



HISTORIC DISTRICT

DESIGN GUIDELINES

ACKNOWLEDGMENTS

2024 UPDATE

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PART I

HISTORIC DISTRICT DESIGN GUIDELINES

- 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 is 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. Any exterior building modification (e.g., painting of building, addition to building) and/or site modifications are subject to these design guidelines and review by the Heritage Commission.

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. Many of 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> 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 Native Americans 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.
- Native American agriculture and irrigation aided when missionaries built 14’ high dam 1855.

Southern Indian Mission 1854 (cont.)

- 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

- 15 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 (Northwest corner of present Church lot).
- Jacob Hamblin Home 1863, 3325 Santa Clara Drive
- Vineyards, Orchards, Gardens, and Farms established.

1870s

- Hug-Gubler Home, 3000 Santa Clara Drive
- Santa Clara Swiss sell produce and wine in Pioche, Nevada, and other communities.
- Dr. Edward Palmer explores Indian mound and publishes report 1875.
- Santa Clara Tithing Granary, 3105 Santa Clara Drive
- Ernest & Rosina Reber Home, 2990 Santa Clara Drive

1880s

- John George and Susette Bosshard Hafen Home, 3003 Santa Clara Drive
- John and Emma Graff Home
- John Henry Sr. and Barbara Staheli Graff Home, 1398 Vernons Street

1890s

- Shivwits Indian Farm purchased by Anthony Ivins
- John Martin and Freda Lucy Reber Stucki Home, 3309 Hamblin Drive
- Shivwits Indian School begun.
- Second Santa Clara Church built in 1897, 3040 Santa Clara Drive
- Clark & Mary Lynn Reber Home, 3136 Santa Clara Drive
- Clawson & Valda Frei Home, 2964 Santa Clara Drive

1900s

- Shem smelter built.
- Santa Clara Mercantile Store, 3097 Santa Clara Drive
- George and Bertha Stucki Graff Home, 2865 Santa Clara Drive
- Santa Clara Relief Society Building, 3020 Santa Clara Drive
- Frederick & Mary Reber Home, 3334 Hamblin Drive
- Whit & Kitty Jones Home, 3131 Santa Clara Drive
- 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, 3097 Santa Clara Drive
- Telephone service by Southern Utah Telephone Company

- J. Claude and Leda Frei Home, 3066 Santa Clara Drive
- Arrowhead Trail Road improved
- Fruit and produce stands along highway.
- US Highway 91 designated 1926
- Edmund and Eliza Gubler Home, 3176 Santa Clara Drive
- Edward Sr. and Agnes Frei Home, 3108 Santa Clara Drive
- 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
- Clare & Glenna Hafen Home, 3063 Santa Clara Drive
- Henry & Josephine Tobler Graff Home

1930s

- Leo and Tessie Reber Home, 1373 Old Farm Road
- Preston and Vella Ruth Hafen Home, 2999 Santa Clara Drive
- Rulon and Grace Staheli Stucki Home, 2998 Santa Clara Drive
- Harvey and Hilda Stucki Home, 1501 Chapel Street
- Lynn (LJ) and Silvia Graff Home
- Cecil and Irene Frei Home, 2932 Santa Clara Drive
- Elgin and Vivian Graff Home, 2798 Santa Clara Drive
- Lester and Vanola Wittwer Home, 2762 Santa Clara Drive
- Sylvan and Sylva Graff Home, 2699 Santa Clara Drive
- Grant Graff Hafen Home
- Calvin & LaVerne Eardley Stucki Home
- 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
- Earl and Lola Tobler Home, 2662 Santa Clara Drive
- Shirl & Shirley Stucki Home, 2950 Santa Clara Drive
- Ballard and Arvena Hafen Home, 2620 Santa Clara Drive
- Shelby & Jewell Frei Home, 2920 Santa Clara Drive
- Lazelle & Florence Stucki Home, 2913 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, 3040 Santa Clara Drive

1950s

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

1960s

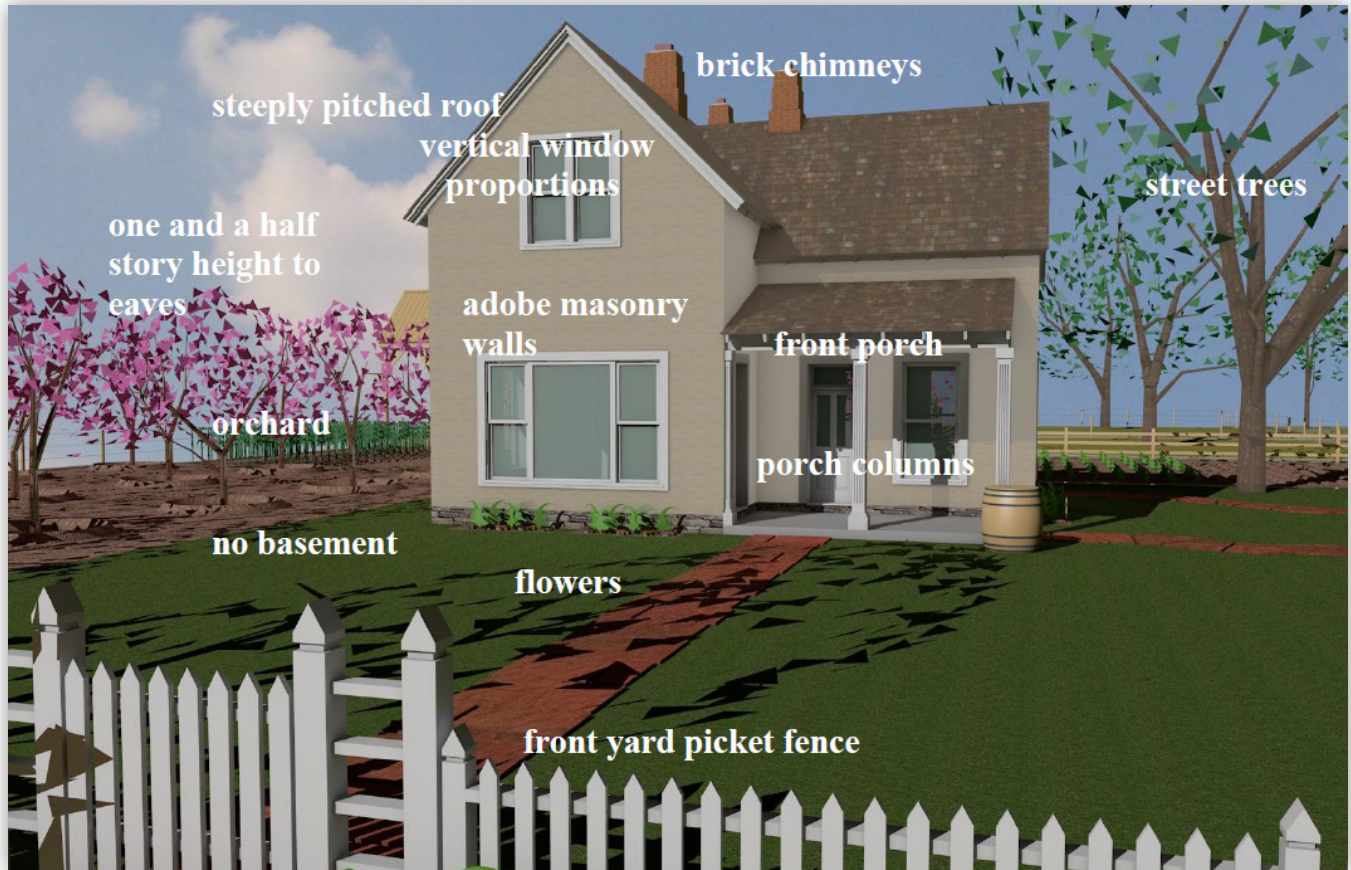
- Jacob Hamblin Home restored by State of Utah open to tourists.
- Dale & Sheree Gubler Home
- Highway through the Virgin River under construction (cost \$3.5 million per mile)

1970s

- Virgin River Gorge Freeway opens in 1973. Santa Clara bypassed.

4. Key Elements and Historic Styles

- A. Utah Vernacular “Greek Revival” Cross Wing (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 façade 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. See **Exhibit A** which includes a list of Santa Clara Historic District Home Styles with addresses.



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. See **Exhibit A** which includes a list of Santa Clara Historic District Home Styles with addresses.



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. See **Exhibit A** which includes a list of Santa Clara Historic District Home Styles with addresses.



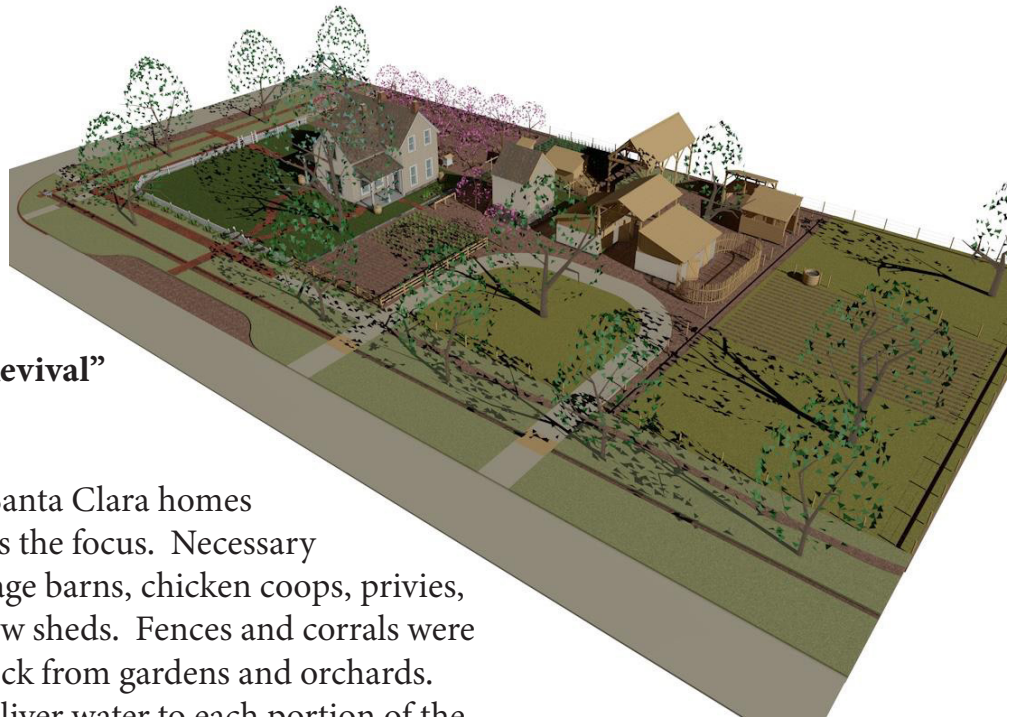
D. Ranch Style Homes 1930s – 1960s

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. See **Exhibit A** which includes a list of Santa Clara Historic District Home Styles with addresses.

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 "Greek 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 & Façade 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
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Section 13:	Lighting
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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 façades 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 **should** be compatible with existing buildings in the area.
- Distinctive features that emphasize buildings on a corner lot **should** be considered. All street façades **shall** be designed as important public façades.

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.



Rebuild of historic building in Midway, Utah.

Design Objectives

New and existing construction **shall** reinforce the architectural character of the area. These design guidelines are intended to encourage creative design solutions, while respecting the patterns and characteristics of the Historic District.

- An interpretation of a historic style may be considered if it is subtly distinguishable as being new.
- Materials, finishes, structural systems, and construction methods **shall** be used to express a compatible building design.
- New and existing construction **shall** achieve compatible design through appropriate massing, form, scale, rhythm, orientation, materials, fenestration, and patterns.
- Commercial use building **shall** be designed by a licensed architect.



Example of building segmentation, not height.

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.



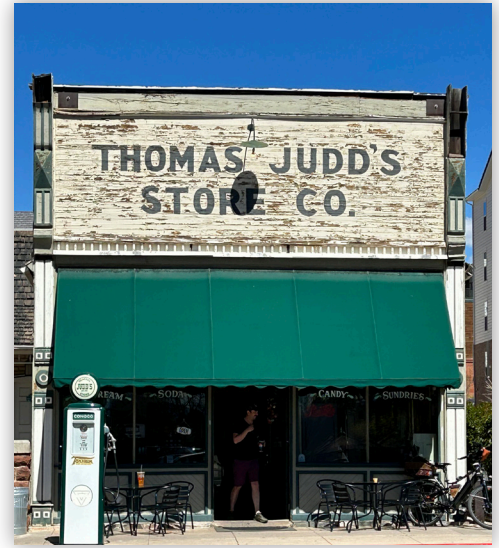
Façade Elements along a street frontage can play an important role in defining the unique character of the Historic District. Display windows, bulkheads, doors, belt courses, and architectural details such as cornices and moldings are common.



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.



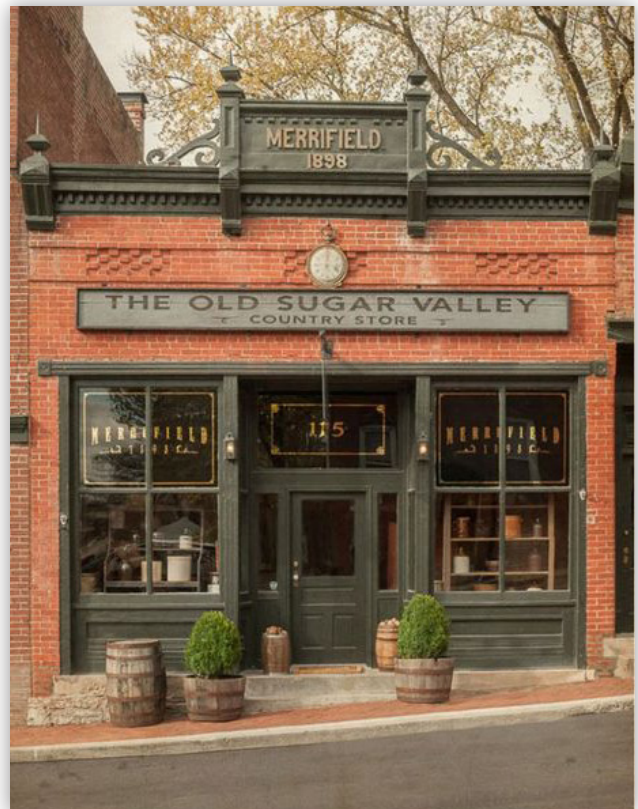
8. Doors & Entrances

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 and existing construction. Large featureless walls with only one (1) building material, color, or texture are not appropriate. Exterior wall design **should** 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. Painting masonry can seal in moisture already in the material, not allowing it to breathe and causing extensive damage over time.



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 Exhibit B "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.

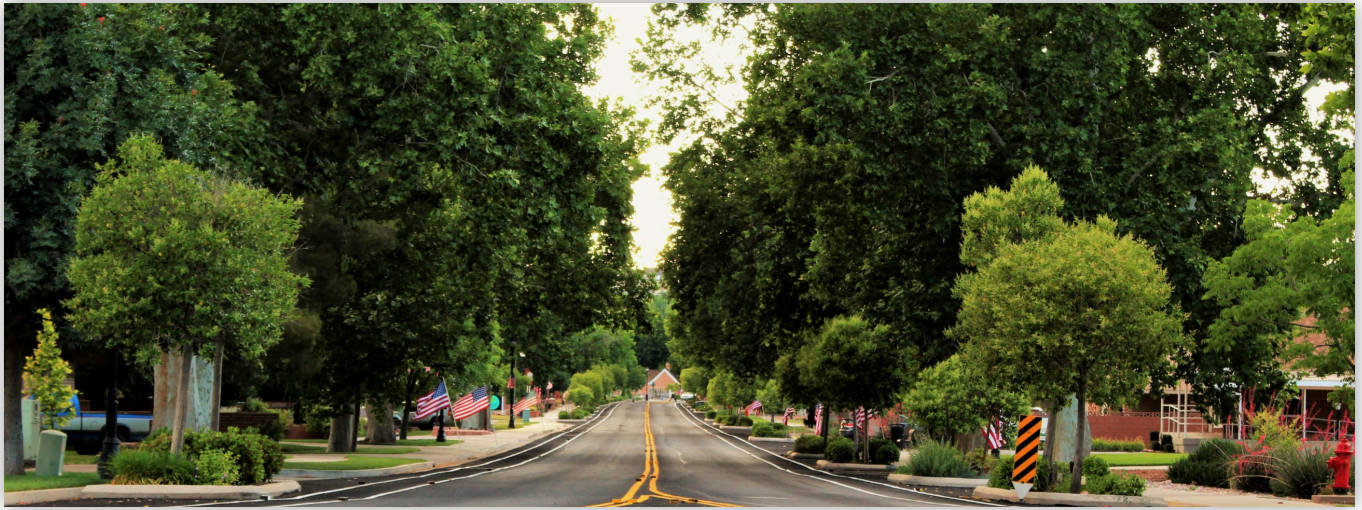
- Lighting **shall** be a subtle addition to the property.
- LED blue lighting **shall** not be used.
- Lighting **shall** not visually dominate the site or intrude on adjacent property. All lighting **should** be shielded and directed downward.
- Where used, lighting **shall** accent architectural details, 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 **shall** 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 adjacent buildings and the surrounding environment (e.g., street furniture, trash receptacles, bike racks, planters, and landscaping).
- 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 preservation and 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. 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 **shall** 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 **should** 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 composition.

- 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 **should** be designed, painted, and screened if visible 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.

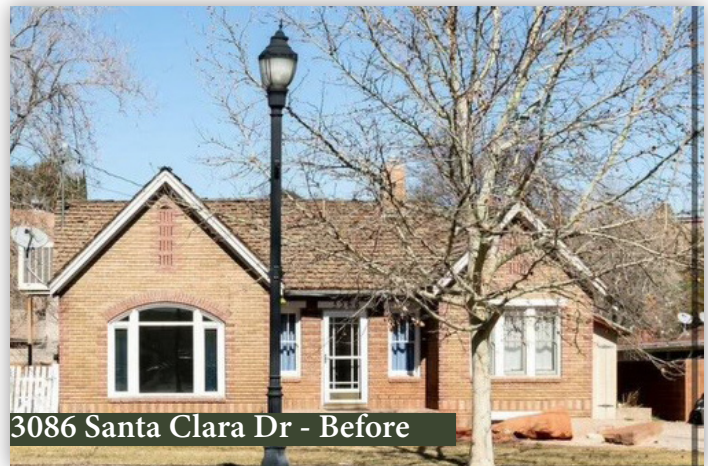
18. Residential Compatibility

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. Refer to **item 10**, Building Form, Mass, and Scale.

- 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.



3086 Santa Clara Dr - Before



3086 Santa Clara Dr - After



3097 Santa Clara Dr - Before



3097 Santa Clara Dr - After

Santa Clara Historic District Home Style Examples

Utah Vernacular/Greek Revival Cross Wing 1880-1910

- 2865 Santa Clara Drive
- 2862 Santa Clara Drive
- 2963 Santa Clara Drive
- 2964 Santa Clara Drive
- 2988 & 2990 Santa Clara Drive (Duplex)
- 3003 Santa Clara Drive
- 3108 Santa Clara Drive
- 3177 Santa Clara Drive
- 3309 Hamblin Drive
- 3334 Hamblin Drive
- 1408 Quail Street
- 1496 Chapel Street
- Pioneer home re-built behind Frei's Fruitstand
- Jacob Hamblin Home
- Relief Society House in Heritage Square
- Hug Gubler Home in Heritage Square

Period Cottages 1920-1935

- 2620 Santa Clara Drive
- 2662 Santa Clara Drive
- 2699 Santa Clara Drive
- 2762 Santa Clara Drive
- 2798 Santa Clara Drive
- 2895 Santa Clara Drive
- 2920 Santa Clara Drive
- 2950 Santa Clara Drive
- 2998 Santa Clara Drive
- 1501 Chapel Street
- 3086 Santa Clara Drive
- 3199 Santa Clara Drive
- 1401 Quail Street
- 1399 Vernon Street
- 1373 Old Farm Road

Craftsman Style Bungalows 1905-1925

- 3041 Santa Clara Drive
- 3066 Santa Clara Drive
- 3136 Santa Clara Drive
- 2999 Santa Clara Drive
- 1486 Victor Street
- 1496 Victor Street

Ranch Style Homes 1930s-1960s

- 2667 Santa Clara Drive
- 2765 Santa Clara Drive
- 2789 Santa Clara Drive
- 2890 Santa Clara Drive
- 3153 Santa Clara Drive
- 3013 Santa Clara Drive
- 3105 Santa Clara Drive

Color Matrix



		 Portsmouth Spice	 Jonquil	 Georgian Yellow	 Barrett Quince
		 Clementine		 Goldenrod	 York Bisque
 Beetroot	 Shaker Red	 India Trade		 Curry	 Lyman Camellia
 Madder	 Codman Claret	 Pumpkin		 Farmhouse Ochre	 Woodstock Rose
 Covered Bridge	 Stagecoach	 Andover Cream		 English Bartlett	 Tailor's Buff
 Alden Till	 Richardson Brick	 Pale Organza		 Gable Green	 Blonde Lace
 Flowering Chestnut	 Redrock Canyon	 Emma	 Knightley Straw	 Danish Pine	 Mountain Laurel
 Roseland	 Cogswell Cedar	 Lady Banksia	 Asian Jute	 Canyon Gold	 Rundlet Peach

Colors shown are available in interior and exterior finishes.



Tudor Ice



Standish Blue



Tory Blue



Muted Mulberry



Amelia



Marrett Apple



Appleton



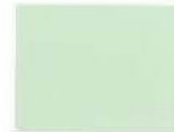
Portsmouth Blue



Bold Bolection



Concord Grape



Hawthorne



Historic Morning Dew



Lucinda



Rocky Hill



Biloxi Blue



Plum Island



Elise



Melville



Bulfinch Blue



Winter Harbor



Bowen Blue



Emily



Saxon Blue



Seal Blue



Citadel Blue



Robin's Egg



Newport Indigo



Meetinghouse Blue



Glacier Bay



Volute



Lexington Blue



China Aster



Asher Benjamin



Beauport Aubergine



Cottage Green



Coral Springs

EXHIBIT B COLOR MATRIX



Bristol Green



Green Bonnet



Veranda Blue



Phillips Green



Gedney Green



Wild Oats



Longfellow



Wainscot Green



Grasshopper



Boardman



Pointed Fir



Yarmouth Oyster



Viscaya



Whispering Willow



Blue Winged Teal



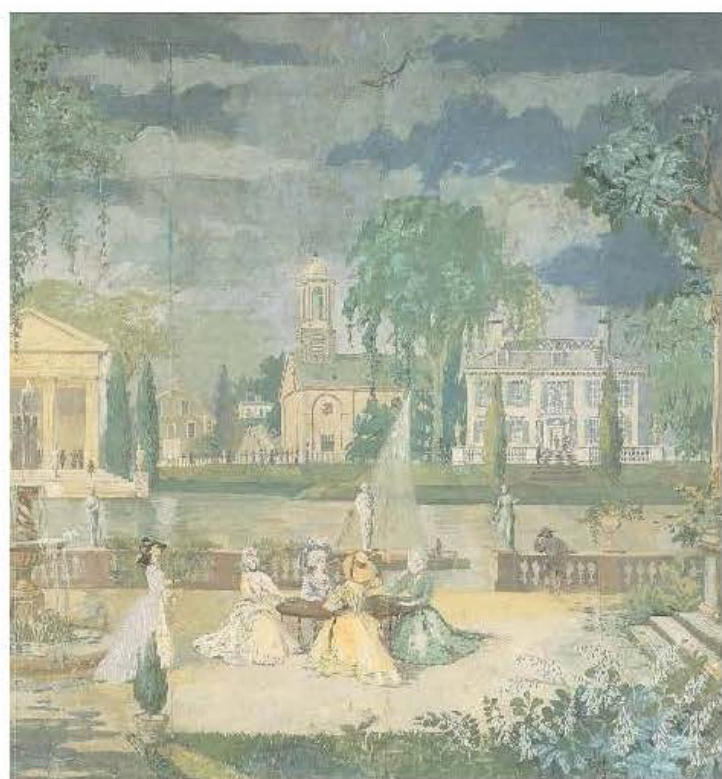
Warren Tavern



Brattle Spruce



Parsnip



Hazelwood



Winter Balsam



Langdon Dove



Newbury Moss



Moss Glen



Jackson Antique



Picholine



Sayward Pine



Phelps Putty



Amish Green



Jewett White



Bayberry Wax



Venetian Glass



Brookside



Grassy Meadow



Baize



Plymouth Beige



Sandy Bluff



Flaxen Field



Nankeen



Ginger Root



Tankard Gray



Rain Barrel



Winter Meadow



Maple



Hitching Post



Pettingill Sage



Coastal Sand



Bean Pot



Cummings Oak



Tyson Taupe



Vinal Haven



Woolly Thyme



Brownstone



Wooden Nutmeg



Monument Gray



Burnished Pewter



Otis Madiera



Bargeboard Brown



Fieldstone



Milkweed



Liberty



Rawhide



Gropius Gray



Pitch Pine



Britches



Palomino



Burnt Umber



Chocolate



Polished Pewter



Sturgis Gray



Toffee



Portobello



Hickory Nut



Quincy Granite



Vermont Slate



All colors are affected by age, light, heat and printing processes. Chips on card may vary in color or finish from the actual paint in the container. To achieve clarity and depth of color, some colors may require multiple coats. Colors shown are custom tints and may be slightly higher in price.



1408 Quail Street



3003 Santa Clara Dr - Utah Vernacular "Greek Revival"

JOHN GEORGE AND SUSETTE BOSSHARD HAFEN HOME

This 1 1/2 story Victorian, eclectic crosswing home is believed to have been built in 1881. The adobe bricks that form the walls were made on the property from sand and clay from the backyard and the nearby hill to the north. Some of the other materials in the home were previously used and came from the mining town of Silver Reef. Silver Reef is located approximately 30 miles north of Santa Clara on Interstate 15 and had been a silver mining boomtown in the 1860s. By the 1880s, the town was being phased out and both materials and entire buildings were up for sale. The Hafens took advantage of this opportunity by purchasing lumber and possibly other materials to build the home. It has received only one addition, a room on the rear, since it was finished.



John George Hafen and Susette Bosshard Hafen Home

The home quickly became an integral part of Santa Clara's early history. It served as Santa Clara's first official post office, and it also housed the beginning of Santa Clara's merchant cooperative. After Zion's Cooperative Mercantile Institution (ZCMI) was founded in Salt Lake City, other cooperative stores were founded throughout Utah. One of these was started in Santa Clara. John George Hafen became its first manager, and he stored the merchandise stock in one of the rooms in the house.



John George Hafen and wife Susette Bosshard Hafen

John George Hafen was born in Switzerland in 1838. His mother died a few years later. In 1861, he and his father and sister Barbara traveled from Switzerland to Salt Lake City. Upon arriving at their destination, John George was married to Susette Bosshard, a young woman whom he had met before leaving Switzerland. They were all new converts to The Church of Jesus Christ of Latter-day Saints and had traveled with other new members who came to Salt Lake City to reside with the main body of the Church. Soon after arriving, however, this group of Swiss settlers was called by Church President Brigham Young to travel on to the southern part of Utah. President Young assigned them the task of establishing a town on the Santa Clara River. Within weeks of their arrival, the town site was surveyed, and on December 22, 1861, it was dedicated.

The new Santa Clara residents intended to establish a grape-growing industry. Residential lots and vineyard plots were assigned through drawings from a bid. John George Hafen, his father Hans George Hafen, and his sister Barbara and her husband drew adjoining lots and vineyard plots. John George Hafen built a small log cabin for himself and Susette on their lot, and Hans George Hafen built a small shanty on his property. Eventually, they built and moved into the large home on Santa Clara Drive that is pictured here.

Marker Placed in 2005



3020 Santa Clara Dr (Hug-Gubler at Heritage Square) - Utah Vernacular "Greek Revival"













3199 Santa Clara Dr - Period Cottage

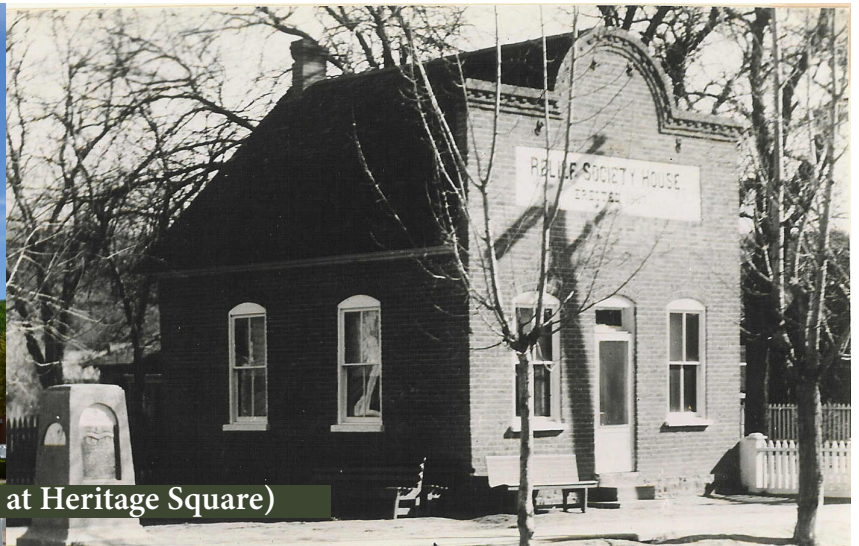
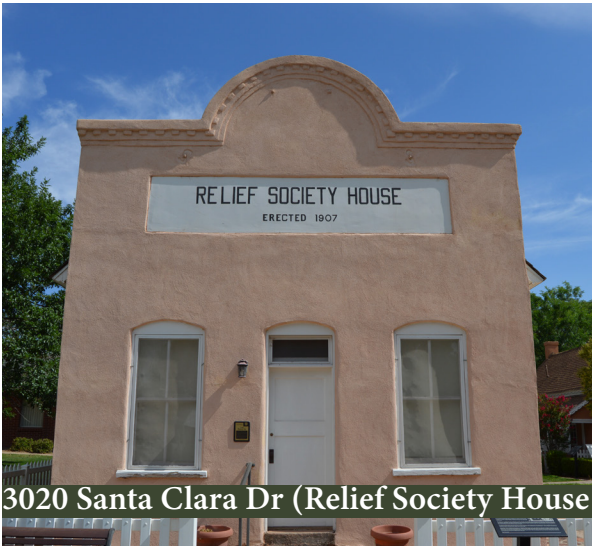


2898 Santa Clara Dr (Ken & Anneliese Ence Home) - Ranch Style



2789 Santa Clara Dr - Ranch Style

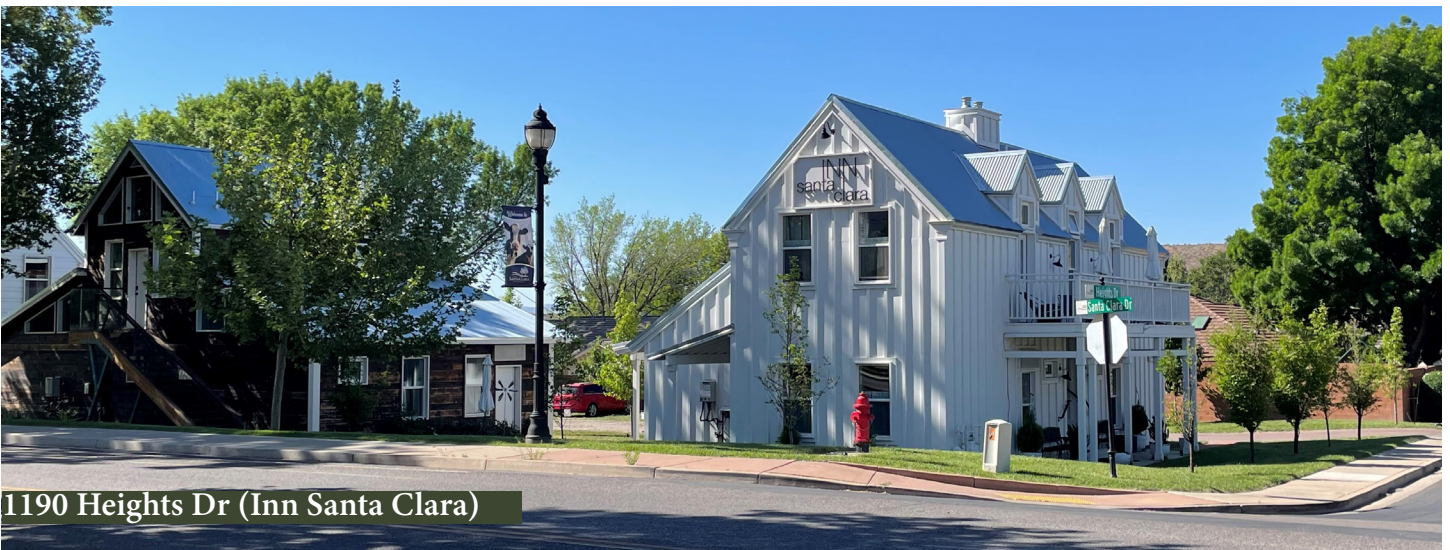




3020 Santa Clara Dr (Relief Society House at Heritage Square)



2895 Santa Clara Dr (Frei's Fruit Market)



1190 Heights Dr (Inn Santa Clara)



Historic District Orchard



1527 Chapel Street - Swiss Pioneer Memorial Park



Santa Clara Historic District Survey

The Santa Clara Historic District Survey postcard was distributed to Santa Clara residents, with submission dates spanning from January 11th to January 24th, 2024. A total of 592 participants took part in the survey, with 590 participating online and 2 participating in-person. Below is a summary of the survey results for each question. The complete survey results are available for review at the Santa Clara City office.





HISTORIC DISTRICT SURVEY



SCAN TO
TAKE THE
3-MINUTE
SURVEY

santaclarautah.gov/historic-district-survey
RESPONSE DEADLINE: WEDNESDAY, JANUARY 24, 2024

Dear Santa Clara Resident,

We need your input! We are on a mission to preserve the history of our downtown by re-establishing the Historic District Design Guidelines. We invite you to actively participate in shaping the future of the Santa Clara Historic District by taking our 3-minute survey. By contributing your insights, together, we can ensure that our beloved downtown remains a cherished and thriving community space.

3-Minute Survey Link: santaclarautah.gov/historic-district-survey
Response Deadline: Wednesday, January 24, 2024

If you are unable to participate online, visit the Santa Clara City Office at 2603 Santa Clara Drive. For any questions, reach out to us at contact@sccity.org or call 435-673-6712 Ext. 207. Thank you for your participation!

Sincerely,

Santa Clara Historic District Committee



WHY DOES MY OPINION MATTER?

Santa Clara's historic downtown is not just bricks and mortar; it's memories, stories, and community spirit. Your unique perspective can help us strike the perfect balance between preserving our past and fostering a vibrant future.



WHAT'S AT STAKE?

Protection of Heritage: Re-establish guidelines to protect the historic charm that makes Santa Clara special.
Support for Small Businesses: Foster an environment that nurtures local entrepreneurship and small businesses.
Historical Elements: Define guidelines for incorporating historical elements that celebrate our heritage.

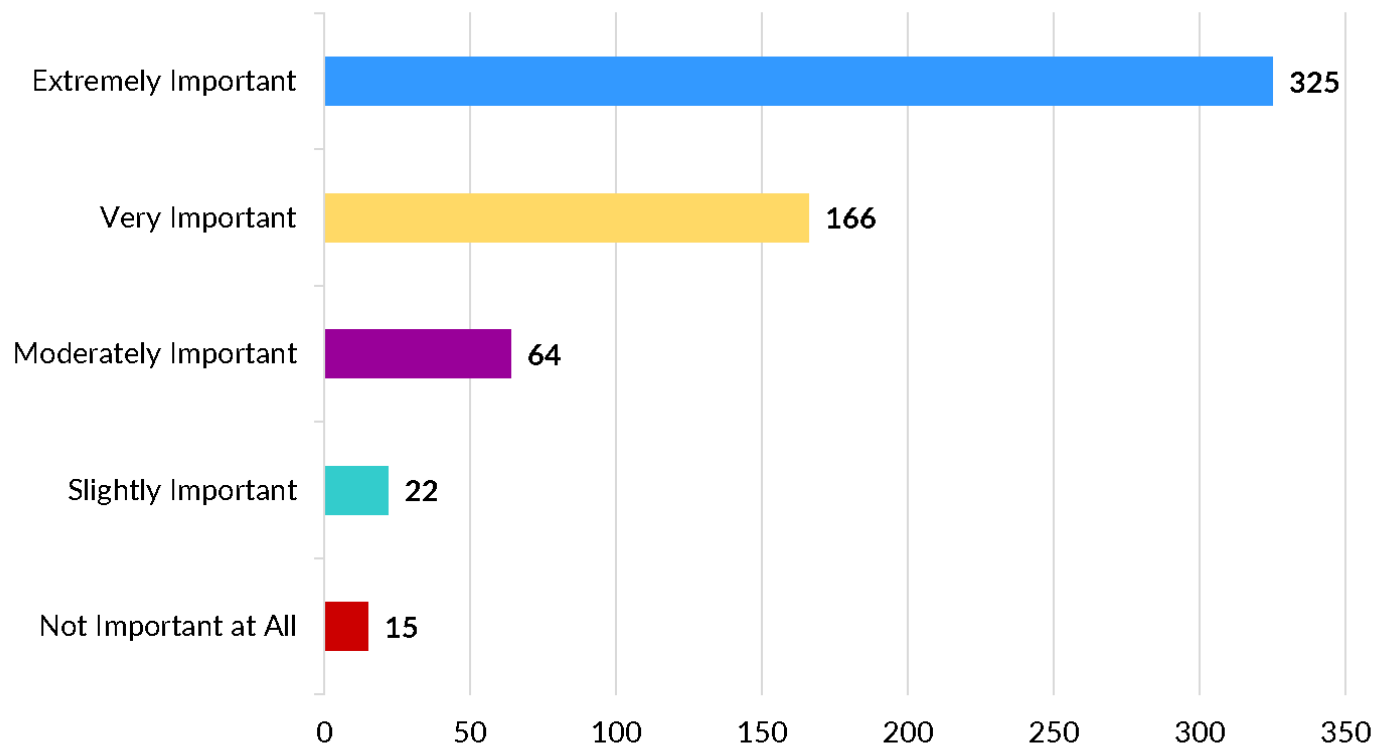


HOW CAN I CONTRIBUTE?

Participate in our brief survey to share your thoughts on what makes Santa Clara's historic district exceptional and how we can ensure its longevity. Your input will play a role in shaping the guidelines that will guide our community forward.

Question #1

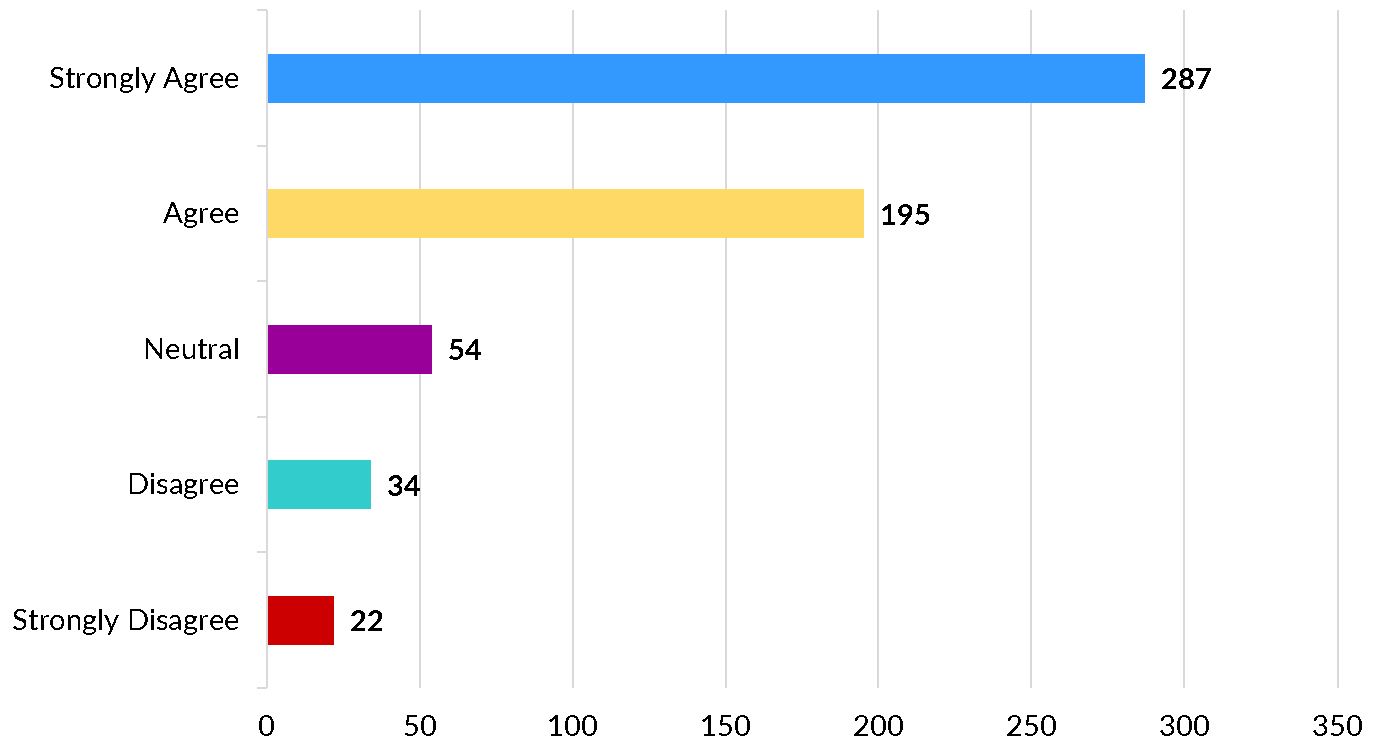
How important is it to you that the Santa Clara Historic District be preserved?



Answers	Count	Percentage
Not Important at All	15	2.53%
Slightly Important	22	3.72%
Moderately Important	64	10.81%
Very Important	166	28.04%
Extremely Important	325	54.90%

Question #2

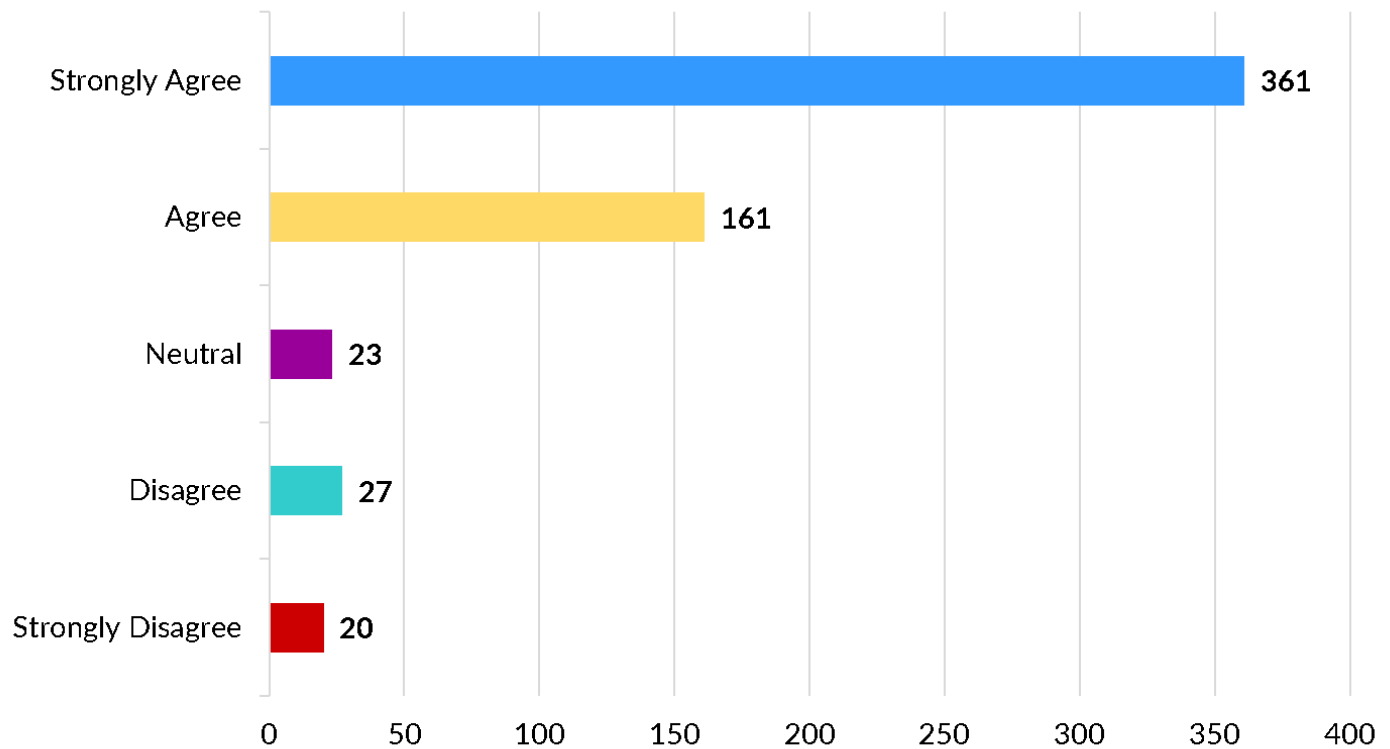
Should Santa Clara require that **NEW RESIDENTIAL** and **REMODEL RESIDENTIAL** buildings in the historic district follow a code regarding architectural design, size, and scale?



Answers	Count	Percentage
Strongly Disagree	22	3.72%
Disagree	34	5.74%
Neutral	54	9.12%
Agree	195	32.94%
Strongly Agree	287	48.48%

Question #3

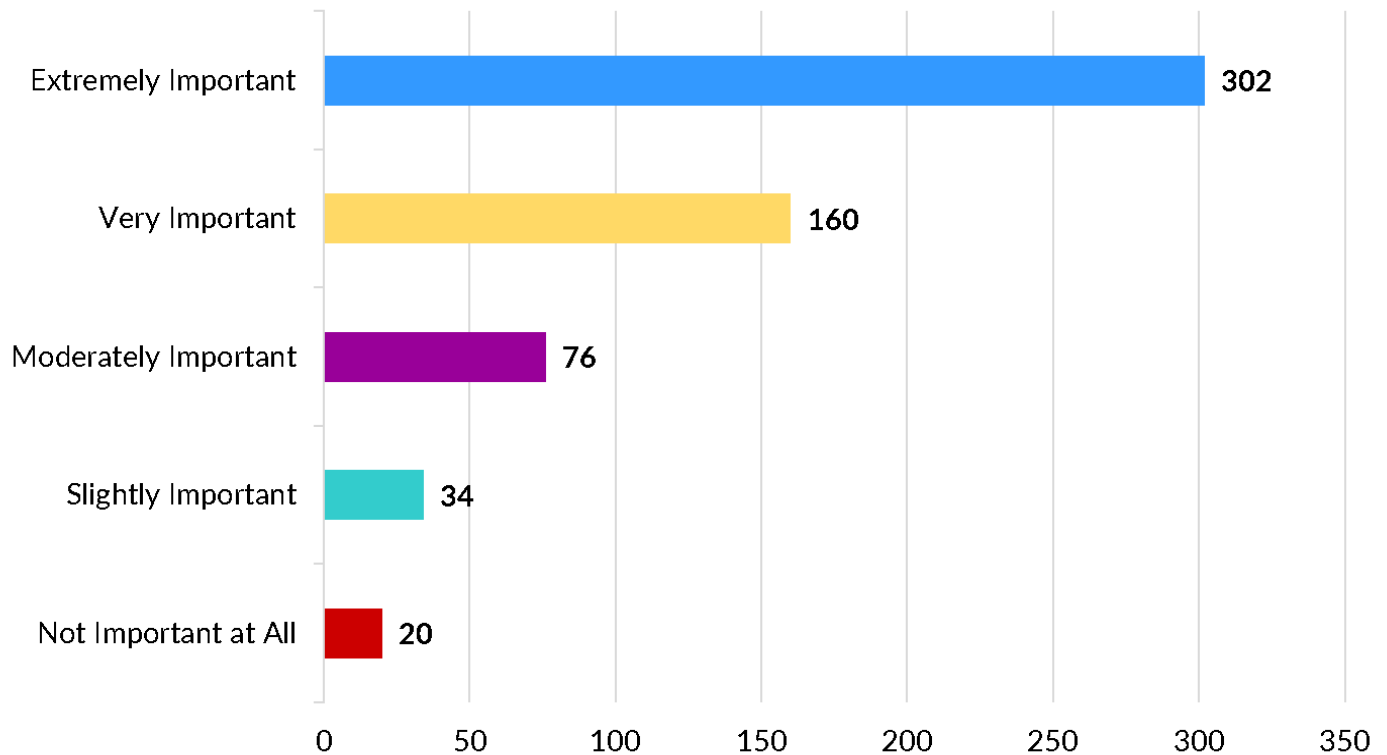
Should Santa Clara require that **NEW COMMERCIAL** buildings in the historic district follow a code regarding architectural design, size, and scale?



Answers	Count	Percentage
Strongly Disagree	20	3.38%
Disagree	27	4.56%
Neutral	23	3.89%
Agree	161	27.20%
Strongly Agree	361	60.98%

Question #4

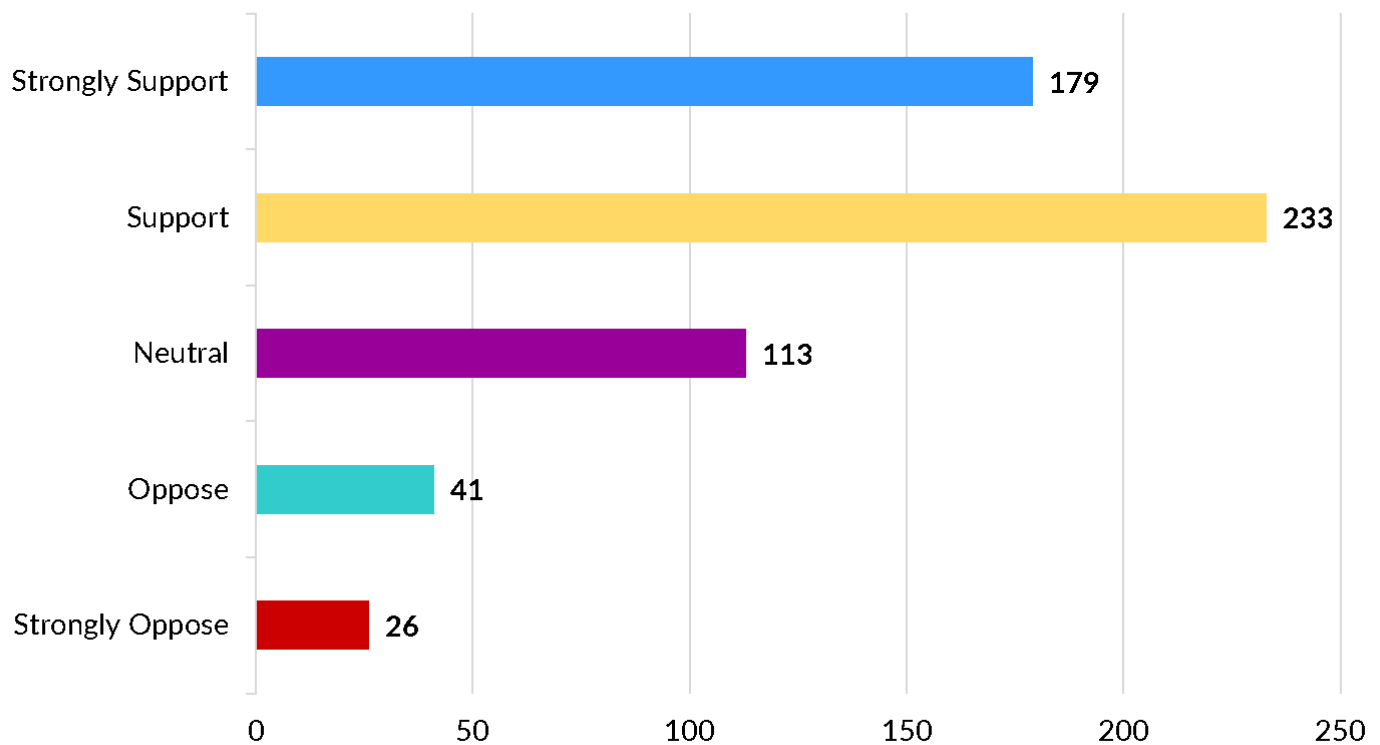
How important is it to you to maintain the continuity of buildings and landscaping in the Santa Clara Historic District?



Answers	Count	Percentage
Not Important at All	20	3.38%
Slightly Important	34	5.74%
Moderately Important	76	12.84%
Very Important	160	27.03%
Extremely Important	302	51.01%

Question #5

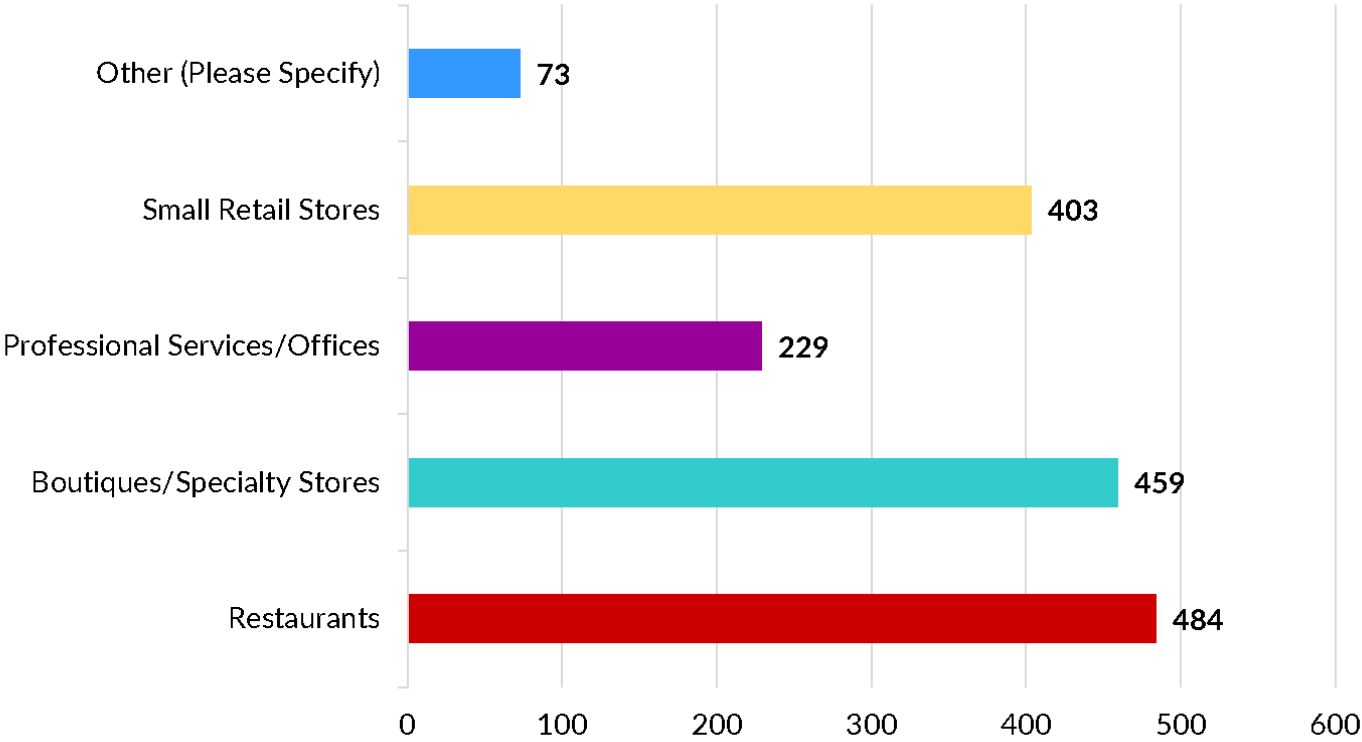
Would you support new businesses in the Santa Clara Historic District?



Answers	Count	Percentage
Strongly Oppose	26	4.39%
Oppose	41	6.93%
Neutral	113	19.09%
Support	233	39.36%
Strongly Support	179	30.24%

Question #6

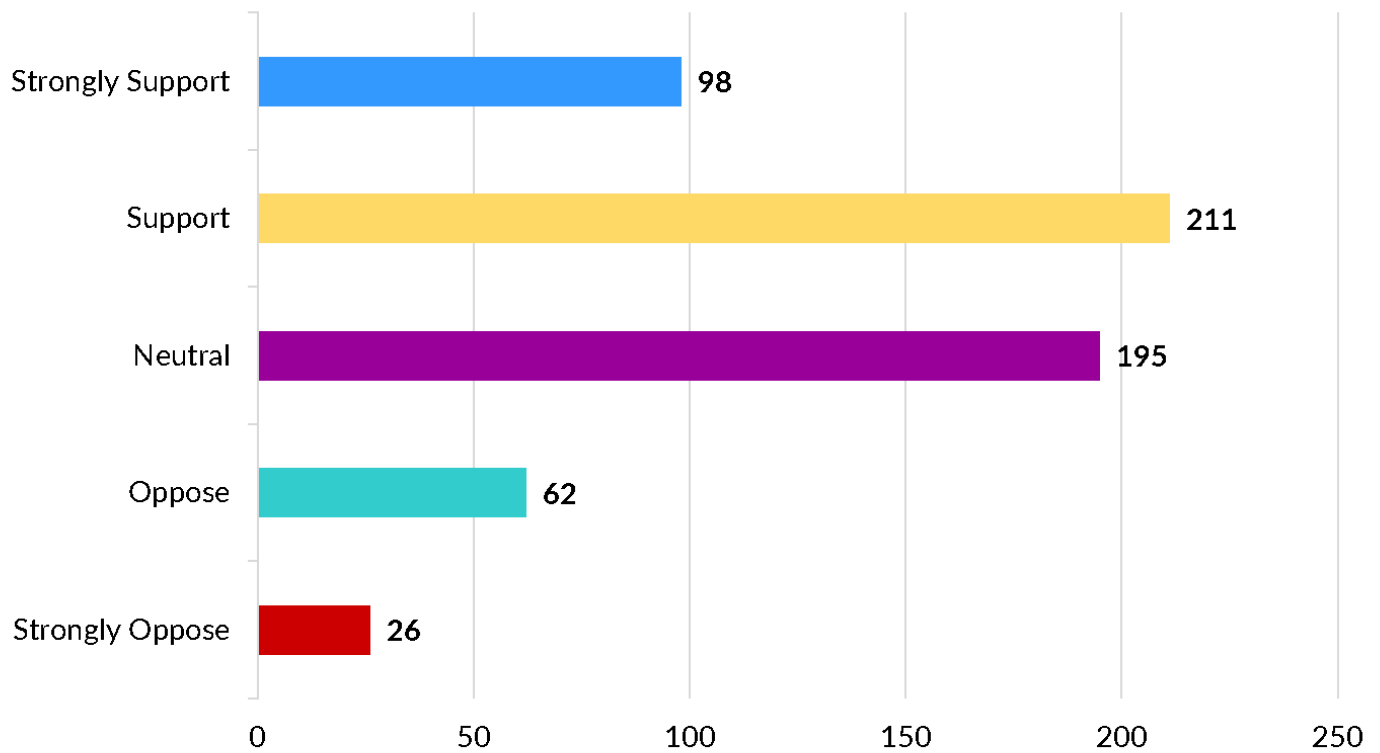
What types of new businesses would you support in the Santa Clara Historic District?



Answers	Count	Percentage
Restaurants	484	81.76%
Boutiques/Specialty Stores	459	77.53%
Professional Services/Offices	229	38.68%
Small Retail Stores	403	68.07%
Other (Please Specify)	73	12.33%

Question #7

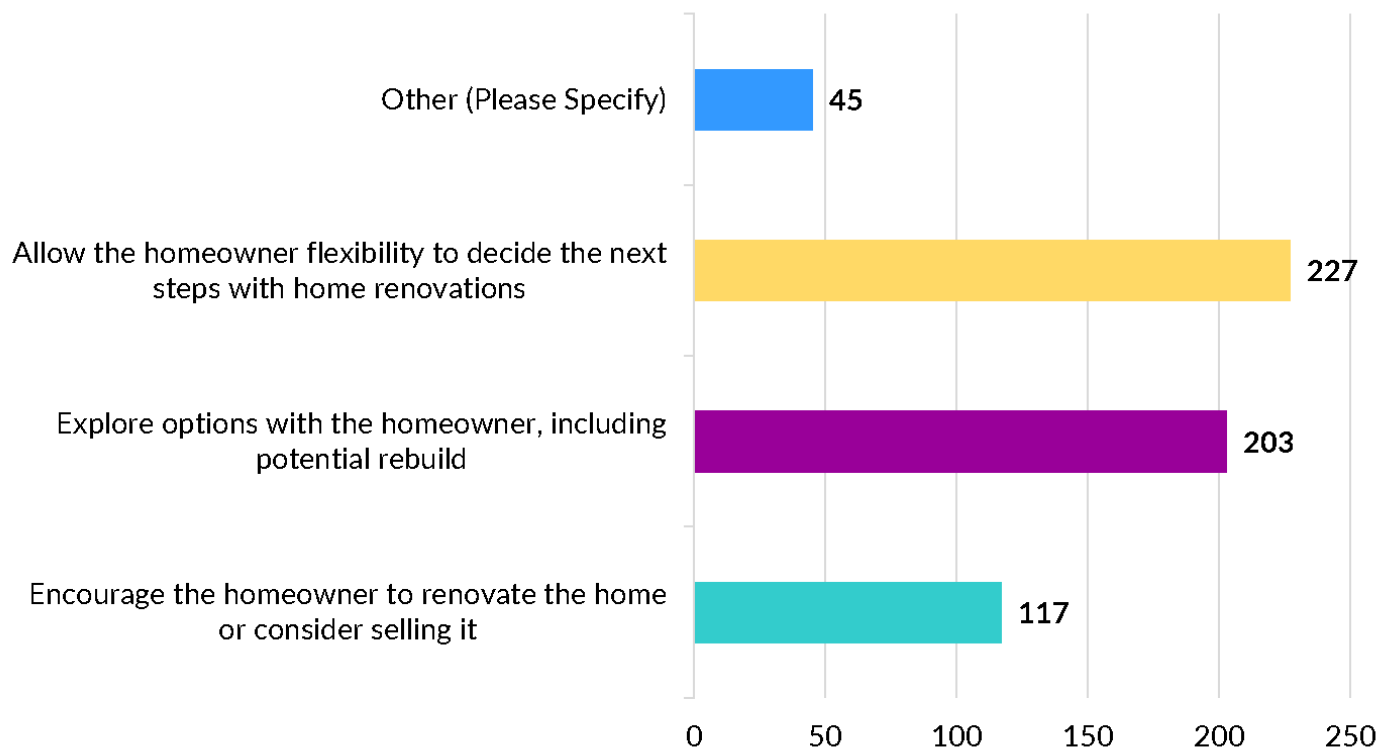
If businesses in the Santa Clara Historic District were encouraged to extend their hours into the evening, for example, from 5:00-10:00 p.m., would you support these businesses?



Answers	Count	Percentage
Strongly Oppose	26	4.39%
Oppose	62	10.47%
Neutral	195	32.94%
Support	211	35.64%
Strongly Support	98	16.55%

Question #8

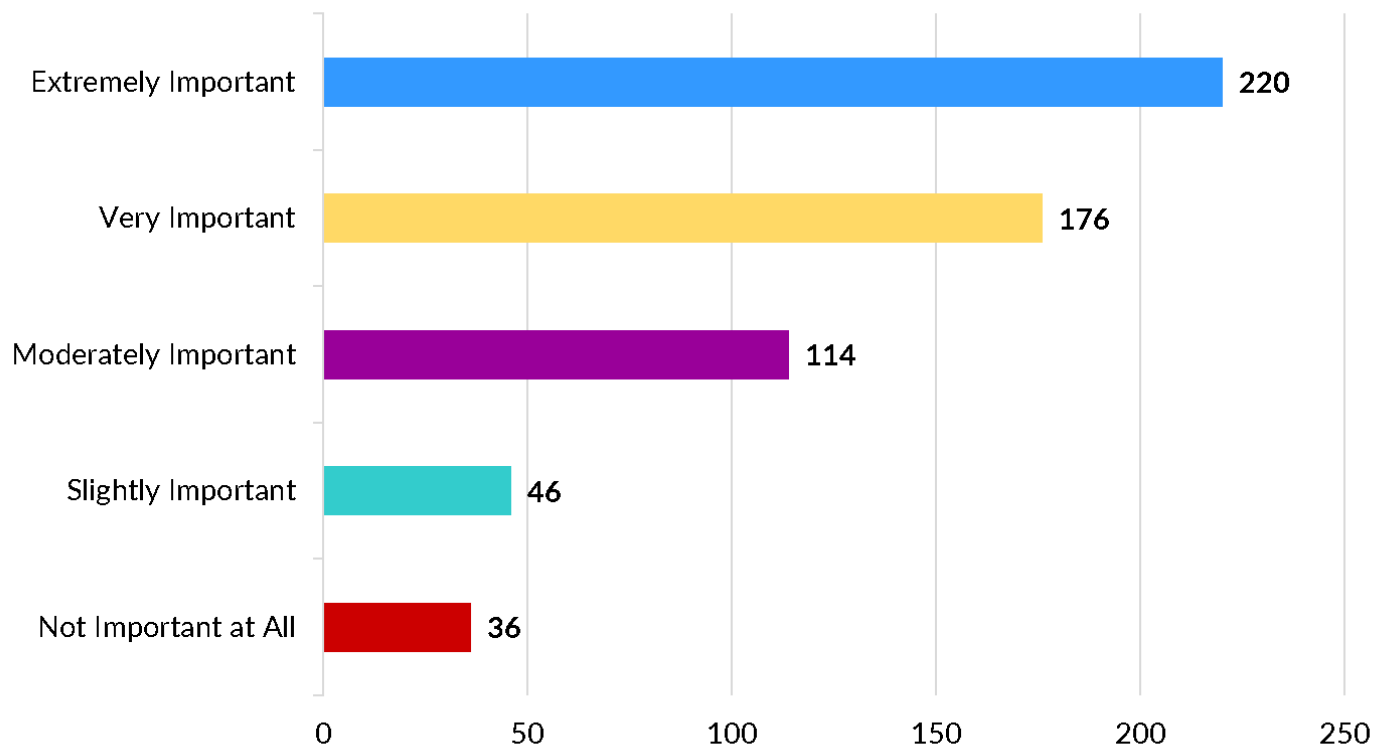
If a historical home in the Santa Clara Historic District is in disrepair, what should be the course of action by city officials to preserve the home?



Answers	Count	Percentage
Encourage the homeowner to renovate the home or consider selling it	117	19.76%
Explore options with the homeowner, including potential rebuild	203	34.29%
Allow the homeowner flexibility to decide the next steps with home renovations	227	38.34%
Other (Please Specify)	45	7.60%

Question #9

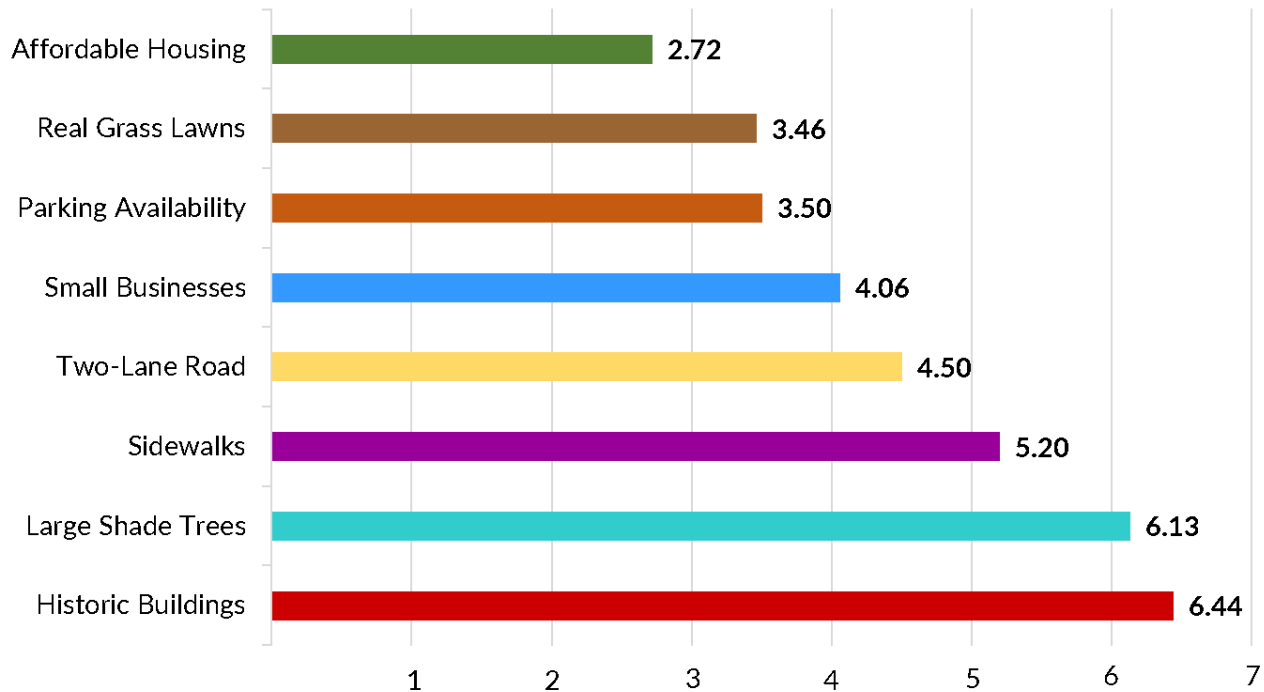
How important is it to you that open space is maintained in the Santa Clara Historic District?



Answers	Count	Percentage
Not Important at All	36	6.08%
Slightly Important	46	7.77%
Moderately Important	114	19.26%
Very Important	176	29.73%
Extremely Important	220	37.16%

Question #10

Please rank the following items listed below that you believe are most important to preserve in the Santa Clara Historic District, with 1 being the most important and 8 being the least important:



Rank	Answers	1	2	3	4	5	6	7	8	Average Score
1	Historic Buildings	45.10%	16.39%	11.49%	9.12%	7.09%	5.74%	3.04%	2.03%	6.44
		267	97	68	54	42	34	18	12	
2	Large Shade Trees	25.17%	27.87%	18.24%	11.32%	6.08%	5.74%	3.04%	2.53%	6.13
		149	165	108	67	36	34	18	15	
3	Sidewalks	5.57%	16.22%	25.00%	21.11%	17.91%	7.43%	5.24%	1.52%	5.20
		33	96	148	125	106	44	31	9	
4	Two-Lane Road	9.80%	12.67%	14.70%	13.51%	12.16%	15.03%	11.49%	10.64%	4.50
		58	75	87	80	72	89	68	63	
5	Small Businesses	5.24%	9.63%	10.14%	13.85%	18.41%	16.89%	16.22%	9.63%	4.06
		31	57	60	82	109	100	96	57	
6	Parking Availability	2.03%	6.08%	6.42%	11.66%	17.06%	23.31%	22.64%	10.81%	3.50
		12	36	38	69	101	138	134	64	
7	Real Grass Lawns	1.86%	7.26%	10.14%	13.51%	13.18%	14.02%	17.40%	22.64%	3.46
		11	43	60	80	78	83	103	134	
8	Affordable Housing	5.24%	3.89%	3.89%	5.91%	8.11%	11.82%	20.95%	40.20%	2.72
		31	23	23	35	48	70	124	238	

Note: Each choice in the ranking question receives a score based on its rank. The ranking question had 8 choices. The choice ranked first gets a score of 8, the choice ranked second gets a score of 7, and so on. Choices from all survey responses are ranked by their average score. The choice with the highest average score is the most preferred. If multiple choices have the same average score, the choice with the smaller variance will be ranked higher.

