

## 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.

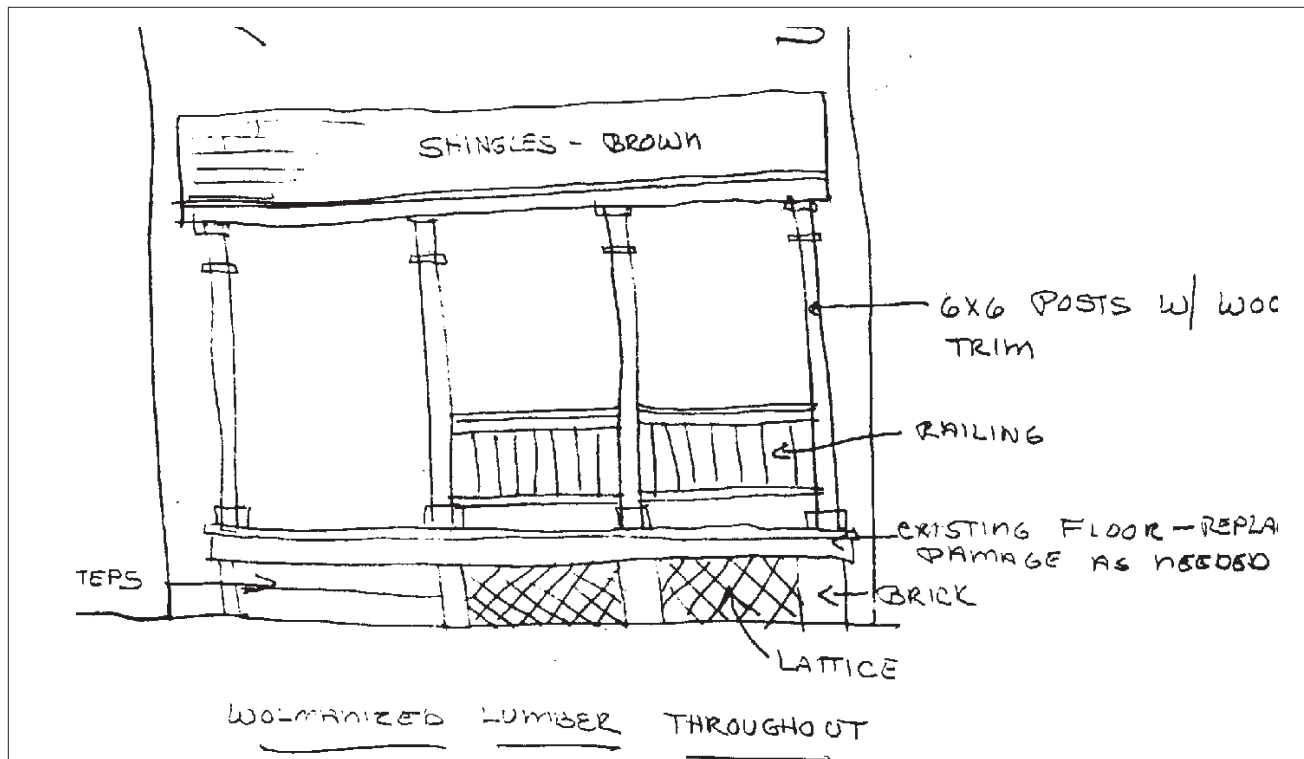
### The Review/Approval Process

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.



### 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 at “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 landmarks 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 *muntings* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*. For a diagram of window parts, see pages 72 and 73.