

AGENDA
SANTA CLARA HERITAGE COMMISSION
THURSDAY, APRIL 18, 2024
Time: 4:00 p.m.

Notice is hereby given that the Santa Clara Heritage Commission will hold a meeting on the 18th day of April, in the Santa Clara Town Hall Conference room at 2603 Santa Clara Drive. The meeting will begin at 4:00 pm.

Call to Order:

Approval of Minutes for September 14, 2023.

Business:

1. Continued Discussion: Rewrite of Historic District Design Guidelines

Adjournment.

NOTE: In compliance with the Americans with Disabilities Act, individuals needing special accommodations during this meeting should notify the City at 435-673-6712 at least 24 hours in advance of the meeting.

Members of the public may attend a meeting; however, comments are not allowed unless the Heritage Commission Chair allows for it. Seating is limited.

Posted this 15th day of April.

**SANTA CLARA CITY HERITAGE COMMISSION
MEETING MINUTES
Santa Clara Town Hall Conference Room
2603 Santa Clara Drive
Thursday, September 14, 2023**

Present:

Commission Members: Bob Lamoreaux, Chairman
Mandi Gubler
Mimi McKenna
Megan Smith
Pam Graf Gardner

City Council Representative: Leina Mathis

Staff: Jim McNulty, Planning and Economic Development Manager
Cody Mitchell, Building Official
Sherry Laier, Clerk
Kristelle Hendrickson, Executive Assistant

Others Present: Steven Beesley
Justin Anderson
Venda L. Kemple
Joe Robinson
Linzee Hickman
Sam Jeppson
Penny Barben
Clayton Leavitt

Chair Bob Lamoreaux called the meeting to order at approximately 4:00 p.m.

1. Approval of Minutes for August 17, 2023.

Mimi McKenna moved to APPROVE the Santa Clara City Heritage Commission Meeting Minutes for August 17, 2023. Pam Graf Gardner seconded the motion. The motion passed with the unanimous consent of the Commission.

BUSINESS ITEMS

2. Discussion and/or Approval for the Building Materials/Colors for the Mixed-Use Office-Residential Building at 3098 Santa Clara Drive, Located in the Historic District/Mixed-Use Zone. Applicant, Steven Beesley.

Planning and Economic Development Manager, Jim McNulty, reported that the applicant, Justin Anderson, and the applicant's representative were present. Steven Beesley was identified as the Project Architect. Mr. McNulty informed the Commission that the above item was approved by the City Council on July 26, 2023. There was a 3-to-2 vote in favor of allowing the application to move

forward. The Heritage Commission was only being asked to review the building materials and colors. A memo was submitted by Desert Edge Architecture as well as inspirational photos. The project materials board was presented to the Commission.

Mr. Beesley reported that the material inspiration board included images of different types of materials. The intention was for the development to tie in with some of the historic colors and material types. Photos with descriptions were included in the Meeting Materials Packet. He pointed out tan and red brick that tied into the adjacent building as well as buildings that were down the road from the subject property. The idea was to have white grout. Although there might be some concerns about white grout, there were several buildings in Santa Clara with white grout. That material and color are seen consistently throughout the City. There was also a desire to do something with the large format cultured stone. Some of the trails in the area were explored for inspiration and colors. It was noted that their limestone color tones are common.

The Architectural Site Plan was shared to illustrate where the different materials are proposed to be located. Mr. Beesley identified where the brick will be as well as the large format stone. At a previous meeting, it was requested that brick be provided at residential entrances, rather than the stone that was proposed previously. As a result, the brick was proposed in those locations as well. There was discussion regarding the color of the grout. The Commissioners wanted to know if there would be the same color of grout on the large format stone as on the brick. Mr. Beesley stated that it would be a similar color or slightly darker. Mr. McNulty noted that similar grout colors in the area have been used. He asked if the grout colors in the area were a mixture of dark and white. Mr. Beesley referenced the material inspiration board photos. They illustrated the different variations in the area. The Merc across the street has lighter grout as did another building down the road and on the corner. The white grout seemed to be consistent throughout the community. Mr. McNulty noted that whoever was hired to do the grout would need to do an excellent job as there are examples in other cities where the grout was not done well. There were also instances in Park City and Summit County where grout needed to be redone as a result of poor workmanship.

Mandi Gubler shared information about The Merc and explained that a bone-colored grout was used. She did not assume that the grout in this instance would be that light. It would likely be similar to other examples included on the material inspiration board. She asked to review the rendering of the building. Commissioner Gubler preferred that there be more brick than large format stone. She thought the design would feel more historic that way. Other Commissioners expressed a desire to see the large format stone around the base instead of what was proposed because it is an architectural detail that would make the design look more historic. There was support for the white (bone color) grout because it was what some older buildings have.

Mr. Beesley was not certain that the design could be changed at the current time but there was a level of openness to different proposals. He was trying to envision what the design would look like if the brick and large format stone placement was inverted. He was not necessarily opposed to what the Heritage Commission was talking about, but it was difficult to give a concrete answer now. It was suggested that the center portion on the front be done in brick to the top (main building entry facing Santa Clara Drive). Commissioner Gubler liked the suggestion because it would make it look more historic. It was possible to take a new building and create nodes to historic designs and materials. There was discussion regarding floor-to-ceiling windows, which were considered historic elements.

Mr. Beesley expressed concern with having brick up the center. He explained that there was a design element from left to right that would be broken if that was done. There might be a white box on the left and the right instead of a design that flows from left to right. Mr. McNulty did not think the design would be too heavy with the brick in the center. There could be board and batten on either side as well as the stone. It would likely feel more like a brick building with architectural elements incorporated in it.

Commissioner Gubler thought the brick near the residential element would tie in well with what was suggested. A bit of variation with the elevation of the brick or something similar could make the design feel more historic overall. Those were simple elements that could be added. Mr. McNulty agreed that the small details that would make the design look and feel historic. Mr. Anderson (applicant) was not opposed to what was suggested by the Heritage Commission.

There was discussion regarding windows that come further down to the ground. Commissioner Gubler pointed out that if the windows do not go all the way to the ground, it could benefit the functionality of the space. For instance, it would be possible to have seating there. Mr. McNulty referenced the outdoor furniture and seating area. That needed to be taken into account. Commissioner Gubler did not have a problem with the windows going all the way to the ground but felt it would look more historic if those did not go all the way to the ground. It was noted that on the left side, two windows do not go all the way to the ground. It might look nice to balance that on the other side. Commissioner Gubler asked about the black trim shown in the center. It was clarified that it is decorative aluminum. She believed the building needed some sort of trim but wondered if aluminum was the best material for that. As for the white trim at the top, it was identified as stucco. It was noted that stucco could be used for the trim in the center as well for added consistency. Not all of the Commissioners were supportive of the stucco material being on the top or the middle. It was noted that there is white stucco at The Merc, so it could be done well.

There was additional discussion regarding the decorative aluminum. Commissioner Gubler thought the contrast, which was shown on the rendering, looked good. There was still support for the originally proposed aluminum. It was noted that stucco and aluminum are both decorative options but there was a question about other possible materials for the cornice at the top. Mr. Beesley reported that concrete is the most expensive option. Commissioner Gubler believed that stucco could look good. She did not necessarily think the material needed to be concrete. Mr. McNulty pointed out that the stucco material is fairly durable. Building Official, Cody Mitchell, explained that in the past it was conventional stucco but was more of a synthetic stucco now which is durable.

Chair Lamoreaux reiterated his support for carrying the brick up through the center section. The Commissioners stressed the importance of making sure the design looks as historic as possible. For instance, there could be a different material on the top of the middle section.

There was discussion regarding a possible rendering for what had been proposed. Mr. Anderson stated that additional renderings could be done. He expressed support for the brick up the center. There was a desire to make sure the building looks aesthetically pleasing and is as historic as possible. Mr. McNulty asked what had been proposed for the windows. It was noted that the proposed windows were intended to create a better work experience for the tenant. There was discussion about the height of the windows and the design around them. Although there was a desire to create something historic, not every historic design element was needed.

The Commission was reassured that updated renderings would be done in the near future; however, there was a desire for a vote to be taken on the item. A question was raised about the large format stone. Mr. Beesley clarified that there would be a natural variation on the stones. Mr. McNulty reported that the updated renderings could be forwarded to the Heritage Commission Members and approved by email. There would not necessarily need to be another meeting held on the matter. The Commission could agree to the materials during the current meeting. From there, the renderings would be completed and shared with the Commission. Mr. McNulty pointed out that the project was previously approved by the City Council and only the materials were being discussed. Commissioner Gubler was supportive of the materials that were proposed and was excited to see the updated renderings. She believed the design would be aesthetically pleasing and look historic.

Mandi Gubler moved to APPROVE the materials as presented with the brick continuing up in the center. An updated rendering could be approved by email vote. Megan Smith seconded the motion. The motion passed with the unanimous consent of the Commission.

3. Continued Discussion: Historic District Images/Design Guidelines.

It was noted that several images were added by the Commissioners to the Google Drive folder. All of the images were reviewed and there was discussion about the designs. An image of a thrift store was reviewed. That image would be referred to as **Image #1** for the purposes of the discussion. Mimi McKenna did not like the rock shown at the bottom of the building but did like that there was a rock design. She also liked the detailing and the brick at the top because those details add more character. Commissioner Gubler noted that there is not a notable cornice at the top but there is a heavy one in the middle. She thought the building would look better if there was a cornice at the top as well as in the middle. There was support for the window designs.

Image #2 was shared. Commissioner McKenna liked the brick as it is classic. Mr. McNulty noted that there was a lot of brick in that example image. Commissioner McKenna liked that there were peaks and it looked like there were multiple businesses even though there was only one business there. It was an example of a larger building with visual variation. **Image #3** was shared, which was a picture of a fabric store. Commissioner Gubler thought the different elevations on the brick added interest. The black windows were referenced, which did not make the design modern but appeared updated. This likely had to do with the base on the bottom that created contrast. In addition, it was noted that the door was set back, which was a more historic design feature.

Image #4 was a black-and-white photograph. Commissioner Gubler referenced the dentil molding, transoms, and base. Chair Lamoreaux asked what period the building was from. It was estimated that the building was from the 1920s or 1930s. **Image #5** was shared. The image was found online but there was support for the tone of the colors and the wood. The upper windows were also mentioned, which added to the historic feel. The doors had a thick piece of wood at the bottom of the glass. **Image #6** was shared, which was a building from Provo. The cement at the top was praised as well as the windows at the bottom. Commissioner Gubler liked the arched windows and the keystone detail. There was discussion regarding the metal awnings. Some Commissioners believed that awnings add charm and character to a building. Mr. McNulty pointed out that fabric awnings show wear over time, which needs to be considered.

Image #7 was shared. It was on Center Street in Provo. While the Commissioners liked the design, it was concluded that it did not feel applicable to Santa Clara as it was a bit too formal. **Image #8**

was shared, which was a picture of a bank building. Support was expressed for the awnings, which added character. The base under the windows was mentioned. **Image #9** was from Logan. Commissioner Gubler thought that the top of the building was interesting and liked the doors. **Image #10** was shared, which was a studio. The floor-to-ceiling windows with the bulkhead at the bottom received praise. There was support for that kind of style with the development discussed earlier in the Heritage Commission Meeting. Mr. McNulty offered to send the image to Mr. Beesley for reference. **Images #11, #12, #13, and #14** were reviewed. The door was set back in some of the example images, specifically Image #14, which Commissioners liked.

Image #15 did not have a lot of support in terms of the design. However, there was a desire to review several different types of buildings to understand what there was support for in terms of design guidelines and design elements. **Image #16** had a lot of details around the windows. **Image #17** was reviewed next. Commissioner Gubler noted that the storefront section had painted wood and a very specific style of molding. There were similar images included as well with the same style. She believed historic two-story buildings should have a lower section with windows, transoms, and molding, while the rest of the building was brick with a cornice at the top. There was discussion regarding the molding design. It was believed that it was painted wood. While that might not be as practical as stucco or hardy board, it could be maintained.

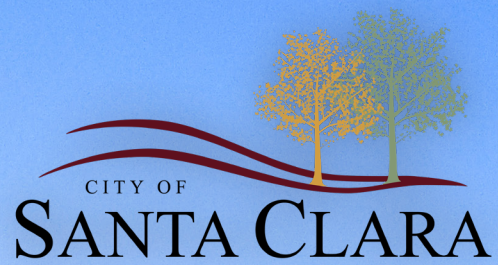
Mr. McNulty reported that the combined meeting that was originally scheduled with the City Council, Planning Commission, and Heritage Commission on October 4, 2023, was rescheduled for October 18, 2023. The meeting was to take place at 5:00 p.m. The Heritage Commission could continue the design guideline discussions prior to that meeting. He asked the Commissioners to further review the photos that had been shared on Google Drive.

4. Adjournment.

Pam Graf Gardner moved to ADJOURN. Mandi Gubler seconded the motion. The motion passed with the unanimous consent of the Commission.

The Heritage Commission Meeting adjourned at approximately 5:07 p.m.

Approved: _____
Sherry Laier, Clerk



HISTORIC DISTRICT DESIGN GUIDELINES DRAFT





PART I

HISTORIC DISTRICT DESIGN GUIDELINES

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|-------------------|--------------------------------|
| Section 1: | Introduction |
| Section 2: | Design Guideline Goals |
| Section 3: | Background & History |
| Section 4: | Key Elements & Historic Styles |

1. Introduction

The purpose and intent of the Historic District Design Guidelines is to provide guidance to property owners within the Historic District who desire to build, remodel, replace, or otherwise make changes or improvements to their property. The standards contained herein are intended to give guidance on how property improvements can enhance the Historic District by maintaining or improving the character of the District to ensure that the qualities found in the Historic District will remain for the enjoyment, pride, and economic benefit of the citizens of Santa Clara for many years to come.

These Design Guidelines are based on the concept that historic properties along Santa Clara Drive and adjacent side streets are a unique and important part of the heritage of Santa Clara and should be preserved and protected where possible. This is an attempt to encourage protection of significant historic resources that are found within the City, and to provide information to property owners to help ensure the preservation of these historic resources well into the future.

The unique setting of the Historic District isn't just about the buildings. This setting also includes landscaping, trees, gardens, orchards, and outbuildings (barns, and granaries). All these elements are important in maintaining the historic charm of the area.

These Design Guidelines are based on the premise that change is part of history and that appropriate alterations must be considered as part of a natural evolution of historic properties. Within this context, the design guidelines and design review process attempt to guide and direct that change to minimize its adverse effects on the elements that make a property or area historically significant.

Design Guidelines help establish a common understanding of preservation principles and standards. The historic resources of Santa Clara are finite and vulnerable to inappropriate alteration, renovation, and demolition. Santa Clara's historic assets are key parts of the community's identity, livability, and through heritage tourism, its economy as well. Adherence to Design Guidelines will ensure that the historic and unique character of Santa Clara's Historic District will be maintained.

The Historic District Design Guidelines are further intended to supplement the regulations contained in Chapter 17.74 Historic District/Mixed Use Zone, and Chapter 17.76 Historic District Overlay Zone, found in city code. Chapter 17.76.090(A) states the City Council, upon recommendation of the Heritage Commission and Planning Commission may adopt "rules, regulations, and guidelines" to implement and administer the purposes and intent of the Historic District.

2. Design Guideline Goals

When changes are proposed to property in the Historic District, it's expected that property owners will act to enhance the quality of the Historic District.

The goals of the Design Guidelines include the following:

- A. Protect the architectural character and fabric of the Historic District including individual buildings within the Historic District.
- B. Enhance and beautify all properties within the Historic District.
- C. Provide owners and residents with information concerning the rehabilitation of historic structures.
- D. Increase appreciation for the City's historical and architectural heritage and create a desire on the part of property owners in the Historic District to replicate and expand its historical character.
- E. Ensure that new development respects the existing character of the Historic District.
- F. Promote economic development opportunities through the creation and maintenance of a unique and historic setting which will draw both tourist and residents.
- G. Balance the needs of property owners with the benefits to the entire community.
- H. Provide direction to help downtown Santa Clara evolve into a pedestrian friendly walkable area that protects historic resources.
- I. Perform rehabilitation and construction that will respect the character of the Historic District. New construction or rehabilitation should enhance and further the goals of the Historic District by creating architectural compatibility with existing historic structures.
- J. In situations where demolition of existing dwellings is deemed necessary, such demolition should be done in accordance with city code requirements.
- K. All replacement structures shall be compatible with the established character of the Historic District and conform to the adopted design standards contained herein.
- L. All construction shall comply with all standards and requirements of the Existing International Building Code, EIBC. Prior to any remodeling or new construction, the applicant shall apply for a building permit from the Building Official.

3. Background and History

The lower Santa Clara River area had been inhabited for centuries by Native Americans who lived along the river. Many artifacts remain of those who lived here long ago. The first missionaries were members of the Church of Jesus Christ of Latter-Day Saints who made their homes along the Santa Clara. The first settlers to remain permanently in the valley were from Switzerland.

Although some buildings in the Historic District are pioneer era structures built in the second half of the nineteenth century (e.g., Jacob Hamblin home, Relief Society House, Tithing Granary, etc.) most of the structures within the Historic District are single-family homes constructed around the middle of the twentieth century (i.e. 1920's – 1960's). Their architectural style is generally described as Utah Vernacular “Greek Revival”, Craftsman Style Bungalows, Period Cottages, or Ranch Style homes. Most of these houses are still used as single-family dwellings, although some have been converted to commercial use such as small offices, cafes, or boutique shops. It's the city's goal to preserve and enhance these structures whether they were built in the 1800's or 1900's (late 19th century to mid-20th century).

Several of the early homes built in Santa Clara have been placed on the National Register of Historic Places. The following is a list of these homes and the date at which they were placed on the National Register:

Jacob Hamblin Home	3386 Santa Clara Drive	March 11, 1971
Relief Society House	3036 Santa Clara Drive	February 2, 1994
George & Bertha Graff House	2865 Santa Clara Drive	December 4, 1998
Hans George Hafen House	3003 Santa Clara Drive	December 4, 1998
Fredrick & Anna Maria Reber House	2988 Santa Clara Drive	December 4, 1998
Mormon Tithing Granary	3105 Santa Clara Drive	December 4, 1998
Lemuel & MaryAnn Leavitt House	1408 Quail Street	February 12, 1999
Fredrick & Mary Reber House	3334 Hamblin Drive	February 12, 1999

The State of Utah National Register website is available at <https://ushpo.utah.gov/shpo/national-register/> and the National Park Service's website is available at <https://www.nps.gov/subjects/nationalregister/index.htm/index.htm> for the National Register.

A. Determining Historical Contribution

Buildings with a sufficient percentage of structure and details exhibiting characteristics from their period of significance (see Santa Clara Historical Eras and Styles Outline), are deemed to contribute positively to the integrity of the Historic District.

There are other buildings that exist within the boundaries of the Historic District that do not contribute to its significance. Buildings constructed later than the opening of the Interstate Highway through the Virgin River Gorge in 1973 are considered “non-contributing” properties. Buildings built during the historic periods of Santa Clara, but substantially altered so that their historic character is no longer evident, are also classified as “non-contributing”. However, these buildings can and should be brought back to their historic character if possible.

B. Ongoing Historical Research

Understanding the history of a building is important to any preservation project. The original date of construction, dates of additions and alterations are not known for many of the buildings in the Historic District. It is anticipated that additional research will be undertaken by property owners, historical society members, architects and designers which will increase our understanding of the methods of construction, historic uses and unique features that define each individual asset. Written histories, photographs, maps, and other records should be sought out during the beginning stages of each proposed project.

C. Historic Santa Clara Timeline

It is important to understand the historical sequence of Santa Clara’s settlement and evolution. This outline places key events and historic structures into a timeline extending from pre-history to the end of the period of significance in the 1960s (**late 19th and early to mid-20th century**).

Anasazi

- Pueblo

Paiute

- Tonaquint
- Shivwits

Dominquez and Escalante 1776

- Confluence
- El Rio Sulfureo de los Piramides

Old Spanish Trail

- Santa Clara name from this era.
- Trade in native American slaves.
- Parley P. Pratt reports that Indians grow crops with irrigation on Santa Clara Creek 1849.

Southern Indian Mission 1854

- Missionaries (10 families with wives) Hamblin, Knight, Leavitt, Allen, Brown, and others.
- Indian agriculture and irrigation aided when missionaries built 14' high dam 1855.
- First cotton grown, harvested, carded, spun, and woven in cloth 1855.
- Fort Clara built 1856.
- Some San Bernardino saints relocate to Santa Clara 1858
- Santa Clara adobe school/ward house 16' x 24' adobe 1858.

Cotton Mission 1861

- 30 Swiss Families to Santa Clara
- Santa Clara Town Plat 1861
- Fort Clara was heavily damaged in the 1862 flood.
- First Santa Clara Church built in 1862.
- Jacob Hamblin Home 1863
- Vineyards, Orchards, Gardens, and Farms established.

1870s

- Hug-Gubler Home
- Santa Clara Swiss peddle produce and wine in Pioche, Nevada
- Dr. Edward Palmer explores Indian mound and publishes report 1875.

1880s

- John George and Susette Bosshard Hafen Home
- John and Emma Hafen Home
- John Henry Sr. and Barbara Staheli Graff Home

1890s

- Shivwits Indian Farm purchased by Anthony Ivins
- John Martin and Freda Lucy Reber Stucki Home
- Shivwits Indian School begun.
- Second Santa Clara Church built in 1897.

1900s

- Shem smelter built.
- Santa Clara Mercantile Store
- Santa Clara Tithing Granary
- George and Bertha Stucki Graff Home
- Santa Clara Relief Society Building
- Shem smelter closed.

1910s

- Santa Clara Bench Canal built.
- Santa Clara Bench Canal Reservoir built.
- Arrowhead Trail auto route located.
- Santa Clara Bench surveyed and settled.
- Electric power service provided by Dixie Power hydros on Santa Clara Creek.

1920s

- Santa Clara Mercantile Warehouse
- Telephone service by Southern Utah Telephone Company
- J. Claude and Leda Frei Home
- Arrowhead Trail Road improved
- Fruit and produce stands along highway.
- US Highway 91 designated 1926
- Edmund and Eliza Gubler Home
- Edward Sr. and Agnes Frei Home
- Vivian and Jesse Frei Home, 1496 Victor Street
- Charles Ada Hafen Home, 2912 Santa Clara Drive
- Lorne and Lila Reber Home, 3136 Santa Clara Drive

1930s

- Leo and Tessie Reber Home
- Preston and Vella Ruth Hafen Home
- Rulon and Grace Stucki Home
- Harvey and Hilda Stucki Home, 1501 Chapel Street
- Lynn and Silvia Graff Home
- Cecil and Irene Frei Home, 2932 Santa Clara Drive
- Elgin and Vivian Graff Home
- Lester and Vanola Wittwer Home
- Sylvan and Sylva Graff Home, 2699 Santa Clara Drive
- Shem (Winsor) Dam built by CCC.
- Santa Clara Concrete Dam built by CCC.

1940s

- Farm Security Administration photography of Santa Clara 1940
- Grant and Elva Hafen Home, 3183 Santa Clara Drive
- Ken and Anneliese Ence Home, 2898 Santa Clara Drive
- Landon and Wanda Frei Home, 2895 Santa Clara Drive
- Vendon and Gertrude Ence Home, 1399 Vernon Street
- Lavoy and Voil Mason Home
- Shirl Stucki home, 2950 Santa Clara Drive
- Ballard and Arvena Hafen Home, 2620 Santa Clara Drive
- Gates Service Station selling Richfield hi-octane and renting cabins.
- Southern Utah Produce Company trucks ship produce to Nevada, California, and Arizona.
- Third Santa Clara Church built 1949.

1950s

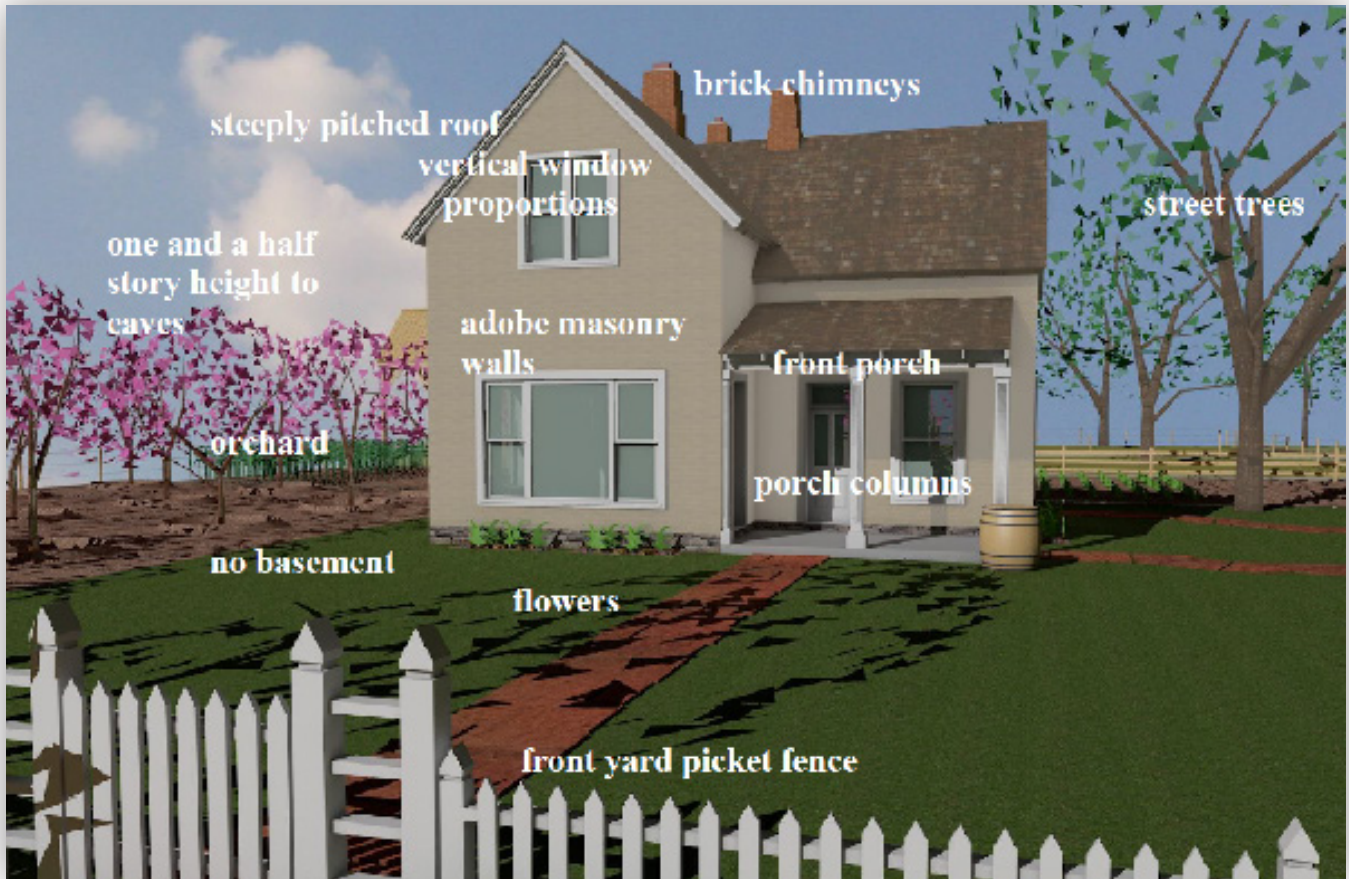
- Increased traffic on US Highway 91
- Virgin River Gorge Highway project approved.

1960s

- Jacob Hamblin Home restored by State of Utah open to tourists.
- Highway through the Virgin River under construction (cost \$3.5 million per mile)
- Virgin River Gorge Freeway opens in 1973. Santa Clara bypassed.

4. Key Elements and Historic Styles

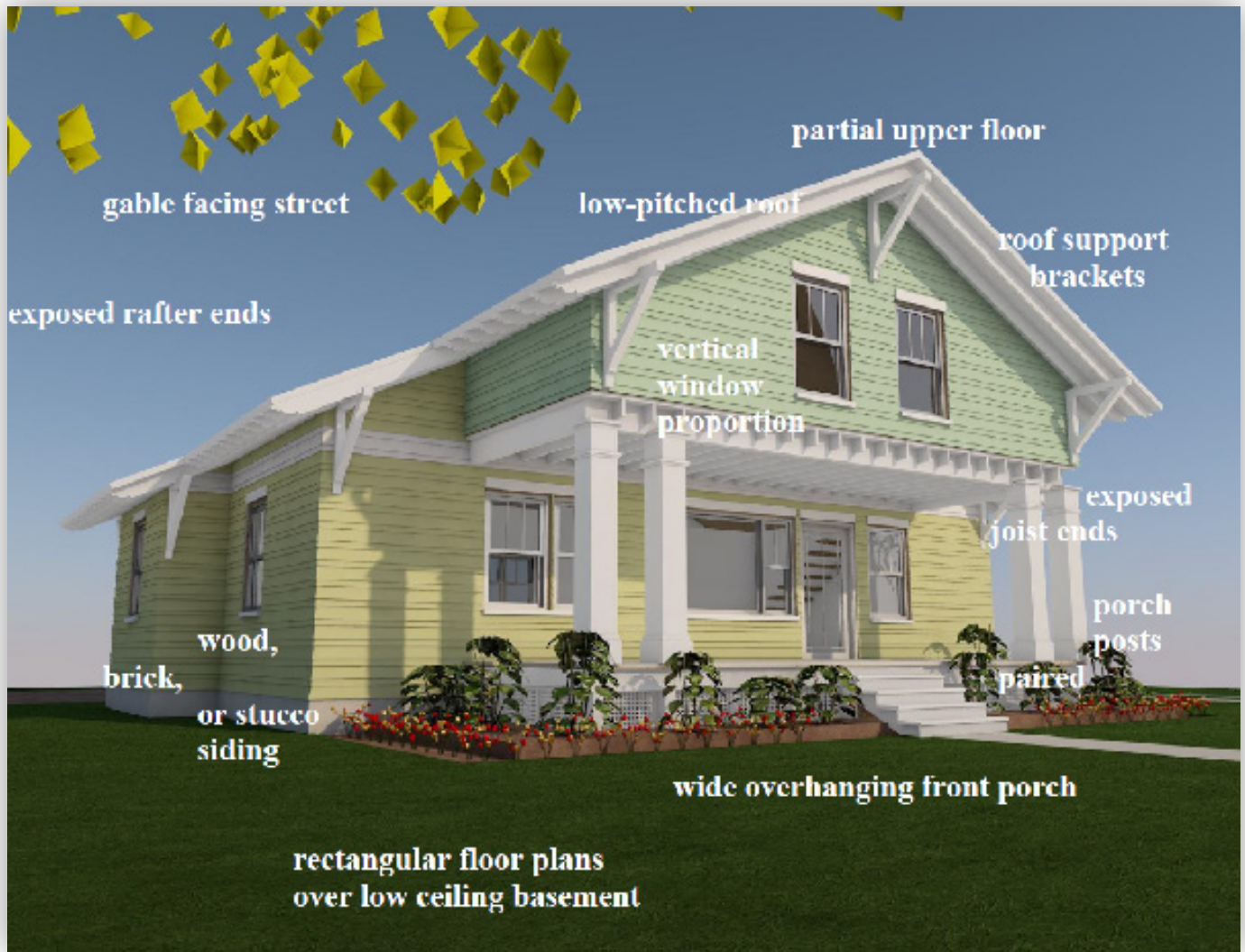
- A. Utah Vernacular “Greek Revival” (see diagrams in document)
- B. Craftsman Style Bungalows (see diagrams in document)
- C. Period Cottages (see diagrams in document)
- D. Ranch Style Homes (see diagrams in document)
- E. Site and Landscape Context (see diagrams in document)



A. Utah Vernacular “Greek Revival” Cross Wing 1880-1910

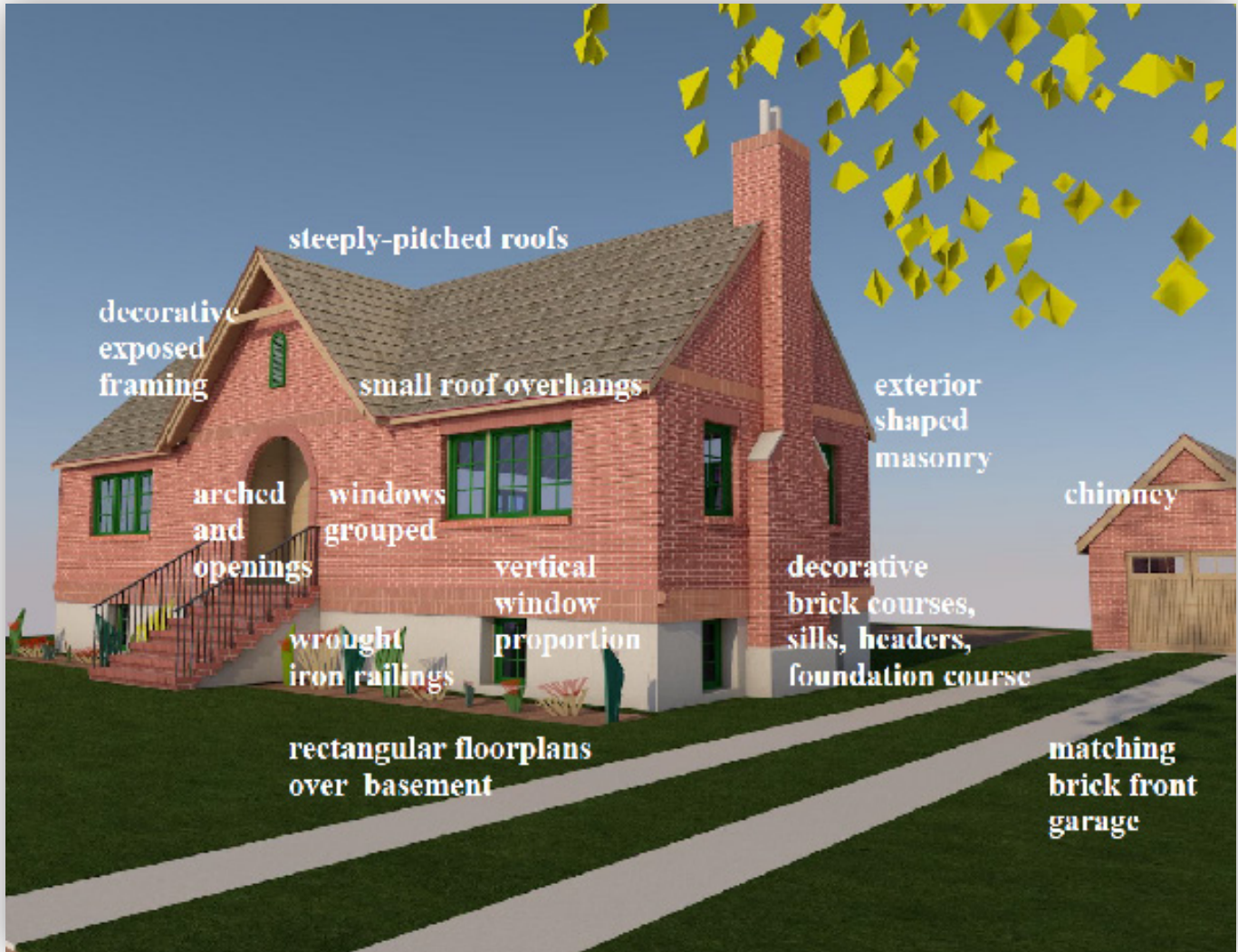
The cross-wing house consists of two wings placed at right angles so that the floor plan resembles either a “T” or an “L.” The stylistic emphasis of the house is divided equally between the facade of the forward-projecting wing and the porch fronting the main entrance in the side or flanking wing, and it is at these points that decoration is commonly found. The house itself is usually one and a half stories tall, although some are two stories. The cross-wing house initially developed in association with the Greek Revival and Italianate styles, but during the late-19th century it became a popular plan for Victorian dwellings as well.

This is one type of Utah Vernacular architecture which occurs in Santa Clara, however, there are many variations.



B. Craftsman Style Bungalows 1905-1925

Bungalow and Craftsman style homes were born out of the Arts and Crafts Movement. The emphasis is on natural materials — wood, stone, and brick. Wide front porches and low-pitched roofs are typical. The interior's open floor plan features built-in furniture, big fireplaces, and exposed beams. As a popular dwelling type in Utah in the years before World War I, the bungalow was a noticeably low, ground-hugging house of one or one-and-a-half stories and a rectangular plan. It had a low-pitched roof that projected conspicuously out over the eaves. Decoration itself was sparse, being generally limited to exposed structural features such as rafter ends, exaggerated purlins and king posts, and heavy, tapered porch posts supporting the overhanging front porch. Porches and verandas facilitated access; inside the house, circulation was unrestricted and spaces open. Convenience was emphasized, so bungalows were generally equipped with small efficient kitchens and built-in features such as bookcases and tables. Most Utah bungalows were built by local contractors following ideas contained in popular pattern books and home-improvement magazines.



C. Period Cottages 1920-1935

Utah architecture between the two world wars was characterized by the revival of aesthetic concepts associated with particular historic periods. A range of house types emerged that in a general way imitated older medieval building forms. These “period houses” often had rectangular floor plans in a hall-parlor or central-passage configuration or were variants of the cross-wing house with one projecting wing. Appearing deceptively small from the street, often they extended deep into the lot. Stylistically, period cottages ranged from Spanish Colonial to Mission, but most commonly the styles are English Tudor and English Cottage. Period cottages populated the expanding suburbs of larger cities like Salt Lake City, Provo, Ogden, and Logan, but are found in rural communities as well.



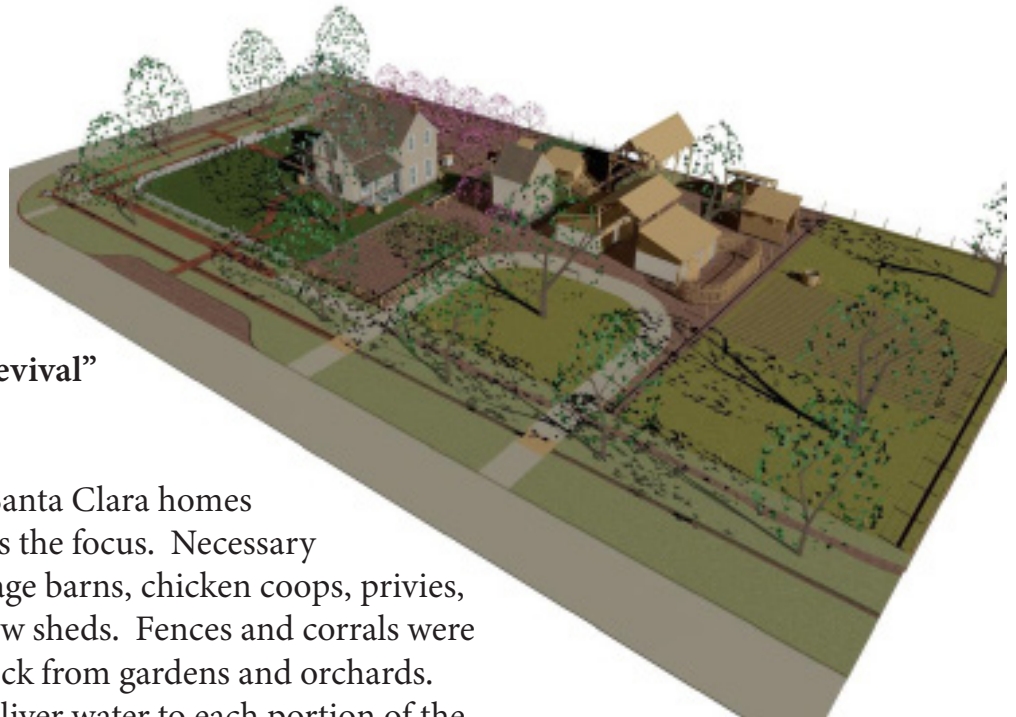
D. Ranch Style Homes 1930s – 1960s

First built in the late 1930s, ranch homes were originally modeled after rural Western ranches. Toward the end of the 1940s, post-war prosperity increased due to veterans receiving GI Bills and easier home-financing terms. As the number of marriages and size of families increased, the small World War II-era-cottage type was becoming obsolete. The core of small rooms based around a compact kitchen and living room began a transition to a new plan, a plan that actually originated in California: the “ranch house”. In response to the compact, tightly confined World War two-era cottages, the early ranch plan stretched the house slightly more across the lot and provided larger window openings to allow the outdoors in. The ranch’s exterior appearance resembled that of the World War two-era cottage, only larger. By the mid-1950s ranch houses stretched longer across the lot. By the 1960s horizontally proportioned sliding windows and large plate-glass picture windows became common. Ranch architecture bears a slight resemblance to the modern style with open floor plans and easy connections to the outdoors, particularly “backyard entertaining spaces”. Focused mainly on practicality and simplicity, most ranch homes feature an attached carport or garage. Ranch houses had details including materials, brick colors, shutters and windowpanes which transformed them into “Colonial Ranch”, “Spanish Ranch”, “California Ranch” and even “Swiss Ranch” forms as desired.

E. Site and Landscape Context

The town of Santa Clara's landscape evolved in parallel with its architecture and economy. Landscape remnants such as barns, granaries, other outbuildings, orchards, gardens, lawns, street trees, corrals and fences contribute significant historic value.

Each era of Santa Clara's history exhibited distinguishable landscape characteristics that can be classified into the same categories that have been used for historic architectural styles, i.e. vernacular "gothic revival", bungalow, period cottage and ranch.



Utah Vernacular "Greek Revival" Cross Wing 1880-1910

During the settlement era, Santa Clara homes were a place where work was the focus. Necessary outbuildings included carriage barns, chicken coops, privies, granaries, hay barns, and cow sheds. Fences and corrals were necessary to separate livestock from gardens and orchards. Ditches were arranged to deliver water to each portion of the lot. Crops were cultivated for both family subsistence and commercial enterprise. Shade trees lined the streets, and front yards were adorned with flower gardens and lawns.





Craftsman Style Bungalows 1905 - 1925

The Arrowhead Trail brought automobiles and linked Santa Clara to California's markets. The Santa Clara bench canal brought water to new farms outside the original settlement area. Small garages replaced barns. The harvest from small gardens, vineyards and orchards could be sold to tourists passing through or exported to distant markets. The necessity for some outbuildings diminished but outdoor privies and chicken coops were still common. Backyards were still used for growing crops, but the large front porches overlooked decorative flower gardens and lawns visible to passersby.





Period Cottages 1920 - 1935

Improved transportation along Highway 91 (formerly the Arrowhead Highway) brought a degree of prosperity to Santa Clara despite the Depression. Indoor plumbing became common. Bottled and dried fruits were stored in cool cellars inside replacing the outdoor granaries of the past. Homegrown vegetables and homemade goods diminished family cash outlays. Transportation of local goods to distant markets was increasingly necessary. A growing reliance on tourist dollars was supported with the growth of roadside fruit and vegetable stands, automobile service stations, and small tourist camps. Backyard husbandry remained profitable.





Ranch Style Homes 1930s - 1960s

Santa Clara's dependency on agriculture decreased after World War II. Carports replaced detached garages. Rear yard gardens were still planted but were not the necessity they had been. Portions of the backyard were dedicated to swing sets and family pets. Trees were planted to shade backyard lawns where family barbecues became common. Street trees were still admired, even though more trips were made by car than on foot. Traffic along Highway 91 continued to increase until the completion of I-15 in 1973, when it fell off dramatically ending the historic era.





PART II

HISTORIC DISTRICT DESIGN GUIDELINES

Section 1:	Site History
Section 2:	Site Features
Section 3:	Site Design & Orientation
Section 4:	Building Design/Architectural Character
Section 5:	Storefront & Facade Elements
Section 6:	Awnings & Canopies
Section 7:	Windows & Bulkheads
Section 8:	Doors & Entrances
Section 9:	Building Materials
Section 10:	Building, Form, Mass, & Scale
Section 11:	Building Colors
Section 12:	Roof Design
Section 13:	Lighting
Section 14:	Signage
Section 15:	Streetscape Elements & Landscape Design
Section 16:	Parking
Section 17:	Mechanical Equipment
Section 18:	Residential Compatibility

These design guidelines are intended to promote sensitive design. The design guidelines provide a framework to create an environment that respects the special setting of the Santa Clara Historic District. All commercial and residential buildings within the Historic District shall be compatible with both the visual qualities of the immediate area in which the property is located, as well as the overall context of the Historic District.

Definitions:

The term **shall**, as contained in this document, is defined as a standard within the design guidelines that must be adhered to without interpretation of subjective dialog.

The term **should**, as contained in this document, is defined to say, or suggest that something is reasonable or proper within the design guidelines, but may be balanced with other reasonable considerations such as language qualifying the requirement in these guidelines, whether materials or expertise necessary to implement the requirement are reasonably available, whether cost is unreasonably excessive compared to other alternatives, or whether there are competing priorities or requirements contained within these guidelines. This allows a certain degree of latitude upon approval by the Heritage Commission, Planning Commission, and City Council.

1. Site History

Each property owner, developer, or other interested party **should** research and understand the historical values of the property being developed to draw upon past ideas, concepts, and methods in establishing a link between past and new development in the Historic District.

2. Site Features

The Santa Clara Historic District is unique and conveys a sense of time and place (**late 19th and early to mid-20th centuries**). By preserving historic buildings, features, and plantings, the area will continue to be a dynamic and evolving setting. Where there are vacant lots in the historic district, new construction can add to the vitality of the area. Careful thought and planning will result in a design that enhances the character of the historic district. The relationships between buildings, walkways, landscape features, and open space contribute to the distinctive character of property and neighborhoods.

Design Objectives

Historic site features, as an integral part of the original development pattern, **should** be retained as part of the street scene.

- New site features **shall** be compatible with their context and reinforce the historic character of the neighborhood.
- Historically significant planting designs and hardscape features which are part of the property setting, **should** be maintained.
- A new fence **should** be similar in character to those seen historically. Chain link fencing **shall** not be allowed in a front yard or in areas visible from Santa Clara Drive.
- Historic wrought iron or cast-iron fences provide visual interest and contribute to the unique character of the street scene.
- An outdoor dining area **shall** be compatible with the character of the building and streetscape.

3. Site Design & Orientation

Building placement includes consideration of setbacks, orientation, open space, and parking. Additional elements adjacent to the public way include lighting, trees and landscaping, sidewalks, and street furniture, commonly referred to as the streetscape. All these elements combine to establish the unique character of the Historic District. Successful new development recognizes, reinforces, and enhances the sense of place associated with the Historic District.

A street block provides a common, unifying framework for the pattern, scale, dimensions and orientation of the individual lots and buildings. Commercial buildings traditionally have storefronts and primary entrances oriented toward the street.

Design Objectives

A traditional historic development pattern **shall** be recognized and maintained in new development.

- All primary facades and design elements for buildings along Santa Clara Drive **should** be oriented to Santa Clara Drive, with secondary and subordinate features associated with any side street or alleyway, or parking area.
- Placement of a building on a site **shall** be compatible with existing buildings in the area.
- Distinctive features that emphasize buildings on a corner lot **should** be considered. All street facades **shall** be designed as important public facades.

4. Building Design/Architectural Character

Through a combination of preservation efforts and lack of infill development, Santa Clara's downtown reflects many of the historic buildings and landscape patterns created by the original settlers. This gives Santa Clara an identity and attraction in the region. Santa Clara has many unique characteristics that set it apart from other cities in Washington County including tree lined streets, a variety of beautiful home types and sizes, small neighborhoods with convenient services, and generous open space taking advantage of our panoramic natural setting.

The building design **shall** draw upon the past materials, techniques, form, mass and detailing to anchor the building to Santa Clara Drive while allowing the architect to create a current interpretation of the space and its aesthetic and functional needs. The building **shall** reflect authentic design elements which come from the surrounding environment and the historic, social, and cultural features that carry the spirit of a special place by providing a link between the past, present, and future residents who choose to call Santa Clara home.



Design Objectives

- An interpretation of a historic style may be considered if it is subtly distinguishable as being new. A new storefront design creates interest and visual compatibility, while conveying the fact that the building is new.
- Materials, finishes, structural systems, and construction methods **shall** be used to express a compatible building design.
- New construction **shall** achieve compatible design through appropriate massing, form, scale, rhythm, orientation, materials, fenestration, and patterns.
- The building **shall** be designed by a licensed architect.



5. Storefront & Façade Elements

Storefronts are often the most prominent or important architectural feature of a historic commercial building. They attract attention, provide effective display space, invite pedestrian activity, allow natural light into the store, and enhance the character of the street scene. A historic storefront comprises the first story of a commercial building's primary façade and is visually separated from the upper floors of the building through design and architectural details.



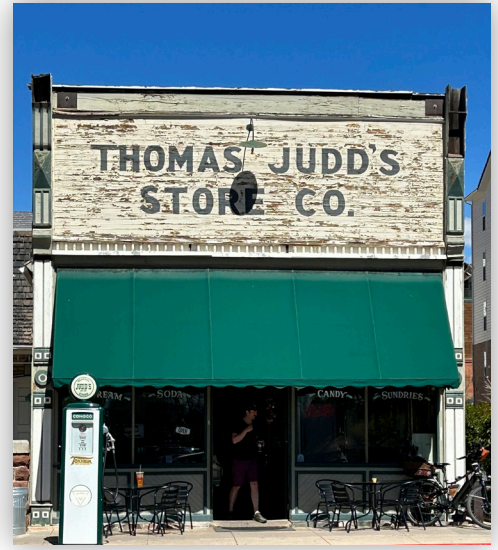
Façade Elements along a street frontage can play an important role in defining the unique character of the Historic District. Display windows, bulkheads, doors, belt courses, and architectural details such as cornices and moldings are common.



Design Objectives

A historic storefront **shall** be utilized. The design of a new building **shall** include the three basic building elements: a base, a middle, and a top.

- On low rise buildings, the different parts could be expressed through detailing at the building base and eave or cornice line.
- On taller buildings, the distinction between upper and lower floors can be expressed through detailing, materials, fenestration, and color.



6. Awnings & Canopies

Historically, awnings were commonly used on storefronts. Awnings were simple in design, sloped in form and fit within the opening they covered. Canvas fabric was most common for awnings prior to the 1940s, when metal awnings became more prevalent. Early canopies were generally modest in detail and reflected the character of the building. As building design grew more elaborate, the detailing of canopies became more sophisticated. Usually horizontal, they provided shelter and shade for the entrance of the building.

Design Objectives

Awnings and canopies are encouraged to shelter patrons as well as adding to the pedestrian streetscape.

- Storefronts are an appropriate location for awnings.
- Awnings and canopies **shall** be designed and placed so that they do not span or detract from character defining details.
- Awnings and canopies **shall** be complimentary to the color scheme of the structure and unique color palettes of the area.
- If pilasters or columns define the storefront, place awnings within this framework rather than overlap the entire storefront.
- Awnings and canopies **shall** be constructed of a durable material that takes into consideration the local climate and weather conditions.
- Awning height **shall** be considered with building design.
- Replacement of fabric awnings **shall** be required once rotted.



7. Windows & Bulkheads

Display windows and bulkheads are essential elements of traditional store fronts which provide a sense of scale and aesthetic quality to the façade of a commercial building. *Traditional storefronts of the late 19th and early to mid-20th centuries* featured large plate glass windows at the street level of the façade to display merchandise. The lower panels or bulkheads on which the display windows rest are often of wood or brick.

Design Objectives

The use of display windows, transoms, and bulkheads are encouraged to provide a traditional storefront design.

- Windows, transoms, and bulkheads **shall** be constructed to complement the architecture of the building.
- Metal mullions between the glass **shall** not be used. Surface or true-divided wood or metal clad mullions are acceptable.
- Materials such as wood, masonry, metal, or other material compatible with the façade may be used.
- Bulkheads **shall** act as a platform for display windows.



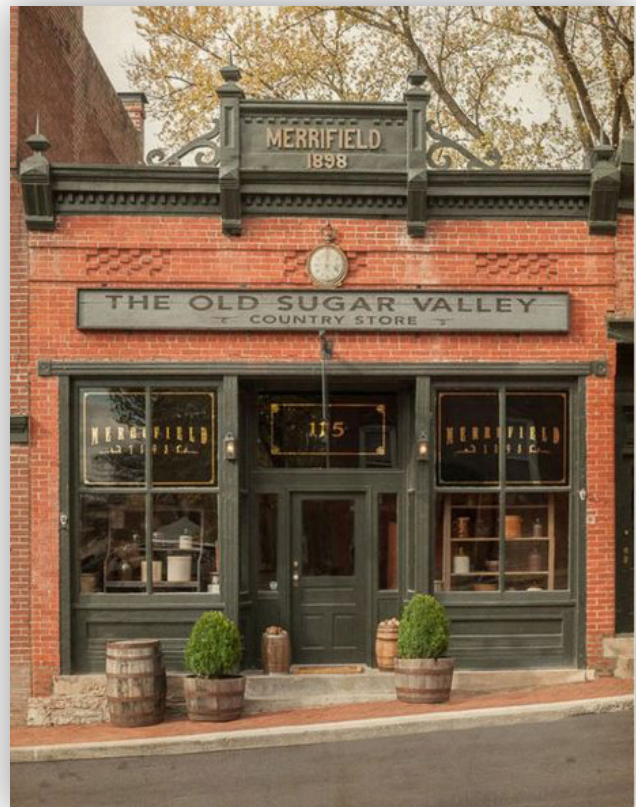
8. Doors & Entrances

As points of entry, doors and entrances are important visual elements of commercial buildings. *Common door designs for commercial properties of the late 19th and early to mid-20th centuries* are single-light wood or metal forms, varying from simple flush or paneled designs to those with elaborate decorative detail. Double doors and decorative transoms are common.

Design Objectives

The decorative and functional features of a primary doorway and building entrance **shall** be considered.

- Doors and entrances **shall** be constructed to complement the architecture of the building.
- Main entry doors **shall** be emphasized to promote a sense of entry and site design must also lead the public to the entry.
- Refer to documented research and/or historic photographs when determining doors.
- The use of glass **should** complement the design of doors and entrances.
- The primary doorway or entrance to a building **should** be oriented to Santa Clara Drive.
- Transom windows above doors are encouraged.



9. Building Materials

The use of indigenous/traditional building materials and techniques is strongly encouraged in new construction. Large featureless walls with only one (1) building material, color, or texture are not appropriate. Exterior wall design **shall** use an appropriate mixture of materials and material placement to provide a sense of human scale.



Design Objectives

Building materials **shall** convey texture, scale, finish, and color like those used traditionally.

- A minimum of 30% of the vertical wall surface **should** include masonry such as brick, or stone with an indigenous look to the area. For elevations using 30% to 60% masonry, two (2) additional materials are required. For elevations using more than 60% masonry, one (1) additional material is required. 100% masonry is permitted provided there is variation in color, trim, or pattern. Additional materials **should** be a different color or texture than the masonry.
- Material with a matte finish is appropriate. Highly reflective materials **shall** be avoided. Large expanses of reflective materials on walls, windows or on rooftops are not appropriate.



- Large, panelized products or extensive featureless surfaces such as stucco, **shall** be avoided.
- Where possible, the use of modern materials which withstand aging and deterioration is appropriate (e.g., cement-based siding instead of wood), if the materials are incorporated into a design element which reflects traditional building philosophy.
- All materials and construction methods **shall** be of the highest quality and integrity indicative of early craftsmanship.
- Stucco may be used as an accent material, not to exceed 25% of wall areas. Traditional detailing **should** be applied to this material selection.
- Architectural metal panels may be permitted, upon review and approval of the Heritage Commission, Planning Commission, and City Council, as a siding material. Architectural metal panels **should** not exceed 25% of the exterior wall materials remaining after the use of masonry. The panels may be flat panels with a reveal, or they may be ribbed with a profile that provides shade, shadows, and texture. Reflective metal panels are prohibited. Masonry, such as brick or stone, and other approved exterior materials **should** be utilized with the metal to provide interest.
- With the exception of masonry, such as brick or stone, and traditional siding materials, no building material **should** exceed 50% of the total exterior wall materials.
- Brick surfaces not previously painted **should** not be painted unless the painting is necessary to restore or preserve the brick.



10. Building Form, Mass, and Scale

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

Design Objectives

All buildings **shall** have a human scale that is relative to adjacent buildings and relevant to the pedestrian streetscape. This can be accomplished by using familiar forms and elements that can be interpreted in human dimensions.

- Design the building to equate with the height range in the area.
- The height of a building **shall** reflect the established building scale of the setting and area.
- Building height **shall** not exceed city ordinance height limits and **shall** never exceed the main tree canopy tops which will interrupt the viewshed from the bench areas above the Historic District.
- Consider stepping back upper stories from the plane of the primary façade where a building is taller than those found in the area.
- The massing characteristics of the area **shall** form the basis for the scale of new development.
- If a new building would be wider than the buildings along the block, consider dividing the building into segments that are similar in scale to buildings seen historically.
- The street façade **shall** appear similar in scale to the established scale of the current street block.
- A new building **shall** be designed to reinforce a sense of human scale by using quality building materials that express a human scale in their design, detail, and proportions.
- The use of color, texture, both vertical and horizontal divisions, and architectural features to create visual interest at a human scale **shall** be required.
- Roof forms **should** be an integral part of the building design and overall form of the building but shall not dominate the façade.
- Where roof lines are visible, they **should** relate to the general design of other commercial roofs in the Historic District.
- Screening of roof top mechanical equipment from view with architecturally compatible screening features or parapet walls **shall** be required.

11. Building Colors

Building color is one of the most critical elements in design. Careful attention shall be paid to create colors that blend with the panoramic views and natural landscapes of the area, as well as blending with and complimenting the manmade environment of the Historic District.

Design Objectives

Color variations, using compatible hues, **shall** be used to enhance or reduce the visual impact of scale, mass, detail, and overall composition.

- **Hue:** Colors that respect and enhance the natural earth tones of the local area are encouraged.
- **Value:** The LRV (Light Reflective Value) of colors and materials used on major walls and roof areas **should** consider the darkest value of shaded vegetations and the approximate value of red sandstone in the area. In general, the more visible or massive the structure, the lower its LRV should be.
- **Chroma:** The strength, intensity and brightness of the color selected **should** be in the range from very weak (grayish) to medium weak (neutral to earth tone). Strong Chroma colors such as the red color in the American flag is too bright.
- Stains and flat paints are encouraged. High gloss paints, factory finished metals or other materials which increase visual impacts, e.g., Aluminum, white or reflective roofs are not acceptable if found to be visible from the street. Matte finishes are strongly recommended. A higher LRV with a strong chroma may be allowed for small accents and trim around windows, and doors. Chimneys, flues, vents, gutters, down spouts, mechanical and electrical equipment, railings, window shading devices and other exterior devices shall be similar in Chroma and LRV to the surrounding surfaces they adjoin, unless they are featured in the design. In such cases, a subdued accent color may be acceptable. Bright, glossy, fluorescent, and corporate signature color schemes are prohibited. Santa Clara's adopted color matrix is based upon "Sherwin-Williams Paint & Coatings; Historic Colors of America" color wheel (**see illustration "Color Matrix"**). Use of another brand of paint that utilizes Historic Colors of America or similar may be acceptable.
- Approval of color boards with large material samples **shall** be required in the Historic District.

12. Roof Design

Historically, commercial roof design included flat, sloped, or gabled, with false fronts or relatively tall parapets as seen from the street. This characteristic is important to the character and compatibility of the historic district and should be preserved. The primary roof form of a structure **shall** help reduce the scale and mass of a building.

Secondary roof forms that accentuate but not dominate the compositions such as low-pitched gables, hip, and shed roof, **shall** extend at least 18” inches over the covered structure, and shall be used to break up the mass of the façade adding variety and interest.

Design Objectives

The roof form, its pitch, materials, and associated parapets are all character-defining features for a building.

- False fronts and parapets with horizontal emphasis are appropriate for Santa Clara Drive.
- Parapet steps **shall** have an appropriate thickness or depth from the street view to convey solidness to the pedestrian. The backside of parapets visible from all streets **should** utilize the same materials as the front. Corner lots **shall** maintain continuity for all streetscapes with the primary street wall on Santa Clara Drive and the secondary on the side street.
- Roof forms and planes **should** vary to add visual interest to the street environment, provided they're aesthetically appropriate.
- Roof materials **shall** be fire-retardant and non-reflective including asphalt shingles (wood appearance), concrete tile, wood shingles, metal in limited amounts, and membrane roofing systems if a parapet is utilized for screening.
- A limited number of skylights may be considered; however, not along the front of a building or in a location visible from the street.
- Elements such as expressive brackets, cornices, copings, layered and overlapping fascia and exposed rafters with profiled ends are strongly encouraged.
- All roof mounted equipment, plumbing stacks, antennas, etc. **shall** be concealed from the public view by way of parapet or some form of roof feature.

13. Lighting

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

Design Objectives

Lighting **should** be positioned in a manner that enhances visibility without detracting from a buildings' historic character.

- Lighting **shall** be a subtle addition to the property.
- LED blue lighting **shall** not be used.
- Lighting **shall** not visually dominate the site or intrude on adjacent property. All lighting **should** be shielded and directed downward.
- Where used, lighting **shall** accent architectural details, building entrances and signs.
- Avoid lighting expansive wall planes.
- Fixture design **shall** complement the design of the building.
- Bollard lighting **should** be utilized between Santa Clara Drive and the front of buildings to create a pedestrian scale and design.
- If light poles are needed, they **should** match the design of the historic streetlights along Santa Clara Drive and **shall** not exceed 12 feet in height.

14. Signage

All signage **shall** comply with the Santa Clara City adopted sign ordinance and **shall** be reviewed by the Heritage Commission prior to approval. All signage **shall** utilize the color scheme as outlined in these design guidelines (e.g., Building Colors) for their signage color structure. This color strategy **shall** utilize a “toned down” version of the corporate colors to allow patrons to recognize brand identity without allowing the glaring color scheme that is so prevalent in modern corporate images. All corporate signage **shall** be required to submit a color mock-up to City staff allowing for review by the Heritage Commission.

15. Streetscape Elements & Landscape Design

Streetscapes create a connection between public spaces and buildings. Local amenity and identity are closely linked to the quality of the streetscape, which is defined by the character of the buildings, the space between them, ground surfaces, vegetation, walls, fences, and furnishings that enhance the space. Streetscape elements reinforce the unique character of a block, neighborhood, downtown or Historic District.



Design Objectives

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

- Retain the distinctive historic features that give a streetscape and/or district its distinguishing character.
- Original streetlights **should** be preserved and maintained.
- New streetscape elements **shall** be compatible in scale, design, and style with the surrounding environment (e.g., street furniture, trash receptacles, bike racks, planters, and landscaping).
- New elements **shall** be simple in design and compatible with the appearance and scale of adjacent buildings.
- Curb cuts, driveways, and off-street parking **shall** be carefully planned to protect the historic character of the district.
- An outdoor dining area **shall** complement the building façade and streetscape in terms of design character, materials, finishes and color.
- All streetscape elements **shall** work together to create a coherent visual identity and public space.

- The existing historic Sycamore trees along Santa Clara Drive **shall** be incorporated into the streetscape design. Additionally, new Sycamore trees may be required as part of the streetscape design along Santa Clara Drive. Applicants **shall** be required to coordinate with the City Parks Director or designee for Sycamore tree placement.
- New streetlights **shall** be compatible with the historic character of the district.
- The design of lighting fixtures and poles **shall** be compatible in scale, design, material, and illumination level with the setting.



Areas not covered with buildings, parking, or sidewalks **shall** be landscaped. Landscaping **shall** incorporate a combination of trees, flower beds, shrubbery, lawn, landscape rock, and other drought-tolerant materials. Large garden plots are strongly encouraged in the Historic District. All landscaping **shall** be well designed to avoid conflict with utilities. Desert landscaping **shall** not be allowed in a front yard or along sidewalks. Landscape design **shall** be compliant with city code requirements for Water Efficient Landscaping and Conservation Standards.



16. Parking

Many older buildings were not designed to accommodate the automobile. Vehicle parking may detract from the visual character and quality of the area. A new parking facility **shall** be an attractive, well-designed addition to the area.

Design Objectives

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

- Off-street parking **should** be located to the side or behind a building, where its visual impact will be minimized.
- Shared parking between adjacent properties is encouraged, and excessive parking **should** be avoided.
- Landscaping **shall** be integrated with surface parking to screen the view of parked vehicles from the street.
- Landscape materials **should** have a similar setback and location as the streetscape elements of adjacent properties.
- Mature trees **should** not be removed to construct new lots or expand parking areas. Any mature trees removed will be required to be replaced on site with trees of a 1 1/2" to 2" caliper.
- Bikeways and pedestrian walkways **should** be separated and buffered from external and internal circulation within parking lots.
- Parking structures **shall** be sensitive to the surrounding historic neighborhood and streetscape. Partial subterranean designs **should** be considered.
- Mass, scale, materials, detailing and fenestration of any parking structure **shall** be comparable to historic buildings.
- Walkways **shall** safely lead pedestrians from parking areas to building entrances.
- Exceptions to the parking requirements contained in Chapter 17.32 of city code may be considered on a case-by-case basis to promote compatibility with the character of the Historic District. The property owner/developer will be required to submit information that justifies any requested exception.

17. Mechanical Equipment

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

Design Objectives

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

- Satellite dishes **shall** be installed in inconspicuous areas where they're not readily visible from the street.
- Satellite dishes that are small are more appropriate.
- Solar collection systems **shall** be located where they're least visible and unobtrusive.
- Rooftops, rear and side yards, or rear accessory buildings are the preferred locations for solar devices.
- Solar panels that are attached to a building **shall** not be readily visible from the street.
- Solar panels **shall** be mounted on rooftops flush with the roofline or hidden behind cornices or parapet walls.
- Install equipment to minimize damage to character-defining features of the building, structure, or site.
- Mechanical service equipment **shall** be designed and installed where it will not be readily seen from the public way.
- If located on top of a building, the equipment **shall** be setback a minimum of 10' behind a parapet roofline.
- Meters, conduits, and associated equipment **shall** be designed and located to avoid detracting from the appearance of the building.
- Garbage containers/dumpsters **should** not be readily visible from the street. Well-designed screening **shall** be required.

18. Residential Compatibility

Commercial uses and/or development which adjoins residential zones or residential uses or is across the street from residential zones or uses **shall** consider site design that minimizes the impact of the commercial use on the residences.

Design Objectives

Commercial buildings and uses **shall** be compatible with (e.g., adjacent, or across the street, etc.) residential uses in the Historic District.

- Loading zones, loading docks, utilities which create noise and vibration such as air conditioners, garbage bins/dumpsters, and other nuisance-creating objects or features **shall** be setback from the residential property lines.
- Uses which emit noise, radiation, fumes, smoke, vapors, or other deleterious effects **shall** be separated from residences by placing the use as far away from the residences as possible, and preferably separated from the residences by another less intrusive commercial building or use.

