs, it also has numerous Queen Anne and two-story box-style buildings.



*Retaining walls provide visual interest to the street, and serve as distinct character-defining features. This characteristic should be preserved.*

**DESIGN CHARACTER, continued...**

**Building materials**

Historically, masonry and wood building materials characterized the district. Brick and rusticated stone were seen, as was painted clapboard.

**Characteristics of the Capitol Hill Historic District**

The following is a summary of key features of the district.

- Capitol Hill has the most uneven street pattern in the city. The streets are narrow and steep. Lot sizes are odd shapes.
- The orientation of the buildings to the streets is somewhat varied, as some structures face directly and other diagonally.
- Some smaller streets have been closed by the city; as a result there are homes in the middle of a block.
- Builders compensated for the steep topography by constructing retaining walls and high foundations, rather than having the architecture of a structure itself address the lot.
- Most of the buildings are residential; 300 West contains most of the commercial structures in the district.
- Capitol Hill contains some of the oldest extant homes in the state. These can be found on the lower slopes (below Wall Street) and in the Marmalade neighborhood (in the south part of the district).
- Street landscaping consists of informal plantings; the district's irregular street pattern and demographics has never lent itself to a formal layout, such as the trees along South Temple. Early on, fruit trees predominated; today "volunteer trees" make up the bulk of the trees.

*Specific design standards that respond to the design character of the neighborhood follow on the next page.*



*The "Woodruff-Riter-Stewart Home" at 93 East Second North Street is an example of the variety of architectural styles that can be found in the Capitol Hill Historic District.*

## **DESIGN STANDARDS FOR CAPITOL HILL**

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### **Streetscape Standards**

#### *Street patterns*

**13.12** Maintain the traditional rectilinear grid pattern of streets found on the western edge of the district.

**13.13** Maintain the angular, irregular street pattern found in the Marmalade portion of the district.

**13.14** Arrange a new driveway, as well as any street improvements, so that they continue the respective street pattern.

*These design standards apply in addition to those in relevant preceding chapters, which may include Rehabilitation Standards, Standards for New Construction and General Design Standards. See the matrix on page 4 to determine which chapters apply.*

### **Site design Standards**

#### *Setback*

**13.15** Maintain the traditional setback and alignment of buildings to the street, as established by traditional street patterns.

In Arsenal Hill, street patterns and lot lines call for more uniform setback and siting of primary structures. Historically, the Marmalade district developed irregular setbacks and lot shapes. Many homes were built toward compass points, with the street running at diagonals. This positioning, mixed with variations in slope, caused rows of staggered houses, each with limited views of the streetscape. Staggered setbacks are appropriate in this part of the district because of the historical development. Traditionally, smaller structures were located closer to the street, while larger ones tended to be set back further.

**13.16** Keep the side yard setbacks of a new structure or an addition similar to those seen traditionally in the subdistrict or block.

Follow the traditional building pattern in order to continue the historic character of the street. Consider the visual impact of new construction and additions on neighbors along side yards. In response, consider varying the setback and height of the structure along the side yard.



*Staggered setbacks in the Marmalade district are due to its diagonal street pattern.*

*DESIGN STANDARDS FOR CAPITOL HILL, continued...*

**13.17 Orient the front of a primary structure to the street.**  
Define the entry with a porch or portico.

**Architectural Standards**

*Building form*

**13.18 Design a new building to be similar in scale to those seen historically in the neighborhood.**

In the Marmalade subdistrict, homes tended to be more modest, with heights ranging from one to two stories, while throughout Arsenal Hill larger, grander homes reached two-and-half to three stories. Front facades should appear similar in height to those seen historically on the block.

**13.19 Design a new building with a primary form that is similar to those seen historically.**

In most cases, the primary form for the house was a single rectangular volume. In some styles, smaller, subordinate masses were then attached to this primary form. New buildings should continue this tradition.

**13.20 Use building materials that are similar to those used historically.**

Appropriate primary building materials include brick, stucco and painted wood.

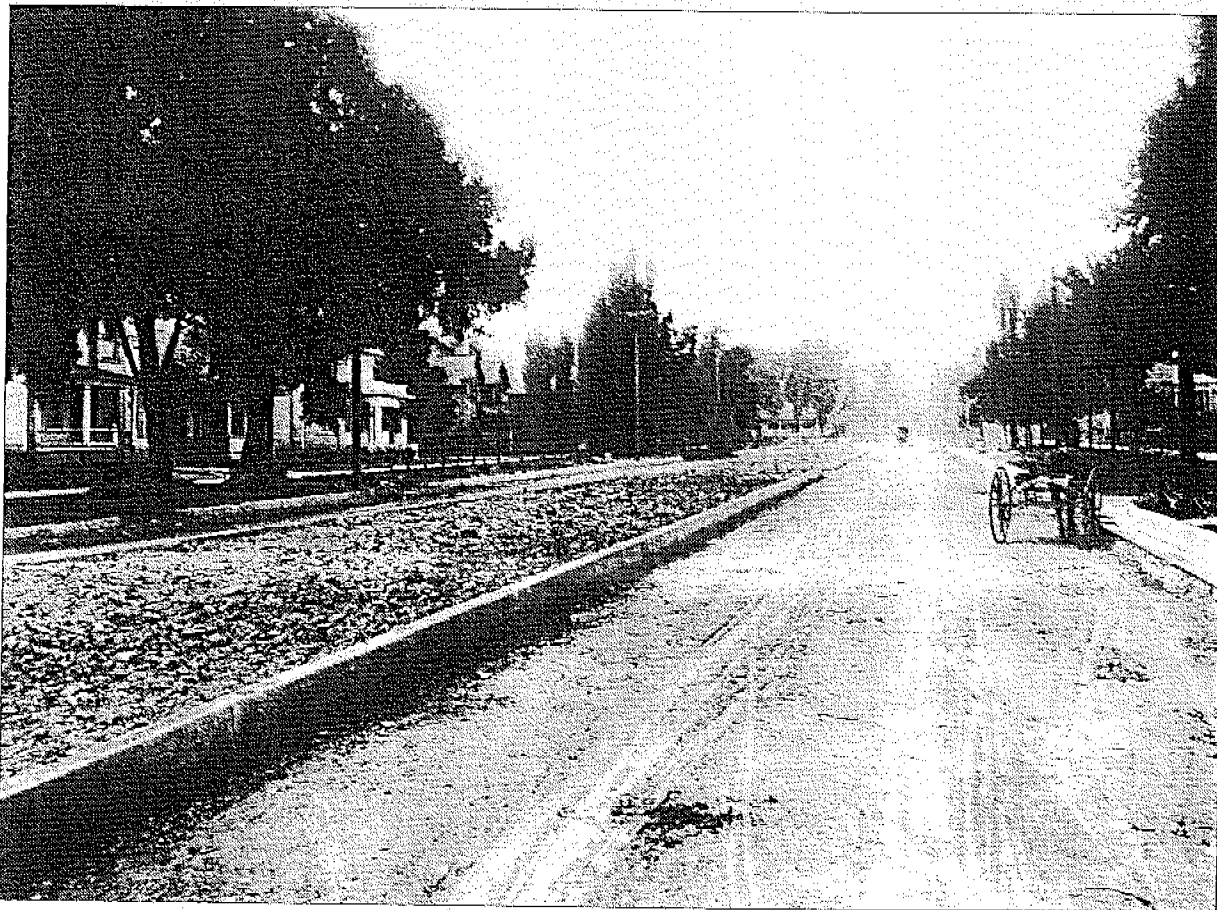


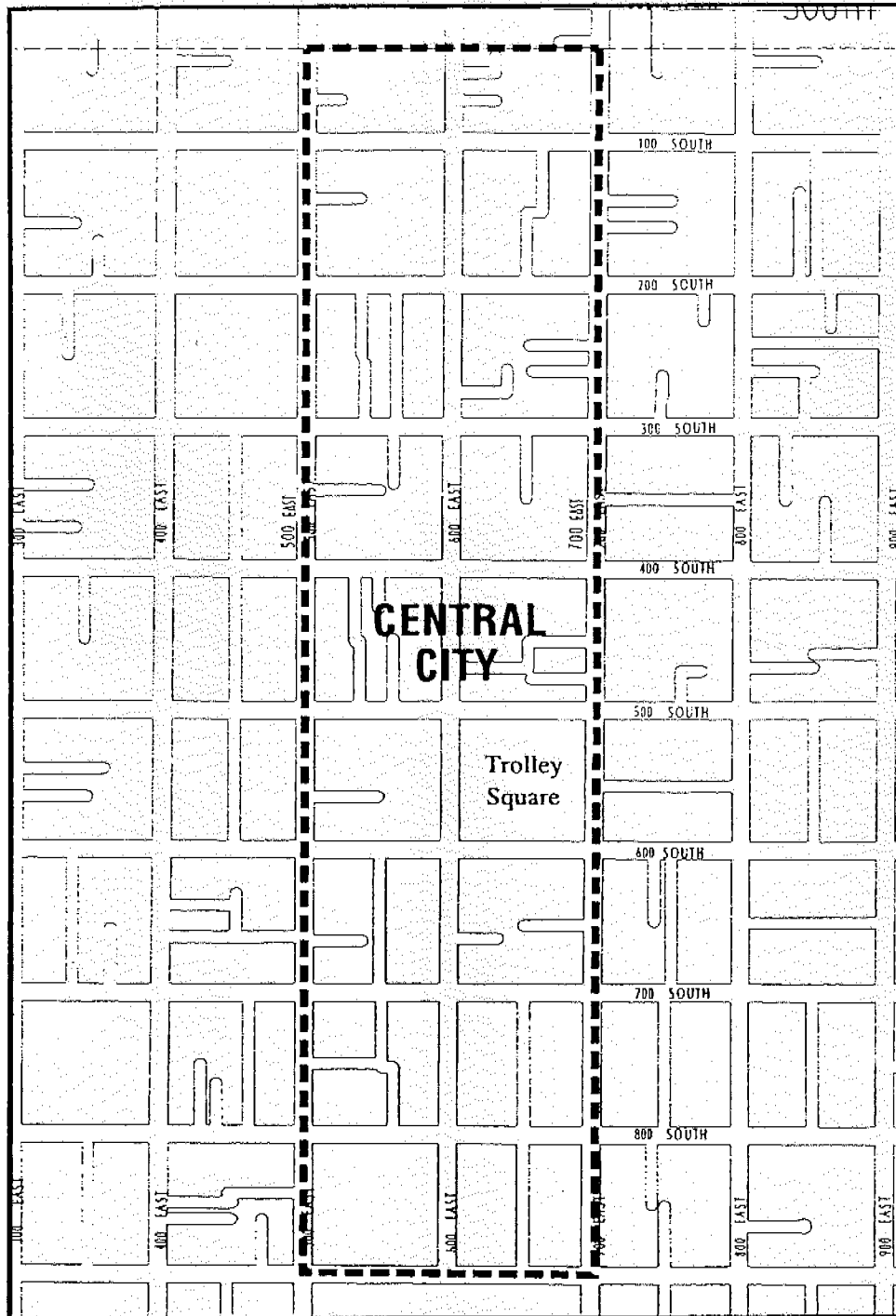
*This classically-inspired duplex is an example of high style multifamily housing in Salt Lake City. A centrally located porch defines the entrance. This structure was extensively renovated in 1995.*



# Design Standards for the Central City Historic District

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**CENTRAL CITY**  
**Historic District**

Scale: 1" = 100'

*Previous page: A 1909 view looking north from 1st South up 7th East.*

## CENTRAL CITY

Encompassing one of the oldest neighborhoods of the city, the Central City Historic District is part of a larger area, known by the same name, that is associated with the original plan of Salt Lake. Out of all of the requirements outlined by Joseph Smith's "Plat for the City of Zion" only the size of the blocks — ten acres — remains intact, and what was once a village and agricultural landscape now reflects the fact that Central City has the most complex zoning and land-use patterns in Salt Lake. Although a few adobe vernacular homes still exist, the commercial development, including fast-food restaurants, office buildings and retail centers, belies its early history. But despite recent, incompatible intrusions, Central City has the most eclectic mix of historic architecture in Salt Lake, including several unique examples of a variety of building types.

Central City began to lose its early appearance and social structure with the building of the railroad and later the opening of the Bingham copper mine. These developments created a demand for unskilled workers who needed affordable places to live. In addition, Central City's proximity to the expanding downtown business district and nearby manufacturing and processing plants attracted clerks, laborers and craftspeople, so that early on it became known as a neighborhood for the working lower- and middle-class. With the exception of imposing residences at the north end of the district, Central City never became a fashionable neighborhood and the population was unstable. As the Central/Southern area survey states, "Workers moved on to other jobs, to other towns; more prosperous families were attracted to the benches, where the air was cleaner, and to new subdivisions."

Given these demographics, rental housing has proliferated and much of the housing stock has always been modest. Thomas Newton was typical of the nineteenth-century Central City resident, as was his house. Newton worked as a clerk and shoemaker for Z.C.M.I. and constructed a small, side-gabled house in 1888 at 326 South 700 East. With its side-gabled massing and simple two-over-two windows, this house exhibited the simple forms of early Utah architecture, as well as illustrating how long such forms remained popular. This property was demolished and is now a parking lot.

Central City also has an extensive stock of "Victorian Eclectic" architecture. Several examples can be seen along 600 E. between 600 and 800 S. Although not as popular for Central City's small houses, the exuberant Queen Anne style was also used. Victorian styles continued to be built until the turn of the century but were quickly replaced by the bungalow, which by 1915 had become the small house of choice. Because the bungalow was more of a type rather than a style, this architectural form also lent itself well to many variations.

The transient nature of Central City's population encouraged the construction of many rental units, including duplexes, fourplexes and multi-unit apartment buildings. Because of their small size, duplexes took on the style of whatever was popular at the time; and thus late Victorian, Craftsman, and Tudor Revival examples can be found. Apartment buildings, on the other hand, developed as their own form: the walk-up flat type used before 1918, and the "double-loaded corridor" introduced later. Central City also has several apartment types that are very unusual, such as one-story courtyard structures, and the only remaining example of Victorian row housing left in Salt Lake.

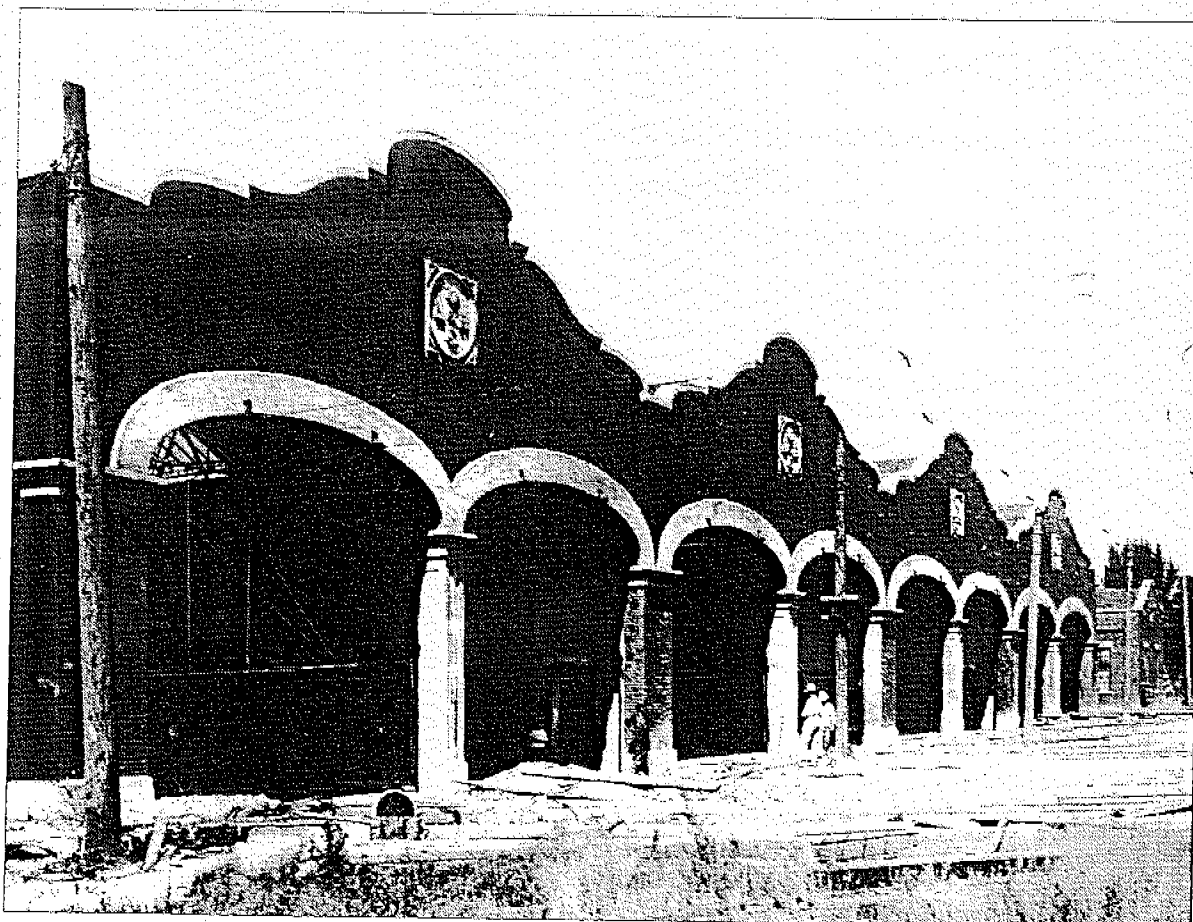
But Central City was not only home to working-class citizens and not all of the buildings are unassuming or were built as rentals. Professionals, businessmen and politicians lived in Central City, many residing in the neighborhood for decades. Frederick Albert Hale, a Cornell-educated architect, lived on 600 East from 1905 to 1934. He was one of the state's finest architects, designing for wealthy, non-Mormon clients. His work includes the Alta Club, the First Methodist Church and the Salt Lake Public Library (now the Hansen Planetarium). Several lawyers and executives associated with the mining industry lived in the north end of the district. Politicians included Utah's fourth governor, Simon Bamberger who lived at 623 E. 100 S. and more recently, Palmer dePaulis, mayor from 1986 to 1992.

Similarly, not all of the buildings are modest. Mansions include Francis Armstrong's, at 679 E. 100 S., and Orange Salisbury's, designed by Frederick Hale, at 574 E. 100 S. Within the historic period affluent families built residences as four-squares, or in the Victorian Eclectic and Queen Anne styles.

Almost all of the buildings in Central City constructed before 1945 are residential. Exceptions include the Swedish Baptist Church, constructed in 1913, and the Twelfth Ward Chapel, built in 1939. The Swedish Baptist Church is Craftsman in style, and blends in well with the surrounding homes at 823 S. 600 E. The L.D.S. chapel is an unusual example of Art Moderne for this building type, and is located at 630 E. 100 S. There are several small grocery stores scattered throughout the district, but the most impressive nonresidential structure is Trolley Square. Built as trolley barns for the Utah Electric and Railway Corporation from 1908 to 1910, the barns were renovated as a shopping and entertainment complex in the early 1970s.

Because of its early layout, large blocks and role as "the inner city," Central City has always been beset by land-use conflicts. The large blocks led to haphazard development as early as 1900 and were subject to incompatible development by insensitive zoning and an encroaching downtown. Central City has been subject to the problems associated with absentee ownership for decades. Fourth South developed as a commercial corridor after World War II and is now a busy street that is inhospitable to pedestrians.

But the City and residents have, if periodically, made attempts to improve Central City. One effort, still intact, was the creation of "parkings," or grass medians, down several streets, including 600 East, as part of the removal of electrical wires and poles moved from the center of the street to accommodate the new street car system. In response to the deteriorating conditions of many houses because of foreclosures during the Depression, the first neighborhood beautification program was organized in the 1930s. Local resident Sheldon Brewster headed up the campaign to influence people to buy homes in the area and maintain them. In 1932 an organization called "the Central Civic Beautification League" fought an uphill battle to "turn the tide of decay and stultification back." This group concentrated its efforts on keeping business out of residential areas, soliciting money for structural repair and attempting to instill a sense of community in the neighborhood. Most recently, neighborhood residents have been renovating structures, and petitioned the City to adopt part of Central City as a local historic district. This was accomplished in 1991.



*Trolley Square under construction for use in the Central City Historic District.*

## ***CENTRAL CITY HISTORIC DISTRICT***

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### **Development trends:**

The district has experienced a surge of renovation and improvements to properties. Continued investment is expected, particularly in rehabilitation. However, some new infill construction also is anticipated.

### **Goals for the district:**

The most significant feature of this district is its overall scale and simple character of buildings as a group, as a part of the streetscape. As a result, the primary goal is to preserve the general, modest character of each block as a whole, as seen from the street. Because the overall street character is the greatest concern, more flexibility in other areas, particularly renovation details should be allowed. This goal for preservation also must be considered in the context of related neighborhood goals to attract investment and promote affordability.

## ***DESIGN CHARACTER***

The following is a brief discussion of features that contribute to the design character of the district.

### **Streetscape features**

#### ***Street pattern***

The Central City district developed on a rectilinear plan, with spacious blocks intersected by wide streets. Sidewalks are detached and street trees are located in the tree lawn in many cases. Street widths vary widely, ranging from a boulevard along Sixth East Street to short, narrow alleys and lanes.

### **Site features**

#### ***Front setback of primary structure***

Although a variety in setbacks is seen throughout the district, most buildings within a block appear to align along their front setbacks, within a narrow range of dimensions. Historically, larger buildings in the district, such as apartment buildings, were set back farther away from the street than the single structures. In some cases, small dwellings sit at the edge of the sidewalk, causing a very urban feel. This is particularly evident along Park Street, which has the character of a developed lane or alley. These traditional setbacks should be maintained.

## *DESIGN CHARACTER, continued...*

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### *Porches*

A clear definition of the entry to each building is one of the most significant character-defining elements in the district. In a typical situation, the primary entrance faces the street and is sheltered with a porch. Where historic porches exist, they should be preserved. They also are strongly encouraged as a feature in new construction.

### **Landscape features**

#### *Fences*

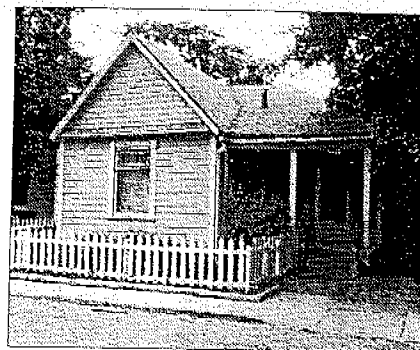
Many of Central City's yards are bounded by fences. Historically, materials were wood and metal. The use of wood, iron and wire fences is preferred, as they are more in character with the neighborhood.

### **Commercial Area Features**

While most of the district retains a traditional residential character, some major commercial streets bisect the neighborhood in an east-west direction. These have redeveloped recently with commercial uses in auto-oriented designs and as a result, no historic context exists there.

Franchise facilities appear frequently along the cross streets. Most of these are set back substantially from the street, with large parking areas located in front. Large signs are often mounted on tall poles and landscaping is used sparsely. Curb cuts appear frequently and extensive portions of most sites are paved with hard surfaces. The result is that these areas offer little to pedestrians, in contrast to the pedestrian-friendly character of the historic residential streets in the district. When viewed from within the more intact residential portions of the district, these commercial zones are visually disruptive.

The design goal for these commercial areas is to enhance the pedestrian environment and to minimize negative visual impacts as seen from the historic residential portions of the district. It is not the intent to create a "historical" image for buildings in these areas, but simply to apply principles of good urban design that will enhance the visual quality while accepting the "contemporary" character that exists here.



*Many of Central City's yards are bounded by fences.*

***DESIGN CHARACTER, continued...***

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**Characteristics of the Central City Historic District.**

The following is a summary of key features of the neighborhood.

- Large, ten-acre blocks are located north of 600 South.
- Residential, interior block development exists south of 600 South. Streets such as Green, Park and Lowell are several interior streets that are very narrow, from 15' to 25' wide. The lots are typically about 2,500 square feet, setbacks about 10'.
- Garages are set at the rear of the lot and are accessed by alleys.
- Grass medians run the length of the district from Liberty Park to South Temple.
- Architectural styles range from the 1870s to the contemporary. "High-style" examples are generally located north of 400 South. Smaller, more modest homes are located in the southern portion of the district.
- Fourth South is totally commercial, and has no remaining historic structures.
- The center of several of the large blocks north of 400 South are vacant.

*Specific design standards that respond to the design character of the neighborhood follow on the next page.*



## **DESIGN STANDARDS FOR CENTRAL CITY**

### **Streetscape Standards**

#### **13.21 Maintain the character and scale of the side streets in the district.**

Many side streets, particularly the lanes, have a distinct character and scale that should be preserved.

#### **13.22 Maintain alleys where they exist.**

Their modest character should be preserved.

### **Site design Standards**

#### **Setback**

#### **13.23 Maintain the established alignment of building fronts in the block.**

In general, larger, taller masses should be set back farther from the front than smaller structures. In some cases, therefore, a setback that is greater than the median setback may be appropriate.

#### **13.24 Maintain the rhythm established by uniform setbacks in the block.**

It is particularly important that the traditional spacing pattern be maintained as seen from the street. Follow the traditional building pattern in order to maintain the historic character of the street. Consider the visual impact of new construction and additions on neighbors along side yards. Consider varying the height and setback of the structure along the side yard.



*The uniform setback of these vernacular structures provides a sense of alignment and the porches provide a consistent orientation to the street.*

*The design standards apply in addition to those in relevant preceding chapters, which may include Rehabilitation Standards, Standards for New Construction and General Design Standards. See the matrix on page 4 to determine which chapters apply.*

***DESIGN STANDARDS FOR CENTRAL CITY, continued...***

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***Primary entrance***

**13.25 Clearly define the primary entrance to the house.**

Use a porch, stoop, portico or similar one-story feature to indicate the entry. Orienting the entry to the street is preferred. Establishing a "progression" of entry elements, including walkway, landscape elements and porch also is encouraged.



*Orienting the entry to the street is preferred. Establishing a "progression" of entry elements, including walkway, landscape elements and porch also is encouraged.*

***Additions/Alterations***

**13.26 Plan an addition to be in character with the main building, in terms of its size, scale and appearance.**

This is especially important in portions of the district where buildings are modest in size and scale and have limited architectural detailing. Greater flexibility is appropriate, in terms of size of additions, on the northern edge of the district near South Temple Street, where many of the historic buildings are quite large.

**Architectural Standards**

***Building mass***

**13.27 Design new buildings to appear similar in mass to those that were typical historically in the district.**

If a building would be larger than those seen on the block, subdivide larger masses of the building into smaller "modules" that are similar in size to buildings seen traditionally.

## ***DESIGN STANDARDS FOR CENTRAL CITY, continued...***

### ***Building Scale***

#### **13.28 Design new buildings so that they appear similar in scale to those seen traditionally on the block.**

Historically, most houses appeared to have a height of one, one-and-one-half or two stories. A new front facade should appear similar in height to those seen historically in the block. Taller portions should be set back farther on the lot. Story heights should appear similar to those seen historically. Also, consider using architectural details to give a sense of the traditional scale of the block.

### ***Building form***

#### **13.29 Design a new building to have a form similar to those seen historically.**

In most cases, the primary form of the house was a simple rectangle. In some styles, smaller, subordinate masses were then attached to this primary form.

### ***Building materials***

#### **13.30 Use primary building materials that will appear similar to those used historically.**

Appropriate building materials include: brick, stucco, and painted wood. Substitute materials may be considered under some circumstances. See Sections 2.0 and 6.0 and page 126.



*Use building materials that will appear similar to those used historically.*

**DESIGN STANDARDS FOR CENTRAL CITY, continued...**

**Commercial Area Standards**

**13.31 Minimize the visual impacts of automobiles as seen from the sidewalk by pedestrians.**

Provide landscaped buffer areas to screen and separate the sidewalk from parking and drive lanes within individual commercial sites.

**13.32 Screen service areas from the residential portions of the historic district.**

Use fences, walls and planting materials to screen service areas. When feasible, locate service areas away from residential portions of the historic district.

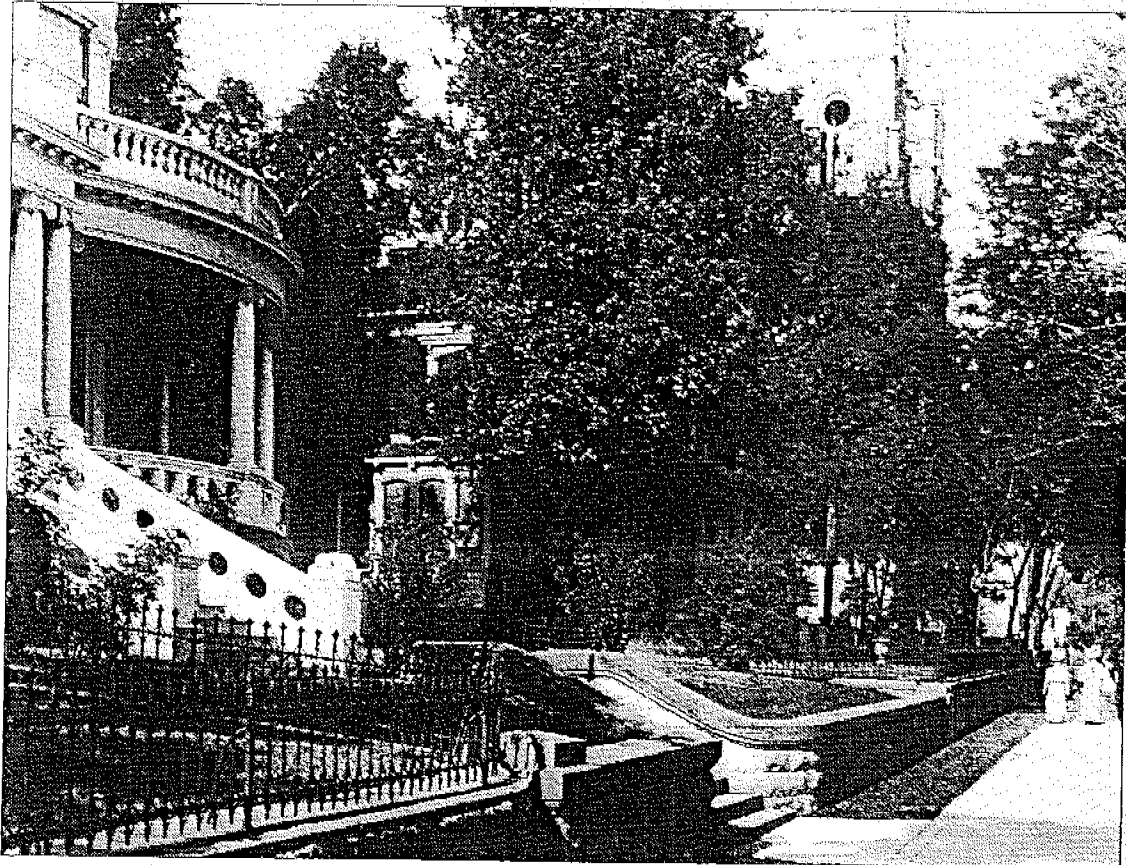
**13.33 Minimize the visual impacts of signs.**

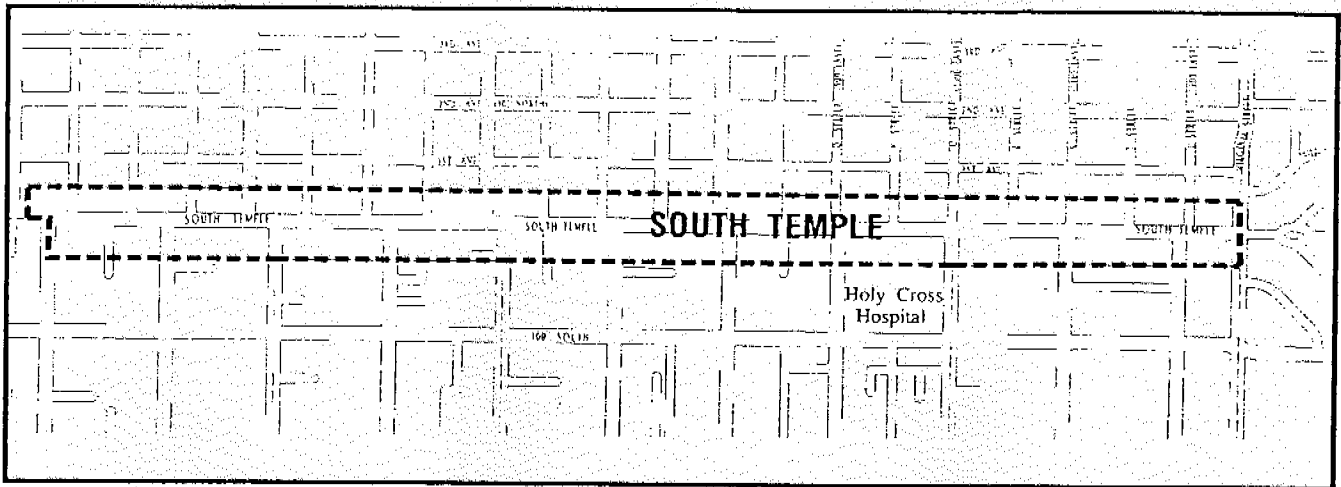
This is particularly important as seen from within the residential portions of the historic district. Smaller signs are preferred. Monument signs and low pole-mounted signs are appropriate.

**13.34 Shield all site lighting such that it does not spill over into residential portions of the historic district.**

# Design Standards for South Temple Historic District

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**SOUTH TEMPLE**  
Historic District

Scale: NTS

*Previous page: Looking southeast along South Temple from 5th West in 1918: stone retaining walls and cast iron fences define the sidewalk edge. Extensive porch detailing provides a strong sense of orientation to the street.*

## SOUTH TEMPLE

South Temple 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, one that could support the elegance and grandeur seen in the architecture along this street. Although it was not until the turn of the century that South Temple took on the stately appearance most closely aligned with the perception of visitors and residents, South Temple has played an essential role in the development of Salt Lake since the city was founded. It served as a connection between the east bench and downtown and provided a delineation between the small lots of the Avenues neighborhood and the larger blocks of Central City. In general, South Temple has attracted people of prominence and prosperity, but within this group residents represented a variety of religious faiths, occupations and backgrounds. People of lesser means, including skilled craftsmen and teachers, have also resided on South Temple. And South Temple was not immune to the surge of city-wide apartment construction that occurred from 1902 to 1931.

The history of South Temple begins with the founding of Salt Lake City, which was laid out according to Joseph Smith's plan for the City of Zion. It was originally platted as the major east-west axis, but because nothing but open country existed to the east until Fort Douglas was founded in 1862, construction along South Temple during the 1850s was confined to the blocks between 200 E. and 400 W. The decision of Brigham Young and other church leaders to build homes on South Temple set an early precedent for the street's residential prominence. Although early Mormon leaders did not anticipate South Temple's eventual role as the home of wealthy miners and the most urbane street in the state, there is no doubt that they intended South Temple to be an important thoroughfare for the religious kingdom of Zion.

The landscape and architecture of South Temple had the same agrarian look — small, adobe homes, orchards, and barnyards — as the rest of the city through the 1860s. Once the railroad brought prosperity and expansion it gradually lost its rural appearance. By the 1890s South Temple was fulfilling Brigham Young's prediction that it would become the finest street in Zion. The most imposing mansions, those of David Keith, Thomas Kearns, Enos Wall, and Louis Terry represented an influential group of men who had earned great wealth through mining and had no cultural or religious association with the L.D.S. Church. Their desire to separate themselves socially could be seen in the establishment of the Alta and the University clubs (the latter demolished in the 1960s) while the construction of the Cathedral of the Madeleine and the First Presbyterian Church announced that non-Mormons had a permanent stake in the city.

Professional people who were not as wealthy but prominent nonetheless were also building large comfortable homes in the variety of styles popular throughout America. They built four-square boxes, using simple classical capitals on porch columns and Palladian windows; Shingle style houses with complex floor plans and rich surface texture, and Arts and Crafts bungalows. These styles could be seen throughout the city, but South Temple residents built more elaborate versions representing some of the finest work of the state's best-known architects, including Walter Ware, Frederick Albert Hale, C.M. Neuhausen and Richard A. Kletting.

During the 1920s and 1930s building along South Temple consisted primarily of apartment buildings and clubhouses for fraternal and women's organizations, although significant examples of both uses also had been erected in earlier decades. The apartment buildings along South Temple were part of a construction boom of this building type and represented some of the most elegant multifamily structures in the city. The earliest clubhouse still extant on South Temple is the Ladies Literary Club at number 850, an outstanding Prairie-style example designed by Ware and Treganza in 1912. Two of the largest buildings constructed during the 1920s included the Masonic Temple and the Elks Buildings, both designed by the firm of Scott and Welch.

Although many handsome structures were built during the 1920s and 1930s South Temple's grandeur began to wane during these years, ultimately resulting in the awkward blend of residential buildings and commercial structures evident today. Wealthy families aged and dispersed and federal income tax, imposed in 1913, eroded personal fortunes. Most devastating to the street, however, were zoning changes that allowed commercial encroachment and higher residential densities. As land value increased, significant structures were lost. This problem became acute after World War II, when shifts in style and technology encouraged architecture that was incompatible with the traditional scale, massing and materials seen on South Temple. Probably the most discouraging episode in the street's history occurred during the 1960s and 1970s so much so that the erosion of South Temple's historic appearance played a very large role in spurring the preservation movement in Utah. Since its adoption as a local district in 1976, efforts have focused on preserving historic buildings and on maintaining historic street features, such as carriage steps and sandstone retaining walls, that also contribute to our understanding of South Temple.



## ***SOUTH TEMPLE HISTORIC DISTRICT***

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### **Development trends:**

Known for its ongoing preservation efforts, the South Temple District is experiencing continued investment in the area, including renovation, additions to existing structures and infill construction. A wide range of construction projects is therefore anticipated.

### **Goals for the district:**

The design goal for the South Temple District is to preserve its unique character. Preservation of the character, style and details of the many high style buildings is a high priority, as is assuring that new building will be in scale and compatible in character with the historic context.

## ***DESIGN CHARACTER***

The following is a brief discussion of features that contribute to the design character of the district.

### **Streetscape Features**

#### ***Walkways***

Many residences are sited on a system of "platforms," which were created to provide level building areas. As a result, most of the South Temple mansions sit above street level, sometimes with a series of stairs that link the front entry with the public sidewalk. The system of terraced building sites also establishes a fairly consistent pattern of retaining walls that visually connects the blocks that should be maintained.

### **Site Design Features**

South Temple Street developed with a variation in block sizes between the north and south sides of the street. The north side was platted with smaller lots, while the south side is characterized by more spacious parcels. However, the district is unified by its consistent streetscape design and traditional siting, as well as its variety of larger houses. The standards that follow strive to reinforce these traditional patterns.

## ***DESIGN CHARACTER, continued...***

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### ***Front setback of primary structure***

Historically the larger mansions on the street were sited farther from the sidewalk than the smaller residences. Although a variety of setbacks is seen throughout the district, within individual blocks, most buildings appear to align within a narrow range of dimensions. This generally uniform setback alignment of an individual block should be maintained.

### ***Side yard setback of primary structure***

Many of the larger houses on the block have large side yard setbacks, which reinforce their stately appearance. Smaller residences are typically sited with their narrow side to the street. Both situations suggest that, traditionally, the side yard width was in proportion to the width of the lot. This characteristic should be maintained.

### ***Siting of Additions***

Buildings located along South Temple are generally large two and three story structures that can accommodate larger additions than houses in other districts. Although there should be a degree of flexibility in the size of additions in the South Temple district, these additions still should be designed to be compatible with the original structure.

### ***Roof materials***

Due to the large size of many of the buildings in the district, roof materials are very important visual features. Slate, asphalt, wood, and tile shingles are all materials found on historic buildings. These textures contribute to the character of the district. When roofing must be replaced, using a material similar to the original is preferred. On a new building, using a material similar in color and texture to those seen historically in the block also is appropriate.

## **Architectural Features**

### ***Porches***

Porches were important design feature themselves and were also embellished with details that enlivened the character of the street. Porches also add interest to the street and help establish a human scale in the district.



*Due to the large size of many of the buildings in the district, roof materials are very important visual features.*

*DESIGN CHARACTER, continued...*

---



*Porches and other detailing also are a part of the architectural detail that add interest to the street and help establish a human scale to building in the district.*

*Ornamentation*

Most of the buildings in the South Temple district represent high-style forms of architecture, and in many cases, have been designed with elaborate architectural detailing, including intricate features and finishes. Ornamentation typically embellishes doors and windows, eaves, porches, and gable ends, while major wall surfaces are relatively simple.

The use of ornamentation on buildings is an established tradition in the district, and its continued use is encouraged. On new buildings, contemporary interpretations of building ornament and detail are especially appropriate.



*The use of ornamentation on buildings is an established tradition in the district, and its continued use is encouraged. On new buildings, contemporary interpretations of building ornament and detail are especially appropriate.*

*DESIGN CHARACTER, continued...*

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### Characteristics of the South Temple Historic District

The following is a summary of key features of the district:

- Street features continue to reflect South Temple's historic grandeur. These features include sandstone curb and gutters, sandstone carriage steps and hitching posts.
- About 1890 the city erected metal lattice-work posts to accommodate the trolley lines. Later these were used for traffic signals. Historically roses were planted to climb them to prevent children from playing on them. The posts now show substantial deterioration, as the traffic signals were too heavy and they have not been maintained.
- South Temple has mature landscaping, and the large trees planted in a formal manner are an important characteristic of the street.
- While South Temple is known for its mansions, there are many other homes that are not as grand but still continue to contribute to the streetscape and knowledge of the city's history. Similarly, historically South Temple dwellings have not been only single-family, owner occupied, nor has it been only residential. Several apartment buildings and commercial structures are of the historic period.

*Specific design standards that respond to the design character of the neighborhood follow on the next page.*

## **DESIGN STANDARDS FOR THE SOUTH TEMPLE DISTRICT**

### **Streetscape Standards**

#### *Walkways*

#### **13.35 Provide a walkway to the building entry from the public sidewalk.**

The walk should be distinct from a driveway. Concrete is the dominant material; however, other materials, including modular pavers, also are appropriate for new walkways.



*Provide a walkway to the building entry from the public sidewalk.*

*The design standards apply in addition to those in relevant preceding chapters, which may include Rehabilitation Standards, Standards for New Construction and General Design Standards. See the matrix on page 4 to determine which chapters apply.*

### **Site Design Standards**

#### *Setback*

#### **13.36 Keep the front setback of a new structure in line with the median setback of historic properties on the block.**

In general, larger, taller masses should be set back farther from the front than smaller structures. In some cases, therefore, a setback that is greater than the median setbacks may be appropriate.

#### **13.37 Side yard setbacks of a new structure or an addition should appear similar to those seen traditionally in the block.**

Follow the traditional building pattern in order to continue the historic character of the street. Consider the visual impact of new construction and additions on neighbors along side yards.

***DESIGN STANDARDS FOR THE SOUTH TEMPLE DISTRICT, continued...***

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*Curb cuts*

**13.38 Minimize the visual impacts of curb cuts.**

When planning a driveway, consider the impact of curb cuts on historic curbing material, such as granite.

*Service Areas*

**13.39 Minimize negative visual impacts of service areas.**

Service areas include locations for trash containers, transformers and other mechanical and electrical equipment that may require exterior facility. In all cases, these features should remain visually unobtrusive. Locate dumpsters and other service equipment to the rear of the lot, when physical conditions permit. Service areas should be screened from public view with fences, walls, planting, or a combination of these elements.

**Architectural Standards**

*Building Scale*

**13.40 Design a new building to be similar in scale to those seen traditionally on the block.**

Historically, most of the larger houses on South Temple appeared to have a height of two to three stories, while the smaller ones generally had heights of two stories. A front facade should appear similar in height to those seen historically on the block. A taller portion should be set back further on the lot. Story heights should appear similar to those seen historically. Also, use architectural details to give a sense of the traditional scale of the block. In the case of new apartment buildings, they should appear to be similar in mass and scale to historic apartment structures in the district.

*Roofing materials*

**13.41 Use roofing materials that are similar in appearance to those seen historically.**

Asphalt and wood shingles are appropriate to many styles seen historically. Clay tile is appropriate to Spanish, Mission and Colonial styles only. Concrete tiles may be appropriate because they often convey a scale and texture similar to materials employed historically. Large panelized products, such as standing seam metal, should be avoided. Colors should be muted; the overall texture of a roof should be uniform and consistent throughout the building.

**DESIGN STANDARDS FOR THE SOUTH TEMPLE DISTRICT, continued...***Building Materials*

**13.42 Use building materials that are similar to those used historically.**

Appropriate building materials include brick, wood horizontal clapboard and shingles, stucco, smooth-faced stone and river rock.

*Porches*

**13.43 When constructing a new building, clearly define the primary entrance to the house.**

Use a porch, stoop, portico or similar one-story feature to indicate the entry. Orienting the entry to the street is preferred. Establishing a "progression" of entry elements, including walkway, landscape elements and porch also is encouraged.

**13.44 When converting a building to another use, preserve the historic location and character of the porch and primary entrance.**

**13.45 The use of ornament and detail is encouraged.**

Such details should have a substantial "depth," and be constructed of durable materials. While a range of materials is appropriate, details should have finishes that appear similar to those used traditionally. The details should appear integral to the overall design.

*Appropriateness of Use*

**13.46 When adapting a residence to another use, preserve the original design character of the building.**

When converted to a new use, a house should retain its residential image.

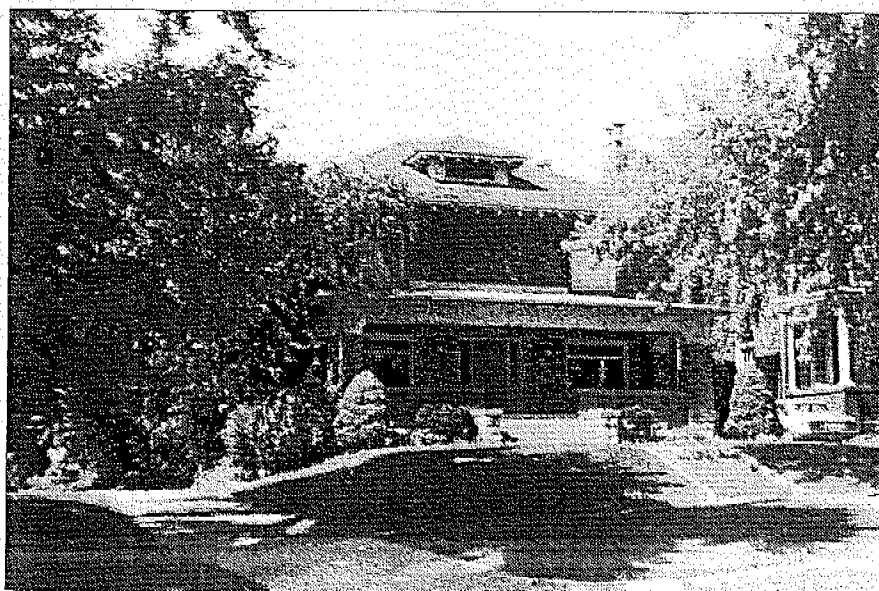
**13.47 If the change from residential to another use requires more parking space, locate it to the rear of the property and provide landscaping as a buffer.**





# Design Standards for the University Historic District

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## THE UNIVERSITY Historic District

Scale: 1" = 1000'

*Previous page: Despite modern intrusions and the mix of single-family dwellings and apartment buildings, the University Historic District exhibits the most homogenous blend of architecture and consistent streetscape of all the local districts. A progression of entry features seen here includes a walkway with steps leading to a broad front porch.*

## UNIVERSITY

Despite modern intrusions and the mix of single-family dwellings and apartment buildings, the University Historic District exhibits the most homogenous blend of architecture and consistent streetscape of all the local districts. Although several homes remain that were built as early as 1885, for the most part its development coincided with the first two decades of this century — a period marked by prosperity and growth. Municipal improvements, such as the installation of utilities and the extension of electric streetcar lines throughout the city created new opportunities for suburban expansion, especially on the east bench. Obviously the establishment of the University of Utah at its current location in 1901 ensured the viability of this neighborhood and influenced its development. Since that time the area has been home to many university faculty and staff members, although the area was not popular for student residency until after World War II. Many professional people not affiliated with the University have also resided in the neighborhood.

The affluence of its residents, its comparatively orderly development and the influence of the Progressive era are all reflected in the district's architecture and streetscapes. Four-square architecture, also known as the "box," was another popular choice during this time and is well-represented in the University District. Some have Colonial Revival details, such as Doric porch columns, but examples in this neighborhood are generally Prairie School in style. Many are scattered throughout the district, but several of the most appealing are clustered along 100 South between 1200 E. and Douglas Street. At least two of these were designed by the local firm of Ware and Treganza and represent the firm's earliest work in the Prairie style. While not as elaborate as the mansions along South Temple that were built for similarly wealthy and prominent citizens, many of the homes in the University district were beautifully fitted and very comfortable.

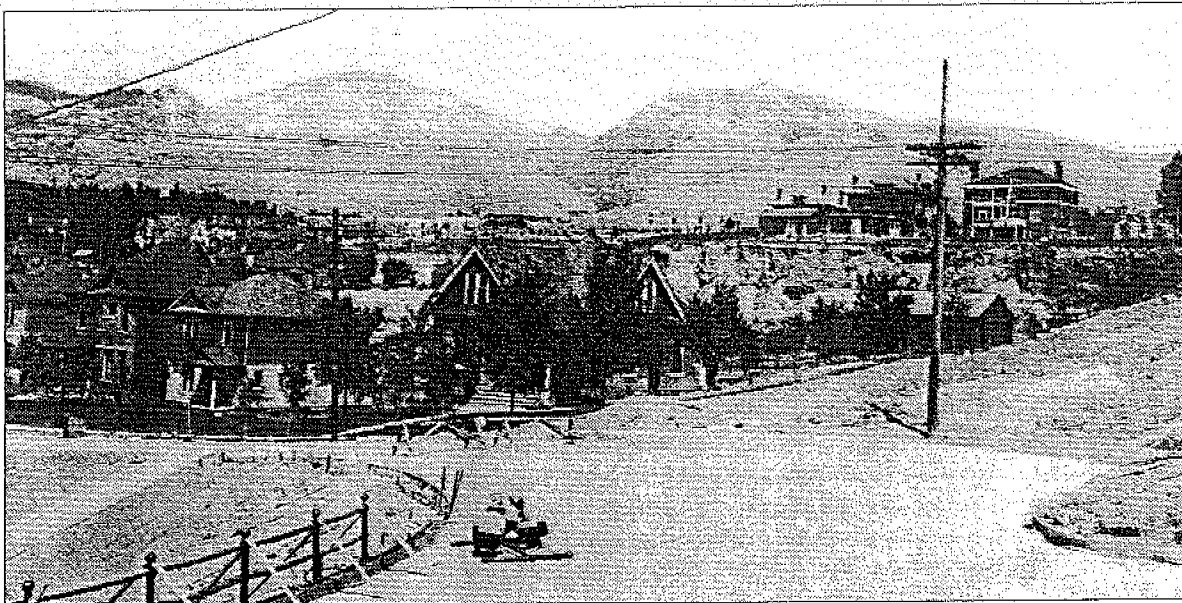
The majority of the existing construction occurred after 1900, but this district contains many structures built before this time that exhibit the asymmetrical, vertical and multi-textured surface treatment associated with Victorian-era styles. Shingle style houses and Victorian Eclectic examples exist throughout the district. The Hudson Smith house at 221 S. 1200 E., built in 1896, was apparently an ornate Victorian with plenty of surface decoration. However, when subsequent owners, Seibert and Emily Mote purchased it in 1930, they undertook an extensive remodeling to make the house look "old." Their attempts reflect the popular revival of federal and Georgian styles in the 1920s and 1930s and resulted in a unique blend of the Federal and Shingle styles.



*During the beginning of the twentieth century, the bungalow proved to be a very popular building form in the University district.*

The few pre-1900 structures are most prevalent near the western and northern boundaries of the neighborhood. Not everyone who resided in the neighborhood was affluent, professional or associated with the University of Utah. A look at city directories indicates that government clerks, railroad workers and tradesmen lived on Bueno Avenue, a street lined with similar frame and brick cottages that were constructed about 1905. Speculative development undertaken by real estate companies, similar to that erected by the Anderson Real Estate firm in Central City, also occurred near the University.

The University district also has a small but lively commercial area on the six blocks between 200 and 400 S. and University and 1300 E. Streets. No business building is higher than two stories and few are from the historic period. Exceptions include several four-square residences that now house small businesses and the old Crystal Palace Market, built in 1930. Fire station number eight was converted into a restaurant, but has maintained much of its original character. It was designed by the City Engineer's office in the Period Revival style: a conscious attempt by Salt Lake City Corporation to ensure that this institutional structure was compatible with its residential surroundings.



*"Victorian Eclectic", a loose but apt description, was the most popular style used in the first wave of building after about 1885.*

As in all of the historic districts, more recent, incompatible architecture has detracted from the visual unity of the streetscape. Because of their low massing and because of zoning restrictions commercial structures are not the problem; instead multifamily structures represent the most disruptive intrusions. Nineteen-sixties era apartment buildings, known as "box-cars" because of their long narrow shape with an orientation away from the street, are scattered in the neighborhood and a condominium project, University Gardens, towers over its surroundings on 1300 East. It should be pointed out, however, that several earlier apartment buildings contribute architecturally to the district, such as the Commander Apartments across the street that were built in 1928.

Within the last decade more interest has been shown in maintaining the historic streetscape and integrity of the University neighborhood. These efforts resulted in a successful request to the City to create a local district requiring design review, and in the rewriting of the zoning ordinance in 1994 that reduced permitted densities in the neighborhood.

## ***THE UNIVERSITY HISTORIC DISTRICT***

---

### **Development trends:**

Known for its ongoing preservation efforts, the University District is experiencing continued investment in the area, including renovation, additions to existing buildings and infill construction. A wide range of construction projects is therefore anticipated, including renovation and new buildings.

### **Goals for the district:**

The design goal for the University District is to preserve the character of its streetscapes and the integrity of its individual historic structures. In particular, preservation of the streetscape, including parkways, tree lawns, front yards and walkways is a high priority.

## ***DESIGN CHARACTER***

The following is a brief discussion of features that contribute to the design character of the district.

### **Streetscape Features**

#### ***Street pattern***

The University district developed according to a grid system, which is characterized by wide streets and large blocks. Sidewalks are detached with a planting strip between the sidewalk and the curb. Narrow lanes with small cottages sometimes occur, contrasting with the broader streets. This traditional rectilinear pattern, along with a uniformity of siting and somewhat homogeneous housing stock, created the district's distinct continuity of the streetscape. Preservation of this street pattern is a high priority.

#### ***Alleys***

A system of alleys provides a contrast to the wide, formal streets and large blocks on the University district. Aside from creating visual diversity in the neighborhood, alleys are functional spaces that relieve traffic on larger streets and provide access to parking and service areas. Thus, the historic character of alleys should be maintained.

## ***DESIGN CHARACTER, continued...***

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### **Building form**

The University district consists primarily of turn of the century residential structures, which are generally similar in mass and scale. However, a commercial area along East and University Street and various apartment buildings exhibit slightly larger building massing. Nonetheless, these structures generally conform to a consistent, relatively low neighborhood scale. This character of the district provides a context with which to relate new infill.

### ***Roof materials***

Due to the relative architectural homogeneity of the district, the range of historic roof materials is narrow. This similarity of materials should be maintained.

### ***Porches***

Because of the number of early twentieth century residences, including period revival houses and craftsman bungalows, the streetscape is unified by the strong presence of porches. In fact, the bungalow was customarily designed with a spacious front porch, usually accented by features such as wide, stone piers and brackets. Where historic porches exist, they should be preserved. They also are strongly encouraged in new construction.

*DESIGN CHARACTER, continued...*

---

### Characteristics of the University Historic District

The following is a summary of key features of the district that should be respected.

- Setbacks are uniform.
- Garages are set back on the lot and are detached from the house. They are almost all accessed by single-car driveways from the streets; however, alleys bisect the north/south streets.
- There is a substantial variation in topography. Rather than address this through the architecture, it historically was addressed through site features such as retaining walls. The materials of the walls vary and include cobblestone, sandstone, and concrete. Yards often have steep slopes.
- The street pattern is one of a grid. Lot size is uniform, although Bueno, Alameda and some blocks of Elizabeth Street have smaller lots, increasing the density.
- The small stores, restaurants and businesses along 1300 East and University streets provide a neighborhood commercial center unusual in Salt Lake because of their pedestrian orientation. Parking is generally only available on the street. Many of the businesses are located in former homes, and thus are of a scale compatible to the district's residential character.
- The large retaining wall and corresponding street pattern on 200 South and 1200 East is a unique feature to the neighborhood. Nearby stairs provide pedestrian access between these two streets.

*Specific design standards that respond to the design character of the neighborhood follow on the next page.*



## **DESIGN STANDARDS FOR THE UNIVERSITY DISTRICT**

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### **Streetscape Standards**

#### **13.48 Maintain alleys where they exist.**

Preserve their simple character.

#### **13.49 Maintain the established pattern of on-street parking.**

### **Architectural Standards**

#### *Building mass*

#### **13.50 Design a new building to be similar in mass to those that were typical historically in the district.**

Subdivide a larger mass into smaller "modules" that are similar in size to buildings seen traditionally. Where a new commercial structure is to be constructed adjacent to a residential area, step the building down in height to minimize impact on the residences.

#### *Building Scale*

#### **13.51 Design a new building to be similar in scale to those seen traditionally on the block.**

Historically, most houses appeared to have a height of one, one-and-one-half or two stories. A new front facades should appear similar in height to those seen historically in the block. Taller portions should be set back farther on the lot. Story heights should appear similar to those seen historically. Use architectural details similar in size and proportion to those seen traditionally to give a sense of scale.

#### *Building form*

#### **13.52 Design a new building to have a primary form similar to those seen historically.**

Since there is such a high concentration of bungalows in the University district, the primary form of the house was a single rectangular volume. In some styles, smaller, subordinate masses were then attached to this primary form. New buildings should continue this tradition.

*The design standards apply in addition to those in relevant preceding chapters, which may include Rehabilitation Standards, Standards for New Construction and General Design Standards. See the matrix on page 4 to determine which chapters apply.*

*DESIGN STANDARDS FOR THE UNIVERSITY DISTRICT, continued...*

---

*Roof form and Roof scale*

**13.53 A new roof should appear similar in form and scale to those of typical houses seen historically in the block.**

Pitched roofs, either hip or gable, are preferred. Slopes should be within the range of those seen historically in the block. The depth of the overhang of the eaves should also follow historic precedent. This is especially important on bungalows, where the overhang is fairly deep.



*Roof pitches may vary from block to block. The roof on this Tudor Revival house is very steep.*

*Building materials*

**13.54 Use building materials that appear similar to those seen historically.**

Appropriate building materials include: brick, stucco, and wood. Because of the large number of bungalows in the district, many foundations and posts are constructed of stone. Using stone, similar to that employed historically, also is preferred. Using field stone, veneers applied with the bedding plane in a vertical position, or aluminum or vinyl siding are inappropriate.

**13.55 Use roofing materials that are similar in appearance to those seen historically.**

Asphalt and wood shingles are appropriate. Concrete tiles also are appropriate because they convey a scale and texture similar to materials employed historically. Large panelized products, such as standing seam metal, should be avoided. Colors should be muted; the overall texture of a roof should be consistent throughout the building.

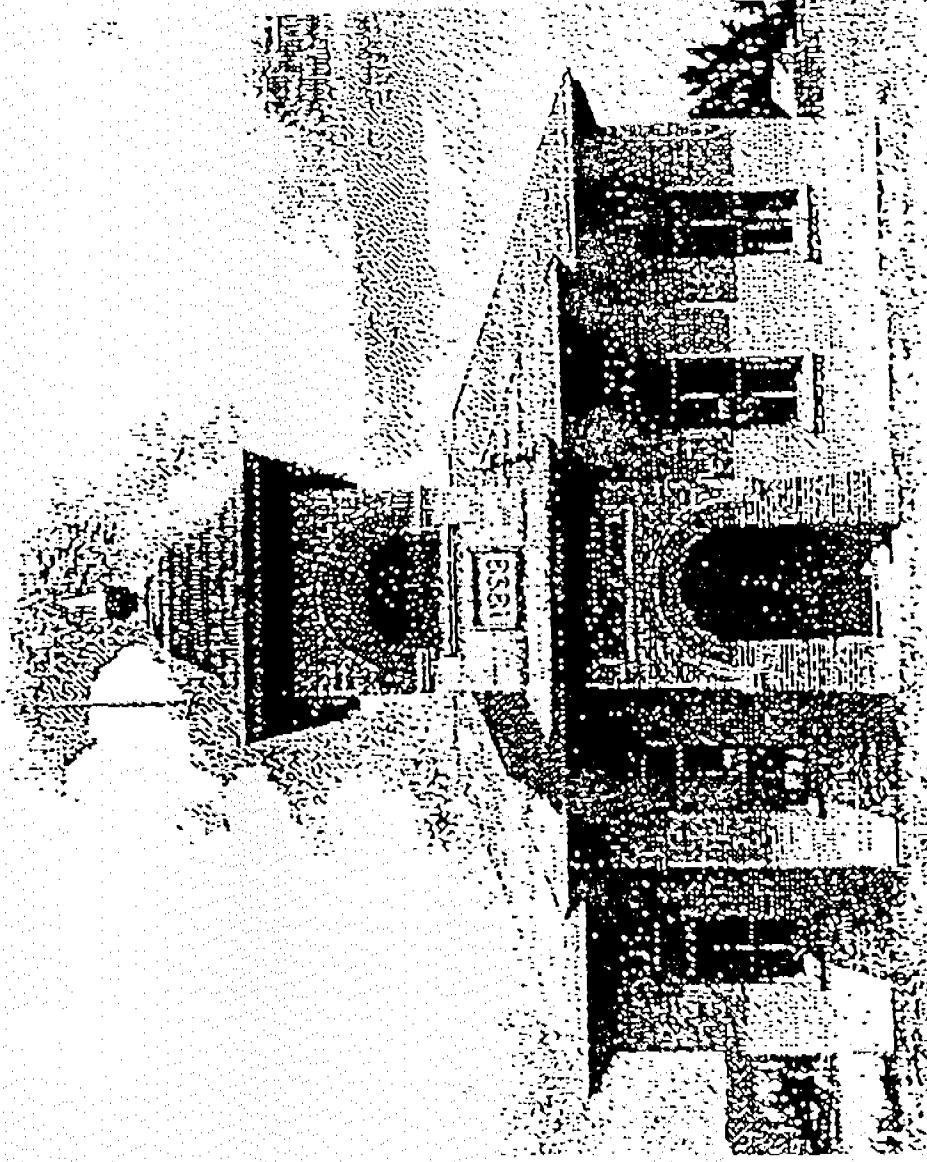
*Porches*

**13.56 Clearly define the primary entrance to the house.**

Use a porch, stoop, portico or similar one-story feature to indicate the entry. Orienting the entry to the street is preferred. Establishing a "progression" of entry elements, including walkway, landscape elements and porch also is encouraged.

# The Secretary of the Interior's Standards for Rehabilitation

## and Guidelines for Rehabilitating Historic Buildings



Fairfield District School (1898)  
Fairfield, Utah

U.S. Department of the Interior  
National Park Service  
Preservation Assistance Division  
Washington, D.C.

For sale by the Superintendent of Documents, U.S. Government Printing Office  
Washington, D.C. 20402

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## THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- (1) A property shall be used for its historic purpose or be placed in a new use 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) Each property shall 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 architectural elements from other buildings, shall not be undertaken.
- (4) Most properties change over time; those changes 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 historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- (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) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- (9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size scale, and architectural features to protect the historic integrity of the property and its environment.
- (10) New additions and adjacent or related new construction shall 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.

## GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

The Guidelines were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's "Standards for Rehabilitation" during the project planning stage by providing general design and technical recommendations. Unlike the Standards, the Guidelines are not codified as program requirements. Together with the "Standards for Rehabilitation" they provide a model process for owners, developers, and Federal agency managers to follow.

It should be noted at the outset that the Guidelines are intended to assist in applying the Standards to projects generally; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. For example, they cannot tell an owner or developer which features of their own historic building are important in defining the historic character and must be preserved—although examples are provided in each section—or which features could be altered, if necessary, for the new use. This kind of careful case-by-case decisionmaking is best accomplished by seeking assistance from qualified historic preservation professionals in the planning stage of the project. Such professionals include architects, architectural historians, historians, archeologists, and others who are skilled in the preservation, rehabilitation, and restoration of historic properties.

The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types; and apply to interior and exterior work as well as new exterior additions. Those approaches, treatments, and techniques that are consistent with the Secretary of the Interior's "Standards for Rehabilitation" are listed in the "Recommended" column on the left; those approaches, treatments, and techniques which could adversely affect a building's historic character are listed in the "Not Recommended" column on the right.

To provide clear and consistent guidance for owners, developers, and federal agency managers to follow, the "Recommended" courses of action in each section are listed in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed—one that, first, assures the preservation of a building's important or "character-defining" architectural materials and features and, second, makes possible an efficient contemporary use. Rehabilitation guidance in each section begins with protection and maintenance, that work which should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, repair of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not possible, the most problematic area of work is considered: replacement of historic materials and features with new materials.

To further guide the owner and developer in planning a successful rehabilitation project, those complex design issues dealing with new use requirements such as alterations and additions are highlighted at the end of each section to underscore the need for particular sensitivity in these areas.

### Identify, Retain, and Preserve

The guidance that is basic to the treatment of all historic buildings—**identifying, retaining, and preserving** the form and detailing of those architectural materials and features that are important in *defining the historic character*—is always listed first in the "Recommended" column. The parallel "Not Recommended" column lists the types of actions that are most apt to cause the diminution or even loss of the building's historic character. It should be remembered, however, that such loss of character is just as often caused by the cumulative effect of

ess of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

### **Alterations/Additions to Historic Buildings**

Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions to historic buildings are referenced within specific sections of the guidelines such as Site, Roof, Structural Systems, etc., but are also considered in more detail in a separate section, **NEW ADDITIONS TO HISTORIC BUILDINGS.**

### **Health and Safety Code Requirements; Energy Retrofitting**

These sections of the rehabilitation guidance address work done to meet health and safety code requirements (for example, providing barrier-free access to historic buildings); or retrofitting measures to conserve energy (for example, installing solar collectors in an unobtrusive location on the site). Although this work is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements.



## BUILDING EXTERIOR

**Masonry: Brick, stone, terra cotta, concrete, adobe, stucco and mortar**

Masonry features (such as brick cornices and door pediments, stone window architraves, terra cotta brackets and railings) as well as masonry surfaces (modelling, tooling, bonding patterns, joint size, and color) may be important in defining the historic character of the building. It should be noted that while masonry is among the most durable of historic building materials, it is also the most susceptible to damage by improper maintenance or repair techniques and by harsh or abrasive cleaning methods. Most preservation guidance on masonry thus focuses on such concerns as cleaning and the process of repointing.

### Recommended

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and joint and unit size, tooling and bonding patterns, coatings, and color.

Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

### Not Recommended

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.

Radically changing the type of paint or coating or its color.

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Recommended

Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.

Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

Duplicating old mortar in strength, composition, color, and texture.

Duplicating old mortar joints in width and in joint profile.

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Using mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe.

Not Recommended

Failing to undertake adequate measures to assure the preservation of masonry features.

Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with a synthetic caulking compound.

Using a "scrub" coating technique to repoint instead of traditional repointing methods.

Changing the width or joint profile when repointing.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Applying cement stucco to unfired, unstabilized adobe. Because the cement stucco will not bond properly, moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.

## **Wood: Clapboard, weather-board, shingles, and other wooden siding and decorative elements**

Because it can be easily shaped by sawing, planing, carving, and gouging, wood is the most commonly used material for architectural features such as clapboards, cornices, brackets, entablatures, shutters, columns and balustrades. These wooden features—both functional and decorative—may be important in defining the historic character of the building and thus their retention, protection, and repair are of particular importance in rehabilitation projects.

### Recommended

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.

Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

### Not Recommended

Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

Recommended

Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

Repairing wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings, or sections of siding.

Replacing in kind an entire wood feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

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The following work is highlighted because it represents the particularly complex technical or design aspects of rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.

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Design for Missing Historic Features

Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended

Failing to undertake adequate measures to assure the preservation of wood features.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

Using substitute materials for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Creating a false historic appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new wood feature that is incompatible in size, scale, material, and color.

Recommended

Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

Using the gentlest cleaning methods for cast iron, wrought iron, and steel—hard metals—in order to remove paint buildup and corrosion. If handscraping and wire brushing have proven ineffective, low pressure dry grit blasting may be used as long as it does not abrade or damage the surface.

Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

Repainting with colors that are appropriate to the historic building or district.

Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.

Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Not Recommended

Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with grit blasting which will abrade the surface of the metal.

Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron or steel; or using high pressure grit blasting.

Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

Using new colors that are inappropriate to the historic building or district.

Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

Failing to undertake adequate measures to assure the preservation of architectural metal features.

## Roofs

The roof—with its shape, features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material—can be extremely important in defining the building's overall historic character. In addition to the design role it plays, a weathertight roof is essential to the preservation of the entire structure; thus, protecting and repairing the roof as a "cover" is a critical aspect of every rehabilitation project.

### Recommended

Identifying, retaining, and preserving roofs—and their functional and decorative features—that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure that materials are free from insect infestation.

Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.

### Not Recommended

Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

Applying paint or other coatings to roofing material which has been historically uncoated.

Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.

Recommended

Alterations/Additions for the New Use

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Not Recommended

Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from the public right-of-way.

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

Recommended

Making windows weathertight by recaulking and replacing or installing weatherstripping. These actions also improve thermal efficiency.

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e. if repairs to windows and window features will be required.

Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

Replacing in kind an entire window that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.

Design for Missing Historic Features

Designing and installing new windows when the historic windows (frame, sash and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

Not Recommended

Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.

Failing to undertake adequate measures to assure the preservation of historic windows.

Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse serviceable window hardware such as brass lifts and sash locks.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.

Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible with the historic character of the building.



## **Entrances and Porches**

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

### Recommended

Identifying, retaining, and preserving entrances—and their functional and decorative features—that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features will be necessary.

### Not Recommended

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic material such as wood, iron, cast iron, terra cotta, tile and brick.

Removing an entrance or porch because the building has been re-oriented to accommodate a new use.

Cutting new entrances on a primary elevation.

Altering utilitarian or service entrances so they appear to be formal entrances by adding panelled doors, fanlights, and sidelights.

Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.

Failing to undertake adequate measures to assure the preservation of historic entrances and porches.

Recommended

Designing and installing additional entrances or porches when required for the new use in a manner that preserves the historic character of the building, i.e., limiting such alteration to non-character-defining elevations.

Not Recommended

Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

Recommended

Protecting storefronts against arson and vandalism before work begins by boarding up windows and installing alarm systems that are keyed into local protection agencies.

Evaluating the overall condition of storefront materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

Replacing in kind an entire storefront that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Not Recommended

Permitting entry into the building through unsecured or broken windows and doors so that interior features and finishes are damaged through exposure to weather or through vandalism.

Stripping storefronts of historic material such as wood, cast iron, terra cotta, carriage glass, and brick.

Failing to undertake adequate measures to assure the preservation of the historic storefront.

Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

## **BUILDING INTERIOR**

### **Structural System**

If features of the structural system are exposed such as loadbearing brick walls, cast columns, roof trusses, posts and beams, vigas, or stone foundation walls, they may be important in defining the building's overall historic character. Unexposed structural features that are not character-defining or an entire structural system may nonetheless be significant in the history of building technology; therefore, the structural system should always be examined and evaluated early in the project planning stage to determine both its physical condition and its importance to the building's historic character or historical significance. See also Health and Safety Code Requirements.

#### Recommended

Identifying, retaining, and preserving structural systems—and individual features of systems—that are important in defining the overall historic character of the building, such as post and beam systems, trusses, summer beams, vigas, cast iron columns, above-grade stone foundation walls, or loadbearing brick or stone walls.

#### Not Recommended

Removing, covering, or radically changing features of structural systems which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Putting a new use into the building which could overload the existing structural system; or installing equipment or mechanical systems which could damage the structure.

Demolishing a loadbearing masonry wall that could be augmented and retained and replacing it with a new wall (i.e., brick or stone), using the historic masonry only as an exterior veneer.

Leaving known structural problems untreated such as deflection of beams, cracking and bowing of walls, or racking of structural members.

Utilizing treatments or products that accelerate the deterioration of structural material such as introducing urea-formaldehyde foam insulation into frame walls.

## STRUCTURAL SYSTEM (continued)

The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.

### Recommended

#### Alterations/Additions for the New Use

Limiting any new excavations adjacent to historic foundations to avoid undermining the structural stability of the building or adjacent historic buildings.

Correcting structural deficiencies in preparation for the new use in a manner that preserves the structural system and individual character-defining features.

Designing and installing new mechanical or electrical systems when required for the new use which minimize the number of cutouts or holes in structural members.

Adding a new floor when required for the new use if such an alteration does not damage or destroy the structural system or obscure, damage, or destroy character-defining spaces, features, or finishes.

Creating an atrium or a light well to provide natural light when required for the new use in a manner that assures the preservation of the structural system as well as character-defining interior spaces, features, and finishes.

### Not Recommended

Carrying out excavations or regrading adjacent to or within a historic building which could cause the historic foundation to settle, shift, or fail; or could have a similar effect on adjacent historic buildings.

Radically changing interior spaces or damaging or destroying features or finishes that are character-defining while trying to correct structural deficiencies in preparation for the new use.

Installing new mechanical and electrical systems or equipment in a manner which results in numerous cuts, splices, or alterations to the structural members.

Inserting a new floor when such a radical change damages a structural system or obscures or destroys interior spaces, features, or finishes.

Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are radically changed.

Damaging the structural system or individual features; or radically changing, damaging, or destroying character-defining interior spaces, features, or finishes in order to create an atrium or a light well.

## Recommended

### **Interior Features and Finishes**

Identifying, retaining, and preserving interior features and finishes that are important in defining the overall historic character of the building, including columns, cornices, baseboards, fireplaces and mantles, paneling, light fixtures, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.

Protecting and maintaining masonry, wood, and architectural metals which comprise interior features through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coatings systems.

## Not Recommended

Removing or radically changing features and finishes which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Installing new decorative material that obscures or damages character-defining interior features or finishes.

Removing paint, plaster, or other finishes from historically finished surfaces to create a new appearance (e.g., removing plaster to expose masonry surfaces such as brick walls or a chimney piece).

Applying paint, plaster, or other finishes to surfaces that have been historically unfinished to create a new appearance.

Stripping historically painted wood surfaces to bare wood, then applying clear finishes or stains to create a "natural look."

Stripping paint to bare wood rather than repairing or reapplying grained or marbled finishes to features such as doors and paneling.

Radically changing the type of finish or its color, such as painting a previously varnished wood feature.

Failing to provide adequate protection to materials on a cyclical basis so that deterioration of interior features results.

Recommended

Repairing interior features and finishes by reinforcing the historic materials. Repair will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features when there are surviving prototypes such as stairs, balustrades, wood paneling, columns; or decorative wall coverings or ornamental tin or plaster ceilings.

Replacing in kind an entire interior feature or finish that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence to guide the new work. Examples could include wainscoting, a tin ceiling, or interior stairs. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

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The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.

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Design for Missing Historic Features

Designing and installing a new interior feature or finish if the historic feature or finish is completely missing. This could include missing partitions, stairs, elevators, lighting fixtures, and wall coverings; or even entire rooms if all historic spaces, features, and finishes are missing or have been destroyed by inappropriate "renovations." The design may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building, district, or neighborhood.

Not Recommended

Replacing an entire interior feature such as a staircase, panelled wall, parquet floor, or cornice; or finish such as a decorative wall covering or ceiling when repair of materials and limited replacement of such parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts or portions of the interior feature or finish or that is physically or chemically incompatible.

Removing a character-defining feature or finish that is unrepairable and not replacing it; or replacing it with a new feature or finish that does not convey the same visual appearance.

Creating a false historical appearance because the replaced feature is based on insufficient physical, historical, and pictorial documentation or on information derived from another building.

Introducing a new interior feature or finish that is incompatible with the scale, design, materials, color, and texture of the surviving interior features and finishes.

Recommended

Creating an atrium or a light well to provide natural light when required for the new use in a manner that preserves character-defining interior spaces, features, and finishes as well as the structural system.

Adding a new floor if required for the new use in a manner that preserves character-defining structural features, and interior spaces, features, and finishes.

Not Recommended

Destroying character-defining interior spaces, features, or finishes; or damaging the structural system in order to create an atrium or light well.

Inserting a new floor within a building that alters or destroys the fenestration; radically changes a character-defining interior space; or obscures, damages, or destroys decorative detailing.



The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.

Recommended

Alterations/Additions for the New Use

Installing a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and the least damage to historic building material.

Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.

Installing air conditioning units if required by the new use in such a manner that the historic materials and features are not damaged or obscured.

Installing heating/air conditioning units in the window frames in such a manner that the sash and frames are protected. Window installations should be considered only when all other viable heating/cooling systems would result in significant damage to historic materials.

Not Recommended

Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.

Installing vertical runs of ducts, pipes, and cables in places where they will obscure character-defining features.

Concealing mechanical equipment in walls or ceilings in a manner that requires the removal of historic building material.

Installing "dropped" acoustical ceilings to hide mechanical equipment when this destroys the proportions of character-defining interior spaces.

Cutting through features such as masonry walls in order to install air conditioning units.

Radically changing the appearance of the historic building or damaging or destroying windows by installing heating/air conditioning units in historic window frames.

Recommended

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying unknown archeological materials.

Surveying areas where major terrain alteration is likely to impact important archeological sites.

Protecting, e.g. preserving in place known archeological material whenever possible.

Planning and carrying out any necessary investigation using professional archeologists and modern archeological methods when preservation in place is not feasible.

Protecting the building and other features of the site against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Providing continued protection of masonry, wood, and architectural metals which comprise building and site features through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems; and continued protection and maintenance of landscape features, including plant material.

Not Recommended

Introducing heavy machinery or equipment into areas where their presence may disturb archeological materials.

Failing to survey the building site prior to the beginning of rehabilitation project work so that, as a result, important archeological material is destroyed.

Leaving known archeological material unprotected and subject to vandalism, looting, and destruction by natural elements such as erosion.

Permitting unqualified project personnel to perform data recovery so that improper methodology results in the loss of important archeological material.

Permitting buildings and site features to remain unprotected so that plant materials, fencing, walkways, archeological features, etc. are damaged or destroyed.

Stripping features from buildings and the site such as wood siding, iron fencing, masonry balustrades; or removing or destroying landscape features, including plant material.

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.

The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of rehabilitation project work and should only be considered after the preservation concerns listed above have been addressed.

Not Recommended

Recommended

Design for Missing Historic Features

Designing and constructing a new feature of a building or site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

Alterations/Additions for the New Use

Designing new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of character-defining features of the site.

Designing new exterior additions to historic buildings or adjacent new construction which is compatible with the historic character of the site and which preserve the historic relationship between a building or buildings, landscape features, and open space.

Removing nonsignificant buildings, additions, or site features which detract from the historic character of the site.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new building or site feature that is out of scale or otherwise inappropriate.

Introducing a new landscape feature or plant material that is visually incompatible with the site or that destroys site patterns or vistas.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or landscape features or be intrusive to the building site.

Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color and texture or which destroys historic relationships on the site.

Removing a historic building in a complex, a building feature, or a site feature which is important in defining the historic character of the site.

Recommended

Evaluating the overall condition of building, streetscape and landscape materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Repairing features of the building, streetscape, or landscape by reinforcing the historic materials. Repair will also generally include the replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balustrades, paving materials, or streetlight standards.

Replacing in kind an entire feature of the building, streetscape, or landscape that is too deteriorated to repair—when the overall form and detailing are still evident—using the physical evidence to guide the new work. This could include a storefront, a walkway, or a garden. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended

Failing to undertake adequate measures to assure the preservation of building, streetscape, and landscape features.

Replacing an entire feature of the building, streetscape, or landscape such as a porch, walkway, or streetlight, when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building, streetscape, or landscape feature or that is physically or chemically incompatible.

Removing a feature of the building, streetscape, or landscape that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Although the work in these sections is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of preserving character-defining features (maintenance, repair, replacement); rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of rehabilitation work to meet new use requirements.

Recommended

Applying fire-retardant coatings, such as intumescent paints, which expand during fire to add thermal protection to steel.

Adding a new stairway or elevator to meet health and safety codes in a manner that preserves adjacent character-defining features and spaces.

Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be located at the rear of the building or on an inconspicuous side; and its size and scale limited in relationship to the historic building.

Not Recommended

Using fire-retardant coatings if they damage or obscure character-defining features.

Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street; or where it obscures, damages or destroys character-defining features.

Recommended

Installing insulating material on the inside of masonry walls to increase energy efficiency where there is no character-defining interior moulding around the window or other interior architectural detailing.

Installing passive solar devices such as a glazed "trombe" wall on a rear or inconspicuous side of all the historic building.

**Roofs**

Placing solar collectors on noncharacter-defining roofs or roofs of nonhistoric adjacent buildings.

**Windows**

Utilizing the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.

Improving thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and, if historically appropriate, blinds and awnings.

Installing interior storm windows with airtight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to historic windows.

Not Recommended

Resurfacing historic building materials with more energy efficient but incompatible materials, such as covering historic masonry with exterior insulation.

Installing passive solar devices such as an attached glazed "trombe" wall on primary or other highly visible elevations; or where historic material must be removed or obscured.

Placing solar collectors on roofs when such collectors change the historic roofline or obscure the relationship of the roof to character-defining roof features such as dormers, skylights, and chimneys.

Removing historic shading devices rather than keeping them in an operable condition.

Replacing historic multi-paned sash with new thermal sash utilizing false muntins.

Installing interior storm windows that allow moisture to accumulate and damage the window.

## NEW ADDITIONS TO HISTORIC BUILDINGS

An attached exterior addition to a historic building expands its "outer limits" to create a new profile. Because such expansion has the capability to radically change the historic appearance, an exterior addition should be considered only after it has been determined that the new use cannot be successfully met by altering non-character-defining interior spaces. If the new use cannot be met in this way, then an attached exterior addition is usually an acceptable alternative. New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. New design should always be clearly differentiated so that the addition does not appear to be part of the historic resources.

### Recommended

Placing functions and services required for the new use in non-character-defining interior spaces rather than installing a new addition.

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.

Designing new additions in a manner that makes clear what is historic and what is new.

### Not Recommended

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.



Appendix 5  
Salt Lake City Register of Cultural Resources  
Historic Districts and Landmark Sites

## HISTORIC SITES

### Salt Lake City, Utah

January 23, 2003

The following list was originally compiled from two documents titled *National Register of Historic Places, Salt Lake City, Utah*, dated July 20, 1995, and *Salt Lake City Register of Cultural Resources*, dated January 27, 1994. The list has since been amended to reflect changes which have occurred since the dates of the original documents.

The "Listing" column below indicates which register the site is listed on. NR stands for National Register and SLR stands for the local Salt Lake City Register.

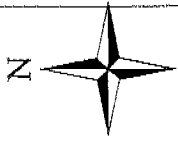
Location	Map #	Building Or Site	Parcel #	Listing
	15.	(reserved)		
	169.	(reserved)		
1st Avenue to 6th Avenue	11.	Avenues Historic District	(see map)	NR, SLR
1st Avenue, 150 East	29.	Brigham Young Grave Site	09-31-380-010	SLR
1st Avenue, 205 East	186.	Rowland Hall - St. Mark's School	09-31-382-001	NR, SLR
1st Avenue, 387-389 East	64.	Danish Evangelical Lutheran Church	09-31-456-017	SLR
1st Avenue, 1007 East	65.	Darling House (Elmer E.)	09-32-456-015	SLR
2nd Avenue, 140 East	47.	Clayton House (Nephi B.)	09-31-379-009	SLR
2nd Avenue, 607 East	76.	Ellis House (Adrian C.)	09-32-352-011	SLR
2nd Avenue, 1340 East	104.	Hall House (Nels G.)	09-33-356-007	NR
3rd Avenue, 1203 East	208.	Taylor-Pendelton House	09-32-433-005	SLR
4th Avenue, 207-209 East	50.	Cobbleknoll	09-31-334-002	SLR
7th Avenue, 259 East	157.	McIntyre House	09-31-257-006	NR, SLR
11th Avenue, 381 East	137.	Keyser House (Malcom A.)	09-31-204-012	SLR
11th Avenue, 533 East	165.	Nelson-Beesley House	09-31-231-018	NR
12th Avenue, 401 East	221.5	Veterans Administration Hospital	09-30-455-007	NR
100 East, ±1300 North	79.	Ensign Peak	09-30-100-002	SLR
100 South, 10 West	153.	McCornick Building	15-01-228-046	NR
100 South, 22 East	219.	Utah Commercial & Savings Bank Bldg	16-06-105-024	NR, SLR
100 South, 231 East	204.	St. Mark's Episcopal Cathedral	16-06-127-009 thru -012, -021	NR, SLR
100 South, 234 East	114.	Hollywood Apartments	16-06-129-003	NR

Location	Map #	Building Or Site	Parcel #	Listing
200 South, 561 West	34.	Building at 561 West 200 South	15-01-151-001	NR
200 South, 592-98 West	35.	Building at 592-98 West 200 South	15-01-108-009	NR
200 South, 655 East	19.	Beattie House (Jeremiah)	16-05-104-014	NR
200 South, 734 East	94.5	Freeze House (James)	16-05-159-001	SLR
200 South, 929 East	158.	Meyer House (Frederick A. E.)	16-05-133-025 16-05-133-026	NR, SLR
200 South, 1206 West	91.	Fisher House & Carriage House	15-02-152-001	SLR
200 South, 1270 East	49.	Cluff Apartments (Hillview Apts)	16-05-278-015	NR
200 West, 126 South	113.	Hills House (Lewis S.) - Hogar Hotel	15-01-207-023	NR
200 West, 224 South	207.5	Sweet Candy Company	15-01-254-023	NR
200 West, 418 South	135.	Kelly House (Albert H.)	15-01-406-019	NR
200 West, 422 South	136.	Kelly House (John B.)	15-01-406-035	NR
200 West, 700 North	3.5	24th Ward Meeting House	08-25-459-006	NR, SLR
300 East, 228 South	198.	Smith Apartments	16-06-179-008	NR
300 East, 355 South	51.	Congregation Montefiore	16-06-329-004	NR
300 South, 8 East	127.	Judge Building	16-06-153-001	NR
300 South, 35 West	102.	Greenwald Furniture Company Bldg.	15-01-281-006	NR
300 South, 110 West	180.	Peery Hotel	15-01-277-020	NR
300 South, 155 West	155.	McDonald Chocolate Company Bldg.	15-01-278-001	NR
300 South, 222 West	30.	Broadway Hotel	15-01-257-008	NR
300 South, 352 East	87.	First Church of Christ Scientist	16-06-254-002	NR, SLR
300 South, 414 West	91.5	Ford Motor Company Service Building	15-01-179-010	NR
300 South, 417 East	121.	Ivanhoe Apartments	16-06-253-035	NR
300 South, 422 West	177.	Park Hotel (Rio Grande Hotel)	15-01-179-012	NR
300 South, 974 East	13.	Baddley House (George)	16-050184-011	SLR
300 West, 279 South	116.	Holy Trinity Greek Orthodox Church	15-01-255-011	NR, SLR
300 West, 300 South	171.	Old Pioneer Fort Site (Pioneer Park)	15-01-328-001	NR, SLR
300 West, 458 North	107.	Hawk Cabin (William)	08-36-254-005	NR, SLR
300 West, 740 South	1.	5th Ward Meeting House	15-12-204-017	NR, SLR
300 West, 840 North	225.	Wasatch Springs Plunge	08-25-403-001	NR, SLR
400 East, 233 South	151.	Malin House (Millard F.)	16-06-253-014	NR
400 East, 249 South	12.	B'nai Israel Temple	16-06-253-017	NR, SLR

Location	Map #	Building Or Site	Parcel #	Listing
900 East, 1146 South	24.	Best-Cannon House	16-08-327-026	NR, SLR
900 East, 2375 South	92.	Forest Dale Golf Course Club House	16-20-328-001	SLR
900 South, 600 East	144.	Liberty Park	16-07-427-001	NR, SLR
900 South, 859 East	143.	Lefler-Woodman Building	16-08-178-010	NR, SLR
900 West, 577 South	43.	Chapman Branch Library	15-02-453-027	NR, SLR
1000 East, 128 South	184.5	Ramsey House (Lewis A.)	16-05-135-017	NR
1000 East, 501 South	191.	Salt Lake Brewery	16-05-334-014	SLR
1000 East, 1620 South	159.	Mitchell House (Alexander)	16-17-181-026	NR
1100 East to University St. South Temple to 5th South	217.	University Historic District	see map	NR, SLR
1100 to 1300 East, 900 South Harvard Avenue	98.5	Gilmer Park Historic District	see map	NR
1200 East, 229 South	14.	Baldwin House (Charles)	16-05-277-005	NR
1200 East, 274 South	173.	Orem House (Frank M.)	16-05-276-021	NR
1300 East, 258 South	86.	Firestation #8	16-05-278-024	NR, SLR
1300 East, 737 South	194.5	Sarah Daft Home for the Aged	16-09-102-005	NR
1300 East, 1458 South	215.5	Ulmer, Frank M. House	16-17-229-028	NR
1300 East, 1733 South	226.5	Westminster College President's House	16-17-428-003	NR
1300 East, 1840 South	54.	Converse Hall (Westminster College)	16-17-426-001	NR
1400 East, ± 200 South	218.	University of Utah Circle	see map	NR
1400 East, 1797 South	104.5	Hansen House (Nephi & Laura)	16-16-306-002	NR
1700 South, 747 East	7.	Arbuckle House (George)	16-17-156-022	NR, SLR
1700 South, 921 East	148.	Luce House (Henry)	16-17-181-014	NR
1700 South, 936 East	62.	Cummings House (Byron)	16-17-183-005	NR, SLR
1700 South, 946 East	150.	Mabry-Van Pelt House	16-17-183-008	NR
2000 East, ± 300 South	93.	Fort Douglas Officers Circle (National Historic Landmark)	16-03-100-002	NR, SLR
2100 South, 430 East	130.	Kearns / St. Ann's Orphanage	16-19-205-001	NR
2100 South, 1179 East	120.5	Irving Junior High School	16-17-457-034	NR, SLR
2600 East, ± 800 South	181.	Pioneer Trails State Park	16-10-126-001	SLR
Alameda Avenue, 436 East	72.	Donelson-Pyper House	16-06-204-005 16-06-204-009	SLR
Almond Street, 318 North	184.	Rawlings House (Edwin)	08-36-428-004	SLR

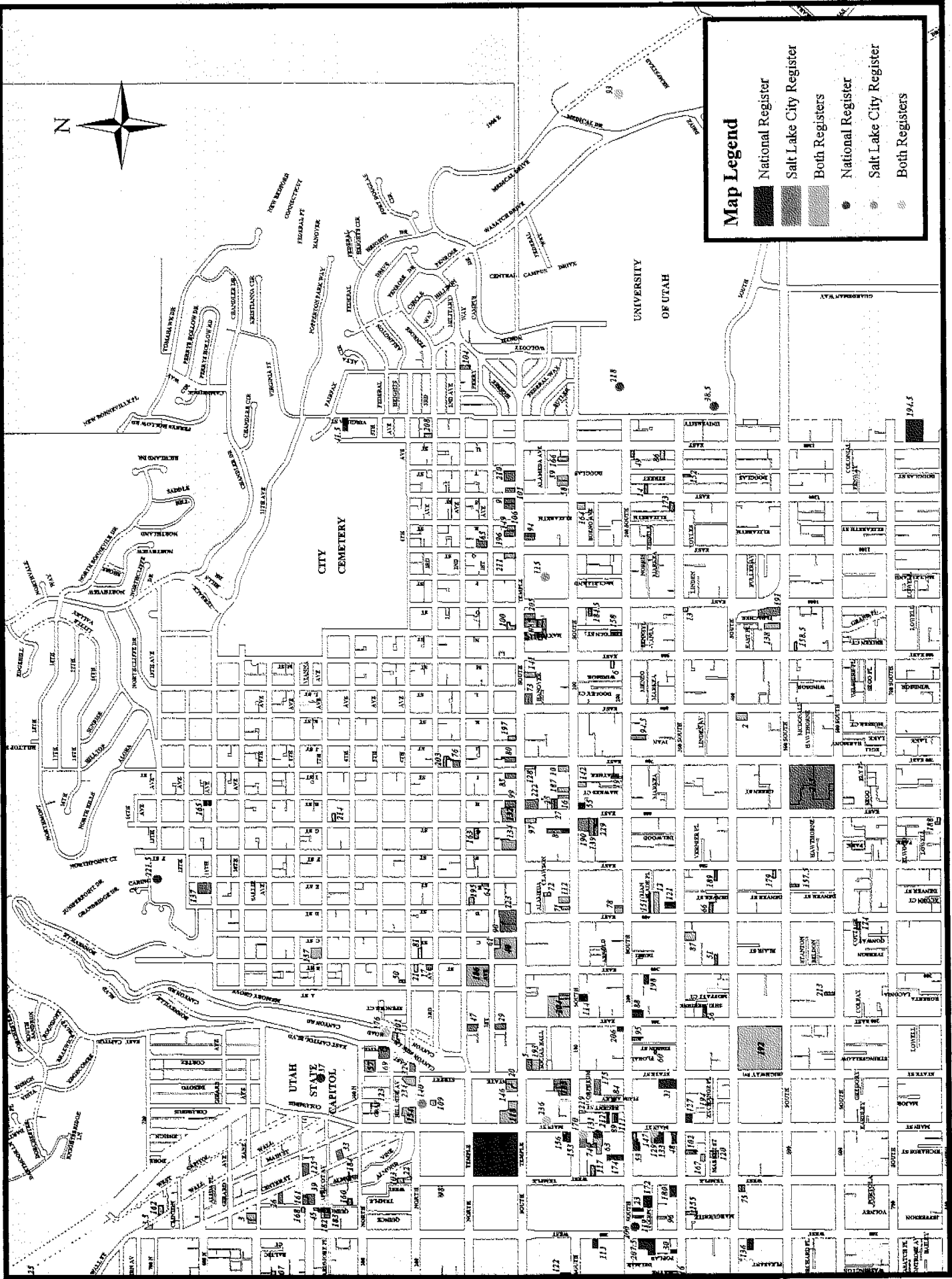
Location	Map #	Building Or Site	Parcel #	Listing
Logan Avenue 918 East	126.	Judd House (John W.)	16-17-181-006	NR
Main Street & 400 south	82.	Exchange Place Historic District	(see map)	NR, SLR
Main Street, 15 South	236.	Z.C.M.I. Cast Iron Front	16-06-101-016	NR, SLR
Main Street, 68 South	156.	McIntyre Building	15-01-228-001	NR, SLR
Main Street, 102 South	74.	Eagle Emporium	15-01-229-017 15-01-229-031	SLR
Main Street, 128 South	63.	Daft Block	15-01-229-055	NR, SLR
Main Street, 136 South	131.	Kearns Building	15-01-229-055	NR
Main Street, 151 South	212.	Tracy Loan & Trust Company Building	16-06-105-011	NR
Main Street, 163 South	89.	First National Bank (Bamberger Bldg.)	16-06-105-021	NR, SLR
Main Street, 165 South	111.	Herald Building	16-06-105-022	NR
Main Street, 200 North	154.	McCune Mansion (Alfred W.)	09-31-308-021 09-31-308-023	NR, SLR
Main Street, 200 South	53.	Continental Bank Building	15-01-280-019	NR
Main Street, 236 South	129.	Karrick Block	15-01-280-038	NR, SLR
Main Street, 238 South	147.	Lollin Block	15-01-280-026	NR, SLR
Main Street, 242 South	133.	Keith O'Brien Building	15-01-280-055	NR
Main Street, 272 South (10 West 300 South)	48.	Clift Building	15-01-280-033	NR
Main Street, ± 102 South	170.	Old Clock @ Zions First National Bank	15-01-229-031	NR, SLR
Market Street, 39 West	120.	Independent Order of Odd Fellows Hall	15-01-431-018	NR, SLR
Market Street, 42 West	167.	New York Hotel	15-01-430-005	NR, SLR
Mead Avenue, 126 West	18.	Baysinger House (Madison)	15-12-426-004	SLR
North Canyon Road	46.	City Creek Canyon Historic District	(see map)	NR
North Temple, 1000 West	221.	Utah State Fairgrounds	08-35-330, 331	NR
Pierpont Ave., ± 350 West	224.	Warehouse Historic District	(see map)	NR
Pierpont Avenue, 126 West	172.	Oregon Shortline Railroad Co. Bldg.	15-01-276-017	NR
Pierpont Avenue, 159 West	96.	General Engineering Company Bldg.	15-01-277-006 15-01-277-021	NR, SLR
Pioneer Trails State Park	28.	Brigham Young Farm House	16-10-126-001	SLR
Pugsley Ave., 464 North	230.	Widdison House (Robert R.)	08-36-251-003	SLR
Quince Street, 314 North	160.	Morris House (Richard Vaughn)	08-36-427-003	NR

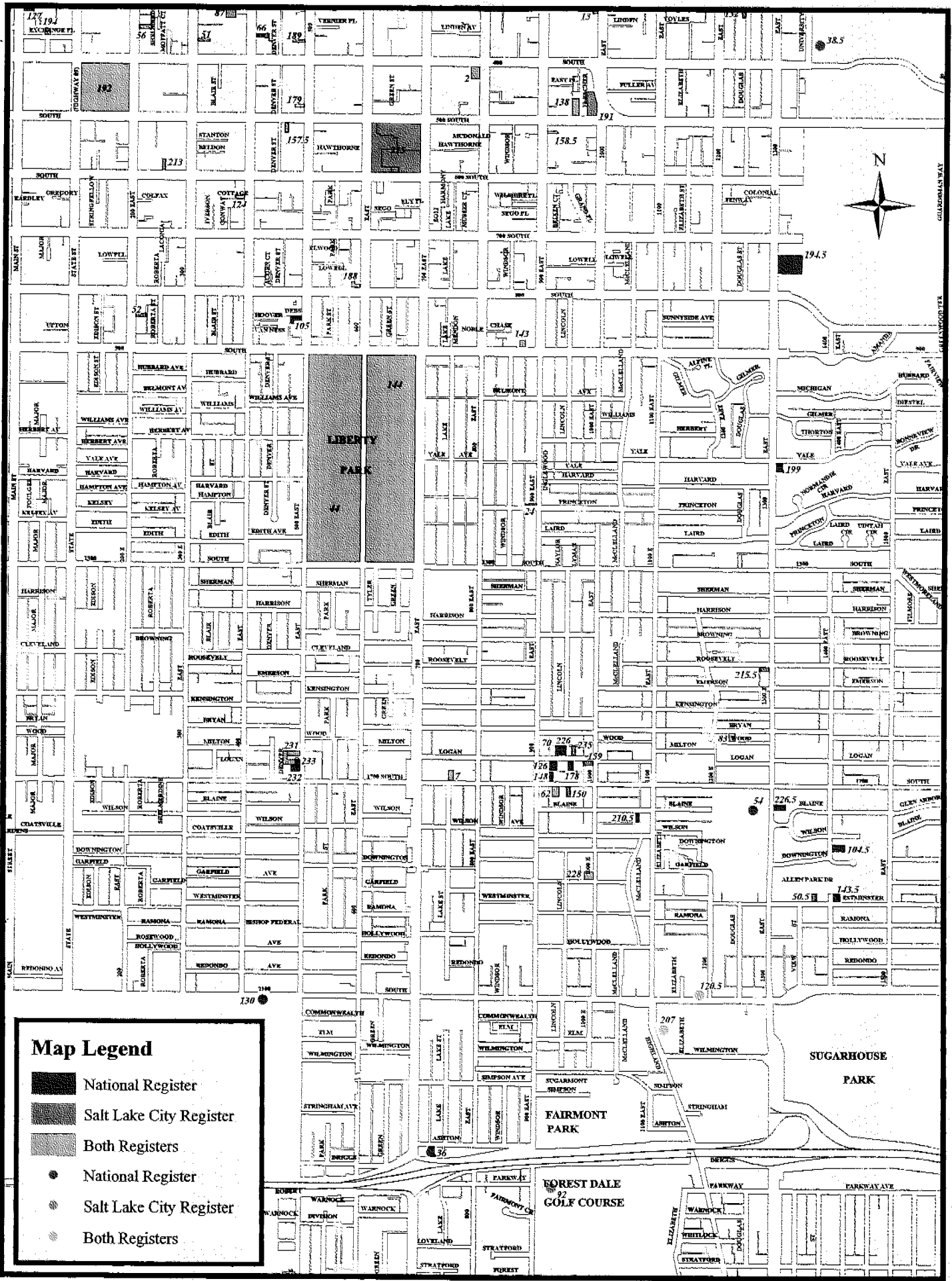
Location	Map #	Building Or Site	Parcel #	Listing
South Temple, 943 East	100.	Godbe House (Anthony H.)	09-32-386-013	SLR
South Temple, 966 East	205.	Stiehl House (George F.)	16-05-128-007	SLR
South Temple, 1045 East	115.	Holy Cross Hospital Chapel	16-05-201-004	SLR
South Temple, 1081 East	211.	Town Club	09-32-458-019	SLR
South Temple, 1116 East	94.	Franklin House (Pedar)	16-05-202-003 16-05-202-004	SLR
South Temple, 1127 East	196.	Scheid House (Karl A.)	09-32-459-015	SLR
South Temple, 1135 East	149.	Lyne House (Walter C.)	09-32-459-016	NR, SLR
South Temple, 1167 East	106.	Hatfield-Lynch House	09-32-484-003	SLR
South Temple, 1177 East	9.	Armstrong House (W.W.)	09-32-484-004	SLR
South Temple, 1205 East	101.	Grant-Walker House	09-32-485-009	SLR
South Temple, 1229 East	210.	Terry House (Louis L.)	09-32-485-012	SLR
South Temple, ± 50 West	209.	Temple Square	08-36-479-001	NR
State Street, 15 South	193.	Salt Lake City Public Library (Hansen Planetarium)	16-06-102-008	NR, SLR
State Street, 56 South	185.	Rocky Mountain Bell Telephone	16-06-109-001	SLR
State Street, 132 South	175.	Orpheum Theatre (Promised Valley)	16-06-151-007 16-06-151-008	SLR
State Street, 260 South	31.	Brooks Arcade	16-06-152-071	NR
State Street, 451 South	192.	Salt Lake City and County Building	16-06-307-001	NR, SLR
Sunnyside Ave., 2601 East	77.	Emigration Canyon	see map	NR
University Street, 369 South	38.5	Carlson Hall	U of U Campus NE corner of 400 South & University St.	NR
Virginia Street, 307 North	41.5	Centennial Home	09-33-301-002	NR
Wall Street, 680 North	162.	Mullett House (Charles James)	08-25-477-011	SLR
West of State Capitol	38.	Capitol Hill Historic District	(see map)	NR, SLR
West Temple, 121 South	117.	Hotel Albert	15-01-229-012	NR
West Temple, 137 North	98.	Gibbs-Thomas House	08-36-476-029	NR, SLR
West Temple, 222 North	103.	Groesbeck House (Nicholas)	08-36-432-005	SLR
West Temple, 404 South	75.	Eagles / Equitable Building	15-01-429-009 15-01-429-010	SLR
Westminster Ave., 1369 E.	50.5	Cohn House (Henry A. & Tile S.)	16-16-351-008	NR









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- Both Registers
- National Register
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- Both Registers

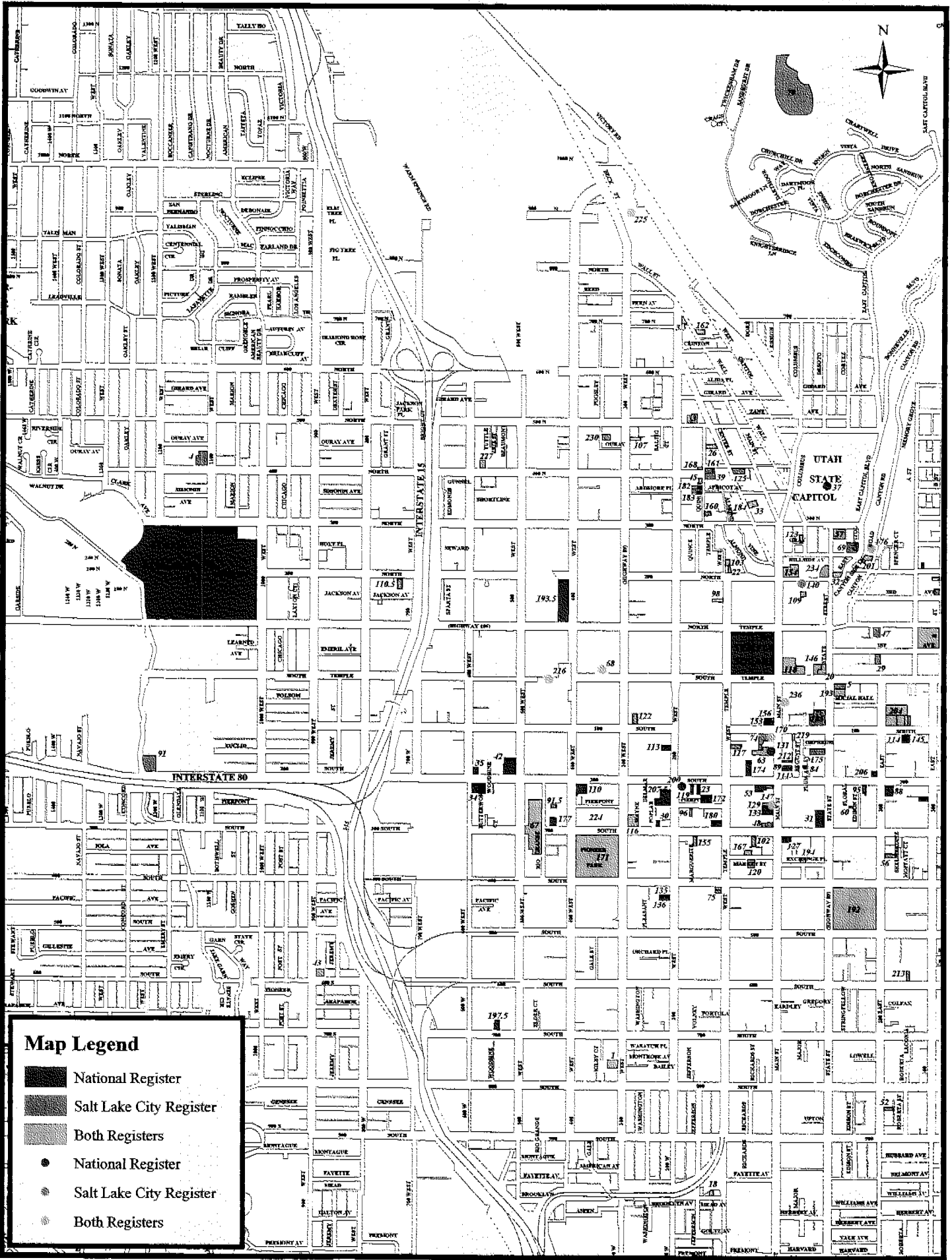




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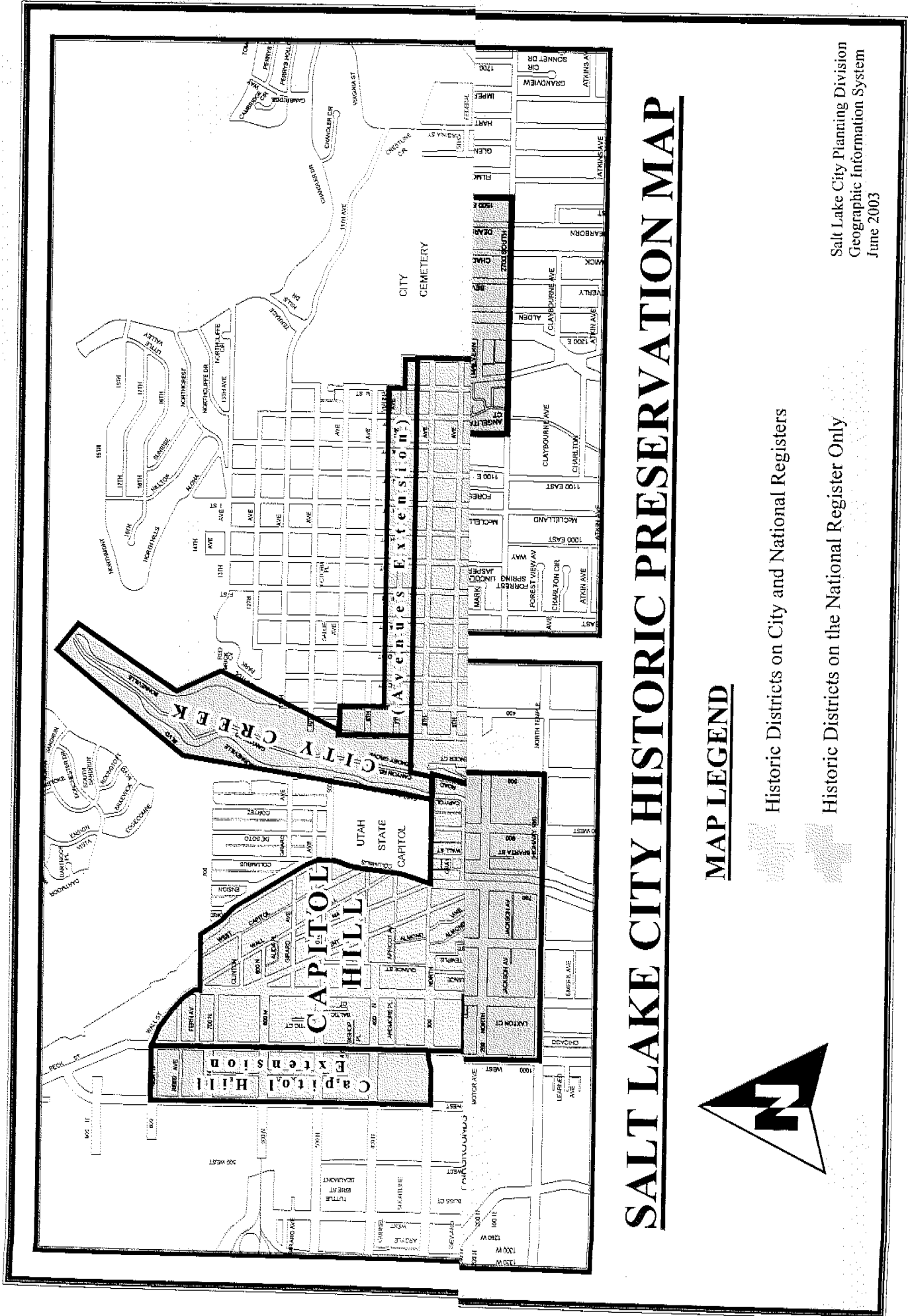




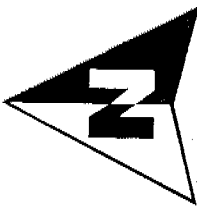
UTAH  
STATE  
CAPITOL

### Map Legend



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- National Register
- Salt Lake City Register
- Both Registers



# SALT LAKE CITY HISTORIC PRESERVATION MAP



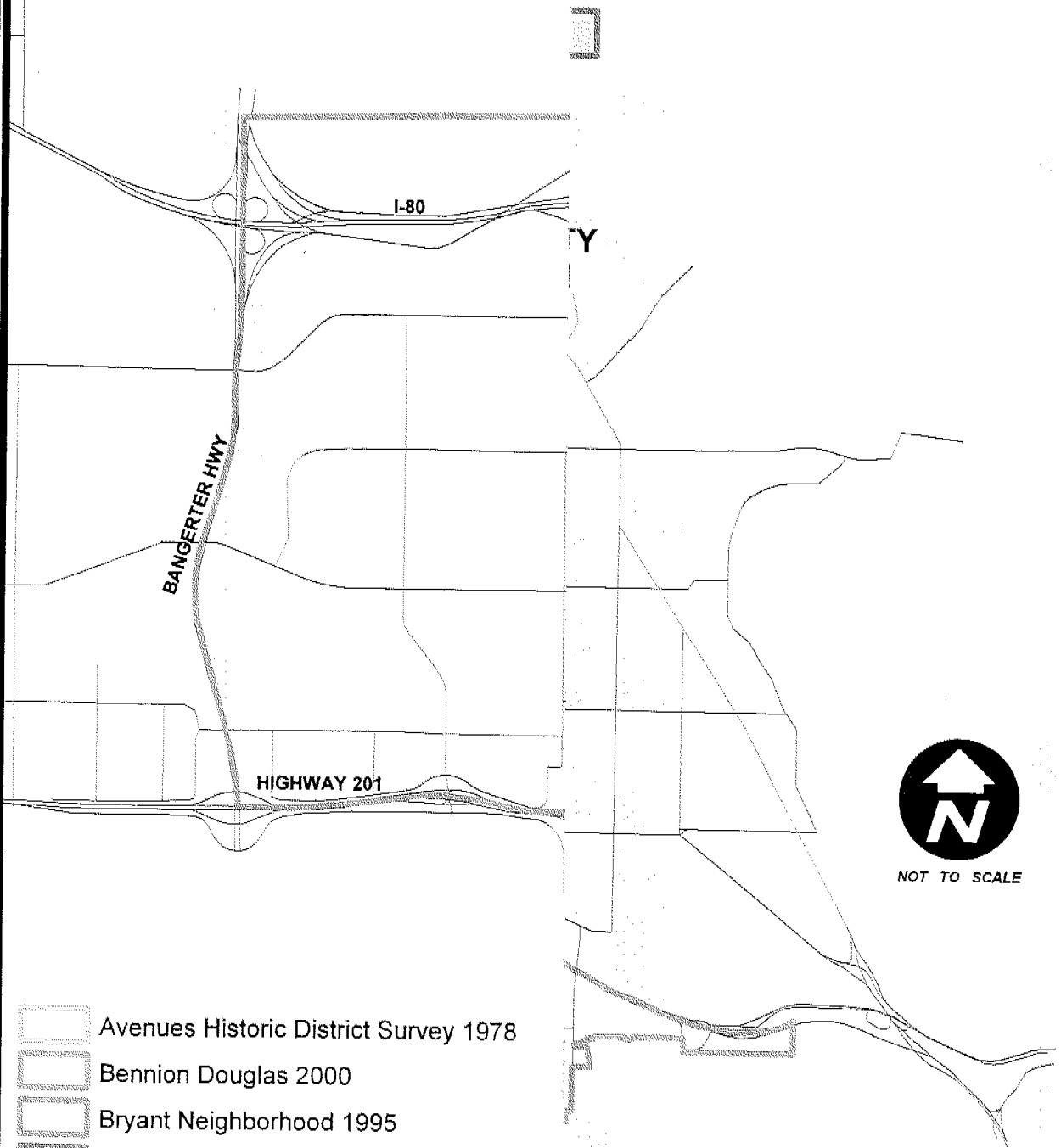
## MAP LEGEND

-  Historic Districts on City and National Registers
-  Historic Districts on the National Register Only





Salt Lake City Planning Division  
 Geographic Information System  
 June 2003

# District Surveys

Salt Lake City  
International  
Airport



NOT TO SCALE

-  Avenues Historic District Survey 1978
-  Bennion Douglas 2000
-  Bryant Neighborhood 1995
-  Capitol Hill Historic District Survey 1979-81
-  Central City Historic District Survey 1994

Salt Lake City Planning Division  
Geographic Information Systems

**17A-3-1301. Short title.**

This act shall be known and may be cited as the "Historic District Act."

**17A-3-1302. Declaration of legislative intent.**

Recognizing that the historical heritage of this state is among its most valued and important assets, it is the intent of the Legislature that the counties, cities and towns of this state shall have the power to preserve, protect and enhance historic and prehistoric areas and sites lying within their respective jurisdictions as provided in this part.

**17A-3-1303. Expenditure of public funds.**

Counties, cities and towns are hereby empowered to expend public funds for the purpose of preserving, protecting or enhancing historical areas and sites as provided in this part.

**17A-3-1304. Power of counties, cities, and towns.**

For the purpose of carrying out this part, said counties, cities and towns shall have the power to:

- (1) acquire historical areas and sites by direct purchase, contract, lease, trade or gift;
- (2) obtain easements and rights-of-way across public or private property to insure access or proper development of historical areas and sites;
- (3) protect historical areas and sites, and to insure proper development and utilization of lands and areas adjacent to historical areas and sites;
- (4) enter into agreements with private individuals for the prior right to purchase historical areas and sites if and when said private individual elects to sell or dispose of his property.

**17A-3-1305. Existing powers to acquire private property not limited.**

Nothing in this part shall be deemed to limit the power of counties, cities or towns to acquire private property, for protection as an historical area or site, under powers otherwise conferred by law.

**17A-3-1306. Existing powers with respect to historic areas not limited.**

Nothing in Sections 17A-3-1301 through 17A-3-1306 shall be construed to limit any existing inherent, statutory or other powers under which any county or municipality has enacted appropriate measures regarding historic areas.

**ELIZABETH EGLESTON GIRAUD**  
2561 E. ELM AVENUE, SALT LAKE CITY, UTAH 84109  
(801) 535-7128 (day) (801) 474-1831 (evening)

#### **EDUCATION**

M.A. HISTORIC PRESERVATION PLANNING, *CORNELL UNIVERSITY, Ithaca, New York*  
Degree awarded 1989. Thesis: *Scott and Welch: the History of a Utah Architectural Firm.*

B.A. BUSINESS ADMINISTRATION, *LEWIS AND CLARK COLLEGE, Portland, Oregon*  
Degree awarded 1981. Major area of concentration: Marketing.

ADDITIONAL STUDIES, *UNIVERSITY OF UTAH, Salt Lake City, Utah*  
Course work in architectural photography, 1994, Architectural History, 1999.

#### **PROFESSIONAL EXPERIENCE**

SALT LAKE CITY PLANNING DIVISION, *Salt Lake City, Utah*  
Planning Programs Supervisor, Historic Preservation and Urban Design, 2001 to present  
Responsible for management of four-person team assigned to Historic Landmark Commission and to complete special projects involving urban design reviewed by the Planning Commission.

Principal/Preservation Planner, 1992 to 2001  
Staff to fifteen-member Historic Landmark Commission, administers and manages grants, develops preservation policies for publications such as master plans, zoning ordinances and design guidelines.

UNIVERSITY OF UTAH, *Salt Lake City, Utah*  
Adjunct Faculty, 1998  
Taught graduate-level course on preservation theory, including history of the preservation movement, Secretary of the Interior Standards for Rehabilitation, and preservation and design review.

IDAHO STATE HISTORIC PRESERVATION OFFICE, *Boise, Idaho*  
State Architectural Historian, 1989 to 1992  
Managed historic and architectural surveys undertaken by federal agencies and Certified Local Governments throughout Idaho. Managed National Register program, including writing and editing nominations, conducting State Review Board meetings and acting as liaison for the public, ISHPO and the National Park Service.

BOISE STATE UNIVERSITY, *Boise, Idaho*  
Adjunct Faculty, 1990 to 1992  
Taught American architectural history of the built domain from prehistoric America to the present in two separate courses.

#### **ADDITIONAL PROFESSIONAL QUALIFICATIONS**

A.I.C.P. (American Institute of Certified Planners) Member, July, 2000.

## ELIZABETH EGLESTON GIRAUD

### SELECTED PROJECTS: Articles, Presentations, Planning Projects, Surveys

#### Articles

*Post-War Landmarks*, Utah Preservation, Volume 7, 2003.

*Bringing the Chase House Back to Life*, Utah Preservation, Volume 5, 2001.

*For Copper, Children and Commerce: the Utah Architecture of Scott and Welch*, Utah Historical Quarterly, Summer, 1991.

*Nothing but the Best: A History of the Twin Falls County Hospital*, Idaho Yesterdays, Spring, 1992.

Book review of Park City Underfoot by Brent Corcoran, Utah Historical Quarterly, Fall, 1996.

#### Presentations

Speaker: Western Planners Association, *Considerations for Writing Design Guidelines for Historic Districts*, Evanston, Wyoming, 2002.

Speaker: Idaho State Historic Preservation Office, Certified Local Government Conference, *Design Review in your Community*, Riggins, Idaho, 2002.

Speaker: National Trust for Historic Preservation, Forty-ninth National Conference. *Preservation and the Political Process*, Chicago, Il., 1996.

Speaker: Lecture Series, Friends of the Museum, *Local School Architecture in Idaho*, Boise, Id., 1992.

Speaker: *The School Commissions of Scott and Welch, 1925-1938*, Pacific Northwest History Conference, Boise, Id., 1990.

Panelist: Utah State Historic Preservation Office, Certified Local Government Conference, *Design Review*, Salt Lake City, Utah, 1993, 1995, 1997.

Panelist: Idaho State Historic Preservation Office, Certified Local Government Conference, *How to Write a National Register Nomination*, Boise, Idaho, 1990.

Speaker: U.S. Forest Service, *Architectural History of Log Structures in Salmon River Drainage*, Middle Fork, Salmon River, 1989.

#### Planning Projects

Wrote National Register nomination of Bryant neighborhood, Salt Lake City, 659 properties, 2001.

Wrote new preservation ordinance that establishes stricter demolition policies for designated historic structures. Adopted by Salt Lake City Council in April, 1995. Featured in Preservation News in July, 1995. Received "Award of Excellence," Utah Heritage Foundation, 1995.

Managed production of *Design Standards for Residential Districts in Salt Lake City*, a two-hundred page document discussing appropriate design in the city's historic districts. Adopted 1999.

#### Surveys

*Caldwell, Idaho.*

Client: Caldwell Certified Local Government. Selective reconnaissance-level survey of twenty-four properties; intensive-level survey of four properties, 1989.

*Twin Falls, Idaho.*

Client: Twin Falls County Certified Local Government. County-wide selective reconnaissance survey of historic sites, 1989.

# NELSON W. KNIGHT

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## WORK EXPERIENCE

### SALT LAKE CITY PLANNING DIVISION

Salt Lake City, Utah

*Associate Planner, May, 1998 – present*

- Assist with architectural design review and preservation planning for over 4,000 buildings in Salt Lake City's historic districts and landmark sites.
- Duties include extensive public contact and preparation and presentation of written and oral reports to Historic Landmark Commission, Planning Commission, City Council and City Administration.
- Primary staff member for Architectural Subcommittee of the Historic Landmark Commission, Supporting staff member for Historic Landmark Commission
- Serving as Capitol Hill Community Planner, June 1999 – present

### SMITH HYATT ARCHITECTS

Bountiful, Utah

*Preservation Specialist, August, 1994 – May, 1998*

- Completed historic surveys and National Register nominations for many communities in Utah, including American Fork, Lehi, Springville, Randolph, Farmington, Santa Clara, Torrey and Orem.
- Assisted with feasibility studies and design projects for numerous historic and new buildings, including the Ogden Municipal Building (Ogden), Isaac Chase House (Salt Lake City), Great Basin Environmental Education Center (Ephraim), Van Fleet Horel (Farmington), and the Charles and Leah Lee Cabin (Torrey)

### MARY WASHINGTON COLLEGE CENTER FOR HISTORIC PRESERVATION

Fredericksburg, Virginia

*Research Assistant, October, 1992 – December, 1993*

- Compiled and edited index for the APT Bulletin, the leading technical journal for historic preservation professionals. The index was later published as the 25th anniversary issue of the journal. Also compiled a database of 17th century runaway indentured servants in Virginia as part of a faculty member's long term research project.

## VOLUNTEER EXPERIENCE

### UTAH HERITAGE FOUNDATION

Salt Lake City, Utah

*Easement Committee Member and Volunteer Guide, 1996 – present*

### MONIPELIER, A PROPERTY OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION

Orange, Virginia

*Volunteer Intern, October 1991- October, 1992*

## EDUCATION

### MARY WASHINGTON COLLEGE, FREDERICKSBURG, VIRGINIA

*Bachelor of Arts, Historic Preservation, 1995*

Preservation Club Secretary, 1992; Newspaper Classifieds and Personals Editor, 1991-1993

## SKILLS

*Computer and CADD skills:* Microstation proficient, AutoCAD literate. Experience with a variety of PC and Macintosh software, including Microsoft Office, Word Perfect, Adobe Photoshop and Pagemaker  
*Photography skills:* 35 mm and digital formats, familiar with large format, rectified, and other architectural photography techniques.

References available upon request.

**Janice A. Lew**  
965 South 300 East  
Salt Lake City, Utah 84111  
(801) 364-6306

## Education

MASTER OF SCIENCE DECEMBER 2000  
*University of Utah, Salt Lake City, Utah*  
Architectural Studies with emphasis in Historic Preservation

BACHELOR OF SCIENCE DECEMBER 1989  
*University of Utah, Salt Lake City, Utah*  
Major: Urban Planning

## Experience

ASSOCIATE PLANNER NOVEMBER 2001 - PRESENT  
*Salt Lake City Corporation, Salt Lake City, Utah*  
Responsible for review of applications for compliance with planning and development regulations for conditional use requests, alley vacations/closures and historic district design standards. This review includes the preparation of staff reports and formal presentations to the Mayor, City Council, Planning Commission, Historic Landmark Commission, Land Use Appeals Board and the general public.

PRESERVATION EASEMENT INSPECTOR JUNE 2001 - SEPTEMBER 2001  
*Utah Heritage Foundation, Salt Lake City, Utah*  
Conducted inspections of the properties on which Utah Heritage Foundation holds preservation easements in accordance with the guidelines established by the foundation.

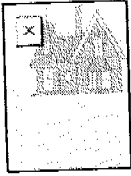
INTERN JANUARY 1999 - AUGUST 1999  
*Utah State Historic Preservation Office, Salt Lake City, Utah*  
Responsible for research, data entry, and historic marker text.

PLANNER II AUGUST 1989 - JUNE 1996  
*Park City Municipal Corporation, Park City, Utah*  
Provided public information on current planning issues. Reviewed development and signage proposals for compliance with city regulations and standards. Prepared and presented conditional use, variance, and ordinance amendment proposals to boards, commissions, and the City Council. Primary staff support to the Historic District Commission responsible for implementing the activities of the historic preservation section of the Land Management Code and administering the Certified Local Government and Historic District Grant Programs. Initial position held was Intern with subsequent promotions to Planner I and Planner II.



# COMPARATIVE TABLE OF CITIES WITH SIMILAR PRESERVATION PROGRAMS

City	# of locally designated properties or landmarks	# of locally designated districts	# of properties within the districts	# of cases reviewed by staff (annually)	# of cases reviewed by the commission (annually)	Composition of staff and their qualifications	Position within governmental structure
Albuquerque, NM	17	5	1620	30-70	20-40	1 planner with a B. Arch and AICP and 1 CLG Heritage Preservation Planner who is a licensed architect.	Advanced Planning and Urban Design Division of the Planning Department.
Boise City, ID		7 (+ 3 proposed)	1800 (+ 1800)	100	50	1 historic preservation planner with a PHD in History (75%).	Fourth member of the design review team.
Fort Collins, CO	112	5	70	24-30	30-70	2 historic preservation planners both with Masters degrees and a part-time city planner (25%).	Advanced Planning department within Community Planning and Environmental Services.
Memphis, TN		9	5000 (+1000)	84	56	3 staff members, manager with Masters in planning and historic preservation and 2 members with Masters in historic preservation.	Comprehensive Planning Division of the Office of Planning Development.
Raleigh, NC	130	5	1200	150-170	50-56	Executive Director with Bachelor of Environmental Design, 17 yrs in CLG and 4 yrs in architectural firm; two positions that are shared with the Urban Design Center Program (60% preservation), Planner I (part-time) and Planning Assistant (part-time).	Division within Planning Department.
Phoenix, AZ	132	35	6926	430	Only appeals	1 Preservation Officer (hearing officer for COAs), Lead Planner and 2 Historic Preservation Planners.	Separate office.
Salt Lake City, UT	170	6	5400	236	28	1 Program Supervisor with Masters in Historic Preservation and AICP, 2 Associate Planners with B. Arch and Masters in Historic Preservation with 85 in Urban Planning (1-60%).	Section within Planning Division.
San Antonio, TX	1400	21 HD 6 Riverwalk 2 Conservation	9000	324	374	1 Historic Preservation Officer with Masters in Historic Preservation and B. Arch, 2 Senior Planners with Masters in Historic Preservation, Masters in Planning with BA in History; 3 Planner II's with Bachelors in Planning, Masters in Archeology, non-degreed but 35 year staff member.	Division within Planning Department.
Seattle, WA	250	7	1500	0	400	6 professional staff - all with Masters degrees in various fields.	Department of Neighborhoods.
Spokane, WA	138	1	83	20	10	1 director with a BA in History/Historic Preservation.	Separate department reporting to the Division of Community and Economic Development.



Salt Lake City  
Historic Landmarks Commission

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**Response to the Legislative Action request  
from the Salt Lake City Council regarding  
Historic Preservation in Salt Lake City**

August 2003

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## **Response to item one**

*1. A written summary of the historic preservation approach presently taken by the Historic Landmarks Commission (HLC), including a review of the policies, assumptions, objectives and philosophies employed in the consideration of projects brought before the HLC. Please include guidelines, in addition to those listed in City ordinance, which provide the basis for such consideration, for example, federal guidelines, professional best practices, etc..*

### **Our Philosophy**

Unlike many large cities where the areas around the downtown have decayed into slums, Salt Lake is fortunate to have a downtown surrounded by attractive, livable neighborhoods characterized by a wealth of buildings representing all periods of the city's history, as well as a number of designated landmarks representing the City's cultural, social, and architectural history. Keeping these neighborhoods alive by protecting their integrity is important not only for aesthetic and historical reasons but also for the economic viability of the City. Maintaining the historic character of the neighborhoods is an excellent way to ensure that people continue to live, work, play, and worship in them, rather than fleeing to the suburbs.

Those of us who have lived in historic districts for many years have seen our neighborhoods, which before designation were on the brink of being marginalized and overrun with careless, "anything goes" development, become stabilized, revitalized, and some of the most sought-after locations in town. For us, preservation is not an academic exercise but a way to ensure that the tangible legacy of our past continues to enrich the context of our current lives and the lives of our children.

And besides, old buildings are fun. They are livable and adaptable. They are well built. They are architecturally interesting, with wonderful detailing. Preserving them is ecologically responsible and economically advantageous. They exist in neighborhoods that are walkable and interesting, with a mixture of housing types, businesses, parks, churches, schools, and good public transportation. In fact, historic neighborhoods exactly match the criteria for livable communities identified by Envision Utah and used in planning new neighborhoods.

### **Our Objective**

Our objective is to make sure that the historic neighborhoods and landmarks grow organically as the needs of the residents change; that they grow in a way that accommodates those needs without destroying the character of the neighborhood or the buildings in question; and that new buildings or altered buildings "fit into" the overall context of the neighborhoods. This does not mean new construction has to look "old" but that the scale and detailing are compatible with the fabric of the surrounding buildings and of the altered building itself. We want the community to understand that "growth" is not the same as "raze and build," that development includes the rehabilitation and reuse of existing buildings.

### **Our Assumptions**

We assume that the City and its residents support the maintenance of historical districts in SLC. This assumption is borne out by the desirability of these neighborhoods witnessed by realtors as well as by the large number of requests from other neighborhoods for historic designation.

As decision makers, we assume that decisions can be made that accommodate the desires of most petitioners without compromising the quality of the historic neighborhoods or violating the ordinance and the design guidelines.

## Our policies

As Historic Landmark Commissioners, we serve as representatives of the City and therefore we are guided by the City ordinance regarding Historic Preservation, as set forth in clause B of section 21A.06.050 of the Salt Lake City Zoning Ordinance, General Purposes, which states that "The purposes of the historic landmark commission are to:

- A. Preserve buildings and related structures of historic and architectural significance as part of the city's most important cultural, educational and economic assets;
- B. Encourage proper development and utilization of lands and areas adjacent to historical areas and to encourage complimentary, contemporary design and construction;
- C. Protect and enhance the attraction of the city's historic landmarks for tourists and visitors;
- D. Safeguard the heritage of the city by providing for the protection of landmarks representing significant elements of its history;
- E. Promote the private and public use of landmarks and the historical areas within the H historic preservation overlay district for the education, prosperity and general welfare of the people;
- F. Increase public awareness of the value of historic, cultural and architectural preservation; and
- G. Recommend design standards pertaining to the protection of H historic preservation overlay districts and landmark sites."

Our responsibilities are those outlined in clause C: Jurisdiction and Authority, which states that "In addition to carrying out the general purposes set forth in subsection B of this section, the historic landmark commission shall:

1. Conduct surveys of significant historic, architectural, and cultural landmarks and historic districts within the city;
2. Petition the city council to designate identified structures, areas or resources as landmark sites or H historic preservation overlay districts;
3. Review and approve or deny an application for a certificate of appropriateness pursuant to the provisions of Part III, Chapter 21A.34, H Historic Preservation Overlay District;
4. Develop and participate in public education programs to increase public awareness of the value of historic, architectural and cultural preservation;
5. Review and approve or deny applications for the demolition of structures in the H historic preservation overlay district pursuant to Part III, Chapter 21A.34;
6. Recommend to the planning commission the boundaries for the establishment of an H historic preservation overlay district and landmark sites;
7. Make recommendations when requested by the planning commission, the board of adjustment or the city council, as appropriate, on applications for zoning amendments, conditional uses and special exceptions involving H historic preservation overlay districts and landmark sites;
8. Make recommendations to the city council concerning the utilization of state, federal or private funds to promote the preservation of landmark sites and H historic preservation overlay districts within the city;
9. Make recommendations to the city council regarding the acquisition of landmark structures or structures eligible for landmark status where preservation is essential to the purposes of Part III, Chapter 21A.34, Section 21A.34.010, H historic preservation overlay district, and where private preservation is infeasible;
10. Make recommendations to the planning commission in connection with the preparation of the general plan of the city; and
11. Make recommendations to the city council on policies and ordinances that may encourage preservation of buildings and related structures of historic and architectural significance."

When conducting our business, we follow the remaining clauses in section 21A.06.050 and the *Design Guidelines for Residential Historic District in Salt Lake City*, as well as City Rules of Procedure (1994) guidelines for conducting public meetings.

### **How we make decisions**

When making our decisions, we are guided by section 21A.34.020 H Historic Preservation Overlay District in the zoning ordinance, which lays out the criteria for granting certificates of appropriateness for alterations of historic structures, new structures, relation of landmark structures, and demolition of historic structures. We are also guided, more often than we would like, by the clauses pertaining to Economic Hardship.

In addition to the ordinance, we follow the *Design Guidelines for Residential Historic Districts in Salt Lake City*, which was created by authority of item number 7 under clause B in section 21A.06.050: "Recommend design standards pertaining to the protection of H historic preservation overlay districts and landmark sites." These design guidelines incorporate the *US Secretary of the Interior Standards for Rehabilitation* established by the National Park Service, along with other national best practices. However, they are tailored to fit the history and architectural heritage of Salt Lake City, and indeed, of each individual Historic District.

Each case heard by the Commission is carefully prepared by the Landmark Planning staff, who are very knowledgeable and thorough in their research. Before every meeting we receive the applicant's proposal and the staff findings, which are always based on, and include, the clauses of the ordinance and the Design Guidelines that pertain to the request under consideration. Before each meeting, there is a field trip to visit the sites of the projects to be reviewed. Commissioners who can't go on the field trip try to visit the sites independently.

In the HLC meeting, the responsible staff member presents the findings orally and answers any questions. We then hear from the applicant and discuss with him or her any alterations that we feel would make the project more in tune with the Design Guidelines. We hear from other members of the public. In executive session, we discuss the case before the applicant and public. There are no closed-door discussions. When making a motion, we reference the findings and the ordinance clause on which they are based.

As with any decision making body, much of what we do is interpreting the guidelines in those areas where interpretation is required. We see ourselves as arbiters between the ordinance, the applicant, and the neighborhood residents, seeking to find a solution that will satisfy both our guidelines and the applicant's needs and wishes. Although this is not always possible, we do have a very good track record.

## **Response to item two**

*2. An assessment of the City's 1995 decision to change the HLC from an advisory body to a decision-making body, including a review of the pros and cons associated with both approaches.*

The current commissioners have all been appointed since the 1995 decision. However, we are aware of both the advantages and disadvantages of the current approach.

### **Advantages**

The advantage of having the HLC be a decision-making body is better service to the community. The decisions are made by a group of people with expertise in architecture, community development, and historic preservation, and an intense interest, not to say passion, in the making the best decision for the applicant and the City. It is also of benefit to the community that the people making the decisions are the ones held responsible for those decisions.

### **Disadvantages**

The main disadvantage is the appeals process. After the ordinance changes in 1995, both the HLC and the Planning Commission took their appeals to the City Council. This provided a dialogue between HLC members and the City Council. City Council members could assess HLC activities and decisions. HLC members and staff could present their viewpoint. HLC members received feedback on policies and the general direction of the City. We no longer have this avenue of communication.

Since the establishment of the Land Use Appeals board in 1996, when our decisions are appealed by applicants, the appeal is heard by that body. Section F.2.h.iv of Section 21A.34.010 states that "The Land Use Appeals Board shall uphold the decision of the Historic Landmark Commission unless the Land Use Appeals Board determines that a prejudicial procedural error occurred or that the decision of the Historic Landmark Commission was not supported by the findings of fact based upon the applicable standards of approval."

While we are very attentive to conducting meetings and framing motions within the guidelines of the ordinance, HLC decisions are not made in the presence of a legal council and currently none of the HLC Commissioners are legal experts. To overturn an HLC decision, an applicant frequently uses a legal expert to scrutinize the minutes of an HLC denial and then crafts an appeal for LUAB. It is sometimes possible for the applicant or attorney to find an apparent procedural error or claim that the decision was not supported by findings of fact.

In most cases, this system works well. However, when the issue is the demolition of a building or buildings, and the decision is overturned on purely procedural grounds, the HLC should have a way to appeal the LUAB decision. Currently our only avenue of appeal is District Court and the City Attorney has to defend the LUAB decision. This scenario would impose an undue hardship on the Commissioners and, therefore, is not a viable means of appeal.

We feel that the City Council is the body that should take ultimate responsibility for the permission to demolish, especially in those cases where the demolition is very high-profile, like the Promised Valley Playhouse, or very disruptive to the identity of a neighborhood, like the destruction of the block between 500 and 600 East and 300 and 400 South. In other words, it should become a policy decision, subject to open dialog with the community at large, particularly since many requested demolitions are the consequence of City goals and zoning, like the Transit-Oriented District, that can be detrimental to the maintenance of historic neighborhoods.

### Response to item three

*3. A review of the scope of the Commission's duties, as defined by ordinance, compared with duties that may be presently performed but are outside the ordinance and the efficacy of such "outside of scope" duties. (For example, the Council Office has received an inquiry about whether it is the role of the Commission to design or redesign projects that are before them for consideration.)*

Much of what the Commission does is related to design issues. By ordinance, we must consider questions of scale and form, height and width, size and mass of a building, proportions of principal facades, roof shape, window location, style and size, building materials. Plans of the buildings are also reviewed because they shape the main features of the building elevations.

However, the Commission does not "design" or "redesign" projects. We advise the applicants on areas where their proposals do not meet our guidelines and we suggest solutions that we would find acceptable, so that they know what we will approve rather than having to guess. This saves everyone—applicants, staff, and commissioners—a tremendous amount of time. However, the final design is always up to the applicant and the applicant's architect.

One of the most valuable services we perform for the community is the Architectural Subcommittee. The ASC gives applicants a chance to meet with architects from the Commission, at no cost, to explore solutions to the discrepancies between guidelines and their proposals. Many cases are handled by the ASC rather than coming to the full Commission, which again saves everyone a substantial amount of time and provides the applicant with a viable solution much more rapidly.

Almost all applicants feel that they end up with a better design and, in many cases, a design that is less expensive and easier to implement than the original. We have even had applicants do a complete about-face, like the Madeleine Choir School who decided after meeting with the Architectural Subcommittee that the proposed design was so far from what they really envisioned that they completely revised their site plan and found a way to incorporate almost all of the historic fabric of the campus into their educational needs.



## Response to item four

4. An overall evaluation of the extent to which the current ordinances, policies and processes are conducive to creating an effective balance between preservation of historic areas and the natural evolution and maintenance of vibrant neighborhoods as envisioned by the City's development goals. For instance, how does the Commission ensure that historic neighborhoods are provided sufficient flexibility to assure broad demographic retention and the provision of vital neighborhood services? If so, what changes to the ordinance are necessary to more effectively allow the Commission to create such a balance?

In *The Death and Life of Great American Cities*, Jane Jacobs writes that "Cities need old buildings so badly it is probably impossible for vigorous streets and districts to grow without them. By old buildings I mean not museum-piece old buildings, not old buildings in an excellent and expensive state of rehabilitation—although these make fine ingredients—but also a good lot of plain, ordinary, low-value old buildings, including some rundown old buildings." She sees old buildings as a key ingredient in the economic and cultural well-being of a neighborhood and city. For her discussion of the relationship of old buildings to economic and cultural well-being, see attachment B.

As stated in the Philosophy and Objectives sections, the Commission is committed to supporting the needs for change as the neighborhoods evolve. Preservation and change need not be in conflict. Rehabilitating existing buildings for new uses can be an excellent way of incorporating change into a neighborhood—one that is less disruptive and less expensive than tearing them down. Examples of successful adaptive reuse in SLC are plentiful, both in and out of Historic Districts, beginning with Trolley Square, the City and County building, Pierpont Avenue, and the Gastronomy restaurants, and extending to the recent projects such as the rehabilitation of the Union Pacific Depot as a centerpiece of the Gateway development.

When demolition is unavoidable, well-designed new buildings can fit into and enhance the neighborhood.

When new neighborhoods are planned, they include "Covenants and Restrictions" designed to preserve the architecture, livability, and property values of the community. Our Design Guidelines are the Covenants and Restrictions for the Historic Districts and serve the same purpose, with two important distinctions: they are much less restrictive and they are implemented through the public process.

We believe that our "evolutionary" approach to change, which ensures that changes do not disrupt the character of the neighborhoods, is exactly what serves to keep our historic districts "vibrant" and to maintain "broad demographic retention."

### Changes needed

That said, there are some areas in which we see the need for change, both in the ordinances and City policies and in the way the Commission complies with the charges it is given by the ordinances.

#### *Demolition and economic hardship*

The most important need for change is the clauses of the Historic Overlay ordinance dealing with demolition and with economic hardship. As written, the ordinance was intended to help homeowners whose property, for reasons beyond their control, had become economically untenable. It was not designed to handle what we are facing more and more frequently—developers who buy up property at inflated prices, let it deteriorate, and then claim economic hardship, a hardship that they created for themselves.

It is not good for the aesthetic appearance, safety, or economic well-being of a neighborhood when buildings are abandoned, boarded up, and left to deteriorate in order to declare economic hardship. All too often, when economic hardship has been proven, these same buildings are destroyed and left as empty lots—the McHenry house and Bill and Nada's café are two examples, but there are many others. Under the current ordinance, there is no way to prevent buildings from being destroyed if the developer has enough time, money, and patience to complete the economic hardship process.

When a building is gone, it is gone. If it is maintained and in use, then a change in the developer's economic situation at least leaves us with a building that someone else can use, not a lot full of weeds.

- We urge the City to undertake a complete rethinking and restatement of the Demolition and Economic Hardship sections of the ordinance.

### *Economic Hardship process*

The Economic Hardship process itself is problematic.

1. The representative for the applicant is either a paid professional or has a direct interest in the case. The other two members are volunteers. Formulating economic hardship requires extensive experience of economically sound preservation projects and of the City ordinance and procedures. However, the HLC must choose as our representative whatever person we know of who is available and willing to invest the time, not from a pool of experts experienced in the economic hardship process. The representative of a developer does his or her homework before sitting in the panel and is fully vested in the task ahead. How much can one expect from a voluntary panelist that does not have any financial interest in what he or she does, has no contact with the commission he or she represents, and does not have the opportunity to learn from one case and apply that knowledge to the next case?
  2. The members of the Commission do not have the professional expertise to evaluate the findings of the Economic Hardship Panel. We have undertaken some training in the area, but it is very daunting to be presented with a 50- to 100-page report and evaluate it on the basis of what we know, even after training.
- We suggest that the City establish a pool of people with experience in the economic hardship process who would be remunerated for their time, interest, and expertise.

### *Zoning mismatch*

One problem underlying the abuses of the demolition ordinance is the mismatch between the market value of a piece of property and its location in an Historic District. Often this discrepancy is caused by actions of the City itself. In the case of the Central City Historic District, the City placed a higher land use or density on the original low-density historic neighborhood and then created an Historic District to protect the low-density buildings. This creates a mismatch between land values, which are typically higher in a high-density commercial/residential area, and the intrinsic value of the historic buildings, which has led to the abuses mentioned above. The Central City Historic District contains many valuable historic buildings and streetscapes, but it is bisected by the future TOD zone along 400 South, where almost all historic buildings are long gone.

- We are encouraged that the Planning Department is undertaking a reclassification of those areas in the Central City Historic District where the historic fabric is severely compromised or non-existent and down-zoning of the areas that retain their viable historic fabric.

### *Enforcement*

Landmark Commission decisions are made with a lot of thought and expertise and usually result in a good, viable plan for the applicant. However, there is currently not a satisfactory way to monitor whether or not the applicants actually carry out the plans in the way that was approved. In fact, we know of several instances in which the applicant blithely ignored the agreed-upon design, which was detrimental to the neighborhood and enraged the neighbors.

- We request that the City provide a building inspector dedicated to monitoring the implementation of the projects for compliance with the terms of their Certificate of Appropriateness and that projects not

be approved until there is such compliance. This would provide consistent enforcement that is fair to all applicants.

#### *Architectural Subcommittee*

- We request that the Architectural Subcommittee be provided for in the ordinance itself, in addition to being provided for in the Design Guidelines.

#### *Additional Local Historic Districts*

There are a number of neighborhoods that are designated as National Historic Districts that also want the protection afforded by the City designation. There are other neighborhoods with neither designation who have expressed a strong desire to benefit from historic designation.

New Historic Districts would be viable if they are already listed on the National Register, the majority of the residents support them, design guidelines are prepared, and the underlying zoning policies and City policies support the district. We realize that this would require additional staffing, and additional time from the Commission, but we feel that, judging from the successful experience with existing districts, the benefits to the City from preserving and enhancing its core neighborhoods would far outweigh the cost.

- We encourage the City to support the designation of additional Local Historic Districts.

#### *Additional Landmark designations*

We also encourage additional Landmark designations for individual buildings outside of the districts, most notably in the downtown area. Events in recent years have shown how vulnerable these buildings are to "landbanking," insensitive alteration, or outright destruction. One key to having a successful downtown is the preservation of its architectural character. As has been demonstrated across the country by the National Trust Main Street program and other initiatives, people are more interested in, comfortable with, and willing to visit a preserved and rehabilitated downtown than they are a downtown filled with uninteresting or threateningly large new buildings and vacant lots.

- We suggest that the City look at changes in the building codes and zoning rules in order to promote and facilitate the conversion of existing office and retail buildings to other uses, such as condominiums. An increased residential component in the downtown area would give it more round-the-clock activity and interest.

#### *Revision of Design Guidelines*

We are considering a revision of the Design Guidelines to update them in several areas, such as the guidelines dealing with materials. The quality of new materials and their acceptability for use on historic buildings have increased in recent years and we feel that some alteration to the guidelines is in order.

We would also like to add guidelines for small scale commercial development in Historic Districts, similar to those prepared for the RDA's Capitol Hill property and standards for new development in Historic Districts.

## Current activities of the Commission

### *Design Guidelines*

- Reevaluation of the standards for signage in Historic Districts are well underway.
- HLC has prepared a set of guidelines for Archival Quality Recordation for Demolition of Historic Landmarks.

### *Merit Awards Program*

Every year the planners and commissioners look at the applications we have considered during the year and vote to choose the top nine projects that best exemplify innovative and successful preservation projects. The winners are acknowledged in a public ceremony and presented with plaques. A list of recent awards appears in attachment C.

### *Education of the public*

The Commission and the Landmarks staff have taken steps in the past year to educate the public on the value of preservation, the City ordinance, and the procedures for working with the Landmarks staff and the HLC.

- The most useful effort is the establishment of the Historic Landmarks website at <http://www.slcgov.com/CED/hlc/> which contains all the information the public needs in order to understand the ordinance, the Design Guidelines, the procedure for obtaining building permits and a Certificate of Appropriateness. It also provides access to our meeting minutes, information on financial assistance, tips on finding contractors, and many other useful and wondrous things. The launch of the website was publicized in the UHF newsletter, in postcards to the Historic District residents, and in an announcement in the City water bill.
- The Merit Award and the annual report are publicized with a flyer that goes to district residents.
- In the past, we attended the Avenues street fair with great success and want to participate in similar events in other districts or potential districts.
- We are planning to establish an Educational Subcommittee to find other ways to publicize who we are and what we can and cannot do. We want to have greater visibility in the community and to engage in more dialogue not only with property owners but also with other City entities. We consider your request for this response as a welcome step in establishing that dialogue.

### *Education of the Commissioners*

We are also engaged in providing workshops and discussions to train the Commissioners about the ordinance, meeting procedures, legal aspects of decisions, and preservation practices across the country.

- Several members of the Commission participated in a training on conducting public meetings presented by Gene Carr from the University of Utah.
- The entire Commission received training from City Attorney Lynn Pace on the legal aspects of the Historic Landmark Commission, specifically making motions, making findings of fact, and commenting on the applications that are presented to the HLC.
- Several commissioners attended a workshop presented by SHPO for the Certified Local Government entities in the state, which presented information in a variety of areas and gave us a chance to compare notes with other Commissions.

- The Chair and Vice-Chair, along with the Landmarks staff, attended the semi-annual conference of the National Alliance of Preservation Commissions, where they were able to learn about issues and solutions throughout the country, as well as meet other Commissioners and exchange ideas and stories.
- Mr. Nore Winter of Winter & Associates, Boulder Colorado, conducted a training session for the Commission on Preservation policies, procedures, guidelines, and problems. He also conducted a similar workshop for City employees.

The Educational Subcommittee will also be charged with identifying other areas where the Commissioners would like training and finding ways to provide it.

## **Response to item five**

*5. How many Planning staff members are needed to carry out the duties and responsibilities associated with the preservation districts, and what level of expertise is necessary?*

We want to make very clear that the dedication and competence of the Landmarks planners are absolutely essential to the working of the Commission and the success of preservation in SLC. They provide us with the information, guidance, context, and expertise we need in order to ensure that our decisions consistently and thoughtfully carry out the intent of the ordinance.

The Planning staff has provided you with the data regarding their workload and accomplishments. Based on what we have learned at Preservation conferences about preservation in other cities, we know that our staff is amazingly prolific—which means they are also overworked. We see a real need to increase the staffing to a size where workloads are manageable and additional Local Historic Districts can be created and serviced.

## **Attachment A: Comments from individual members**

### **Peter Ashdown, Exchange Place Historic District**

“Great cities” are made great by their architecture and history. A sterile environment of offices and parking lots does not contribute to the cultural environment of a city. It is a rarity that a new structure in Salt Lake City inspires like the library does. More often we are treated to boiler-plate designs of the most boring sort. Losing buildings that were designed by renowned architects or hand-crafted by Salt Lake’s ancestry punches a hole in the heritage of this city that is not easily repaired. I joined the HLC out of despair for the number of demolitions I witnessed happening. For the good we have done, it has been difficult to see the continued demolitions due to” economic hardship” and lack of reach of the HLC.

### **Dave Fitzsimmons, AIA, member at large**

It’s easier for me to visualize than to verbalize the importance of historic presentation. I only have to do a mental visual survey, imagining a walk or slow drive through a Levittown development, and then contrast it to a stroll through the historic districts of Salt Lake City. One community was built to the scale and needs of the automobile, air conditioning, and television. The old way was designed to be a more human set of sensibilities. Discourse with neighbors and connection to the community went from the porch indoors to the TV room.

One need only visit the historic districts of this nation’s cities to understand their importance to the fabric of the communities that have elected to recognize and preserve their history and heritage. These districts are uniformly the most pleasant parts of town to visit and stroll in because they were designed to appeal to a more human scale and refer us to a time when investment in craftsmanship was the norm and such investment was affordable; and to a time when travel was slower and much life was lived on the porch and public sidewalks, and with a view of the neighborhood and a connection to community.

Historic preservation benefits the community with:

- Obvious popularity: these neighborhoods continue to be highly desirable.
- Increased property values:
  - o Residents are willing to go the extra mile to preserve the special character of their homes and businesses.
  - o Decline is checked and replaced by renewed investment.
  - o This happens because these neighborhoods are more attractive than other similar neighborhoods where “anything goes.”
- The prestige of hosting such highly visitable places, which translates into a city’s ability to attract desirable events, businesses, immigration, and capital.
- Preservation of housing stock close to the town center can conserve valuable resources:
  - o It is “green” because the resources and energy used to build has a longer life when preserved in these districts.
  - o Pressure on roads and transportation resources, and the energy they consume, is reduced.
  - o People invest less of their lives commuting and more in their homes and community—a better investment of time, the ultimate resource.
- Preservation of investment in infrastructure means less new development cost at the fringes of the city.
- Delivery of fire, police, and other civil services is in more compact districts and is already in place.
- Citizens in these districts take a more active roll in their communities and city affairs.

### **Vicki Mickelsen, University Historic District**

When we hear the word “historic,” most of us think of the major events we learned about in high school: wars and peace treaties, king and presidents, revolutions in government and revolutions in technology. When we think of historic buildings, we imagine palaces and cathedrals, or the birthplaces of famous people. But history is much more than extraordinary events and places. In fact, these events grew out of, and were shaped by, the daily life of ordinary people—the way they lived, worked, played, worshiped, and raised their children. The community created by these ordinary people is the legacy they leave to their descendants.

The context in which their lives were carried out—the houses, churches, public building, schools, parks, and office buildings—is a very tangible part of that legacy. When this concrete heritage is preserved, when the descendants live and work in buildings that were built by previous generations, adapting them rather than destroying them, the spirit of the past is incorporated into the present, and the present is enriched. The historic districts created in Salt Lake City, and in many other cities across the country, are a response to the desire to preserve the architectural legacy of the community.

The preservation of the built legacy also ensures the continuation of the neighborhoods that originated it. It promotes the livability of the neighborhoods, their diversity, their interest to residents and tourists, and their property values. Ultimately, the preservation of historic neighborhoods contributes to the well-being of the entire city, for historic, cultural, environmental, and economic reasons. They are a win-win proposition for all of us.



## **Oktai Parvaz AIA, Member at large**

July 8, 2003  
Salt Lake City Historic Landmark Commission (HLC)  
451 S. State St. Room 406  
Salt Lake City, UT 84111

Re: Administration review of Salt Lake City's approach to historic preservation

Dear Commission,

In the June 4, 2003 meeting of HLC, Mr. Louis Zanguze, Salt Lake City Planning Director, distributed copies of a memorandum by City Council member Mr. Eric Jergensen dated May 23, 2003. The memorandum addresses a Legislative action and asks the City Administration to review Salt Lake City's approach to historic preservation. This review includes the performance of HLC. The content of this memorandum was discussed. It was argued that it would be helpful for the City Administration if HLC members express their viewpoints about the memorandum. This letter is not a response to the memorandum. What I have addressed here are: 1) a request for assembling quantitative information, and 2) a list of qualitative issues, problems and challenges that HLC encounters in performing its duties. Almost all of these issues have been discussed in HLC meetings since 1998 when I joined the commission. I think it is a good opportunity for HLC to assess its past accomplishments and shortcomings. The quantitative information will show the extent of the work and involvement of the City and HLC in historic preservation. The qualitative issues are the problems that should be addressed to City Administration and be resolved to make the City and HLC better able to serve the citizens and community.

1. **Quantitative Information.** This information is based on the data, notes, and minutes of HLC meetings, Architectural Sub-Committee (ASC) findings, and the Preservation Staff works. Following is a list of some of the data that may be included in this work and the Preservation Staff can gather them best.
  1. Number of cases, which were reviewed administratively, with ASC, and with HLC.
  2. Number of cases for relocation and those, which were withdrawn.
  3. Number of cases for demolition, which were withdrawn, rejected, or ultimately approved.
  4. Number of demolition cases which were forwarded to the Economic Review Panel (ERP).
  5. Number of demolition cases which were reviewed by ERP and approved by HLC.
  6. Number of demolition cases, which were ultimately rejected by HLC and forwarded to the Land Use Appeal Board (LUAB) and the decisions of HLC, were held or overturned.
  7. A map or maps and diagrams that show the geographical distribution of the historical districts, requests for demolition, and demolished buildings.
  8. It would be beneficial to periodically publish this information and assemble and update it in the HLC web site for public review and awareness.
  
2. **Qualitative issues.** Following are notes about HLC function, misconceptions about HLC, and the difficulties and challenges of historic landmarks preservation.
  1. **HLC and historic preservation.** HLC is a decision-making body that deals with historic preservation of specific districts in the city and occasional individual landmarks outside of these districts. It also reviews the nominations for National Register of Historic Places. HLC enjoys the indispensable help of the Preservation Staff in this task. Decisions of HLC are based on Title 21A of SLC Code (Zoning Ordinance), and Design Guidelines for Residential Historic Districts. HLC also considers The Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. With the help of the Preservation Staff and within the

framework of the City Code, HLC has prepared a set of guidelines for Archival Quality Recordation for Demolition of Historic Landmarks. The Purpose Statement for Historic Preservation is summarized in item 21A.34.020A of Salt Lake City Zoning Ordinance. I find HLC a dynamic institution. Its voluntary members and the Preservation Staff are aware of the challenge they face. They cannot appease everybody when they perform their duties. They face a number of frustrating issues when they handle requests for demolition of historic landmarks, especially in the Central City historic district

2. **HLC and design review.** HLC has been criticized for becoming involved in the design or redesign of projects. HLC, by following the zoning regulations and its guidelines makes decisions about building, site, and even neighborhood and urban design. Scale and form, height and width, size and mass of a building, proportions of principal facades, roof shape, window location, style, and size, building materials, are all design issues and will be reviewed by HLC. Plans of the buildings also will be reviewed because they shape main features of the building elevations. For example, during the review of the frontage of Orpheum Theater (Promised Valley Playhouse) and the new parking structure behind it, the applicant was claiming that design limitations force placement of a sloped slab (ramp) behind the horizontally placed windows at the north elevation of the building. HLC viewed this composition disturbing in the north elevation. In an ASC meeting, the applicant learned that it is possible to relocate and redesign the ramp in the plan and provide a horizontal slab behind these windows. In another example, in the first proposal of the Madeleine Choir School master plan, a number of historically valuable buildings were suggested to be demolished. After discussing the project with HLC and ASC, the school authorities revised the master plan as per historic preservation guidelines. In the last meeting with HLC, the school authorities expressed their satisfaction and full support of the redesigned master plan in which the historic landmarks were preserved. Though all the issues with historic preservation are not about design, most of the involvements of HLC deal with control and management of architectural, site, neighborhood, and urban design.
3. **Development versus growth.** It seems there is confusion between the meanings of "development" and "growth". There is also a misconception that preservation of historic landmarks is not a development activity. One can argue that preservation is not growth. However, preservation, renovation, and reuse of historic landmarks, such as City and County Building, Hotel Utah, and many other large and small buildings and preservation of historic districts are among the best development-oriented activities of Salt Lake City.
4. **Inefficient regulations.** Some of the existing zoning regulations regarding demolition of historic landmarks are not effective in preserving historic landmarks. A few years ago a committee of HLC argued that in historic districts, if for any reason an old building is demolished, the new building should not be much larger or higher than the demolished building and should stay within its footprint. This is not a new idea and normally is practiced in a historic district as per existing zoning regulations. This concept, however, does not work in the Central City historic district because the City has designated parts of this district for growth and higher density, and existing regulations are inadequate for preservation of historic landmarks. Those items and procedures of the zoning regulations that weaken the historic preservation may be summarized as follows: a) Growth oriented policies. b) Policies beneficial for big developers and investors and restrictive for homeowners and small investors. c) Lack of preservation policies for historic neighborhood design fabric. d) Economic Hardship provision. e) Economic Review Panel and Land Use Appeal Board. f) Lack of documents for economic analysis and viability of renovated historic landmarks.
5. **Growth oriented policies and historic preservation.** When the City Council approves a high-density land use and overlay on a low-density historic district, that means the City gives a green light for demolition of historic landmarks in that district. This is what has occurred in the Central City historic district. One could argue that in this case a set of effective regulations should be able to save the historic landmarks. Unfortunately, the existing regulations are not effective enough to stop demolition attempts. The test of time has shown this inefficiency in the last eight years. A

high-density land use overlay for a low-density historic district is a strong incentive for a developer to demolish low-density landmarks. In fact, developers not residents have initiated most of the requests for demolition of old buildings in Central City historic district. There is nothing wrong for a developer to initiate a profitable enterprise. The problem is that deployment of a growth policy on a historic district by the City without providing specific and detailed safeguards for preservation ends up in the elimination of that historic district.

6. **Policies that initiate land speculation and are beneficial for big developers.** Deployment of a policy of higher density or intensive land use on a low-density historic district may multiply the value of land if one can build high density on it. This policy, which is already in action in Central City historic district, generates a condition that is beneficial for big developers or investors and restrictive for homeowners and small investors. A developer buys parcels of land with one or two story buildings next to each other in the district, files an application for demolition of a group of buildings as a package, secures a certificate of appropriateness for demolition of landmark site either through HLC or if HLC disagrees through LUAB by overturning HLC's decision, demolishes the buildings, acquires permits for high density buildings to maximize the value of land, either builds a high density complex or sells the vacant land with higher market value. A homeowner, however, with regard to the zoning regulations has almost no chance of building more than one or two story buildings in a historic district when there are single story buildings around it. If this is the real intention of the City to eliminate part or all of a historic district, then the regulations should be clear about it. There would be less misunderstanding among developers and more saving of time and money if the City was not trying to preserve a low-density historic district by one hand and encourage growth and high-density buildings on the same district by other hand.
7. **Preservation of historic neighborhood and district design fabric.** Although existing preservation guidelines make clear references to building and site design, there are not clear references to preservation of historic subdivision, pattern, texture, and fabric of neighborhoods and districts. This deficiency makes it easy to ignore these kinds of landmarks when a group of buildings are proposed for demolition. The assumption seems to be that once the buildings are gone, other landmarks are irrelevant.
8. **Economic Hardship:** This is the most effective item in zoning regulations for demolishing historic landmarks. Existing zoning regulations imply that if preservation of a historic landmark causes economic hardship for the owner, it can be demolished. The problem is that in most cases the City has initiated this process. In case of Central City historic district, first the City placed a higher land use or density on an otherwise low-density historic district. This generated a potential higher value for the property. Developers saw the opportunity. They bought properties with historic landmarks on them and applied for demolition of the buildings. If HLC did not accept their request, they took advantage of the Economic Review Panel to acquire economic hardship. This panel, which will be discussed later, normally will find economic hardship in every case they review. The definitions of economic hardship in zoning regulations are not well defined. Few flaws in this provision are as follows: a) A buyer can buy a property and immediately apply for economic hardship. b) It is not clear what rate of return for an investment causes economic hardship. Recently HLC with regard to the existing economic conditions and interest rates concluded that a 3 per cent rate of return is not economic hardship. LUAB overturned the decision of HLC. Lack of clarity in ordinances is the cause of this confusion.
9. **Economic Review Panel (ERP):** This three-person panel, at least in its existing form, is not a sound means for evaluating economic hardship. The representative of the applicant is either a paid panelist or has direct interest in the case. The other two members are volunteers. Based on the zoning regulations the panelists should be *"real estate and redevelopment experts knowledgeable in real estate economics in general, and more specifically, in the economics of renovation, redevelopment, and other aspects of rehabilitation."* I do not believe the volunteer representative of HLC in ERP can be a person of this caliber and can be changed for every case. No matter how knowledgeable a person is in the real estate and property renovation, formulating economic

hardship requires extensive experience of economically sound preservation projects and working with ERP and HLC. Usually, Preservation Staffs choose a representative and HLC accepts him or her without interviewing. HLC members normally see their representative for the first time when the final decision of ERP comes before HLC. In addition, HLC and its representative do not have sufficient guidelines or data for evaluation of renovation project's economics. Specially, information about existing economically sound renovation projects. The representative of a developer does his or her homework before sitting in the panel and is fully vested in the task ahead. How much can one expect from a voluntary panelist that does not have any financial interest in what he or she does, has no contact with the commission he or she represents, and does not have the opportunity to learn from one case and apply that knowledge to the next case?

10. **Land Use Appeal Board (LUAB):** This board acts as a decision-making body. In case after case, whenever HLC finds that a building should not be demolished, the applicant appeals the case to LUAB and that board simply overturns the decisions of HLC. Recently, some of the decisions of HLC have been overturned by LUAB. HLC decisions are not made in the presence of a legal council. Presently, none of the HLC members are legal experts. To overturn an HLC decision, a developer uses the expertise of a legal expert to scrutinize the minutes of an HLC denial, and then crafts an appeal for LUAB. A Planning Staff, based on the minutes of HLC meeting, writes a response to the appeal petition. LUAB is aware of this imbalance between written minutes of a meeting and an attorney written appeal. However, LUAB makes a final decision based on that. I believe this procedure is defective and has a few problems. a) If LUAB finds HLC's decision inconsistent, for the first time, it should mention the inconsistencies and return the case to HLC for a second review. Then HLC in a second public hearing should make its second review with the advice of a legal council. If there were a second appeal, then LUAB can make a final decision based on two documents that are balanced and measured. b) Up to now, LUAB did not used to provide minutes of the meeting in which a decision was made. When a member of HLC wanted to see how LUAB's decisions were crafted, the City Attorney would refer him or her to the recorded tape of the meeting. c) In a recent HLC meeting, members who were concerned about ways and means to improve their actions asked the City Attorney that if HLC disagrees with LUAB decisions what the course of action is? The City Attorney responded that HLC has to take a complaint to the District Court and the City Attorney will defend LUAB's decision and oppose HLC's complaint. HLC has neither the resources nor the expertise to appeal a case in the District Court. d) Up to this date, HLC has not shown any reaction when its decisions regarding preservation of historic landmarks were overturned. If the historic landmarks of the City are valuable assets and LUAB in practice authorizes their demolition, HLC has to express formally its discontent and inform the City Council and the Mayor.
11. **Economic Analysis and Viability of Renovated Historic Landmarks:** There are many successful cases of economically sound renovation and historic preservation in the city. For example, Pierpont Café, Bacci Restaurant, Salt Lake Hardware, Art Space. HLC should keep records of economic analysis of all successful preservation projects in the city. This information would be useful for HLC and ERP members when they review economic hardship applications.

I did not provide a footnote for every reference in this letter because most of the HLC members are familiar with them. This letter may be forwarded to the City Administration and may be used for preparation of a response to Mr. Jergensen's request. Please contact me should you have any comments or questions. Thank you very much.

Sincerely,

Oktai Parvaz

## **Attachment B: Excerpt of “The need for aged buildings”**

From *The Death and Life of Great American Cities* by Jane Jacobs. Vintage Books, 1992, pp. 187-188

Cities need old buildings so badly it is probably impossible for vigorous streets and districts to grow without them. By old buildings I mean not museum-piece old buildings, not old buildings in an excellent and expensive state of rehabilitation—although these make fine ingredients—but also a good lot of plain, ordinary, low-value old buildings, including some rundown old buildings.

If a city area has only new buildings, the enterprises that can exist there are automatically limited to those that can support the high costs of new construction. These high costs of occupying new buildings may be levied in the form of rent, or they may be levied in the form of an owner's interest and amortization payments on the capital costs of the construction. However the costs are paid off, they have to be paid off. And for this reason, enterprises that support the cost of new construction must be capable of paying a relatively high overhead—high in comparison to that necessarily required by old buildings. To support such high overheads, the enterprises must be either (a) high profit or (b) well subsidized.

If you look about, you will see that only operations that are well established, high-turnover, standardized or heavily subsidized can afford, commonly, to carry the costs of new construction. Chain stores, chain restaurants and banks go into new construction. But neighborhood bars, foreign restaurants and pawn shops go into older buildings. Supermarkets and shoe stores often go into new buildings; good bookstores and antique dealers seldom do. Well-subsidized opera and art museums often go into new buildings. But the unformalized feeders of the arts—studios, galleries, stores for musical instruments and art supplies, backrooms where the low earning power of a seat and table can absorb uneconomic discussion—these go into old buildings. Perhaps more significant, hundreds of ordinary enterprises, necessary to the safety and public life of streets and neighborhoods, and appreciated for their convenience and personal quality, can make out successfully in old buildings, but are inexorably slain by the high overhead of new construction.

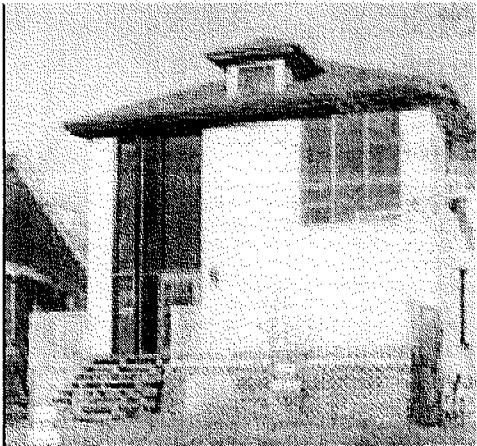
As for really new ideas of any kind—no matter how ultimately profitable or otherwise successful some of them might prove to be—there is no leeway for such chancy trial, error and experimentation in the high-overhead economy of new construction. Old ideas can sometimes use new buildings. New ideas must use old buildings.

Even the enterprises that can support new construction in cities need old construction in their immediate vicinity. Otherwise they are part of a total attraction and total environment that is economically too limited—and therefore functionally too limited to be lively, interesting and convenient. Flourishing diversity anywhere in a city means the mingling of high-yield, middling-yield, low-yield and no-yield enterprises.

## Attachment C: List of HLC Merit Awards Program winners

### *2001 Merit Awards Winners*

217 'B' Street	Avenues Historic District	Young House
1124 Third Avenue	Avenues Historic District	Middleton House
1128 Third Avenue	Avenues Historic District	Nielsen House
531 Fourth Avenue	Avenues Historic District	Hansen House
20 'O' Street	Avenues Historic District	Funk House
422 N. 300	West Capitol Hill Historic District	O.P. Skaggs Market
82 'E' Street	Avenues Historic District	E Street Gallery
831 S. Green Street	Central City Historic District	Gotberg-Anderson House
404 S. 800 East	Salt Lake City Landmark Site	LDS Tenth Ward Building



**20 'O' Street, a 2001 HLC Merit Award winner, before its recent restoration. The building had lost much of its character due to 1960s remodeling.**



**The same house, after work was complete. The owners removed the inappropriate windows and doorway and installed new windows and doors in keeping with the building's historic appearance. The owners also built new full-width front porch, another original element that had been removed.**

*2000 Merit Awards Winners*

1321 E. South Temple      South Temple Historic District  
1136 Third Avenue      Avenues Historic District  
986 First Avenue      Avenues Historic District  
613 Third Avenue      Avenues Historic District  
337 N. Main Street      Capitol Hill Historic District  
253 'L' Street      Avenues Historic District  
439 S. 1100 East      University Historic District  
118 'T' Street      Avenues Historic District  
235 S. 1200 East      University Historic District

*1998 Merit Awards Winners*

32 Exchange Place      Exchange Place Historic District      Jack & Edmund Simantov  
Jack Knowlton, Cooper/Roberts  
Architects  
204 M St.      Avenues Historic District      Graham Stork  
235 N. East Capitol Blvd.      Capitol Hill Historic District      M. Louis Ulrich & Magda Jakovcev  
236 S. Main St.      Salt Lake City Landmark Site      U.S. Bank Corp.  
Halstead Construction  
573 N. Wall St.      Capitol Hill Historic District      Loren Wissbrod  
687 Third Ave.      Avenues Historic District      John Hoggan  
700 N. 200 West      Capitol Hill Historic District      Wally Cooper  
802 S. 600 East      Central City Historic District      Leslie & Sergei Trubetzky  
1250 E. South Temple      South Temple Historic District      Donald & Sharon Leifer  
Rod Mortensen (architect),  
Kent Whipple (contractor)

*1997 Merit Awards Winners*

118 E ST      Avenues Historic District      Werner Weixler  
139 R ST      Avenues Historic District      Phyllis Harries  
157 B ST      Avenues Historic District      Eric & Jennifer Thompson  
Craig Paulsen  
226 Fern Avenue      Capitol Hill Historic District      Mike Gaumnitz  
Pam Wells

267 Second Avenue	Avenues Historic District	Doug & Jan Bayly
324 South 1200 East	University Historic District	Alex Wilson
613 East 400 South	Central City Historic District	Thom Williamsen Russ Naylor
736 Third Avenue	Avenues Historic District	Sean & Daphne Hansen
986 Third Avenue	Avenues Historic District	Bill & Barbara Burt James Carroll Doug Rosenbaum
1166 First Avenue	Avenues Historic District	Betty Lou Burton
<i>1995 Merit Awards Winners</i>		
87 E Street	Avenues Historic District	Brek & Jenny Anderson
251-253 N. Center Street	Capitol Hill Historic District	David Geher Jill Jones
665 East 100 South	Central City Historic District	William L. Hunt Ron Molen, A.I.A. Babcock Design Group Keller Construction
219 S. Elizabeth Street	University Historic District	John & Jan Wood Robert D. Hermanson, AIA John Rice
527 N. Main Street	Capitol Hill Historic District	Doug Dansie Lane Neilsen
145 N. State Street • 151 North State Street • 157 North State Street	Capitol Hill Historic District	Zions Securities Corporation Kent Money, President Jim Walton, Construction Department Robert Money, Architectural Division
129 G Street	Avenues Historic District	David & Debra Scott Kimble Shaw P.C.



November 24, 2003

Mr. Louis Zunguze, Director  
Salt Lake City Planning Division  
City & County Building – Room 406  
Salt Lake City, UT 84111

Dear Louis:

On behalf of the Redevelopment Agency of Salt Lake City, I am writing this letter to provide information regarding the Agency's experience in redeveloping properties within a historic district. This letter is to provide information related to the City Council's request for legislative intent regarding the Historic Landmark Commission (HLC) and historic districts in general.

In 1996, the Redevelopment Agency created the West Capitol Hill project area that is bounded by 200 West Street, 300 North Street, 400 West Street and 800 North Street. As you are aware, half of the Agency's project area lies within the Capitol Hill historic overlay district. Over the past six years, the Agency has purchased several properties within the historic district. It has been in carrying out the proposed redevelopment of these properties that the Agency has struggled with the restrictions of the historic district.

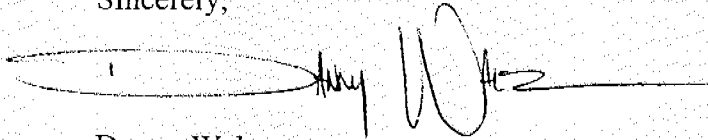
The primary issue with the requirements in the ordinance governing HLC considerations is that the standards used to approve demolition of an historic structure do not take into account the goals of the adopted master plan. HLC considerations are very site specific and do not look at how a particular property or its redevelopment could benefit the area as a whole. The Agency's goal to improve areas of the City by implementing the objectives of the master plan are not given any consideration when presented to HLC.

As an example, the Agency is currently attempting to redevelop a property into a commercial development as envisioned in the master plan. However, it has been difficult to move forward with the project due to the historic designation of the residential structures on the site. There is nothing in the standards that gives consideration to the fact that this is the only location within the neighborhood that allows the higher commercial density.

The secondary issue that hinders moving forward with a decision is the limitations of the appeal process. Currently, decisions can only be appealed to the Land Use Appeals Board if there is believed to be a procedural error or that the findings of the HLC are not supported by the facts. Given the fact that members of both groups are appointed, it would seem to make more sense to have either the City Council or the Mayor hear appeals. Otherwise you continue to have a committee that is not accountable to anyone and is free to make subjective decisions.

This letter is being written with the hope that these concerns will be included as part of the information provided to the City Council. While we understand and encourage the benefits historic districts can present, it has also been our experience that the requirements can actually serve as a deterrent to private development. I would be more than willing to discuss these issues further with you or your staff. If you have any questions or would like additional information, please don't hesitate to call me at 535-7254. Thank you.

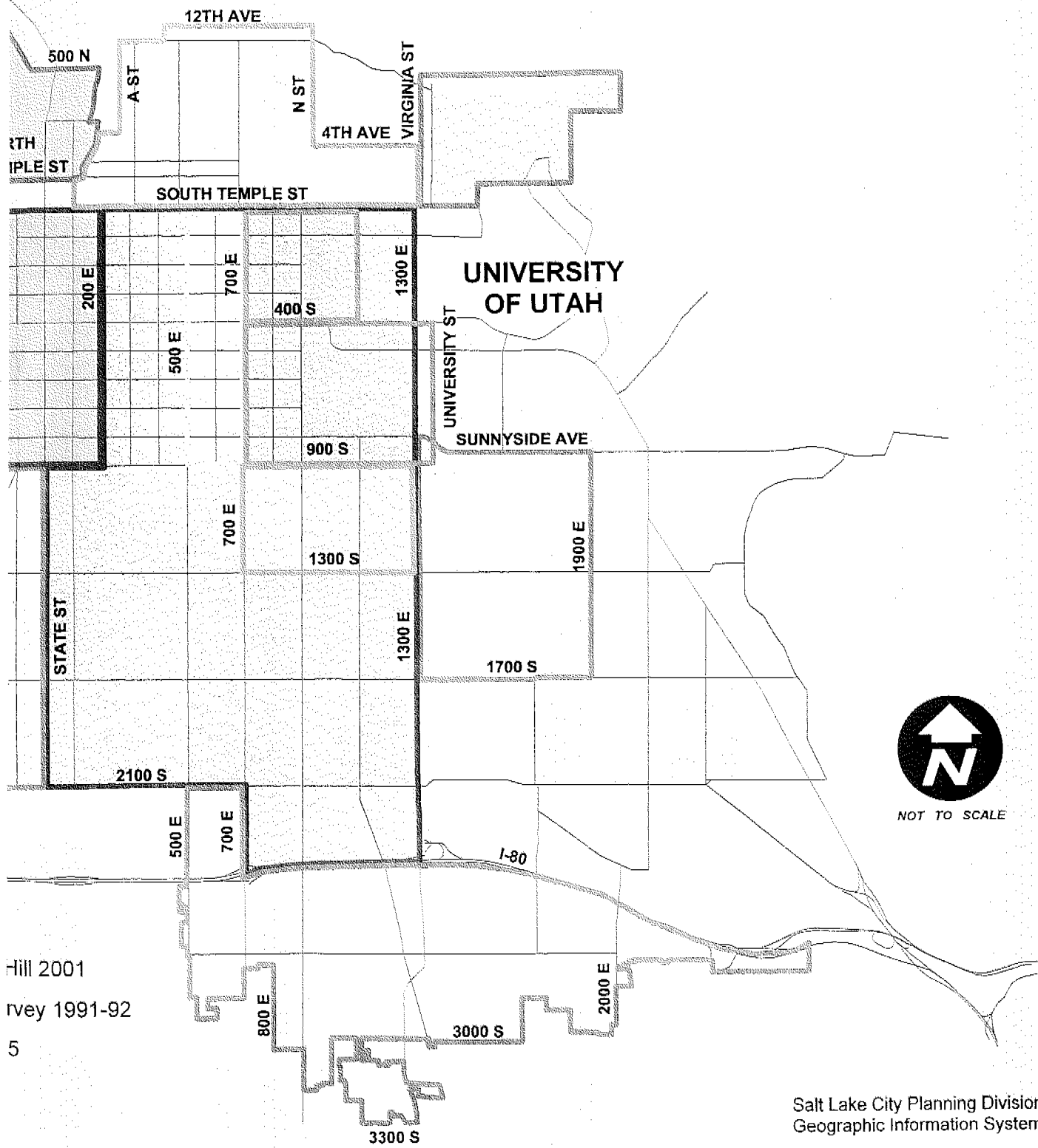
Sincerely,

A handwritten signature in black ink, appearing to read 'Danny Walz', written over a horizontal line.

Danny Walz  
Senior Project Manager

Cc: Dave Oka  
Cindy Gust-Jenson  
Eric Jergensen

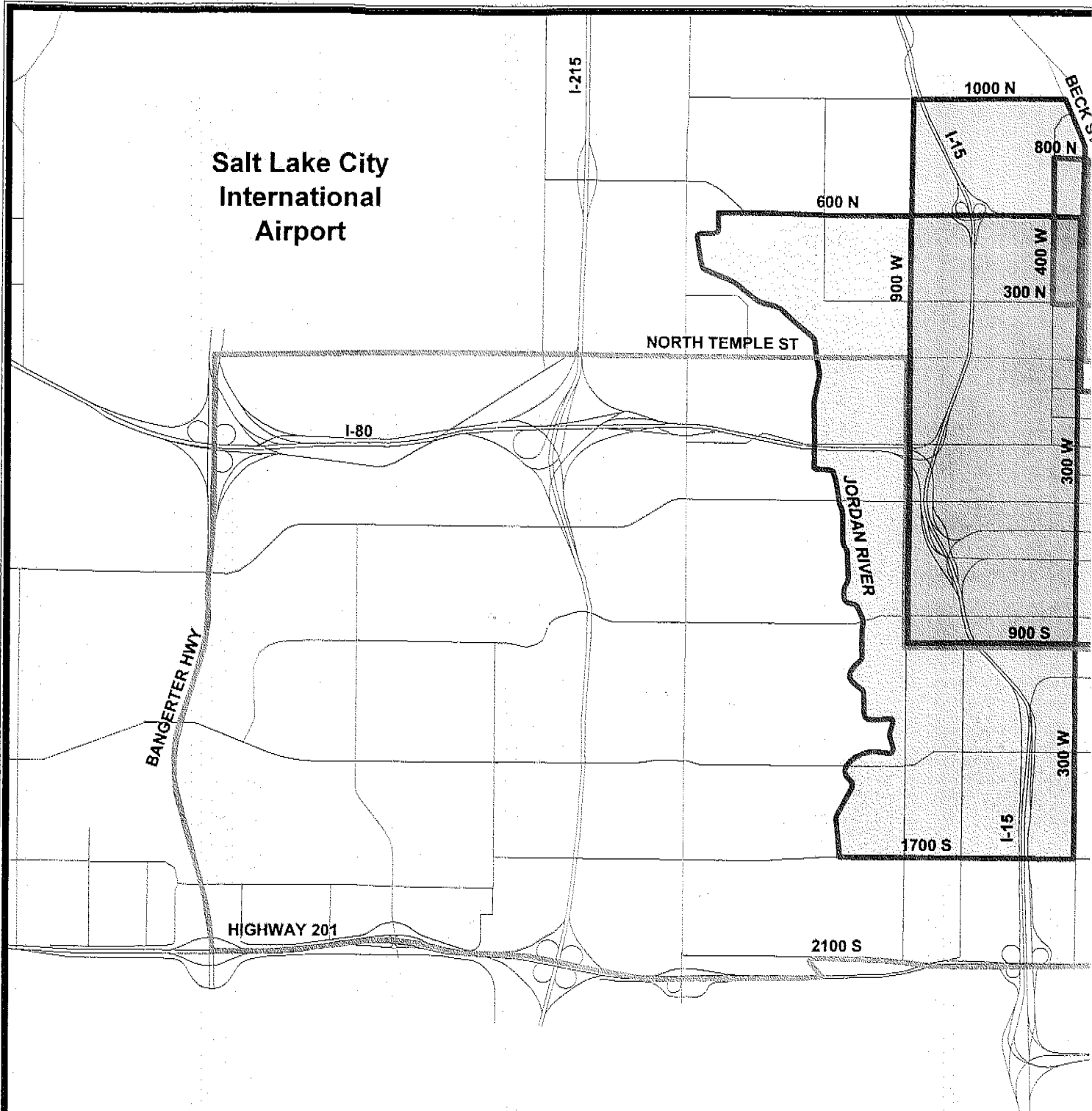
# Salt Lake City Historic District Surveys



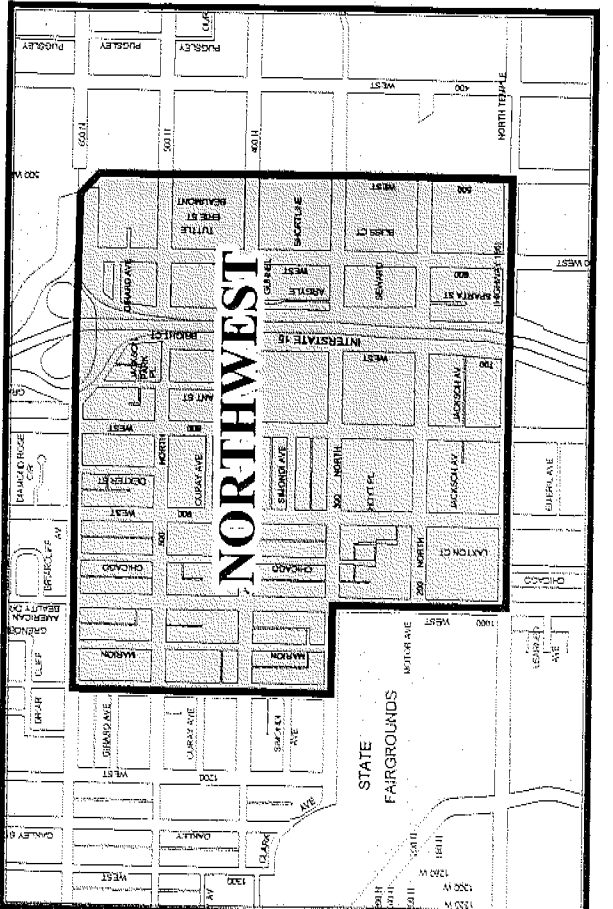
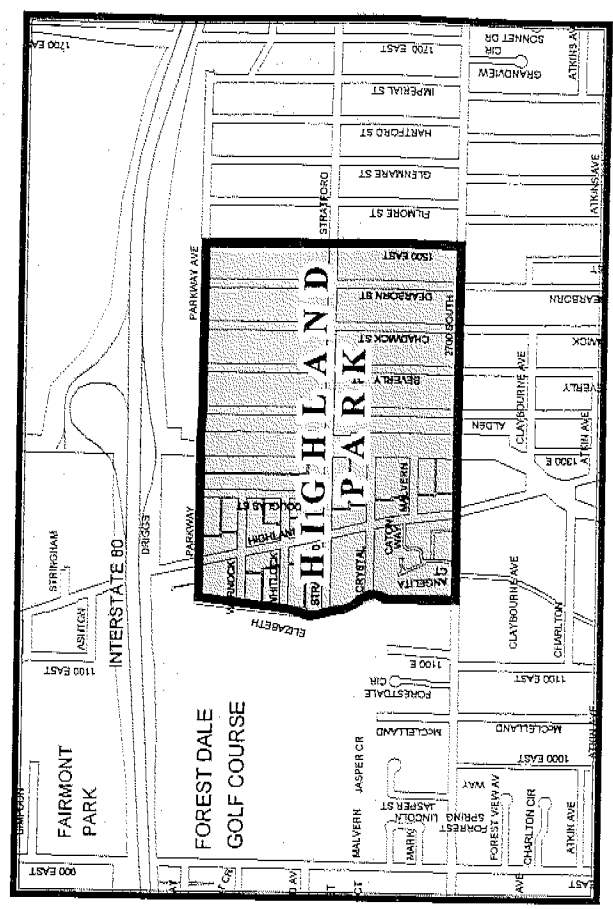
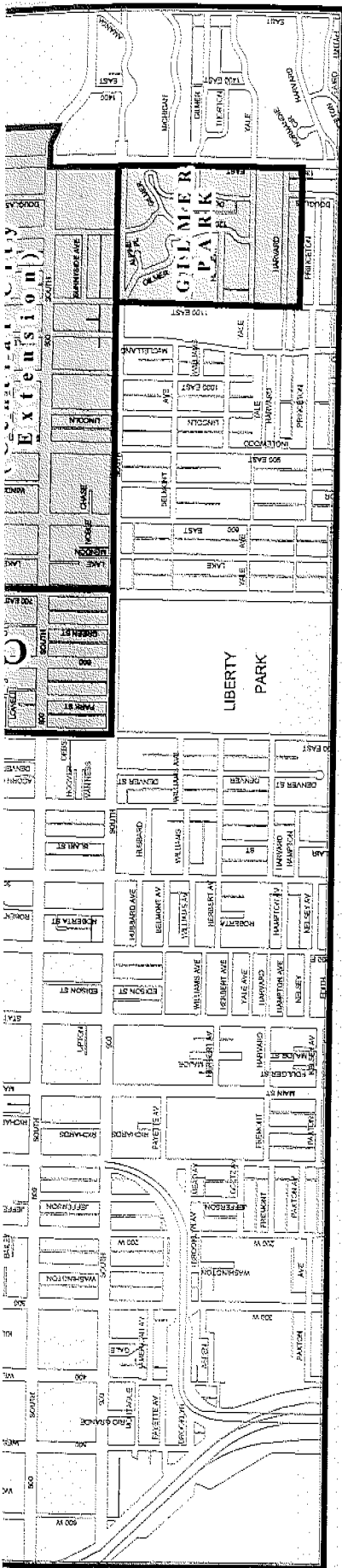
Hill 2001  
urvey 1991-92  
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Salt Lake City Planning Division  
Geographic Information Systems

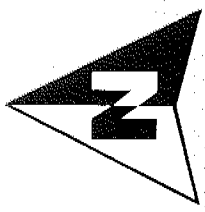
# Salt Lake City International Airport




- |  |   |  |                                   |  |             |
|--|---|--|-----------------------------------|--|-------------|
|  | Avenues Historic District Survey 1978         |  | Central Business District 1979-80 |  | West Capit  |
|  | Bennion Douglas 2000                          |  | Central/Southern Survey 1983      |  | West Side   |
|  | Bryant Neighborhood 1995                      |  | East Liberty Park 2003            |  | Yalecrest 1 |
|  | Capitol Hill Historic District Survey 1979-80 |  | Federal Heights Survey 1988       |  |             |
|  | Central City Historic District Survey 1994    |  | Southwestern Survey 1985          |  |             |




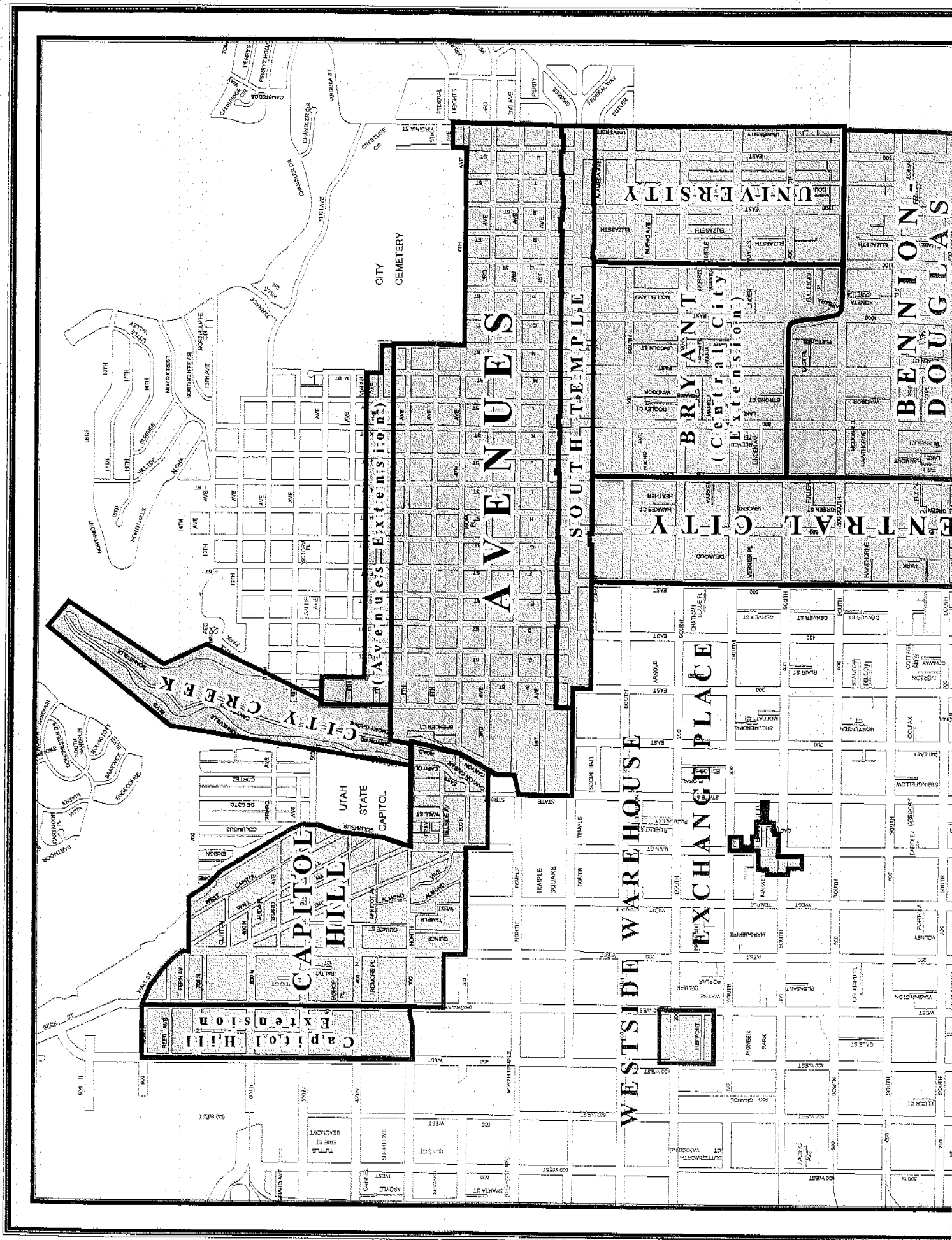
# SALT LAKE CITY HISTORIC PRESERVATION MAP



## MAP LEGEND

 Historic Districts on City and National Registers

 Historic Districts on the National Register Only



Capitol Hill Extension

Capitol Hill

UTAH STATE CAPITOL

CITY CREEK

(Avenues Extension)

AVENUES

SOUTH TEMPLE

WESTSIDE WAREHOUSE

EXCHANGE PLACE

CENTRAL CITY

BRYANT CITY (Central City Extension)

UNIVERSITY

BENNINGTON-DOUGLAS