DEADWOOD

Residential Neighborhood Design Guidelines

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INTRODUCTION

The City of Deadwood is a designated National Historic Landmark District. Design Guidelines have been developed for the Downtown Historic District, please see the Deadwood Downtown Guidelines Book for more information. It is necessary to adopt Design Guidelines for the residential neighborhoods which need to be recognized and protected as a community resource, because of their unique character and because their history is an important part of our heritage. It is the intent of these guidelines to assure that the residential neighborhoods within Deadwood are preserved for future generations.

The design guidelines are for the use of the public when planning changes within the historic district, and for the Deadwood Historic Preservation Commission and City staff to use to remind themselves of issues they should consider in reviewing each project. The guidelines are intended to be used as an aid to appropriate design and not as a checklist of items for compliance.

Any exterior alteration to a building that requires a building permit and is located outside of the Downtown Historic District requires Project Approval. Building permits are required for the replacement of doors, windows, storm windows and storm doors. A Project Approval request must be submitted for review to the Deadwood Historic Preservation Commission before a building permit may be issued. The Project Approval request is reviewed by city staff and presented to the Deadwood Historic Preservation Commission for their review. The Commission approves a particular set of plans presented at the meeting. Any changes to those plans made subsequent to the approval must be presented to the Commission for their review. The Commission consists of seven members appointed by the Mayor and conducts regularly scheduled meetings on the 2nd and 4th Wednesdays of each month.

The Deadwood Residential Neighborhood Design Guidelines are based on visual characteristics of the historic district as it exists today. The scale of buildings, their materials, and their site relationships are examples of the specific characteristics that were analyzed and from which the guidelines were developed.

ARCHITECTURE AND ENVIRONMENT

The architecture and environment of the residential neighborhoods in Deadwood is unique and varied, ranging from the large stately houses found in the Ingleside neighborhood to the smaller, more closely packed houses in the Forest Avenue area. The wide variety of homes and architectural styles reflects the western tradition of "rugged individualism". It is this variety, which also characterizes the heritage of Deadwood and western settlement that is significant in the various neighborhoods. The heterogeneous nature of the neighborhoods represents Deadwood’s growth over several periods. The architecture demonstrates a wide combination of elements, styles, and motifs that harmonize to create a lively environment and an animated, fresh fabric. The variety in lot sizes, front yards, architectural styles, scale, and building materials add texture to the neighborhood fabric.

Of significance to the unique style of Deadwood is the architectural variety and blending of an assortment of designs. Preserved in the historic districts are representations of virtually every late nineteenth and early twentieth century architectural revival style. No one style predominates and many buildings are combinations of elements from a variety of historical sources. The period during which the majority of houses in Deadwood were built was characterized by a preoccupation with past styles as well as technological advancements in building techniques.

BUILDING PERMITS

The City of Deadwood requires building permits for all work that is not normal maintenance. This is determined by the City Building Inspector. Owners and contractors should check with the building regarding all interior work.

No building or structure regulated by the Uniform Building Code shall be erected, constructed, enlarged, altered, repaired, moved, improved, removed, converted or demolished unless a building permit is obtained.

Exterior work requiring a building permit includes:

Replacement of windows

Installation or replacement of storm windows

Alteration of window and door openings

Replacement of exterior doors

Replacement and installation of garage doors

Changes of siding material

All fences on the perimeter of the property or within five feet of a property line or interior fences taller than 6’

Reroofing

Construction or rehabilitation of porches

Construction or rehabilitation decks more than 30” above grade

Replacement or construction of porch and deck railings

Construction and placement of accessory buildings whose area exceeds 120 square feet

Construction and placement of temporary structures whose area exceeds 120 square feet

Additions to existing buildings

It is incumbent upon owners and contractors to contact the Office of Preservation and Planning to determine if their project requires a building permit or Project Approval. Although the owner may delegate this responsibility to the contractor, the owner is the responsible party. Every contractor should confirm with an owner that a building permit has been obtained for the project in question.

Buildings are located the same distance from the street.
There is a predictable and regular rhythm.

DESIGN GUIDELINES

A Project Approval is required for alterations to the exterior of buildings within Deadwood, outside of the Downtown Historic District.

The Deadwood Design Guidelines are intended to be used as an aid to appropriate design and not as a checklist of items for compliance. Its purpose is to create awareness of the character of the residential neighborhoods within the National Landmark Historic District before property owners propose alterations to their properties. It is recognized that there is great variety in the architecture of Deadwood and that not all guidelines will be appropriate to all properties. These guidelines identify the design elements deemed important in reviewing proposed alterations for appropriateness and are the basis for decisions made by the Deadwood Historic Preservation Commission in its review of Project Approval applications.

STREETSCAPES

Many elements make up the streetscape.

1. Alignment: blockfaces generally reflect uniform alignments.
2. Spacing: the distance between houses is usually rhythmic.
3. Openness: the area between the street and the house is open, usually lawn. There are few fences or heavy landscaping, and where these elements exist they are recent additions.
4. Size: the buildings are generally of a variety of sizes within the streetscape of each block; whereas certain blockfaces contain buildings of similar size.

Guidelines

1. Preserve the general alignment along the street. Porches, if appropriate to the house and designed according to the appropriate guidelines, are encouraged even if they encroach into the existing alignment.

2. Maintain the same spacing between houses. Additions to existing houses should be set back from the front facade so the visual quality of spacing is preserved.

3. Maintain the openness between the street and the house. Front yard fences are not traditional and if used should be open in character and appropriate in material. Wrought iron and wood pickets are traditional fence materials.

BUILDING ALIGNMENT

Traditionally, regular-sized building lots were laid out along rectilinear streets where possible, and houses were generally built the same distance back from the street. Houses on most blocks in Deadwood reflect this pattern, and the regular alignment is one of the strongest visual elements of each neighborhood. While the actual dimension of the setback varies from street to street, within their own area the alignment appears uniform.

Guidelines

1. The general pattern of alignment should be preserved. Decks, solid fences, or other additions should be located where they will not intrude into this space. Open front porches are elements which are encouraged, if appropriate to the style of the house, even if they encroach into the existing alignment.

2. New buildings should maintain the same alignment where it is a strong visual characteristic of the streetscape.

This dormer addition is on the rear of the house.
The roof line of the dormer mimics the historic roof lines.
The dormer is appropriately sized for the house and does not disturb the existing volumes.

MASSING

While the specific details of the historic architectural styles of Deadwood vary considerably, the most significant and identifiable feature of a building is its massing. Buildings of Italianate styling are square and vertical. Bungalows are low and rectangular, while Queen Anne styling is asymmetrical with many projections and details. Replication of stylistic detailing is not encouraged or necessary; however, the form which defines the building should be respected.

Guidelines

1. Any addition to a building should preserve the existing symmetry or asymmetry.

2. The vertical or horizontal proportion of a building's mass should be preserved.

3. The impact of the massing of large additions should be reduced by using one story elements or minimum

plate heights instead of introducing a full second story or additions may be unobtrusively sited at the rear of historic buildings.

ROOF LINES, SKYLIGHTS AND DORMERS

The variety of roof forms in Deadwood are an important visual element. The most usual of the roof forms are steeply-pitched hipped or gable roofs, but most other types are represented.

Guidelines

1. Any alterations to roof lines should be sensitive to the form, pitch and symmetry of the existing roof. The existing roof form, pitch, and material should be used for any additions.

2. Rooflines on additions should generally be lower than and secondary to the roofline of the original house.

3. Roof lines interrupted by solar panels, skylights, and roof decks demand sensitivity in design to be appropriate.

4. On the historic portion of structures, skylights should be in unobtrusive locations; bubble type skylights are inappropriate in all areas of the historic district. Flat skylights are more appropriate.

5. Roof appurtenances should be situated so that they are not visible from the street.

6. Dormers are intended to be elements of secondary importance to the main roof form. Any expansion of existing dormers or additions of new dormers should preserve this relationship.

7. Generally dormer ridgelines should be lower than the main roof ridge.

8. The size and scale of dormer(s) should be compatible with the size and scale of the existing building. Notwithstanding the fact that one large dormer may give the greatest usable space within the roof form, smaller dormers may be the most appropriate

9. The roof form of dormer(s) should be compatible with the main roof form

The size of window openings has remained constant.
No new window openings have been installed in primary facades.
Storm windows are appropriately divided to match interior sash.
Windows and trim are appropriately colored.

ROOFING MATERIALS

Although historical accuracy in roofing materials is not required, it will generally be most appropriate to preserve the type and unit scale of original roofing. In some circumstances, the roofing material is an important architectural feature which should be preserved. For example, shingled roofs should remain shingled, tiled roofs should remain tiled, if possible. Appropriate roofing colors include a broad range. However, the color should be subtle rather than bright. The use of non-flammable materials should be encouraged if they provide an historic appearance.

WINDOWS

Windows original to buildings in Deadwood are generally strongly vertical in proportion, and double-hung in type. These characteristics are two very important visual elements in the district, whether used on the grandest home or the smallest. Window openings traditionally occurred at floor levels, not as clerestories or between floor levels except at stairwells. Building permits are required for the replacement of doors, windows, storm

windows and storm doors.

Guidelines

1. The window opening itself should be carefully preserved. It should not be made larger or smaller to accommodate a different sized window. Every effort should be made to preserve existing windows by repairing deteriorated sashes and frames. There are methods to consolidate rotted wood members with epoxy saturation.

2. If repair is not feasible, and the window must be replaced, match the existing windows as closely as possible. Elements that should be carefully considered are; size, frame material, method of operation, single or double glazing, and divided or single lights or panes. The use of non-wood windows on historic buildings is appropriate only if the window is appropriately colored, sized to match the original opening, and provides an historic appearance in terms of depth and shadow lines.

3. When replacing deteriorated windows or adding new windows to existing buildings, a vertically-proportioned, double-hung window which matches the existing window should be used.

4. Openings should be vertical in proportion.

5. Horizontal sliding windows are generally inappropriate except in certain 1920’s or 1930’s buildings where they exist as part of the original design.

6. Metal window frames should not be left bright, but should be anodized or painted as recommended by the manufacturer.

7. Storm windows and screens should match the existing windows as nearly as possible. Wooden storms and screens are most appropriate on an historic building. The use of non-wood storms and screens on historic buildings is appropriate only if storm and screen are appropriately colored, sized to match the original opening, and provide an historic appearance in terms of dept and shadow lines. Bright aluminum frames are inappropriate.

8. New construction, whether a completely new building or an addition, should reflect the window patterns of the district. Openings should indicate floor levels, and should not occur between floors. Symmetry or asymmetry of openings should be maintained.

9. "Picture windows" are generally not appropriate.

The siding used on this new garage is appropriate for the neighborhood.
Exterior materials should match existing historic materials or complement them.
Garage doors are an important elements in Deadwood and should be carefully considered.

10. Where a pattern of smaller scale windows in attic and accessory spaces near the roofline exists, it should be maintained.

11. Snap-in mullions or other unauthentic architectural details are generally not appropriate in the historic district.

12. Casement windows are generally inappropriate in the historic district. When used, casements should be of similar proportions to historic windows.

13. New window openings in historic building facades are no appropriate on any façade readily visible from a public thoroughfare.

DOORS

When replacing doors, use designs similar to those found in the district. Panel doors are typical, as are those with a vertical pane of glass. Most have single, rectilinear motifs in the decoration of the panels. Storm doors and screen doors must be selected with equal care. Painted wooden storm doors or screen doors are most appropriate. The original size and proportion of a door and door opening and the detail of design of the door itself contribute to the character of the historic building and should be preserved when possible. Building permits are required for the replacement of doors, windows, storm windows and storm doors.

EXTERIOR MATERIALS

While the materials used for the exteriors of houses have not changed substantially over the years, the scale of the materials has. Narrower lap siding, smaller brick and shingles, used alone or in various combinations, distinguish older homes from newer. The use of the smaller-scale materials creates a texture which characterizes historic buildings.

Guidelines

1. Existing walls, windows and exterior features, including siding, should be repaired wherever possible, rather than removed and replaced.

2. For additions or repairs, use materials similar in type and scale to those of the existing building.

3. When repairing, patching, or replacing brick or stone work, attempt to recreate joint size and color of the existing historic surface.

4. If matching materials is impossible, simplify. Generally, the simpler, the more successful.

5. Where modern materials and technologies are used, historic proportions and finishes should be matched or emulated.

6. Finish new materials to match the existing ones.

7. For additions, do not replicate historic elements; this practice creates a false image of what is historic. Rather, respect the historic context.

8. When cleaning exterior surfaces, do not sandblast exterior masonry or wood.

First floor porch restoration used columns appropriate in style and material.
Second floor railing is well designed.

Deck railings are an important design consideration.

PORCHES AND RAILINGS

Porches are the predominant visual element of houses. In all parts of Deadwood, different kinds of porches accompany various styles of buildings, but there are few examples of houses without porches. The porch may have a roof supported by free-standing columns, by columns resting on masonry knee wall or masonry piers or wooden balustrades. Whatever the method of construction, the porch is open, although it may have been filled in, and because of this transparency, the facade of the house is plainly visible. The impression given by this is that the porch is an appurtenance to the house, rather than an integral part of the structure.

Guidelines

1. Porches in need of repair should be repaired, not demolished. Repairs to the structure of a porch should be done in such a way that the visual character of the porch is not changed.

2. Enclosing porches has a significant impact on the visual character of both the individual house and the streetscape. The greatest care needs to be taken in the design of the enclosure to maintain the sense of transparency and separation from the structure of the house.

3. Solid walls should not be added onto porches where none exist. The design and materials should be kept as simple as possible rather than trying to match the building facade. This approach will be more effective at maintaining the transparency and original character of the porch.

4. Columns and railings in need of repair should be repaired; if repair is not feasible, replace to match the existing ones as closely as possible. Vinyl replacement materials are not allowed

5. If replacing railings or adding railings in new locations, an attempt should be made to continue the line,

spacing, and height of the historic railing.

6. Wherever open areas exist below porch floors, they should be skirted with open lattice, dense shrubbery, or the like.

DECKS/BALCONIES

Decks are a modern expression of porches, but do not have a visual counterpart in historic buildings. Great care needs to be taken with their design to make them fit into the historic character of the house. Areas where visual conflicts arise are: size and coverage; railings; intrusion into spaces between buildings; and materials.

Guidelines

1. Where possible, keep decks low to the ground.

2. Decks should be as unobtrusive as possible.

3. Railings should continue the line and spacing of existing balustrades.

4. Unpainted redwood is a material of modern use and is inappropriate for use in the district. Decks should be painted or stained to match the existing building.

FIRE ESCAPE STAIRS

Fire stairs should be incorporated into the interior of the building if possible. If they must be on the exterior, locate them on rear or side walls, whichever is least visible from the street. Stairways should be designed as unobtrusively as possible.

All three fences conform to the guidelines.

Accessory buildings should complement the historic building
In material and style.

FENCES

Traditionally, the appearance of a house has been more important than privacy from the street, so fences were open, for example, made of wrought iron or wood pickets. Solid wood fences are not traditional and were not used at the fronts of houses, and the present-day addition of such a fence interrupts the strong visual element created by uniform building alignment. Project approval is required for the construction or alteration of all fences.

Guidelines

1. Low fences are, encouraged.

2. A front yard fence should be a durable material in an open design. Painted iron or steel, or painted wood pickets are appropriate and might be used in conjunction with low masonry walls. There are types of wire fencing which are historic and would be encouraged. Low shrub hedges are appropriate. Vertical board, stockade, chainlink fences and heavy brick posts are generally inappropriate.

3. In front yards fences without spaces between slats can alter the character of a building site and of the streetscape because the historic architectural elements that contribute to the pattern of spacing, setbacks, scale, details, and materials of the historic district are blocked from view.

4. Solid or tight fences are not appropriate on any public right-of-way.

5. Fences across the front of a house should be low (36" or less).

6. Raw wood (unfinished or unpainted) fences are inappropriate in the historic district. Fences should be either painted or coated with an opaque stain.

7. The finished side of the fence should face toward the street or sidewalk.

8. Fences should have a regular pattern.

GARAGES, CARPORTS AND ACCESSORY STRUCTURES

Due to the limited space in Deadwood it is extremely difficult to construct new garages.

Guidelines

1. New structures should be visually separate from existing buildings.

2. If a new structure is to be constructed, design ideas might be found in existing historic accessory buildings located nearby.

3. The new structure should be secondary in nature to the main house and smaller in scale.

4. Accessory buildings should be small in scale and mass, and constructed in a manner which is complimentary to the character of the house and alley. They are clearly secondary in importance to the primary structure. Typically, prefabricated sheds are not allowed if visible from the street.

The rear, two story addition on this house does not detract from the historic façade or historic character of the house.

New construction that is appropriate in size, style, material and form.
Setback from the street is correct.

MISCELLANEOUS

In any area of the heterogeneity and complexity of Deadwood there are bound to be properties which do not fit any of the traditional patterns of the area. In such cases, preservation of the character of the individual property could be more important than trying to make alterations fit into the more typical character of the neighborhood.

Guidelines

Carefully study the building and determine which elements contribute to its character. These elements should be preserved and used as individualized design guidelines for alterations.

MAJOR EXTERIOR RENOVATION, ADDITIONS AND SECOND STORIES

Large additions and additional stories to a building frequently change the character of the structure. The diversity that characterizes the historic district is a result of the variety in the sizes of buildings and the differing architectural styles. A design response that respects this diversity is most appropriate.

One-and-a-half story structures that were built prior to World War I present the most challenge. Additional stories, using non-traditionally sized dormers, and raising the existing roof are not appropriate unless the character of the structure is not compromised. Additions to the rear, or in some situations, to the side of the building, are more likely to preserve the original character of the structure and may be the most appropriate design response. Every attempt should be made to address the existing fabric of the Deadwood National Landmark Historic District.

Guidelines

1. Major renovation or the addition of a full or partial story that affects the character of a historic structure is not allowed. An addition to the rear, or in some cases to the side, of a historic structure is generally more appropriate than raising the height of the building.

2. New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation.

3. New design and construction should always be differentiated from older portions of a building; however, the addition should respect the existing roof forms, and building scale and massing.

NEW CONSTRUCTION

While new construction should fit into the character of Deadwood and the neighborhood, there is no intent to require historic imitation. It is appropriate that new designs incorporate the elements that contribute to the character of the neighborhood, such as overall mass, rooflines, windows, porches, front entries, etc. However, innovative ways of incorporating such elements and modern expressions of detailing are strongly encouraged.

New construction in Deadwood should be in the character of the buildings surrounding it. Because streetscapes vary in Deadwood, new buildings facing the street should respect and be consistent with the existing block pattern. Traditional site layout, porch size and placement, front entry location, roof type, and door and window sizes and patterns should be considered when proposing new in-fill construction.

The building was not built during the period of historic significance.
Fenestration patterns and overall design are not historic.

Guidelines

1. New construction should incorporate the elements contributing to the historic character of the Deadwood National Landmark Historic District.

2. Building elevations visible from streets and alleys need the greatest sensitivity. Front porches are an important visual element and should be incorporated into new construction except in unusual situations.

3. New construction should not imitate historic buildings, but should be an expression of its own time. Contemporary expression of traditional architectural elements is encouraged. Simplicity is an important aspect of creating compatible new construction.

4. The mass and scale of new construction should respect neighboring buildings and the streetscape as a whole. Site layout, porch size and placement, entry level and location, roof line, and door and window sizes and patterns should harmonize with the historic context rather than compete with or copy it.

5. New construction should utilize a roof form found in the district.

6. Use building materials that are familiar in their dimensions and that can be repeated. This helps to establish a sense of scale for new buildings. Whenever possible, use familiar building components in traditional sizes.

NON CONTRIBUTING BUILDINGS

Non contributing buildings within the Deadwood National Landmark District generally conform to the size, scale, form and mass of the surrounding historic buildings.

Guidelines

1. The rehabilitation or renovation of non contributing buildings should retain the original materials if at all possible. The introduction of new materials is appropriate if they are similar in dimension, style and appearance to historic materials found in the Deadwood National Landmark Historic District.

GLOSSARY OF TERMS

The terms listed below have been defined to assist the reader in more fully understanding the design guidelines.

alignment: The relationship of the façade of a building to the adjacent street. In general the façade must be parallel to the street.

alteration: Any addition or modification of any portion of the exterior of a building or designated feature that changes the architectural style, arrangement, texture, or material of the building or feature or significantly changes the color, if such change, addition, or modification is visible from the any public thoroughfare.

balustrade: A railing consisting of a series of small columns connected at the top by a coping; a row of balusters surmounted by a rail.

belvedere: A rooftop pavilion from which a vista can be enjoyed; a structure designed to command a view.

building alignment: A line usually parallel to a property line beyond which a structure may not extend. This generally does not apply to uncovered entrance platforms, porches, terraces, or steps.

cantilever: A projecting beam or part of a structure supported only at one end.

casement window: A window which swings open along its entire length; usually on hinges fixed to the sides of the opening into which it is fitted.

chain link fence: A fence made of heavy steel wire fabric, which is interwoven in such a way as to provide a continuous mesh without ties or knots, except at the selvage; the wire fabric is held in place by metal posts.

clerestory: The portion of a multi story room extending above the single story height. It contains windows for exterior lighting and ventilation purposes.

dormer: A vertically set window on a sloping roof; the roofed structure housing such a window.

double-hung sash window: A window with an upper and lower sash arranged to slide vertically past each other.

gable roof: A roof having a gable at one or both ends; a ridged roof that slopes up from only two walls. A gable is the triangular portion of the end a building from the eaves to the ridge.

half story: A finished space in a pitched-roof structure having some side wall.

hipped roof: A roof with four uniformly pitched sides; a roof which rises by inclined planes from all four sides of a building.

knee wall: Partitions of varying heights used to support roof rafters.

lap siding: A wood siding commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped, with the grain running lengthwise; thicker along the lower edge than along the upper.

lattice: A framework or structure of crossed wood or metal strips; any open work produced by interlacing of laths or other thin strips.

massing: Refers to the building shape; the combination of the different elements of the resulting bulk and shape of the building.

mullion: A vertical member separating (and often supporting) windows, doors or panels set in a series.

opaque: Blocking the passage of light.

picture window: A large window whose bottom ledge is not more than waist high, which includes a dominant fixed sash area, though movable sash may also be enclosed by the frame. The fixed sash area is usually wider than it is high.

pitch (or slope): The angle, or degree, of slope of a roof from the plate to the ridge. The pitch can be found by dividing the height, or rise, by the span; for example, if the height is 6 feet and the span 12 feet, the pitch is 6/12 equals 1/2; then the angle of pitch is 22.5 degrees.

plat: A plan, map, or chart of a city, town, section, or subdivision indicating the location and boundaries of individual properties.

plate height: The distance between the foundation or the topmost horizontal piece of framing at the top of a wall and where the next floor framing begins or where the roof form starts.

rectilinear: Characterized by straight lines.

ridgeline: The horizontal line at the junction of the upper edges of two sloping roof surfaces.

roofline: The contour or shape of a roof.

scale: Refers to the building size; the size of a structure relative to the size of the surrounding structures.

setback: The minimum distance between a property line and a building, or portion thereof, as required by ordinance or code.

widow's walk: A walkway or narrow platform on a roof.

window panes: A flat sheet of glass, cut to size for glazing a window, door, etc.; often of small size.