DESIGN GUIDELINES
National Historic Landmark District of
Harrison Avenue
Leadville, Colorado
June 1, 2014

LEGACY OF SILVER

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Original guidelines courtesy of the City of Salida, Colorado (adapted for City of Leadville).

Select photographs courtesy of Denver Public Library.

PART 1 • INTRODUCTION

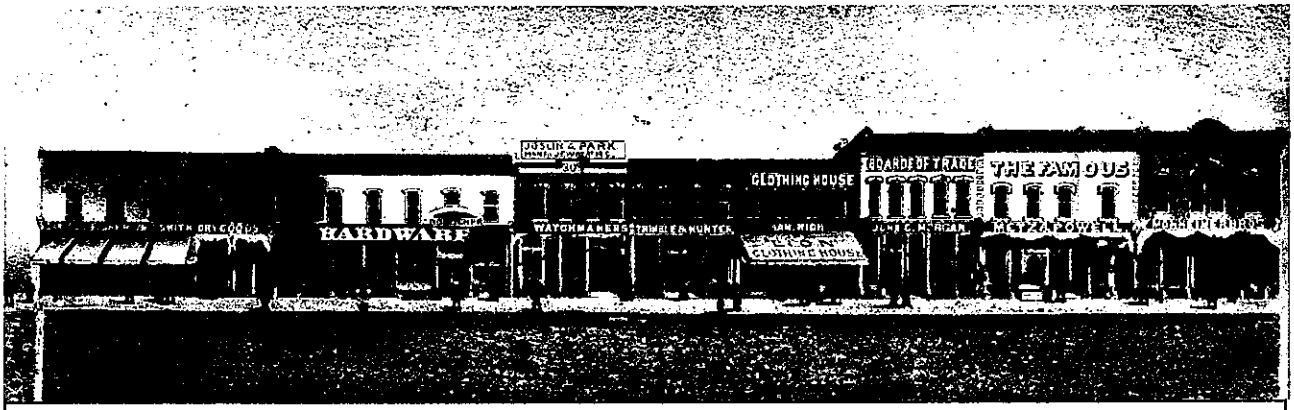
The buildings of Leadville tell a story of where we have come from as a community. Preservation of our built environment maintains a record of the development of our community and preserves it for present and future generations. Historic preservation provides a context for the stewardship of the important evidence of our past and can be an important economic tool.

A. Background

Brief History of Leadville

Leadville has played an important role in Colorado history for more than 150 years. Leadville's mining history began in 1860 with the discovery of gold south of town. During the next five years, more than $4 million worth of gold was discovered using sluice and pan — more than at any other Colorado site. Within five years, however, the gold was playing out. The next boom would be silver. By 1880, Leadville had more than 30,000 residents, innumerable stores, hotels, boarding houses and, of course, more than 100 saloons, dance halls, gambling joints and brothels. By the late 1880s, the Colorado and Southern High Line, a narrow gauge railroad, was working the mineral belt.

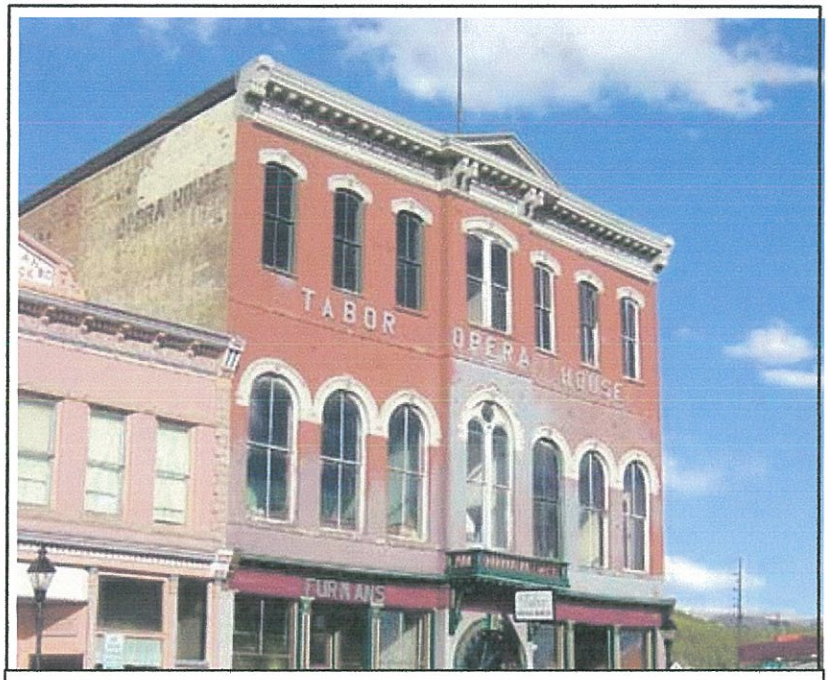
Mining was not the only interest that the nation had in Leadville. In 1889, Congress established a National Fish Hatchery on the east side of Mt. Massive. It's now the oldest fish hatchery west of the Mississippi River. Mining continued, with zinc, lead and copper. But its last great resurgence came in 1918 with the opening of the massive Climax Molybdenum Mine north of Leadville. It employed more than 3,000 workers, and supplied half of the world's molybdenum. Today, Leadville has preserved an astounding amount of its history. In 1961, seventy square blocks were designated a National Historic Landmark District of Victorian Architecture. Other historic attractions include a twenty- square-mile historic mining district, a historic railroad, many museums, the Tabor Opera House, the Tabor Grand Hotel, and the National Mining Museum. A yearly Boom Days event in August celebrates it all.



This row of businesses, directly across from the Tabor Opera House, included: *Daniels Fisher & Smith Dry Goods, Boettcher Hardware, Joslin & Park Jewelers*, and several others.

B. Why Preserve Historic Resources?

Across the nation, thousands of communities promote historic preservation because doing so contributes to quality of life, minimizes negative impacts on the environment, and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Leadville. Historic preservation in Leadville can play a key role in planning growth and development, just as it has done in other communities throughout Colorado.



When Horace Tabor built the Tabor Opera House in 1879 it was the finest theatre between St. Louis and San Francisco. The Opera House is currently for sale and open only in the summer for productions and tours. Tourists come from all across the U.S.

Quality of Life

When groups of older buildings occur in a historic district, they create a street scene that is pedestrian friendly, which encourages walking and personal interaction. Architectural features contribute to a sense of identity that is unique for the district, an attribute that is rare and difficult to achieve in newer areas. The authenticity of the city and its strong ties to its heritage are important to the residents of Leadville.

Environmental Benefits

Preserving a historic structure is also a sound environmental conservation policy because recycling saves energy and reduces the need for producing new construction materials. Three types of energy savings occur: First, no energy is consumed to demolish the existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the embodied energy, that which was used to create the original building and its components, is preserved by reusing a historic building and the materials it was constructed with, pressure is also reduced to harvest new lumber and other materials that also may have negative effect on the environment of other locales where these materials are produced.

Economic Benefits

Historic resources are finite and cannot be replaced; making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Numerous national studies document where local historic districts are established, property values typically rise or at least are stabilized. In this sense, designation of a district appears to help establish a climate for investment. Property owners within the districts know the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots. They know these investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the value of one's own property: people invest in a neighborhood as much as the individual structure itself and, in historic and overlay districts where investment is attracted, property owners recognize that each benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic districts, are under local jurisdictions. Historic preservation returns underutilized buildings to productive use. This can lead to reinvestment and increased tax revenue for local communities. According to the study, Colorado's historic areas and districts are providing affordable housing to citizens of all economic levels.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to local labor and less to the purchase of materials. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Depending on the extent of work needed, rehabilitating a historic building can cost less than constructing a new one. In fact, the guidelines for rehabilitation of historic structures presented in this document promote cost-saving measures. They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive. In some instances, appropriate restoration procedures *may* cost more than less sensitive treatments. In such cases, property owners are compensated for this extra effort, to some extent, in lower future maintenance costs and in the added value that historic district designation provides.

In Colorado, the economic benefits of historic preservation have been documented in *The Economic Benefits of Historic Preservation in Colorado,* a study done for the Colorado Historical Foundation in 2005. The study found that historic preservation efforts throughout Colorado, including its rural areas, act as a powerful engine for economic development.

Another benefit, heritage tourism, accounted for 4.6 million trips to Colorado in 1999. During a recent year, heritage tourism created $3.4 billion in direct and indirect economic impacts and nearly 61,000 jobs throughout the state.

Incentives for Preservation

While these economic benefits are substantial, special incentives also exist to help offset potential added costs of appropriate rehabilitation procedures. Income tax credits are offered at the federal and state levels for appropriate rehabilitation. Grants are available from the Colorado State Historical Fund. Contact the *Historic Preservation Commission* for more information regarding procedures for applying for grants from History Colorado.

Responsibility of Ownership

Ownership of a historic property carries both the benefits described above and also an implicit responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. In the case of new construction, for example, these design guidelines focus on where a building should be located on a site and what its basic scale and character should be.

The guidelines do ***not*** dictate the style of the new building or the degree of detail that it should have, factors which could affect building costs. **In fact, imitating historic styles is discouraged in these design guidelines.** Ultimately, residents and property owners should recognize that historic preservation is a long- range community policy that promotes economic well-being and overall viability of Leadville at large and that it plays a vital role in helping to implement that policy through careful stewardship of the city's historic resources.

This early photo of Leadville in 1879 shows a few pine trees remaining and a log cabin in the middle of the street.

Preservation Goals for Leadville

The overall design goal for the Leadville Downtown Historic District and for Leadville's local landmarks is to preserve the integrity of its remaining individual historic sites and structures, and the character of its streetscapes that are unique and irreplaceable assets to the City.

How This Document Will Be Used

This document is written for property owners, occupants, architects, building inspectors, city officials and citizens interested in preservation of Leadville's historic character. It provides specific guidance on how to preserve or modify existing buildings and construct new ones in a manner which furthers the goal of strengthening the identity, image, and sense of place as a community.

C. Basic Preservation Theory

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historical value. A property may be significant for one or more of the following reasons:

1. **Exemplary Property.** The subject property exemplifies or reflects the city's cultural, social, economic, political, engineering or architectural history.

2. **Historic Significance.** The subject property is identified with a historically important person or persons, or with an important event in the history of the city, region, state or nation.

3. **Architectural Significance.** The subject property embodies the distinguishing characteristics of an architectural style, type, or specimen valuable for the study of a period, type, or method of construction, or the use of indigenous materials or craftsmanship.

4. **Noted Designer.** The subject property is representative of the work of a notable or master architect, builder, engineer, or designer whose work influenced architecture, building, design or development in the city, region, state or nation.

5. **Archeological Importance.** The subject property contains or reflects significant archeological importance.

6. **Contributing Building or Structure.** The subject property has been listed as a contributing building or structure within a historic district, or nominated for inclusion and/or listed on the national or state register of historic places. A contributing resource adds to the historic associations and historic architectural qualities for which the district is significant.

7. **Non-Contributing building or structure.** A building, site, structure or object that does not add to the historic significance of a district. However they are an important element in the Leadville Downtown Historic District. Appropriate treatment of these buildings has a positive effect on the district. Therefore, alterations to non-contributing buildings are subject to review by the HPC.

HISTORIC BUILDINGS SURVEY

These surveys are important because they contain historical references and professional assessments of each structure that can assist in determining what changes to make without damaging the integrity of a particular historic building.

All new buildings and rehabilitations to existing ones should respect the architectural form and pattern for which the historic district is significant. Contemporary design approaches are encouraged within the parameters imposed by these guidelines. Conversely, imitative design solutions are strongly discouraged.

The challenge of building new while respecting the old is recognized as a significant one. Size, shape and pattern are important to maintain, but without making exact duplicates of historic components and details. New construction should be compatible with the old, but true to the present so as not to be confused with the truly old

Concept of Integrity

A property also must have integrity, in that a sufficient percentage of the structure must date from the historic period. The majority of the building's structural system and materials should date from the historic period and its character-defining features also should remain intact. These may include architectural details such as dormers, porches, ornamental brackets, moldings and materials, as well as the overall mass and form of the building. These elements allow a building to be recognized as a product of its own time.

Alterations

Many historic buildings in Leadville that contribute to the Leadville Downtown Historic District have elements that were significantly revised more than 50 years ago in the early to mid-20th century. These revisions should be considered part of the history of the building, and their removal should be carefully considered. Only when these elements are to be replaced with accurate restoration should they be demolished.

Some early alterations may have taken on historic significance of their own. One constructed in a manner that is compatible with the original building and that is associated with the District period of significance may merit preservation in its own right.

In contrast, more recent alterations often have no historic significance. Some additions detract from the character of the building and may obscure significant features. Removing such additions or alterations may be considered in a rehabilitation project.

This tradition of alterations is anticipated to continue. It is important, however, that new alterations be designed in such a manner that they preserve the historic character of the primary structure.

D. Preservation Principles

The following preservation principles should be applied to all historic properties:

• **Respect the historic design character of the building.** Don't try to change its style or make it look older than its actual age. Confusing the character by mixing elements of different styles can weaken the appearance and historic quality of the structure.

• **Seek uses that are compatible with the historic character and functional configuration of the building.** Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.

Changes in use requiring the least alteration to significant elements are preferred. In some instances, however, a radical change in use may be necessary to keep the building in active service. In order to adapt a building to the proposed new use the alterations may be too extreme and the proposed loss of historic building fabric would require a reassessment of a more appropriate use. Experience has shown that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions. Note that more radical changes in use can make projects more expensive or result in the loss of significant features. Carefully evaluate the cost of alteration, as adaptation for a radical change may prove too costly or destroy too many significant features.

• **Protect and maintain significant features and stylistic elements.** Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset to prevent the need for intervention. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and reapplication of paint with colors historically appropriate to the building and district.

• **Preserve any existing original site features or original building materials and features.** Preserve original site features such as rock retaining walls and outbuildings. Avoid removing or altering original materials and features. Preserve original doors, windows, porches and other architectural features.

• **Replicate deteriorated historic features only when the existing materials cannot be repaired or when repair is economically unfeasible.** Where replacement of a feature is required, the new feature shall match as closely as possible to the Old in design, texture and other visual qualities and, where possible, materials.

SECRETARY'S STANDARDS

The Secretary of the Interior's Standards for the Treatment of Historic Properties were developed and published by the National Park Service. They are common-sense principles in non-technical language. The Standards may be applied to all properties listed on the National Register of Historic Places: buildings, sites, structures, objects and districts. They are the guiding document for the Leadville Downtown Historic District. The Standards are available online at: http://www.nps.gov/history/hps/tps/standguide/ .

E. Glossary for Choosing an Approach

Preservation projects may include a range of activities, such as maintenance of existing historic elements, repairs of deteriorated materials, the replacement of missing features and construction of new additions. When planning a preservation approach, consider the definitions of the following terms:

Preservation: The act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition

Rehabilitation: The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions.

Restoration: The process of reproducing the appearance of a building exactly as it looked at a particular moment in time. This may include the removal of later work or the replacement of missing historic features.

Remodeling: The process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are often out of character with the original. Remodeling of a historic structure is inappropriate due to the loss of original fabric.

Reconstruction: The process of rebuilding a structure, or a portion of a structure, that no longer exists exactly as it appeared historically.

F. Planning a Preservation Project

The first step in planning a preservation project is to identify any character defining features and materials of the structure. Retaining such details will greatly enhance the overall quality of the project. If they are in good condition, then selecting an appropriate treatment will provide for proper preservation. These can help you identify the character defining features of your building. Also, character-defining features are discussed later in this document, in *Part 3 – Rehabilitation Guidelines.*

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

In selecting an appropriate treatment, follow this sequence:

- **Preserve:** If a feature is intact and in good condition, maintain it as such.
- **Repair:** If the feature is deteriorated or damaged, repair it to its original condition.

• **Replace:** If it is not feasible to repair the feature, then replace it with one that is the same (e.g., materials, detail, finish) as the original one. In rare cases, suitable replacement materials and finishes can be used. Replace only that portion which is beyond repair.

• **Reconstruct:** If the feature is missing entirely, reconstruct it from appropriate (photographic) evidence. (This treatment is only appropriate for small portions of a project, not the majority of the work.)

• If, a new feature or addition is necessary, design it in such a way as to minimize the impact on original features. In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property

PART 2 – DESIGN REVIEW PROCESS AND SUBMITTAL REQUIREMENT

1. General

Chapter 2.48 of the Leadville Municipal Code (LMC) establishes the Historic Preservation Commission (HPC) and describes its powers and duties. Chapter 17.44 of the LMC establishes the Leadville National Historic Landmark District (NHL) and describes activities subject to review and approval within the NHL district.

This document contains a brief description of that review process, along with the form and instructions necessary for completing and submitting a Certificate of Approval Application.

All proposals should comply with Leadville's Historic Design Guidelines as well as all applicable zoning ordinances. The applicant should review the Design Guidelines and the Secretary of the Interior's Standards (http://www.nps.gov/history/hps/tps/standguide/) for the Treatment of Historic Properties to insure that the applicable portions of both are met prior to making a submittal.

2. Design Review Process

The initial step in the design review process is to complete and submit an Application for Certificate of Appropriateness and the required supplemental materials.

It is the applicant's responsibility to comply with all applicable Zoning and Building requirements. Designs that are approved by the HPC and subsequently altered to comply with Zoning and Building requirements must be resubmitted for design review and approval.

These Guidelines and the historic preservation ordinance oversee all of the structures in Leadville's Historic Landmark District.

Application:

Submit the appropriate completed Certificate of Appropriateness Application to Amanda Redd, the Planning Official in the city courthouse. The Planning Official will review the application for completeness. All pages must be numbered. **Incomplete Applications are not acceptable.** Planning Official will contact the applicant if there are omissions or questions concerning the Application. Once completed the HPC will assemble a file and begin the review process.

Preliminary HPC Review:

The HPC will evaluate the proposal based on the applicable guidelines. If there are questions or issues the HPC will contact the applicant. Issues arising from the HPC review should be considered and addressed before proceeding with the proposed project. The HPC will schedule the proposed project for a Certificate of Appropriateness ('CA') review with consultation by the HPC.

The HPC will advise the applicant of the dates and times of the review at least five (5) days prior to the meeting for major applications. The HPC will hold monthly meetings to review applications.

Formal Review:

Formal Design Review takes place at regularly scheduled monthly meetings of the HPC or special meetings scheduled within 30 days of receiving a complete application for a major certificate of approval. A typical Design Review meeting with the HPC follows this format:

1. Presentation of the report prepared by HPC members including evaluation, recommended findings and recommended action.
2. Presentation of the proposal by the applicant explaining how the project is consistent with the Guidelines.
3. Input and comments from the public.
4. The HPC will then make their decision on the application which will consist of one of the following.
    - Approve the proposal.
    - Approve the proposal with conditions. Applicant may be directed to re-submit or return to a subsequent HPC meeting.
    - Deny the proposal.

As described in Chapter 17.88 of the LMC, the decision of the Historic Preservation Commission may be appealed to the Leadville City Council. Such appeal must be filed with the City Administrator Services Office within fifteen (15) days of when the decision was received.

HPC meetings are open to the public and interested persons may comment on issues related to the application. Once approved by the HPC and city council, projects can receive staff sign-off on Zoning and/or Building Permit applications.

3. Completing the Application for Design Review

Each item of the Certificate of Appropriateness Application must be completed and submitted with the required supplemental materials.

Type of Project:

Check all applicable and appropriate project types. Some projects may include elements of more than one category.

- **Rehabilitation** – Repair and replacement of existing historic features, reconstruction of lost or remodeled historic features, or alteration of existing features.

- **Preservation** – Process of applying measures to sustain the existing form, integrity and/or material of a building or structure.
- **Alteration** – Modifying the existing exterior of a structure.
- **Addition** – New construction added to an existing structure.
- **New Construction** – Construction of a new structure on vacant lot(s) or adjacent to existing buildings.
- **Adaptive Re-use** – Converting a building to a new use that is different from that which its original design reflects.
- **Demolition** – Requires special procedure for approval. Refer to Title 17.44.070 of the Leadville Municipal Code.

Description:

Briefly describe all elements of the project, in outline format, on the application form, including reasons for modifying or changing the exterior including how the change is consistent with the Design Guidelines. "Refer to accompanying plans" or "See attached" is not an acceptable description of the project. All information should be on the appropriate form if possible. If additional space is necessary, attach a separate sheet. Written descriptions on letterhead in lieu of the application form are not acceptable.

Certification:

By submitting an application the applicant certifies that the project will be completed **as approved**. An approved application is an implied contract with the City of Leadville and no deviation is allowed. If design changes are made, the application must be amended and resubmitted for consideration and approval.

- The Applicant or Owner must date and sign the application and print their name below the signature.
- The HPC must be notified by the applicant when the project is complete.

4. Important Reminders

Submittal to HPC:

It is the applicant's responsibility to schedule design review and approval activities that meet their project program. The HPC will not alter the design review process or requirements to meet project deadlines. Review will not begin until the completed application and all supplemental materials have been received. The owner of the property or his/her representative with the written knowledge and consent of the owner must submit the application(s).

Receipt of Submittals:

Partial submittals will not be accepted as meeting the requirements for design review and a review meeting will not be scheduled until a complete application is received. Minor applications will be reviewed within ten (10) days of receipt and major applications will be reviewed within thirty (30) days. Incomplete submittals will not be processed and the applicant will be asked to provide the missing information. A designated HPC member will review all minor applications either emailed or delivered to city hall with the applicant notified of a decision within fourteen (14) days.

Complete Submittal Includes:

Seven (7) copies of all materials are required for major applications; two (2) copies are required for minor

applications. **All drawings must be drawn to scale and dimensioned.** Each request for subsequent review must be complete, including a brief statement on the application form outlining aspects of the project to be reviewed. All drawings and documents must be dated.

For new construction projects, large or complex additions and some major alterations the applicant may be required to provide a written statement defining the design philosophy and building program for the project.

Applicants should receive all HPC approvals before proceeding with final construction documents. Final HPC approval typically corresponds to the architectural design development phase.

Depending on the scale of the project, applicants may be required to present one copy of the complete construction drawings to the HPC for final compliance review prior to their submittal to County Building Department for permits. Such review will be completed within seven (7) days of submittal.

5. Checklist of Application Contents and Supplemental Materials Required

Materials Required for All Applications:

- ☐ **General Development Application**
- ☐ **Photographs:** All applications must be accompanied by photographs reasonably and accurately depicting the current status of the building, structure or site, or that portion thereof, subject to the application. Include photographs showing all sides of the structure, particularly the front and any side affected by the proposed project and detailed photographs of the features affected by the project.
- ☐ **Drawing Format:** Drawings shall be large enough so that all information is legible but no smaller than 11" x 17". Sketch drawings are acceptable if they provide accurate information and are reasonably drawn to scale.
- ☐ **Dimensioned Site Plan** showing street locations, existing structure and proposed new elements or structures.
- ☐ **Dimensioned Floor Plan(s)** showing existing structures and proposed new elements or structures.
- ☐ **Dimensioned Roof Plan** showing proposed new roof elements in context of the existing roof.
- ☐ **Dimensioned Exterior Elevations** showing appearance of proposed project with all materials and finishes indicated.
- ☐ **Building Sections and Construction Details** as required to adequately explain and clarify the project. Note all materials and finishes.
- ☐ **Specification of Materials:** Manufacturer's product literature and material samples. Colors to be historically appropriate to the building and district. Product literature is required for replacement windows.
- ☐ **Bids:** If proposing to replace existing historic materials or features with replicas rather than repair or restore, firm bids must be provided for both restoration and replication.

Additions/Alterations/Maintenance/Preservation/Rehabilitation/ Adaptive Re-use:

- ☐ Window replacement justification as outlined in NPS Preservation Brief #9. Submittal must include written assessment of existing windows.

New Construction:

- ☐ Block Site Plan or aerial photograph showing relationship of proposed structure to existing structure.
- ☐ A written statement of the design philosophy and building program.
- ☐ A massing model illustrating the relationship between the new structure(s) and existing building(s) on the project site and adjacent lots.
- ☐ Photographs of the surrounding structures including both block faces and side streets must be submitted.

Demolition or Relocation:

- ☐ **General Development Application**
- ☐ **Drawing Format:** Drawings shall be large enough so that all information is legible but no smaller than 11" x 17". Sketch drawings are acceptable if they provide accurate information and are reasonably drawn to scale.
- ☐ **Dimensioned Site Plan** showing street locations, existing structure and proposed demolition and replacement structure(s)
- ☐ **Detailed Description** of the reasons supporting or justifying the proposed demolition or relocation, including a delineation and explanation of all economic data where economic hardship or other economic cause is given as the a reason for the proposed demolition or relocation.
- ☐ **Detailed Development** or redevelopment plan for the demolition and/or receiving relocation site and a schedule for completion of the work.
- ☐ **Elevations, Building Sections, Construction Details, Specifications and Massing Model** of proposed replacement structure similar to those for New Construction.
- ☐ **Floor Plan(s)** showing existing structure(s), structure(s) proposed for demolition and replacement structure(s).

Demolition or Relocation of a Landmark or Contributing Building, Structure or Site:

- ☐ Detailed photographs of any features/conditions that support the demolition request.
- ☐ A report prepared by an architect, engineer or other qualified person(s) experienced in the rehabilitation, renovation and/or restoration of historic buildings, structures or sites that addresses:
  - The structural soundness of the building or structure and its suitability for rehabilitation, renovation, restoration, or relocation.
  - The economic, structural and engineering feasibility of the rehabilitation, renovation, restoration of the building, structure or site at its current location.
  - The economic, structural and engineering feasibility of relocating the building or structure.

6. Application Fee:

No charge for minor application. $50 fee for major applications

PART 3 - REHABILITATION GUIDELINES

The guidelines contained within this document are based on the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, specifically the guidelines for rehabilitating historic buildings. The Leadville guidelines are an interpretation of the *Standards* tailored for situations commonly encountered in Leadville's Historic Landmark District. The *Secretary's Standards* can be found at: http://www.nps.gov/hps/tps/tax/rhb/guide.htm.

Character defining Features in Leadville's Historic Building Inventory

Harrison Avenue is Leadville's center of commerce and a major destination for citizens of the U.S and foreign visitors. The Tabor Opera House, the National Mining Museum and the historic Harrison Avenue draw thousands of tourists during the summer months.

In 1961, Leadville was officially documented in the U.S National Register of Historic Landmark Districts. It is one of only a few Landmark Districts in Colorado. Many of the buildings portray architectural characteristics typical of the late 19th century, but harsh weather, old age and a struggling economy have presented challenges to maintain and preserve these buildings. These factors have led many of the structures into fragile condition.

It is a crucial period in the campaign for the preservation of Leadville, and the following characteristics should be preserved or restored.

- Buildings built at the sidewalk edge with no setback from the property line.
- Many entries are setback from the sidewalk in a protected area or have angled corner doors such as the Tabor Grand Hotel.
- The Tabor Opera House, the American National Bank, the Quincy Building, the Delaware Hotel, and the Tabor Grand Hotel are a few of the three story historic buildings on Harrison Ave.
- Masonry construction is prominent in most buildings.
- Most buildings are two storied construction with commercial use on the first floor and office space and residential rooms on the second.
- Many first floors have large display windows covering the front façade, with a framed transom above the display windows. There is a kick plate or bulkhead panel beneath the display window. The front façades of many of the buildings have changed.
- Second floors have smaller windows with a vertical emphasis.
- Buildings are predominantly flat roofed.
- Most buildings are detailed with a decorative cornice, either metal or brick.
- Awnings were a popular addition to many of the structures in the 1800's.
- Leadville was known for its impressive array of flag poles that towered above the city.

Contributing Structures

Underlying Design Principles

Downtown Leadville's historic character derives from the large number of intact buildings built between 1860 and 1929 along Harrison Avenue between 2nd and 12th. The historic character of Leadville has been retained to a great extent because of Harrison Avenue and the Tabor influence.

The best preservation procedure is to maintain historic features from the outset so that intervention is not required. However, due to the economy and the age of the buildings, restoration is necessary to preserve many of these historical landmarks.

This three story American National Bank Building, made of brick and sandstone, was build in 1892 in a Romanesque style. This building has been completely renovated.

View of southeast Harrison Avenue sometime between 1925 and 1925 features the old firehouse next to the Delaware Hotel.

A. Character Defining Features

Preserve and Restore Significant Stylistic and Architectural Features

Policy:

Historic features, including original materials, architectural details and window and door openings contribute to the character of a structure and are referred to as character-defining features. They are often closely associated with specific architectural styles. They should be preserved when feasible. Continued maintenance is the best preservation method.

Elements that have gained significance in their own right should be retained and repaired rather than replaced, if possible.

The most stringent review will be applied to the primary street-facing façade that exhibits the main character-defining elements of the building, or a façade prominently visible from a public street or heavily-trafficked area.

Less prominent façades, such as those that face an alley and are not highly visible from the street will be reviewed more leniently.

Guidelines:

1. **Character-defining features should not be altered, obscured or removed.**

- Historic photographs of Leadville and its commercial buildings are widely available and should be used when determining the original character of a building. Photos are available in the Leadville Library, History Colorado Museum, and the Denver Public Library.

2. **If a storefront has been altered, restoring it to the original design is preferred.**

- Missing or deteriorated facade features should be restored or rebuilt based on historic evidence, not conjecture.
- If evidence of the original design is missing, use a simplified interpretation of similar elements. The new element should be similar to comparable features in general size, shape, texture, material, and finish.
- Alterations, whose design or materials are not consistent with the original design, nor historically significant in their own right, should be removed.
- Original storefront elements that still exist should be uncovered i.e. brick, metal, or wood placed over storefront should be removed to show the original storefront.
- Original openings should be uncovered where possible, and existing openings should be left open and maintained in their original configuration. New openings should be in proportion to other openings and facade elements.
- Multiple storefronts within the same building should be visually compatible in terms of scale, alignment, color, materials and historic elements. It is important to prevent the building, as a whole, from being compromised by tenant individuality.

3. **Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the historic façade is missing and no evidence of it exists.**

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, the new design should continue to convey the character of typical storefronts, maximizing the visibility of the interior and maintaining the transparent character of the display window.

Interior view of the Ice Palace built in 1896.

- Greater flexibility in treatment of rear facades is appropriate. However, care should be taken to preserve storefronts on those buildings which have traditional commercial storefronts on more than one facade, such as a corner building.

4. Avoid adding elements or details that were not part of the original building.

- For example, decorative millwork or cornices should not be added to a building if they were not an original feature of that structure.

5. Retain the kick plate as a decorative panel. If the original kick plate is missing, develop a compatible design.

- The kick plate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kick plate is covered with another material, consider exposing the original design.
- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

6. Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal, which is fairly lightweight and easy to repair. Areas that have rusted through can be patched with pieces of new metal.
- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.

7. A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

- Appropriate materials include brick and stamped metal.

8. Retain the original shape of the transoms in historic storefronts.

- The band of windows above the display windows on traditional storefronts are known as the clerestory or transoms. The glass windows above doors are also known as transoms. Both introduced light into the depths of the building, saving on light costs. These windows should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.

Ornamental cornice is representative of nineteenth century architecture.

Pediment

Finial

Upper Cornice

Bracket

Masonry Wall

Tall, narrow, double hung windows

Storefront Cornice

Transom or Clerestory

Transom

Display Windows

Kick plate

Recessed Entry

Cast Iron Post

Zero setback

- If the original glass is missing in the transoms, installing new clear or textured glass is preferred. If the glass is partially missing, install new glass to match historic. However, new glass does not need to include features related to obsolete manufacturing techniques (e.g., waviness, bubbles, etc.)

9. A parapet wall should not be altered, especially those on primary elevations or highly visible facades.

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because, in addition to the visual impact, the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture and structural problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.
- Do not wrap roofing material over the top of a parapet. Instead use appropriate flashing and counter-flashing to address drainage concerns. Consider the use of metal flashing on the top of the parapet.

Where Possible, Repair Original Details

Policy:

In some cases, original architectural details may be deteriorated. In this case, repair the material and any other related problems, such as poor drainage, that might have contributed to the deterioration. A scarred finish does not necessarily represent inferior materials, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

UNIVERSAL CONSERVATION MAINTENANCE PLAN

Colorado Historical Society has developed a Universal Conservation Maintenance Plan that can help you maintain your historic building. Plans and checklists that can easily be tailored to your building are available online from the Colorado Historical Society at http://coloradohistory-oahp.org/programareas/shf/plan.htm

The Historical Preservation Commission will welcome a meeting with individual business owners. The HPC can assist you in completing a maintenance plan for your building and provide information for grants or tax credits.

Guidelines:

1. Repair only those features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods. Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair, and special masonry repair components also may be used.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.
- When disassembly of a historic element is necessary for its repair, use methods that minimize damage to the original materials. Document its location so it may be repositioned accurately, and devise methods so disassembled details are replaced in their original configuration.

2. **Use technical procedures for cleaning, refinishing and repairing architectural details that will maintain the original finish.**
- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain.

Replace Only When Unfeasible to Preserve or Repair

Policy:

While preservation or repair of the original feature is the preferred alternative, in-kind replacement is also an option. Replacement should occur only if the existing historic material is beyond repair or if it is economically infeasible to repair. If replacement is necessary, the new materials should be in-kind, which means they match that being replaced in material, design, color, texture, and other visual qualities to fullest extent possible.

Guidelines:

1. **Replacement of missing or deteriorated architectural elements should be accurate.**
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish replicates the visual appearance of the original.

2. **When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of it.**
- This is appropriate when inadequate information exists to allow for an accurate reconstruction.
- The new element should be similar to comparable features in general size, shape, texture, material and finish.

Tabor Grand Hotel. George E. King, architect; Robert Murdock, contractor. A grand mansard crown is features on the 7th Street Harrison Avenue corner of the building. The tower is octagonal and the main entrance has been angled to the street for convenience. The building was originally red brick and will be renovated in the summer of 2014.

B. Preserve and Restore Primary Historic Building Materials

Policy:

Primary historic building materials should be preserved in place whenever feasible. When the material is damaged, then limited replacement which matches the original should be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

Guidelines:

1. **Protect wood and metal features from deterioration.**
- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

- Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.
- Using the gentlest means possible, clean architectural metals, when appropriate, to remove corrosion prior to repainting or applying other appropriate protective coatings.

2. Plan repainting carefully.

- Always prepare a good substrate. Remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible (e.g., hand scraping), prior to painting.
- Do not reveal bare wood unless necessary.
- Use chemical strippers only to supplement other methods such as hand scraping, hand sanding, and thermal devices.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.
- Repaint with colors that are historically appropriate to the building and district. Information about historical color palettes is available from several paint companies.

3. Match the original material in composition, scale and finish when replacing materials on primary surfaces.

- If the original material is a wood kick plate, for example, then the replacement material should be wood as well unless it is demonstrated to be economically infeasible. It should match the original in size and molding profile.
- Replace only the amount required. If a few areas are damaged beyond repair, then only they should be replaced, not the entire feature.

4. Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials.

- In some instances, substitute materials may be used for replacing architectural details, but doing so is not encouraged. If it is necessary to use a new material, such as a fiberglass column, the style and detail should match that of the historic model.
- Primary building materials, such as wood, metal, and brick, should not be replaced or covered with synthetic or panelized materials.

5. Covering original building materials with new materials is inappropriate.

- Vinyl siding, aluminum siding and new stucco are inappropriate on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, but that are fabricated from other materials, are also inappropriate.
- If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

6. Consider removing later covering materials that have not achieved historic significance.

- Once the non-historic siding is removed, repair the original, underlying material.
- If a building has a non-historic stucco finish, removing the covering may be difficult, and may not be desirable. Field test an area no larger than 18" x 18" of the stucco to determine how it is attached to assure that the original material underneath will not be damaged.

Guidelines for Masonry:

See Appendix C for detailed information about masonry cleaning and maintenance techniques.

1. Preserve original building materials.

- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired.

Reconstruction may result in a building which is no longer historic.

- Repair historic stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

2. Use the gentlest means possible to clean the surface of a structure.

- Clean masonry only when necessary to halt deterioration or remove heavy soiling.
- Do not clean simply to make a building look newer.
- If cleaning is appropriate, a low pressure water wash is preferred. This should be done only when there is no possibility of freezing temperatures.
- Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found. Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.

3. Brick, stone, or stucco that was not painted historically should not be repainted.

- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.
- Removing paint that is firmly adhered to, and thus protecting, masonry surfaces is not recommended. Paint removal may damage the brick.
- New or non-historic surface treatment such as Water-repellant coatings should be applied only after re-pointing and only if masonry repairs have failed to arrest water penetration problems. Coatings should breathe.

Masonry Terms

Bed Joint – the horizontal mortar bed that bricks are laid on

Butt Joint – An external corner formed with the meeting of two square-edged stones, either one overlapping the other.

Coping – A cap or covering course on top of a masonry wall. Designed to shed water, protect the top, and provide a finished, closed appearance to the wall

Course – Horizontal row of bricks

Efflorescence – A white powdery deposit of soluble salts of calcium, potassium, and sodium which forms on the surfaces of masonry. Efflorescence is caused by the release of excess "water of crystallization" and/or moisture penetration, thereby, causing the leaching of these salts to the surface when the water evaporates.

Full Head & Bed Joint – Mortar joints filled from front to back.

Header – A masonry unit laid flat on its bed across the width of a wall with its face perpendicular to the face of the wall.

Head Joint – The vertical mortar joint where two bricks butt together at the end of a brick.

Pointing – The troweling of mortar into a building unit joint after the setting bed mortar has hardened.

Quoins – Exterior or projecting brick panels at the corner of a building.

Rowlock – A header laid on its face or edge across the width of a wall.

Sill Brick – Regular or shaped brick, typically used on a window sill.

Soldier Course – Row of bricks stood on end with its long face perpendicular to wall length.

Spalling – The chipping or erosion of masonry caused by abuse or weathering.

Stretcher – Brick laid with its long face parallel to a wall's length.

Weep Hole – Open vertical joint between bricks, allowing water to drain from the wall.

4. **Re-point mortar joints where there is obvious evidence of deterioration.**

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high Portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.
- Removing non-deteriorated mortar from sound joints, then re-pointing the entire building to achieve a uniform appearance is *not recommended.*

C. Specific Building Features

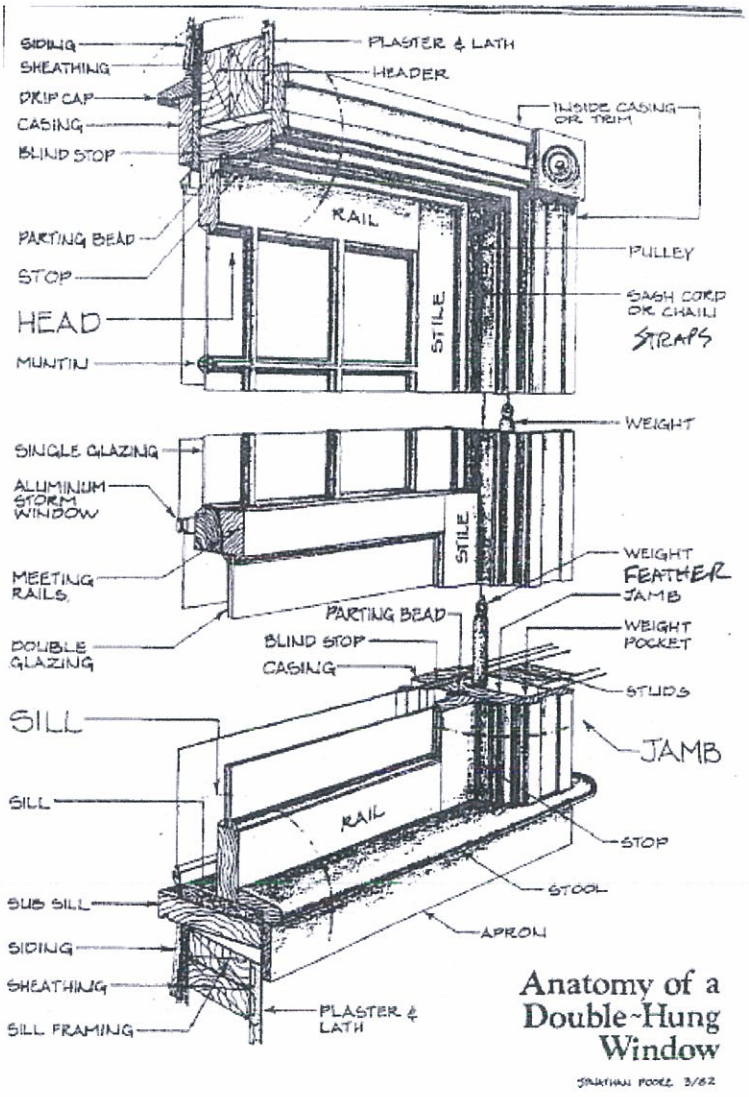
Windows

Windows are one of the most important design elements in a building. Their appearance, craftsmanship, embodied energy and other qualities make them worthy of special consideration. Keeping the original windows in a historic building is most important.

Policy:

The character-defining features of a historic window and its distinct materials and placement should be preserved when feasible. In addition, a new window should be in character with the historic building. This is especially important on primary facades.

In all cases and for all buildings, it is incumbent upon the applicant to complete an evaluation of the condition of the existing historic windows and provide a detailed report justifying treatment options for repair or (if applicable) replacement. This survey should be completed early in the rehabilitation planning process so that all treatment options can be fully explored. This inspection shall be completed by a qualified historic preservation specialist. The applicant will provide a physical sample of a proposed replacement window and its finish.



Anatomy of a Double-Hung Window

For contributing buildings, original windows should be retained and repaired unless a survey determines they are beyond repair. However, replacement of historic sashes with new wooden sashes is an acceptable treatment so long as they match the appearance of the originals. Given the special constraints of rehabilitating a historic building, a graduated approach to window treatment shall be based on whether the treatment is to a façade with prominent visibility from a public street, or a non character-defining façade, or one that is not visible from the street such as the rear. Treatment options within a façade are to be considered on a window-by-window basis.

The **primary street-facing façade** or **prominently visible facade**, which fronts the street and exhibits the main character-defining elements of the building, or is highly visible from a heavily-trafficked area, will see the most strict window treatment requirements, which is to repair only, unless the following criteria are met.

- Poorly executed and irreversible past repair work.
- Missing previous existing window.
- Past inappropriate window replacement.
- Sash replacement is permitted so long as they match the appearance of the originals.

Clarendon Hotel - At H.A.W. Tabor's request, the hotel was attached to the Tabor Opera House by way of an elevated walkway. The Hotel was constructed of wood with conventional siding and detailing. Harrison Avenue at East 3rd Street. No longer standing.

The **less prominent façades,** if present, are those which face an alley yet are highly visible from the street, and do not typically contain all the embellishments and design elements of the primary façade. These facades allow for in-kind window replacement, if a qualified historic preservation specialist determines that the original windows are beyond repair or repair is not economically feasible. Replacement and repair requirements are those indicated for the Primary Façade.

Guidelines

1. **Repair of the original windows is the preferred option.**

- Repairs shall match the appearance of the original window, including glazing.
- Sash replacement may be an appropriate option for damaged windows or for owners seeking a more modern window function.
- Use of vinyl or other modern materials is generally not an acceptable replacement option.

2. **Preserve the functional and decorative features of a historic window.**

- Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows. Repair frames and sashes rather than replacing them, whenever conditions permit.

3. **Preserve the position, number and arrangement of historic windows in a building wall.**

- Enclosing a historic window opening in a key character-defining facade is inappropriate, as is adding a new window opening. This is especially important on primary facades where the historic ratio of solid-to-void is a character-defining feature.
- Existing windows should remain uncovered, even if they are no longer used.
- Greater flexibility in installing new windows may be considered on rear walls.

4. **Preserve the size and proportion of a historic window opening.**

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.
- Making a window opening into a door opening is preferable to installing a new door opening.

5. **Preserve the historic ratio of window openings to solid wall on a primary facade.**

- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

6. **Replacement windows shall match to the fullest extent possible the appearance, function and materials of the original including glazing, including leaded and stained or painted glass.**

a. *Match a replacement window to the original in its design.*

- If the original is double-hung, then the replacement window should also be double-hung, or at a minimum, appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on key character-defining facades.

b. In a replacement window, use materials that appear similar to the original.

- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.

c. Match, as closely as possible, the profile of the sash and its components to that of the original window.

- A historic wood window has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These increments, which individually only measure in eighths or quarters of inches, are important details. They distinguish the actual window from the surrounding plane of the wall.

7. **Use a storm window to enhance energy conservation rather than replace a historic window.**

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way.
- If a storm window is to be installed on the exterior, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window. It should fit tightly within the window opening without the need for sub-frames or panning around the perimeter.
- Match the color of the storm window sash with the color of the window frame; do not use a reflective or bare metal finish; matte is preferred. Finally, set the sash of the storm window back from the plane of the wall surface as far as possible.

Doors

Policy:

The character-defining features of a historic door and its distinct materials and placement should be preserved. In addition, a new door should be in character with the historic building. This is especially important on primary facades.

Guidelines:

1. **Preserve the decorative and functional features of a primary entrance.**

- Maintain features important to the character of a historic doorway. These may include the door, door frame, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position and function of original front doors and primary entrances.

2. **Maintain the original proportions of a significant door and its elements.**

3. **When a historic door is damaged, repair it and maintain its general historic appearance.**

4. **When replacing a door, use materials that appear similar to that of the original.**
- A metal door, if seen from the street, is inappropriate where the original was wood.

5. **When replacing a door, use a design that has an appearance similar to the original door**
- Very ornate doors are discouraged, unless photographic evidence can support their use.

6. **Existing entries and doors should remain uncovered, even if they are no longer used.**

Awnings and Canopies

Awnings protect pedestrians from the sun and rain, create a sense of enclosure at sidewalk level, present good locations for eye-level signs, and shield window displays from the sun. It is recommended that the awnings be of historically appropriate size, pattern and color.

Awnings were a popular addition to many of the structures in the 1800's

Work which involves the installation or repair of any awning or marquee should secure design approval and the required permits prior to fabrication and construction.

Policy:

Traditionally, awnings and canopies were noteworthy features of buildings in the downtown core and their continued use is encouraged. They must respect the architectural integrity of the façade on which they are placed, the context of their location, and the historic character of downtown.

Guidelines:

1. **Respect the architectural integrity of the façade on which these attachments are placed inclusive of the context of the building's location, and the historic character of Downtown.**
- Awnings should be compatible with other awnings nearby, particularly those on the same building, when these awnings compliment the architectural character of the building.

2. **Awnings should fit within the opening of the building storefronts, and should be operable.**

3. **The height of awnings should provide pedestrian scale to the building and also meet code requirements.**
- Locate the structural components of awnings at least 8 feet above the sidewalk.
- Unrestricted valances or returns should be at least 7 feet above the sidewalk, and may project no more than 2/3 of the width of the sidewalk.
- Signage, if on the awning, may be located only on the valance.

4. **Awning shape, size, and height should be proportional to the façade on which it is placed.**
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bull nose awnings and bubble awnings are

inappropriate. Internal illumination of an awning is inappropriate.

5. **Use matte fabric for awnings; not vinyl, fiberglass, plastic, metal, wood or other unsuitable materials.**
- Fabric should be maintained in good condition.

6. **Attach awnings in a manner which does not harm nor obscure architectural elements or details and does not harm the building.**

7. **The historic profiles of awnings were often at a 45 degree angle.**
- New awnings should reflect this historic angle and should not be rounded or have an angle from the vertical building wall greater than 45 degrees or less than 30 degrees.

Roofs

Similar building and roof forms provide continuity in the character of the downtown historic district. Most commercial buildings downtown were built as simple rectangular solids, deeper than they were wide. Roofs were often flat and included distinctive details to provide visual interest.

Policy:

The character of a historical roof should be preserved, including its form and materials, whenever feasible.

Guidelines:

1. **Preserve the original roof form of a historic structure.**
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing when visible from the street.

2. **Minimize the visual impacts of skylights and other rooftop devices.**
- The addition of features such as roof access structures, skylights, solar panels, and satellite dishes should not be installed in a manner such that they will be visible from a main thoroughfare.

3. **Preserve original roof materials.**
- Avoid removing historic roofing material that is in good condition. When replacement is necessary, use materials that are similar to the original in style as well as physical qualities. Where possible, use a color that is similar to that seen historically.
- Specialty materials such as tile, slate or concrete should be replaced with a matching material.

4. **Protect the building by maintaining good roof drainage.**
- Clean gutters and downspouts, and replace deteriorated flashing.
- Provide adequate anchorage for roofing material to guard against wind damage and moisture penetration.

5. **Rooftop gardens and patios are allowed as long as they contribute to the visual continuity of the building.**

Guidelines for Artwork

1. Existing work- Whether attached to a Building or Free Standing
- Retain and preserve existing artwork that contributes to the overall historic character of a building, site, or district.
- Existing ads and/or murals that are currently on buildings can be preserved following approved standards and procedures.

2. New artwork should:
- Be subordinate to the overall building
- Not obscure or damage building elements or details, such as cover doors, windows or historic details or damage bricks
- Not permanently alter the building or site
- Not be painted directly onto building, regardless of if bricks are painted or unpainted
- Be on removable material or medium regardless of composition of walls
- Not detract from the historic character
- Not confuse the public regarding the period of significance of the building or district through an anachronism (anything that is or seems to be out of its proper time in history).

out

Signs – Advisory Info

Signs are regulated through Planning and Zoning except those in the historic district, which must also be approved by the HPC.

Utilities and Service Areas

Policy:

Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.

Guidelines:

1. **Install utility conduits and HVAC equipment in a manner least damaging to the building.**

- Install HVAC equipment on the ground or roof; do not suspend it from the wall or parapet of the building.
- Run cables, pipes, etc., in unobtrusive locations and on non-primary facades.
- Avoid new penetrations of the exterior wall for piping and other utility elements.

2. **Orient service entrances, waste disposal areas and other similar uses toward service lanes and away from major streets.**

- Screen service entrances with walls, fences or plantings.
- When it will be visible from a public way, a service area screen should be in character with the building and site it serves, but it should not imitate earlier architecture.
- Locate areas for outdoor storage, truck parking, trash collection or compaction loading, or other such uses so as not to be visible from the adjacent street.

Noncontributing Structures

Non-contributing structures are an important element in the Leadville Downtown Historic District. Some non-contributing buildings were built after 1930, which is the end of the period of significance for the historic district. These are more modern in style and construction.

Many non-contributing buildings were built during the period of significance, but have lost architectural integrity due to alterations and additions. Alterations to non-contributing buildings are subject to review by the HPC.

Policy:

Alterations and additions to non-contributing buildings should improve the character of the building and its compatibility with Leadville historic downtown.

Guidelines:

1. **If adequate evidence of the historic design exists, returning the building to its historic appearance is encouraged.**

2. **Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the original design is missing and no evidence of it exists.**

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- See **Part IV – Additions and New Buildings** (below) for guidance on contemporary interpretations of traditional architecture and details.

The application of stucco to the exterior has covered up most historic materials and obscured many of the architectural details. In addition the storefront has undergone major alteration.

PART 4 – ADDITIONS AND NEW BUILDINGS

The 'faces' or facades of a building include everything from ground to roofline. Of concern are facades that are visible from a street, alley or other public place. Many of the buildings in the National Historic Landmark District of Leadville contain architectural elements typical of late 19th century storefronts. The form, rhythm and character of the downtown commercial district established by its contributing buildings should be reinforced and enhanced as part of any alteration or new construction. The National Historic Landmark District should have a unified visual identity that complements the historic character of its buildings.

Many of the features desirable for a pedestrian-oriented downtown are precisely those features found in the original storefronts of Leadville's downtown commercial buildings. These features include inviting entryways, continuous display windows, and sensitively scaled proportions. They should be incorporated into new storefronts.

A. Architectural Character for All New Construction

Policy:

New construction should distinguish itself from historic structures. Traditional elements such as large display windows of clear glass, kick plates, recessed entries and transom windows should be emulated but not replicated. In new and altered buildings, these elements should reflect the proportions and detailing of historic elements found on contributing buildings, but be interpreted in new ways.

Guidelines:

1. **The imitation of older historic styles is discouraged for newer structures and additions.**

- One should not replicate historic styles, because this blurs the distinction between old and new buildings, as well as making it more difficult to visually interpret the architectural evolution of the district.
- However, new construction should be designed in such a way that it does not overpower or detract from historic buildings. It should be *compatible.*

2. **Contemporary interpretations of traditional details are encouraged.**

- Interpretations of historic styles may be considered, if they are distinguishable as being new.
- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new. Contemporary details for porch railings and columns are other examples. New cornice and kick plate designs also could be used to create interest while expressing a new, compatible style.

3. **A majority of the storefront should be at the property line, except for recessed entries, and any other recessed portions should not detract from street line continuity.**

This building is incompatible with the character of the surrounding historic district.

B. Materials

Policy:

Building materials of new structures and additions to existing structures should contribute to the visual continuity of the district. They should appear similar to those seen traditionally to establish a sense of visual continuity.

Guidelines:

1. **Use building materials that appear similar to those used traditionally in the area.**
- The use of highly reflective materials is discouraged.
- All glass on ground floors should be clear and non-reflective.
- Because storefronts are experienced on foot at close range, they should have the richest and most durable materials of the entire building.

2. **The use of masonry that appears similar in character and color to that seen historically is appropriate.**
- Brick is the desired façade material for new or rehabilitated facades.
- Brick should have a modular dimension similar to that used traditionally. Brick larger than the nominal 2-3/8" x 8" is discouraged.
- Stone, similar to that used traditionally, is also appropriate.
- Brick and stone should remain unpainted.

3. **New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.**
- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.
- Details and ornaments should be incorporated that are of a similar level of quality to those found on contributing buildings in the district, but should not mimic historic detailing.

4. **Use building materials that contribute to the traditional sense of scale of the street.**
- This will reinforce the sense of visual continuity in the district.

C. Additions

Policy:

Three distinct types of additions to all buildings in the historic district may be considered:

First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or recessed from the sidewalk at the side of a building. This will have the least impact on the character of the building.

Second, an upper story addition to the roof may be designed that is simple in character and set back substantially from the front of a building.

The materials, window sizes and alignment of trim elements on any additions should be compatible to those of the existing structure if it is a contributing building, and to the district if it is non-contributing.

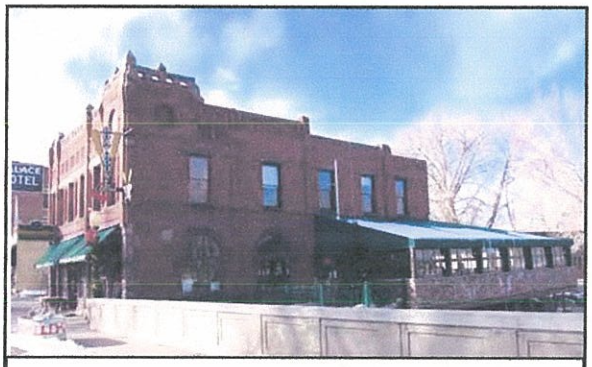
A third option, that only will be considered on a case-by-case basis, is to design an addition adjacent to the existing building and with zero front setback or setback equal to the existing front setback. This option is the most difficult and requires the most care to respect the relationship

of the building to the street. Such an addition should provide a visual distinction between the existing structure and its addition. This may be accomplished through the use of a belt course element or a subtle change in building materials

Guidelines:

1. **An addition should be compatible in scale, materials and character with the main building and the historic district.**

- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- An addition with a gabled roof is inappropriate for a building with a flat roof.
- An addition to the front of a building is generally inappropriate.



The addition on the rear and side can be differentiated as new rather than historic.

2. **An addition should not damage or obscure architecturally important features.**

- For example, loss or alteration of a cornice line should be avoided.

3. **An addition may be made to an upper story of a building if it does the following:**

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building as seen from heavily-trafficked areas.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, while remaining compatible with historic design.

D. New Commercial Buildings

Mass and Size

Policy:

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced create a rhythm that contributes to the visual continuity of the district. At a smaller size, the repetition of upper-story windows across most building fronts also creates a unifying effect. These features and similar patterns are some of the most important characteristics of the commercial character area and should be respected in all new construction.

Guidelines:

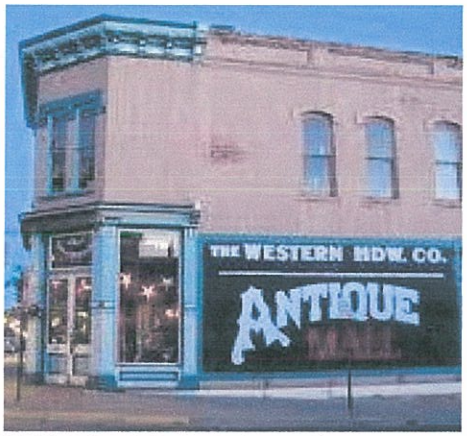
1. **Maintain the average perceived height of buildings at the sidewalk.**

- Facade heights of new buildings should respect the height and scale of neighboring buildings, and respect the historic proportions of height to width.
- Floor-to-floor heights should appear similar to those of historic buildings in the area.

2. **Traditional spacing patterns created by the repetition of uniform building widths (known as "bays") along streets must be maintained. In Leadville bays are usually 25'.**

- In most cases, the primary facade should not exceed 25 feet without a clear expression of this standard module. In no case should it exceed 50'.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in façade material, window design, facade height or decorative details are examples of techniques that may be considered. These variations

should be expressed through physical breaks in the structure such that the composition appears to be a collection of smaller building modules.



Western Hardware – It has a corner entrance with the signage nicely integrated into the exterior, just above the lower windows.

3. **A new building should incorporate a base, middle and a cap.**

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.
- Buildings should be designed with a termination to the top of the building in a way that complements and enhances the character of Downtown. Cornice or parapet details are typical.

Building and Roof Form

Policy:

One of the most prominent unifying elements of the commercial area is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued in new projects.

Guidelines:

1. **Rectangular forms should be dominant on commercial facades in the Leadville National Historic District.**

- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements and projecting or setback "articulations" appearing to be subordinate to the dominant form.

2. **Use flat roof lines as the dominant roof form in the National Historic Landmark District.**

- Gabled roofs may also be used on the building if a false front or parapet with horizontal emphasis obscures it. They may also be considered for upper story additions, since these are required to be set back from the primary facade.

Building Setbacks

Policy:

Buildings create a strong edge to the street because they traditionally aligned on the front lot line and were usually built out the full width of the parcel to the side lot lines. Although small gaps do occur between some structures, they are the exception. These characteristics are vitally important to the National Historic Landmark District and
in areas abutting the district where a street wall is a prominent feature.

Guidelines:

1. **Maintain the alignment of facades at the sidewalk's edge.**

- A continuous zero setback should be maintained on all streets within the downtown except to provide an appropriate recessed entry.
- Locating entire building fronts behind the established storefront line is inappropriate.

2. **Maintain the pattern created by recessed entryways.**

- Main entries should be clearly identifiable and inviting.
- The clear distinction between the primary façade and the side of the building should be maintained.
- Set the door back from the front facade an adequate amount to establish a distinct threshold for pedestrians to enter, and find protection from the weather. A recessed dimension of four feet is typical.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use transoms over doorways to maintain the full vertical height of the storefront. Oversized (or undersized) interpretations are discouraged.

Horizontal Alignment

Policy:

A strong alignment of horizontal elements exists along the street. Alignment is seen at the first floor level with moldings that are found at the top of display windows; at upper floor levels, alignment is found among cornices, window sills and headers. This alignment of horizontal features on building facades is one of the strongest characteristics of the street and should be preserved. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.

Guidelines:

1. **The general alignment of horizontal features on building fronts should be maintained.**
- Primary facades should have divisions between ground and upper floors that are consistent with neighboring structures.
- Typical elements that should align if feasible include: window moldings, tops of display windows, cornices, copings and parapets at the tops of buildings.
- When large buildings are designed to appear as several buildings, there should be some slight variation in alignments between the horizontal facade elements.

The cornice provides a strong termination of the facade.

2. **The tops of the upper primary facades should be architecturally distinguished to provide visual terminations for the buildings.**

New Storefront Character

Policy:

The street level floors of commercial buildings in the National Historic Landmark District are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials with recessed entries. Upper floors are the reverse—opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. These windows are usually double hung. The street level is generally taller than the upper floors. Store fronts of 12 to 14 feet high are typical, whereas second floors of 10 to 12 feet are typical. This typical storefront character should be maintained.

Guidelines:

1. **Maintain the traditional spacing pattern created by upper story windows.**

- Windows visible from public areas should reflect the rhythm, scale, and proportion of windows in the historic district.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

2. Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

E. Noncommercial Buildings

There are non-commercial historic buildings in the National Historic Landmark District. These are unique situations that will be interpreted on a case-by-case basis.

Preservation, repair, alteration, and additions for contributing buildings should follow the principles and policies stated for commercial buildings, but tailored to fit the individual building.

In the case of non-contributing, non-commercial buildings, the policy of preferring to return the building to its historic appearance applies. The design palette for new construction or alteration of residential buildings would draw from historic residential design elements and materials found near the historic district.

APPENDIX A – CERTIFICATE OF APPROPRIATENESS

CERTIFICATE OF APPROPRIATENESS

1. TYPE OF APPLICATION (Check-off as appropriate)

A. Type

1. Minor Activity - means or includes:

a. The replacement of surface materials such as roofing or siding or an exterior architectural feature with materials and design substantially similar to the existing materials or design;
b. The installation, removal or replacement of a fence, awning, roofing material or dumpster enclosure;
c. The reuse of an existing window or door opening which has been covered or filled through installation of a replica of a historic door or glazing;
d. Repainting (should be after restoration if possible and of historically appropriate colors)
e. Those activities deemed to not detrimentally impact or influence in any substantial way the historic integrity or appearance of a landmark building, structure, site or designated historic district, or as deemed to be minor upon petition to and determination by the HPC.

2. Major Activity - means and includes:

a. An activity not defined or qualifying as an insubstantial or minor activity, including, but not limited to, reconstruction, rehabilitation, remodeling, renovation, relocation or demolition;
b. Alterations, additions or other work performed on a building, structure or site that result in the increase or decrease of site coverage, floor area or exterior wall or roof surface;
c. The installation, alteration or removal of a window or door opening;
d. The replacement or repair of surface materials such as roofing or siding or an exterior architectural feature with materials or design not substantially similar to the existing materials or design;
e. The cleaning of an exterior surface of a contributing or landmark building or structure by sandblasting, high-pressure spraying or other chemical or mechanical means;
f. Application of sealant, paint, stucco, texture or other material that would conceal, alter or damage the exterior of any contributing or landmark building with an existing unfinished or unpainted brick, masonry or other unfinished siding or structural element; all brick repair requires a HPC approved contractor.
g. Those activities deemed to potentially impact or influence in any substantial way the historic integrity or appearance of a landmark building, structure, site or designated historic district, or as deemed to be major upon petition to and determination by the Administrator or his or her designee.

2. PROCEDURE

A. Development Process

1. Pre-Application Conference. Optional but preferred for educational purposes.
2. Submit Application.
3. HPC Review. Determination of Minor or Major Activity.
   a) Minor Activity. HPC Review.
   b) Major Activity. HPC Review with disputes going to city council.

3. APPLICATION CONTENTS (City Code Section 16-18-80(b)(2))

A. All Projects, 7 copies of all materials are required for major applications, 2 for minor:

1) General Development Application.

2) Photographs. All applications shall be accompanied by photographs reasonably and accurately depicting the current status of the building, structure or site, or that portion thereof, subject to the application. Include photographs showing all sides of the structure, particularly the front and any side affected by the proposed project and detailed photographs of the features affected by the project.

3) Drawing Format. Drawings shall be large enough so that all information is legible but no smaller than 11" x 17". Sketch drawings are acceptable if they provide accurate information and are reasonable drawn to scale.

4) Dimensioned Site Plan. Site plan showing street locations, existing structure and proposed new elements or structures.

5) Dimensioned Floor Plan(s). Floor plans showing existing structures and proposed new elements or structures.

6) Dimensioned Roof Plan. Roof plan showing proposed new roof elements in context of the existing roof.

7) Dimensioned Exterior Elevations. Exterior elevations showing appearance of proposed project with all materials and indicating finishes.

8) Building Sections and Construction Details. Sections and details as required adequately explaining and clarifying the project. Note all materials and finishes.

9) Specification of Materials. Manufacturer's product literature and material samples. Product literature is required for replacement windows.

10) Bids. If proposing to replace existing historic materials or features with replicas rather than repair or restore, firm bids must be provided for both restoration and replication.

11) Window Replacement. If proposing to replace historic windows (aside from wooden replica sash replacement) justification shall be provided as outlined in National Park Service Preservation Brief #9. Submittal must include written assessment of condition of existing windows.

12) New Construction shall include the following information:

   a. **Block Site Plan.** A site plan or aerial photograph showing relationship of proposed structure to existing structures.

   b. **Written Statement.** A written statement of the design philosophy and building program.

   c. **Massing Model.** A massing model illustrating the relationship between the new structure(s) and existing building(s) on the project site and adjacent lots.

d. Photographs. Photographs of the surrounding structures including both block faces and side streets.

13) Demolition or relocation of a building, structure or site shall include the following:

a. A detailed description of the reasons supporting or justifying the proposed demolition or relocation, including a delineation and explanation of all economic data where economic hardship or other economic cause is given as a reason for the proposed demolition or relocation.

b. A detailed development or redevelopment plan for the demolition and/or receiving relocation site and a schedule for completion of the work.

c. Elevations, building sections, construction details, specifications and massing model of proposed replacement structure similar to those required for new construction.

d. For landmark or contributing structures the applicant must submit a report prepared by an architect, appraiser, engineer or other qualified person experienced in the rehabilitation, renovation and/or restoration of historic buildings, structures or sites addressing:

i) The structural soundness of the building, structure or site and its suitability for rehabilitation, renovation, restoration or relocation.

ii) The economic and structural/engineering feasibility of the rehabilitation, renovation and/or restoration of the building, structure or site at its current location.

iii) The economic and structural/engineering feasibility of relocating the building, structure or site.

14) Application Fee. No charge for minor application. $50 fee for major applications.

APPENDIX B – THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. General

The Secretary of the Interior's Standards for Rehabilitation consists of ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs.

The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work.

Choosing the most appropriate treatment for a building requires careful decision-making about a building's historical significance, as well taking into account a number of other considerations:

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, a series of code-required actions 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.

The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired

Also, in order to assist you in your project work, the **Illustrated Guidelines for Rehabilitating Historic Buildings** is posted online at: http://www.nps.gov/history/hps/tps/tax/rhb/.

APPENDIX C – MASONRY

1. General

The following guidelines concerning masonry are provided to assist in the interpretation and application of the Secretary of the Interior's Standards and Guidelines.

2. Masonry Cleaning & Maintenance Techniques

Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible. Certain treatments, if improperly applied, or certain materials by their physical properties, may cause or accelerate physical deterioration on historic buildings, inappropriate physical treatments include, but are not limited to: improper repointing techniques and improper exterior masonry cleaning methods.

For the purpose of these guidelines, the term "masonry" includes all brick, stone, stucco, terra cotta, ceramic tile and cement exterior finish.

The term "cleaning technique" encompasses all aspects of masonry cleaning method including: type of cleaning agent, type of rinse, method and/or pressure of cleaning agent and rinse applications, and all other actions taken to insure the proper and safe use of a particular cleaning method.

Cleaning:

Cleaning of exterior masonry for the rehabilitation or restoration of a historic structure may be appropriate, provided that the cleaning technique used will not cause damage or permanent alteration to the historic structure. The removal of surface grime (airborne dirt and pollutants) stains resulting from drainage systems, paint, graffiti, etc. should be accomplished using the gentlest means possible.

Each application proposing the cleaning of masonry surfaces will be reviewed on its merits. Any Commission approval of a cleaning technique for an individual structure should not be interpreted as allowing the unrestricted use of that cleaning technique on other materials or structures. Each application for masonry cleaning shall be reviewed and decided on the basis of the cleaning technique proposed, and the type and condition of the exterior material to be cleaned.

Information Requirements:

Where masonry cleaning is proposed, the following information should be submitted with the application:

1. An explanation of the purpose of cleaning the masonry surface(s) of the building.

2. A detailed written description of the cleaning technique to be used, including:

a. An exact description of the cleaning agent to be applied, and the pressure or method in which the cleaning agent will be applied. Pressure specifications are to be expressed in pounds per square inch (PSI) exerted at the nozzle of the instrument (wand).

b. If a rinse is to be used, a description of the rinse, and the pressure or method in which the rinse will be applied.

c. If applicable, the name of the contractor.

3. An exact description of the type and location of the exterior materials to be cleaned, including their existing condition (e.g. cracked, spalling, open joints, patched, etc.).

Conditions to be Observed for Cleaning, Repairing, or Painting:

1. With masonry cleaning, a test located on a small area (9 square feet maximum) in an inconspicuous spot should be performed after approval of the application. After this test area has been inspected by Commission staff, the certificate will be issued so that work may proceed with the project. Wet cleaning should only take place between April 15 and November 1.

2. Necessary masonry repairs (i.e. repointing, stucco patching, crack repairs, etc.) are to be satisfactorily completed prior to cleaning the masonry surface. This will help guard against possible damage that could be caused by cleaning tools or materials penetrating into cracks and holes. A masonry surface must be in a state of good repair before cleaning is attempted.

Recommended Cleaning Techniques:

1. Chemical cleaning can be used on brick surfaces. However, with the exception of certain detergents, it is **not recommended** for most stone and stucco surfaces. Some stone tends to be stained by chemical cleaners, while the fragile nature of stucco restricts the use of chemical cleaners to only those areas that are in good condition. A water rinse is required whenever a chemical cleaner is to be used.

2. Stucco or stone surfaces are best cleaned by use of a mild detergent and a low pressure water rinse, or with the use of plain water applied at low pressure. This method can also be used on most masonry surfaces where harsher methods of masonry cleaning could cause damage to the masonry.

3. Proper safety precautions should always be taken to protect equipment operators, surrounding building materials, surrounding landscape materials and the general public from the hazards inherent to the specific cleaning technique being used.

There are several commercially made cleaning agents available for cleaning historic masonry such as Prosoco Heavy Duty Restoration Cleaner for exterior use only and Prosoco Light Duty Restoration Cleaner for interior use and for removing efflorescence.

3. Masonry Parapets → move to 45

Several buildings within the Leadville Historic District have brick parapets that have degraded due to improper repairs or modifications. This degradation is due primarily to re-roofing, flashing and top of wall caps. Flashings should not extend higher than 8" vertically at the parapet wall. Membrane type roofing is not considered to be good flashing material. Copper or metal flashing is to be used. The flashing must be a two-part system that includes a base flashing extending up from the roof and a counter flashing installed into the masonry and fully covering the base flashing. The flashing installation should be performed jointly by a competent roofing professional and a competent mason.

APPENDIX D – GLOSSARY

Glossary of Terms

Adaptive reuse. Refers to the recycling of an old building for use other than that for which it was originally constructed. This can involve a sensitive rehabilitation that retains much of a building's original character, or it can involve extensive remodeling.

Alignment. The arrangement of objects along a straight line.

Ashlar. A square, hewn stone used in building. It also refers to a thick, dressed, square stone used for facing brick walls.

Association. As related to the determination of "integrity" of a property, *association* refers to a link of a historic property with a historic event, activity or person. Also, it refers to the quality of integrity through which a historic property is linked to a particular past time and place.

Baluster. A short, upright column or urn-shaped support of a railing.

Balustrade. A row of balusters and the railing connecting them. Used as a stair or porch rail.

Batter. A term applied to a wall with an inclined face.

Bays. Compartments into which a plan or roof of a building is divided; also applies to a projecting window.

Beltcourse. A flat, horizontal member of relatively slight projection, marking a division in the wall plane.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L, and sometimes as a solid piece or a triangular truss; often detailed with scrolls or volutes.

Building. A resource created principally to shelter any form of human activity. (As opposed to a *structure*.)

Clerestory. A high wall with a band of narrow windows along the very top. The clerestory wall usually rises above adjoining roofs. Also called a *transom*.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; a pillar. Usually a supporting or ornamental member in a building.

Compatible. An adjective meaning agreeable, appropriate, fitting, harmonious, suitable. Compatible design of replacement elements or of new buildings and additions means that the work complements historic features, but does not replicate or overpower them.

Conjectural. Design based on or involving guesswork or an unsubstantiated theory.

Contributing Resource. A building, site, structure, or object in a historic district which, due to generally maintaining its architectural significance, adds to the significance of the district.

Corbelling. A series of projections, each stepped out further than the one below it; most often found on brick walls and chimney stacks.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Design. As related to the determination of "integrity" of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

Dentil Molding. A molding with a series of small blocks that look like teeth, usually seen under a cornice.

Dormer. A vertical window in a sloping roof.

Eaves. The lower part of the roof projecting beyond the face of the wall.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building; any side of a building that faces a street or other open space.

Fascia. The horizontal trim located at the perimeter of a building, usually at the edge of the roof.

False Front. A front wall which extends beyond the sidewalls of a building to create a more imposing facade.

Fenestration. The arrangement and design of windows in a building.

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

Form. The overall shape of a structure (e.g., most structures are rectangular in form).

Frame. A window component. See p. 24 for parts of a double-hung window.

Gable. The portion that is above eave level, on an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof, this takes the form of a triangle. The term is also used sometimes to refer to the entire end wall.

Glazing. Fitting glass into windows and doors, or, the glass itself in windows and doors. See p. 24 for parts of a double-hung window.

Head. The top horizontal member over a door or window opening.

Historic District. A significant concentration of sites, buildings, structures or objects united historically or aesthetically by plan or physical development, and recognized as such by being listed in a national or state register of historic places, or as a local landmark district.

Historic Property. A district, site, building, structure or object significant in American history, architecture, engineering, archeology or culture at the national, State, or local level.

Infill. A new construction project that occurs on a vacant lot within a historic neighborhood is generally considered to be "infill" development.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity. A building's "integrity" is a measure of the wholeness or quality of all of the historic features which make up the building. A building that has been added to and had features removed is said to have had its integrity compromised or lost.

Lights. Areas filled with a single piece of glass or other light-transmitting substance. Panes.

Lintel. A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile. See p. 23 for specialized masonry terms.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Mullions. Vertical members dividing windows into a number of lights or panes. See p. 24 for parts of a double-hung window.

Muntin. A horizontal bar member supporting and separating panes of glass in a window or door. See p. 24 for parts of a double-hung window.

Non-contributing Resource. A building, site, structure or object that does not add to the historic significance of a district. However, appropriate treatment of these buildings has a positive effect on the district.

Object. A construction primarily artistic in nature or relatively small in scale and simply constructed, such as a statue or milepost.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building. Generally the entrance, and thus the orientation, faces the street.

Parapet. A low wall or railing often used around a balcony or along the edge of a roof.

Pediment. A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Period of Significance. Span of time in which a property attained its significance.

Pier. The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall; a buttress.

Pilaster. A support or pier treated architecturally as a column, with a base, shaft and capital that is attached to a wall surface.

Plan. A drawing of a property from above. A north arrow must be included in any plan.

Post. A piece of wood, metal, etc., usually longand square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

Preservation. Keeping an existing building in its current state by a careful program of maintenance and repair.

Property. Area of land containing a single historic resource or a group of resources.

Protection. Also called *stabilizing* or *mothballing.* The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment.

Quoin. (koin) Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small. Originally used to

add strength to the masonry wall, and later used decoratively.

Reconstruction. Involves recreating a historic building that has been damaged or destroyed by erecting a new structure that resembles the original as closely as possible. A reconstruction may be built with new or recycled building materials.

Recessed Entry. A common component of a historic storefront. Historically display windows, which contained dry goods and other wares for sale, flanked the recessed entry.

Rehabilitation. Making a structure sound and usable again, without attempting to restore any particular period appearance. Rehabilitation preserves those portions or features which convey its historical, cultural, or architectural values.

Remodeling. Changing the appearance and style of a structure, inside or out, by removing or covering over original details and substituting new materials and forms. Also called "modernizing." Not an appropriate treatment for historic properties.

Renovation. Similar to rehabilitation, except that in renovation work there is a greater proportion of new materials and elements introduced into the building.

Repair. To restore to a sound or good state after decay, dilapidation, or partial destruction; to mend.

Resource. Any building, structure, site, or object that is part of or constitutes a historic property.

Restoration. The repair or recreating of the original architectural elements in a building so that it closely resembles the appearance it had at some previous point in time. As compared with rehabilitation, restoration implies a more active approach to reproducing architectural features that may have been removed.

Ridge. The apex of a sloping roof running from end to end.

Roof. The top covering of a building.

Sash. See p. 24 for parts of a double-hung window.

Section. A term used to express the representation of a building cut by a vertical plane so as to show the construction.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs.

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

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition. See p. 24 for parts of a double-hung window.

Site. Location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure. Riverside Park is a *site.*

Site Plan. A drawing from above of the property showing the relationship of the building to the street, alley, other buildings, and other

features. A north arrow must be included in a site plan.

Size. The dimensions in height and width of a building's face.

Soffit. The underside of a structural part, as of a beam, arch, etc., especially as applied to a roof overhang or cornice.

Stile. A vertical piece in a panel or frame, as of a door or window. See p. 24 for parts of a double-hung window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Standing Seam Metal Roof. A roof with vertical panels. Historically, the panels were fitted together with hand rolled seams.

Store Front. The street level facade of a commercial building, usually having display windows.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Structure. A functional construction made for purposes other than creating shelter, such as a bridge.

Stucco. An exterior wall covering that consists of Portland cement mixed with lime, applied over a wood or metal lath. It is usually applied in three coats.

Traditional. Based on or established by the history of the area.

Transom. A window located above a door or larger window. See also *clerestory.*

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed *frame*. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*.
Sometimes larger window divisions called *mullions* are used. See p. 24 for parts of a double-hung window.

NOTES