

# Town of Buena Vista

## Architectural Design Guidelines



for

Historic East Main Street

## Preface

This draft of Proposed Architectural Design Guidelines will be submitted to the Town of Buena Vista by the Historic Preservation Commission (after public review and comment) to be considered for adoption as one means to achieve shared historic preservation goals in the community. These guidelines are intended to supplement existing municipal code and zoning processes by providing a shared understanding of preservation best practices.

While we believe that successful preservation efforts and historic districting can aid in encouraging development and directing growth, doing so is not the core aim of these guidelines. Rather, we seek to provide public and private decision makers with a focused reference to historic preservation practices tailored to our community needs. These guidelines are intended to be receptive to feedback as those needs and associated preservation goals develop.

This version is not designed to be regulatory or enforceable on its own. Our hope is that our elected town government will determine how best to utilize these guidelines as one of many tools in on-going efforts to maintain a balanced approach to managing development and growth in our community.

We are grateful for this opportunity to serve our community in this capacity. We are looking forward to working collaboratively with all stakeholders to ensure that preserving our Town's historic character remains a part of its growth and development strategies.

Respectfully Submitted,

HPC Subcommittee for Architectural Design Guidelines

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# Chapter 1

## Introduction

### Title and Effective Date

These Guidelines shall be officially known, cited and referred to as the “Town of Buena Vista Architectural Design Guidelines for Historic East Main Street”. Any future expansion in scope of these guidelines within the Old Town Overlay zoning shall be considered a wholly new document that will require re-naming and re-adoption by the Town.

These Architectural Design Guidelines (ADG) for Historic East Main Street may be adopted by the Town Board of Trustees and shall become effective on date to be designated by the Board of Trustees upon their adoption of this draft.

### Purpose and Intent

This document presents ADG for all structures on Buena Vista’s Historic East Main Street (with boundaries as defined on page 3 under Authority, Applicability, and Jurisdiction). These design guidelines are community policies affecting the design of the built environment and, as such, provide a common basis for making decisions about design. The guidelines indicate which design approaches are appropriate, but there are many designs that are compatible with these guidelines. These policies are aimed at protecting the possibility of future Historic Districting while immediately protecting the unique historic character that is so appealing to residents and visitors of Buena Vista.

Additionally, these ADG provide a common reference that property owners and town administrators may use in making decisions concerning the design, construction, modification, rehabilitation and/or maintenance of all structures on Historic East Main.

These ADG may inform future development of the Buena Vista Unified Development Code (UDC) but are not intended to be regulatory or have the force of law. The intent of these ADG and any associated design review is to preserve the historic resources of the community while enabling new construction that stays in character with the existing forms in both scale and appearance. With increasing development pressure, caused in part by the positive attributes of Historic East Main, it is especially important to manage the desire to build out a property to its theoretical maximum capacity, as this would be detrimental to the overall community character and function. Therefore, the Town adopts these goals for architectural design on Historic East Main:

### ADG Goals

1. Maintain potential for historic districting by providing a resource to aid in preserving existing historic structures that could be considered as “contributing” to an historic district
2. Provide property owners and developers with a reference for design options that will maintain historic integrity and eligibility for local, state and/or federal incentives for historic preservation
3. Protect the sense of time and place conveyed by the collection of historic buildings on Historic East Main
4. Enhance livability
5. Protect investments in and economic value of Buena Vista’s historic character
6. Retain a small town image and atmosphere
7. Encourage pedestrian activity
8. Convey a sense of human scale
9. Protect significant views
10. Protect the existing sense of community

### Authority, Applicability, and Jurisdiction

The manner in which these ADG May be adopted by the Town will ultimately be determined by the sitting Board of Trustees. These ADG have no authority on their own and as such do not hold the force of law. Future revisions to the UDC may be based on aspects of these ADG as selected by appropriate elected officials or Town Officials appointed by them.

These ADG apply to the design, construction, modification, rehabilitation and/or maintenance of all structures on Historic East Main defined as the intersection of Main Street and Highway 24 from the West to the intersection of East Main Street and South Main Street to the East and one block both north and south to include alleys.

For all work requiring a building permit, the Planning and Zoning Commission must have design guidelines. These ADG supplement the Unified Development Code (UDC) to provide reference for areas of historical significance as designated by the Town of Buena Vista. For all proposed projects that do not require a building permit, these ADG provide the basis for the Town’s approval of any proposed alteration to structures on Historic East Main.

As the drafting body, it is the intent of the HPC that these ADG not be applied to approved projects completed, in progress or with an application submitted at the time these ADG are adopted by the Town as reflected in paragraph 1.1. These projects would be “grandfathered” but still subject to the UDC.

## Using the ADG

Property owners and architects should refer to the ADG when beginning a project. This will help establish an appropriate direction for the design. Designers are urged not to proceed with time and resources to a building plan without considering the information contained in the ADG. A building plan should take special care to adhere to the specific design guidelines for the proposed project's location.

Town staff and the Historic Preservation Commission will also use the ADG when advising property owners about issues that should be addressed before formally presenting a project for permitting. They will also use the ADG in staff reviews.

The Town and Historic Preservation Commission will refer to the ADG when making any decisions regarding recommendations on architectural appropriateness. The Town should obtain and consider a formal recommendation from the Historic Preservation Commission as part of the permitting process for proposed projects in areas covered by these ADG. Areas of concern noted in such a recommendation will help identify needed updates to the UDC.

Approval by the Town is required before a building permit may be issued. The Town should refer to these ADG as part of the normal permitting process and when hearing appeals of decisions to ensure the Town's historic preservation priorities are considered.

## ADG in relation to other Town regulations

These ADG form the basis for official consideration of the Town's historic preservation goals and strategies under established permitting and/or review processes. As such, these ADG supplement the existing Municipal Code, UDC and permitting process only as described in paragraph 1.3.

A new building or renovation of an existing one must meet all Town and Chaffee County building codes. The Town's Building Department can provide information about these regulations and can direct users to other Town departments for specific details.

In cases where standards or requirements within these ADG and other regulations are in conflict, these guidelines should be observed. Any projects are subject to additional Town regulations. Any project should start with a pre-application meeting with the Town Planner as outlined in the UDC.

## Chapter 2

### Historic Overview of Buena Vista

Buena Vista's historic buildings, in particular the downtown area, give a direct link to our past. The people and businesses that founded the town are exemplified in these buildings. The miners, railroaders, ranchers and farmers who were the backbone of the community utilized this downtown area. Now the river users and visitors appreciate the ease of walking and experiencing our town. The buildings are one or two story because the buggies, wagons and pedestrian traffic could directly contact the businesses in this environment.

Because historic buildings are at a human scale, 1-2 stories, they contribute to a pedestrian oriented environment. Their porches, moldings, windows and doors enliven the street, making the Town an interesting place to walk. The historic East Main Street area and the surrounding historic structures appeal to visitors, and therefore these areas contribute to the economic well-being of the community. Residents develop a sense of community from the distinct identity that the historic core of Town provides.

Today, the historic East Main Street area offers a living history and environment that is becoming increasingly rare across the country. However, this experience does come with constraints. Historic structures are small and require regular maintenance. Lot sizes also constrain new development. People who live and work here must recognize that some life patterns that work elsewhere will not apply in Buena Vista. Accommodating the lifestyle that is embedded in the history of the community is essential to maintaining the valuable historic character of our downtown core.

These ADG aid in preservation of the historic downtown core that exists on Historic East Main, ensuring that future development is kept in scale, is complimentary in architectural style and does not distract from this rare and precious part of our town's history. Our community has the responsibility to pass on our Historic East Main to future generations. For additional context, please reference the detailed history of structures in Buena Vista provided in Appendix A. Summary Historical Overview by Suzy Kelley.

A key additional resource for historic context is the report provided by contractor Three Gables Preservation as part of the 2018 survey of historic properties. The full report can be accessed at:

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Fbuenavistaco.gov%2FDocumentCenter%2FView%2F2772%2FBuena-Vista-Phase-I-Historic-survey-report-with-forms-small>

An excerpt of this report, specific to establishing historic context, is included here as Appendix B to these ADG.

## Chapter 3

### Design Guidelines for All Projects

This portion of the ADG applies to all projects, including alterations to historic buildings, new construction and site improvements.

For a project that includes construction of a new building or alteration to an **existing building less than 50 years old**, see also the Guidelines for All New Construction in Chapter 5.

For a project that includes work on a historic building, which is a building more than 50 years old, see also the Guidelines for Historic Properties Chapter 4.

#### Accessibility

Places of public accommodation are required to provide access to their services and programs under provisions of the Americans with Disabilities Act. In the case of historic buildings, some provisions for using alternative measures exist.

None of the provisions of these Guidelines are intended to conflict with meeting the accessibility requirements. However, any alterations to historic buildings that would affect their integrity should be minimized.

**3.1 Alterations to historic properties that are designed to improve access for persons with disabilities should create minimal negative effect on the historic character or materials.** An example would be gently sloping an exterior sidewalk to the door rather than putting in a wheelchair ramp.

#### Town Grid

**3.2 Respect the town grid in all new development.**

- a. Orient building walls parallel to the lot lines.
- b. Use simple, rectangular building forms to reflect the Town grid.
- c. If lots are subdivided, they should reflect the Town grid. New lot lines should reflect the traditional rectilinear platting.
- d. The historic street pattern should not be altered within the Town limits.

#### Views

One of the attractive features of Buena Vista's setting is that the interesting views to the mountains abound and, in some cases a vista to a landmark structure such as the Court House exists. As new buildings and additions are constructed, opportunities will exist to preserve these views by thoughtful massing (building size, height, width and depth) and siting (building location).

**3.3 Site buildings to maintain existing views where feasible.**

- a. For example, set a mass to one side of the lot to allow a view along the other side.
- b. Also consider how roofs and dormers (if used in a project design) may be designed to preserve views.

**3.4 Protect views from public ways to the mountains and to historic landmarks, when feasible.**

- a. Site new buildings to maintain established views from key points in the public way.



*Figure 3.1 Note how you can see the courthouse over the existing buildings. Preserve this view corridor.*



*Figure 3.2 Note how the elevation of the existing buildings allow an unobstructed view of the mountains. Protect views from public ways to the mountains.*

### Color

Traditionally, color schemes on buildings in Buena Vista were simple in character and the colors themselves were muted. Most primary structures and some secondary structures were painted and continuing that tradition should be encouraged. Please note that color schemes should be considered at the outset of a project.

### Historic Color Scheme

When renovating a historic building, first consider returning to the original color scheme, which can be discovered by carefully cutting back paint layers. To accurately determine the original color scheme requires professional help, but you can get a general idea of the colors that were used by scraping back paint layers. Since the paint will be faded, moisten it slightly to get a better idea of the original hue. However, it isn't necessary to use the original color schemes of the building. An alternative is to create a new color scheme using colors that were typical of the period.

With respect to the treatment of color on individual historic buildings, colors that represent the appropriate period of history are preferred, but not necessarily required. Color does not damage the historic materials or alter significant details and can always be changed in the future, thus its application is not as critical as some other design options.

Some inappropriate applications of color may hinder one's ability to perceive the character of the architecture. For example, if a building with jig-saw brackets and moldings is painted one color with no contrast between the background and the details, and little opportunity for expression of shadows, the perception of the character of the building may be diminished. Conversely, in Buena Vista, details should not be highlighted with excessively contrasting colors.

This concern for perception of character is more relevant in the management of a historic area where the assemblage of buildings on the street is important to one's perception of the character of the streetscape. In this sense, one building that stands out from the rest with an inappropriate color scheme will impede one's perception of continuity in the Historic East Main. In general, bright colors used on large surfaces are discouraged. In all cases, the following Guidelines for the use of color shall apply.

### **3.5 Colors should be muted.**

- a. Traditional colors that match those found in nature are preferred over colors with intense chromas.
- b. Roof colors also should be muted.
- c. Brown and gray were the dominant roof colors in the past because of the materials used, wood shingles and sheet metal. That tradition remains today and should be respected.
- d. Reserve the use of bright colors for accents, such as on ornamentation and entrances.
- e. In most cases, only one or two accent colors should be used in addition to the base color.
- f. Doors may be painted an accent color, or they may be left a natural wood finish. Historically, some doors simply had a stain or clear sealer applied.
- g. Window sashes are also an excellent opportunity for accent color.
- h. Brilliant luminescent or "day-glow" colors are inappropriate.
- i. Where applicable, Garage doors should be painted or stained the same colors as the areas around them.

### **3.6 Use colors to create a coordinated color scheme for the building.**

- a. Choose a muted base color that will link the entire building face together.

### **3.7 Primary structures are encouraged to be painted or stained.**

- a. Historically, most primary wood structures were painted. This tradition is encouraged to be continued in both rehabilitation and new construction.
- b. Accessory structures may remain unpainted. In Historic East Main, unpainted secondary structures are preferred.
- c. Leave natural masonry or acceptable accessory structure wood exterior finishes unpainted when feasible.

d. For other parts of the building that do require painting, select colors that will complement through similar tones those of the natural materials.

The following link provides an example of historic paint colors:

<https://www.sherwin-williams.com/homeowners/color/find-and-explore-colors/paint-colors-by-collection/exterior-color-schemes/americas-heritage>

### Energy Conservation

The use of solar applications and alternative energy measures within the Town is encouraged.

#### **3.8 Panels and devices should not be placed in locations that detract from the appearance of historic resources and new construction.**

a. Care should be taken when choosing and placing solar collectors to avoid an incongruent looking element within Historic East Main. The use of roof glass and solar panels on historic buildings is a particularly sensitive issue and will be subject to intensive review.

#### **3.9 Solar devices and panels should be placed to minimize their visibility.**

a. Minimize the visual impact of solar collectors and skylights by placing them on roof slopes that are not visible from public ways. Roof glass and solar collectors that are flush with the roof plane are strongly preferred.

b. Solar collectors should be parallel with the angle of the roof on gable or shed roof structures. They should not be placed on racks or roof appendages that are at angles other than the roof pitch to which the panels are attached.

c. Roof color should be selected to be complementary to the color of the solar array.

d. The minimum number of solar panels should be utilized to accomplish the energy objectives of the property.

e. In Historic East Main, do not locate solar panels and skylights on principle roof elements of primary structures with street frontage. Locate the elements on secondary roofs not visible from the street.

f. Solar panels and roof glass are preferable on roofs that face the rear yard and side yards that are not street frontages or visible from the street. They are acceptable on other elevations in if they adhere to the other guidelines in this section.

g. Place landscaping to minimize the visibility of panels from public ways, particularly on corner lots.

i. The placement of panels on accessory buildings is permitted if the rest of the pertinent issues in this section are addressed.



*Figure 3.3 Example of acceptable solar installation on a gabled roof*

**3.10 Solar Panels may be mounted on flat roofs so long as they adhere to the following guidelines.**

- a. The top of the solar panels may not protrude more than six feet above the roof deck, of the building and be concealed behind a parapet wall.
- b. The top of solar panels should not protrude above a plane drawn 40 degrees above horizontal from the highest structure on the side of the building. See sketch below
- c. On the primary street frontage, the solar panels should not be mounted in such a manner that they are visible from a point six feet above the curb opposite the primary street frontage.
- d. On corner lots the primary street frontage visibility requirement will apply to both streets.



*Figure 3.4 Solar Installation on Flat Roof; Note that no portion of the installation is visible above the roofline when viewed from across the street*

**3.11 Freestanding installations are acceptable if no other reasonable solutions are available and if they adhere to this section.**

- a. Freestanding units may not be placed in front yards or on side yards adjacent to streets.
- b. Freestanding units may not be placed to exceed 16 feet in total height above grade.
- c. Minimize the impact of freestanding units with landscaping, such as trees behind or low-level shrubs in front of the panel.

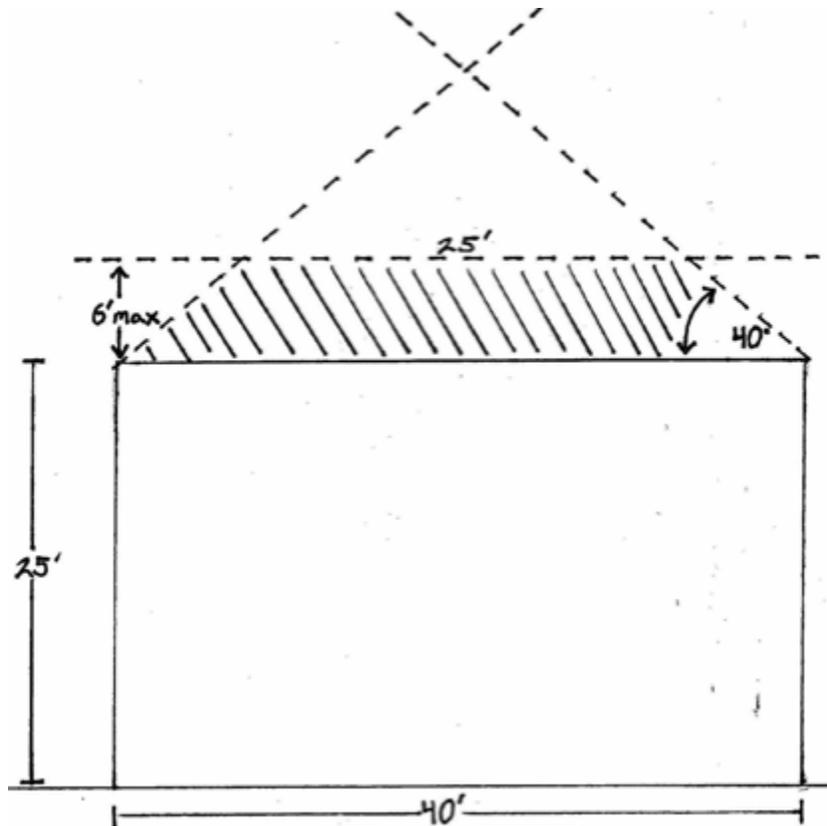


Figure 3.5 Envelope for placement of solar panels (Also reference photo of ADU on Court Street in Fig 3.4)

### 3.12 Wind turbines are inappropriate on any properties in Historic East Main.

a. Because of the noise, size, scale and clearances required wind turbines are inappropriate.

### 3.13 Minimize the visual impacts of expansive areas of glass.

a. In Buena Vista, the amount of glass needed for solar gain is less due to advantageous local climate features, solar gain can be achieved more readily than in lower, cloudier climates.

b. Do not utilize more glass than is necessary in passive solar applications.

c. Design for window sizes, orientation and patterns to be similar to those of traditional windows.

d. Use smaller glass panes in frames, rather than a large plate of glass.

e. Large expanses of glass are inappropriate, except on first floor storefronts.

f. The construction of a sun space should not alter the character of a historic building.

g. Glass should not continue to the edge of a wall.

h. Corners of buildings should be solid materials, not glass.

### Landscaping

The Buena Vista townscape should complement the Town's historic character and reflect the indigenous landscape of the surrounding countryside. Landscape elements should include: tree-lined streets, ground cover plantings to control dust, erosion and noxious weeds, a minimum of unplanted, hard surface areas and tree, shrub and wildflower plantings of indigenous species to

help define “a sense of place” for this unique community. In addition, a goal is to increase the amount of “green” in Buena Vista.

**3.14 Preserve existing mature trees and other established vegetation.**

- a. This is especially important along property lines or within required setback areas.
- b. Existing plantings that are in the way of proposed construction should be relocated on site whenever practical, or replaced with an equal number of the same species as the space allows.
- c. When historic structures are preserved on site the immediately adjacent plantings should also be preserved.
- d. Mature trees vary in size depending upon their microclimate and species, trees a minimum of 8 feet tall give an illusion of mature as people must look up to see the entire tree. When planting aspens, use three small aspen trees to replace a mature one.
- e. Plan for the replacement of mature trees that are near the end of their lifespan. If plants die that are part of an approved landscape, replace them with a similar plant.
- f. Protect natural features. Rock outcroppings and stands of mature trees are examples of natural features that should be preserved on site when feasible.
- g. Locate structures to avoid negative effects on natural features.



*Figure 3.6 Example of acceptable landscaping incorporating the use of xeriscape plants*

**3.15 Arrange landscape elements in a manner similar to those seen traditionally.**

- a. Plants that are not indigenous should be kept to a minimum. If exotic annuals and perennials are used in floral displays, they should be confined to small, well-defined areas such as flower beds, rock gardens or planter boxes.
- b. Landscape plantings also should reflect the form, color and texture of the surrounding landscape.
- c. Aspens appear more natural when planted in clusters.
- d. Designs should use a mix of deciduous and evergreen trees.
- e. Consider the impact of snowplows when locating trees next to the street or driveways.
- f. Consider using deciduous trees in the south side of structures to maximize solar gain in the winter and conifers on the north side to shield structures from the prevailing winds.
- g. Consider your neighbors solar access when planting trees.
- h. Provide an adequate water supply to meet the needs of vegetation if non-xeriscape plants are selected. If necessary, provide an irrigation system. Use natural site drainage to provide water to vegetation.

**3.16 The use of native plant materials is strongly encouraged.**

- a. All unpaved surfaces that are not part of plant beds and other landscape features should be seeded with a mixture of native grasses.
- b. Non-vegetative ground covers, such as crushed rock, gravel, decorative bark and rock are discouraged as landscape materials in non-parking areas.
- c. Bluegrass lawns are strongly discouraged.
- d. Trees, shrubs, wildflowers, ground covers and grasses should be species that are indigenous (native) to the area surrounding Buena Vista in order to develop a sense of belonging to the surrounding natural landscape.
- e. Pervious materials such as gravel or grass-crete are preferred for driveways and parking areas, as opposed to non-pervious materials such as concrete or asphalt. This allows percolation into the soil and reduces run-off.
- f. All plantings should be well-maintained.  
Provide a convenient source of watering for all plantings, such as well-placed hose bibs.
- g. Use plantings of native shrubs and wildflowers to screen building foundations.
- h. Use plantings of native trees, shrubs and wildflowers to define property lines and other borders.
- i. Enhance large open spaces with native plants.
- j. Accent plantings within open space are encouraged that are compatible with the space and snow storage requirements.
- k. Wildflower meadow plantings of native species are encouraged within larger open space areas.

For more information on suitable plants, shrubs, and trees, see the Town of Buena Vista Tree Advisory Board's Planting Guide:

<https://www.buenavistaco.gov/DocumentCenter/View/69/Planting-Guide?bidId=>

## Fencing

The general character of historic fences should be retained. In Buena Vista, these were traditionally wood picket or wrought iron fences, but contemporary interpretations of historic design elements are also encouraged.

### **3.17 Consider using fences to define yard (property) edges.**

- a. In front yards, fences should enhance a pedestrian environment.
- b. Avoid using solid fences with no spacing between boards.
- c. A fence should not exceed 3 to 3 ½ feet in height in the front yard.
- d. Tall privacy fences are not appropriate.
- e. Simple wrought iron fences may be considered.
- f. Wood picket fences also are appropriate.
- g. Chain link is not an appropriate material. In the event that chain link fencing has become historic itself, it may be left in place. Alternatively, earlier existing historic materials may be considered in a project.

## Parking Areas

Cars were not a part of the historic character of Buena Vista and their presence can radically alter one's perception of the district today. In all cases, the visual impacts of the automobile should be minimized.

### **3.18 Minimize the visual impacts of parking.**

- a. Screen parking from adjacent properties with plantings and fences when feasible. Provide detail in the screening that gives a sense of scale and interest.
- b. Minimize the extent of paved surfaces in parking areas.
- c. Where feasible, use materials other than concrete or asphalt. The use of porous materials for driveways is encouraged to minimize run-off.

### **3.19 Minimize the visual impacts of a garage.**

- a. A detached garage set to the rear of the property is strongly encouraged.
- b. A garage shall appear subordinate to the primary structure and should be detached.
- c. Vehicles should not dominate the site.
- d. Painting garage doors the same color as the areas around them is strongly encouraged to minimize the door's visual impact. See guideline 3.5.

## Accessory Structures

### **3.20 The use of accessory structures is encouraged to reduce the overall mass on a site.**

- a. Accessory structures should be subordinate in scale both height and width to the primary structure.
- b. The height of an accessory structure may not exceed the width as measured from the street or alley facing façade.

- c. They should be simple in character and materials may be rustic.
- d. A detached garage set to the rear of the property is strongly encouraged, see guideline 3.19

#### Service Areas

##### **3.21 Minimize the visual impacts of trash storage and service areas.**

- a. Screen dumpsters from view as seen from the public way, when feasible.
- b. Locate service areas away from primary facades with access off the alley.
- c. Use landscaping to buffer service areas that abut residential uses.
- d. Coordinate the location of trash storage and pickup with the collection agency or company, but screening is a priority concern.

#### Lighting

##### **3.22 All exterior lighting or illumination on any lot should be so located, placed, shielded and designed to be architecturally and aesthetically in keeping with the buildings and surroundings.**

- a. Only full cut-off shielded fixtures should be utilized as exterior lighting on all structures.
- b. All exterior lighting should minimize visual pollution or impact on any other lot.
- c. The lighting of landscaping features is discouraged.
- d. Use the minimum amount of outdoor lighting necessary to address building code and safety concerns.

## Chapter 4

# Design Guidelines for Historic Properties

This portion of the ADG are principles for the treatment of historic properties in Buena Vista. They provide a basis for making consistent, informed decisions about the appropriateness of work that may be proposed for historic buildings in the Town. These Guidelines are for use by property owners and their architects when developing designs for alterations and strategies for rehabilitation and repair of historic features. The Town and its subordinate commissions (e.g. Planning and Zoning and Historic Preservation) will also use these ADG when determining the appropriateness of proposed work that is subject to their review as discussed in Paragraph 1.3. Please refer to The Secretary of the Interior's Standards for the Treatment of Historic Properties for additional information: <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf>

### **Applicability to Historic Properties**

These Rehabilitation Guidelines apply to all historic properties, including primary and secondary structures and historic site features. Historic Properties are defined as any building or structure over 50 years old.

All buildings 50 years old or older are considered historic in the Town of Buena Vista. Among those buildings that are considered historic, many survive in virtually their original condition. Preserving historic structures in their original state is the goal for these properties, and therefore Guidelines for such preservation, or treatment, apply. Other buildings may have been altered to some extent and yet still retain their integrity. Some flexibility in the treatment of this class of buildings is appropriate.

*Ownership of a historic property implies certain responsibilities. These are related to the appropriateness of the maintenance of existing fabric and changes that can occur to historic structures. These responsibilities carry with them certain costs. Potential purchasers should be clearly aware of these responsibilities and their associated costs before making a decision to buy a historic structure or property within Historic East Main Street.*

The Guidelines in this Chapter do not apply to non-historic buildings in Historic East Main. Non-historic structures, which may be new buildings or buildings less than 50 years old, are reviewed as discussed in Paragraph 1.3. using the Design Guidelines for All New Construction in Chapter 5.

### **Scope of work reviewed**

(Note: specifics of this paragraph are heavily dependent on how the Town adopts these ADG as previously discussed; HPC review is recommended) No building, or part thereof, should be altered or demolished without prior review by the Historic Preservation Commission on such authority as may be granted to that commission by the Town of Buena Vista. In general, the Town should only be concerned with work that affects the exterior of a property. Typically, interior

work is not reviewed, although Historic Preservation Commission may review interior work when owners are applying for special rehabilitation tax incentives.

### **Review in relation to existing permitting processes**

Work that includes any exterior alterations (e.g. painting or re-siding) or additions should be reviewed by the Historic Preservation Commission before the Town may consider issuing a permit. Refer to municipal code for applicable application processes. If property owners seek special zoning or building code considerations for historic buildings or are applying for tax incentives for rehabilitation of historic properties, the work should be reviewed by the Historic Preservation Commission.

### **General Principles for Treatment of Historic Properties**

When the Town adopted these Design Guidelines, they also adopted the Secretary of the Interior's Standards for Rehabilitation of Historic Buildings as a basis for its Rehabilitation Guidelines. For more information, visit: [www.nps.gov/history/hps/tps/tax/rhb/stand.htm](http://www.nps.gov/history/hps/tps/tax/rhb/stand.htm)

The Secretary of the Interior's Standards should apply to all historic buildings. Developed as a guide to preservation projects, the standards were created as part of the Historic Preservation Act of 1966. These standards have been generally accepted as well-established national preservation philosophy concerning the treatment of historic properties.

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

#### **Adaptive use**

Converting a building to a new use that is different from that which its design reflects is considered to be an adaptive use. A good adaptive use project retains the historic character of a property while accommodating the new functions. An example of an adaptive use is converting a residential structure to offices.

#### **Additions**

Increasing the size of an existing historic structure is possible if done within the constraints of these Guidelines. It is imperative that the integrity of the original structure not be compromised or obscured by the new construction. The design of the new construction should be respectful of the existing historic structure by relating to, but not mimicking or copying it. Location of the original, size and style of additions are the most important factors in assessing the compatibility. The less visible the addition is from public ways the larger the addition can be without detracting

from the original historic structure. Every situation is unique, compatibility consists of a variety of factors. These factors make up the substance of the Guidelines.

### **Maintenance**

Some work focuses on keeping the property in good working condition by preserving or repairing features as soon as deterioration becomes apparent, taking special care to use procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration and no alteration or reconstruction is involved. Such work is considered to be maintenance. For example, painting to seal and preserve wood is a form of maintenance. Property owners are strongly encouraged to maintain their properties in good condition so that more invasive measures of preservation, rehabilitation, restoration or reconstruction are not needed.

### **Preservation**

Preservation is the act or process of applying measures to sustain the existing form, integrity and material of a building or structure, along with the existing form and vegetative cover of a site. It may include initial stabilization work, as well as ongoing maintenance of the historic building materials. Essentially, the property is kept in its current good condition. An example of preservation work is repairing rotted wood siding.

### **Rehabilitation**

Rehabilitation is the process of returning a property to a state which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural and cultural values. Rehabilitation may include the adaptive reuse of the building and major or minor additions may also occur. Most good preservation projects in Buena Vista may be considered rehabilitation projects. An example of rehabilitation is adding a concrete foundation and sill plate under a historic structure that previously sat on dirt.

### **Remodeling**

A remodel means to remake or to make over the design image of a building. The appearance is changed by removing original detail and by adding new features that are out of character with the original. An example of remodeling is removing historic double hung windows and replacing them with a large picture window that extends down to the floor level. Please note that remodeling is inappropriate for historic buildings in Buena Vista.

### **Renovation**

To renovate means to improve by repair or to revive. In renovation, the usefulness and appearance of a building is enhanced. The basic character and significant details are respected

and preserved, but some sympathetic alterations may occur. Alterations are generally reversible should future owners wish to restore the building to its original design. An example of a renovation is the reconstruction of a front porch with a roof added over an opening for protection from rain and snow.

### **Replication**

A replica is a very close reproduction or copy of an original object. In building, missing details may be replicated to accurately match the appearance of the original. In some rare cases, a building may be reconstructed as a replica, although most such buildings are not exact copies of the original and therefore the term is not used accurately.

In some cases, the term replica is used to refer to the design of a new building in which a historic design style is used, but the building does not actually attempt to reproduce an earlier structure. It is simply a building that evokes an older style. In general, such replications are inappropriate in Buena Vista because they falsely convey the history of the community.

### **Restoration**

To restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time. Restoration reproduces a pure style, either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. Use a restoration approach for missing details or features of a historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented. An example of restoration work is the replacement of newer windows with the original windows in the original location as determined through historic photographs and inspection of the existing wall framing. Many successful rehabilitation projects that involve historic structures in Buena Vista may include a combination of preservation, restoration and other appropriate treatments. For example, a house may be adapted to use as a restaurant, and in the process missing porch brackets may be *replicated* in order to *restore* the original appearance, while existing original dormers may be *preserved*. In general, the term rehabilitation refers to all approaches to the appropriate treatment of historic properties, including adaptive use, maintenance, preservation, remodeling and renovation.



*Figure 4.1 Example of remodeling that returned the subject structure to a “contributing” status. In this context, “contributing” meaning that the structure has sufficient historic accuracy to qualify for landmark status and/or otherwise contribute to a potential historic district.*

The Guidelines for the treatment of historic properties that follow are organized into three divisions:

1. Guidelines for the rehabilitation of all historic properties. These apply to all historic structures as defined by the Town, including primary and accessory buildings, fences and walls.
2. Guidelines for rehabilitation of historic residential structures. These apply to all historic residential-type structures, *in addition to* the Guidelines for the Rehabilitation of All Historic Properties.
3. Guidelines for rehabilitation of historic commercial structures. These apply to all historic structures on East Main, *in addition to* the Guidelines for the Rehabilitation of All Historic Properties.

### **Design Guidelines for the Rehabilitation of All Historic Properties**

The Guidelines in this section apply to all rehabilitation projects, including additions to historic buildings. They apply to all historic buildings on Historic East Main. These Guidelines also apply to historic secondary structures and site features, such as fences and walls.

## Landscaping and Site Features

### **4.1 Preserve historic landscape features when feasible.**

- a. Street trees, garden plantings and other site features may contribute to the historic character of the site. These elements should be preserved.
- b. Historic features may include walkways, sidewalks and retaining walls, street trees, special plantings, fencing and other ornamental site features.
- c. When street trees must be removed because of disease or death, replace them in kind.

## Site Orientation

### **4.2 A historic primary structure should remain on the lot on which it has been historically associated.**

- a. This will maintain the historic chain of title.
- b. The structure also should remain on its historic footprint location and in its traditional orientation.

### **4.3 Preserve historic accessory structures on site when feasible.**

- a. In limited circumstances, a historic accessory structure may be relocated to a similar context in the East Main Historic area if it is presently deteriorated and will be rehabilitated immediately after the move.
- b. If a structure is intact, it should remain on the lot with which it has been historically associated. However, accessory structures that lack historical significance may be moved.

## Appropriateness of Use

Building uses that are closely related to the original use are preferred to the extent they will be less likely to cause less alteration of the original building design to meet functional requirements. Therefore, every reasonable effort should be made to provide a compatible use for the building as this will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a Bed and Breakfast. This can be accomplished without radical alteration of the original architecture.

### **4.4 Seek uses that are compatible with the historic character of the building.**

- a. These uses may aid in interpreting how the building was used historically.
- b. Check the municipal code to determine which uses are permitted or allowed as a conditional use.

## Treatment of Historic Features

Historic features contribute to the character of a structure and should be preserved when feasible. Such features include architectural details, window and door openings and building form and materials. When planning a rehabilitation project, follow this sequence: First, if a feature is intact and in good condition, *maintain* it as such. Second, if the feature is

deteriorated or damaged, if feasible, *repair* it to its original condition. If it is not feasible to repair the feature, then *replace* it with one that is similar in character (materials, details, finish) to the historic one. It is best to replace only that which is beyond repair. If the feature is missing entirely, *reconstruct* it from appropriate evidence. These principles are defined in more detail in the guidelines that follow.

### Preservation of Original Qualities

Original materials and building details, as well as the distinctive form and scale of a structure, contribute to the historic character of the structure and should be preserved whenever feasible. Rehabilitation work should not destroy the distinguishing character of the property or its environment.

#### **4.5 Respect the historic design character of the building.**

a. Don't try to change its style or make it look older or younger than it really is.

#### **4.6 Minimize intervention with historic elements.**

- a. First, maintain character-defining features.
- b. Then, repair those features that are deteriorated.
- c. Finally, replace only those features that are beyond repair.

#### **4.7 Protect and maintain significant stylistic elements.**

- a. Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
- b. Preserve stylistic elements by employing treatments such as rust removal, caulking, limited paint removal and re-application of paint.

#### **4.8 Avoid removing or altering any historic materials and significant features.**

- a. Examples of historically significant architectural features are ornamental brick work, cornice work and details, wood trim and moldings, store front kick plates, porches, chimneys, turned columns, brackets and jig-saw ornaments. Other significant features include the building's overall form and its roof form.
- b. Preserve original doors, windows and porches in their original condition.
- c. Also preserve original wall and siding materials in their original condition. Do not try to make old weathered siding appear to be newer than it is by making it smooth.
- d. Materials such as asbestos, vinyl and aluminum siding are not acceptable and should be removed if installed over original historic materials.
- e. Stucco was occasionally used for residing but its use as a primary exterior finish to cover historic siding is strongly discouraged.

#### **4.9 Use the gentlest possible procedures for cleaning, refinishing and repairing historic materials.**

- a. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- b. For example, do not use harsh paint removal methods. These will damage the historic finish of the material. Do not sand blast brickwork and mortar joints which would do irreparable harm to the historical materials.
- c. See technical rehabilitation literature published by the National Park Service and available on the following website: <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf>

**4.10 Repair original building features when feasible.**

- a. Whenever possible, deteriorated architectural features should be *repaired rather than replaced*.
- b. Whenever possible, patch, piece-in, splice, consolidate or otherwise upgrade the existing material using recognized preservation methods, rather than remove the element.

**4.11 When disassembly of a historic element is necessary for its restoration, use methods that minimize damage to the original materials.**

- a. For example, it may be necessary to remove a historic window to repair it.
- b. Always devise methods of replacing the disassembled materials in their original configuration.
- c. When disassembly of a historic feature is required in a restoration procedure, document its location so it may be repositioned accurately.

Replacement or Substitution of Original Features

While restoration is the preferred approach, replacement in-kind is an option. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities.

**4.12 Replacement of missing elements may be included in repair activities.**

- a. Use the same kind of material as the original when feasible. A substitute material is acceptable if the form and design of the substitute itself conveys the visual appearance of the original material.
- b. Replacement elements should be based on documented evidence.

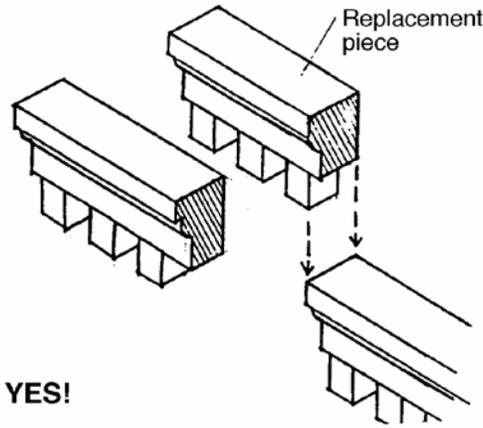


Figure 4.2 Replacement Material conveys the appearance of the original material

#### 4.13 Replace missing original features in kind when feasible.

- Replace only those portions that are beyond repair.
- If alternate materials must be used, they should match the original in appearance as closely as is possible.
- Later covering materials that have not achieved historic significance should be removed. For example, asphalt or asbestos siding that covers original wood siding is inappropriate, as would be vinyl siding or plaster over original stone or brick.



Figure 4.3 Replacement materials should be similar in character to those used historically. This is an inappropriate use of materials. This building has asbestos siding installed over the original lap siding.

#### 4.14 Replacement of missing architectural elements should be based on accurate information about original features, when feasible.

- The design should be substantiated by physical or pictorial evidence. Buena Vista Heritage has a large archive of photos that can be researched. This will avoid creating a misrepresentation of the building's genuine heritage.

b. Overall, a large percentage of the materials and features of the property must be historic in order to retain the integrity of the resource as a historic property.

**4.15 When reconstruction of an element is impossible, developing a compatible new design that is a simplified interpretation of the original is appropriate.**

- a. This is appropriate when inadequate information exists to allow for an accurate reconstruction of missing features.
- b. The new element should relate to comparable features in general size, shape, scale and finish.
- c. Many architectural details were repeated around Buena Vista. Such details from similar structures may be considered as substantiation of architectural details.
- d. When feasible, use materials similar to those employed historically.



*Figure 4.4 When reconstruction of an element is impossible, developing a compatible new design that is a simplified interpretation of the original is appropriate.*

Additions to Existing Buildings

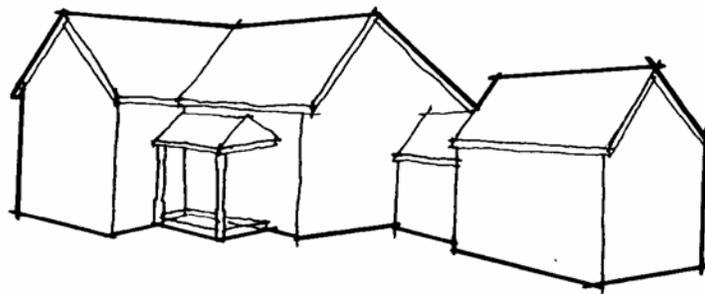
When planning an addition to a historic building, consider the effect the addition will have on the historic building itself. Loss of historic building fabric should be minimized. The addition also should not affect the perceived character of the building. It should not strongly diminish one's perception of the historic character. Also consider the effect the addition may have on the area where the building is located, as seen from the public right of way, which includes views from alleys and to the sides of buildings. The addition should blend with the architecture of the surrounding buildings and not stand out or be seen as out of place.

**4.16 Design additions to historic buildings such that they will not destroy or obscure any significant historic architectural or cultural material.**

- a. Additions also should not obscure significant features.
- b. Set back additions from primary facades in order to allow the original proportions and character to remain prominent or set them apart from the main building and connect them with a “link.”
- c. In theory, additions should be reversible so that a future owner may be able to restore the building back to its original historic structure.

**4.17 Additions should be compatible in size and scale with the main buildings.**

- a. Historically, additions stepped down in size to the rear. They should be visually subordinate to the main building. Additions should not be taller than the primary module of the historic structure.
- b. If it is necessary to design additions that are same height or wider than the main building, set them back substantially from primary character defining facades, and link the addition to the historic structure through the use of a “connector” that is smaller in size than linked elements. Large additions should be placed on the site in such a manner so as to be screened from the primary street views by landscaping or existing structures.
- c. No addition, nor the total mass of all additions, should be larger in mass than the mass of the original structure.



*Figure 4.5 Historically, additions stepped down in size to the rear. They should be visually subordinate to the main building.*

**4.18 New additions or alterations that would hinder the ability to interpret the historic character of the building are not acceptable. Additions should be recognized as products of their own time.**

- a. Additions can be made distinguishable from the historic building elements, while also remaining visually compatible with these earlier features.
- b. A change in setbacks of the addition from the main building, a subtle change in material, or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction.
- c. New additions that create an appearance inconsistent with the historic character of the building are discouraged.

- d. Alterations that seek to imply an earlier period than that of the building are inappropriate.
- e. Alterations that seek to imply an inaccurate variation on the historic style are inappropriate because this would convey a false history of the character of the building. In particular, adding very ornate trim, which was not seen in Buena Vista, would be an inappropriate alteration because historically buildings were simpler in character.
- f. Alterations that cover significant features are also inappropriate.

#### **4.19 Respect traditional entrance patterns when planning additions to buildings.**

- 1. Retain the appearance of the relationship of primary entrances, usually facing the street, when planning new additions.
- 2. Additions which obscure original entrances are strongly discouraged.

#### Existing Alterations on Historic Buildings

Many additions to buildings that have taken place over the course of time are themselves evidence of the history of the building and its neighborhood and therefore may merit preservation. These additions may have developed significance in their own right, and this significance should be recognized and respected.

#### **4.20 Alterations that occurred after initial construction but more than 50 years ago may have become significant and thus should be preserved.**

- a. An example of such an alteration may be a canopy that has been added over a door or cement plaster which has been applied over original brick work.
- b. Recent alterations that are not historically significant may be removed. For example, asphalt siding has not achieved historic significance and obscures the original clapboard siding or the plastering or painting of existing brickwork. In these cases, removal of the alteration and restoration of the original material would be encouraged.
- c. Most alterations less than 50 years old are usually considered to lack historic significance.

#### New Proposed Alterations

When planning a new alteration, consider the effect it will have on significant historic features of the property. Such alterations should not negatively affect the property. Alterations may be considered for historic structures where the proposed alterations maintain the historic features of the property. These may include adding a porch or providing an opening for a new window.

#### **4.21 When planning alterations to a historic building, minimize negative effects on existing character-defining features.**

- a. Do not remove significant features to accommodate new alterations.
- b. Such character-defining features may include a porch, ornamental details, the roof pitch, window shapes, fascia and cornice and the building's historic exterior materials.
- c. In theory, new alterations should be reversible.
- d. Minimize negative technical effects upon historic features. One should be concerned about any technical impacts that may occur on the historic structure as a result of the new

construction or alteration. For example, a construction process may cause vibration that result could in cracks in a historic masonry wall.



Figure 4.7 When planning alterations to a historic building, minimize negative effects on existing character-defining features. This design alters the character of the original design.

### Architectural Detailing

Many architectural details presently hidden by alterations have not actually been destroyed. Uncovering them offers an opportunity for a valuable renovation. These details contribute to the historic value of the building and add visual interest to a potential historic district. It is also possible that uncovering the original historic exterior of a building may qualify the project for historic landmarking and tax credits.

#### **4.22 Preserve original architectural detailing.**

- a. Do not add decorative elements that cannot be documented as original.
- b. Protect existing details with weather-protective finishes, such as a good coat of paint.
- c. If original details are covered, expose them and incorporate them into the renovation design.
- d. Repair damaged details. Of special concern is what to do in a renovation scheme where details are missing. In some cases, a portion of the ornamentation remains from which copies can be made. In other situations, all is missing. Where feasible, these should be replaced.

#### **4.23. Replace ornamentation where it is known to have once existed.**

- a. Use remaining portions of details as models if they exist. Also, refer to old photographs for information. Attention to proportion and detail is essential.
- b. If you cannot determine what originally existed, a simplified ornamentation similar to those on similar, local buildings would be appropriate.
- c. Don't misrepresent history by creating ornate details when no evidence of such detailing exists.

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

**4.24 Simplified modifications may be appropriate where historic elements have already been lost.**

a. Simplicity and restraint should be used to avoid detracting from the characteristically simple lines of Buena Vista's historic buildings.

Building Materials

Primary structures in Buena Vista were traditionally covered in horizontal, lap wood siding (clapboard) or brick. Accessory structures were covered with board and batten siding or horizontal lap wood siding. In general, retaining original materials is preferred. Some replacement may occur but should be a low percentage of overall building.

**4.25 Replacement materials should appear similar in character to those used historically when they cannot be the same.**

- a. Substitute materials may be used for replacing individual building elements if the need can be substantiated and it is not the building's primary building material. An example of primary building material is wood siding or brick.
- b. If portions of masonry walls must be replaced, be sure to match the size, color, proportions and finish of the original masonry work.
- c. Decorative shutters are inappropriate.

**4.26 Original building materials should not be covered with synthetic sidings.**

- a. If original masonry is presently covered, consider exposing it once more.
- b. Masonite, T-111, vinyl, aluminum, composition siding, pressed board, panelized siding, stucco or imitation bricks are not historically accurate and are thus inappropriate replacement materials.

**4.27 Preserve original mortar characteristics.**

- a. In some cases, matching the composition of the historic mortar mix may be essential to the preservation of the brick. Modern, higher strength mortar, if used for repairs or tuck pointing of historic masonry may result in damage to the historic masonry work.
- b. In limited quantities, stucco may be used as an exterior finish material if it already exists on the historic structure.

**4.28 Protect historic wood with paint, varnish or other protective finishes.**

- a. Repair door frames by patching, splicing or reinforcing them.

## Window Treatment

Wood windows are encouraged on new additions. Restoration of wood windows on all buildings is encouraged. Historic buildings should use wood windows for replacements, additions and renovations. Justifications for deviations from this guideline should be provided when required by the Town. For example, alternate materials may be justified when the use of wood would be detrimental to other historic preservation goals of the project.

### **4.29 Aluminum store front windows and aluminum clad for double hung windows may be considered for non- historic structures associated with an historic building.**

- a. Vinyl windows are not historically accurate and are thus inappropriate replacement materials.
- b. Design for non-historic building windows should be similar in size and mass to the windows in the adjacent historic buildings. On the first floor generally there are store front, large window openings that comprise the majority of the first-floor exterior wall on the street side of the building. On the second-floor smaller double hung windows normally are used. The double hung windows generally are two or three times the height as width.

### **4.30 Wood windows are encouraged on new construction and renovations in Historic East Main.**

- a. Historic wood windows are generally constructed from old-growth wood; therefore, they should be restored and weatherproofed whenever possible.
- b. If historic wood windows must be replaced, windows which emulate the size, style and appearance of the originals are strongly encouraged.
- c. For additions to historic buildings, wood windows are strongly encouraged.

## Mechanical Equipment

Introducing a new heating and ventilating system into a historic building should be planned such that historic materials are not damaged or obscured. These systems also should not alter the perceived character of a historic building as seen from the public way.

### **4.31 Minimize the visual impacts of new mechanical systems.**

- a. Especially avoid placing mechanical and electrical equipment on the exterior of primary, character-defining facades. When possible, consider locating mechanical equipment inside the roof form or behind the building to lessen its visual impact.
- b. Avoid damaging historic materials in order to insert new mechanical and electrical systems.
- c. Visually screen service equipment, including transformers, dryer vents and commercial kitchen fans or locate them out of public view. Use screen designs that are in character with the property.
- d. Mechanical and electrical equipment should not be seen from East Main. Also check to see that the design will comply with other Town codes.

e. Locate satellite dishes and other telecommunications equipment away from primary, character-defining facades and screen them in an appropriate manner.

### Design Guidelines for the Rehabilitation of Historic Residential Properties

This section reserved for future use.

### Design Guidelines for the Rehabilitation of Historic Commercial Properties

These commercial design standards apply in addition to the general standards presented earlier in this section.

#### Typical Building Components of Historic Commercial Properties

The later commercial building models exhibit the traditional features of commercial store fronts: A large area of display glass at the ground level, recessed entry, and an upper level of more solid material and smaller, vertically-oriented windows. Ornamental moldings often separated the display windows from the upper levels and a decorative cornice cap the building. This flat parapet was a false front that concealed a gabled or flat roof. Other typical components are shown in Figure 4.8. The design standards that follow apply to historic commercial buildings.

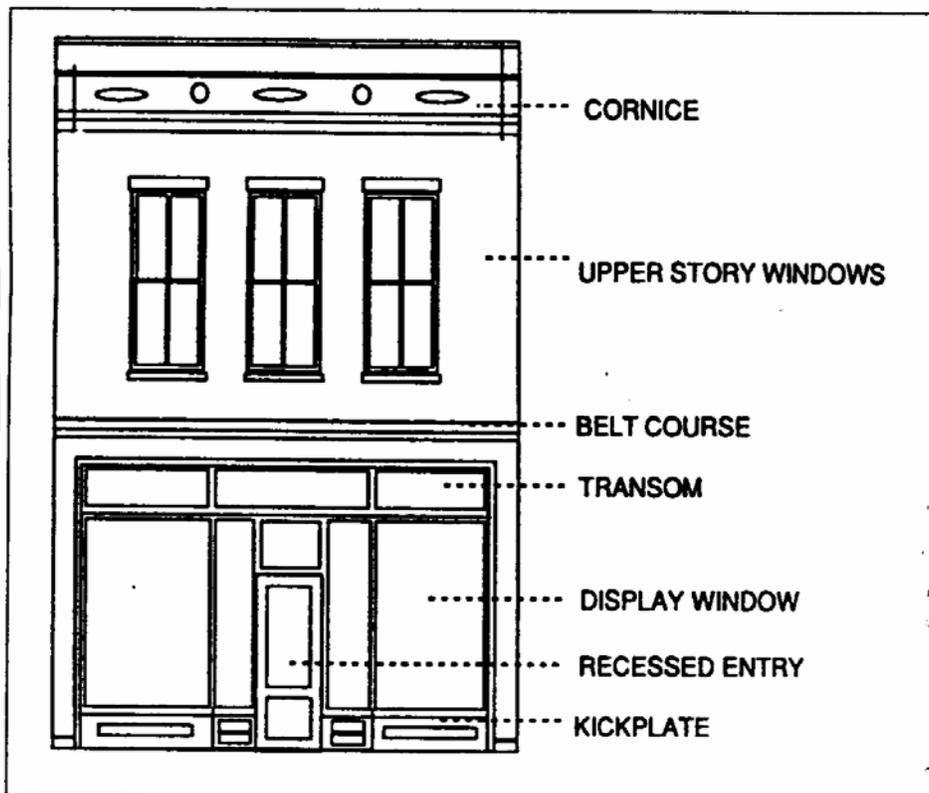


Figure 4.8 Typical Historic East Main two-story commercial building

**4.32 Maintain the original size and shape of the store front opening.**

- a. If possible, preserve the large panes of glass that were a part of the original store front opening. These transparent surfaces allow pedestrians to see goods and activities inside.
- b. If the store front windows have been reduced in size over the years, it is encouraged to re-establish their original dimensions. Be certain that the glass fits within original piers or columns that may exist. These are also essential parts of the design character that add interest and should not be obscured.
- c. the important principle is to provide surfaces that encourage walking and browsing in Historic East Main.
- d. Opaque materials, such as black glass, are not appropriate in the place of display windows, because they do not create pedestrian interest. Reflective, mirrored glass is also not appropriate. This hides the indoor activities, creates glare on the sidewalks and is not a historic material.

**4.33 Maintain the store front wall at its historic position.**

- a. Pedestrians downtown are accustomed to having the inside edge of the sidewalk clearly defined by a wall of store fronts, which presents interesting activities and merchandise to the street.
- b. This characteristic is an essential element of healthy downtown retailing.

**4.34 Where feasible, preserve the glass at the sidewalk line in order to define the pedestrian zone.**

- a. This is especially true if the building has historic significance because the original glass, frame and columns may be intact.

**4.35 Maintain recessed entries where they exist.**

1. These areas provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances.
2. Avoid creating doors that are flush with the sidewalk.
3. If the original recessed entry has been removed, re-establishing it is encouraged.
4. Use doors with large areas of glass where feasible, these will improve the visibility of your business to outside viewers. Using an accent color on the door is encouraged. This will also help to lead the customers inside.
5. Center signs over the door as a way of highlighting the entrance for customers.



*Figure 4.9 Maintain recessed entries with kick plate below windows and transom above; Reestablish where missing*

#### **4.36 Maintain the kick plate that is found below the display window.**

- a. If the kick plate is missing, one option is to reconstruct the original using old photographs as a guide. This provides for a decorative color scheme. Coordinate the color scheme of the kick plate with other facade elements.
- b. If original design information is not available, another option is to design a new, simplified kick plate.
- c. Appropriate materials are painted wood or painted metal.

#### **4.37 Preserve the transom, above the display windows, if it exists.**

- a. The upper glass band of traditional storefronts introduced light into the depths of the building, saving on lighting costs.
- b. These bands of glass are found on many buildings and they often align at the same height in a block. Maintaining this line will help to reinforce a sense of visual continuity for the street.
- c. When transoms are covered and the original moldings and window frame proportions are concealed, or where the transom frame has been removed, the impact of the store front is weakened. Restoring the transom to its original appearance is encouraged. The purpose is to maintain the alignment of your store front transom with others in the block. Use glass in the transom if possible. Glass is preferred because it introduces light into the interior of your store.
- d. As an alternative, use the space as a sign or decorative panel. Keep the background a dark color, similar to the way glass is perceived. Always retain the original shape and proportions of the opening. If the interior ceiling is now lower than this glass line, pull the dropped ceiling back from the window on the inside to maintain the historic dimensions of the glass.

#### **4.38 Preserve the size and shape of upper story windows.**

- a. Typical upper windows are vertically oriented, and usually several are uniformly spaced along the building front. This rhythm of upper story windows is a very important unifying feature of downtown, because it is repeated on most buildings.
- b. Re-opening of windows, if they are presently blocked, is encouraged. Do not block down or expand the opening to accommodate a stock window that does not fit the building.

#### **4.39 Historically, awnings were on the north side of the street. These awnings may be restored.**

- a. The awning should fit the dimensions of the store front opening, to emphasize these proportions. It should not obscure ornamental details. Mount the top edge to align with the top of the transom, or to align with the framing that separates the transom from the main display window. This will strengthen the visual continuity of store fronts.
- b. Coordinate the color of the awning with the color scheme for the entire building.
- c. Operable fabric awnings may be appropriate.
- d. Rough-sawn wood, plastic, shake or asphalt shingles are not appropriate materials for canopies. Fake mansard roofs are also inappropriate.
- e. Installing lighting in awnings so they effectively act as an internally lit sign is inappropriate. These tend to overpower the building front at night, detracting from display windows rather than drawing attention to interesting building interiors.



*Figure 4.10 Example of Historically Accurate Awnings*

#### **4.40 Preserve original ornament and detail of the facade.**

- a. Architectural details add interest to downtown and are a part of the unique identity of a building.

- b. Parapets, cornices and window arches are examples of decorative elements found on many buildings in Historic Buena Vista.
- c. Where portions of these details have been removed, refer to photographic evidence of the earlier condition and look for details that may have been removed and stored to use as patterns for new designs.
- d. Where exact reconstruction of details is not feasible, consider developing a simplified interpretation of the original in which its major form and line is retained.
- e. Ornamental caps or cornices at the top of the façade are especially encouraged because they give a “finished” look to the building. When these cornices are repeated along the street, they create an important line that should be reinforced at every opportunity.
- f. Consider emphasizing details with historic accent colors.

**4.41 If appropriate, develop rear entrances for shared public and service access.**

- a. Use materials and colors that coordinate with the main façade so customers will learn to recognize that both entrances are related to the same business.
- b. Use a smaller version of the front sign to identify a rear entrance.
- c. Provide minimum lighting at the rear entrance. A goal for downtown is to lower the light intensity level of the street, especially the light spill generated from illumination of buildings. Lighting plans for buildings should not overwhelm the street or alter the perceived character of a historic building.

**4.42 Use lighting to unify the building composition at night.**

- a. Coordinate lighting of the following elements: Window displays, Entrances and Signs
- b. Lighting should stay focused at the street level. Of those features that may be illuminated, the display window lighting should remain the dominant element. Don't overpower this with extensive lighting on other façade elements or signs.
- c. Lighting the entire building front, either with spotlights or with strings of small exposed lights, is inappropriate. Wall washer and flood lights are not appropriate.
- d. Use fully shielded, indirect light sources for all exterior lighting.

**4.43 Balance the color and intensity of lighting among building features.**

- a. High intensity discharge light is not historically accurate and is thus inappropriate. Warm-colored lights 2500-2700 Kelvin, similar to incandescent, will more easily draw attention to window displays.
- b. All exterior lighting should be done with fully shielded cut-off fixtures. Light trespass onto adjacent properties is inappropriate. Night sky protocol should be observed.

## Chapter 5

### Design Guidelines for All New Construction

These design principles apply to all new construction on Historic East Main. They are general design policies that address concerns specific to in-fill projects. New construction within Historic East Main should be compatible with the town's historic resources, drawing upon the design elements of the historic buildings, yet they should not directly imitate historic structures in their entirety. Such design expression allows the historical evolution of the area to be evident, not projecting a false sense of history. Thus, creativity in new design that also is compatible with the design goals of the community is especially encouraged. This philosophy is based on strongly established, accepted preservation theory, and, in particular, is espoused by the National Park Service, the federal agency responsible for administering programs established by the National Historic Preservation Act, including the National Register of Historic Places.

Buena Vista features many historic structures that reflect a wide diversity of time periods and architectural styles. This diversity of historic resources should truly enable creativity for in-fill projects while maintaining compatibility of character with the historic resources on Historic East Main.

#### Site Plan

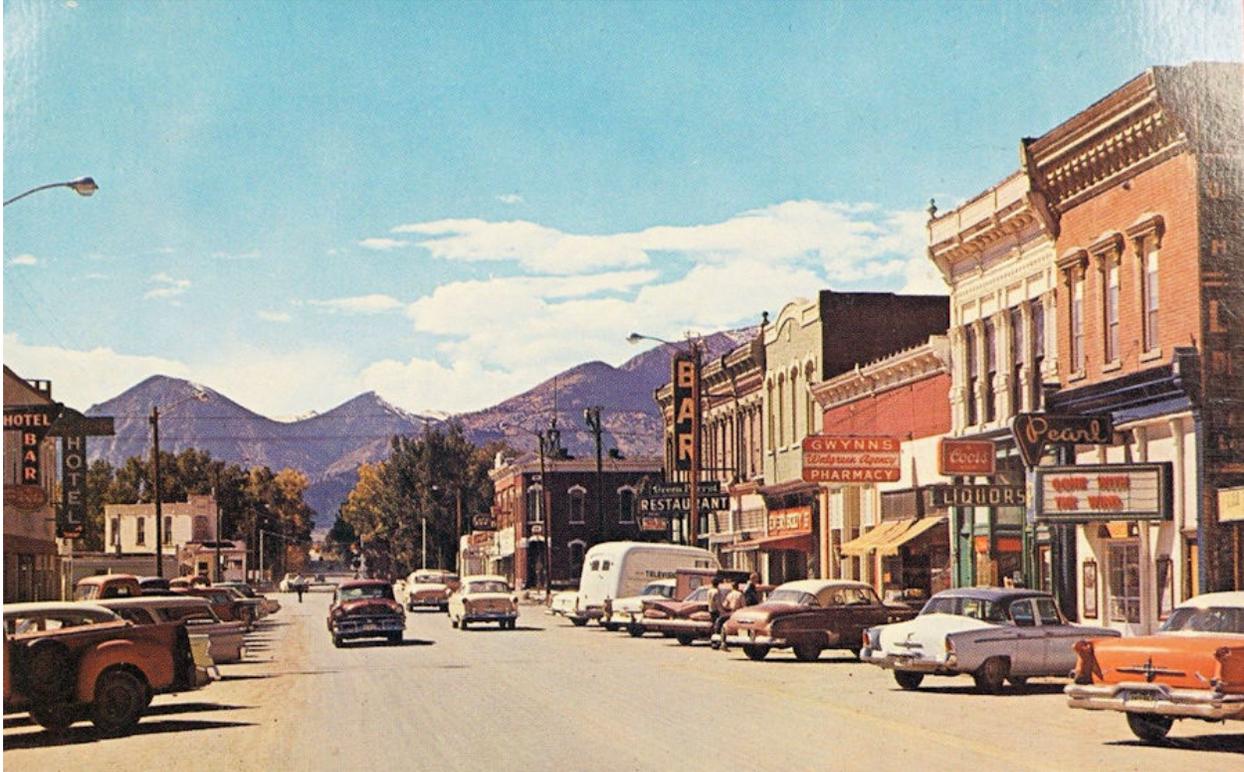
##### **5.1 Develop the site for a new building in a manner similar to that used on Historic East Main.**

- a. Orient new building parallel to lot lines, similar to historic building orientation.
- b. Maintain the typical building spacing pattern found on the block.
- c. Where uniform setbacks are characteristic, maintain the alignment of uniformly setback facades.

#### Building Orientation

##### **5.2 Orient the building containing the primary use toward the street.**

- a. Buildings should align in plan with others at the sidewalk edge.
- b. Buildings may be set back to preserve existing trees, to relate to residential type structures or to relate to adjacent historic buildings or view corridors.
- c. Buildings should be oriented to East Main Street with the long dimension perpendicular to the street.



*Figure 5.1 The consistent alignment of structures should be maintained*

### **5.3 Clearly define primary entrances.**

- a. For example, provide a recessed entryway on a commercial building.
- b. Entrances should be at grade level and recessed to complement existing historic resources.

### Architectural Character

In context with this chapter, the exact replication of older historic structures is expressly discouraged. Historic structures should not be replicated because doing so blurs the distinction between old and new buildings as well as making it more difficult to visually interpret the architectural evolution of Historic East Main.

### **5.4 Contemporary interpretations of traditional details are encouraged.**

- a. These interpretations should be distinguishable as new.
- b. Simplified parapets at the top of a commercial facade may be an example of an appropriate interpretation of a traditional detail. Reference figure 4.4.
- c. Decorative window shutters are an example of an inappropriate detail in that they were not seen historically on Historic East Main.

## Mass and Scale

**5.5 New construction should appear similar in scale to historic structures found traditionally on Historic East Main.** This guideline is intended to preserve Historic East Main's existing historic character.

- a. New construction that exceeds the height of the norm established by historic commercial buildings will minimize those structures and alter the historic character they have established.
- b. Existing buildings on Historic East Main are one or two stories high.
- c. **New construction should not exceed 30 feet** to the top of the roof and should be a maximum of two stories high. Parapets may extend three feet above the top of the roof.
- d. Parapets on the front of a building should be the same size or taller and be more ornate than side parapets.
- e. New development should be sensitive to traditional building elements and their alignment; this alignment occurs because most of the buildings are similar in height.
- f. **From the intersection of Court St. and Historic East Main Street to the intersection with South Main Street, new construction may consider building heights in excess of 30 feet in not to exceed 35 feet to the top of any parapet.** Sightlines to resources such as the Courthouse should still be considered when planning building siting, mass, and scale. All other ADG should be observed in this area with the intent of complimenting the historic character created by existing historic resources.



*Figure 5.2 New Buildings adjacent to historic resources should appear similar in height to those seen historically*

**5.6 Larger buildings that occupy multiple lots should be divided into multiple “modules”.** These “modules” should be expressed three-dimensionally, by having significant architectural changes throughout the entire building.

- a. Individual “modules” should be no more than 25 feet in width (dependent on the context of the lot width and widths of adjacent buildings).
- b. Individual “modules” should have a variety of heights, while respecting the maximum height of 30 feet as explained in 5.5 above and/or fall within the established range of the block.

- c. Floor to floor heights should appear similar to those seen historically; the break in floors should be expressed on the exterior façade using features such as display windows, belt courses and vertically oriented second story windows.
- d. The traditional spacing pattern created by the repetition of uniform building widths along the street and alley must be maintained.
- e. Where projects are planned to exceed this width, use a change in design features to identify individual modules that suggest the traditional building widths; changes in façade material, window design, facade height or decorative details are examples of techniques that may be considered.



*Figure 5.3 Example of a divided structure*

### Materials

A general philosophy to use when selecting new materials is that they should have a simple finish to ensure compatibility with existing historic resources on Historic East Main.

#### **5.7 Traditional materials are preferred, primarily brick, wood horizontal bevel or clapboard siding.**

- a. New materials may be considered, but they should appear similar in character to those used traditionally in Buena Vista for the relevant building type.

**5.8 New materials must have a demonstrated durability and ability to be repaired**

- a. Materials such as aluminum, vinyl and T-111 siding should not be used on Historic East Main.

**5.9 Materials should be used in a manner similar to those used traditionally.**

- a. Diagonal wood siding is inappropriate.
- b. Wood bevel siding, clapboard and board and batten are examples of compatible uses of wood siding.
- c. Rock, stone, or block are not appropriate as primary materials; these materials may be appropriate as accent materials (see e. below).
- d. Dry-vit, EIFS and stucco are inappropriate as a primary building material.
- e. Indigenous rock is an appropriate foundation or base material; when used, it should be real stone as opposed to manufactured products.
- f. Corrugated metal may be appropriate as an accent material (e.g. as installed on the Orpheum Building)
- g. Mixing primary materials on a building is inappropriate.
- h. Wood should be painted or have a pigmented stain; reference Chapter 3 for details regarding color.
- i. Metal, wood and asphalt shingles, in muted colors, are appropriate for roofs.

Windows and Doors

These guidelines are particularly emphasized for in-fill development adjacent to existing historic resources of this relevant building type.

**5.10 Windows on the first floor are to be large store front windows with upper transoms and wood, metal or brick kick plates.**

- a. For buildings on corner lots this guideline is both sides.

**5.11 Windows on the second floor should be oriented vertically.**

- a. Generally, the height should be two or three times the dimension of the width.
- b. Double hung windows with traditional depth and trim are preferred.
- c. Sliding glass doors are not appropriate.
- d. Keep windows simple in shape; odd shapes, such as triangles or trapezoids, are discouraged.

**5.12 Windows and doors should be trimmed with wood trim. Dimensions should be similar to those seen on relevant historical structures.**

**5.13 Primary street front entrance doors should be wood or be indistinguishable from wood. Historically, these doors featured significant glass.**

**5.14 Window to Wall Ratio (Void to Solid)**

- a. The window to wall ratio should be similar to those seen on relevant existing historical resources.

b. Maintain the typical proportion of void to solid (window to wall) traditionally seen on Historic East Main (e.g. ground floors are more transparent than upper floors).

### Roof Design

**5.15 Roofs should be similar to those used historically as alternative designs tend to detract from the character of existing historic resources.**

- a. Gable and flat roofs with false front parapets are appropriate.
- b. Gable roofs should be symmetrical.
- c. Gambrel, mansard and hip roofs are inappropriate.
- d. Roof ridges must be parallel with floor planes.



*Figure 5.4 Example of a Gable Roof with false front*

**5.16 Roofs should be similar in scale to those used historically on comparable buildings.**

- a. The length of a roof ridge should not exceed those seen historically on comparable buildings.

**5.17 Shed roofs are appropriate on secondary structures and on subordinate appendages to other buildings.**

- a. Clerestories are inappropriate as they are not complimentary to existing historic resources.

**5.18 Flat roofs are also appropriate on commercial structures.**

- a. Flat-roofed commercial structures should have a false front parapet and tall side parapets.

**5.19 Hide roof-top equipment and appurtenances behind parapet walls.**

- a. Parapets used for this purpose should be similar in color and texture to other materials used on the building.



*Figure 5.5 Hide roof-mounted equipment behind parapet wall*

### Landscape Considerations

**5.20 Outdoor amenities that will facilitate year-round pedestrian activity are encouraged (e.g. trees, landscaped areas, raised planters, bicycle racks and benches).**

a. The amount of hard surface should not exceed that typically seen on Historic East Main

**5.21 Landscape elements should be sited to preserve views along Historic East Main.**

a. Locate taller elements, such as tall trees, to frame a view rather than block it.

b. Consider views of historic landmarks (e.g. the Courthouse) in addition to natural resources when locating landscaping elements.

## Chapter 6

### Signage Considerations for Historic East Main

The Design Guidelines in this section should be used in conjunction with the Town's sign component of the UDC. In cases where standards within the ordinance and these Guidelines are in conflict, the more restrictive will apply. The design of all signs on Historic East Main, with a few exceptions, must be reviewed by the Town and the Historical Preservation Commission.

#### **6.1 Signs should be subordinate to the overall building composition.**

Historically, signs used in Buena Vista were relatively simple. They varied in size and location quite broadly, but most were simple painted panels with simple letter styles. The earliest signs had no lighting. In later years, an indirect light source was typical. These relationships should be continued. To do so, the Town should seek to limit the size and number of signs such that no single sign dominates the setting.

#### **6.2 Mount signs to fit within existing architectural features.**

Signs should help reinforce the horizontal lines of moldings and transoms seen along the street.

#### **6.3 All new signs should be developed with the overall context of the building and of the district in mind.**

A sign typically serves two functions: to attract attention and to convey information. If the building front is well designed, it alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner.

#### **6.4 Consider the building front as part of the sign.**

- a. The overall façade composition, including ornamental details and signs, should be coordinated.
- b. Signs also should be in proportion to the building, such that they do not dominate the appearance.
- c. A master sign plan should be developed for the entire building front.

#### **6.5 A sign should be subordinate to the overall building composition.**

- a. Locate a sign on a building such that it will emphasize design elements of the façade itself. They should not obscure architectural details or features.
- b. Mount signs to fit within existing architectural features. Signs should help reinforce the horizontal lines of moldings and transoms seen along the street.

#### **6.6. A sign should be in character with the materials, color and detail of the building.**

- a. Simple graphic designs are more appropriate.

## Acceptable Sign Types

The following sign types may be considered on Historic East Main.

### **6.7 Flush-mounted signs may be considered.**

- a. These are mounted flat to the wall, usually just above the display window.
- b. Flush-mounted signs should not be located above second floor windows.
- c. Look to see if decorative moldings define a “sign panel.” Locate flush-mounted signs such that they fit within panels formed by moldings or transom panels on the facade.

### **6.8 Projecting signs may be considered.**

- a. A projecting sign should be located near the business entrance just above the door or to the side.



*Locate a small projecting sign near the business entrance, just above or to the side of the door.*

*Figure 6.1*

### **6.9 A window sign may be considered.**

- a. It may be painted on or hung just inside a window.



Figure 6.2 Example of painted window sign

**6.10 An awning sign may be considered.**

- a. An awning sign may be woven, sewn, or painted onto the fabric of an awning.
- b. A panel sign painted or mounted on the edge of a rigid canopy also shall be considered an awning sign.
- c. Lights may not directly illuminate awning signs from the inside.



An awning sign shall be compatible with the building.

Figure 6.3

**6.11 A directory sign may be considered.**

- a. Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory, to make them easier to locate. These signs must be located within the setbacks.
- b. Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.

**6.22 Freestanding signs may be considered.**

- a. These must be small in scale.
- b. These cannot be higher than the building and must be contained within the setbacks.

**6.23 Projecting signs may be considered.**

- a. Projecting signs cannot be higher than the ridgeline or parapet of the building.
- b. If the sign projects over the pedestrian way the bottom must be at least 8 feet above it.

**6.24 When permitted by code, signs placed on the rear of a building should be simple in design and style, as they serve a function for delivery identification.**

**6.25 Leave a historic wall sign visible.**

- a. Do not paint over a historic sign.
- b. There are times when some alterations to a historic wall sign may be permitted; e.g. If the sign is substantially deteriorated, patching and repairing is permitted.



*Figure 6.4 Leave historic wall signs visible.*

## Inappropriate Sign Types

Signs that are out of character with those seen historically, and that would alter the historic character of the building or street, are inappropriate.

6.26 Animated signs are inappropriate.

6.27 Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.



*Figure 6.5 Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building*

**6.28 Backlit and internally illuminated signs are not appropriate on Historic East Main.**

**6.29 Neon signs are not appropriate.**

**6.30 Signs painted on roofs are not appropriate.**

See also the sign code portion of the Town's zoning ordinance.

## Sign Materials

**6.31 The sign materials shall be compatible with those of the building facade.**

- Painted wood and metal are appropriate materials for signs. Their use is encouraged.
- Plastic may be used only in limited amounts on signs. Plastic may not be the predominant material on any sign.
- Highly reflective materials that will be difficult to read or are distracting to passing motorists are inappropriate.

**6.32 Sign Content**

- Symbol signs are encouraged. Symbols add interest to the street, are quickly read and are remembered better than written words.

- c. Use colors for the sign that are compatible with those of the building front. Day-glow or fluorescent colors are not appropriate.
- d. Simple sign designs are preferred.
- e. Fonts that are in keeping with those seen in the area historically are encouraged. Avoid sign types that appear too contemporary.
- f. Also limit the number of colors used on a sign. In general, no more than 3 colors should be used.

**6.33 Select letter styles and sizes that will be compatible with the building front.**

- a. Avoid hard-to-read or overly intricate typeface styles.
- b. Letters should not exceed an average of 14 inches in height. The tallest letters on a sign may not exceed 18 inches in height. In most cases smaller letters are more in scale with the average building façade. Up-lighting for signs that causes light pollution is inappropriate.

**6.34 The light for a sign shall be an indirect source.**

- a. Light shall be directed at the sign from an external, fully shielded lamp. Internal illumination of a sign is inappropriate.
- b. A warm light is appropriate. Energy efficient LED or compact-flourescent lights may be used if warm lighting colors are selected.
- c. Sodium vapor or metal halide lamps are inappropriate.

DRAFT

## Appendix A. Summary Historical Overview by Suzy Kelly

The following Overview provides detailed historical context for individual structures on Historic East Main.

Buena Vista's historic buildings in particular the downtown area give a direct link to our past. The people and businesses that started the town are exemplified in these buildings. This downtown area was utilized by the miners, railroaders, ranchers and farmers who were the backbone of the town. Now the river users and visitors appreciate the ease of walking and experiencing our town. The buildings are one or two story because the buggies, wagons and pedestrian traffic could directly contact the businesses in this environment.

Buena Vista was incorporated on October 29, 1879. The town's first name was Cottonwood and later Mahonville for the Mahon family (early settlers). The name Buena Vista was picked by a committee of citizens, including Martha Mahon, Major W. M. Kasson, and Sadie Alsina Dearheimer. Alsina declared it should be pronounced in the English way. There were a few trappers and traders in the area in 1854. There were settlers at the town site in 1864 and the town had saloons, brothels and businesses as well as small residences. The first bakery was in a tent and many other businesses started in a tent or a log cabin.

Major Kasson formed the Buena Vista Land Company in August 1879 and it did much of the surveying of streets and lots. This gave us the 100' by 25' lots, which were big enough for the small homes that were built at this time. The Land Company dug ditches for water and built streets and set aside public parks.

To picture the town in 1880-1920, realize that Highway 24 was not there. The road from south and east came up on county road 313, beside the river to Court Street then it turned west on Main St. for one block to Market Street (now Colorado Ave.) and went north out of town on county road 371. Cottonwood Avenue had been the original center of commerce although Main Street had some stores too. Cottonwood Avenue had a smithy, the Buena Vista Hotel, the Capitol Hotel, a printing shop, photography shop and a livery stable. Wade and Meade's hardware store was on this street too. Also, the brick triangle building where Anna Calder had a dry goods store and millinery shop.

In the election of November 1880 Buena Vista won the county seat from Granite. Because Granite did not want to lose the county seat and they thought the election was fraudulent, they refused to hand over the records. BV citizens took an engine and a rail car and went to Granite, broke into the courthouse there and brought the records back to B.V.

Because we did not have a Courthouse the records were stored in the rock jail building now the Jail House Brewery on North Main Street.

The Courthouse designed by a British architect, George Edward King was built of locally produced brick and finished on April 12, 1883 at a cost of \$65,000. It served as the county seat until the election of 1928 when the vote went to Salida. At that time, it was sold to the Buena Vista School system they used it until 1972-73. In 1974 BV Heritage was formed to save the Courthouse which was sold to the Town of Buena Vista. In November 2003 the town sold the Courthouse to Buena

Vista Heritage. Because the land the building sits on was donated with the stipulation that it could never be owned or used for private enterprise the building had to transfer to public or nonprofit organizations.

Town businesses expanded from tents, log cabins and false front building to brick buildings. Fast spreading fires destroyed much of the original downtown. After the fire brick buildings were put up. A fire in March 1883 destroyed both sides of Main Street and another fire in Jan 1884 started in the Grand Park Hotel and burned two hotels that had been replaced from the previous fire. Two large frame buildings on the Corner of Main and N. RR Street belonging to JJ Marks burned in 1889.

Mining has been an important part of BV since the early days. The first rush of miners came looking for gold in 1859. Most mining at this time was panning and placer mines. The town was the supply depot for these mines. Businesses like livery stables, barbershops, general merchandise (including mining supplies) assay offices, hotels and eateries, sawmills, smithies, lawyers, and of course saloons and brothels sprang up. The early saloons were rough sawn boards or tents with planks for the bar. According to some accounts at one time there were 32 saloons in BV. The first general merchandise store was built where Hi-Rocky recently was and it was owned by Wade and Meade in 1880.

Wood buildings on Main Street which survived the fires were the Rio Grande Railroad Hospital built in 1881, now Buena Vista Square (this is the two-story frame building on East Main recently remodeled). The hospital was built and used until 1910. There were 10 patient rooms upstairs and treatment rooms and the kitchen on the west side of the first floor. On the east side of the first floor was the Black Hills Club, a casino and bar. In 1926 this building was Wilbur's hotel. In the 1950's and 60's it was the Buena Vista Hotel. It now houses The Blend, a chiropractor and Sundog Company.

The small building 1879 (now Sisters Remembered and Aspen Printing) also survived the 1883 fire. It was the office of one of the first Doctors to come to BV in the 1930s, Dr. Harlan Close.

The false front building on 331 South East corner of Main and S. Colorado was built in 1879 and was a saloon with dancing girls at one time. Now home to Mt. Antero Treasures. This block has the largest percent of the old buildings on Main Street.

Beginning at the stop light facing east there are these buildings.

The stuccoed building housing Rustic Woods gifts was built in 1886. It originally had a wood front and brick sides. It was Matzen's Barber Shop until the U.S. Post Office was moved from the Lariat building to this location. It was the Stage Stop Trader for 18 years a gift store. There was another building on the west side of Rustic Woods, a barber shop and beauty parlor both torn down in 1960's.

Across the street is the old Texaco Station. Established in 1925, when Pikes Peak Ocean to Ocean highway came through town down Court Street. The Texaco station was a distribution point for illegal liquor during prohibition. This Texaco building was moved from its original location to service the new Highway 24 in 1937. It is now a law office.

The one-story brick building housing Natural Mystic Wellness was built in 1910 and was the ticket office for the Colorado Midland Railroad. It became the Mountain Bell telephone office in 1930 and remained the office till the 1950's. And the new phone company is now behind and West of this building. The building was a Cash and Carry Grocery store until 1960's. Then for 12 years it was the Red & White store, a five and dime and then it was 5-10 Ben Franklin store.

The brick buildings still standing and in use were constructed from 1882 until 1912. The Lariat building was constructed in 1885 by John Smith Halsey who had a drugstore in part of the building, and it was also JP Treloar Family Groceries & Meat Market. It later became a confectionary and Drug Store and the 1<sup>st</sup> Post Office downtown. One side of the Lariat building was the Pine Theater and Confectionary in the 1950's. It was the first modern movie theater in town.

The Town Hall building was built in 1883 and was built as a bank. It was the First National Bank. This bank in the panic of 1929 was one of only two banks in the United States who paid back all their investors after the crash. The First National bank president was Rice McDonald. The town government took over the use of this building.

The Wedge shaped building on S. Main and Cottonwood Avenue was built in 1890 and was Anna Calder's Millinery and Dress Shop. A balcony ran along the second floor and was accessible from Main Street by a spiral staircase. Later after the automobile arrived, a gas pump was installed under the front canopy. From 1950-1964 the building was the Wedge Hardware and Sporting goods. It is now Blue Tail Technology and BV Rentals.

East across the Cottonwood Ave. from the Wedge building is the Chaffee County Times office. It was built in 1930's and was the White House Liquor Store. Before this building there was a two-story Lake House Hotel which burned from cinders from the train in 1925. This hotel covered Centennial Street in front of the Chaffee County Times. Across the railroad tracks in the vacant lot there was a Victorian Rio Grande Railroad Depot, which also burned in 1950-51.

On the North corner of Main and Railroad Street is the two-story brick building (now gone with the Dogs). It is the Marks block built in 1890. It was also home of the Green Parrot Café and Bar in 1927. This was a busy mercantile store called Dean and Brown in 1908, and they built the addition on the north end of the building and installed the first elevator in BV. They finished the upstairs of the building. It remained a mercantile or a grocery store until 1970's when Coast to Coast went into the building. This building was built by Moses J. Marks after the fire destroyed his first buildings. The architect for the building was J.A. Welch and it was two stories high and had four ground floor businesses. These rooms were occupied by J.J. Marks, clothing, C.A. Keables and Co. drugs, H. Stewart saloon and A.J. Pelta confectionary and news. The bricks for the building and many others were made at Welch's brick kilns south of town.

The next building at 306 is a two-story brick building now home of Pinon Realty. It was built in 1883. In 1896 a map shows it a liquor store and a clothing store on one side. It was owned by L.E. Sheldahl and was a mercantile store and later was Everybody's store. It was the Masonic Lodge upstairs and has the Masonic emblem on the façade of the building.

To the east of this building is a one-story building. Once known as the Drake Building, now home to Bone Shaker cycle. It is at 310 E Main and was in 1896 Kettle's Meat Market. After that is was

Kreuger Hardware. It was for many years a drugstore owned by, H.D. Shaeffer, Mr. Lollar and later Norton Gwynn's pharmacy.

The next building at 312 Main is one of our oldest brick buildings from 1883. It has been a clothing store and a liquor store. Scotty Craig ran a secondhand store in the building in the 1930s. Built in 1883, it had Dobbins' Pool Hall for over 40 years. It is now Free the Monkey Consignment.

The building next is the Pearl Theater and was once a warehouse. Probably built in 1890s. It was Tony's Bar in 1890 till 1910. It is now the Pearl Theater started in 1951 and owned by John Groy.

Beyond the vacant lot is the two-story Main Hotel at 322 E. Main. It was built in 1883. It now houses a Rebecca Faire Gift store and Country Cuts a beauty salon. The upstairs has been a hotel and rented rooms. Next is a vacant lot.

The one-story building at 316 E. Main was built in 1879 and was a wood frame building and housed a bakery its whole life. It was the Braun Family Bakery until they sold to the Loback family who still own and run the bakery.

The next building is the brick Asian Palate at 328 Main. This was Dreyer's Variety Store in 1952, and then the Yankee Trader. The Central Colorado Kitchens is at 330 Main.

There were wooden buildings on this side of the street including a furniture maker and J. Doyle an undertaker, and a delivery business. They all burned in 1883. These were where now, on the corner of Main and N. Colorado Avenue is the large brick building housing the Trailhead and Simple Eatery at 412 E. Main. It was built by Mel DeWitt to house his DeWitt motor Company in 1905. The basement had a large heating system and he advertised for people to store their cars in a Steam Heated Garage in 1928. It was acquired by the State of Colorado Highway Department and used for 40 years by them. It has had a plumbing business and other businesses. Vacant lot to the East of the building is used for outdoor seating.

The one-story brick building housing Watershed was built by the forest service for an office. Later it was used by the County Nurse. There is a vacant lot to the east of this building.

At the rear of the next lot is the Jail House Craft Brewery in an old jail building. This is supposedly the jail building that the County records which were taken from Granite in 1879 were stored in until the Courthouse was built. On a map of Buena Vista this spot is marked in 1896 as "Lock Up." It was also a stable and a carriage house. It is built of river rock and cement and has bars on the window.

The two-story brick building 414 E. Main, to the South East of the Jail was built by John Jacobs in 1888. It was a mercantile story on the first floor and rented rooms upstairs. Early years it was a saloon, a warehouse, and an undertaker's parlor. It has been different businesses over the later years. It was known as the Webb Hotel for 30 years. It is The Village a fair trade gift shop today. It is on the National Register of Historic Places. On the East side at the rear of the lot by this building is a small brick building now used for Louis Ice Cream.

West of these buildings was the town Fire Department. The firehouse caught fire in 1934 and burned to the ground damaging the nearby buildings. The bell in the tower rang from the heat but the men could not save the building.

The small one story stuccoed building (originally brick) 420 Main was known as the Palace Manor. It was the home of Elizabeth Spurgeon a madam who owned the Manor in 1885. She built an addition at the back of the house which has been torn down. She later married a local plumber Alphonse Enderline and ran the manor as a rooming house. When she died none of the churches would have her funeral because of her career so Alphonse held it in their front yard. They are both buried at our cemetery.

The house on the corner belonging to the Lambert family is now for sale. It is four lots I believe, and I hope we can see an appropriate building constructed to fit our historic downtown.

On the south side of Main Street at the corner of Main and S. Colorado is a brick building called the Roastery. It is not very old. The old building that was there earlier was a two story frame business called Woodmen of the World. It had dances and performances and rented rooms.

The next small building which has Rock Paper Scissors in it, was built to go with the Orpheum. The Orpheum at 401-415 East Main is the largest single structure on Main Street after the Courthouse. It was constructed in 1909-1910. The upstairs was the Orpheum Theater it had theater productions and showed silent movies. The large auditorium has been used for Operas, and a basketball gym. The BV High School team practiced and played here until the McGinnis Gym was built in 1935. The downstairs was a car garage owned by Ray Slane in the 1930s-40s. The building is on the State Register of Historic Buildings. Upstairs it is now The Loft and has been remodeled and restored. One of the businesses in the downstairs is Legend Bank.

Across the street from the Palace Manor is the House Rock Kitchen 421 Main. It was built as a hamburger ice cream restaurant in the 1960s. Next door to it is the brick building which was built in 1959 and was the BV Post Office. It was purchased and remodeled by Grant Heilman. It is now Re Max Realty Company.

On the East corner of Court and Main St. is the old Mountain View Motel. This building was built to accommodate travelers on the Pikes Peak Highway which came right by the Motel. It was probably built in the 1920s. There was another unit of rooms which has been torn down. It was Trader Tad's secondhand store for many years. Now it is owned by Jed Selby of South Main.

Beyond the elementary school is a large one-story building known as New Bees. It is a secondhand shop. It was built as a lumber yard in the 1950s. It then became the secondhand store. At this location there were two different smelters which processed ore for the mines in the area. The Cornucopia was the first and the Morley smelter is shown in an 1899 photo. Both burned one after the other. The slag from the smelters is seen from the baseball field. The South Park Railroad and the Rio Grande had a combined rail line down to these smelters to haul the ore in and out. After the smelters were gone a large sawmill was built and used by Bill Turner.

This overview of historic East Main Street and the structures give a living history of the buildings and the owners and the value of them to the community. Visitors and Residents alike get a sense of history and the community that this area provides.