

HISTORIC DISTRICT DESIGN GUIDELINES PARK CITY, UTAH



**Park City
Historic District
Design Guidelines**

Prepared by

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Adopted by City Council Resolution
June 16, 1983

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History



Historical Overview

Since its beginning, Park City has been closely bound to the development of new industries for Utah—first in mining, and then in recreation. These activities have greatly influenced the economy of the region, and have left their image in the buildings and artifacts of Park City and its environs.

Mining helped to diversify the state's economy by stimulating much of the area's subsequent industrial development. Many of the mining ventures attracted, and provided ample profits for numerous entrepreneurs, both on a state and national level.

The early search for precious metals in Utah was promoted primarily by non-Mormon groups, especially the U.S. Army. Although the Mormons were aware of the mineral resources lying in the Wasatch mountains, Brigham Young had instructed church members to pursue agriculture, and warned that the lure of precious metals would cause outside infiltration into the Utah Territory. This immigration happened anyway, beginning in 1862, when Colonel Patrick E. Conner led a force of Nevada and California volunteers into Utah to protect the overland mail route and to watch the Mormons. His men were veterans of the California and Nevada gold fields, and thus, experienced miners. They

spent their leisure time prospecting the hills of the Wasatch and Oquirrh Mountains. By 1868, the prospectors had expanded their search into the area that was to become Park City.

Sources are uncertain as to who made the first discovery, but the first claim filed in the district became the Young American lode, recorded on December 23, 1868. The first claim to be seriously mined, however, was the Ontario, whose rich lode ore yields acted as the catalyst for Park City's rapid rise as a great silver mining camp. Located in Ontario Canyon, just south of present-day Park City, the mine became the first of major interests by investors nationwide. In 1872, shortly after the discovery, the mine was sold to George Hearst, a San Francisco "mining man," for \$27,000. The mine was run locally by R.C. Chambers until 1901. It reportedly produced some \$50,000,000 in ore.

By 1879, the Ontario operation was flourishing, with homes springing up near the mine and lower down the canyon near the present site of Park City. More mines opened, including the Pinon, Walker and Webster, Flagstaff, McHenry, and Buckeye Mines, and those began attracting more settlers.



Park City's heritage derives from its days as a mining center. The buildings that survive from this period represent the character of life in a mountain mining town. (Bea Kummer collection)

Park City was granted a charter in 1884 and became a city. By this time it was ranked high among the nation's mining camps in ore production. Early photos of Main Street show a thriving commercial district, densely built with a variety of building types. The character of the street was drastically altered June 19, 1898, when a major fire swept downtown. Most of the buildings in town—literally hundreds—were destroyed in the rapidly spreading conflagration. All but a few of Main Street's buildings were lost, along with homes on the adjacent streets. It was the greatest fire in Utah history. Loss was estimated at over \$1,000,000.

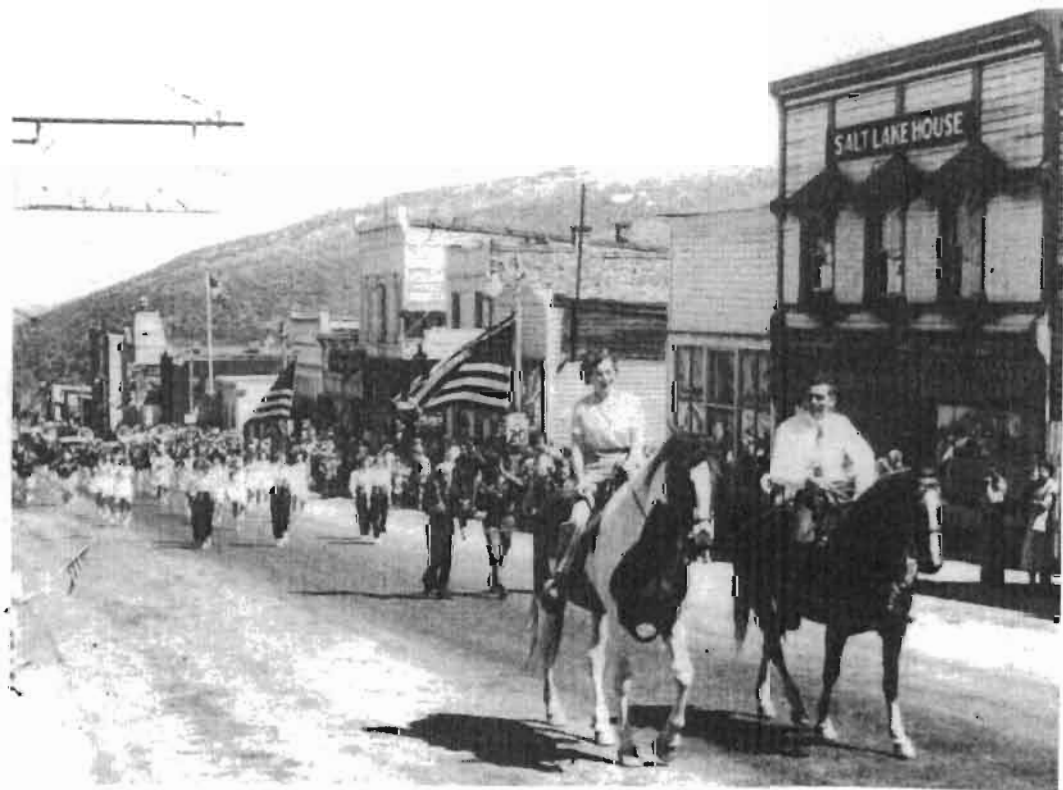
Rebuilding on Main Street began immediately, and many post-fire buildings survive today. Today, Main Street and the residential streets that flank it form the historic core of what is now a much larger community. Contemporary Park City spreads out into the broader valley to the north of the old town.

In many respects, the history of Park City is like that of most western mining towns, especially those for which the skiing industry has become their economic salvation in the twen-

tieth century. What distinguishes Park City's mining area is that there is validity in the claims that the mining deposits were exceptional even among western mining circles. It was world famous as a producer of silver, lead, gold, and zinc.

Modern researchers like to believe that life in a mining town like Park City was colorful, lively, and exciting. It was all those things, but there was a reverse side as well: one has only to look at early photographs to see that it also could be hard, drab, tedious, and dangerous.

For more detailed histories of Park City, the reader is directed to two books: *Treasure Mountain Home, Park City Revisited* by George A. Thompson and Fraser Buck, and *Diggings and Doings in Park City* by Raye Carleson Ringholz.



Main Street, with many buildings intact was traditionally the center of activity for Park City.

DISAPPEARING RESOURCES

Change has always been a part of Park City, but because so many historic structures have already disappeared, the preservation of those that remain is even more important.



Salt Lake House. (Demolished)



Park City Hotel—now the site of the Claimjumper. (Demolished)



Grand Opera House. (Burned)



Park City Bank. (Burned 1889)

Architectural Summary

Architecturally, Park City is like most western mining towns both in its physical appearance and its historical development. The majority of commercial and residential structures fall within a few basic categories that were built (or rebuilt) over an extended period of time, not only in Park City but throughout the West. These include such house types as the ell-shape with the gable roof and the square shape with hip roof, and such commercial types as the false front or the flat roof rectangular building.

Scattered throughout Park City are a number of landmark buildings that have historical, architectural, and/or cultural importance on an individual basis. Several of these, the Union Pacific Railroad Station, the Egyptian Theatre, the Raddon house, and St. Mary's Church, are distinctive architecturally as well as important historically. Other landmark buildings such as the War Memorial Building are important primarily because of cultural associations. Individuals who made large sums of money from the Park City mines built their fashionable houses in Salt Lake City, thus depriving the town of many examples of large fashionable residential architecture of that period.

Wood is the predominant material for the pre-1940 buildings in Park City, except for the many brick commercial structures. Dwellings are almost all frame with one exception of brick and several examples that include stone elements. Masonry was utilized for commercial, institutional, and public buildings. According to the National Register nomination for the Main Street district, the construction of commercial buildings in frame rather than masonry after the 1898 fire represented a regression in the architectural and physical development of the town. However, Main Street now exhibits a respectable number of brick structures that were built in the early to mid 1900's.

It is easier and more logical to categorize the majority of buildings in Park City by type and/or form rather than style. This is especially true for the simpler vernacular buildings, both residential and non-residential. "Victorian" elements are distinguishable on many buildings, especially details of porches, cornices and patterned shingles. There are buildings, frequently the landmark buildings, that suggest a conscious effort to acknowledge stylistic trends. For example, the Depot reflects the stick style that was popular throughout the nation, and several of the older churches represent the Gothic Revival style. A unique representative of Art Deco influences

is the Egyptian Theatre on Main Street. Another national style, the bungalow, also appeared in Park City, but its arrival may reflect less of an interest in current trends than in the low cost of developing such homes.

Sanborn insurance maps, specifically for the years 1889, 1900, and 1907, and supplemented by documentary photographs, disclose a great deal about the development and appearance of Park City. In 1889, Main Street between 3rd and 5th Streets was the most heavily developed commercial area. The greatest concentrations of residential buildings were on Marsac, Park, Prospect, Daly, and Woodside. Many of the houses were very small. The town was dominated by large mills on the south, east, and north sides of town, their locations were determined by the water source.



By 1900, development had become more concentrated on the west side of town. Empire exhibited some dwellings and Lowell had been platted but no construction had occurred. South Main Street showed more development by 1907.

The Sanborn maps allow other observations regarding the residential areas. In addition to the primary structures, there was (and is, to a degree) a network of secondary or support buildings. These were placed to the rear of the properties except along Daly Avenue. Lots on the east side of Daly Avenue were divided by Silver Creek, and the primary buildings were placed to the east of the creek while the support structures were placed to the west of the creek directly on the road. This practical arrangement is maintained today.

Covered walkways extending from the main dwellings to support buildings were a result of the severe winters. Most of these have disappeared, however, one example may be

seen at 86 Prospect. Many dwellings, large and small, have covered side porches that terminate with an entrance into a small projecting addition. These also were in response to the weather. Economics and weather demanded improvisation by the Park City

homeowner, an approach that continues today.

Following are the types and forms of buildings that have been identified in Park City, and that are referred to in the guidelines.

Residential Building Types

Ell-Shape: This appears to have been the most common residential building type built in Park City. It usually has an intersecting gable roof although there are a few examples where the building core has a hip roof that intersects with a gable. Porches usually are attached, sometimes with a side extension. Most ell-shape houses are one-story but there are one-and-a-half and two-story examples also.



Hip roof: Although most hip roof structures appear to be square in shape, there are also rectangular examples. A center dormer is common. Porches usually are attached and usually extend the width of the building. Some examples have a portico entrance. One and one-and-a-half stories are most typical although there are a few two-story examples.



Rectangular: Buildings that are described as "rectangular" are simple, rectangular in shape with a gable roof and usually with the ridge parallel to the street (a few were placed with the gable to the street). Most common are one and one-and-a-half stories but there are two-story rectangular houses. Porches may extend across part or all of the front and sometimes to the side. The rear roofline of a number of the dwellings has a saltbox or shed roof profile.



Gable end: Gable end dwellings have the gable end toward the street and although similar to rectangular houses, the proportions of the "gable end" structure differ from the rectangular type. Porches are attached, and most are one-and-a-half or two-stories.

Victorian: This is a term used in reference to decorative elements rather than as a specific building type. In Park City some of the characteristic elements of the Victorian period appear in the form of steeply pitched roofs with ornamental jig-saw work in the gable, assymetrical bay windows, broad decorative porches and patterned shingles. In Park City, Victorian styles are evidenced only in details such as balustrades, turned posts and applied details and not in complex forms or floor plans. (For more information on Victorian Architecture see the Technical Bibliography)



Vernacular: Typically this is a term used to indicate that a building is non-stylized and has been constructed using native designs and materials. These utilitarian buildings were built to serve a function and no attempt was made to copy another style. Most buildings in Park City could be classified using the catchall term "vernacular".



Bungalow or bungalow-related: These structures are an easily recognized later house type. They are rectangular, low slung, frequently with a double gable on the front facade, and an inset porch. They often have hipped roofs, deep eaves and exposed rafter tails.



Commercial Building Types

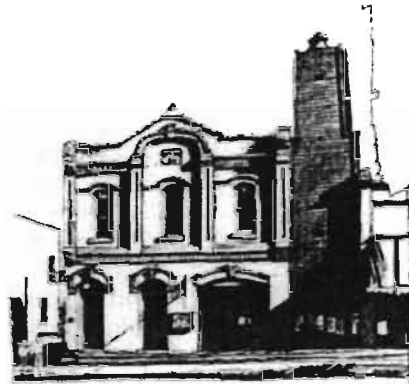


Vernacular: This term refers to small, one or two story, wood frame commercial buildings. Most have very simple cornices, trim around window and door openings and "flat" roofs.

False-front: A relative of Vernacular types, these have a noticeable false front projecting above a gabled roof. Also frame construction, these buildings often have a second story with vertical windows, a more decorative cornice, and sometimes a projecting canopy.



Victorian: These are the more ornate commercial structures, usually with an upper portion of the facade that has decorative strap-work; window frames and storefront bases are more elaborate. Cornices are deeper, are supported on jig-saw brackets and may even have dentils for detailing.



Early Twentieth-Century: These are buildings, usually built between 1910 and 1935, that are derived from earlier types, but with a change from traditional materials. Most are brick, and window arches are stone or concrete. Facades are rather flat, with slight relief around windows and in pilasters at the edges of facades. Parapets are capped with a simple concrete course rather than a deep cornice. Some ornamentation exists as inset geometric shapes of concrete or stone.



Revival styles: A few special buildings are derivative of revival styles—Egyptian for the theater; Mission for the Alamo bar; Gothic for the BPOE building. These exhibit a more adventuresome use of materials—brick and stucco and are molded to create special shapes and patterns on the facade.

A review of historic photographs of Main Street shows buildings with ornate cornices, towers, arched openings, and canopies. In general, these were major buildings of public significance, such as the Grand Opera House. Virtually all of the ornate buildings are gone—lost in fires or demolished for new development. The remaining buildings, although modest, are equally important as records of Park City's heritage. They now form the context within which new buildings must fit.

Scant documentation exists about the people who actually built Park City—the carpenters, suppliers, and designers—who left their mark in the structures that survive. Early photographs indicate that many of the houses were built as a neighborhood effort in traditional "house raising" fashion, but professional builders were more likely involved in the "grander" houses, and commercial buildings. Certainly, the availability of ready-cut lumber in standard sizes facilitated quick construction and contributed to the similarities among structures. By the time that Park City was built, lumber, nails, and roofing materials were shipped throughout the region. Decorative brackets, turned posts, and even stamped metal storefronts were available as well, all to be combined creatively on site at the owner's whim.

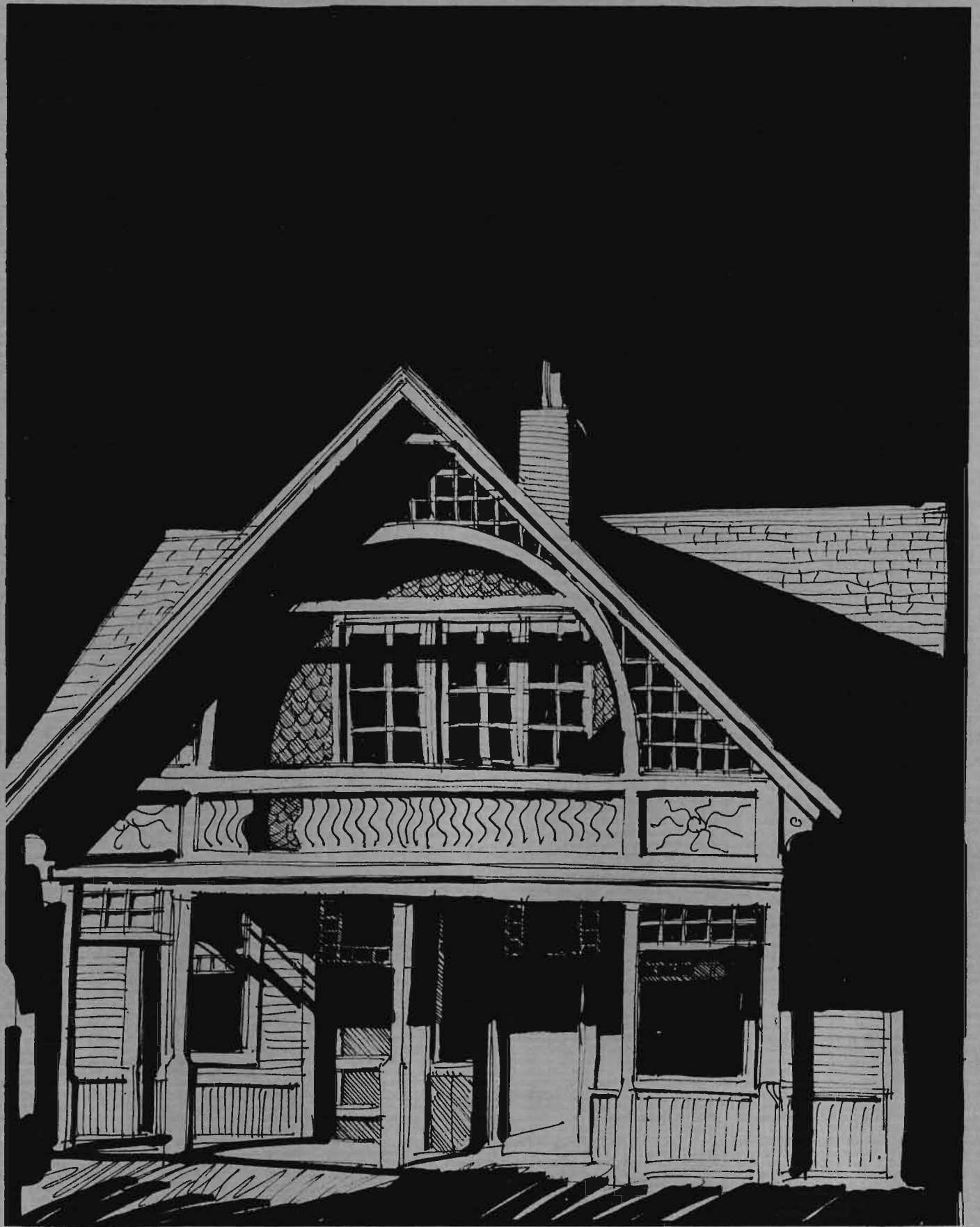
Although some builders were obviously influenced by the styles popular in the eastern United States, no information indicates direct copying of buildings from elsewhere. Instead, Park City's buildings appear to be a unique combination of general national tastes with local practicality.

One striking characteristic is that many of the buildings, especially houses, were not built using the finest construction practices of the day. Foundations were minimal, sometimes consisting simply of stones or wood sills laid on undisturbed earth. Some walls were a double thickness of planks, with no studs in between. Because of such conditions, consistent maintenance is a critical element in the preservation of these resources.

Mining town architecture is unique in this aspect—that it was built quickly in response to a single purpose economy, and as a result, few such western towns survive with enough of the building stock intact that the quality of the historic living environment can be understood. It is for this reason that the architecture of Park City is so important to the interpretation of the mining era in the Rocky Mountain West.



About the Guidelines



Introduction to the Design Guidelines

Park City recognizes the historic district as a special place, to be protected as a community resource, because its history is an important part of our heritage and because its unusual character creates the identity of Park City today. The district is enjoyed by residents and visitors. It is the intent of these guidelines to assure that the district is preserved for future enjoyment.

The design guidelines contained in this book are for your use when planning changes within the historic district. They will help to:

Identify specific issues that may affect the integrity of the district.

Define the criteria by which the City will evaluate your design.

The guidelines are based on visual characteristics of the historic district as it exists today. The scale of buildings, their materials, and their site relationships are examples of the specific characteristics that were analyzed and from which the guidelines were developed. These characteristics were identified in public meetings and reflect community values with regard to the visual character of the district. The guidelines will be updated periodically in response to changes in community attitudes.

Objectives of the Guidelines

To encourage the retention of the visual and historic integrity of the district while also encouraging creative design solutions. The guidelines do not dictate styles or specific design motifs, but instead suggest a choice of approaches for achieving design compatibility.

To protect property values by managing changes so they reinforce the assets of the district. The value of individual historic structures, and groups of historic buildings will thus be strengthened.

How the Guidelines are Organized

This book is organized into five major chapters:

History of Park City
Commercial Buildings
Signs
Residential Buildings
Color

The chapters dealing with commercial buildings and residential buildings are divided into sections discussing renovation of existing buildings and construction of new buildings. The first part of these two sections deals with broad design concepts. The sections end with guidelines for detailed design considerations.

How to Use the Guidelines

Skim over all the guidelines to get a feeling for their tone. This will orient you to the general objectives of the guidelines.

Identify which section(s) you need to work with in detail.

Decide on a design approach. The guidelines should help you establish a direction and sensitize you to the issues that Park City thinks are important.

How the City Uses the Guidelines

Remember that design review always is a matter of judgment, and in order to assure that decisions are made with consistency of policy, these guidelines are applied.

The Planning Staff will refer to the guidelines to remind them of issues they should consider for each project. The Staff will decide when a project is appropriate by balancing all of the applicable guidelines. There is no scoring or minimum number of guidelines that must be met.

Some Preservation Theory

Renovation

If you are planning a renovation, you must decide what there is about your building that contributes to its historic significance.

There is a form on file at the Planning Department for each building found in the district in January 1982. These forms describe some of the important features of individual buildings.

Study old photographs to find where original windows were and how the porch railings were designed. Pay particular attention to the proportions of original openings and to the amount of trim that existed on the building.

The original character of each building is an honest part of Park City's heritage, and therefore should be preserved. Even simple stores represent an important segment of the mining population that built Park City, and are to be valued. Those features of a structure that combine to establish its historic significance should not be removed or altered.

Adding "historic" details that were not in fact used in Park City, or "modernizing" a building are equally damaging to the original character of historic buildings. For example, adding fancy bric-a-brac to a modest miner's cottage is inappropriate, because these decorations were only used on a few of the larger, more expensive houses in town. Similarly, cutting picture windows out of walls, or replacing turned wooden posts with wrought iron ones are modernizations that will substantially alter the character of the building.

Many buildings already altered may have their historic character strengthened by careful renovation. The changes made in the past thirty years have in many cases eroded the character of historic structures, but these changes are reversible.

New Buildings: Choosing a Style

For new construction, choosing a "style" is an important beginning. The guidelines in this book encourage new buildings that are compatible with historic buildings without imitating older styles. This is based on strongly-established trends in preservation theory nationwide.

The National Park Service, the federal branch that administers the National Register of Historic Places, encourages compatible new designs for National Districts and can revoke National Register designations where the integrity of the district has been compromised with imitative infill construction.

The National Trust for Historic Preservation, the only private preservation organization chartered by Congress, also discourages historic imitations in its policies, and promotes compatible new architecture. Following these policies, the majority of communities nationwide that have guidelines for historic districts encourage compatible new designs.

This new building uses traditional materials and forms in a contemporary manner.



The National Register designation is of value to the community in defining its image, and contributes to Park City's tourist appeal. It is a responsibility of the City to maintain this district as a part of the nation's heritage. New buildings that reinforce the continuity of the street and help to highlight the historic structures will meet this responsibility.

This new addition respects the forms and patterns of the original structure.



How the Review Process Works

In 1981, the City Council set up a Historic District Commission to create design guidelines to be used as a guide for people planning projects in the Historic District. The Planning Staff now uses the guidelines as a tool for assessing the architectural compatibility of new buildings proposed in the district.

If you are contemplating a project, the first thing you should do is discuss it with a staff member of the Planning Department. Here are some of the first questions you will need to answer.

Is the site within the historic district? If it is within the historic district boundaries, it is subject to design approval.

Is the work to be done subject to review?

Any **exterior** changes to existing buildings and any **new construction** must be reviewed, such as:

Minor alterations to existing buildings such as a new door or window.

A **new paint** scheme for an existing building.

Signs and sign plans.

New residential construction.

Additions to historic residences.

New buildings in the Historic **Commercial** zone.

Restorations.

Reconstructions.

Demolitions.

Major **alterations** to any existing building.

Public sector improvements which affect the character of the historic district.

Could the Work Proceed without Review?

Only the following activities may be done without further review.

Repair of a building component for a previously approved design.

Repainting with the existing color, if the

color was part of a previously approved design.

Interior design changes require only building department review.

If a Building Permit Is Not Required, Will Design Review Be Necessary?

Certain projects require Planning review even though a building permit is not required. For example:

Change in **paint** color.
Construction of **fences**.

Adding or removing **ornamentation**.
Exterior **light fixtures**.

In order to receive final approval for a project, it is recommended that an applicant follow these steps:

Step One: (Optional): **Preapplication Conference**

An applicant may meet with the Planning Staff in an informal meeting in which the project's broad concept will be discussed. Design sketches are highly recommended. The Staff will provide a list of the drawings required for review.

Step Two (Optional): **Interim Review**

Large or complex projects may require this step to consider the basics of the design before developing details of the structure as it is intended to be built.

Step Three: **Final Review Required**

Detailed drawings of a design as it's to be built are needed. At this point the Staff will approve or disapprove the proposal.

How Will the Review Process Start?

The review process will be automatically triggered if you submit a request for a building

permit. Before starting to design, here are some steps to help you organize.

Check Other Regulations

Remember that the guidelines supplement other adopted Park City Ordinances. Other ordinances that may influence the project are:

Land Management Code: This code contains the zoning ordinance which establishes basic land use controls such as uses, heights, setbacks, parking, etc.

The Sign Code: Signs are regulated by a separate ordinance that applies to all of Park City.

The Building Code: A new building or a renovation must meet the building code. The code allows some flexibility for historic structures.

Planning Department staff can provide information about most of these regulations, and can direct you to other City departments for specific details. Other considerations may be:

Renovation Incentive Programs: Occasionally, the City may adopt special programs to encourage preservation in the district, or may be able to direct building owners to other sources of assistance.

Tax Incentives: Portions of Park City are designated a National Register Historic District, as well as being a locally-designated district. Because federal income tax laws provide incentives for National Register properties, many historic structures on Main Street and other parts of the district may be eligible for substantial tax benefits. The Preservation Office of the Utah State Historical Society, 533-7039, can answer questions and assist with applications for tax incentives. Some buildings in the residential portions of the Historic District may be eligible for tax benefits.

Define the Design Constraints

Whether renovating an historic structure or building something new, the next step is to establish the limitations you should place on the design in response to historic preservation goals. These guidelines are not intended to take the place of professional design assistance which is often highly recommended, but rather to assist the owner and designer in creating the best project.

When Renovating, Survey the Condition of Your Building

Determine elements that contribute to historic character. Do some detective work! Sometimes windows and doors may have been sealed, and you may wish to reopen them. This may require peeking behind newer wall cladding to find the original openings.

To locate decorative trim, look for scars where ornamental brackets were removed—a line of built-up paint may indicate where another piece of wood once stopped the painter's brush.

Check under the building in a crawl space, or in the attic for old brackets, porch railings, or doors that may have been stored.

Carefully **examine the building** for important details.

Refer to historic **photographs**.

Refer to **Planning Department files** on each building.

Evaluate the physical condition of the building with the help of a professional who is experienced in historic renovation.

Examine wiring, plumbing, foundations, roof joists.

Remember that appearances are sometimes deceiving so **be thorough and objective**.

Define the Scope of the Project. If it is not possible to perform a complete renovation within the budget, prioritize work tasks.

Stabilize the building by repairing items that effect the safety of occupants and surrounding buildings.

Weatherproof the building to protect your improvements.

Make improvements as the funds are available to do them **correctly** the first time. In renovation it is especially important to complete tasks fully and correctly. Poorly executed repairs such as improper plumbing solutions will cause later problems when correction will be more difficult.

When Planning New Construction, Analyze the Setting for the New Building

Look at the **siting and mass** of other buildings in the neighborhood.

Notice the **setbacks, heights, parking arrangements, and building shapes**.

Examine how other buildings have adapted to natural features such as slopes and vegetation.

Observe the building forms and materials of

surrounding buildings.

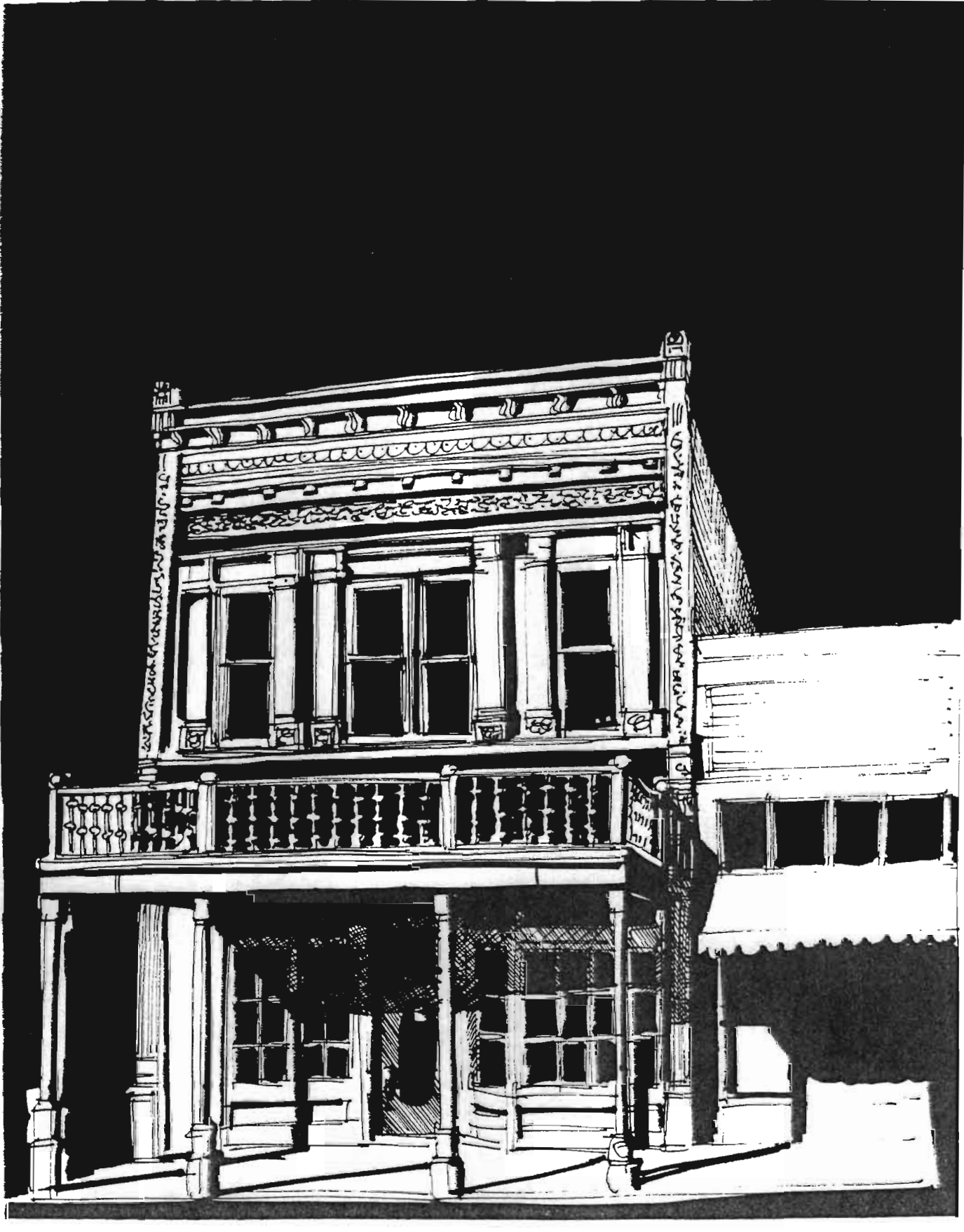
Be aware of the **elements that are repeated** nearby, such as certain roof pitches, window shapes, porch orientations.

Notice how **building materials** such as shingles, siding, and window trim have traditionally been used. New construction should blend with the neighborhood without copying older buildings.

Summary

As you read through the guidelines, please feel free to call the Planning Department if you have questions or comments. It is hoped that these guidelines will encourage a quality of design within Park City's Historic District that will be a source of pride to its residents and enjoyment to visitors.

Commercial Buildings



Commercial Renovation

These guidelines apply to the renovation of all historic buildings within the Historic Commercial District. To find out if a building is designated as being "historic," refer to the building survey on file at the Planning Department.

For buildings that are not designated as "historic," use the Guidelines for New Commercial Buildings.



Conceptual Design Guidelines: Commercial Renovation

THESE GUIDELINES APPLY TO THE CONCEPTUAL REVIEW STAGE

1 Maintain the Stepping Alignment of Storefronts

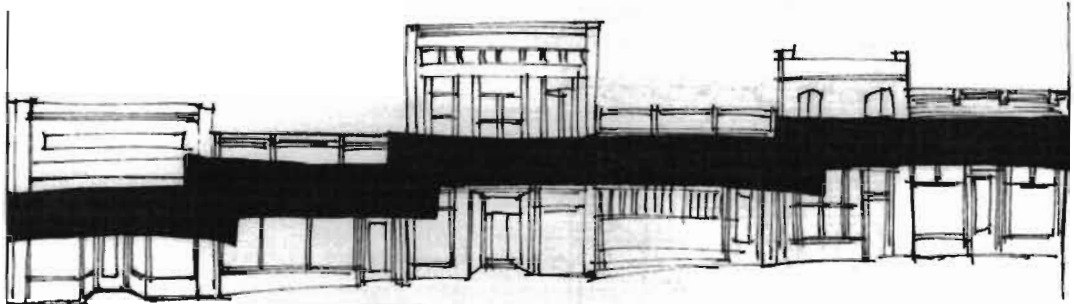
The top edge of most storefronts is usually defined by a horizontal band. Since most of the buildings have the same height at the first level, they create a stair-step effect at this line.

Maintain this alignment by **keeping the original storefront height.**

If the interior ceiling is now lower than the original storefront, **maintain the original height by creating a solid panel** in the upper band of glass to simulate the shape of the original windows. (Refer to Guideline #11 for more details).



Historically, all storefronts aligned at the sidewalk. Notice the canopies and awnings. (Kummer collection)



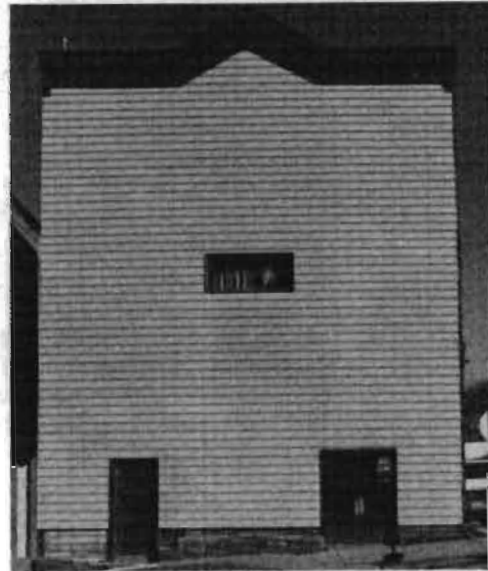
Storefront renovations should preserve the stair-step line on the street.

2 Maintain Original Storefront Openings

The size and shape of original windows and doors are important historic characteristics.

Avoid altering the shape of these elements if they still exist.

If these elements have already been altered, **consider restoring them** if their original condition can be determined.



The photo on the left shows the original openings on this building, which are covered in the recent photo on the right. Original openings, including upper story windows, should be preserved.

3 Maintain Original Storefront Components

Most storefronts have similar components that are combined in different ways for each building, but the repetition of these standard elements creates an important visual unity on the street.

All renovations should preserve these elements:

Display window: The main portion of glass on the storefront.

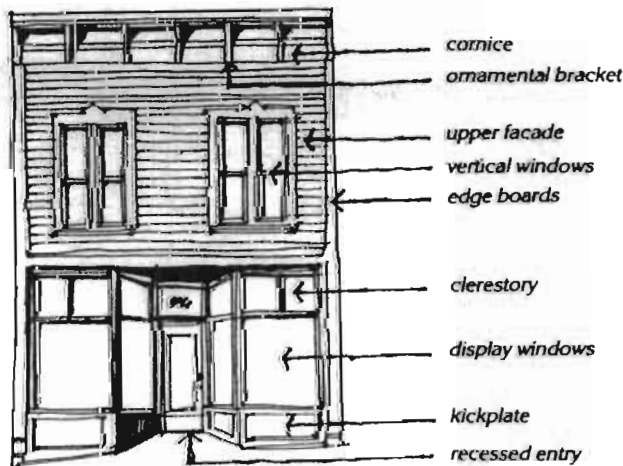
Clerestory, or transom: The upper portion of the display, separated from the main display window by a frame.

Kickplate, or base: Found beneath the display window. Sometimes called a bulkhead panel.

Entry: Usually set back from the sidewalk in a protected recess.

Upper facade: Mostly solid wall, with smaller windows where a second story exists. On one-story buildings, this may be a plain solid surface.

Cornice molding: A decorative band at the top of the building.



Preserve or restore these typical storefront components.



The door at the second level indicates a balcony once was on this building.



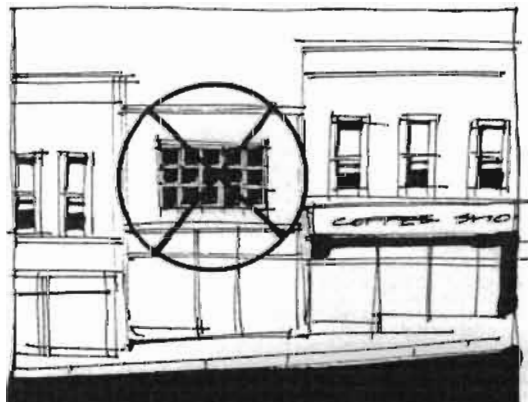
These early photos of Park City buildings show how the standard facade components illustrated above were combined to create storefronts with unique identity.

4 Maintain Original Upper Story Windows

The size and shape of these windows contribute to the character of the building front, and when repeated along the street, creates a visual unity.

Preserve original windows.

Restore windows that have been altered.



This large window would not be approved because it breaks the window pattern.



Preserve the upper story window pattern.

5 Preserve the Pattern Created by Recessed Entrances

Most buildings have a recessed entry, and when repeated along the street, they create an important visual pattern.

Restore the recessed entry if it has been altered.



Maintain recessed entrances where they occur.

NOTE: The positioning of signs will be reviewed at the conceptual stage. See the section on sign guidelines.

Final Design Guidelines: Commercial Renovation

THESE GUIDELINES APPLY TO THE FINAL REVIEW STAGE

6 Preserve Original Door Proportions

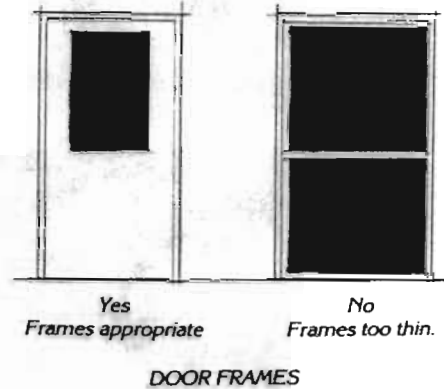
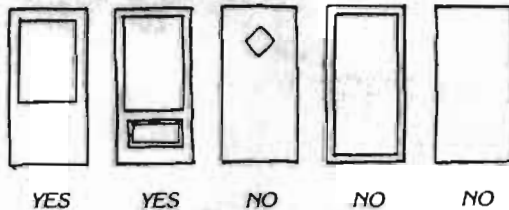
Retain original doors where feasible.
If a replacement is needed, use one that **fits the original opening.**

7 Preserve the Original Dimensions of Window and Door Frames

Frames used historically were wider than many stock frames available today. Narrow frames will alter the proportions of these openings, and negatively affect the historic integrity of the building.

Narrow frames will not be approved.
Use frames that **match the original dimensions.**

Unfinished aluminum frames are not appropriate. Metal frames should have a painted or bronzed finish.



8 Consider Using Awnings or Canopies to Provide Color and Depth to the Facade

Awnings are appropriate on most storefronts and upper story windows, and can reinforce the color scheme of the facade. They also provide an opportunity to use signs. When repeated along the block, they create a unifying pattern.

Canvas material used on operable awnings can be protected during winter storms by rolling them up, and thus extend their life. Newer fabrics offer even more durability.

Awnings should **match the shape of the opening.** If the window is arched, the awning should be also.

Awnings should **match the width of the storefront** or window opening. They should not obscure important details.

Awnings should align with others within each building.

Canopies are appropriate **at the ground level only**, and should match the width of the storefront.

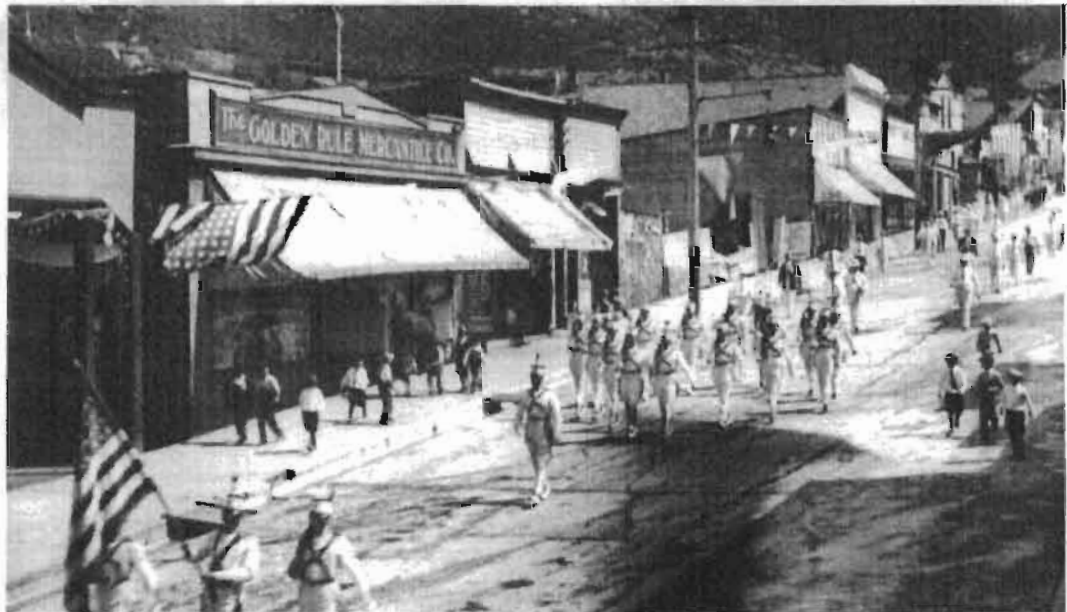
Aluminum, fiberglass and other rigid materials are not historically correct and cannot be approved.



Awnings and canopies reinforce the pattern of storefronts along the street.



This awning is positioned properly because it fits the store width and does not cover the interim cornice.



This early scene of Main Street illustrates the unifying pattern that awnings created on the street, while emphasizing the widths of the individual buildings. (B. Kummer Collection)



This building, shown as the Golden Rule Mercantile Company in the historic photo above, is now the Black Pearl.



These recent photos demonstrate the appropriate use of awnings. Each fits within the "frame" created by storefront openings. (See Guideline No. 8.)

9 Avoid Concealing Original Facade Materials

Brick, clapboards, and stone have interesting colors and textures that are assets to individual buildings and to the street.

Synthetic imitations of wood and masonry are not allowed.

Clapboard **lap dimensions should be the same** as the original.

Brick sizes should **match the original** also.



Inappropriate: Original storefront components removed.



Inappropriate: Portions of the original facade concealed.

10 Leave Brick Unpainted Where Feasible

The original finish of masonry is historically important, and should be retained, unless the condition is so poor that a protective coating is necessary. In most cases, painting the brick will not help to stabilize it. If the brick requires cleaning, use a gentle wash method. Sometimes brick was painted immediately after construction in which case the paint should not be removed.

Sandblasting will not be approved.



Unpainted brick is preferred. Notice the good positioning of the awning.

11 Retain the Original Shape of the Clerestory Glass

The shape of this glass panel is important to the proportion of the storefront.

Preserving the clerestory as glass is preferred.

If the clerestory must be blocked out, **use it as a sign panel or decorative band**, but be sure to retain the original proportions.



This sign is appropriate because it fits within the original clerestory frame.



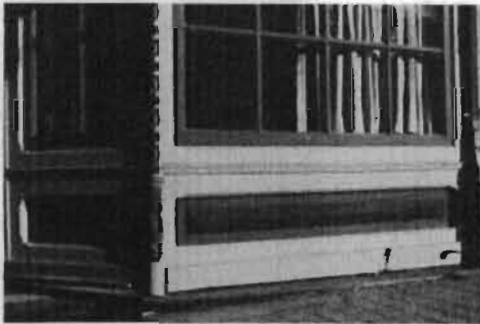
Glass, decorative panels and signs are options for clerestory designs.

12 Retain the Kickplate as a Decorative Panel

Restore the kickplate if it is missing.

Wood is preferred in most cases, but masonry may be appropriate for brick buildings.

Coordinate the color of the kickplate with other trim elements.



The kickplate at the base of the storefront adds interesting detail.



Kickplates at the base of store windows should be preserved.

13 Reconstruct a Missing Cornice When Historic Evidence is Available

Historic buildings need a cornice to cap the facade. Their repetition along the street also contributes to the stair-step alignment.

Use historic photographs to determine design details of the original cornice.

The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

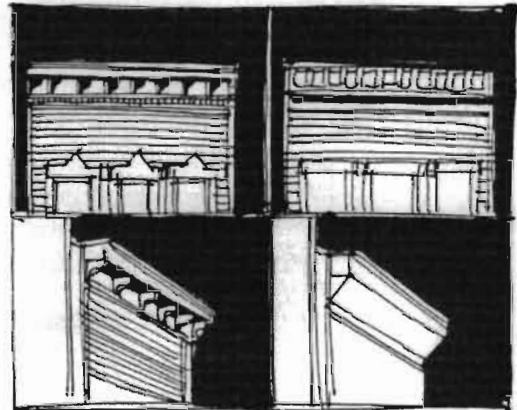
If no photographic evidence exists, a **simplified cornice** may be considered. (See Guideline # 14.)

14 Maintain Established Horizontal Lines When Using Simplified Versions of Original Cornices

Most original cornices in Park City were simple in their design to begin with, and will be easy to replicate. However, there were examples of very ornate cornices, and reconstruction of these may not always be feasible. In these cases, simplified versions may be acceptable, however reconstructions are preferred.

The new cornice should have the **same overall height and width** of the original.

The **basic horizontal lines** of the original molding should be kept in the new simplified design.



Original cornice designs from photographs (top row) may be simplified for replacements.

15 Replace Decoration Where It Is Known to Have Existed, If Feasible

A special concern is what to do in a renovation where details are missing. In some cases, a portion of the original detail remains; in others, everything is missing.

Use remaining pieces to reproduce missing parts if they exist, or refer to old photographs.

Simplification of original designs may be acceptable where reproduction of the original is not feasible.

Attention to **proportion and detail** is essential.

Don't misrepresent history by creating ornate details when no evidence of original detailing exists. Fancy jig-saw trim and art glass will not be approved, unless historic photographs document their original existence.



Replacement details may be designed from evidence in historic photographs of the building.

16 Contemporary Interpretation of the Historic Storefront Design May Be Appropriate Where the Original is Lost

If good evidence of the original condition is not available, a simple design using standard storefront components is acceptable.

Painted wood or anodized metal frames may be used.

Rustic facade designs will not be approved.



This new storefront inserted into the location of the original on this historic building uses new bronzed metal frames in a design that echoes the original pattern. Although this building style is not typical of Park City, the same concept applies.

17 Trim Materials should be Subordinate to the Major Facade Materials

Brick and wood are the major facade materials in the Historic Commercial District.

Use masonry, painted wood, or metal for molding, cornices, and other ornamentation.

Large surfaces of plastic or unfinished wood and metal are not appropriate and will not be approved.

18 Preserve the Proportions of Original Window Panes

Historically, most windows had large panes, usually one large pane over one other of similar size. In some cases, the upper portion was divided into two panes, but never into several small sections.

If existing windows are subdivided into panes **retain them** as such.

Avoid removing original glass. If improved insulating factors are desired, the installation of storm windows is preferred over replacing original glass with double glazing.

If glass must be replaced, be sure to **match the original pane size.**

Small multiple-paned designs will not be approved.



19 External Light Fixtures Should be Simple in Design

Historically, buildings in Park City had very little external lighting, usually only to illuminate some signs. Outdoor lighting is used more frequently today, and must be used sparingly so as not to overpower the building.

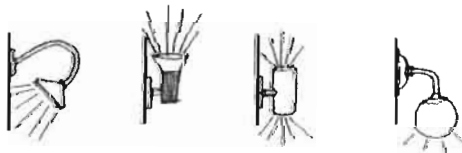
Fixtures should be **simple** in form.

Mount fixtures so they **do not obscure ornamentation.**

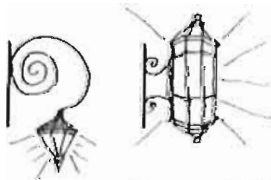
Fixtures that predate Park City's history, such as "colonial lights," will not be approved.

Fluorescent lights are not appropriate. See the section on Sign Guidelines for more on lighting.

Lights may be used to **highlight ornamentation, illuminate entrances, or for signs.**



Appropriate fixtures.



Inappropriate fixtures.



This simple light fixture is appropriate.

NOTE: FOR GUIDELINES CONCERNING ADDITIONS TO HISTORIC BUILDINGS AND THE DEVELOPMENT OF ALLEY-FACING STOREFRONTS, SEE THE GUIDELINES FOR NEW CONSTRUCTION.

(THIS IS THE END OF THE SECTION OF GUIDELINES FOR THE RENOVATION OF HISTORIC COMMERCIAL BUILDINGS.)

New Commercial Construction

Main Street is recognized as an historic district because of the visual character of the buildings as a set, not because of individual landmarks. This character is derived from the many similarities among the buildings, of materials, details, and scale, while also being contrasted with accents of individual designs. Historically, most buildings were modest in their decoration. While there were several buildings with more flamboyant decoration, these also fit well with their background because of the basic similarities discussed in the Commercial Renovation Guidelines.

The City holds that new buildings designed for Main Street can support the existing character of the street while also contributing visually interesting architecture to the district by interpreting the traditional elements of Main Street buildings in creative new designs.

New construction is expected on Main Street and the potential exists to drastically alter the original character of this important district. New building need not damage the historic integrity of Main Street if it is designed to respect the established relationships among buildings. When developing a design for a new structure, consider the standard components of the individual facade, and also the ways in which it relates to the broader context of sets of buildings.

Broad-scale characteristics—such as the range of building heights and their alignment at the sidewalk—are important to consider, as well as more fine-grained aspects of the way each facade is composed of doors, windows and decoration.

These established characteristics can be respected while at the same time developing new creative building designs that avoid imitating the historic styles of the district. The following guidelines will help you in the task.



This early post card illustrates the variety in building heights, upper story window patterns and canopies that contributed to Main Street's character.

Conceptual Design Guidelines - New Commercial

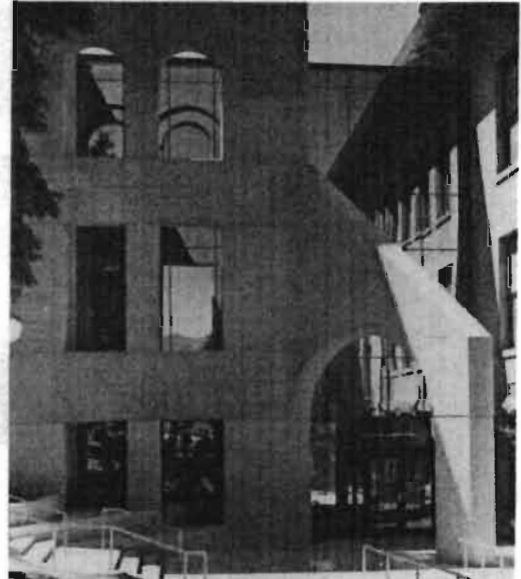
THESE GUIDELINES ARE FOR THE CONCEPTUAL REVIEW STAGE IN NEW COMMERCIAL DESIGNS.

20 Avoid Designs that Imitate Historic Styles of Main Street

The City considers that the integrity of the genuine historic structures will be compromised by the introduction of new buildings that appear to be older than they really are, and therefore will not approve historic imitations. New designs are encouraged.

New buildings **designed to imitate historic styles** that were built in Park City or elsewhere will not be approved.

Reconstructions may be considered. (See Guideline #21.)



This new addition reflects today's technology and materials. Notice that the window shapes and alignment matches the original building.

21 Reconstruction of Earlier Park City Structures may be Considered

Although contemporary designs are encouraged, historic designs may be considered if they are accurate reconstructions of buildings that actually existed in Park City. To be considered, these designs must meet these conditions:

The building must be a **reconstruction on its original site**, in its original orientation for which adequate documentation exists. In exceptional cases, buildings may be reproduced on another site.

The style **must be one that did occur** in Park City as a typical building form.

The **principles of the style must be used correctly**. The rules of proportion, use of materials, and sense of ornamentation must be in character.

A plaque must be mounted on the building which designates the date of construction.

The Planning Staff must determine that the **integrity of neighboring historic structures** will not be severely compromised.

The design must be based on **adequate historic evidence**.

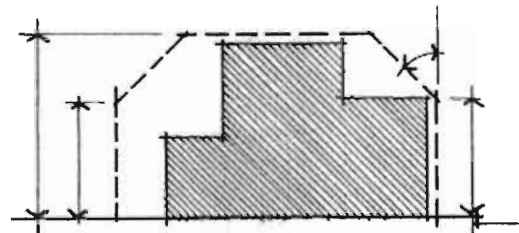
The design must be **compatible** with existing buildings.

22 Maintain the Variety of Building Heights on Main Street

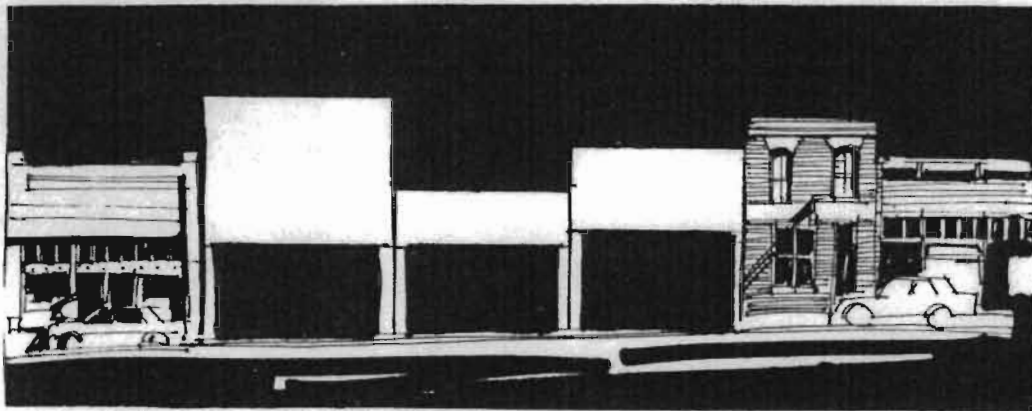
Buildings vary in height on Main Street, which is an especially important characteristic. The normal range is between one and two stories for historic structures, although buildings existed that were taller.

No more than 75 feet of street front may have the same facade height at the sidewalk edge.

Consider achieving **variety in building heights** by creating set-backs in the facade, by stepping back upper stories, and by building decks and balconies, when this is appropriate for the design.



The maximum building envelope is defined by the Land Management Code.



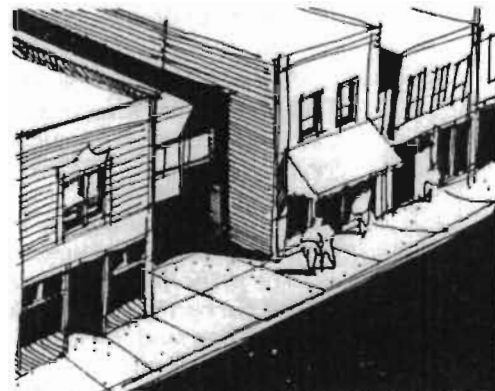
Variety of building heights respected in this infill scheme.

23 Maintain the General Alignment of Facades at the Sidewalk Edge

Most buildings on Main Street were built right up to the sidewalk edge, and this alignment defines the Main Street space.

The basic **alignment of buildings** at the sidewalk must be maintained, although some exceptions—in the form of courtyards—may be considered, if they have an active function.

Projections over the sidewalk may be acceptable in the form of awnings, balconies and porches, so long as a significant portion of the facade aligns at the sidewalk edge.



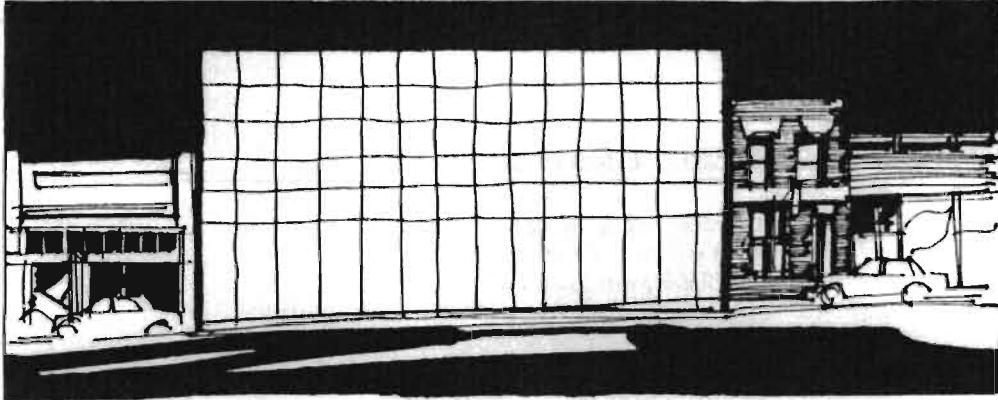
Alignment at sidewalk edge not respected.

24 Maintain the Pattern of Uniform Facade Widths

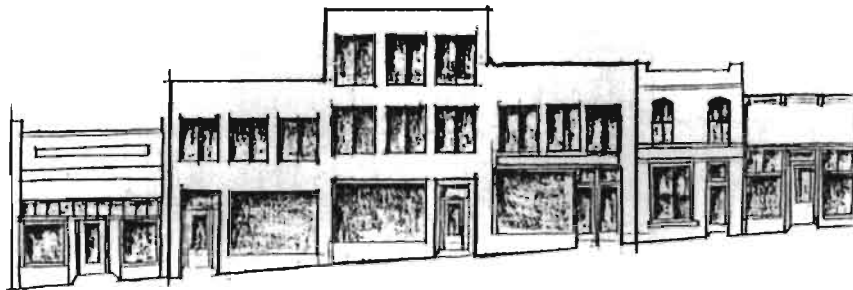
Most buildings on Main Street were built out to the side property lines; therefore the typical building width is 25 feet. This dimension repeated along the street creates a strong pattern that contributes to the visual continuity.

New construction should reinforce this by **expressing the dominant facade patterns of the street.**

Where new buildings are to be wider than this dimension, consider **subdividing the facade** into portions that reflect this pattern.



Uniform facade widths ignored in this infill scheme.



Facade width and stepping of building heights follows pattern of the street.

25 Maintain the Distinction between Upper and Lower Floors

Typical historic structures on Main Street have a retail function on the first floor, and offices or residential uses above. This separation of function is shown in the facade: the first floor is predominantly large sheets of display window glass, while the upper levels are mostly solid wall, with small windows cut out.

In new buildings, these relationships should be *innovatively used*.

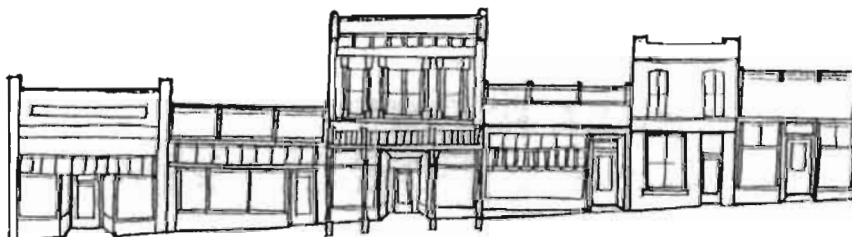


In this new building, the distinction between upper and lower floors is maintained.

26 Maintain the Stair-Step Effect of Storefronts

Because most storefronts on Main Street were built using standard dimensions for kickplates and display windows, the first levels have a uniform height. Since these storefronts are situated on the steep slope of Main Street, a stair-step effect has resulted.

This is an *important visual pattern* of the historic district, and should be continued in new construction.



Note the stepping of original storefronts.

27 Maintain the Spacing Pattern of Upper Story Windows

Historically, most of the upper story windows in town were built from common stock of similar dimensions, and therefore this uniform shape is repeated along the upper floors of buildings on Main Street.

Reinforce this pattern in new construction by **using windows of a similar size**, or by using other design features to continue this pattern.

Avoid shapes that were not typical of the street, and **maintain the typical ratio of solid to void**, with respect to windows and walls.

Bay windows were not a typical feature, although a few did occur, but only on upper floors. Bay windows may be considered appropriate only in limited numbers on the street.



Patterns of windows and storefront lines are maintained in the new addition on the right.



The new building on the left demonstrated that a contemporary design can be compatible with its historic neighbors without imitating older styles. Notice the effect of the similar spacing of the windows and of similar materials.

28 Develop Back Entrances for Public Access to New Commercial Uses

Back entrances offer great potential for new entrances and store display windows along Swede Alley. Development of this area should be in keeping with the character of the main building front and the simple functional quality of the alley. Since the back sides of buildings were not traditionally used for display, their conversion to new use represents a departure from their original character.



An addition to the side of this building houses a new exit stair. Its simple design is subordinate to the front facade.

Opportunities exist here for the **introduction of new features** not found traditionally on the Main Street side.

New features, such as decks, greenhouses and courtyards, may be considered in these areas.



This new alley storefront is appropriate.

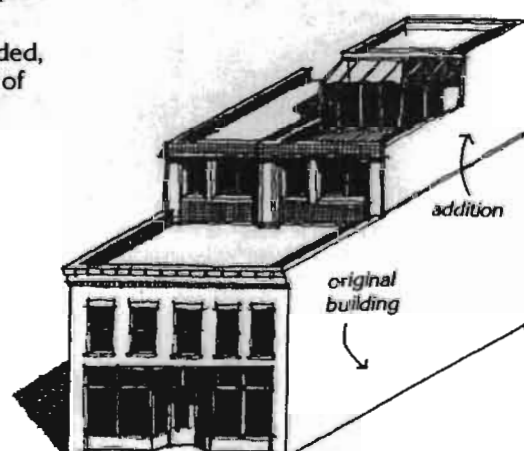
29 Respect the Pedestrian Scale of Swede Alley when Adding Extensions to the Rear of Existing Buildings

Additions should **step down in the rear**. **Additions may jog** in and out rather than follow a straight alignment as on the Main Street facade.

30 Maintain the Existing Scale of the Storefront when Adding Extra Stories

The original proportions should always be preserved.

If an additional story is planned to be added, it should be placed far enough to the rear of the building so as **not to alter the front facade**.



New levels added to historic buildings should be stepped back to preserve the scale of the facades. (See also guideline # 22.)

Final Design Guidelines - New Construction

THESE GUIDELINES APPLY TO THE FINAL REVIEW STAGE FOR NEW COMMERCIAL BUILDINGS AND NEW ADDITIONS TO EXISTING BUILDINGS

31 Use Building Materials that are Similar in Texture and Finish to those Found Historically

The majority of buildings on Main Street are made of brick or horizontal wood siding. Both of these building materials have distinct textures, and establish patterns along the street. These materials are important in establishing the scale of buildings.

New buildings should continue to **reinforce these patterns and textures**.

Wood and brick are recommended, but other building materials, such as textured concrete and metal, may be considered as long as the finish and texture reinforce the existing characteristics.

Historically, **clapboard was painted**, and therefore new construction should not include unpainted wood surfaces.

Clapboard lap dimensions should be similar to those of historic structures.

Brick used was of a **standard dimension** that established a pattern to walls. Jumbo brick sizes are not allowed.

Brick colors which use the **colors of brick originally found** on Main Street are encouraged. (See Guideline #5.)

32 Maintain the Pattern of Recessed Entrances

Most storefront entrances are recessed to provide clearance for door swings and to create shelter from inclement weather. The repetition of recessed entrances has established a pattern along the street.

Consider **using recessed entrances** to reinforce this characteristic.

33 Align Windows, Moldings, and Other Horizontal Elements when Feasible

Typically, edges of buildings were finished with edge boards and trim, and major subdivisions of facades were also emphasized with molding. An example is the molding band typically found separating storefront display windows from upper portions of a building. Virtually all buildings were capped with a cornice, and this design concept should be expressed in new construction. Since storefronts do exist in a stair-step fashion, it is appropriate if moldings and decorative bands reinforce this feature.

34 Use Components of the Facade that are Similar in Size and Shape to those Found Historically

Windows, doors, moldings, and siding materials are examples of building components that were employed, and each of these had a standard range of sizes. The repetition of these similarly-sized components is the chief factor that establishes the scale of the buildings on Main Street, and the pedestrian's relationship to them.

Use components in new construction that ***maintain the historic scale*** of materials in Old Town.

New interpretations of the components are encouraged. (See also illustration for Guideline #3.)



Traditional storefront components are retained in this new scheme.



The new windows on the left are similar in size and shape to the older neighbor. (The small panes on the right would not be appropriate in Park City).

35 Use Window Pane Proportions Similar to those that Exist on the Street

Most windows have large panes with few subdivisions.

Small multi-paned windows are inappropriate, because they alter the scale of openings, and imply earlier historic styles not appropriate to Park City. (See Guideline # 57.)

Signs

THESE GUIDELINES APPLY TO RENOVATIONS AND NEW CONSTRUCTION:

Selecting a concept for a sign is one of the most important design decisions for your building, because it is such a prominent part of the business image. First, consider what type of signs will be appropriate:

- Flush** on the building
- On the **window**
- Projecting** from the wall
- Awnings** over the display window
- Living signs**—the real product on display

Consider the entire building front as one composition. That way, the whole front should function as a sign that makes a stronger image than any usual sign can convey. In this case the conventional sign becomes a label, identifying the occupant of the building and the services offered, because the sign is a part of a greater design. Using this approach of coordinating signs in an overall facade composition allows the character of the building to "come through." Symbols as signs are encouraged because they add interest to the street, are quickly read, and are remembered better than written words.



Symbols are encouraged as signs.



The Sign Code

These Guidelines should be used in conjunction with Park City's adopted Sign Code. The Code is a legal regulatory document that controls amounts of sign area, sign placement, and permit approval processes. This document is intended to supplement the Code by establishing positive criteria for well designed signing.

36 Position Signs to Fit Within Features of the Facade

Signs must be carefully located so they do not dominate the building they are trying to identify. Due to the pedestrian and slowly moving vehicle orientation of Main Street, signs should be incorporated into the first floor design of the building.

Use signs to emphasize **architectural elements**—the storefront opening, the entrance, or some other feature.

Do not obscure details of the building, especially on historic structures.



Signs should fit within existing shapes of the architecture, and not obscure important details.



Flush-mounted signs that fit within frames established by the architecture are an on-going characteristic that is encouraged.

Avoid covering moldings or windows.

The **sign should be subordinate** to the overall building design.

Individually applied letters located on the building siding rather than contained by a building detail will generally not be allowed.

If second story signing must be used **window signs using gold leaf** or other traditional materials are most appropriate.



One appropriate position for a sign is in the clerestory panel. In this case, it is positioned to emphasize the entrance of this business. Notice the contemporary storefront elements. The door, however, is not appropriate because of its unfinished metal frame.



Then.....



.....and now.



Then.....



.....and now.

37 Align Signs on an Individual Building

This will help unify the composition.

The sign code provides for the use of a **sign plan** to encourage coordination of signs for several businesses in one building.



The signs align on this new building.

38 Where Feasible, Mount Signs to Reinforce the Stair-Step Effect of Storefront Elements on the Street

Since most storefronts are of similar heights, their position on the hillside creates a stepped effect, which should be maintained. (See also illustrations for Guideline #1 and #24.)

39 Use Sign Materials That Are Compatible with Those of the Building Front

When purchasing a sign insist on high quality durable materials that will continue to look good as the years pass. Park City's seasonal extremes will cause poorly fabricated signs to deteriorate quickly. It is important to deal with designers and fabricators who understand Park City's design guidelines and who have the facilities and expertise to produce signs which will serve the business and enhance the historic district. These are recommended signing materials.

Custom cut and applied wood letters. Elegant well proportioned letter styles should be used, avoiding complicated or contrived hard-to-read letter forms. Gold leaf is a recommended finish.

Galvanized sheet metal may be formed as letters and designs if painted.

Gold Leaf. Applicable to panel signs, three dimensional letters, stone and glass.

Glass. May be gilded, painted, sandblasted or etched. Graphics applied to glass should not obscure overall visibility through windows. Stained glass should be used with care to insure that the technique does not interfere with functionality and legibility.

Carved Wood Sign Panels. Solid wood may be carved and finished. Care in design must be taken to insure legibility.

Brass letter and numbers.

Unacceptable materials and techniques include:

Internally lit thermo-formed plastic letters and signs and cut plastic letters.

Rustic or primitive cut letters or signs.

Imitation "stained glass" or wood grain materials.

Flourescent colors or plastic or paint.

40 Keep the Number of Signs to a Minimum

Consolidate sign information wherever possible, and consider directories where more than one business is located in the building.

The sign code **limits the surface area** of all signs to a percentage of the area of the building face. This percentage is a maximum and should not be considered as guaranteed amount.

Signs should not overpower other facade elements in size and they should relate to others in the block.

41 Select Letters Styles and Sizes Which Do Not Overpower the Building Facade

Increasing the size of letters or length of message will not necessarily increase legibility. The personal scale of Main Street businesses is an attractive characteristic of the historic district.

Letter forms **should look comfortable** within the sign's perimeter.

Letters should generally **not exceed ten inches** in height.

On residences limit address numbers to **6" in height**.

Avoid hard-to-read, overly intricate, faddish or bizarre type styles.

42 Coordinate Colors with the Building Front

Select colors that repeat those of the facade or that complement them. In general, dark backgrounds with light letters are more legible. When feasible, also coordinate colors with adjacent buildings.

Brilliant luminescent or "day-glo" colors will not be permitted.

Too many colors can overwhelm the signs communication functions, and create a distracting, garish visual element rather than an integral part of the texture of the street.

43 Design Lighting as an Integral Part of the Sign

If lighting is applied to a sign, the fixture itself should be placed in such a way that the light globe is not visible to passers-by. Mounting hardware and electrical ducting for lighting must be integrated in the sign design.

Use incandescent lights for exterior lighting.

Bare flood lights without reflectors project an intense glaring light that is not acceptable for illuminating signs in the Historic District.

Residential Buildings



Residential Renovation

How this Section is Organized

The guidelines in this section apply to all buildings within the historic district that are designated as being of historic significance individually, or as contributing to the character of the district. For renovations of buildings that are not so designated, use the guidelines for new construction, beginning on page 67.

The first part contains guidelines for the Conceptual Review and should be considered first. The second part contains the more specific guidelines for the Final Review.



This historic photograph shows the typical scale and spacing pattern of the west side of the residential historic district. (See guidelines # 70 & 71.)

Conceptual Design Guidelines - Residential Renovation

THESE GUIDELINES ARE FOR THE CONCEPTUAL REVIEW STAGE IN RENOVATION DESIGNS.

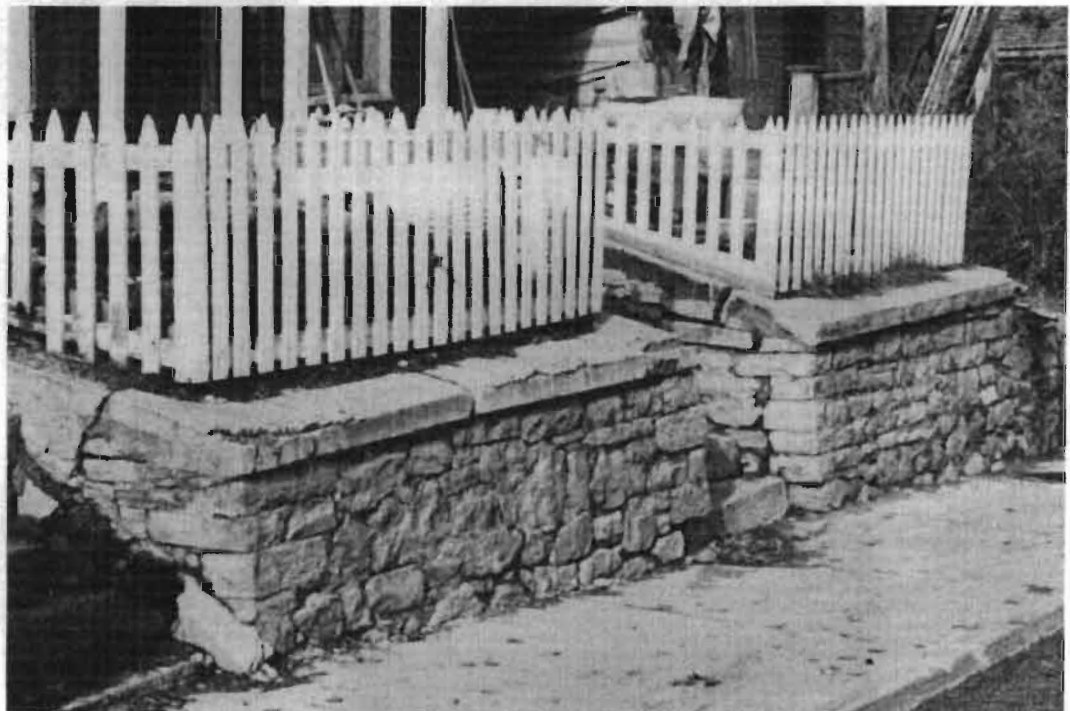
45 Maintain the Line of Stone Retaining Walls Along the Street

The stone retaining walls are an important asset of the historic district. As they align along the edge of the street, they establish a visual continuity.

These walls require constant maintenance, as water running down the hillside erodes the mortar and forces walls outward.

To reduce failure of the walls, **improve drainage** behind them, so that water drains away from the walls. Also provide drains in the wall to allow moisture to pass through.

Preserve walls by repairing existing stone and mortar. (See Guidelines #56.) (For entirely new retaining walls, see Guideline #70.)



The alignment of stone retaining walls along a street creates a pattern.

46 Use Fences to Define Yard Edges

Typically, wood picket fences were used and these were painted. The height of the fences was generally less than three feet, the boards were 3 1/2" wide with a spacing of 1 3/4" between boards.

Avoid using solid "wood" fences that have no spacing between vertical boards.

Chain link is not an appropriate material in the district.

Simple **wrought iron** fences may be considered. (Iron railings on porches, however, are not appropriate. See Guideline #60.)



The picket fence defines the yard edge while adding interest to the lot.

47 Preserve Existing Exterior Stairs

Stairs are a typical feature both on residential sites and in public areas—they are used as direct entrances into houses. The wood steps that are built as pedestrian walks across the canyon are particularly important, and should be preserved.

When replacing steps on houses, **wood is preferred**. The proportions of the steps should be similar to the original. Concrete stairs do not complement the character of Park City's early dwellings.

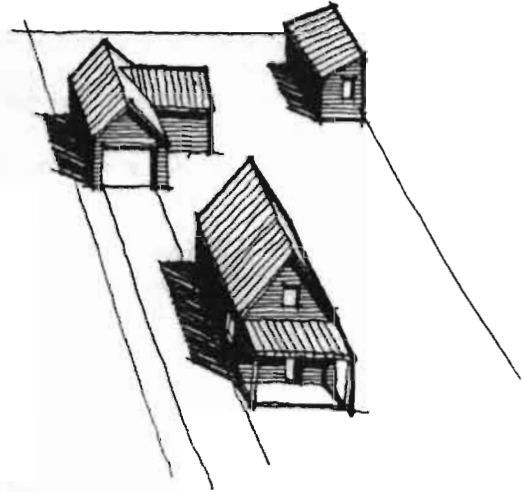


One of Park City's outstanding characteristics is the use of stairs up hillsides.

48 Maintain the Visual Unity of Building Clusters on Individual Sites

Some lots have a collection of buildings smaller than the main house, such as sheds and barns, that were used to support the needs of the owners. Many of these buildings were finished with materials similar to those of the main house. The result is a strong sense of visual unity, which should be maintained.

Retain the **similarity of materials** on a lot where clusters of existing buildings occur by retaining the matching siding.



49 Locate Additions to Original Houses so they do not Alter the Front Facade

Additions should be designed so they **do not obscure the size and shape of the original house.**

One option is to **set back the addition** on the lot so it does not affect the building's front. (See also guidelines for new residential construction.)

This house has been converted to commercial use without altering its original residential character. An addition has been positioned to the rear of the building so that the street facade maintains its original scale.



This addition is placed to the rear, where it does not alter the front.

50 Maintain Front Porches as an Important Facade Element

Porches protected entrances from snow and provided shade in summer. When they are repeated along the street, porches create a pattern that adds to the visual unity of the district.

Do not remove original porches unless reconstruction is necessary, and avoid enclosing them, as their open quality contributes to their character.

Replace missing posts and railings where they have been removed. (See Guideline #60.)



Even though the sizes and shapes of these facades vary, the pattern created by the porches unifies this row. The pattern is reinforced by equal porch widths, porch roof heights and uniform setbacks. Picket fences create another pattern.

51 Preserve the Original Shape of the Roof

Typical shapes are gabled, shed and hip. Flat roofs are not typical. The roof slope was usually within the range of 35 degrees to 55 degrees.

Dormers were used to create more head room in finished attics and to provide windows. Most had a vertical emphasis, and roof slopes on dormers were steep. Only one or two dormers were used on a side.

Flat skylights mounted flush with the roof may be considered. **Bubble-shaped skylights** are not appropriate. (See Guideline #62.)



These roof shapes should be retained. The windows in the far dormer should be restored to a vertical emphasis.

52 Avoid Changing the Position of the Windows

Relocating windows may alter the historic character of the house.

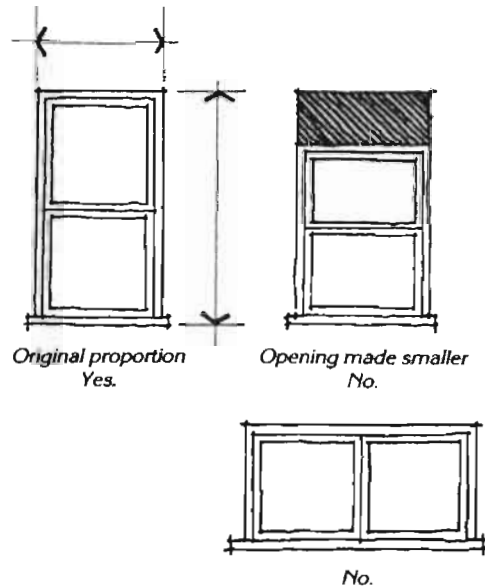
53 Maintain Original Window Proportions

Typically single windows have a vertical emphasis. Their basic dimensions were that the height was at least twice the width.

Do not close down the original opening to accommodate current stock window shapes.

Use **trim borders** to frame the window opening. (See Guideline #58.)

Do not add additional windows to facades visible from the street.



54 Maintain the Original Position of Main Entrances

Typically, the primary entrance faces the street and is framed by a porch.

This **characteristic orientation** is important to the sense of neighborhood and must be retained.

This porch provides shelter as well as defining the front entrance. Note the ornate detailing of the railing and brackets.

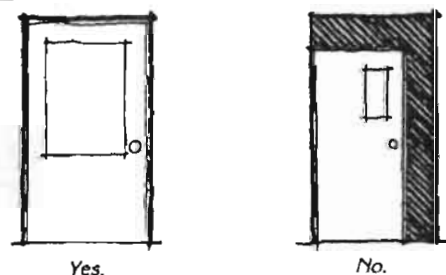


55 Maintain Original Proportions of Doors

The vertical emphasis of entrances is to be maintained.

Avoid "modernizing" by adding sliding patio doors on the street side.

Do not replace tall doors with transoms with shorter doors. (See Guideline #64.)



Final Design Guidelines - Residential Renovation

THESE GUIDELINES ARE FOR USE IN THE FINAL REVIEW STAGE OF RESIDENTIAL RENOVATION

56 Preserve Specific Details when Repairing Stone Retaining Walls

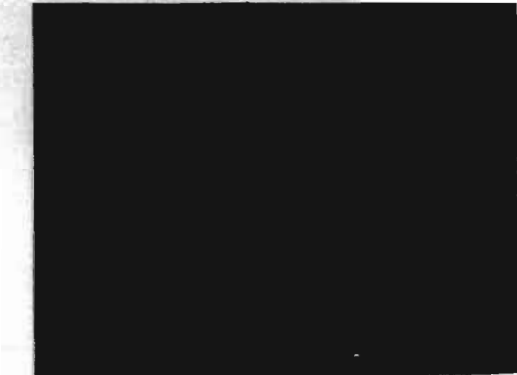
Preserve the color, texture, and shape of the stone, and avoid painting or plastering over it.

Replace deteriorated stones with new ones to match the originals, or use concrete cast to simulate the original stone.

Field stone veneer is not appropriate.

Existing **stone walls should not be painted.**

When replacing lost mortar, **use a mix that is similar in color and texture** to that of the original. This usually means using a **softer mortar** than is popular today. Be certain to **shape the joints** to match the pattern of the original.



Imitation stone is not permitted.

Patches in historic retaining walls should match the original. The mortar joints in this patch are not appropriate.

57 Maintain the Original Number of Window Panes

Most windows were double hung. Usually the upper and lower sliding sash each had one pane of glass. Occasionally the panes were divided by a vertical muntin. Small pane windows as seen on colonial buildings such as six panes over six panes were not used in Park City.

Retain and repair the original parts or have new parts specially made. Replacement parts are not as expensive or difficult to obtain as many people suspect.

Do not replace sliding sash with single sheet fixed glass.

Do not use small pane windows. Snap-in muntins or frames glazed between two sheets of glass are equally inappropriate, also these simulated dividers lack the depth and fail to show the shadow lines of true dividers.

If storm windows are desired, **wood windows with sash matching the sash of the original windows are most appropriate.**

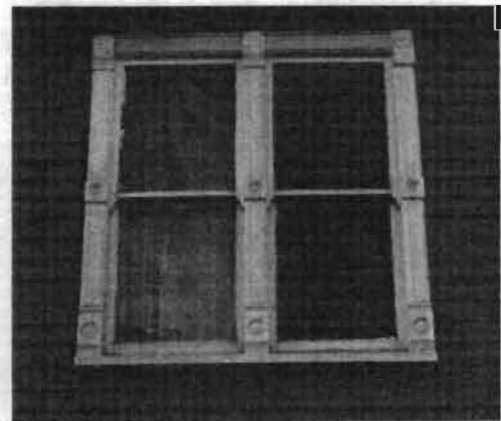
Aluminium storm windows may be permitted only if **the frames match the proportions of the original windows** and if the frames are anodized or painted so that raw aluminium is not visible.

The framing surrounding windows was substantial; the sliding sash was typically about one and a half inches wide, casing trim boards were typically about three and one half inches wide.

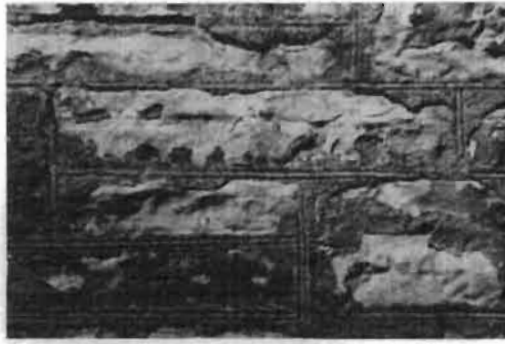
If original frames can be found, use them as patterns to have new materials made.

Do not use new replacements of smaller dimensions since that will seriously alter the character of the building.

Window framing was always painted.



Original windows have a vertical emphasis and wide trim boards.



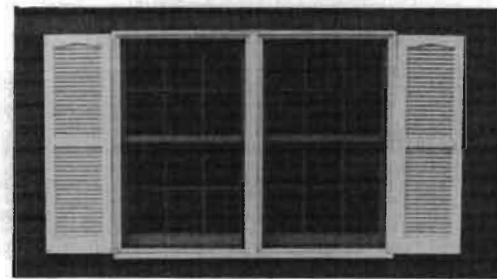
Notice how the stone in this original wall is "semi-coursed" in a regular pattern. Notice also the carefully formed patterns of the street.



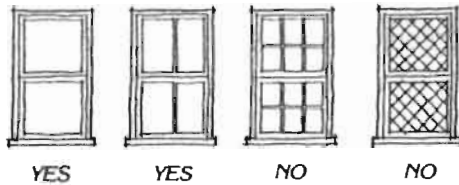
The stone in this new wall is obviously a veneer. The random pattern distracts from the more formal patterns of the street.

58 Sash Dimensions

The casing (or frame) surrounding the window was substantial—usually the sash was about one and a half inches wide, and next to these were the casing trim boards of about three and a half inches in width.



The dimensions of these frames are too thin. The shutters are also too narrow to cover the windows.

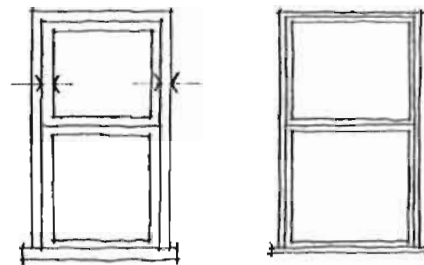


YES

YES

NO

NO



Appropriate
dimensions
Yes

Frames too
thin
No.

59 Maintain Original Siding

Although there are some examples of brick houses, wood is the predominant building material in the residential areas. To preserve the wood, it is important to maintain the painted finish of the siding.

Original building materials may not be covered with synthetic sidings—such as vinyl, aluminum, asbestos, or imitation brick.

If portions of wood siding must be replaced, be sure to **match the lap dimensions of the original**.



These asbestos shingles cover the original wood siding of this house. Compare the perceived scale of this house with that of the house below.

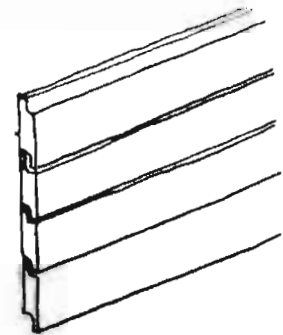


Shingles are appropriate **only in gables and on dormers**.

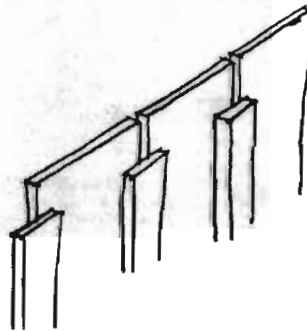
Use wood lap siding on new additions if the main building originally had wood siding. Except for very minor additions, this applies to all conditions, even buildings where synthetic siding now covers the original.



Clapboard



Ship Lap



Board and Batten



The lap dimension of this synthetic siding has altered the character of this house. The wrought iron porch supports are also not appropriate, and the new windows with horizontal emphasis are not typical of historic houses.

60 Preserve Original Porch Materials

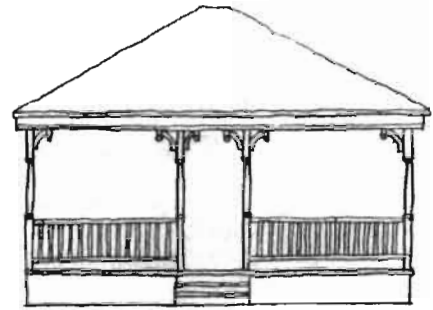
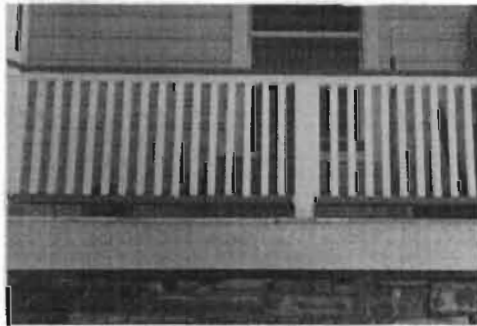
Traditionally, simple wood members were used for railings and posts. Occasionally, turned posts were used, and on the more decorative houses, grillwork and brackets were also found. Today, these are some of the most important elements of the houses in the district.

When these elements must be replaced, **construct new wood members** that match or resemble the original.

Care must be taken to **duplicate original spacing of balusters**. Balusters were typically about two inches in diameter with about two inch spacing. Balusters which are too thin or too widely spaced will appear as a weak part of the building facade.

Do not use metal "wrought iron" posts and railings, and do not obscure original porch decking with indoor-outdoor carpets.

Avoid adding decorative elements that are not known to have been used on your house or others like it. That is to say, don't make it fancier than it really would have been.



Typical porch elements. Note proportions of balusters and their spacing.



These porch details are appropriate: turned wood posts, decorative trim and railing. The railing heights are typical.

61 Use Roof Materials that Were Typical

Wood shingles or standing seam metal roofs are appropriate.

Asphalt shingles are discouraged, but may be acceptable in earth tones only.

"Rustic" shake shingles, aluminum shingles and tile roofs are not appropriate.



Wood shingle roofs are appropriate in the historic district.

62 Preserve the Essential Character of the Roof Lines

Avoid adding inappropriate features such as new skylights unless their appearance is concealed from principal views.

Skylights should not be placed on any portion of the roof **that faces the street**.

Skylights should be **mounted flush** with the roof to avoid altering the lines of the roof.

Skylights should **have flat surfaces** rather than a bubble dome.

Framing and flashing materials should be painted to match the roof color.

63 Locate Solar Panels so They Are Not Visible from the Street

Creative energy conserving designs that respect the character of the street are encouraged.

For roof-mounted collectors, locate them on the rear or a side.

The angle of the collector **should conform to the slope of the house** and be flush with the roof. If this is not feasible, consider locating the panels on a secondary structure in the backyard.

If using Trombe walls and greenhouses, **locate them also so they are not on the front of the building**. These can be located on the side or rear.



This collector is away from the street view and lies close to the roof.

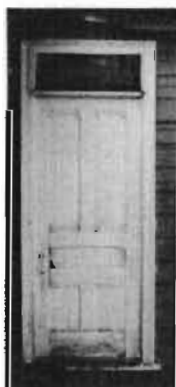
64 When Replacing Doors, use Designs Similar to Those that Were Found in Park City

Paneled doors were typical, and many had a vertical pane of glass. Most had simple, rectilinear motifs in the decoration of the panels.

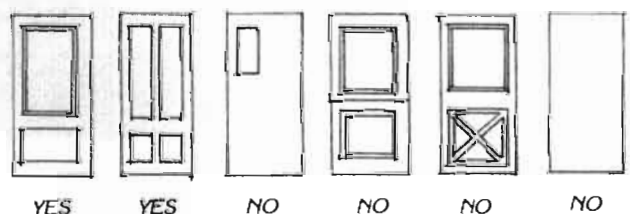
Scalloped, "Dutch" or "Colonial" doors are not appropriate.



The door on this house shares elements with a typical door, circa 1902: paneling, single glass pane, simple carved motifs. Also notice the simple spindle brackets on the porch posts. When such doors survive, they should be carefully maintained.



This door is typical of those on historic Park City houses.



65 Preserve Original Architectural Detailing

Many architectural details now covered have not actually been destroyed, and uncovering them offers an opportunity for an interesting renovation. These details also contribute to the historic value of the building and add visual interest to the district. Don't add decorative elements that cannot be documented as existing originally.

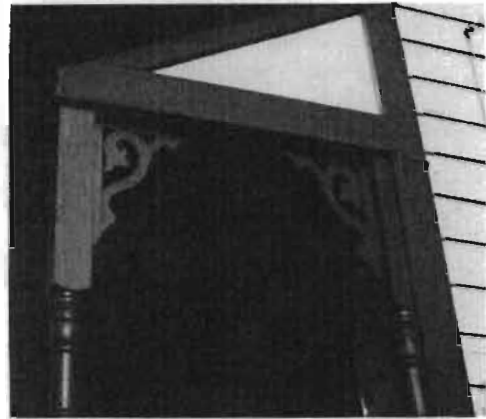
If original details are presently covered, **expose them and incorporate them into the renovation design.**



These original wood porch brackets have been kept in repair. A good coat of paint has prevented decay.



Small details such as this gable embellishment add distinction to a house.



Historically, brackets were simple jig-saw cut outs.



A contrasting trim color accentuates the unique details of window bands. Notice the brackets on the bay window, and the cut out arches on the balustrade. The screen doors are also typical.

66 Replace Decoration Where It Is Known to Have Once Existed

A special concern is what to do in a renovation scheme where details are missing. In some cases, a portion of the ornamentation remains from which copies can be made. In other situations, all is missing. Where feasible, these should be replaced.

Use remaining portions of details as models if they exist. Also, you should refer to old photographs for information.

Simplification of original details may be acceptable if it helps tie the building with its surroundings. If you can't find what was there originally, it is best to design something new that will reinforce other patterns and lines along the block. (See also guideline #67.)



Old photographs or sections of ornamentation can help you detect what decoration was on your house.

67 Simplified Modifications May Be Appropriate Where Historic Elements Have Already Been Lost

Where no evidence of elements such as railings, columns or eave trim exists, new designs may be substituted, if they maintain the traditional proportions that original elements would have had.

Simplicity and restraint should be used to avoid detracting from the characteristically simple lines of Park City's houses.



Simplified details, such as these brackets, may be substituted for the originals when necessary.

Conceptual Design Guidelines - New Residential

THESE GUIDELINES ARE FOR THE CONCEPTUAL REVIEW STAGE OF NEW RESIDENTIAL DESIGNS

68 Avoid Designs that Imitate Historic Styles

The City considers that the integrity of the genuine historic structures will be compromised by the introduction of new buildings that appear to be older than they really are, and therefore will not approve historic imitations.

New designs are encouraged.

Historic styles will not be approved
(with the exception of accurate reconstruction. See guideline #69.)



The form and massing of this new residence is compatible with the existing buildings in the residential district.



This new house at the rear of an older one has combined traditional shapes and materials in a new way that is compatible with its neighbors without imitating them. (Crested Butte, Colorado).

69 Reconstruction of Earlier Park City Structures May Be Considered

Although contemporary designs are encouraged, historic designs may be considered if they are accurate reconstructions of buildings that actually existed in Park City. To be considered, these designs must meet these conditions:

The building must be reconstructed on its original site, in its original orientation for which adequate documentation exists. In exceptional cases, alternate locations may be considered.

The style ***must be one that did occur in Park City*** as a typical building form.

The principles of the ***style must be used correctly***. The rules of proportion, use of materials, and sense of ornamentation must be in character.

A plaque must be mounted on the building which designates the date of construction.

The Planning Staff must determine that ***the integrity of neighboring historic structures will not be compromised***.

The design must be based on ***adequate historic evidence***.

The design must be ***compatible with existing buildings***.

70 New Retaining Walls Should Be Similar in Color

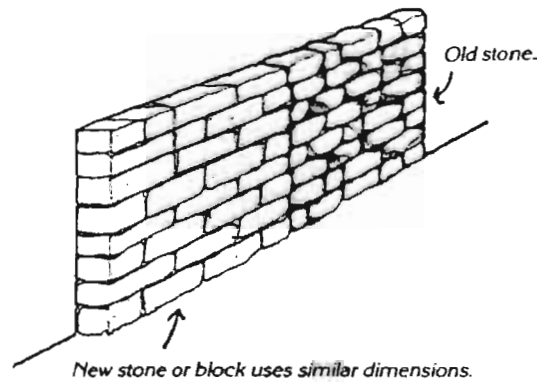
Retaining walls are a necessity on many sites, and their repetition along the street contributes to the visual continuity of the block. (See Guideline #56.)

New stone walls are encouraged.

Stone veneer may be considered if the material and method of installation are typical of that found historically in the district.

Textured specially formed and sandblasted concrete walls are encouraged. Stucco finish concrete is not appropriate.

Align new walls with existing ones where feasible.



71 Maintain the Typical Size and Shape of Historic Facades

Traditionally, the fronts of houses facing the street were 15 to 20 feet wide, depending upon the width of the lot, the orientation on the slope, and the floor plan of the house. Building fronts had a vertical emphasis. The similarity in size and the repetition of these similar sizes and shapes is an important element in establishing the "pedestrian scale" of the residential district.

New construction should include **facades that have similar widths and heights** to those found elsewhere on the street.

In cases where a new building is wider than the typical historic building, **consider breaking up the facade into smaller components** that resemble the scale of typical buildings in the neighborhood.

Where the height of new buildings will exceed the norm on the street, **consider ways to minimize the visual impact on the street.** One method might be to step the height down as it nears the street.

See also specific size limits in the **Land Management Code.**



Shape of adjacent buildings not respected.



Shape of adjacent buildings respected.

72 Maintain the Typical Spacing Pattern of Street Facades

Historically, combined side yards were 6 to 16 feet wide, and this has established a pattern of building-space-building. Although this is not a rigid pattern of exactly repeating dimensions, it is still an important element in the visual character of the neighborhood.

In new construction, consider the **relationship of the new building** and its side yard setbacks to those of **existing buildings**.

Remember that **minimum setback requirements** as defined in the Land Management Code must still be met.



This row of new condominiums repeats the spacing patterns of existing houses. In this case, all ridge lines are perpendicular to the street. (Telluride, Colorado).

73 Maintain Typical Roof Orientations

Most houses have the ridge of their roof set perpendicular to the street, but one style exception is the one-story house with a gallery porch across the entire front. In this case, the ridge of the roof was parallel to the street. This orientation creates a horizontal street facade, rather than a vertical one.

Ridges set perpendicular to the street will minimize the mass of roof material visible from the street.



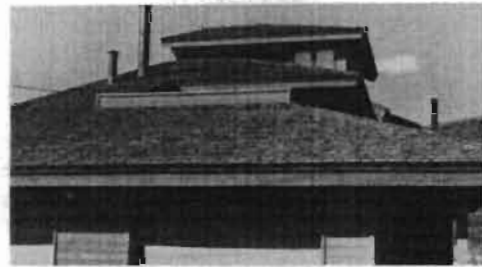
The roof shape on this new house is compatible with the existing homes in the residential area.

74 Use Roof Shapes Similar to Those Found Historically in the Neighborhood

The majority of roofs are hipped or gabled, and have a steep roof pitch. The repetition of these forms is an important one, especially because the steep slopes expose the roofs to view from above and from across the canyon. Shed roofs usually had a gentler slope when used on attachments to the main part of the building.

Note that a ***new roof may be similar*** to the older roof without exactly mimicking it.

Given the basic concept of the typical roof pitch and the range of shapes found historically, ***a wide variety of designs is possible.***



Typical roof shapes can be combined in new ways to create compatible infill buildings.

75 Maintain the Orientation and Dimensions of Porches

Historically, the porch protected the entrance to the house. The main porch faced the street, and it ran across the entire front of the house, or a portion of it.

A modern interpretation of a conventional porch strongly establishes a relationship with the neighborhood.



76 Maintain the Typical Orientation of Entrances Toward the Street

Traditionally, the primary entrance for the house faced the street. This is an important feature that helps to establish the sense of "neighborhood" that we associate with the Old Town residential streets.

Orient the main entrance of buildings toward the street to maintain this characteristic.

Avoid facing main entrances toward the side yards, especially in multi-family dwellings.

77 Maintain the Typical Setback of Front Facades

Most buildings are set back from the street to provide a front yard. Although this dimension varies, the typical range is from ten to twenty feet. Usually, each block will have a fairly uniform range of setbacks, which should be respected.

In new construction, **set buildings back from the street** in conformance with the typical alignment of facades in the block. Remember that minimum setback requirements in the Land Management Code must be met.



Note the uniformity of the setbacks.

78 Minimize the Visual Impact of One-Site Parking

The residential areas of Old Town were developed before the advent of automobiles, and therefore the site plans of the older lots were not designed to accommodate parking. Typically, the front yards were landscaped, and this is an important characteristic of the neighborhood. The trend to provide parking spaces and driveways in front yards is threatening to alter this important visual element of the street. Therefore, innovative design solutions are needed to help minimize the visual impact of cars on the historic areas.

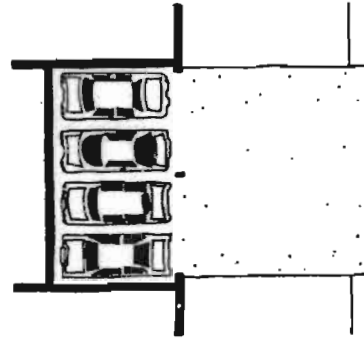
When designing multi-family units, **consider using a single driveway** to provide access to a multiple-space parking garage rather than providing each unit with a separate driveway and garage door. This will also help to minimize the amount of facade that must be broken up with garage doors.

Another alternative to consider is to **provide a driveway along the side yard of the property**. Special zoning provisions allow a shared driveway with the neighboring lot. The side drive can then provide access to parking in the rear of the lot.

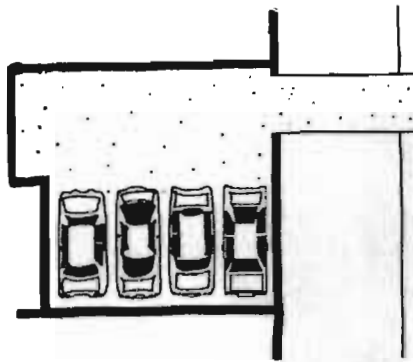
Also, consider using **textured and porous paving** materials other than smooth concrete for driveways in front yards.

New zoning regulations now **permit tandem parking** so that one car may be parked behind another.

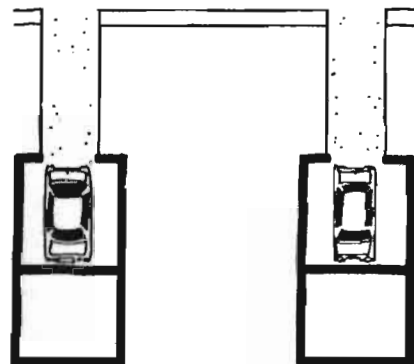
The Land Management Code defines **limits for drives** that must also be met.



This design is discouraged.



This preferred design for parking several cars uses only one drive, but applies only to wider lots.

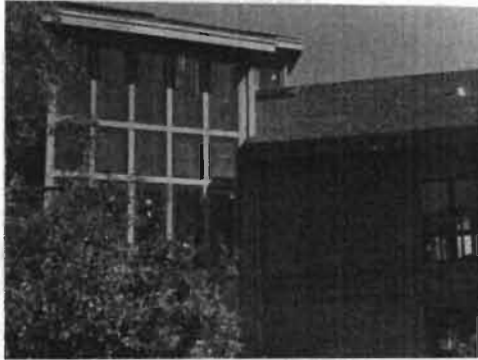


Tandem parking allows additional landscaped area.

79 Use Ratios of Windows to Walls That Are Similar to Historic Structures

This proportion of solid-to-void is important and should be repeated as much as possible in new construction.

In general, **about two-thirds of the front facade is "solid"** on historic structures. The balance is openings—windows and doors.



This is an appropriate design if a large amount of glass is desired.



*Appropriate ratio
of window to wall.*

*Inappropriate ratio
for the street side.*

Final Design Guidelines

THESE GUIDELINES ARE FOR USE IN THE FINAL REVIEW PROCESS FOR NEW RESIDENTIAL DESIGNS

80 Use Materials That Are Similar in Finish and Texture and Scale to Those Used Historically

The majority of buildings are made of wood clapboards or drop lap siding, although some brick exists. These building materials have distinct textures, and establish patterns on individual facades that repeat along the street. These materials are important in establishing the scale of buildings.

New buildings should continue to **reinforce these patterns and textures.**

Wood and brick are recommended, but other building materials may be considered as long as the finish and texture reinforce the existing characteristic. For example, concrete may be formed to create a horizontal pattern similar in texture to clapboard siding.



New siding that matches the lap dimension of existing houses is preferred.

Historically, **clapboard was painted,** and therefore new construction should not include unfinished wood surfaces.

Clapboard lap dimensions should be similar to those of historic structures **roughly 4 to 6 inches exposed.**

Brick was of a standard dimension that established a pattern to walls. **Jumbo brick sizes are therefore not allowed.** Brick is preferred for chimneys.

Aluminum, vinyl and other **synthetic sidings will not be approved.**



81 Reserve the Use of Special Ornamental Siding Materials for Limited Surface Areas

Historically, shingles were used to create ornamental siding patterns as an accent to the predominant clapboard siding. Shingles were used in the ends of gables, for example, but not as siding for lower portions of walls.

The use of ornamental shingles, and other special siding, **in new creative ways is encouraged;** however, the amount of surface area allocated to these materials should be limited.



Ornamental siding used appropriately.



Too much ornamental siding.

82 Contemporary Interpretations of Building Ornamentation are Encouraged; but They Should be Limited in Their Application

Historically in Park City, most residences had modest amounts of ornamental details—and typically these were applied to porches, gables, and dormers. Although new concepts for decoration are encouraged, simplicity of building form should remain dominant.

This home displays an appropriate amount of ornamental siding. The building is obviously new, but uses traditional materials of the historic district.



83 Use Window and Doors of Similar Size and Proportion to Those Historically Seen in Park City

Windows with vertical proportions similar to those of the original double hung sash are most appropriate. New operating designs, such as casement windows are readily available in well proportioned sizes. Arched and bay windows may provide interesting accents if used with restraint. Small pane windows as seen on colonial buildings are not appropriate for Park City. (See also Guideline #57).

Use of windows with **tall proportions is encouraged**. Wide openings may be filled with two or more vertically proportioned windows paired together.

Large areas of glass should be **located on facades which do not directly face on streets**.

Contemporary interpretations of special windows may be considered if they are used in limited numbers as accents.

Doors should be of a simple uncluttered design. Scalloped, "Dutch" or "Colonial" doors are not appropriate. (See Guideline #64.)



New windows that repeat the vertical proportions of older windows are preferred.

84 Use Window and Door Frames Having Similar Dimensions and Finishes to Those Historically Seen in Park City

Framing surrounding windows and doors should have a visual mass that appears as heavy as that found on the older buildings in the historic district. The substantial cross section of framing around windows and doors creates interesting shadow lines that add interest to the building's facade. (See also Guideline #58.)



Most high quality wood windows manufactured today offer dimensions appropriate for new compatible architecture, metal and vinyl cladding over wood frames may be acceptable.

Raw aluminum windows and door frames will not be accepted. Most aluminum frames, even those with anodized finishes, lack the mass and detail necessary to be acceptable.

85 New Wood Windows With Dimensions Appropriate for New Compatible Architecture

Creative energy conserving designs that respect the character of the street are encouraged.

For **roof-mounted collectors**, locate them on the rear or a side.

The angle of the collector **should conform to the slope of the house.** If this is not feasible, consider locating the panels on a secondary structure in the back yard.

If using Trombe walls and greenhouses, **locate them also so they are not on the front of the building.** These can be located on the side or rear of the building.

All visible hardware must be finished in a color to match the roof.



This collector is away from the street view and lies close to the roof.

Color



Conceptual Design Guidelines - Color

Selecting a Color Scheme

The City does not specify colors for buildings. There are certain ranges of colors and methods of combining them that the City does promote through guidelines that focus on the manner in which color is used, rather than on specific colors themselves.

Historic Color Schemes

When renovating an historic building, the first thing to consider is going back to the original color scheme, which can be discovered by carefully cutting back paint layers. To accurately determine the original color scheme requires professional help, but you can get a general idea of the colors that were used by scraping back paint layers with a pen knife. Since the paint will be faded, moisten it slightly to get a better idea of the original hue.

It isn't necessary, however, to use the original color schemes of the building. An alternative is to use colors in ways that were typical in the past. Some good books with representative color schemes are listed in the bibliography.

Color selection is especially important in Park City because the sparse vegetation, narrow canyon setting, and close proximity to houses enable viewers to see many buildings at once. It is essential to choose colors that complement nearby buildings. When in doubt it is best to assume a low profile.

Although the City encourages creative new uses of color, there are certain basic relationships that should be respected, since they contribute to the character of the district.

Historic Color Schemes in Park City

Early buildings in Park City were as up-to-date as possible with their paint schemes. Unpainted facades were not typical. The rustic, bare wood look was not considered stylish. Buildings were painted as quickly as possible—both for aesthetic appeal and to protect the wood.

The Planning Staff keeps a set of color samples on file as an advisory tool, although use of these colors is not required.

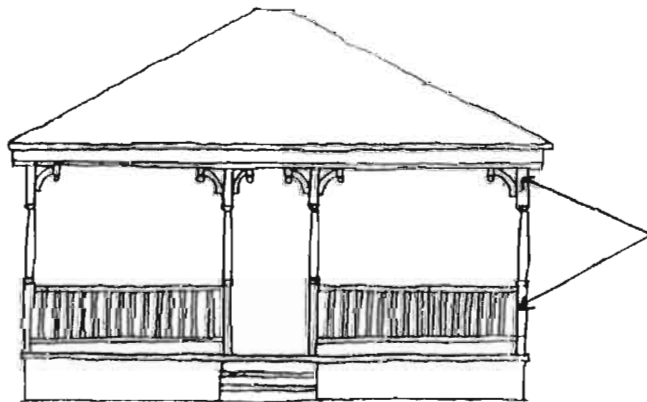


Consider the entire composition:
 a. back plane of main facade.
 b. front plane of porch.



Apply base color to main plane of the facade.

Apply first trim color to window frames and edge boards.



Apply one (or two) colors maximum to porch. Consider using a different shade of first trim color - or even match it exactly.

Organize planes of the building to sets that each have one color.

Final Design Guidelines - Color

Color schemes will be considered at the Final Review stage in terms of their appropriateness as an integral part of the building facade.



Use color to accentuate existing features of the building, and establish a base color to tie the composition together. In this new color scheme, notice how the sign becomes a part of the entire design.

86 Develop a Color Scheme for the Entire Building Front that Coordinates All the Facade Elements

Choose a base color that will link the entire building face together. For a commercial building, it can tie signs, ornamentation, awnings and entrances together. On residences, it can function similarly. It can also help your building relate better to others in the block.



Before and after new paint schemes: Color should highlight the existing assets of the building while unifying the entire front.

87 Muted Colors Are Preferred for the Background Color of Most Buildings

A darker background color will allow you to use lighter colors for trim—where the highlights will show up better.

Lighter colors can also be used as a background, but with a light background, and accent color on the trim, the entire scheme is more susceptible to becoming too busy. If light background colors are used, it is best to use a different shade of the same hue for the trim.



Notice how the paint scheme has highlighted the details of this pressed metal facade.

88 Use Bright Colors for Accents Only

Reserve the use of **strong, bright colors for accents**, such as to the sign, to ornamentation, and to the entrance.

In most cases only **one or two accent colors** should be used in addition to the base color.

Doors may be painted a bright accent color, or they may be left a natural wood finish. Historically, many of the doors would have simply had a stain applied.

Window sashes are also an excellent opportunity for accent color.

Brilliant luminescent or “day-glow” colors are not appropriate.



Consider using color to accent details—but limit the colors to two or three hues.

89 Finish Wood Surfaces

The rustic bare-wood look is not a part of the heritage of the historic district.

Painted surfaces are most appropriate. Stains may be accepted in combination with materials that give a well finished appearance.

Rustic finishes will not be approved.

Brilliant luminescent or "day-glow" colors will not be approved.

90 Leave Natural Masonry Colors Unpainted Where Feasible

Where the natural color of building materials exists, such as with stone or brick, they **should be left unpainted.**

For other parts of the building that do require painting, **select colors that will complement** those of the natural materials.

If an existing building is already painted, consider applying **new colors that simulate the original** brick color.

91 Select Neutral or Muted Colors for Roofs

Brown and gray were the dominant colors in the past, because of the materials used—wood shingles and sheet metal. That tradition remains today and should be respected.

Although other materials may now be used, such as asphalt shingles, **grays and browns are still preferred.**

Technical Issues

Technical Rehabilitation Guidelines for all Historic Buildings

Maintaining the condition of historic building materials is the most important activity that will protect the character of Park City. Conscientious maintenance of old buildings is essential to prevent deterioration and safety hazards. In the case of building materials, a small amount of preventive maintenance is worth many hours of remedial work. New research about how old building materials respond to various modern methods of renovation continues to improve our ability to take care of these materials. In some cases, research has identified problems with earlier rehabilitation techniques, in which the effort to improve the building actually caused damage in the long term.

Some basic issues to consider are:

- Cleaning masonry***
- Repairing stamped metal cornices***
- Restoring dry wood siding***
- Patching shingle roofs***
- Repointing eroded mortar***
- Repairing windows***

The Utah State Historic Preservation office can provide technical advice on these issues. Attached is a list of the references available in their library. The Planning Department as well as the City Library have technical literature you may use.

Glossary

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.

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. See Guideline #59.

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. See Guideline #3.

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. See Guideline #59.

Clerestory Windows Windows located relatively high up in a wall that often tend to form a continuous band. See Guideline #3.

Coffering Decorative pattern on the underside of a ceiling, dome or vault, consisting of sunken square or polygonal (many angles) panels.

Column A vertical shaft or pillar that supports, or appears to support, a load.

Contemporary A word sometimes used to describe modern architecture.

Corbel A projection of building, out from a masonry wall, sometimes to support a load and sometimes for decorative effect.

Cornice The exterior trim of a structure at the meeting of the roof and wall. See Guideline #3.

Dentil One of a series of small rectangular blocks, similar in effect to teeth, which are often found in the lower part of a cornice.

Dormer A structure containing a vertical window (or windows) that projects through a pitched roof. The term can also be used to describe the window or windows.

Drop-Lap or Ship-Lap Siding Wood siding in which the boards are rabbeted so that the edges of each board lap over the edges of adjacent boards. See Guideline #59.

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

Edge Board or Corner Board One of the narrow vertical boards at the corner of a traditional wood frame building, into which the clapboards butt. See Guideline #3.

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.

Facade Elements See Guideline #3.

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.

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

Frame See window parts.

Gable The portion, above eaves 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.

Kickplate See Guideline #3.

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.

Mullion See window parts.

Mutton See window parts.

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.

Pane See window parts.

Parapet A low protective wall at the edge of a roof.

Pediment A low-pitched gable over a portico taking the shape of a triangle and formed by the sloping roof and a horizontal cornice at the base of the triangle. If the horizontal cornice is lacking, the space is a gable. This form is found over doors and windows.

Perspective Drawing A drawing of a building or an interior as the camera might see it, i.e., with the receding planes "vanishing" according to the laws of perspective. It is usually referred to simply as a "perspective" and, other than building a model, is one of the most realistic ways of illustrating a proposed design.

Pitch The angle of slope of a roof, i.e., a 30° pitched roof, a low-pitched roof, a high-pitched roof, and so forth. Typically expressed as a ratio of units of vertical distance to 12 units of horizontal distance, i.e., 8/12.

Plan A drawing representing a downward view of an object or, more commonly, a horizontal section of it. In the case of a floor of a house, it will show the arrangement of the walls, partitions, rooms, doors, windows.

Pointing The outer, and visible, finish of the mortar between the bricks or stones of a masonry wall.

Porch A covered entrance to a building; may be open or partly enclosed.

Portico A porch or covered walk consisting of a roof supported by columns.

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.

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.

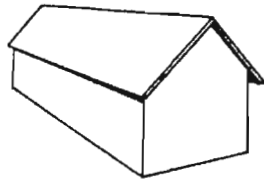
Rehabilitation The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.

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

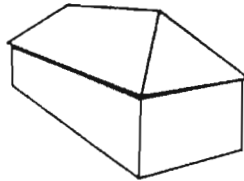
Restoration The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Roof The top covering of a building. Following are some types:

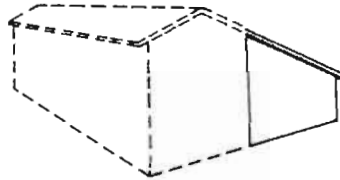
Gable roof has a pitched roof with ridge and vertical ends.



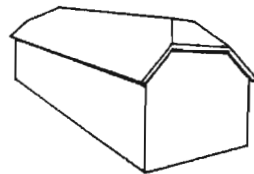
Hip roof has sloped ends instead of vertical ends.



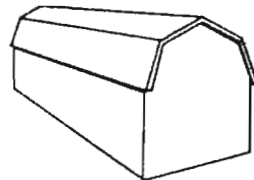
Shed roof (lean-to) has one slope only and is built against a higher wall.



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.



Sash See window parts.

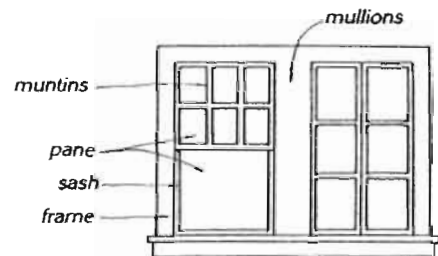
Siding The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish. See guideline #59.

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.

Stabilization The act 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.

Window Parts The moving units of a window are known as *Sashes* and move within the fixed *Frame*. The *Sash* may consist of one large *Pane* of glass or may be subdivided into smaller panes by thin members called *Muntins* or *Glazing Bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *Mullions*.



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Saving Old Buildings, by Sherban Cantacuzino and Susan Brandt, London, Architectural Pr., 1980, Ref. No. 720.2 CAN.

Buildings Reborn: New Uses, Old Places, by Barbaralee Diamonstein, 1st ed. N.Y., Harper & Row, c1978, Ref. No. 720.2 DIA.

Sunset Ideas for Remodeling Your Home, by the eds. of Sunset Magazine, Menlo Park, Calif., Lane Publishing Co., copyright 1978, Ref. No. 721. OAK.

Rehab Right: How to Rehabilitate your House without Sacrificing Architectural Assets, by the Oakland, Calif. Planning Dept., Oakland, Calif., City of Oakland, 1978, Ref. No. 721. OAK.

Confronting the Older House: a Homeowner's Guide, by Kip Harris, Salt Lake City, Utah Heritage Foundation, c1979, Ref. No. 728. HAR.

Practical Guide to Home Restoration, by William F. Rooney, N.Y., Bantam/Hudson Idea Books, 1980, Ref. No. 728.3 ROO.

New Energy from Old Buildings, by the National Trust for Historic Preservation, Ed., by Diane Maddex, Washington, D.C., Preservation Pr., c1981, Ref. No. 720.288 NEW.

Respectful Rehabilitation: Answers to your Questions about Old Buildings, by Technical Preservation Services, National Park Service, U.S. Dept. of the Interior, Washington, D.C., Preservation Pr., c1982. Ref. No. 720.288 RES.

Historic Preservation Magazine, by the National Trust for Historic Preservation, Misc. issues, Ref., Hist. Rm. 3rd fl. Utah State Historical Society, Salt Lake City.

Publications available at the Utah State Historical Society, Preservation Magazines and Periodicals.

Association for Preservation Technology. A quarterly journal of APT. This journal deals with highly technical preservation issues. This is an invaluable resource for those involved in the deterioration or preservation of building elements such as brick, stone, wood,

and adobe, plus many other facets of preservation. Write APT, Box 2487, Station D, Ottawa, Ontario K1P 5W6.

Historic Houses. Bi-monthly publication of the Historic House Association of America. Write HHAA, Decatur House, 1600 H Street, N.W., Washington, D.C. 20006.

The Old House Journal. Restoration and maintenance techniques for the antique home. A monthly journal. This is an invaluable source of information for the owners of old houses. This publication is especially useful when the entire set is purchased, including indexes of past issues.

Utah Preservation/Restoration. An annual publication. Write Utah State Historical Society, Publications Division, 300 Rio Grande, Salt Lake City, Utah 84101, or University Services, 1159 East Second Avenue, Salt Lake City, Utah 84103.

Preservation Briefs. A randomly published publication. Each issue is a monograph dealing with a different area of preservation. Thus far, nine Preservation Briefs have been published:

Preservation Brief #1, "*The Cleaning and Waterproof Coating of Masonry Buildings*".

Preservation Brief #2, "*Repointing Mortar Joints in Historic Brick Buildings*".

Preservation Brief #3, "*Conserving Energy in Historic Buildings*".

Preservation Brief #4, "*Roofing for Historic Buildings*".

Preservation Brief #5, "*Preservation of Historic Adobe*".

Preservation Brief #6, "*Dangers of Abrasive Cleaning to Historic Buildings*".

Preservation Brief #7, "*Preservation of Historic Glazed Architectural Terra Cotta*".

Preservation Brief #8, "*Aluminum and Vinyl Siding on Historic Buildings*".

Preservation Brief #9, "*The Repair of Historic Wooden Windows*".

It is the goal of these briefs to provide information concerning professional methods and techniques for preserving, improving, or restoring and maintaining historic properties. Write Publications Division, 300 Rio Grande, Salt Lake City, Utah 84103, or U.S. Department of Interior, Heritage Conservation Recreation Service, Washington, D.C., 20243.

Preservation News. A monthly newspaper published by the National Trust for Historic Preservation. The publication keeps members and general public informed about national and international preservation activities. Write the Preservation Press, 740-748 Jackson Place, N.W., Washington, D.C., 20006.

Fine Home Building. This is a new bi-monthly magazine about building and rebuilding houses dealing with old and new construction techniques with equal emphasis being placed on renovations, additions, restoration, and new construction. Write the Taunton Press, 52 Churchill Road, Box 355, Newton, Connecticut, 06470.

Preservation Books

Paint Color Research and Restoration of Historic Paint. Kevin H. Miller. Published as a publication supplement by the Association for Preservation Technology, 1977. Available from Ann Falkner, Executive Secretary APT, Box 2487, Station 0, Ottawa, Ontario K1P5W6, Canada. This publication contains valuable information and techniques for uncovering and determining the original paint colors found on interiors and exteriors of old buildings.

Basic Construction Techniques for Houses and Small Buildings . . . Simply Explained. Prepared by the U.S. Navy Bureau of Naval Personnel. Published by Dover Publication, Inc., New York, 1972. An excellent book for the homeowner touching on almost every facet of house construction from site layout to painting.

Wood-Frame House Construction. L.O. Anderson, Engineer, Forest Products Laboratory, U.S. Department of Agriculture, Handbook #73, Printing Office, Washington, D.C. 20402. Stock #001-000-03528-2. This is a very good handbook presenting sound construction techniques specifying good quality building materials. It is useful to the owners of old houses since most of the recommended construction principals are found in well-built older structures.

Building Conversion & Rehabilitation...Designing for Change in Building Use. Edited by Thomas A. Markus. Published by Newnes-Butterworths, London-Boston, 1979. An informative British publication concentrating on the reuse of existing buildings and the problems encountered in doing so.

You Can Renovate your Own Home...A Step-By-Step Guide to Major Interior Improvements. Floyd Green and Susan E. Meyer. Published by Dolphin Books, Doubleday & Company, Inc., Garden City, New York, 1980. A useful book for homeowners explaining in photos and text many repair and new construction techniques for the old house.

This Old House...Restoring, Rehabilitating, and Renovating an Older House. Bob Villa and Jane Davison. Published by Little, Brown & Company, Boston/Toronto. Copyright 1980 by WGBH Educational Foundation, Inc. This publication serves as a written companion to the public television program of the same name. The book follows the rehabilitation of a dilapidated old house from acquisition to final painting and landscaping.

Practical Guide to Home Restoration. William F. Rooney. Published by Bantam/Hudson Idea Books, New York, New York, 1980. This book begins with how to recognize a good value in an old house and then proceeds through the brick and mortar phases of rehab work ending with a useful glossary of terms.

So You Want to Fix Up an Old House. Written by Peter Hotton with drawing by M.K. Roach. Published by Little, Brown & Company, Boston, 1979. There is a lot of sound advice for the homeowner contained in this twenty-two chapter book. Most aspects of house repair and rehab are touched on in easy-to-understand text.

Finding & Fixing the Older Home. Joseph F. Schram. Published by Structures Publishing Company, Farmington, Michigan, 1976. The first section of the book deals with finding an older home; subsequent sections offer solutions to common repair problems. Remodeling is stressed rather than adaptive reuse or restoration.

The Old House, Home Repair & Improvement. Editor R.M. Jones. Published by Time-Life Books, Alexandria, Virginia, 1979. The publication is heavy on excellent how-to-do-it graphics and relatively light on text. There are, however, many worthwhile tips, especially in the plaster repair section.

The McGraw-Hill Home Book. Published by Home Information Services, McGraw Hill Information Systems Company. This book contains a surprising amount of very good rehab information plus a great section entitled "The Whole House Energy Inspection", all nestled in amongst the ads. The publication will be most useful to persons planning to purchase an old house for the first time.

The Beaufort Preservation Manual.

Prepared by John Milner Associates for the City of Beaufort, South Carolina. This manual is probably one of the finest ever produced using excellent illustrations to help explain appropriate methods for repair of older commercial and residential structures.

The Owner Builder's Guide to Stone Masonry.

Written by Ken Kern, Steve Magers and Lou Penfield. Published by Charles Scribner's Son, New York, New York, 1980. A very good book with all the basics on stone masonry. Well illustrated and easy to follow.

Metals in America's Historic Buildings, Uses and Preservation Treatments.

Written by Margot Gayle, David W. Look, A.I.A., and Joan G. Waite. Published by U.S. Department of the Interior, National Park Service, Technical Preservation Services Division, 1980. Available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. An excellent new book on a subject on which little information has been published in the past. Part I explains historically which metals were used for what purpose. Part II examines why and how metals deteriorate and how they can be preserved.

Late Victorian Architectural Details.

Published by American Life Foundation Study Institute, Library of Victorian Culture, Watkinsglen, New York, 1978. A very handy reprint of an 1898 catalog of sashes, doors, blinds, mouldings, and all types of interior and exterior decorative wood trim.

House Moving, Old Houses Make Good Neighbors.

By Rosaria F. Hoogdon and S. Gregory Lipton. Published by Housing & Community Conservation Department, Eugene, Oregon, Copyright 1979. House moving is often the last resort in saving a building. This manual examines all facets and considerations involved in relocating a structure from one point to the next.

Fences, Gates, and Bridges, A Practical Manual.

Written by George A. Martin. Published by the Stephen Greene Press, Brattle Boro, Vermont, copyright 1979. Essentially, this book is a reprint of an 1887 publication and is one of the only publications written on pre turn-of-the-century style fences and walls.

The Energy Efficient Home. By Steve Robinson and Fred S. Dubin. Published by the New American Library, P.O. Box 999, Bergenfield, New Jersey 07621, copyright 1978. This book examines methods for reducing energy costs as well as current information on energy producing systems. Information is useful to owners of old or new homes.

The Fuel Savers. By Dan Scully, Don Prowler, and Bruce Anderson. Published by the Northwest New Jersey Community Action Program. Available from Total Environmental Actions, Church Hills, Harrisville, N.H. 03450, copyright 1978. Basically a do-it-yourself idea book for methods of reducing fuel consumption around the house, such as shutters, insulating and glazing.

Site Planning for Solar Access. Author American Planning Association. Available through the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, copyright 1979. A manual for planning the design, location and landscaping for a new residence to make the best use of the sun. Information is useful to existing homes as well.

Confronting the Older House, the Homeowner's Guide. By Kip Harris. Published by Utah Heritage Foundation, Copyright 1979. It is a handy publication for the homeowner describing typical problems encountered with older houses and neighborhoods. General information is given concerning remodeling, restoration, and rehabilitation.

W.E.R. System Manual. Author Paul Stumes. Published by the Association for Preservation Technology (APT), Box 2487, Station D, Ottawa, Ontario K1P5W6 Canada. Simple enough for do-it-yourselfers and thorough enough for engineers. This manual describes how to restore the structural strength of deteriorated timber without disturbing the building.

Main Street Manual. Published by Piedmont Environmental Council, 28-C Main Street, Warrenton, Va 22186, copyright 1978. A useful reference on rehabilitating small commercial districts.

Preservation Source Book. Published by the National Trust for Historic Preservation, Preservation Press, 1600 H Street, N.W., Washington, D.C. 20006. Contains all of the basic information such as building types and uses, preservation methodology, funding sources, and preservation techniques.

Worthwhile Pamphlets & Booklets

Renovate an Old House? U.S. Department of Agriculture Forest Service Home & Garden Bulletin #212. Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402. Stock No. 001-000-03505-3. A simple concise booklet for persons considering purchasing a wood frame house. It points out areas of deterioration and areas of structural concern.

Homeowner's Glossary of Building Terms. U.S. Department of Housing and Urban Development, Washington, D.C. 20410, 1979. HUD-369-H(6). While not all inclusive, this publication is a quick reference for homeowners. It defines terms commonly used in home construction, repair, and maintenance.

Tips for Energy Savers. U.S. Department of Energy, Washington, D.C. 20585, 1978. #DOE/OPA 0037. While not an exhaustive study into home energy conservation, this booklet may touch on some areas of potential energy conservation which you may not have thought of.

The Repointing of Masonry Buildings. R.C.Mack, A.I.A. and James S. Askins. Published by Sermac Division of Service Master Industries, Inc., 2300 Warrenville Road, Downers Grove, Illinois 60515. This is an excellent publication.

How to Paint your Wood House, Helpful Tips on Exterior Painting. Published by the National Forest Products Association, 1619 Massachusetts Avenue, N.W., Washington, D.C. 20036. A simple, concise booklet touching on the types of painting equipment, surfaces, paints, finishes, and application techniques which are useful to the homeowner who is considering painting his or her house.

Simple Home Repairs, Inside. U.S. Department of Agriculture Extension Service, Program Aid #1034. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 #001-000-02815-4. Problems encountered around the interior of the home such as leaking faucets, the tools needed for repair and how to do it.

Simple Home Repairs, Outside. U.S. Department of Agriculture Extension Service, Program Aid #1193. Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402. #001-000-03749-8. This basic booklet is along the same lines as the home repair interior booklet except that exterior building repair problems are dealt with in more detail. The booklet contains some useful repair techniques for exterior elements of the house which are not often dealt with such as dry wells and wood porch repair.

Paint & Painting: Selection, Preparation, Application. Consumer Information Series #2. Published by General Services Administration. Available from Consumer Information Public Documents Distribution Center, Pueblo, Colorado 81009. #022-000-00066-7, 1977. This is a general publication useful to those of us who have had little painting experience. It does contain a fair amount of basic how-to-do-it and how-not-to-do-it information. Caution: Avoid the use of polyurethane on wood floors, contrary to what the booklet suggests.

How to Finish Wood Floors, Old or New. Published by Pience & Stevens Chemical Corporation, P.O. Box 10921, Buffalo, New York 14240. Basic booklet on floor sanding, staining, and finishing.

Preservation & Energy Conservation. Published by the Advisory Council on Historic Preservation, 1522 K Street, N.W. Washington, D.C. 20005. Available from Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402. #052-003-00676-6. The primary focus of this booklet is the comparable energy savings of rehabilitating existing buildings versus demolition and new construction.

Home Energy Savers' Workbook. Published by Federal Energy Administration. Available through the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. #FEA/D-76/386. This workbook is designed to aid the homeowner in determining what measures will make the home more energy efficient and how cost effective these measures are.

Guidelines for Rehabilitating Old Buildings: Principles to Consider When Planning Rehabilitation and New Construction Projects in Older Neighborhoods. Published by U.S. Department of the Interior, Washington D.C., copyright 1977. Available through Publication Service Center, HUD, Room B-258, Washington, D.C. 20410.

Community Development Block Grants: A Strategy for Neighborhood Groups. By Margaret J. Stone and Barbara L. Brown. Published by National Economic Development and Law Center, 2150 Shattuck Avenue, Berkeley, California 94704, copyright 1978. A worthwhile resource explaining how to organize and apply for C.D. Block Grants as well as monitoring the program once set up.

A Practical Guide to Storefront Rehabilitation. Arthur Norman Mintz. Published by the Preservation League of New York State, copyright 1977. A fine booklet discussing ways to upgrade early storefronts while retaining their original characteristics.

Basic Preservation Procedures. Published by the National Trust for Historic Preservation, Preservation Press, 1600 H Street, N.W. Washington, D.C. 20006. Information Sheet #20, copyright 1979. The basics of establishing a preservation program are covered in this booklet.

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Catalogs

The Old House Journal 1980 Catalog: A Buyer's Guide. The Old House Journal Corporation, 199 Berkley Place, Brooklyn, New York, copyright 1979. A real necessity for anyone planning or actively engaged in rehabilitating an old house. Contains listings of hundreds of firms selling products and services for pre-1920 buildings.

The Brand New Old House Catalog. Compiled by Lawrence Grow. Published by Warner Books, 75 Rockefeller Plaza. New York, New York 10019. A large publication listing hundreds of craftsmen, manufacturers, suppliers, distributors, and dealers of old materials.

Restoration Products News. Published by the Old House Journal Corporation, 199 Berkley Place, New York 11217. A monthly publication listing new products and services for old buildings. New suppliers often have short articles explaining the nature of their products or services.

City House Directory. Published by Commission on Chicago Historical & Architectural Landmarks, Room 800, 320 North Clarke Street, Chicago, Illinois 60610. You need not live in Chicago to make use of this illustrated directory full of hard to find old house products.

New Publications for 1981-82.

Brickwork. By Ronald Brunskill and Alec Clifton-Taylor. Published by Von Nostrand Reinhold Company, New York, New York. Copyright 1982, page 160. An excellent graphic publication that, although British, very clearly illustrates early brick, brickwork patterns and types. The glossary has very useful definitions.

Restoring Houses of Brick and Stone. A practical comprehensive guide by Nigel Hutchings. Published by Van Nostrand Reinhold, New York, New York. Copyright 1982, page 192. The book is an interesting general guide to masonry buildings. The information contained tends to be somewhat more useful than Hutchings' earlier work, "Restoring Old Houses".

Porches & Patios...Home Repair & Improvement. By Time-Life Books. Alexandria, VA. Copyright 1981, page 136. This simple but amazingly useful little book uses excellent step-by-step illustrations to illustrate the construction of a wrap-around wood porch from the ground up. Very good for the homeowner with limited carpentry experiences.

The Old House Rescue Book...Buying and Renovating on a Budget. By Robert Kangas. Published by the Reston Publishing Company, Reston VA. Copyright 1982, page 247. This book, like several others on the subject, is useful when used as a group to educate prospective old house owners on the procedures of purchasing an old house.

Additional Reading

APT (Bulletin for the Association of Preservation Technology.) Box 2487, Station D, Ottawa, Ontario, Canada K1P 5W6. A very technical journal which is geared for the restoration/preservation professional. A homeowner may be interested in this publication as it reflects the state of the art in preservation technology and occasionally one of the articles may be of some practical use to him.

Downtown Improvement Manual, by Emanuel Berk, Chicago: The ASPO Press, 1976. Includes a good section on renovation of commercial buildings.

The Parts of a House, by Graham Blackburn, New York: Richard Marek Publishers, Inc., 1980. A good dictionary of construction terms.

Identifying American Architecture, by John J.G. Blumenson, Nashville: American Association for State and Local History, 1977. A very good, quick, introduction to styles.

Architecture in Context: Fitting New Buildings with Old. New York: Van Nostrand Reinhold, 1980.

The Restoration Manual, by Orin M. Bullock, Jr., Norwalk, Connecticut: Silvermine Publishers, Inc., 1966. This book is an excellent guide to the methodology of detailed restoration work. It deals with how to do an authentic restoration. It would be very useful if a homeowner were to become involved in doing complete restoration work.

Cyclical Maintenance for Historic Buildings, by Henry J. Chambers, AIA. Interagency Historic Architectural Services Program, Office of Archeology and Historic Preservation, National Park Service, U.S. Department of the Interior, 1976. More technical than most; includes procedures for upkeep, after a renovation is complete.

Buildings Reborn: New Uses, Old Places, by Barbaralee Diamonstein. New York: Harper and Row, 1978. Good examples of individual renovation projects.

The Architecture of Country Houses, by Andrew Jackson Downing. New York: Da Capo Press, 1968. This is a reprint of a pattern book originally published in 1850. It was one of the most influential of the pattern books on Victorian housing and is known to have been used in Utah.

Exterior Decoration. A Treatise on the Artistic Use of Colors in the Ornamentation of Buildings. Philadelphia: The Athenaeum of Philadelphia, 1976. This is a reprint of an 1885 publication of the Devoe Paint Company complete with new introduction. It is a remarkable book with a full discussion of how and why certain paint colors should be used and comes with two pages of original paint colors and a number of color renderings. This is the best source for authentic Victorian paint colors and has a thorough bibliography.

Metals in America's Historic Buildings, by Margot Gayle, David W. Look; and John G. Waite. U.S. Department of the Interior; Heritage Conservation and Recreation Service; Technical Preservation Services Division; Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 1980. Good for storefront renovations that include cast iron or stamped metal.

Utah Catalog: Historic American Buildings Survey, by Paul Goeldner, Salt Lake City: Utah Heritage Foundation, 1969.

The Architectural History of Utah, by Peter L. Goss. Utah Historical Quarterly 43 (Summer 1975): 208-239.

The Victorian Home in America, by John Maass. New York: Hawthorn Books, 1962. This is a readable appreciation of Victorian houses with some excellent sections on the way in which Victorian houses were built by combining various machine made components together into an eclectic but somehow unified composition.

Introduction to Early American Masonry, Stone, Brick, Mortar and Plaster, by Harley J. McKee. National Trust for Historic Preservation and Columbia University, 1973. Provides technical procedures for repair of brick walls.

Old and New Architecture, National Trust for Historic Preservation. Washington, D.C.: Preservation Press, 1980. A good series of essays on the issue of fitting new architecture with old.

What Style Is It?, by John Poppeliers, Allan S. Chambers, and Nancy B. Schwartz. Washington, D.C.: Preservation Press, 1977. Very readable survey of major styles.

A Primer: Preservation for the Property Owner, Preservation League of New York State. The Preservation League of New York State, Inc., 1978. Includes brief descriptions on all major aspects of exterior renovation.

Main Street: The Face of Urban America, by Carole Rifkind. New York: Harper and Row, 1977. Presents a good view of what typical streets looked like in their original state.

Remodeling Old Houses Without Destroying their Character, by George Stephen. New York: Alfred A. Knopf, 1976.

The Origins of Cast Iron Architecture in America, by Knight W. Sturges, New York: Da Copa Press, 1970.

The Old-House Journal 1982 Catalog, the Editors of the Old-House Journal. The Old-House Journal Corporation, 1981. A catalog of replacement parts for historic buildings

Heritage Colors, 1820/1920, the Sherwin-Williams Company. The Sherwin-Williams company, 1981. Includes paint chips and color illustrations.

American Architecture Since 1780: A Guide to the Styles. by Marcus Whiffen. Cambridge: the M.I.T. Press, 1969.

Craftsman Bungalows, by Yoho and Merritt. Seattle: 1910.