

CITY OF SALEM

COMMERCIAL

DESIGN GUIDELINES



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Department of Planning and Community Development
Salem, Massachusetts

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CITY OF SALEM, MASSACHUSETTS

- ENTRANCE CORRIDOR
- LOCAL HISTORIC DISTRICT
- URBAN RENEWAL
- NATIONAL REGISTER HISTORIC DISTRICTS WITHIN URBAN RENEWAL

Introduction: Purpose and Applicability of the *Guidelines*

For the past 300 years, the City of Salem has been a dynamic commercial center of activity. Walking through downtown Salem, one can sense the history of the city from the wealth of historic buildings to the cobblestone streets. Over the years, Salem has held a strong tradition of planning to protect the historic architectural and urban design qualities that make Salem distinctive and attractive. In addition decisions by individual property and business owners have helped to shape the look, feel, and experience of Salem as a place—the character of the city that attracts residents, businesses, shoppers and tourists.

The City of Salem developed these *Commercial Design Guidelines* to encourage the highest quality design in commercial areas that will preserve the City's rich history and improve the physical and visual environment. It is intended to prepare business and property owners to undertake quality improvements that will contribute to the overall image of the community and continue to make Salem a unique and attractive place.

What Are *Design Guidelines*?

Design Guidelines are just that, guidelines. They are not regulations or requirements.

The physical design of a commercial area contributes greatly to the overall image of the community. Thoughtful design improvements reinforce the positive identity of a community's retail core and create a sense of place that is distinct to the neighborhood. Furthermore, good design helps create a place where people want to be—to socialize, relax, and shop.

These *Design Guidelines* address many of the issues that business and property owners are likely to face

in the process of undertaking improvements to commercial and retail buildings. Overall, the guidelines are intended to provide ideas, stimulate thinking, and promote good design in the commercial districts throughout the City of Salem. The purpose is not to limit the choices of business owners but rather to provide more options that exist for your building. Particularly, the *Guidelines* will be helpful to business and property owners with buildings located in the Entrance Corridors, Historic Districts, and Urban Renewal Areas, where the City of Salem has more specific regulations and oversight over design decisions.

Who Should Consult the *Design Guidelines*?

Property and business owners should refer to the *Design Guidelines* whenever they are considering improvements to their buildings or changes to signage.

In addition, the *Guidelines* are intended to assist and guide design review in the following areas:

- **Urban Renewal Areas.** The Salem Redevelopment Authority (SRA) requires that all improvements to the exterior of a structure and any changes to signage to properties located within the Urban Renewal Areas must undergo design review. The SRA utilizes their Urban Renewal Plans in that design review. These updated Guidelines are intended to supplement the design frameworks established by the Urban Renewal Plans.
- **Entrance Corridors.** The Entrance Corridor Overlay District regulations are focused on signage, parking lots, fences and new non-resi-



An example of one of the many smaller retail mixed-use areas found along Salem's many Entrance Corridors.



These Washington Street storefronts have been largely rebuilt in buildings that vary in construction dates and styles.

dential construction over 2,000 square feet. All signage changes in the City's Entrance Corridors must be reviewed and approved by the Department of Planning and Community Development (DPCD) and Building Department. In addition, new non-residential construction over 2,000 square feet requires approval by the Salem Planning Board. These Guidelines will be used by these departments and the Planning Board in their review.

- **Historic Districts.** The Salem Historical Commission has a *Guidelines Notebook* that primarily focuses on residential properties located in the four Local Historic Districts, but does not include much information on commercial properties. These *Commercial Design Guidelines* will serve to assist the Salem Historical Commission in its review of commercial renovation and signage projects.

Whenever business or property owners are making changes to their signage or their storefront, they should contact the DPCD first to determine the necessary permits and approval processes.

What Role Will the *Design Guidelines* Play?

The *Design Guidelines* will be used by the Planning Board, SRA, SRA Design Review Board, Historical Commission and city staff in their design review of proposed projects and signage. Each board or city staff will refer to the recommendations discussed in the document when suggesting design improvements to projects or signage.

All property or business owners should refer to this document when designing a project or signage for their business. These *Guidelines* will help them to create a look for their business that may increase their number of customers and will contribute to the overall historic and architectural character that makes Salem a distinct and attractive community in which to live and work.

How To Use the *Design Guidelines*?

This document is organized into three sections and an appendix. A description of the sections and appendix are as follows:

- **Section I: Overview of the Development of Salem.** Provides the reader with a brief introduction to the historical development of Salem that has led to the distinctive pattern of current design visible throughout the City.
- **Section II: Design Guidelines.** Provides guidelines for business and property owners covering topics from building placement for new construction to sign design.



A typical street in Salem with buildings dating from various periods from the seventeenth through the nineteenth century.

- **Section III: Area Descriptions.** Provides overviews of each of the Entrance Corridors and the Urban Renewal Areas to provide an understanding of their development over time as it relates to the types of buildings, uses and design characteristics present today.
- **Appendix.** Includes information on historic storefront systems, *The Secretary of Interior's Standards for the Treatment of Historic Properties*, and other resources that might be of interest to the reader.

Design Regulations

The level of design review required for a project depends on the location of the property. The three areas where design review is necessary are the Entrance Corridors, Urban Renewal Areas and Historic Districts. A brief overview of each of the areas is provided below. However, business and property owners should consult with the Department of Planning and Community Development (DPCD) early in their project development to determine whether they fall into one of these areas.

Entrance Corridors. The Entrance Corridor Overlay District covers Salem's major Entrance Corridors: Lafayette, Loring, Canal, Highland, Boston, North and Bridge Streets—to protect and enhance the major entranceways into the City. Projects located in this district are regulated by the Entrance Corridor Overlay District Regulations found in the *Salem Zoning Ordinance*. The regulations focus on signage, parking lots, fences and new non-residential construction over 2,000 square feet. Signs being installed in the Entrance Corridors are reviewed for design by the DPCD and Building Department. New non-residential construction over 2,000 square feet requires approval by the Salem Planning Board.

Urban Renewal Areas (Heritage Plazas East and West). Salem has two designated Urban Renewal Areas: Heritage Plaza East and Heritage Plaza West. Together, these areas include most of Salem's down-



Examples of the distinctive and detailed storefronts and building entrances found throughout Salem.

town core. All properties located within the Urban Renewal Areas are subject to regulations and design standards administered by the Salem Redevelopment Authority. Projects ranging from new construction to exterior property rehabilitation to sign installation are all subject to review before the Salem Redevelopment Authority and their Design Review Board.

Again, property owners located within these areas should contact the DPCD for guidance on the review process and the Urban Renewal Area Regulations.

Local Historic Districts. There are four separate, city-designated Local Historic Districts in Salem: McIntire, Lafayette Street, Washington Square and Derby Street. For all properties located in Local Historic Districts, any change to exterior architectural features that are visible from a public way requires a Certificate of Appropriateness from the Salem Historical Commission before a Building Permit is issued. For work not subject to a Certificate of Appropriateness (i.e., ordinary maintenance that results in no change in color, material, design or outward appearance or work not visible from a public way), a Certificate of Non-Applicability must be obtained prior to starting a project.

The Historic District Commission meets twice a month to review project applications. Property owners initiate the review process by contacting the Department of Planning and Community Development (DPCD).

Other Resources

Property owners should also refer to the following documents for more information regarding the regulations for these areas.

Salem Zoning Ordinance. The City of Salem *Zoning Ordinance* controls private development throughout Salem by regulating land use, building density, size, height and signs among other things. For instance, zoning controls the dimensions of signs but does not suggest appropriate aesthetic treatments of

signs. The *Zoning Ordinance* is referenced in these *Design Guidelines* when relevant dimensional controls are discussed and in some cases these guidelines will suggest best practices that vary from minimum zoning requirements.

Urban Renewal Plans. As stated before, the *Urban Renewal Plans* regulate the Urban Renewal Areas. The following sections, within the *Urban Renewal Plans*, outline the regulations for these areas:

- Exhibit B: Property Rehabilitation Standards
- Exhibit C: Urban Design Criteria
- Exhibit D: Manual for Private Signs

Salem Historical Commission Guidelines Notebook. The *Salem Historical Commission Guidelines Notebook* is a compilation of the design review guidelines used in the administration of Salem's Local Historic Districts. It also provides property owners throughout Salem with information on the preservation, repair and restoration of historic properties. The Salem Historical Commission updates the document regularly.

The Salem Handbook. *The Salem Handbook*, first published by Historic Salem, Inc. in 1977, is a manual for homeowners of pre-1950 houses. The guide offers homeowners information and recommendations for best practices on maintaining, repairing and renovating older houses, as well as a survey of historic house styles featuring typical period details. The *Handbook* is intended to help homeowners maintain the historic character of their houses while keeping them in good repair. The *Handbook* will be re-published with current information, resources and references, in 2005.

Owners of residential or mixed-use buildings should consult the *Handbook*, in addition to these *Commercial Design Guidelines* to understand the specific issues and best practices for residential buildings associated with commercial uses.

The Secretary of Interior's Standards for Treatment of Historic Properties. *The Secretary of Interior's Standards for Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, and Reconstructing Historic Buildings (36 CFR 67 and 68)* can be found in the Appendixes of these *Commercial Design Guidelines* (see Appendix B, pps. 54–57).

Section I: Overview of the Development of Salem

Understanding the past is an essential first step for a greater appreciation of the wide range of historic and contemporary buildings that make up present day Salem. The following section provides a brief review of the historical development of Salem. This will help merchants, property owners and city officials better understand how each area's present character and uses have evolved. The patterns of buildings, their placement on the property, scale and architectural features collectively define a neighborhood's sense of place, and frequently can be traced to a particular era. For more detailed descriptions of Entrance Corridors, Urban Renewal Areas and Local Historic Districts (see Section III, pps. 28–48).

Seventeenth Century Beginnings: The Establishment of Primary Street Patterns

The beginning of Salem started with a small group of fisherman led by Roger Conant who settled Salem on the shore of the North River in 1626. John Endicott arrived in 1628 with additional settlers, and many more followed in subsequent years.

Conant's original settlement is thought to have been located on the edge of the North River near the present location of March Street, but eventually van-

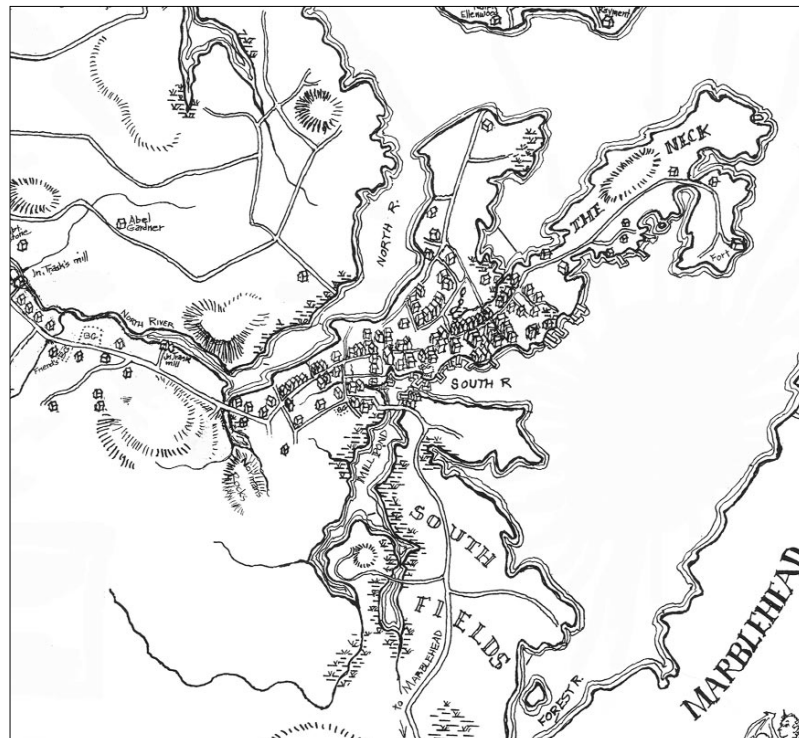
ished without a trace. Endicott's group settled near the head of the South River in the vicinity of present day Washington Street. The First Church was erected at the present intersection of Washington and Essex Streets, and thus establishing the location that has been the symbolic center of Salem ever since.

As the settlement grew and prospered, Essex and Washington Streets formed the backbone of the community, while the adjacent shore of the South River and Front Street became the focus of the town's fishing and trading economy.

Salem at that time included what is now Beverly, Manchester, Marblehead, Peabody, Danvers, Wenham, Topsfield, and a portion of Swampscott. As the seventeenth century progressed, these communities were established as separate parishes that eventually separated from Salem as individual towns. The primary roads (really little more than paths) that led to these outlying parishes and other adjacent communities were established in the seventeenth century.

Most of the present primary streets that are designated as "Entrance Corridors" in Salem's *Zoning Ordinances* follow the seventeenth century paths that connected Salem's First Parish to the outlying parishes and adjacent communities.

Salem in 1692 showing the approximate location of known buildings and streets. The houses are clustered along Essex Street and the edge of the South River. The settled area appears as a narrow peninsula almost cut off from the mainland by the North and South Rivers. This map is a portion of a larger map showing the full extent of Salem during the Witchcraft Trials of 1692. Courtesy of Marilynne K. Roach.



Growth: Salem's Architectural Image

During the eighteenth century Salem grew to become the second largest city in Massachusetts with a focus on Maritime trade and related industries. New wharfs and mercantile warehouses were developed along Derby Street. Successful merchants tended to build their houses adjacent to their business property forming a pattern of wharfs and warehouses on the south side of Derby Street with substantial houses on its north side.

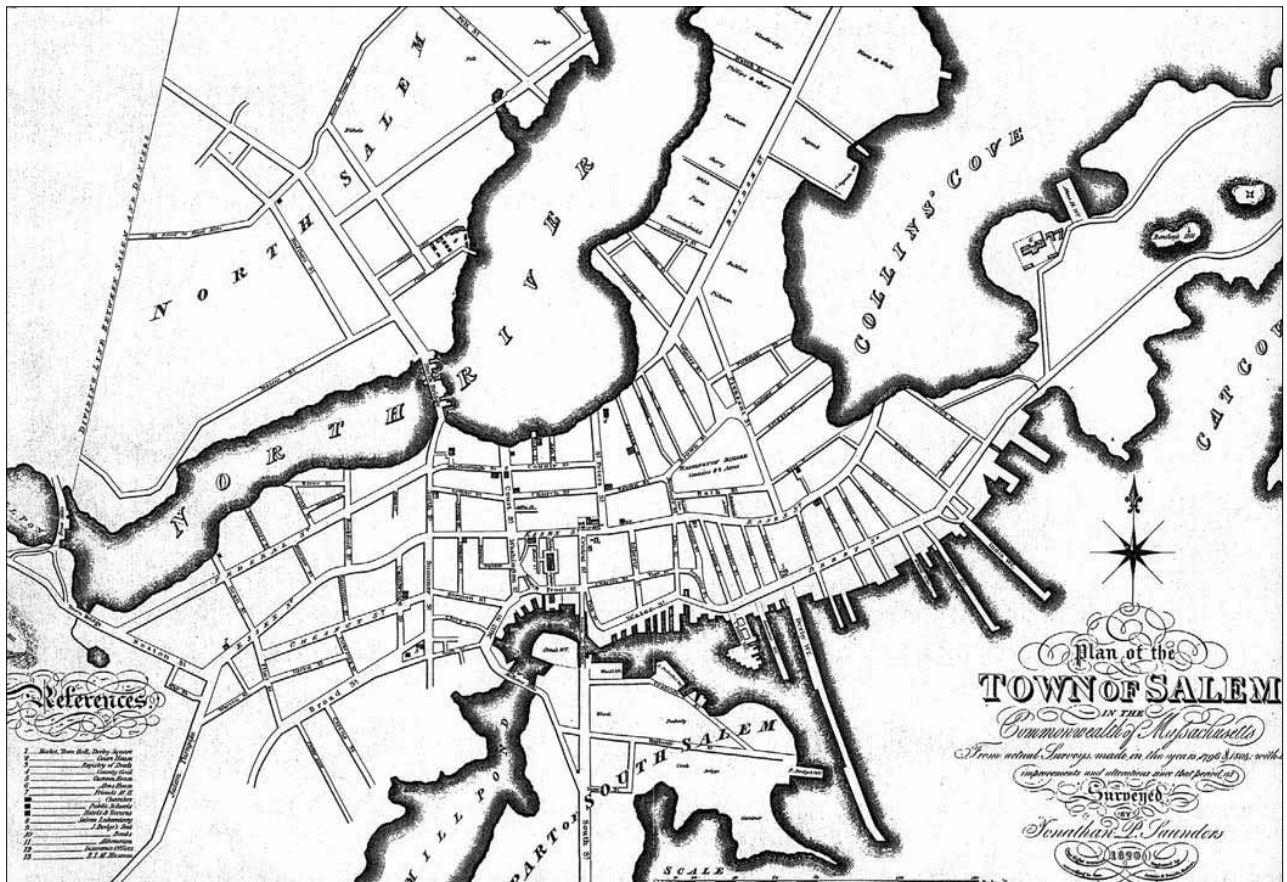
Towards the end of the eighteenth century the pattern shifted somewhat with wealthy merchants building their substantial houses along Essex Street, both north and south of Washington Street. The side streets developed with smaller houses occupied by persons working in the occupations fostered by the marine industry. The maritime trading patterns shifted from a focus on the West Indies to trade with the Orient.

At this time the Common was essentially an open field, and the somewhat marshy land east of it to Collins Cove was used for industrial purposes including several rope walks and tanneries.

The nineteenth century opened with the continued expansion of maritime trade and related wealth. Many substantial new houses for the merchant class were built around the Common which was now fenced in, and west of Washington Street on Federal, Essex, and Chestnut Streets. Central Essex and Washington Streets gradually changed from residential to commercial and institutional uses. This period established much of the current streetscape and architecture that is today thought of as "Historic Salem."

Nineteenth Century Changes: The Coming of the Railroad and Filled Land

The mid-nineteenth century and the arrival of the industrial revolution saw major changes starting with the arrival of the railroad to Salem in 1838. The tracks skirted the margins of the tidal mud flats along the North River and the Mill Pond at the head of the South River. As the century progressed the tracks were followed by the filling in of the adjacent tidal flats and the development of the newly made land for rail yards and other new industrial uses. By the



Salem in 1820 showing wharfs extending along the South River into the center of the town. Courtesy of the Peabody Essex Museum.

early twentieth century most of the tidal mud flats and most of the inner harbor of the South River had been filled in to its current configuration, and Salem's economy had shifted from maritime trade to factory industries.

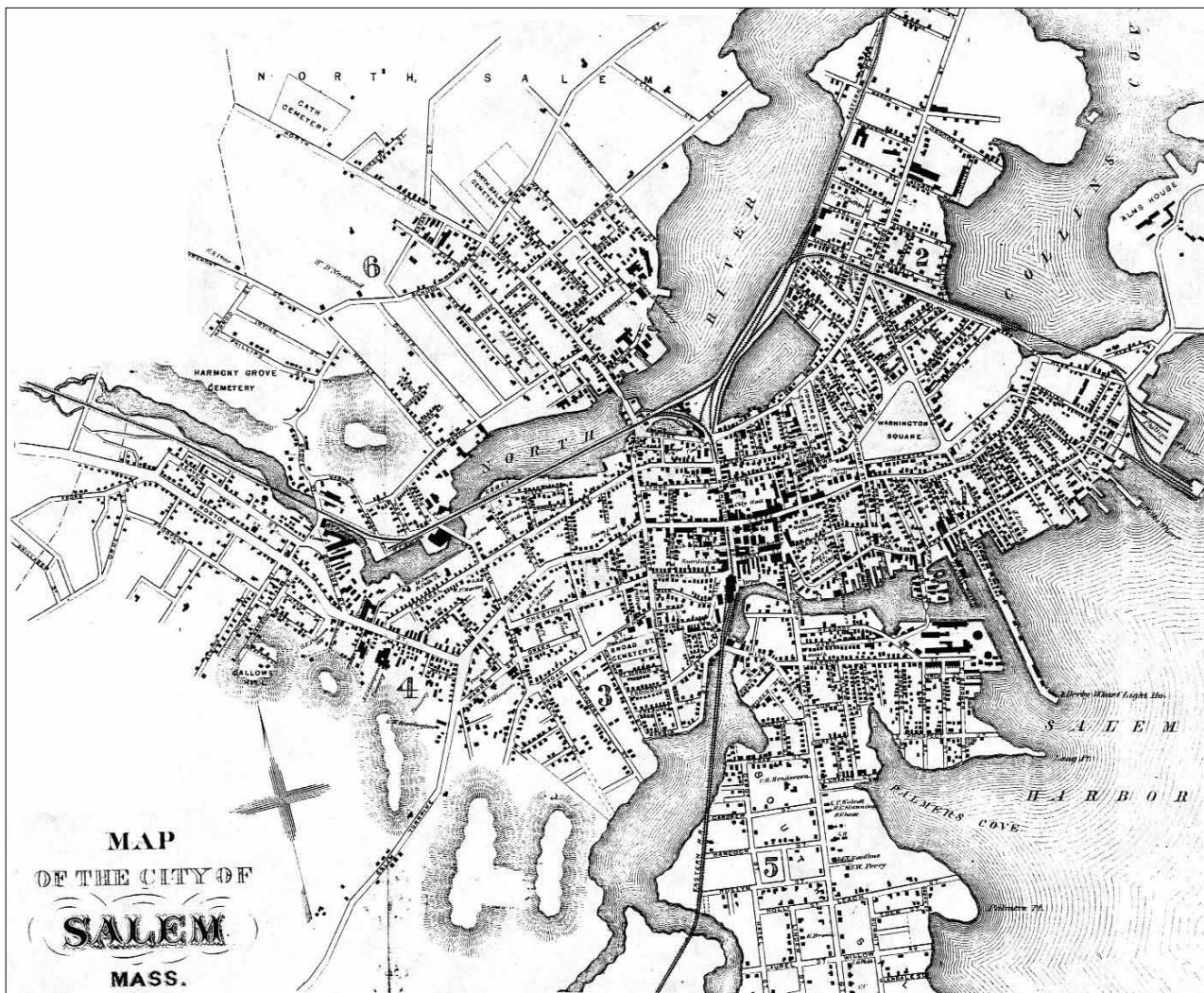
The boat yards on the west bank of the South River were converted to the Naumkeag Cotton Mill, which by the end of the nineteenth century was a sprawling complex of large brick mill buildings. The filled inner part of the North River spawned large tanneries. The tracks connected with the South River wharfs off Front and Derby Streets. This enabled bulk products such as coal and lumber to be brought to Salem by ship and then transported by rail to inland markets. This shift changed the complexion of the waterfront and adjacent neighborhoods to a more strictly industrial character.

The wealth generated by the new industrial growth resulted in additional large homes being con-

structed in the Chestnut and Federal Street Areas, and along former farm land on Lafayette Street in South Salem. The growth in population to man the new mills resulted in the expansion of the commercial center of Salem along Essex and Washington Streets, and the construction of modest working class housing in the less fashionable areas of the town adjacent to the newly constructed mills and near the waterfront.

The 1914 Fire

The Salem Fire of 1914 burned a vast area of Salem from the edge of Blubber Hollow at Boston Street east to the Naumkeag Cotton Mill in South Salem and the wharfs along the inner part of the South River almost to Front Street. The fire resulted in the rapid redevelopment of much of South Salem including the "Point" and lower Lafayette Street, and



Salem in 1872 showing the extant buildings and the arrival of the railroad along the edges of the North River and cutting through the mill pond south of central Salem. The filling of the waterways is so far limited, but the location of the rail tracks presage future changes. Map is from the 1872 Atlas of Essex County. Courtesy of Robert Murphy.



The aftermath of the 1914 fire shown in a panoramic photograph. The water in the left background is the Mill Pond at the head of the South River. The large ruined buildings on the right are the Naumkeag Cotton Mills.

Courtesy of the Library of Congress.

inner waterfront with the creation of New Derby Street. Much of this redevelopment focused on providing housing for the workers of the reconstructed Naumkeag Cotton Mills, and services for the newly arrived automobiles along New Derby Street.

The first quarter of the twentieth century was a period of prosperity that generated much redevelopment of downtown Salem with larger masonry buildings along Essex and Washington Streets replacing wood frame buildings and houses. During this period Salem looked back romantically at its colonial past as embodied in the Federal Period mansions of Washington Square and Chestnut Street. The builders of the new commercial buildings often incorporated details from the much admired Federal Period houses into their new buildings. The resulting architectural style is known today as “Colonial Revival.”

Depression, Decline, and Urban Renewal: 1930s to the 1960s

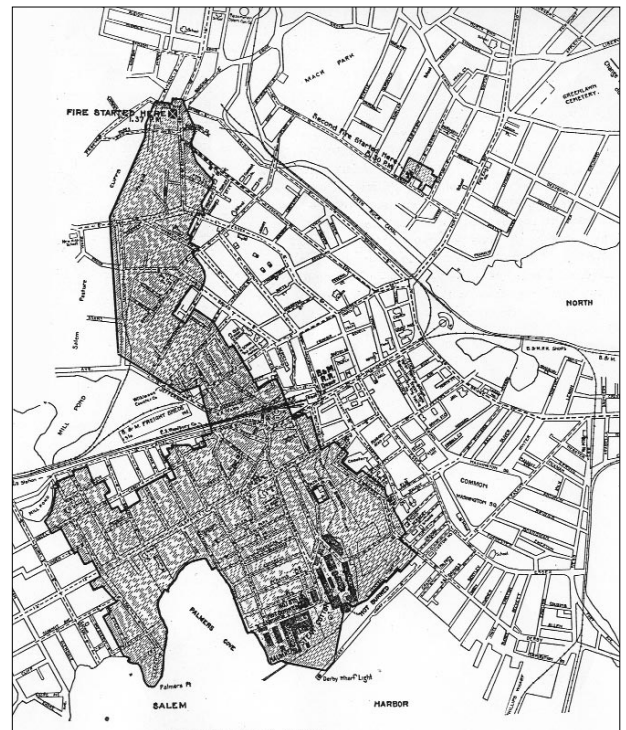
Starting with the Great Depression and followed by the movement of the textile industry to the south in the 1950s, Salem lost much of its industrial base and saw a gradual decline in the physical condition and vitality of its central core. As in many other declining cities, Salem’s commercial core was designated as an urban renewal area with the intent of tearing down all the old buildings and starting fresh with all new, modern buildings on the sites of the old ones.

Historic Rehabilitation and Renewal: 1970s to the Present

One unique factor that separated Salem from many other cities undergoing urban renewal was the well-established recognition of the attractiveness of its Colonial and Federal Period architecture. From the beginnings of the twentieth century through its period of mid-century decline Salem was widely known and publicized for its historic architecture and cultural history. At literally the last minutes of the planning process, the thrust of the Urban Renewal Project was changed from tearing everything down

to saving and restoring as many of the sound older buildings as possible in order to focus the image of the new downtown on its historic architecture, and constructing new buildings that were compatible with the old ones in design, size, and materials.

Redevelopment continues today in the downtown Urban Renewal Areas with new hotels, live-work lofts, and return of retailers to the downtown and the waterfront. Rehabilitation of historic structures for new uses—frequently housing—raises issues of additional building height, massing, and architectural treatment of historic façades. New retailers, both small businesses and national franchises, are restoring and renovating existing storefronts with the help of organizations such as Salem Mainstreets that encourage preservation-based economic revitalization.



The extent of the 1914 fire shown on a map published in 1914 by the Holyoke Mutual Fire Insurance Company. The fire devastated most of South Salem and the edges of the downtown along the South River. Courtesy of the Peabody Essex Museum.

Section II: Design Guidelines

Overview

Commercial districts display a variety of components found in an urban environment: rows of buildings on both sides of the street, sidewalks, front yards, street trees and an assortment of street furnishings. Of these elements, the block of commercial structures that line the street define the ambiance of the street most significantly. They form a wall that reinforces the visual limits of the street.

Commercial buildings define the street in a variety of ways including:

Buildings placement

Front yard setbacks

Shape and proportion of building façades

Roof forms

Window spacing, proportion and alignment

Porch or entrance projections

Signs and awnings

Lighting

Color and materials

Architectural details

The commercial districts in Salem represent the variety of the City's long historical development. Yet, with few exceptions, most areas evoke a strong eighteenth and nineteenth century character of either residential or commercial structures. For historic background on each of Salem's Entrance Corridors, Renewal Areas, and Historic Districts (see Section III,

pps. 28–48). Regularly spaced buildings located uniformly along streets with similar massing, height and setbacks are the general rule along the Entrance Corridors, historic districts, and within the downtown. The guidelines illustrate and describe the various traditions of design and construction that make up this unique environment.

The following guidelines begin with fundamental approaches to building improvements that building owners and tenants can undertake. Often simple and inexpensive maintenance can make a big difference in neglected buildings. Rehabilitation of a deteriorated storefront need not be a precise historic restoration if it is done in a manner that respects the scale and proportions of existing historic elements of the building. Many downtown historic buildings have been renovated over the years with new ground level façades that, while not original, still fit well and complement the street. These additions and modifications have evolved over the years to better suit the needs of new businesses.

In addition to simple maintenance, merchants can make affordable improvements in signage, lighting, and window displays that do not require extensive structural remodeling. Alterations, whether large or small, should be respectful of the basic structural elements that define the character of the building. Revealing original sheathing, columns and building details is a simple way to rediscover the richness underlying past alterations. Often removal of modern



Over the years, Salem's historic residential streets (Derby Street pictured here) have incorporated new retail uses into their streetscape.



Salem's historic buildings have been transformed for new uses with sensitive rehabilitation that preserves significant historic elements such as this 1890's cast iron storefront.

paneling or siding is the best, and most cost effective, strategy to enhance an historic building.

Parking and site design practices should reflect the necessity for parking in commercial areas but ensure that they do not dominate the visual experience of the environment. Landscape treatments are discussed with an eye toward ensuring that planted materials survive the rigors of errant cars, hot summers and snowplows.

The guidelines address new construction and additions to ensure that they respect the existing scales and patterns of development that have evolved in Salem. The introduction of larger and taller buildings into older commercial districts presents a challenge that can be addressed with design strategies that reduce their visual impact.

Of particular concern in the entrance corridors are modern stand-alone retail buildings. These buildings reinforce an automobile-oriented environment with large setbacks, numerous curb cuts, and visible parking areas placed between the street and the store. Communities are increasingly able to modify these practices with solutions that locate parking behind or to the side. The new buildings, built to the street edge, contribute to a future pedestrian environment while still providing ample parking for today's customers needs.

Overall, these guidelines provide merchants and property owners with assistance in making improvements that will both protect and conserve the architectural character of their buildings and enhance the city's commercial districts.



Restaurateurs have found creative ways to adapt an historic storefront for outdoor dining.



Old storefront systems can serve new users while preserving historic features.



New window systems can be installed that respect traditions of storefront design-note the transom glazing.

Revitalization Approaches

Merchants and building owners have many choices when considering options to improve their buildings and shops. From cleaning to historically accurate restoration, the options depend upon a variety of factors.

Repair and Maintenance

Repair and maintenance are two procedures that have an immediate effect on the visual quality of the street and should be part of a proprietor's yearly routine. By regularly servicing and maintaining a façade, storefront or sign, store owners can avoid major expenses later. Repainting and refinishing woodwork, signs and trim, cleaning signs and replacing bulbs, patching concrete and brickwork, and simply cleaning the façade and windows, are a few of the simple and inexpensive, tasks that can make a big difference on the street.

Masonry surfaces should not be cleaned using abrasive methods such as sandblasting or chemical cleansers that can damage the surface of the brick. Mild water spraying using low pressure, soft non-metallic brushes, and mild detergent is the safest method to remove dirt and grime. In extreme cases, chemical cleaners can be used but should be applied by professionals and tested before use on the façade.

Removal of Inappropriate materials

In many cases building storefronts can be improved immediately and easily by the simple removal of inappropriate materials. Removing deteriorated modern signs, fascias and paneling from past renovations will frequently reveal original materials and building elements beneath. Historic elements should not be removed but rather restored wherever possible. Simple cleaning and repair of damaged

details can often restore the building close to its original appearance.

Salem Zoning Ordinance: Requires that any unused or abandoned signs must be removed.

Restoration

When substantial portions of a storefront have been lost, restoration may be desirable to return the building, or portions of the building, to a form consistent with its neighborhood context. In restoration, research into the historic appearance of buildings is important. Restoration may not be appropriate for all buildings but should be considered for architecturally significant buildings and by owners who are prepared to undertake the work using good historical documentation. Accurate restoration can, however, be costly if period details are no longer available and must be specially reproduced.

Historic structures within the entrance corridors and urban renewal areas make valuable contributions to the city's historic character and merit as much consideration in their maintenance, rehabilitation, and restoration as buildings within historic districts.

The Secretary of the Interior's Standards for the Treatment of Historic Structures represent a well established and widely applied framework for the preservation and rehabilitation of historically and architecturally significant buildings and districts. The Entrance Corridors and Urban Renewal Areas contain many significant structures that would benefit from the *Standards* rehabilitation and restoration approaches. The Secretary's *Standards* are reprinted as a reference for those considering their options in restoring or rehabilitating eligible historic structures (see Appendix B, pps. 54–57). Commercial property owners who wish to explore Federal Tax Incentives that may be available



During urban renewal the blue metal paneling system on this building were removed and replaced with new wood storefronts that follow traditional design patterns for the period. Blocked-in windows on the upper floors were replaced with new windows using an historic photograph as a guide to the original design. Courtesy of William Tinti.

for substantial rehabilitations to qualified properties that follow the *Standards* should contact the Massachusetts Historic Commission prior to initiating any work.

Rehabilitation

Replacement of a storefront that is inappropriate to a building and its neighborhood can be effectively done by simply rebuilding with a compatible new storefront. The elements of the original storefront can often be reproduced with modern materials in proportions that are compatible with the building architecture and the researched historic information. In many cases, newer materials may be more practical and require less maintenance for tenants and building owners. Energy codes require more thermal protection than the original systems and will save tenants in heating and cooling costs.

Details such as mullion and muntin widths should be considered when new storefronts are installed in buildings with historic windows. A simple modern storefront could be more appropriate and compatible than a poor reproduction of period architecture.

Working with Previous Additions

Much of Salem's residential architecture has been modified over the years with commercial additions. These can be found throughout the six entry corridors. Frequently the later additions reflect the time of their construction which is decades later than the original structure. There is no requirement to remove these additions or restore the original structure to its former state. Often their appearance and compatibility with the original structure can be improved by sensitive rehabilitation.

Checklist for Building Owners and Merchants

Wash or clean surfaces that don't require refinishing such as brickwork and windows.

Restore historic details rather than remove them.

Repair and refinish woodwork that is susceptible to damage by weather and sunlight.

Remove signs, brackets, paneling, awnings or other deteriorated elements from previous alterations.

Restore portions of the storefront that are missing if substantial areas remain that can be replicated.

If very little of the original storefront is remaining, consider researching archives to reconstruct the façade as it was for restoration.

If historic restoration is not possible, too expensive, or unsuitable to a new use, rehabilitate the façade with a new storefront that is sympathetic to the scale and proportions of the remaining façade, or the neighborhood.



The historic sign band and transom windows seen at the right can be used to attempt an historic restoration of the missing façade at left.



The details, colors and proportions of this storefront is well integrated with the upper façade. (Marblehead)



Because the retail addition here is set forward of the historic residence it can be treated as a separate building in color and architectural treatments.

Building Façades

Regardless of the era, most downtown commercial buildings are composed of the same basic elements. The importance of these elements is in their repetition within commercial districts. The regularity and consistency of the elements allows for creative variation in materials, colors and architectural styles that share a similar vocabulary of elements. Successful commercial districts strive to retain and replace missing buildings with compatible replacements that maintain the continuity of elements. Buildings that fail to have these essential elements erode the cohesive quality of the street.

Elements of a Building Façade

Roof

Roofs are not frequently seen from the street in retail districts. However, Salem's entry corridors have older residential buildings with visible roofs that help to define their character. In districts with these structures, slate, and composite shingle roofing materials are appropriate. Avoid bright or contrasting colors that would call undue attention the roof itself.

Building Cornice

The entire façade is capped with a decorative cornice frequently of elaborate designs in masonry or wood. All too often cornices have been removed from older buildings as they decayed or presented structural problems.

Upper Façade

Unless the building is a single story, a regular system of windows and wall panels makes up the upper floors of any façade. Steel and cast iron façades are more uniform and tend to have larger window areas compared to older weight-bearing masonry façades. Frequently historic window frames have been "blocked-in" with smaller windows or filled entirely with materials that don't match the wall such as concrete block or plywood paneling.

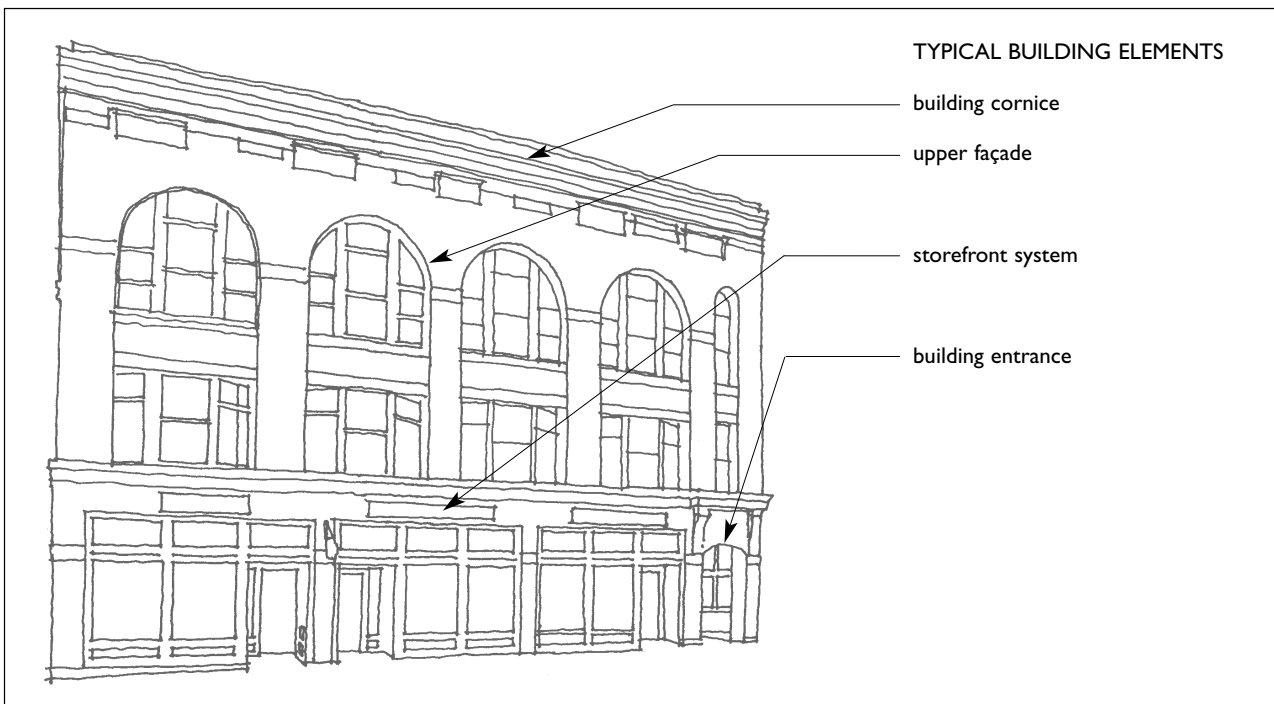
Building Entrances

In multi-story buildings, a vestibule or entrance hall is frequently located at the base of a stair that gains access to the upper floors. Upstairs tenants share signs and mail delivery location within these entrances.

Architectural Lighting

Well lighted and designed display windows and signs are all the lighting that is necessary for a successful retail storefront. Architectural lighting of the building façade is not necessary on commercial storefronts or buildings. Uncoordinated architectural lighting of façades can lead to a disjointed and disruptive effect within commercial districts with buildings competing with one another for prominence.

Down lighting under canopies and sign lighting provides sufficient ambient light without special architectural lighting. On sidewalls and rear walls such as around parking areas, security lighting can be



done in such a way as to accent the architecture and provide illumination. See Parking and Landscape for recommendations on site lighting.

Recommended

A consistent height and line for a sign band in multiple tenant buildings.

Conservation and repair of existing upper façade windows when possible to preserve historical details.

Removal of old signs that no longer apply to the establishment.

Not Recommended

Blocked-in or ill fitting windows or solid panels set within window frames that do not fully fill the original framed opening.

Removal of cornices from buildings: cornices should be repaired.

Brightly colored roofs unless historically documented.

Shutters on buildings unless they can be historically documented.

Materials on the façade that are subject to deterioration such as plywood or plastic.

Signs in upper floor windows that detract from the continuity of the upper façade.

Alterations to regular spaced windows or additions of extra windows.

Architectural lighting of building façades other than for signs or window displays.



Recommended: The rehabilitated storefront built into the ground floor of this home uses similar proportions to the restored historic upper façade.



Not Recommended: The architectural lighting on this building does not improve the architecture and creates glare in the street.



Recommended: Tenant signs set within the sign band can be distinctive yet not overwhelm the building design. (Brookline)



Recommended: The use of black paint on the sign band here unifies a variety of sign and awning styles on this multi-tenant storefront. (Melrose)

Storefront Systems

Doors and display windows are often referred to as the “storefront system.” Together they establish the visual relationship between the interior of the shop and the sidewalk. Well-maintained windows and display areas are important to good business practices and their size should be maximized in order to present an inviting appearance.

Storefront Components

Storefront Cornice

Storefront sign bands are frequently topped with smaller cornices to visually separate the storefront from the upper stories. On one story commercial structures the storefront cornice is also the building cornice.

Sign Band

The sign band, or frieze, is the horizontal segment of the storefront located above the display window or transom windows and below the second floor windows. In many buildings this area is distinguished by a special siding or masonry that is intended to receive a sign. On single tenant buildings, sign placement can be more creative, but on multi-tenant buildings lining up multiple signs is an important way to preserve order while allowing each sign to be distinctive.

Transom Windows

Many older buildings were built with intricate glazed transom windows over the main display windows. These were used to get daylight into the stores interior and reduce the need for artificial lighting. In the early twentieth century transom windows were manufactured with sophisticated prismatic glass panels that would “throw” light into the interior of the store more effectively than ordinary glass.

Display Windows

Display windows are the heart and soul of a retail district. They are used to display goods and provide visual interest for the pedestrian. Retail areas without windows fail to attract pedestrians and can disrupt the continuity of a retail district.

Research into the original storefront system should be undertaken before renovation or restoration to determine previous window placement, mullion and muntin sizes and proportions. The Peabody Essex Museum and the Salem Public Library are good sources of historic photos of storefronts and buildings in downtown Salem. For more information on historic storefront systems found in Salem (see Appendix A, pps. 50–53).

Recessed Store Entrances

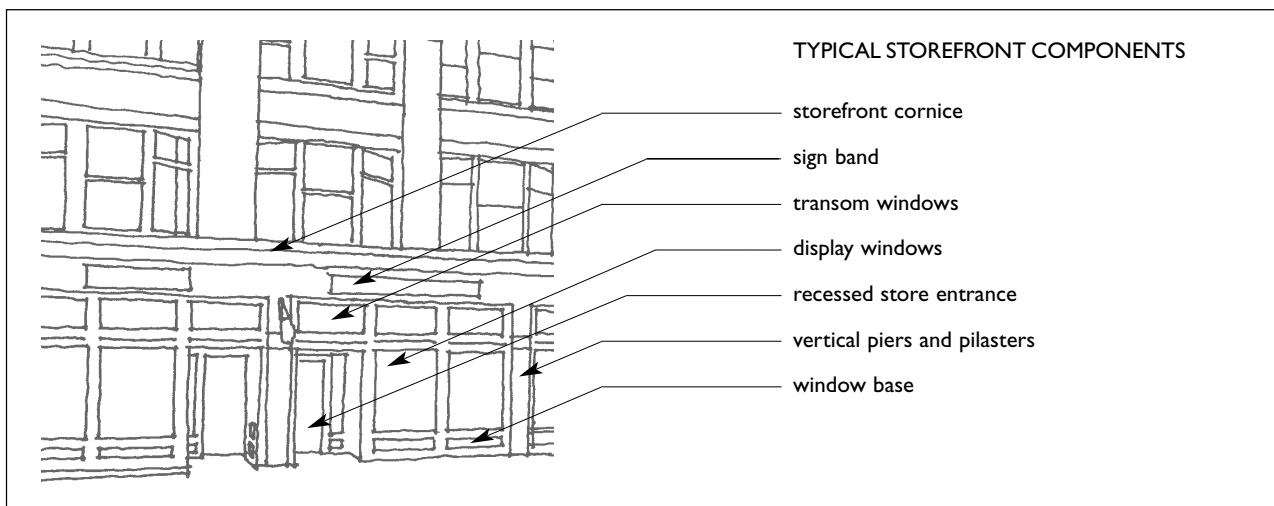
In most retail areas, shop doors are located within recessed entrances set back from the sidewalk. This provides sheltered areas that protect customers from weather and prevent doors from swinging into sidewalks. Recessed entries protect doors from weather and increase the display window areas for visibility.

Piers and Pilasters

Storefront systems must provide vertical supports for the upper building façade. Masonry, steel or wood piers create a break in the display windows at regular intervals. These elements are frequently embellished with decorative columns, capitals and other details. All too frequently these details have been removed—or covered—in later attempts to modernize or “clean up” older storefronts.

Window Bases

Traditional commercial display windows sit above a solid base called a bulkhead or kick plate. The materials of the base can be wood, stone, masonry and occasionally glazing, depending upon the age



and style of the structure. Window bases create an important element along the street and should not be removed or eliminated. The use of appropriate materials and detailing of window bases is important in maintaining the appearance of historic storefronts.

Security Devices

Security grates, bars, and roll down shutters reflect a fear of crime. These perceptions, whether real or not, adversely affect the attractiveness of a retail area. Large windows and well lighted shops allow pedestrians and police to monitor the store interior.

Recommended

Preservation of original storefront components where they survive.

Recess buildings and shop entrances to protect door hardware and prevent doors from swinging into the sidewalk.

Window bases should be made of durable, cleanable surfaces that resist damage by salt and moisture.

Not Recommended

Blocking-in or otherwise reducing the size of the original framed opening or display window.

Materials other than glass, such as Plexiglas or non-transparent materials or the use of reflective glazing in storefronts.

Removal or covering of transom windows. Awning may be placed over transom windows if desired.

Bars, solid rolling grates and scissor type horizontal grates are not recommended.



Not Recommended: The storefront at left was blocked in: A new storefront would greatly improve the look of this building.



Recommended: Preservation and restoration of original transom glazing used in many storefronts. (Melrose)



Recommended: Preservation of wood bases and details in storefront systems that are in good condition. (Marblehead)



Recommended: Preservation of original brass (or other material) storefront systems that are in good condition. (Andover)

Awnings

Awnings are architectural elements and should compliment the architecture of the façade. Awnings should not obscure important architectural details by crossing over pilasters or covering second story windows. Folding or retractable awnings were historically common on shop fronts and should be preserved and restored if possible. Retractable awnings are advantageous as they can be protected from weather and vandalism. Awnings are most useful on south facing façades where they provide sun protection for windows and merchandise.

Multiple awnings on a single building should be consistent in size, profile, and location. On multi-tenant buildings the awnings can vary in color and details but should be located at the same height and have a similar profile to preserve the architectural lines of the building.

Materials

Many materials are appropriate for awnings. Traditional canvas is best, but glass or metal may be appropriate as part of modern storefronts, particularly on modern buildings. Vinyl or plastic materials that are shiny or translucent are discouraged as are odd shaped awnings that do not relate to the building architecture.

Lighting of Awnings

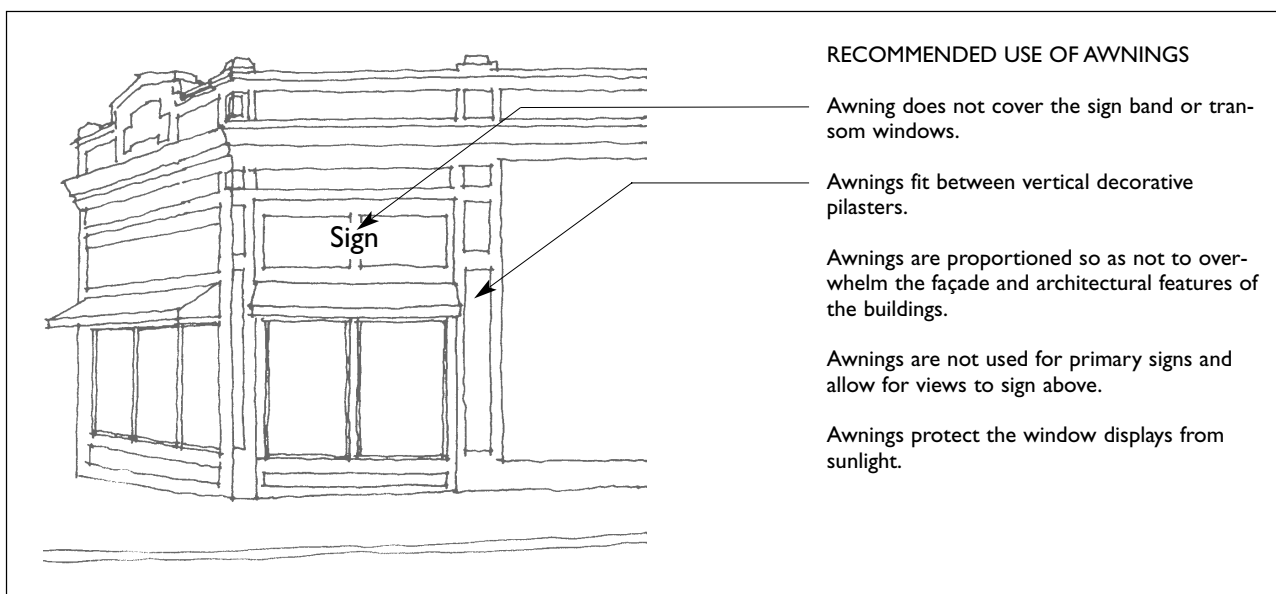
Awnings can have down lights set behind or inside to light the building façade below, but should not be internally illuminated as if they were a sign. Down lighting of awnings should also be avoided as it takes away from the window display area where most lighting should be concentrated.

Signs on Awnings

Signs, lettering and logos on awnings should be secondary to primary signs. Excessive signs on the sloped portion of the awning should be avoided. Secondary messages, such as the products supplied can be located along the valence (vertical) portion of the awning. A simple logo or pattern on the sloped area is a simple treatment that will not compete with the primary sign.

Service Station Canopies

Canopies are frequently used in service stations for weather protection of pumps and customers. Large canopies should be avoided in neighborhood commercial districts when they introduce elements out of scale with the surroundings. Smaller canopies can be designed that provide some weather protection without blocking views and overwhelming the neighborhood scale. (Andover)



Recommended

Awnings placed between vertical architectural building elements allow the entire façade to read together as one composition.

Multiple awnings on a single building that are generally consistent in size, profile, and placement.

Canvas materials on historic buildings.

Metal and glass materials on newer buildings.

Not Recommended

Continuous awnings that cover vertical building elements and isolate the street level from the building above.

Vinyl or plastic materials that are shiny, or translucent materials that are backlit to create a glowing sign.

Oddly shaped awnings that do not relate to the building architecture.

Corporate colors used on the canopies or as stripes on building fascias or roofs except for those areas defined as signs.

Lighting from canopies that is not shielded from spilling onto the streets and neighboring properties.

Phone numbers and web addresses on awnings.

Box lighting on the underside of the awning.



Not Recommended: This awning that has oversized lettering, obscures the architectural details of the façade, and separates the upper façade from the storefront area. (Newburyport)



Not Recommended: This internally illuminated awning becomes an unattractive and oversized sign at night.



Recommended: This glass and steel awning is well integrated into the traditional façade by color and proportion.



Recommended: Canvas awnings that fit within the structural frame. (Andover)



Recommended: The lettering on these awnings is small and confined to the vertical valence portion. The awnings are placed below the restored transom windows. (Andover)

Signs

A diversity of well designed signs is desirable within any retail area. Signs are prominent features and should all compliment the architecture rather than fight one another for attention. Limits on the size and type of signs are important to ensure that each shop can identify itself without being overwhelmed by larger or brighter signs.

Signs can say a lot about your business. Interesting and unique shapes, forms and logos are effective ways to communicate the nature of merchandise or services being offered. A restrained combination of select words and images is more effective than cluttering the street with extraneous information.

Effective signs can be created with the use of light colored lettering against a dark or neutral background. White, gold or other bright colors call attention to the words while the background blends with the surrounding architecture.

The size and location of any sign is tightly regulated in the Salem Sign Ordinance and the Salem Redevelopment Authority (SRA) Sign Manual. All signs must be approved by the Building Inspector. Businesses located within the Urban Renewal Areas must also have new signs reviewed by the SRA and its Design Review Board (DRB). Business owners should check with the Department of Planning and Community Development before installing a sign to ensure they follow the proper procedures.

Sign Types

Wall Signs

Wall signs are affixed parallel to the street wall and should be installed in the sign band area above the store entrance. Wall signs should not obscure architectural details or sit in front of windows on upper floors. Painted, raised letters, or a box sign are all possible methods for wall signs. Simplicity and compatibility with the building architecture are important considerations.

Projecting Signs

A projecting, or blade sign is attached perpendicular to the face of the building and is the best type of sign for pedestrians as it directs itself to the view from the sidewalk below. Projecting blade signs should be sized for pedestrian legibility. Flags and banners, even temporary ones, are considered projecting signs and should be approved in the same manner as a projecting sign.

Free Standing Signs

Monument or free standing signs are placed independent of the building and are limited in height and size by the Salem Sign Ordinance and are only allowed where buildings are set back from the street. Free standing signs are prohibited within the Urban Renewal Areas.

Trade Marks and Corporate Signs and Standards

Unlike unique or original signs, corporate trademarks homogenize and reduce the distinction of places such as Salem. In the not so recent past corporations offered shop keepers free signs in order to display corporate logos and colors. Such signs are associated with businesses that routinely ignored other sign ordinances and did not contribute to the image of a neighborhood.

National retailers present a special challenge in historic or architecturally distinctive districts. Corporate building and sign standards are formulated to achieve maximum visibility for the brand in suburban strip retail environments with competing businesses. In Salem's Entrance Corridors and the downtown, the unique architectural character of the district must come before corporate branding.

Many chain stores are willing to modify their corporate standards for buildings and signs when presented with clear guidelines and the understanding that all businesses will conform equally to those standards. The use of corporate colors in architectural accents is not recommended.



(Freeport, ME)

Multi-Tenant Signs

Multi-tenant signs reduce the need for excessive individual signs that would otherwise clutter a façade or entrance or the landscape. Multi-tenant signs should clearly indicate the building address and list the tenants in an orderly, legible, manner. The sign itself should be compatible with the buildings architecture and not obscure architectural details or windows.

Sign Lighting

The most cost effective signs are simply lit by fixtures aimed at them from the building. This allows a limitless choice of color and materials to choose from and simple installation and maintenance. Light sources should be shielded to prevent glare from shining into neighboring windows or into the eyes of pedestrians and drivers. Only finished and shielded fixtures should be used on building façades. The finish should complement to sign and other façade elements.

Internally lighted signs are not recommended in the Urban Renewal Areas and Entrance Corridors. Business owners should check the Department of Planning and Community Development.

Recommended

- Externally lighted blade signs oriented to pedestrians.
- Carved wooden signs with neutral or dark backgrounds and bright lettering.
- Architectural lighting sources to light signs.

Not Recommended

- Internally lighted box signs, particularly with light colored backgrounds.
- Trademarks for products sold within the store.
- Flashing signs as per Salem Sign Ordinance.



Recommended: This free-standing multi-tenant sign emphasizes the building address and complements the landscape. (Manchester, NH)



Not Recommended: These unshielded and unfinished light fixtures detract from the storefront. (Cambridge)



Recommended: This channel letter wall sign reads well during the day and is backlit with neon that creates an interesting halo effect on the brick wall at night. (Cambridge)



Recommended: This projecting blade sign uses simple, but provocative, lettering and colors. The architectural lighting of the sign compliments the support bracket. (Andover)

Window Displays

There is virtually no limit to the impact that a well designed storefront window display can have on the street. A good window display, like a sign, is more a matter of taste and creativity than sheer brightness or size. Display of the object being sold is perhaps the most effective method of advertisement as it does not rely on the use of words at all.

Displays can be organized by using large items of merchandise or through a system of shelves and displays for similar items. Store design is the best display design, providing a bright interior that can be seen from the street. Open display windows improve security by allowing passersby a view into the store.

Window treatments are preferable to blocking-in ground level windows when storefronts are converted to other than retail uses. Internal shutters and blinds can be used where window coverings are necessary such as in ground level offices or residential uses.

Residential type window treatments, such as curtains and drapes are rarely appropriate, or necessary, for commercial storefronts and should be avoided except for restaurants or taverns or if part of a thematic window display.



Recommended: Interior design within the store that becomes a display as seen from the street. (Cambridge)

In-Window Signs

It is advisable to keep major signs out of windows. A limited amount of lettering in small sizes is appropriate and effective within windows to describe products, address, or hours of operation. These should be carefully organized around the store entrance. A proliferation of signs, temporary or permanent, within the windows reduces the visibility of the store. Displays should likewise still allow for views into the store above or between objects. Doors should never be obscured by signs which could create a hazard for those entering or exiting the store.

Salem Sign Ordinance: Signs located in windows may not exceed 30% of the window area, or more than 20% of window area in Urban Renewal Areas. Signs may not be illuminated in either location.

Temporary Signs

Temporary signs are important methods to call attention to a store event. When temporary signage becomes permanent it fails to provide the impact and becomes forgettable. Temporary signs are subject to sign controls with limits on the amount of window that can be obscured.

Salem Sign Ordinance: Temporary signs are limited to fifteen days per year and require no permits. Temporary signs should not occupy more than 30% of the window area.



Recommended: Interior design within the store that becomes a display as seen from the street. (Cambridge)

Recommended

Uncluttered window displays that are organized and well lighted.

Product displays that do not obscure the store interior.

Interior design that replaces the need for window signs.

Lettering in windows near the entrance to describe products, hours of operation.

Not Recommended

Curtains or blinds in windows.

Temporary or permanent signs that obscure more than 30% of the window area.

Blocking-in display windows for taverns, offices, or residential uses.

Interior electronic reader boards with flashing or moving messages.



Not Recommended: Translucent window signs that completely cover the store window.



Recommended: The use of small-light colored-lettering on this cafe window is unobtrusive. The decorative typeface adds to the design quality. (Andover)



Recommended: Window displays that cleverly describe the products offered within. (Newburyport)



Recommended: Window displays that describe the product with a minimum of words. (Newburyport)



Recommended: Backlit displays that allow the pedestrian to see into the store through the displays. (Cambridge)

Parking and Landscape

Parking lots and driveways are necessary elements in a commercial area, yet they should not visually dominate the environment. A landscaped buffer strip separating the sidewalk from adjacent parking areas maintains the sidewalk's edge and provides safety and comfort for the pedestrian. Screening of parked cars and paved areas builds a positive image for the district, provides color and shade, and screens nearby residents from commercial uses. In cases where historic fencing must be altered to locate new driveways, consider replacing with gates rather than removal of the fencing entirely.

Location of Parking Areas

All too frequently parking areas have been located in front of automobile oriented retail stores. Existing parking lots can be improved by increasing the width and planting between the back of sidewalk and the parking lots itself. Fences, walls, and hedges should respect the prevailing setbacks of those elements within the district. Introducing hedges and walls in areas with front yard setbacks is just as detrimental as building structures within that zone.

In historic residential districts, parking areas that are placed within front yards or prevailing setbacks can significantly alter the pattern of development. Residents should consider petitioning the city for on-street parking as an alternative to off street requirements in these cases.

Paving Materials

If driveways or parking must be installed within the building setback area, the appropriate paving materials and planting design can reduce the visual impact on the street. Within residential or historic areas brick, washed or crushed stone, granite cobbles, or modular pavers should be used where the surface is visible from the street. Treatments such as rolling crushed rock into hot asphalt (top seeding) can be employed to lighten and add texture to asphalt paving areas.

In commercial areas, asphalt can be used as a paving material, but granite curbs should be used rather than asphalt or concrete curbs. Granite curbs are more durable and help to protect planting areas from overrunning vehicles.

Curb-cuts

Salem Zoning Ordinance: The Maximum width of a driveway within Entrance Corridors is 24 feet. One curb cut is allowed within residential districts while two are permitted within commercial zones.

Wide driveways are unsightly, reduce opportunities for perimeter planting areas and create hazards for pedestrians who need to cross them. Narrow entrances and driveways encourage slower driving speeds as they do on streets. Wide driveways and oversized parking areas increase the "heat island effect," raising surface temperatures to uncomfortable levels for pedestrians and planted materials.

Protecting the Landscape

Many planting areas are not designed for the planted materials to thrive. In far too many cases, minimal planting areas result in poor plant performance. Salt, and oil runoff, piles of plowed snow, and cars that drive over plants are just some of the many perils that threaten a healthy landscape.

Use of larger planters provides better protection for planted materials. Sprinklers or a drip irrigation system may be necessary for narrow planters located in large expanses of asphalt where summertime temperatures can be extreme. Planting trees can provide shade for lower shrubs and reduce the need for frequent watering and maintenance.

In areas where insufficient width remains for planting, trees or living screens, the use of architectural elements is essential to screen parking from adjacent sidewalks and other uses. Fencing or low walls should be used between parking areas and public sidewalks so as to preserve views and maintain security.

Lighting of Parking Areas

Lighting of parking areas is essential for safety and usability. However, sufficient lighting levels can be achieved without bright glaring lights shining onto adjacent properties or into the eyes of motorists and pedestrians. The use of cut-off fixtures can direct light to the ground plane where it is most useful and



Recommended: The use of crushed stone, brick, or stone pavers and cobbles for parking areas is more appropriate than asphalt in residential areas.

avoid spilling light in other directions where it is not desirable. Low fixtures, between 14 and 17 feet should be used rather than high-mast fixtures in residential areas. Many attractive cut-off fixtures are available. Historic fixtures or fixtures without shielding can be used with low wattage light sources to reduce glare. The use of bollard lighting can be an effective way to light pedestrian pathways.

Recommended

- Parking areas located behind or to the side of buildings.
- Parking areas screened with hedges, fences and evergreen planting.
- Driveways of crushed stone, brick or exposed aggregate paving in residential areas.
- Designated snow pile areas that save planted areas from use as snow storage.
- Sprinkler or drip irrigation systems to ensure plant health.
- Granite curbs or wheel stops in parking lots to prevent cars from overrunning planting areas.
- Planting strips at least 5 feet wide for trees.
- Low mast and cut-off light fixtures to reduce glare and spill-over into adjoining areas.
- Bollard lighting for pedestrian areas.

Not Recommended

- New parking areas located in front of stores.
- Multiple curb cuts for drive-through businesses if loop circulation could be accommodated internally to the site.
- Asphalt driveways and parking areas for smaller parking lots in residential areas.
- Asphalt curbs except for temporary situations.
- High-mast lighting in residential areas.



Not Recommended: These planting areas are too small to support healthy plant growth and asphalt curbs don't protect planting areas from errant drivers.



Recommended: The use of architectural elements here extend the building edge along the street frontage and visually screen parking areas. (Cambridge)



Recommended: A functional lighting fixture, as shown above, directs light downward onto the site. Historic fixtures, as shown on the left, should be used only with low wattage lamps to reduce glare.



Recommended: In areas with narrow planting areas, the use of low fences screens the parking and protects the landscape materials. (Andover)

New Construction

Salem's Entrance Corridors, Renewal Areas, and Historic Districts reflect a wide variety of architectural styles, often in close proximity to one another. New construction within historic contexts (or alterations on historic buildings) requires a careful balance of respect for the integrity of older structures yet reflecting the best design of the day.

New buildings need not, nor should they, imitate the styles or details of the past. It is inevitably more interesting to match materials, proportions and scale while using modern simple materials. Newer buildings, for instance, use more glass than historic structures, yet the use of similar compatible materials and matching cornice lines and setbacks can ensure that new structures contribute to the character to the district.

Streetwall Continuity

Salem's streets display a strong street edge with buildings set uniformly along the streets. In residential areas, such as Lafayette Street, larger homes are spaced along the street with uniform setbacks of landscaped yards. In retail areas, shops are set along the back of sidewalks with common walls and no gaps. Introducing large gaps between structures can discourage shoppers by depriving pedestrians of storefronts displays.

Maintaining the same scale and proportion of structures helps to unify the appearance of the street. In Salem's residential entry corridors, landscape plays a larger role in establishing the character of street environments. Front yards and landscape treatments become as important as architectural fea-

Not Recommended: The modern building shown on the right encroaches upon the predominant historic setback of the homes Lafayette Street.



tures as buildings are set further back from the street. Fences and driveways can impact the primarily green environment if not sufficiently controlled.

Urban Renewal Plan: No setbacks shall be allowed for properties abutting on a publicly provided open space.

Stand-Alone Retail Buildings

Placement of stand along buildings often results in parking areas dominating the street experience. Many communities have successfully negotiated with retailers to modify typical plans that vary the placement of buildings and parking areas. Placing the primary building closer to the street preserves the prevailing street wall environment without significantly compromising the visibility or accessibility of parking areas.

Building entrances should be located so that pedestrians can reach the front door from both the street and the parking areas. Insisting upon an entrance on the sidewalk encourages pedestrians and provides an active use along the sidewalk. Stores can also have multiple entrances with one serving the parking areas and another facing the street.

Display windows should be provided along the street wall to enliven the pedestrian experience and provide security. Windows should preferably be open to the store interior rather than just function as display space.

In locations where a stand-alone building will be placed adjacent to taller buildings in the area, adding office space or residential uses above the retail level should be considered as a way of making the new building fit into the neighborhood scale.

Recommended: The new multifamily housing at right matches the scale, height and proportions, and setbacks of the triple deckers along the street. (Cambridge)



Recommended

In areas that feature separated residential structures, new development should match the spacing and proportions of building massing and open spaces.

Landscaped setbacks of streets should be recognized and respected.

Buildings should neither project beyond the adjacent buildings or be set far behind them. In cases of transition between buildings on either side, a new structure should provide the transition within the building façade.

New construction should respect the existing predominant relationship of buildings to the street, including setbacks and open spaces between buildings.

New free standing commercial buildings should reestablish the street edge and locate parking behind and to the sides.

Not Recommended

Outbuildings or additions that fill-in historic landscaped areas, such as side-yards, should be avoided when visible from the street.

New buildings that intrude into established setbacks or disrupt the predominant character, scale and rhythm of a street.

New buildings that sit far behind the established building line.

Stores that do not have entrances facing onto the street.



Not Recommended: This stand-alone retail building in the Entrance Corridors is built behind parking areas.



Recommended: This commercial in fill building reinforces the street edge and places parking to the side with an entrance that serves the street and parking areas.

The top diagram shows a street corner with a single-story building set back from the corner. A freestanding sign is placed on the corner. The bottom diagram shows a street corner with a two-story building placed on the corner up to the street. A building-mounted sign is placed on the corner.

RECOMMENDED PLACEMENT OF STAND ALONE RETAIL BUILDINGS

Typical Condition:

- Building is placed away from the corner.
- Single story structure in multi-story district.
- Curb cuts are too close to the corner.
- Signage is freestanding on the corner for visibility.

Best Practice:

- Building is placed on the corner up to the street conforming to typical setbacks found on each street.
- Two story structure has offices or residential uses above.
- Curb cuts are further from corner.
- Free standing sign is replaced with building mounted sign.

Additions

Additions to existing buildings should respect the existing predominant relationship of buildings to the street, including setbacks and open spaces between buildings. Additions that fill in side yards between buildings should be avoided in areas where separations between buildings defines the rhythm of the street.

Additions should use materials, sizes, details, and proportions that are compatible with the existing structure. If possible, the original building's primary street façade should remain clearly delineated while the addition is set behind or to the side.

Universal Access

In 1990 the US Congress enacted the Americans With Disabilities Act (ADA), which mandates that buildings open to the public be accessible to persons with disabilities. As most retail and offices are considered public facilities, most storefronts will be affected by the new requirements when permits are requested for substantial work or a change in use. Local building officials are charged with enforcing compliance.

Historic buildings, or those eligible for historic designation can be exempted from the provisions if alterations require extensive restructuring or burdensome expense. If strict compliance requires removing or destruction of historic elements, such as granite steps or historic doorways found in many storefronts, the city should allow alternative methods that achieve comparable accessibility. In most cases, a professional can be hired to find alternatives that satisfy the intent of the regulations to provide equal access and conserve the historic integrity of the building.

Materials

The appearance of a development and its compatibility with neighboring buildings depends greatly on the choice of materials. Using materials not commonly found in the immediate surroundings will make the development stand out and appear jarring. Salem has a long history of wood and masonry buildings. At the same time, new materials can be incorporated into projects as secondary elements that bring architectural excitement to the project and speak of our own time.

As with additions or renovations, historical detailing of traditional materials is not always the best approach for new construction. Modern installation of quality materials is often preferred, particularly if the materials are commonly found in the neighborhood already. Honest and good quality installation and detailing should be used to distinguish new construction from old.

Some materials should be avoided when they are either incompatible with the area or attempt to

imitate natural materials. The use of artificial stone and brick veneers should be avoided as should materials that will deteriorate quickly such as plywood. Yet the use of composite siding and lightweight composite panels on newer buildings is possible with proper detailing and finishing.

Building Heights

Differences in building heights from one lot to the next can be disturbing and reduce the coherence of a district. The best way to fit in to a district is to match the height of existing adjacent structures and line up cornices and floor heights. If a few additional stories are now permitted, setbacks of the upper floors can effectively shield the added height from most street level pedestrians. A change of material at the upper floors can also reduce the visual impact of the upper floors by breaking up the mass of the building.

In cases where extreme differences in heights and density are considered relative to neighboring development, masking taller buildings with lower scaled buildings along the edges of the site can effectively screen the taller development. The transition from one height to another will then fall within the confines of the new development where similarities of material and architecture can artfully create a composition of elements. Many modern-era buildings, built with little deference to historical patterns, can benefit from new additions that restore the traditional street edge and match the scale and architectural elements of the neighborhood.

The upper two stories of this new building is stepped back away from the street and neighbors to reduce the visual impact of it height.
(Cambridge)



Recommended

New additions should use materials, sizes, details and proportions that are compatible with the existing structures.

The original building's primary façade should remain clearly delineated while the addition is set behind or to the side.

Setting new additions away from the street can reduce their visibility and ensure the pattern of buildings is maintained.

Filling parking areas or plazas with lower buildings along the street to reestablish the street line and scale.

Taller buildings, or rooftop additions that are set back from the street.

New quality materials are acceptable when mixed with other materials found in the area.

Not Recommended

Outbuildings or additions that fill-in historic landscaped areas, such as side-yards, should be avoided when visible from the street.

Additions that cover or obscure the shape and proportions of an original building's façade.

Materials that attempt to replicate historic, or aged stone, brick or wood.



Recommended: The use of lower residential scaled buildings along the street, added recently, reduces the visual effect of the taller, modern-era, building on the street. The four story apartments on the right were added to match the scale and materials typical of the historic district on the left. (Boston)



Recommended: New buildings that match the height, setbacks, and cornice lines of adjacent buildings. (Portland, ME)



Recommended: The new addition, center, is properly set behind the primary historic façade, to the right. (Portland, ME)



Recommended: New materials such as this steel awning can be appropriate when carefully proportioned and placed with respect to the older structure.

Section III: Area Descriptions

Introduction

A better understanding of Salem's development will help inform decisions so that valuable historic characteristics and features of a property will be retained, preserved, or restored. For persons who are curious about the past history of their property, this overview of Salem Historic Development will also provide a starting point for further research.

Bridge Street Corridor

Historical Development

Bridge Street dates back to the seventeenth-century when it was known as the Ferry Lane leading to the ferry between Salem and Beverly (then part of Salem). The earliest settlement of Salem is thought to have been near Bridge Street at the end of March Street in the form of Planter's huts. During the seventeenth century the Skerry House, which stood until recently at the end of Conant Street, was one of the few houses in the area. The Ferry Lane turned up present day Winter Street to avoid the tidal flats of the North River.

In 1788 a bridge was constructed to replace the ferry to Beverly. By the early nineteenth century a number of substantial three story Federal style houses had been constructed in the section between Winter Street and Skerry Street, along with some smaller houses on the side streets.

By the 1850's the area east of Skerry Street had a number of ropewalks, more houses were being constructed on the section west of Skerry Street, the street had been extended along the edge of the North River tidal flats to North Street, and the railroad had been constructed along the North River tidal flats.

By the late nineteenth century, stables and other commercial uses occupied the area along the tidal flats as well as much of the eastern end of the street. The railroad was a major factor, with rail yards at the present day station and on Bridge Street at Lathrop Street. Smaller houses and multi-family dwellings had been added to the mid-section, and the ground floors of some residential buildings now included neighborhood stores. Bridge Street had been extended west of North Street along side the railroad to Boston Street, and this section of the North River had been filled for new industrial land. The filling of the North River was completed in the early twentieth century when the last remnants of tidal flats were filled to form the land occupied by the former Parker Brothers' factory.

Current Character and Uses

The present land uses along Bridge Street follow the pattern set in the second half of the nineteenth-century. The eastern end is a mixture of commercial uses and pockets of late nineteenth century residential structures. Many of the commercial uses occupy large lots that evolved from early nineteenth century ropewalks into stables and rail yards, and then to the current automobile oriented uses. Some of the residential buildings have been converted to commercial uses.

The middle section remains largely residential with a number of the Federal and Greek Revival period houses surviving along with many late nineteenth century dwellings. Houses are typically sited close together on the side walk or with narrow setbacks. A few of the larger houses are set back and retain more generous side yards. Most of the houses have been converted to multi-family use, some with ground floor alterations for retail use. Many have been cosmetically altered with artificial siding and changes to windows and entries. Automobile oriented commercial uses have developed on several key corner locations.

The section occupied by the former North River tidal flats has recently been redeveloped into large scale multi-family housing, and will shortly be further changed by the construction of the Bridge Street by-pass road through the site. The southern side of Bridge Street in this section is largely in institutional use with most of the structures being substantial nineteenth century masonry buildings.

This corridor has been severely impacted by heavy automobile traffic and related congestion. The planned construction of the Bridge Street By-Pass should provide some traffic relief and an opportunity to encourage cosmetic improvements to both the streetscape and commercial structures.



Bridge Street in 1856. The eastern end is largely open with a number of ropewalks, houses are scattered along the central section, and small wharves extend into the North River basin enclosed by the railroad.

Courtesy of the Peabody Essex Museum.



Current map of Bridge Street area. The North River basin has been filled in, and the river has been confined to a narrow canal west of the North Street Overpass.



Bridge Street at the corner of Arbella Street c. 1900 showing that some residential buildings were already being converted to commercial use. The design and materials of the storefronts are compatible with the older buildings. Courtesy of the Peabody Essex Museum.



Bridge Street at the corner of Arbella Street today showing that most of the residential buildings remain. More of the buildings have commercial ground floor uses, and the design of the storefronts no longer fits in with the original buildings.



South side of Bridge Street near Lothrop Street c. 1900 showing the front of the railroad repair yard that extended almost back to Collins Cove. Other commercial uses such as stables had replaced the ropewalks along the eastern portion of Bridge Street by this period. This site is currently occupied by a truck rental business. Courtesy of the Peabody Essex Museum.



Original details such as this elaborate Victorian entry canopy remain on many Bridge Street buildings and should be preserved.

North Street Corridor (North of the North River Bridge)

Historical Development

Like most of the other entry corridor streets, North Street had its beginnings in the seventeenth century as a route connecting the sparsely populated “North Fields” to the road leading north to Salem Village (modern Danvers) and Wenham. It was connected to the center of Salem by a ferry at the site of the current North Street bridge as early as 1636. The Symonds family kept the ferry and had one of the few homesteads on the north side of the North River.

The first North Street Bridge was constructed in 1744 by a private group of North Fields land owners. It had a draw bridge opening of 18 feet over the central channel and was approached from each shore over the shallow mud flats by a causeway several hundred feet long.

By the early nineteenth century the North Fields, then called North Salem, was becoming more populated. The number of late eighteenth and early nineteenth century houses that remain along the southern end of North Street today are testaments to this growth. The causeway portions of the North River Bridge had been enlarged to include wharves and related commercial uses.

By the mid-nineteenth century the shores on the north side of the bridge had been partially filled in and industrial uses started up including several tanneries. By the 1880s the river west of the bridge had been reduced to the current narrow canal, and the newly filled land was being used for industrial purposes. North Street was solidly built up with residences nearly to Dearborn Street, with sporadic clusters of houses north of that intersection to the Peabody line.

The remaining open spaces north of Dearborn Street gradually filled in with houses during the late nineteenth and early twentieth century.

Current Character and Uses

Currently, the immediate northerly approach to the bridge is occupied by automobile oriented commercial uses, and the filled lands further east and west of the bridge are occupied by a variety light industrial uses including a large scrap metal yard on the site of the former tanneries.

North of Franklin Street to Dearborn Street is in predominantly retail usage with a mixture of early houses that have ground floors converted to storefronts, a strip of mid-twentieth century one story storefronts, and several recent automobile oriented convenience stores and service stations.

From Dearborn Street north to the Peabody line



Current map of North Salem with North Street in red. The bridge and the North River are in the lower right corner.

current uses are predominantly residential with a mixture of mid-nineteenth century to early twentieth century styles. There are several small clusters of small one story commercial structures from the mid to late twentieth century, mostly at major intersections that provide some neighborhood commercial services.



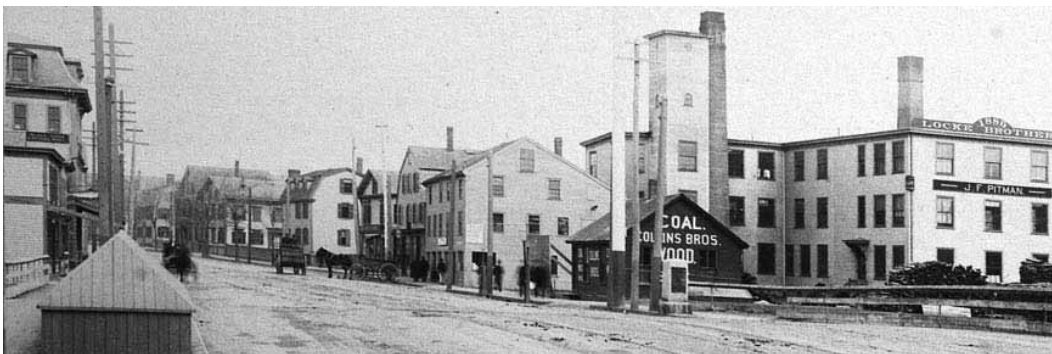
Large commercial parking lot without any planting or other screening and new retail building set at the back of the parking lot breaking the prevalent pattern of building setbacks are problems North Street shares with the other entry corridors.



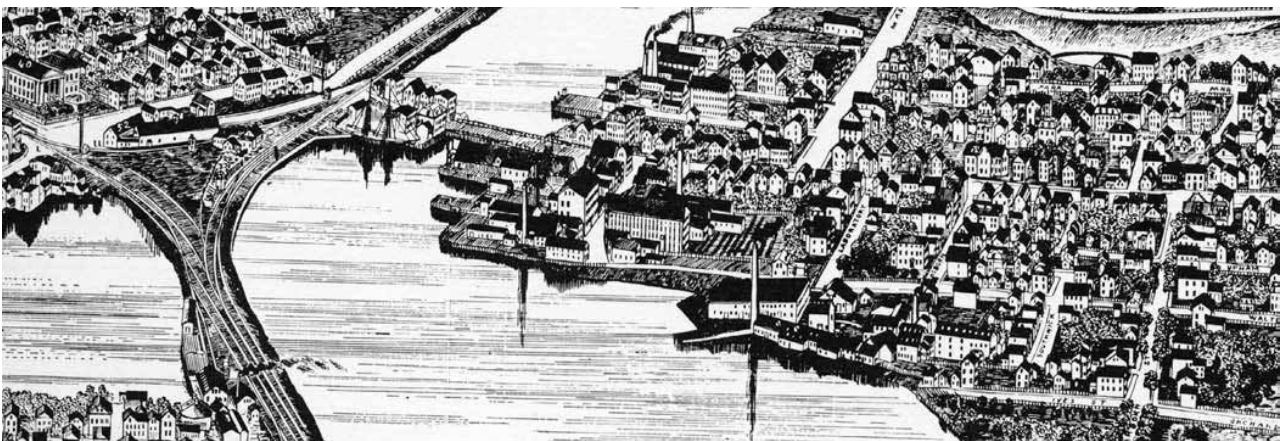
Late eighteenth and early nineteenth century houses near Foster Street that have first floor commercial uses. Sited directly on the sidewalk and retaining their original form and some detailing, these houses provide substantial historic character to the streetscape.



A typical mix of nineteenth century houses along the middle section of North Street. The 1 1/2 story building in the center is a c. 1900 commercial building. With its early storefront largely intact and wood sign its fits in well with the neighborhood.



Photograph c. 1890 looking north from North Street bridge. Courtesy Historic New England.



Detail of 1883 Salem birdseye view showing wharves on the North River Bridge and factories on the shore.

Courtesy of the Peabody Essex Museum.

Boston Street Corridor

Historical Development

Boston Street originated in the seventeenth-century and functioned as the road to Lynn and Boston until Highland Avenue was constructed in 1802 as the Salem Turnpike. The street follows the narrow area of flat land bounded by Gallows Hill and Norman Rocks on the west and the North River on the east. In the seventeenth and eighteenth centuries the North River was a large tidal basin extending right up to Boston Street. The road divided in present day Peabody with the route to Boston branching off sharply to the south following the line of Washington Street. The route that continued straight led to Danvers and Wenham.

The land along Boston Street was sparsely populated with a few farms and flour mills on the North River. Robert Moulton, who came to Salem in 1629 as a shipwright, owned land at the head of the North River basin in what is now “Blubber Hollow” where he likely constructed boats.

Danvers, including what is now Peabody split off from Salem in 1757, and Peabody separated from Danvers in 1855. During this period Boston Street evolved into a wide boulevard that was largely residential in character except the area at the head of the North River basin. There, and along the North River in Peabody, the leather industry had started to form by c. 1800.

Boston Street initially traversed the low marshy land at the head of the North River basin over a causeway known as the “Town Bridge”. With the growth of the leather industry, these low lands had been filled in by the 1850s to become “Blubber Hollow” with factories along Goodhue Street from Boston Street to over the North River.

Late nineteenth century photographs show Boston Street between Blubber Hollow and the Peabody line to be a broad tree lined street with substantial houses on both sides and a street railway

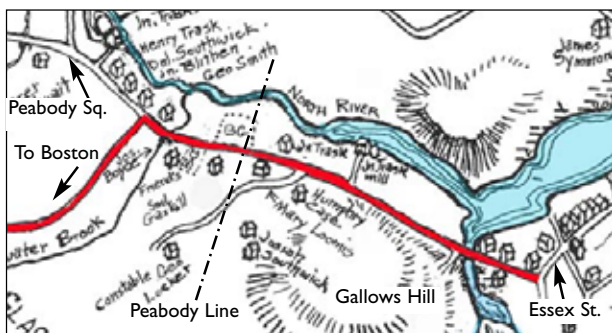
running down its center. Commercial uses were limited to small soap factory and a few stores set into the ground floors of residential buildings. Blubber Hollow was densely built up with tanneries including several on the west side of Boston Street. From there to its intersection with Essex Street and Highland Avenue, the street had a mixture of commercial and residential uses. By 1890 the North River basin had been completely filled in to provide more space for industrial uses and reduced to the present canal.

The Salem fire of 1914 started at the edge of Blubber Hollow on the southwest corner of Procter and Boston Streets, burning out both sides of Boston Street to its intersection with Essex Street. This section was quickly rebuilt with a combination commercial uses and brick apartment buildings.

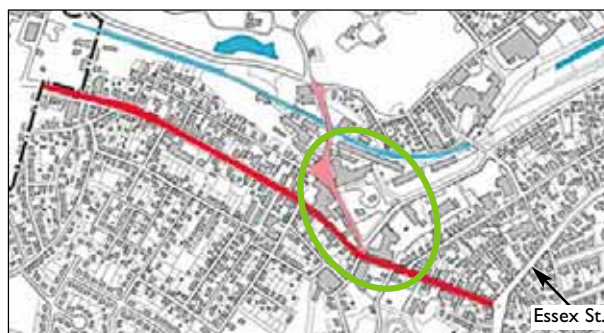
With the advent of automobile traffic in the twentieth century and its function as the primary route between downtown Peabody and Salem, Boston Street evolved into a mixture of light commercial and multi-family residential usage, with the heavy industrial usage continuing along the North River Canal and Goodhue Street.

Current Character and Uses

Currently, many late eighteenth century and nineteenth century houses with substantial historic character remain between Goodhue Street and the Peabody line. Many are now multi-family homes and some have modern siding and other alterations that diminish their historic character. A number have been converted to retail uses on the ground floor, and in some cases the entire structure is a commercial use. This section also has a number of relatively modern light commercial structures including several gas stations randomly interspersed with the residential buildings. Although the current zoning for most of this section is automobile oriented commercial, its actual character is closer to neighborhood commercial interspersed with historic residential structures.



Boston Street (shown in red) and the North River c. 1692 showing the natural features that dictated its route. The bridge over the North River tributary at the lower right remained until the 1820s. Courtesy of Marilynne K. Roach.



Current map of Boston Street area with Boston St. in red, Goodhue Street in lighter pink, and the green circle indicated Blubber Hollow. The North River has been filled in to a narrow canal.

The leather industry has been gone from Blubber Hollow and Goodhue Street for many years. Only a few of the mill buildings remain on Goodhue Street. Some have new industrial uses, while others are empty. Much of the land has been cleared and is now vacant.

The area from Blubber Hollow to Essex Street is a mixture of early twentieth century brick multi-story apartment blocks, masonry one story storefront structures, and a few modern automobile oriented structures set back on open lots behind large parking areas. The intersection with Essex Street forms a distinct neighborhood oriented commercial core, and includes the architecturally distinctive Colonial Revival style Essex Street Fire Station. Some of the apartment blocks originally included storefronts on the first floor that have recently been closed in for residential or office usage.



Eighteenth century house insensitively remodeled for commercial use with oversized modern windows. House at left retains traditional style windows.



Looking up Goodhue Street towards Boston Street showing remaining under utilized mill buildings.



Looking down Goodhue Street from Boston Street c. 1900. showing one of the many leather factories formally in this area. Courtesy of the Peabody Essex Museum.



Boston Street near Nichols Street c. 1900 showing it as a wide tree lined street with houses dating from the late eighteenth century to the mid-nineteenth century. Most of these houses are still present. Courtesy of the Peabody Essex Museum.



Juxtaposition of modern commercial uses and historic houses dating from the nineteenth century that is characteristic of much of the street.



An attractive Greek Revival style house dating to the 1840s that has been carefully restored as a residence with its original exterior features intact.

Highland Avenue Corridor

Historical Development

Highland Avenue was constructed as a new private toll road to Lynn and Boston called the Salem Turnpike in 1802–3 at a cost of \$182,000 by a private group of investors. The route, a nearly straight line through the "Salem Great Pastures," was chosen to significantly shorten the circuitous path taken by Boston Street, but had to overcome the difficult topography of the highlands with its many rocky outcrops and swamps.

The Turnpike made a profit with average net returns of about 5 percent until the railroad opened to Boston Street in 1838. Profits then fell in half until the turnpike was made a public highway in 1868.

The road began at the intersection of Boston and Essex Streets. In the 1850s there was a small cluster of houses with a tannery behind them at the beginning of the road, and another cluster near the present site of the High School. Beyond that there were only a very few farmhouses scattered through the highlands. A tollhouse was located about two miles from the start of the road.

The fire of 1914 burned across the southern end of the road. Reconstruction resulted in the Colonial Revival style Essex Street Fire Station and the two and three family houses that now line this end of Highland Avenue. The new Salem High School and Salem Hospital were built on the east side of the road during this period along with some adjacent single and multifamily wood frame houses. Beyond the Hospital the landscape remained largely open until after World War II.

Street railways were added to most major roads during the late nineteenth century, and Highland Avenue was no exception. The right of way consisted of a narrow two lane road with railroad tracks beside the road to the right.

Sporadic commercial and residential growth from the Hospital to the Lynn Line started after World War II, and has continued to the present day.

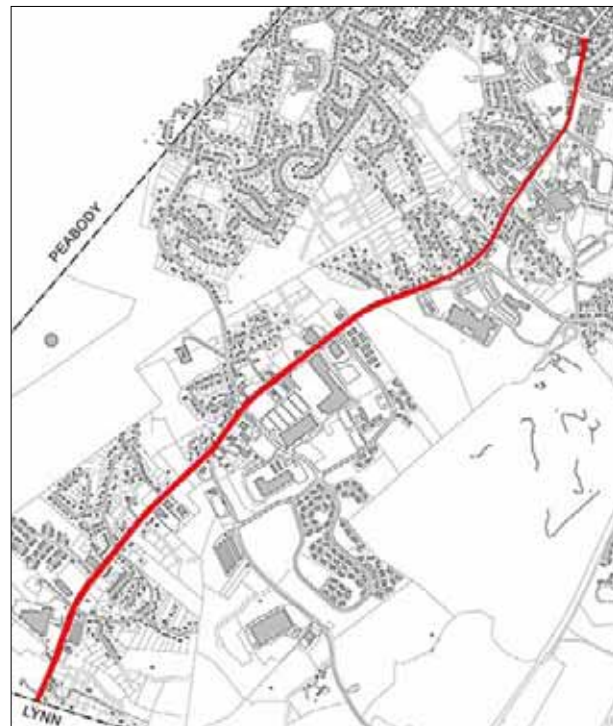
Current Character and Uses

Today, Highland Avenue south of the Hospital is a divided highway dominated by automobile oriented "big box" mall construction housing regional chain retailers, fast food restaurants and car dealerships. There are also several short sections of 1950s–80s single family housing and older, smaller scale commercial structures as well as natural open space interspersed between the mall areas. In addition, there has been some recent large scale apartment development along the corridor.

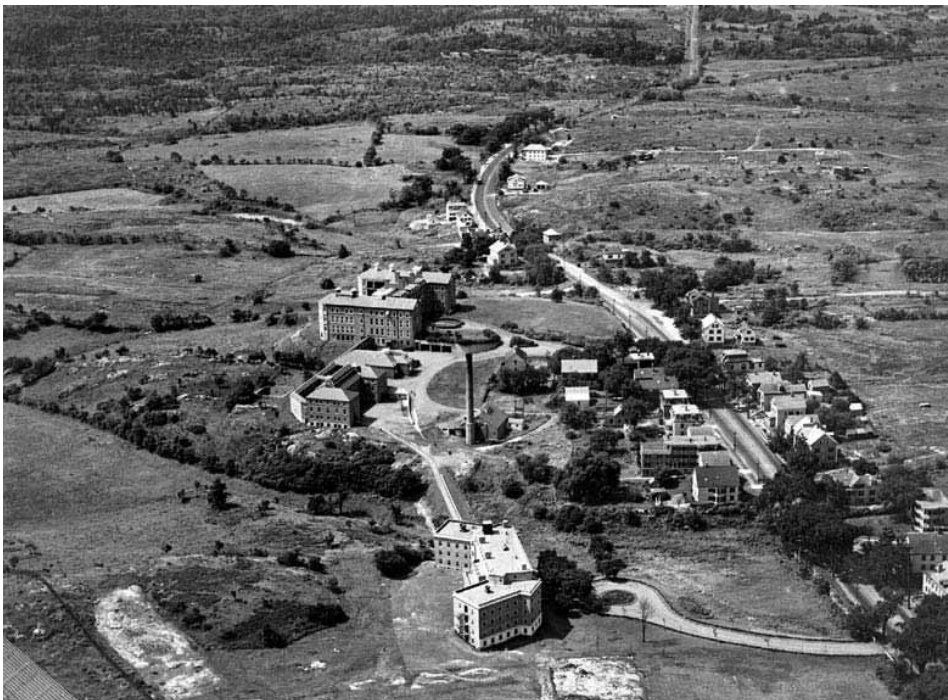
A number of the curbcuts and parking in the older commercial strips along Highland Avenue are poorly defined broad areas of asphalt.

The newer commercial developments have well defined curbcuts that are often accessed from intersecting feeder streets, very large parking areas, and in some cases broad planting areas separating the parking from the road. Much of the signage is large scale internally illuminated pylon signs using standard corporate logos and colors.

The area closer in to Essex Street is dominated by the institutional uses of the hospital and public school on the east side of the street, and older, more closely spaced housing on the west side. The road is a little narrower without a center divider in this area and is somewhat more pedestrian friendly.



Current map with Highland Avenue in red.



Aerial photograph of Highland Avenue c. 1920s showing how undeveloped the road was beyond the recently constructed Salem Hospital.
 Courtesy of The Peabody Essex Museum.



The eastern end of Highland Avenue has institutional uses on its south side like the old High School building seen here on the left. On this street's north side is early twentieth century multi-family housing.



Portions of Highland Avenue still retain a natural landscape and single family homes.



Recent automobile oriented large scale mall construction and auto dealerships characterize much of the western portion of Highland Avenue.



Older commercial construction along Highland Avenue often lacks well defined curb cuts and landscaped buffers, and it's sometimes interspersed with residential uses.

Lafayette Street Corridor (Route 114)

Historical Development

Lafayette Street originated in the seventeenth century as the route to Marblehead. It entered the center of Salem by following Mill Street over the South River on the Mill Bridge at the current south end of Riley Plaza, and then up High Street to Summer Street. It was not extended over the South River to Central Street until about 1800 because the inner part of the South River (now completely filled in) was a major component of Salem's harbor throughout the eighteenth century. Otherwise, its path to Marblehead is unchanged today. It was known as South Street until its name was changed to Lafayette Street following General Lafayette's visit in 1824. Lafayette, also known as the Marquis de Lafayette, was a French citizen who played a pivotal role as a volunteer in Washington's army during the American Revolution.

The portion of South Salem fronting the South River was used for ship building and related commercial activities in the eighteenth and early nineteenth centuries, but most of Lafayette Street was rural. In the early nineteenth century wealthy Salem merchants who lived in town started to build country estates on Lafayette Street, the most famous being the Derby Farm near present day Laurel Street.

As the nineteenth century progressed, the area west of Harbor Street developed into a fashionable suburban neighborhood of substantial Federal, Greek Revival, and Victorian style homes. The street was broad, lined with large mature trees, and had generous sidewalks. The houses had uniform landscaped setbacks with fences at the edge of the sidewalk. By the end of the century, the fashionable development had progressed to Loring Avenue.

A few residences were scattered beyond Loring Avenue, but full residential development to the Marblehead line waited for the twentieth century.

The Salem Leadworks was established at the Marblehead line in the early nineteenth century and remained active until well into the twentieth century.

The 1914 Salem fire completely destroyed South Salem from the South River to Holly Street. The area was rapidly rebuilt with multi-story masonry commercial structures from the river to Harbor Street, and a mixture of single and multi-family housing including moderate sized brick apartment blocks west of Harbor Street to Holly Street. Small clusters of neighborhood oriented retail developed at the Holly Street and Loring Avenue Intersections. The rest of Lafayette Street remained largely unchanged except for the establishment of the State Normal School (now Salem State College) at the intersection with Loring Avenue.

Current Character and Uses

Today, Lafayette Street has a diverse range of uses and building types. The street retains substantial historic character that warrants thoughtful preservation.

The first few blocks are an extension of downtown Salem made up of early twentieth century multi-story brick buildings with retail uses on the ground floors. Although the original storefronts have been altered, the overall buildings are handsome structures that retain their historic character and warrant preservation.

The section of Washington Street from Lafayette Street to Riley Plaza is a mixture of c. 1920s masonry and wood frame apartment buildings. Some of the buildings originally had ground floor retail uses that have now been converted to office or residential usage.

From Harbor Street and the St. Joseph's Church complex to Holly Street, the street retains the diverse range of structures constructed following the 1914 fire, including several handsome Colonial Revival style brick apartment blocks as well as single family wood frame dwellings. There are also a few newer one story commercial structures and a large modern apartment building that do not conform to the building setbacks and massing that characterize the older buildings. The intersection with Holly Street is punctuated with a larger scale c. 1920s apartment building with ground floor retail.

The three blocks from Holly Street to Forest Avenue comprise a well preserved group of mid-to late nineteenth century single family homes with uniform setbacks and side yards. These blocks are designated as the Lafayette Street Historic District.

The block from Forest Avenue to Loring Avenue also contains a number of distinguished Victorian period dwellings as well as an out of scale modern apartment building that does not respect the setbacks and massing of the adjacent buildings. The Loring Avenue intersection is dominated by the large scale institutional buildings of Salem State College. A small group of storefronts are present at this intersection.

The buildings from Loring Avenue to the Marblehead line are all residential except for the structures of Salem State College on the north side of the street.



Current map with Lafayette Street Corridor marked in red.



Lafayette Street in an 1852 print looking towards the South River from Harbor Street. Courtesy of The Peabody Essex Museum.



Current view of Lafayette Street looking towards downtown from Harbor Street showing the well designed commercial buildings constructed after the 1914 fire.



View of Lafayette Street c. 1890 showing fenced front yards with uniformly spaced trees and wide sidewalks.



Retail block originally designed to fit into the neighborhood with an attractive balustrade and pitched slate roof now obscured by signage.



Lafayette Street today. The distinctive architectural character of the houses and the uniform front yards remain, although most of the fences are gone and the trees are now at the street line.

Loring Avenue Corridor

Historical Development

Although modern day Lafayette Street originated in the seventeenth century as the route to Marblehead. It is not clear when Loring Avenue was first established as a road to Swampscott branching off Lafayette Street. The earliest map it appears on is dated 1832. It derived its name from the mid-nineteenth century country estate of George B. Loring, which was sited on the hill overlooking the Forest River. The site is now the southernmost part of Salem State College.

Loring Avenue remained as largely undeveloped farm land until the early twentieth century and the establishment in 1896 of the State Normal School (now Salem State College) at its junction with Lafayette Street. The section from the Forest River crossing back to Lafayette Street gradually filled in with a variety of houses on small lots during the first quarter of the twentieth century. The houses across from the college tended to be stylish single family homes, while those south of Canal Street were more

utilitarian two and three family structures. The junction with Canal Street took on a commercial flavor with a gas station located at the fork between the two roads. The large area of land on the south side of Loring Avenue near the Canal Street was developed for industrial use in the 1920s and 30s.

The section west of Forest River was not built up until the post-World War II period. There, single family homes set back from the street on moderate sized lots predominate until the junction with Paradise Road where the zoning changes to "Neighborhood Commercial." This last area has developed within the last twenty-five years with automobile oriented shopping strips and fast food restaurants, and merges seamlessly into similar commercial development in Swampscott.

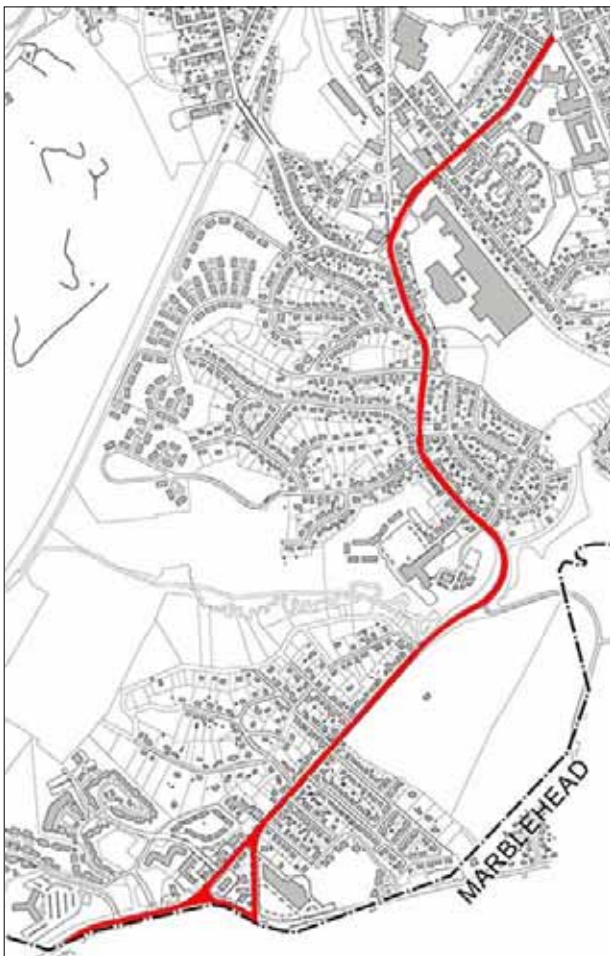
Current Character and Uses

Currently, the growth of Salem State with a number of large scale institutional buildings having been added to the campus in recent years has had a major impact on the eastern end of Loring Avenue. The industrial area south of Loring Avenue at the Canal Street intersection has recently been converted to educational use by Salem State College.

Small one story strip malls set back from the street have been built in the area between the College and Canal Street. The modern automobile oriented commercial uses continue to the intersection with Jefferson Avenue. From there to Forest River, there are a few commercial uses that likely predate zoning sprinkled in with the predominate early twentieth century houses.

The immediate surroundings of the Forest River crossing remain as natural open space with dense trees screening recent development on the adjacent highlands from view.

The single family residential area between Forest River and Vinnin Square is now fully built up and appears to be reasonably stable.



Current map of South Salem with Loring Avenue in red.



Early 1920s view of Loring Avenue at the junction with Canal Street (in foreground). Courtesy of the Peabody Essex Museum.



Salem State College dominates the eastern end of Loring Avenue.



Recent strip malls below Salem State College with minimal planting strip on right and continuous curb cut with no planting strip at left.



Recent automobile oriented development at Vinnin Square. Signage at left is strident, and curbcuts are chaotic. Planting strip at right is minimal.

Canal Street Corridor

Historical Development

Canal Street is the newest of all the entry corridor streets. It was constructed adjacent to the railroad right-of-way up to Ocean Avenue in the 1880s, but was not completed to Loring Avenue until sometime after the Salem fire of 1914. Much of its path is on filled land that was previously occupied by the large tidal pond at the head of the South River known as the “Mill Pond.”



Map from 1872 showing Mill Pond before it was filled in and Canal Street constructed. The current path of Canal Street is indicated in red.

Throughout the eighteenth and much of the nineteenth centuries there was a mill situated on a bridge at about the western end of the current Riley Plaza at the head of the pond. The coming of the railroad in the late 1830s initiated the gradual process of filling in the pond and converting the newly made land for use as a railroad freight yard and other industrial uses that took advantage of the proximity to the railroad.

The 1914 fire burnt out the mills at the head of the pond and the eastern end of Canal Street, precipitating redevelopment that led to further filling in of the pond to its current very limited extent near Jefferson Avenue.

Current Character and Uses

Today, the railroad yards have been greatly reduced in extent, and the adjacent large mills torn down and replaced with a variety of small industries and warehousing uses in relatively modern one and two story buildings accessed from Jefferson Avenue.

Canal Street functions as a boundary between the residential neighborhood located on the rise of land on its east side, and the railroad and industrial uses beyond on its west side. Its eastern end is zoned for wholesale and automotive uses, while most of its western end is zoned as “business highway” and



Current map of South Salem with Canal Street in red.

“industrial.” Except for a short strip of mid-twentieth century single family residences opposite the Salem State College Athletic Center and some multi-family c. 1920s houses scattered along its eastern portion between commercial uses, most of the buildings are utilitarian one and two-story commercial structures built within the last fifty years. Residential structures are present on the streets coming into Canal Street from South Salem. In recent years a number of automobile oriented fast food franchises, service stations, and a small shopping plaza have been constructed along the western portion of the street. Property owners considering new construction on Canal Street should be sure to consult the “New Construction” section of these Guidelines when planning their project.

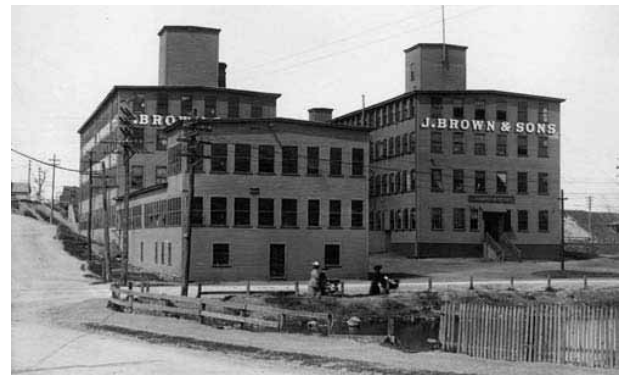


Photo c. 1900 of shoe factory at western end of Canal Street. Note part of Mill Pond in foreground. Courtesy of the Peabody Essex Museum.



The residential uses on South Salem cross streets extend to the east side of Canal Street.



Eastern end of Canal Street looking west showing typical mix of modern commercial and early twentieth century residential buildings. Railroad is just beyond fence at right.



Middle portion of Canal Street looking north showing recent fast food franchises and other automobile oriented uses.



Western end of Canal Street looking south towards Loring Avenue showing chaotic mixture of commercial buildings, parking lots, and lack of sidewalks.

Urban Renewal Areas: Description

Background of Renewal Efforts

Salem's two Urban Renewal Areas – Heritage Plaza East and Heritage Plaza West – were initially conceived in the 1960s as a mechanism to revitalize the downtown by demolishing most of the older buildings in order to construct new buildings according to “modern standards” of the time.

As the process of acquiring properties by eminent domain and clearing the buildings started in earnest, a number of prominent citizens realized that many of the buildings designated for removal had substantial historical value. They recognized that despite their dilapidated appearance and later changes, many of these buildings could be restored. Salem had been a tourist destination for many years because of its historic homes on Chestnut Street and museums such as the House of the Seven Gables and the Essex Institute. They reasoned that a downtown that focused on its historic buildings would add to the attraction of Salem as a tourist site, while a downtown of all brand new buildings would not.

As a result of these efforts, the focus of the Urban Renewal Areas was changed to preserving and rehabilitating as many remaining historic commercial buildings as possible, and constructing new buildings on sites that had already been cleared that would be modern but visually compatible with the historic buildings in exterior materials and scale.

The City developed the Urban Renewal Area Plans for both Heritage Plaza East and Heritage Plaza West to guide the restoration and rebuilding of the downtown.

The general principals guiding the renewal efforts of the 1970s and 80s are evident in looking at the downtown today, and remain valid for future work. While a lot of effort was concentrated on the 1800–1840s buildings around Market Square, many Victorian and early twentieth century buildings were also saved and rehabilitated to preserve their own unique architectural character.

On historic buildings that received major restoration efforts, all surviving original features were preserved, and on upper stories significant early features that had been altered were reconstructed according to available evidence. Historic photographs at the Peabody-Essex Museum Library provided guidance for much of the restoration work. On the ground floors, the storefronts were treated as rehabilitations with what preservationists call a “period typical” treatment rather than as strict restorations. The goal was to reflect the likely appearance of the storefronts during the earlier years of the building's existence. The basic structural framework such as the granite posts and lintels on many Front Street buildings were accurately reconstructed while more

latitude was allowed in window infill systems. Thus some early buildings utilize large single panes of plate glass, while others use the small panes that would have been common during the first half of the nineteenth century.

New buildings constructed on infill lots between remaining historic buildings are usually brick with cornice lines similar to the adjacent buildings. Details such as windows and storefronts, whether modern or traditional, are usually simple and done in a way to insure that the new building does not visually stand out in relation to the historic buildings.

On larger lots more removed from the core streets, new buildings are modern with larger massing, but still employ traditional materials such as brick or wood clapboards with detailing to reduce their overall scale.

Through the renewal areas, there has been a substantial investment in high quality landscaping to provide an appropriate setting.

Current Character and Uses

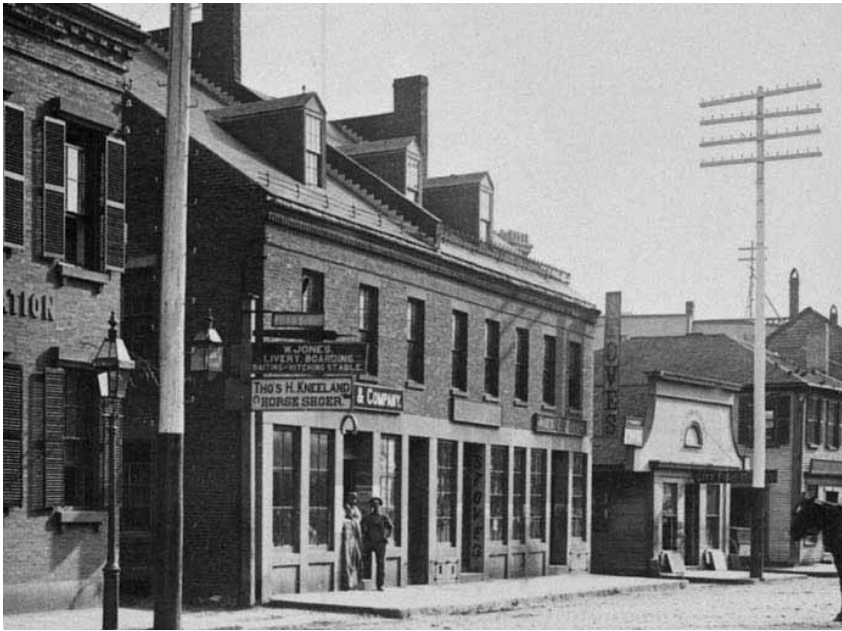
Washington Street forms the major north-south spine of the downtown core, and is the primary vehicular route. It also is the boundary between the Heritage Plaza East and Heritage Plaza West Renewal Areas. Essex Street forms the east-west spine and has been historically the focus of retail activity.

Washington Street is lined on both sides by relatively large scale late nineteenth and early twentieth century commercial buildings, many being fine examples of Colonial Revival architecture. Most have retail storefronts on the ground floor. It is also distinguished by the Greek Revival style granite Salem City Hall and Essex County Courthouse, and the brick Georgian style Joshua Ward House.

Essex Street has a more eclectic mix of buildings in architectural style, age, and scale ranging from the wood frame c. 1761 Timothy Orne House to the recent Essex Apartments and East India Mall. The eastern portion is dominated by the brick pedestrian mall and the many early to mid-nineteenth century restored brick buildings on its south side. The western portion is more eclectic and dominated by several larger early twentieth century buildings that have not been substantially rehabilitated.

Front Street was directly on Salem's inner harbor in the eighteenth and early nineteenth centuries. Today it is a pedestrian oriented street focusing on the late Federal style brick commercial buildings with granite storefronts that were restored in the 1970s and the brick paved Market Square in front of the Old Town Hall.

Derby and New Derby Street did not take their current form and character until after the fire of 1914 when the area was rebuilt with a number of automobile dealerships, garages, and light industrial uses. The lumber, coal, and fish market businesses



Late nineteenth century photograph of 17–23 Front Street showing the original storefront system of granite piers and lintels framing large multi-pane display windows. The buildings was constructed c. 1845. Courtesy of The Peabody Essex Museum.

Photograph from the 1970s of 17–23 Front Street showing its condition prior to restoration. The granite store front system is missing and some of the second floor windows have been replaced by a picture window. The splayed lintels on the remaining windows and the surviving dormers served as models for the reconstruction of the missing features. Courtesy of William Tinti.



Current photograph of 17–23 Front Street shows the windows and dormers of the upper floors have been restored. The granite pier and lintel storefront system has been reconstructed following the evidence provided by the historic photograph. The glazing uses a modern system of insulated glass rather than restoring the small pane wood storefront windows visible in the historic photograph. In other similar buildings restored on Front Street, small pane windows were used to create a more accurate appearance.

that were previously in this area were all destroyed by the fire. The current commercial buildings include the former auto dealership structures with large plate glass windows now used for retail businesses, as well as several larger, multi-story buildings from the same period. There are also several modern auto service stations. This section of Derby Street carries a high volume of auto traffic and functions as an entry corridor.

Heritage Plaza East includes the South River

between Congress and Lafayette Streets. Most of this waterfront is bordered by vacant land or light industrial uses, and is not readily accessible.

Heritage Plaza West is characterized by a mixture of nineteenth century residential and a few small scale twentieth century commercial structures on small lots. The northern edge of the area is dominated by the Essex County Courthouse complex. The courthouse has also resulted in some of the residential buildings being converted to office usage.



Current photograph of east side of Washington Street showing a rehabilitated late Federal Period building on right and a new infill building in center (marked with arrow). The cornice height of the new building has been sensitively located midway between the cornices of the flanking buildings. It uses brick with simplified traditional detailing in a manner that does not visually compete with the adjacent Colonial Revival bank building.



The 1761 Orne House on Essex Street in 1980 with its original architecture obscured by artificial siding and oversized windows. The ground floor was converted to retail use in the early twentieth century. The storefront in this picture dates to the 1950s. Courtesy of City of Salem.



Removal of artificial siding reveals the original rusticated board siding and the original window placement of the upper stories. Courtesy of City of Salem.



Restoration of the upper stories as completed in 1983 with 6/6 windows based on historic photographs of the building. See page 13 for a photograph of a recently completed rehabilitation of the storefront section. Courtesy of City of Salem.



Late nineteenth century photograph looking east on Essex Street from Washington Street. The current Salem Five Bank building is marked with an arrow.



Photograph from the 1970s looking east on Essex Street from Washington Street. The current Salem Five Bank building is marked with an arrow. Courtesy of William Tinti.



Current photograph looking east on Essex Street showing pedestrian mall and rehabilitation of the buildings in the foreground. The current Salem Five Bank building is marked with an arrow.

Local Historic Districts

There are four Local Historic Districts in Salem. Except for Derby Street, the properties within these districts are predominantly residential. In each district a few residential properties have been converted to office or institutional uses, but still retain their residential character. For all properties within these districts, any change to features that are visible from public ways must be reviewed and approved by the City's Historic District Commission. Refer to page 2 and 3 of these *Guidelines* for more information about review procedures for the Historic Districts and their location on a Salem City map.

McIntire Historic District

The McIntire District is the largest of the Local Historic Districts. It includes properties on Federal, Essex, Chestnut, Warren, and Broad Streets and contiguous cross streets from Summer Street south almost to Boston Street.

Lafayette Street Historic District

This is a small, entirely residential district along Lafayette Street for three blocks from Holly Street to Forest Street.

Washington Square Historic District

This District comprises the properties that front directly on the Salem Common along with the adjacent properties on the upper end of Winter Street, and the Peabody-Essex Museum property between Essex and Brown Street.

Derby Street Historic District

This district includes all the properties on both sides of Derby Street from Herbert Street to Fort Avenue except the Power Plant.

Unlike the other Local Historic Districts, the Derby Street District includes a substantial number of properties in retail usage. Several of these retain late nineteenth or early twentieth century storefronts with most of the original detailing still intact. Retail and commercial owners are cautioned that review of proposed changes to their property by the Historic Commission may require more detailed preservation measures than the treatments described in these guidelines.

The west end of Derby Street is not within the Historic District, but does function as an entry corridor and is largely within the designated Urban Renewal Area. The following paragraphs provide a brief description of the development of the full length of Derby Street.

History of Derby Street

Derby Street is believed to have first been laid out as a street around 1762. Prior to that Essex

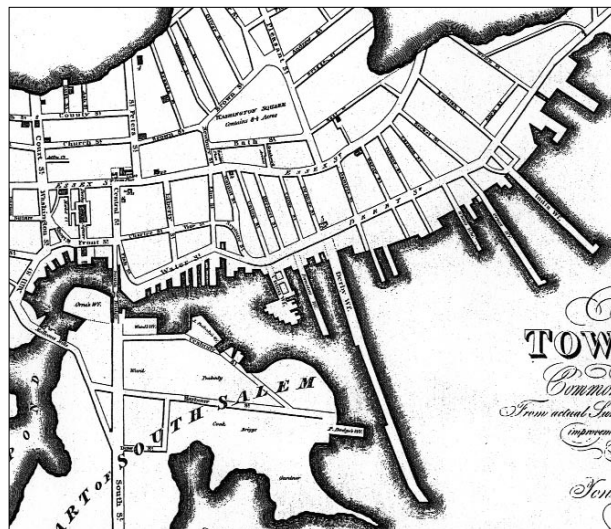
Street was the major thoroughfare and the waterfront was serviced by the many small streets running east from it to the waterfront wharves and shipyards.

In the early nineteenth century Derby Street became Water Street at what is now Hawthorne Boulevard. Water Street then followed the edge of the South River wharves turning sharply north up to Front Street which was then directly on the waterfront at the head of navigation.

In the eighteenth and early nineteenth centuries, Derby, Water, and Front Streets focused on maritime trade and related commercial activities. The nucleus of that activity was Derby and Central wharves and the adjacent Customs House.

As the century progressed and Salem's maritime activity shifted to the coastal lumber and coal trade, the South River wharves were gradually filled in to provide space for lumber storage and related industrial uses. The 1914 fire burnt out the South River waterfront and Derby Street up to Derby Wharf. The last remnant of the South River between Lafayette Street and Riley Plaza (then the railroad station) was filled in to build New Derby Street. Lower Derby Street was then rebuilt focusing on automobile dealerships, garages, and industrial uses including the Pickering oil tank farm on what is now Pickering Wharf.

In recent years lower Derby Street has become increasingly retail in character, but still retains a few automobile service stations.



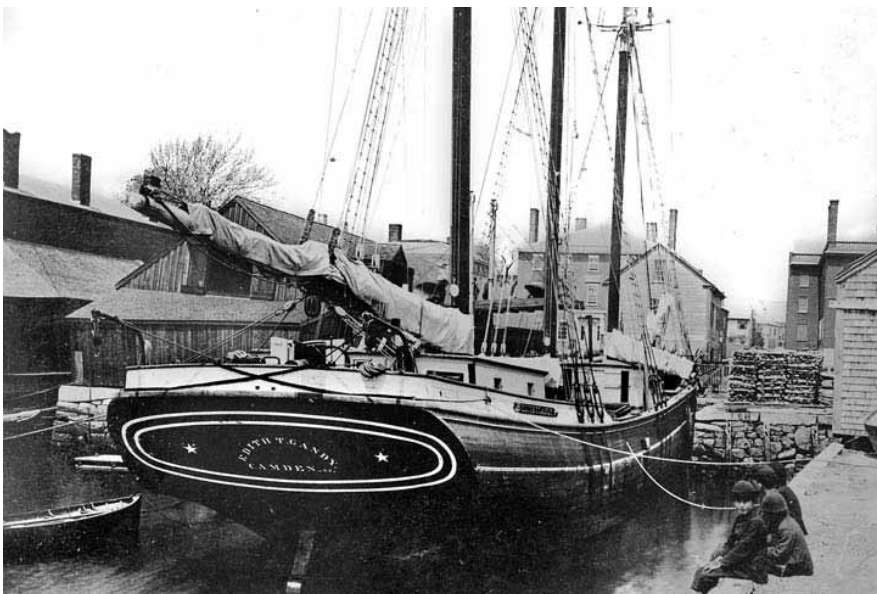
Derby Street and the Salem waterfront in 1820.



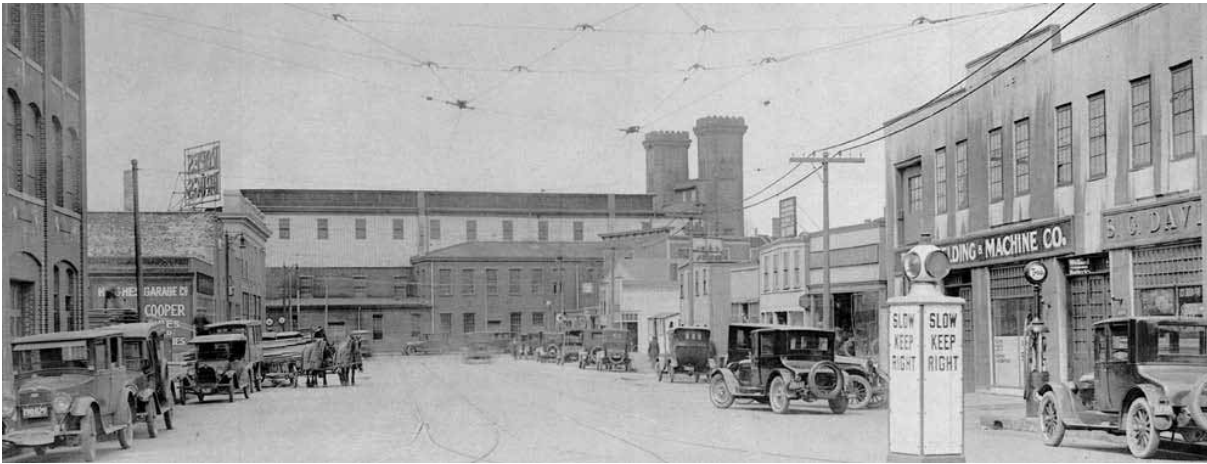
Photograph c. 1890 of Derby Street near Pickering Wharf. This area was burnt out by the 1914 fire. Courtesy of The Peabody Essex Museum.



Photograph c. 1890s of Derby Wharf From Derby Street
Courtesy of The Peabody Essex Museum.



Photograph c. 1890s from wharfs looking towards Derby Street showing shipping that was the focus of the Derby Street area in the nineteenth century. Courtesy of The Peabody Essex Museum.



Photograph from the 1920s of New Derby Street looking towards the railroad station (now Riley Plaza) showing the automobile oriented light industrial character of this street that was created after the area was leveled by the 1914 fire. Courtesy of The Peabody Essex Museum.



Lower Derby Street showing former industrial and automobile showroom buildings from the 1920s rehabilitated for retail uses.



Derby Street east of the Custom House is characterized by a mixture of eighteenth and nineteenth century residential buildings and early twentieth century retail conversions.



The Derby Street waterfront east of Union Street is characterized by recent redeveloped for a mixture of commercial and residential uses.

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Appendix A. Historic Storefront Styles

Like buildings, the design of storefronts has evolved over the last two hundred years following changes in architectural style and building technology.

The prime functions of storefronts have always been to display the merchandise for sale inside the store to passers-by, and to provide natural light to the interior. Throughout the evolution of storefront design, providing as large an area of glass as possible without compromising the structure of the building has been a major goal. Glass has therefore always been a major element in storefront design.

In the eighteenth and early nineteenth centuries, the size of individual glass panes that could be used in storefront windows was constrained by glass making technology. Window glass was produced by hand blowing large round disks (called crown glass) or cylinders that were sliced and flattened. (called cylinder glass). The disks or flattened cylinders were then cut up into individual glass panes. Panes as big as about 14"x20" were possible, but very expensive. Smaller pieces were less expensive and therefore more widely used. Most houses used 12 pieces of 7"x9" glass in each window sash, except expensive houses might use six panes of 10"x14" or larger glass in each sash.

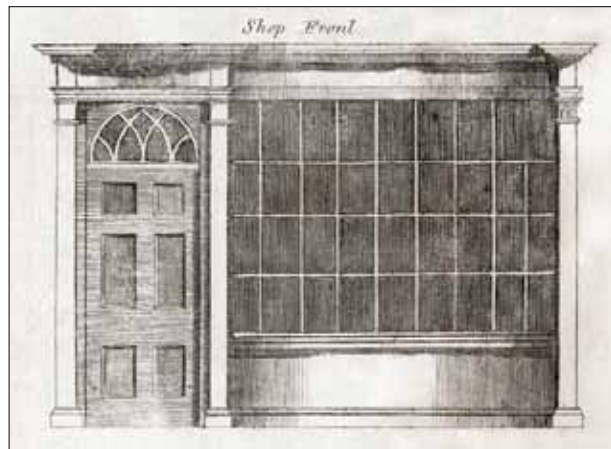
As the nineteenth century progressed improvements in making cylinder glass made larger pane sizes cheaper and therefore more widely used in windows. By the 1820s many houses were using six pane sash, and by the 1860s two panes of even larger glass per sash were being used.

The size of the panes used in storefront windows followed the same pattern except that window sizes were larger and merchants often used the largest pane size they could afford.

Plate glass was also made in the early nineteenth century but was extremely expensive. Improvements in production methods gradually made larger sizes available and less expensive. By the 1850s and 60s the most fashionable urban stores were sometimes using large sheets within elaborate cast iron façades.

By 1900 plate glass was commonly available in large sizes and became the norm except for inexpensive wood storefronts on less pretentious stores where cheaper cylinder glass continued to be used in 4 or 6 pane windows.

The development of Queen Anne style architecture and its evolution into the Colonial Revival style from the 1880s through the 1920s looked to the eighteenth century for inspiration and reintroduced small panes of glass into storefronts. However, in these styles the small panes are usually confined to the upper sections or transoms, with plate glass still being used for the main window.

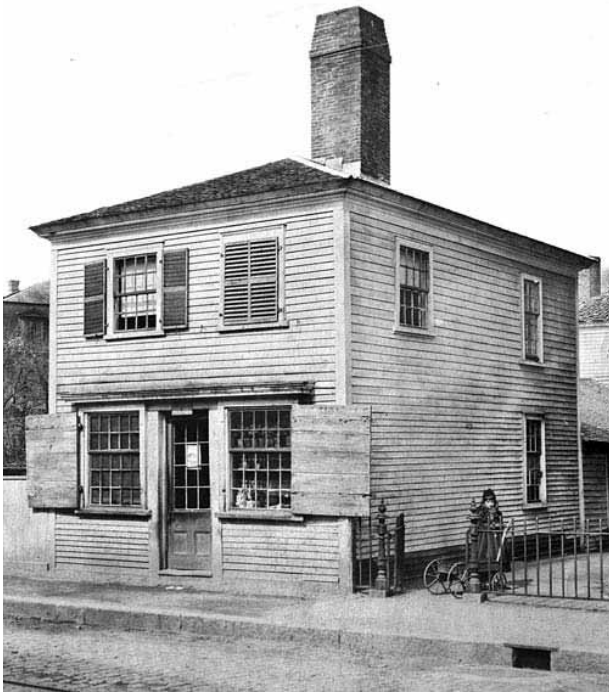


A typical late eighteenth century storefront design from a builder's guide published in Boston in 1796 (*The Practical House Carpenter* by William Pain).

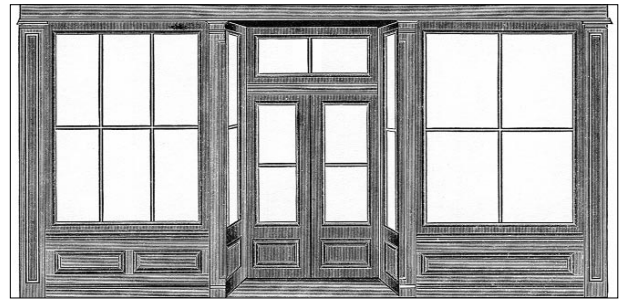


Photograph taken in the 1840s of c.1800 storefronts in Philadelphia. These are similar to the example from the Pain's book above. Although no images of such storefronts are known for Salem or Boston, similar storefronts would likely have been used in some downtown buildings. Images like these provided inspiration to early twentieth century architects in Salem who consciously evoked eighteenth and early nineteenth century architecture in buildings constructed in the Colonial Revival style.

Courtesy of The Library of Congress.



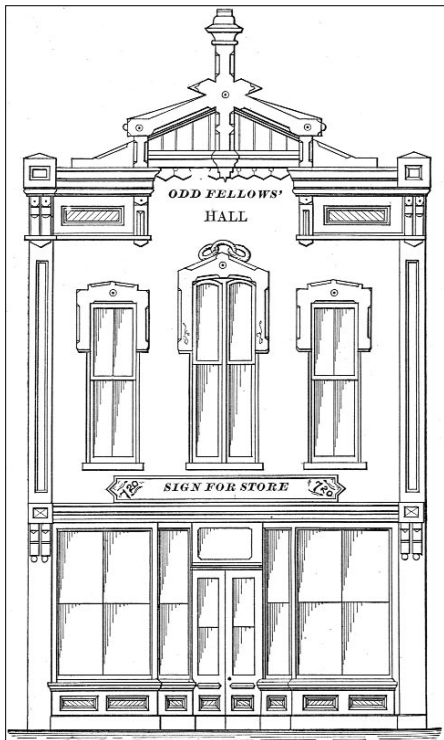
Late nineteenth century photograph of an early storefront on Derby Street that is an example of the type of simple storefront that was probably used on many small wood commercial buildings during the first half of the nineteenth century. Courtesy of Historic New England.



A wood storefront showing two alternative designs for multi-paned windows from a millwork manufacturer's trade catalogue originally published in 1893 (*The Muliner Catalogue of 1893*, 1995). Simple wood storefronts with either four or six light windows common from the mid-nineteenth century right into the 1930s.



An original storefront similar to the example above on Derby Street.



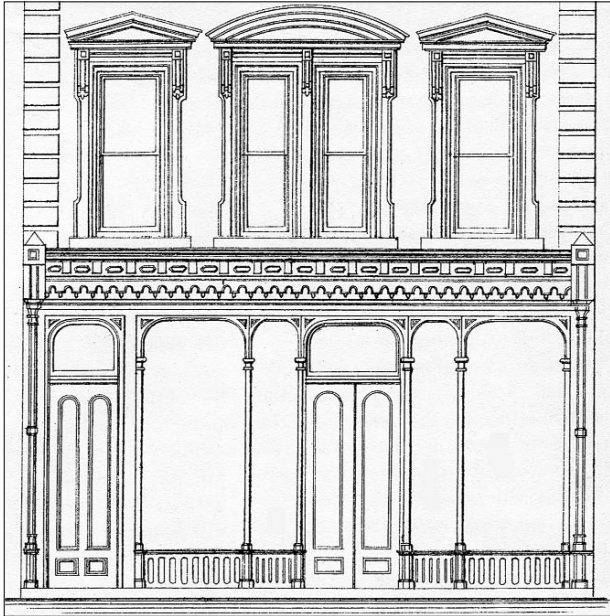
A wood storefront on a "stick style" building from an 1880 builder's magazine.



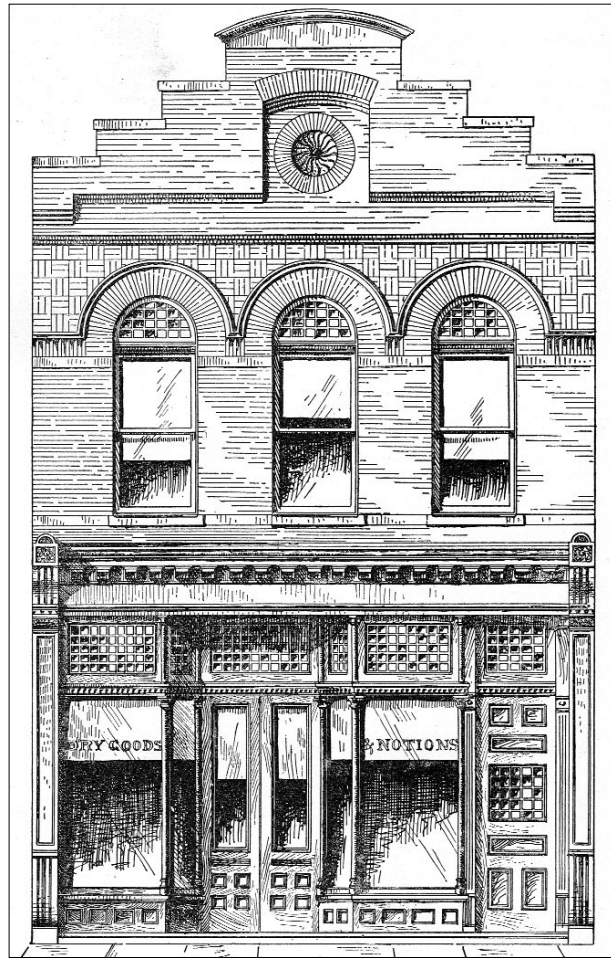
A similar wood storefront with more elaborately decorated piers and typical nineteenth century signs inserted in a Federal Street house. Courtesy of The Peabody Essex Museum.

The design of the structural elements of the storefront followed changes in architectural style and innovations in building construction technology. In the 1860s, building façades made of decorative cast iron elements were developed and widely used in upscale Victorian commercial buildings.

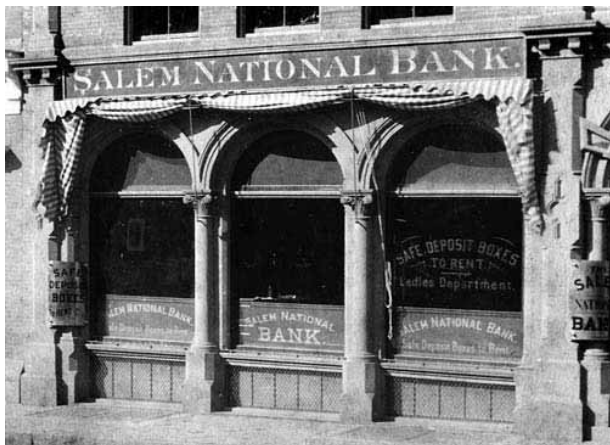
Innovations in sheet metal fabrication, glazing methods, and the desire for thinner lines in the early twentieth century led to the use of extruded copper and stainless steel window glazing systems from the 1900s through the 1940s.



A storefront using slender cast iron columns and fashionable plate glass windows on a Second Empire style building from an architectural magazine published in 1870 (*The Architectural Review and Builder's Journal*, by William Sloan). Such storefronts were popular in the 1860s–80s. Cast iron columns are still present in a number of downtown storefronts, although other details have usually been changed.



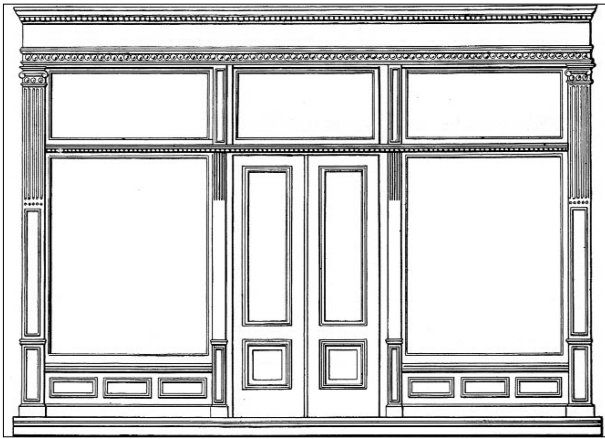
A storefront in the Queen Anne style featuring transom windows with many very small panes from an architectural magazine published in 1887 (*Shoppell's Modern Houses*). The Queen Anne style was popular in the 1870s–90s.



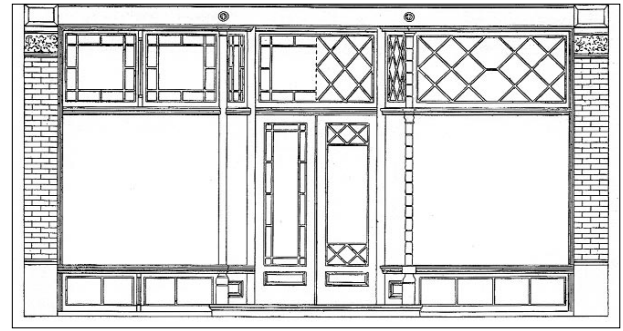
An elaborate cast iron or possibly stone Victorian storefront on Washington Street in an 1890s photograph (building demolished).



An exuberant example of a Queen Anne style store window on the Daniel Lowe Building in Salem. The early twentieth century Colonial Revival style also used similar details.



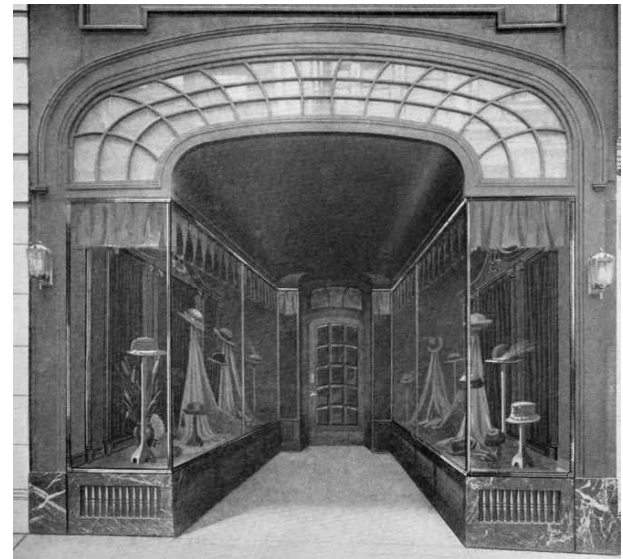
A plate glass storefront from a millwork manufacturer's trade catalogue originally published in 1903 (*The Universal Design Book*, Reprinted by Lee Valley Tools, 1984).



A plate glass storefront showing alternative designs for transom glazing from a millwork manufacturer's trade catalogue originally published in 1903 (*The Universal Design Book*, Reprinted by Lee Valley Tools, 1984).



A storefront framed with extruded copper on a marble base, and using a prism glass transom to bring light deeper into the interior. The sign is done in stained glass (Image is from a Pittsburgh Plate Glass Company, 1923 trade catalogue). Copper storefront systems and prism glass were widely used from c. 1900 through the 1930s. Courtesy of The Pittsburgh Plate Glass Company.



A storefront framed with copper in an Art Deco style (from a Pittsburgh Plate Glass Company, 1923 trade catalogue). Courtesy of The Pittsburgh Plate Glass Company.



An original c. 1920 storefront with a prism glass transom on the Masonic Building on Washington Street. Several other storefronts with prism glass and copper framing remain in Salem.



An original c. 1920 storefront with an elaborate curved transom on Washington Street. Typical of Salem's more substantial early twentieth century commercial buildings, this is in the Colonial Revival style with traces of Art Deco.

Appendix B. The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995

Introduction

There are Standards for four distinct, but interrelated, approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction.

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. (Protection and Stabilization have now been consolidated under this treatment.)

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.

Choosing an Appropriate Treatment

Choosing an appropriate treatment for a historic building or landscape, whether preservation, rehabilitation, restoration, or reconstruction is critical. This choice always depends on a variety of factors, including its historical significance, physical condition, proposed use, and intended interpretation.

The questions that follow pertain specifically to historic buildings, but the process of decision making would be similar for other property types:

Relative Importance in History

Is the building a nationally significant resource—a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their "exceptional significance in American history," or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the National Register more frequently undergo Rehabilitation for a compatible new use.

Physical Condition

What is the existing condition—or degree of material integrity—of the building prior to work? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building

requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.

Proposed use

An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character; special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

Mandated code requirements

Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, code-required work may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

Standards for Preservation

Reservation Defined

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of

- intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
 4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
 5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
 6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
 7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
 8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Preservation as a Treatment

When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment.

Standards for Rehabilitation

Rehabilitation Defined

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Rehabilitation as a Treatment

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of

time is not appropriate, Rehabilitation may be considered as a treatment.

Standards for Restoration

Restoration Defined

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest

means possible. Treatments that cause damage to historic materials will not be used.

9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Restoration as a Treatment

When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

Standards for Reconstruction

Reconstruction Defined

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the

non-surviving historic property in materials, design, color, and texture.

5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

Reconstruction as Treatment

When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment.

Appendix C. Additional Resources and Contacts

Local Resources

Peabody Essex Museum Library

The library has an extensive collection of historic photographs of Salem including many commercial buildings. The photographs are organized by street names. Historic photographs often provide invaluable information on the earlier appearance of buildings. The library also has an extensive collection of Salem maps and Insurance Atlases that can be useful in tracing changes to buildings.

City Building Permits

Building permits for original construction or past building renovations can provide important information for planning new renovations. The Office of the Building Inspector maintains files of past building permits.

City Planning Department and Salem Urban Renewal Authority

Records, plans and sometimes photographs for renovation work done since the late 1960s to buildings in the downtown area may be on file at these City of Salem offices.

Essex County Registry of Deeds

The Registry maintains deeds and other materials pertinent to past property transactions in Salem.

State Resources

Massachusetts Historical Commission and Massachusetts State Archives

220 Morrissey Boulevard, Boston, MA 02125
(617) 727-8470

<http://www.state.ma.us/sec/mhc/mhcidx.htm>

Historic New England (Formerly SPNEA)

141 Cambridge Street
Boston, MA
617-227-3956

<http://www.historicnewengland.org>

The archives of Historic New England has an extensive collection of historic photographs of many communities including Salem.

National Resources

The following organizations can be contacted for further information on enhancing and improving commercial properties within historic downtowns and neighborhoods.

National Park Service U.S. Department of the Interior, Heritage Preservation Services

www.cr.nps.gov/hps

NPS administers the Secretary of the Interior Standards for the Treatment of Historic Properties with guidelines for preserving rehabilitating restoring and reconstructing historic buildings. A variety of programs are in place to assist communities and individuals in preservation of historic buildings, landmarks and landscapes. On-line editions of the Secretary of the Interior Standards for the Treatment of Historic Properties with Guidelines for preserving rehabilitating restoring and reconstructing historic Buildings can be found as well as an Illustrated Guidelines for Rehabilitating Historic Buildings.

National Park Service; Historic Preservation Briefs

<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

Of particular value for planning the rehabilitation and repair for historic buildings is a series of 42 pamphlets published by the Park Service titled *Preservation Briefs*. These provide basic technical information about appropriate repair and construction activities for historic buildings such as masonry cleaning, masonry pointing, paint removal, etc. These pamphlets are available on line as well as in print versions.

National Main Street Center of the National Trust for Historic Preservation

www.mainstreet.org

Since 1980, the National Trust's national Main Street Center has helped business districts across the country building strong downtown economic development programs through historic preservation. The Center provides on-site technical assistance in downtown and neighborhood commercial revitalization to communities of all sizes. It also sponsors workshops and conferences, publishes training materials, offers a certificate program in professional Main Street management and operates the National Main Street Network, a professional membership program that helps communities learn from each other's revitalization experience. *Guiding Design on Main Street* is a useful document with topics that describe elements of storefront design, compatible design features and a brief overview of historic commercial styles.

Published Resources:

Historic Building Materials and Repair

Twentieth Century Building Materials: History and Conservation. Thomas C. Jester, Ed., McGraw Hill, 1995.

This book provides valuable information on the history and appropriate repair of many modern building materials commonly found on commercial buildings.

Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930. Pamela H. Simpson, The University of Tennessee Press, Knoxville, 1999.

Discusses the development of some materials used in early twentieth century commercial buildings such as concrete block and pressed tin, but does not deal with repair issues.

Victorian Exterior Decoration. Roger W. Moss and Gail Caskey Winkler, Henry Holt and Co., New York, 1987.

Discusses appropriate paint color treatment for historic buildings. Although the emphasis is residential buildings, much of the information is also applicable to historic commercial buildings.

Historic Building Façades: The Manual for Maintenance and Rehabilitation. The New York Landmarks Conservancy, William G. Foulks, Ed., John Wiley & Sons, Inc., 1997.

Detailed technical information focusing on commercial masonry buildings.

Repair Old and Historic Windows. The New York Landmarks Conservancy, The Preservation Press, National Trust for Historic Preservation, Washington, DC, 1992.

Respectful Rehabilitation: Masonry. Mark London, The Preservation Press, National Trust for Historic Preservation, Washington, DC, 1992.

Walls and Molding: How to Care for Old and Historic Wood and Plaster. Natalie Shivers, John Wiley & Sons/Preservation Press, 1990

The three titles above provide information on the care and repair of historic building materials on a popular level.

Conserving Buildings: A Manual of Techniques and Materials. Martin E. Weaver, John Wiley and Sons, Inc./Preservation Press, 1997.

A detailed technical book oriented towards architects and building professionals discussing the most appropriate techniques for conserving and repairing historic building materials.

Façade Stories, Changing Faces of Main Street Storefronts and How to Care for Them. Ronald Lee Fleming, The

Townscape Institute, Inc., Cambridge, MA and Hastings House Publishers, New York, 1982.

An informative collection of case studies of sensitive restorations and renovations of storefronts from around the country.

Old and New Architecture Design Relationship. National Trust for Historic Preservation, 1980.

A variety of authors discuss methods of incorporating new architecture into historic environments in ways that respect traditions and historic resources. From a conference on design issues.

Published Resources:

History of Salem

Images of America: Salem. Kenneth C. Turino and Stephen J. Schier, Arcadia Publishing, Dover, N.H., 1996.

A collection of historic photographs of Salem including some showing commercial buildings.

Salem: Maritime Salem in the Age of Sail. National Park Service for the Salem Maritime National Historic Site.

Traces the roll of maritime activities in the development of Salem in a readable style.

Architecture in Salem: An Illustrated Guide. Bryant F. Tolles, Jr., The Essex Institute, Salem, MA, 1983.

Discusses and illustrates many commercial buildings as well as notable residential houses.

Salem in the Seventeenth Century. James Duncan Phillips, Houghton Mifflin Co., Boston, 1933.

Salem in the Eighteenth Century. James Duncan Phillips, Houghton Mifflin Co., Boston, 1937.

The above two books are the primary accessible scholarly sources regarding the early history of Salem. There are also several nineteenth century that are now extremely rare.

Published Resources:

Historic Storefront Designs and Details

Turn-of-the-Century Doors, Windows and Decorative Millwork: The Mulliner Catalogue of 1893. The Mulliner Box & Planing Co., Dover Publications, Inc., New York, 1995.

The Victorian Design Book. Lee Valley Tools, Ltd. Ottawa, Ontario, 1984.

The above two books are reprints of trade catalogues issued by millwork manufactures. They include numerous storefront designs and molding trim details commonly used in turn of the century

commercial buildings. Dover also has reprinted a number of late nineteenth century Carpenter's Guide books. Although these focus on residential buildings, some also include a few storefronts and commercial building designs.

Shop Fronts. Alan Powers, Chatto & Windus Ltd., London, 1989.

A series of photographs and drawings of shopfronts form the eighteenth century to the mid-twentieth century. Although all the examples are English, the examples illustrate the wide range of creative storefront designs that have evolved historically.

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

A critical discussion with many illustrations about how new buildings fit in well or poorly with adjacent historic buildings. Oriented towards design professionals.

Published Resources:

Periodicals

Traditional Building. Traditional Building Magazine, 69A Seventh Avenue Brooklyn, New York 11217

www.Traditional-Building.com

A bi-monthly magazine for architects and design professionals showcasing a wide variety of specialized products and services focusing on historic commercial and institutional buildings. The publisher also maintains a website with extensive links to most of the products and services that advertise in the magazine. Primarily useful for locating products and services for building renovations that are not readily available from local suppliers.